FOURTH PROGRAM

FRIDAY AFTERNOON, NOVEMBER 6, 1914, at 2:15
(Chicago Series, Concert No. 1107)

SATURDAY EVENING, NOVEMBER 7, 1914, at 8:15
(Chicago Series, Concert No. 1108)

Soloist: MR. JOSEF HOFMANN

CONCERTO No. 2, F Major,
for String Orchestra, ............... HANDEL

SYMPHONY No. 1, D Major, ........... MAHLER

Adagio—Allegro ma non troppo,
Scherzo,
Andante sostenuto,
Allegro molto.                    (First performance in Chicago.)

INTERMISSION

CONCERTO FOR PIANOFORTE,
A Minor, Opus 58, ................. SCHUMANN

Allegro affettuoso.
Intermezzo.
Allegro vivace.

Mr. Hofmann uses the Steilway Piano

Ladies will please remove their hats.
Encores are not permitted.
For the information of those who may find it necessary to leave before the
concert is over: The last movement of the concerto will require twenty minutes
for performance.

The smoke or haze sometimes seen in Orchestra Hall is caused by atmos-
pheric conditions. Approximately sixty thousand cubic feet of outside air are
drawn into the Hall every minute, and if smoke is seen patrons need feel no
alarm. The heat, light and power used are manufactured outside of this building.

Advance Programs on Pages 27, 29 and 31

3
PROGRAM NOTES—Continued

amplified the original scoring and who inserted an extra movement—a minuet, which he drew from the fifth concerto—and who made other changes.

The movements are as follows:
I. Andante larghetto, F major, 4-4 time.
II. Allegro, D minor, 4-4 time.
III. Menuetto. Moderato, non troppo, D major, 3-4 time. (In the original edition of the fifth concerto the tempo of this minuet is Un poco larghetto.)
IV. Largo, B flat major, 3-4 time.
V. Allegro, ma non troppo, F major, 3-4 time.

Symphony No. 1, D Major.

Gustav Mahler.

Born July 7, 1860, at Kalisch, Bohemia.
Died May 18, 1911, at Vienna.

The date of Mahler's birth, set forth above, is not altogether certain. Paul Stefan (Gustav Mahler, eine Studie über Persönlichkeit und Werk, Munich, 1910) gives the date as July 7, but the parents of the composer, as he himself has testified, believed that he was born July 1. Mahler's father was a tradesman of comparatively humble station whose ambitions in the pursuit of culture were larger than those possessed by his fellows in the little Bohemian village in which his son was born. Soon after the birth of Gustav, his parents moved to Iglau, a town not far from Kalisch, on the German-Moravian border. There Gustav heard the hymns and songs of the Moravians, half German, half Slavonic. He was only four years when he picked out this music and that of the military marches which he heard, on the accordion. He practised on

Symphony No. 1, D Major.
an old pianoforte belonging to his grandparents, and Mahler's evident passion for music was shared only by his yearning for books. He studied at the Igla school and for a short time at Prague. When he was about fifteen the boy was taken by his father to Julius Epstein, a pianist and much respected teacher in Vienna, in order to obtain his advice as to the career which Gustav should choose. There was no doubt about the young musician's gifts. Epstein threw the weight of his counsel upon the side of art. In the autumn of 1875 young Mahler entered the Conservatory of Vienna as a student in piano playing of Epstein, in musical theory of Robert Fuchs and of Franz Krenn. Quiet and shy as a child, Mahler's adolescence was less sedate. He gave some trouble to the authorities of the conservatory by reason of his "rebelliousness," but his musical progress left little to be desired and he won a prize at the end of his first year for the performance of a movement of a sonata by Schubert and another for the composition of the first movement of a pianoforte quintet. At the time of his studentship at the Vienna Conservatory, Mahler also entered himself as a student of philosophy and history at the University of Vienna. After leaving the conservatory, he obtained an engagement to conduct operettas and other musical trifles in a summer theater at Hall, a small place in Upper Austria. In the autumn Mahler returned to Vienna, where he gave lessons and occupied himself with composition. Later he held positions at Llabach, Osnitzt, Cassel and Prague. It was during the period in which he officiated as second conductor at the Cassel Opera that Mahler began the composition of his first symphony. It was at Prague, however, that first he gained the attention of the artistic world. His growing reputation won for Mahler an appointment as conductor at Leipzig, in 1888. He held this post until 1888 and then was called to Budapest. There he made brilliant the performances at the opera, but eventually Mahler had differences with Count Géza Zichy, the Intendant—himself a composer and pianist—and he moved to Hamburg. Mahler's next post was at Vienna, whose opera he ruled as an autocrat. He conducted in the Austrian capital also the concerts of the Philharmonic Society and those of the Gesellschaft der Musikfreunde. He conducted operas in New York in 1907 and for two seasons after that. In 1908 he became conductor of the New York Philharmonic Society. His position there was not altogether a happy one. In 1911 his health failed. Nervousness made his relations with the orchestra and with the directors unpleasant. An affection of the heart finally drove Mahler to Europe in the hope of recovering health and strength, but pneumonia supervened and he died in Vienna in the spring of 1911.

Mahler composed nine symphonies. The first was begun in 1883-1884; the second was begun at Leipzig and produced under the direction of Richard Strauss at Berlin, March 4, 1895. The third symphony was completed in 1896 and parts of it were brought
PROGRAM NOTES—Continued

out at concerts given at Berlin and Hamburg in 1896. The first production of the whole symphony was at Krefeld, at a concert of the Allgemeiner Deutscher Musikverein, in June, 1902. The fourth symphony was composed in 1899-1900 and given at Munich, Nov. 28, 1904. The fifth was produced at a Gurzenich concert, Cologne, Oct. 18, 1904. At a concert of the Tonkünstler Fest at Essen, given May 27, 1906, the sixth symphony was brought out and the seventh was first played at an Austellung Concert, Prague, Sept. 19, 1908. The eighth symphony was begun in 1906 and produced at Munich, Sept. 19, 1910. A ninth symphony was completed in 1906 and heard for the first time in Vienna in June, 1912.

The first symphony was finished in 1888 and performed for the first time at a Philharmonic concert at Budapest under Mahler's direction, Nov. 20, 1889. On that occasion it was characterized on the program as a "Symphonic Poem in two parts." There was a production of the work at a concert of the Tonkünstler Fest at Weimar, June 3, 1894, and upon that occasion the symphony was known as the "Titan," after the romance of that name by Jean Paul Richter. The program bore a motto for the first part which read: "From the Days of Youth" and the second part was entitled "Commedia umana." The different movements of the symphony were thus described:

I. "Spring and no end." "The Introduction portrays the awakening of nature at early morning." II. "Mosaic." III. "Under full sail." IV. "The hunter's funeral procession; a dead march in the manner of Callot. The composer found the exterior sources of inspiration in the burlesque picture of the hunter's funeral procession in an old fairy book well known to all children in South Germany. The bea
ds of the forest escort the coffin of the dead forester to the grave; hares bear the banneret, and a band of Bohemian musicians, accompanied by cats, toads, crows, making music, and deer, foxes, and other four-legged and feathered animals of the woods, conduct the procession in farcical postures. This movement, conceived as the expression of a now ironically jovial and now ghastly meditative mood, is followed immediately by 'Dal' inferno (allegro furoso) as the sudden outbreak of doubt from a deeply wounded heart."

Remembering Mr. Mahler's hatred of "programs," many of the connoisseurs who heard the symphony at Weimar, and who read the description set forth in the program, came to the conviction that the composer had been making fun at their expense. When the symphony was published no "program" adorned the score.

I. (Langsam. Schleppend. D major, 4-4 time). The main movement is preceded by an Introduction, whose material is also employed in the course of the main movement itself. It opens with long-held A's in the strings, with sustained descending notes in fourths in the woodwind and later softly uttered fanfares in the clarinets and trumpets successively. According to the program
PROGRAM NOTES—Continued

of the performance of the symphony at Hamburg and Weimar in 1894, this
Introduction is intended to represent the "Awakening of Nature at Early
Dawn." After there have been heard notes of the cuckoo (in the clarinet)
and further fanfares of the trumpets, sounding as if from afar, a sinuous,
ascending passage for the violoncellos and part of the double-basses leads
without pause into the main movement. The principal subject of this, given
out by the violoncellos and double-basses, is drawn from the second of
the four "Lieder eines fahrenden Gesellen"—a cycle which, published in
1897, had been composed by Mahler thirteen years before. The melody is set
to the text: "Ging heut' Morgen über's Feld, Thau noch auf den Grasern
liegt." A short quotation of the subject is set forth below:

No. 1.

\[ \text{Music notation image} \]

This melody having been worked over, another division of it is heard
in the strings thus:

No. 2.

\[ \text{Music notation image} \]

Soon No. 1 is given out by the horns, over a double organ-point in the
lower strings. A climax is attained, dies down to a piano, and the
material of the Introduction reappears in modified form. Following this,
a new section brings forward a theme in the horns:

No. 3.

\[ \text{Music notation image} \]

which is immediately followed by a continuing theme in the violoncellos, of
which considerable use is made later. It begins thus:
PROGRAM NOTES—Continued

No. 4.

Development is now given to previous material, especially to the principal theme (No. 1), whose first two notes are used as imitations of the cuckoo's song. No. 4 is heard in different instruments and there is introduced a subject which is employed in the finale. (See No. 9.) There follows a long crescendo which leads to a sonorous section in which the fanfares of the Introduction are reheard, as well as suggestions of No. 3 in the brass. The principal subject (No. 1), is now given recapitulation in abbreviated form and with suggestions of other themes mingled with it. The movement ends in humorous mood.

II. Kräftig bewegt. A major, 3-4 time. The whole first part of this movement—it is virtually a scherzo, although not so named on the score—is built on the following theme, which is given out by the wood-wind after eight introductory measures have been heard in the strings:

No. 6.

The subject of the Trio begins:

No. 6.

There is a continuing section, in G major, given to the violins and violoncellos. There is a change of key to A major and the theme of the first part returns.

III. (Feierlich und gemessen, D minor, 4-4 time.) This is the dead-march in the manner of Callot to which reference has been made on a previous page. It opens with two introductory measures for muffled kettle drums, after which a double bass gives out the subject, which is taken from the old French canon, "Frère Jacques":

No. 7.
PROGRAM NOTES—Continued

The oboe takes up the theme and after it the tuba and the clarinet. When the latter instrument is playing the third measure of the theme, the oboe enters with a counter melody, almost ironic in character. The subject is now given out as a canon between the flutes and the English horn and clarinetts. There is a ritardando and following it the two oboes announce a new theme, against which the trumpets set forth a counter subject. Six measures later there is a passage, Mih Parodie, in which the bass drum and cymbals play a part, the strings performing with the sticks of their bows on the strings. The key changes to G major and a theme of folksong character is given out by the first violins. It will easily be recognized by means of the following quotation:

No. 8.

\[ \text{Violins} \]

There is a short pause and the principal subject returns, being treated canonically as before. With this and with material that also had been heard before, the movement comes to an end, leading, after a short pause, into the finale.

IV. (Stürmisch bewegt, F minor, 2-3 time.) The movement opens wildly in the full orchestra. A marked motive that occurs in the brass at the sixth measure already had been foreshadowed in the opening movement of the symphony. The main movement (Energetisch), begins with the following subject which also has been heard in the first movement of the work:

No. 9.

\[ \text{Violins} \]

This theme is worked over at some length; the music grows ever wilder, eventually calms down and leads to a new section, whose theme is thus announced by the first violins:

No. 10.

\[ \text{Violins} \]

Over a long organ point on D flat, there is heard part of the material of the Introduction to the first movement. The mood again becomes stormy
and Development sets in. A great climax is attained and the brass are heard in triumphant proclamation of material partly based on matter belonging to the finale and partly to the introduction to the opening movement. The time changes (Langsam), and the division just mentioned returns with the descending passage in fourths now given to the strings instead of to the woodwind, as at the beginning, and with the fanfare for the horns following it. There is further development of No. 9 and a long crescendo leads to a climax and to a resumption of the fanfare theme in the brass and woodwind. There is a triumphal section at the end.

Concerto for Piano forte, A Minor, Opus 54.

Robert Schumann.

Born June 8, 1810, at Zwickau.

Died July 20, 1856, at Endenich, near Bonn.

Although the composition now under discussion is the only one of its kind which Schumann bequeathed to the world in a completed form, it is certain that he made other and previous essays in the literature of the piano concerto. We know that in 1830 he sketched a concerto in F major while he was living at Heidelberg, and in his letters of 1839 there is allusion to a piano concerto, the key of which was unmentioned.

The first movement of the A minor concerto was begun by Schumann in the summer of 1841 at Leipzig; but the piece was not at that time intended for the movement of a concerto, but for a "Phantasie in A moll." Under this title, as also under the title of Concert Allegro for Piano forte and Orchestra, Schumann made various and ineffectual efforts to dispose of his work to publishers. A semi-public performance of the movement had been given by Mme. Schumann, August 12, 1841, at a rehearsal at the Gewandhaus at Leipzig.

The composer eventually determined to extend the scope of his work, and as a piano concerto it began, in May, 1845—Schumann was then living at Dresden—to take definite shape. It is possible to tell the precise day upon which the last note was set down, for under the date of July 31, 1845, Clara Schumann wrote in her diary: "Robert has finished his concerto and has given it to the copyists."

The composer's wife began the study of the work in September, and with her interpretation of the piano part, the concerto was brought to its first performance December 4, 1845, at the Hotel de Saxe, Dresden—Ferdinand Hiller, to whom the concerto was dedi-