CHICAGO SYMPHONY ORCHESTRA
FREDERICK STOCK, Conductor
ERIC DELAMETER, Assistant Conductor

TWENTY-SEVENTH PROGRAM
Friday Afternoon, April 15, 1921, at 2:15
Saturday Evening, April 16, 1921, at 8:15

Soloist: MISS AMY NEILL

OVERTURE TO "LIBUSSA," . . . . . SMETANA

SYMPHONY No. 7, E Minor, . . . . . MAHLER
Adagio—Allegro con fuoco.
Serenade No. 1.
Scherzo.
Serenade No. 2.
Rondo.
(First performance in America)

INTERMISSION

FANTASIE FOR VIOLIN AND ORCHESTRA, Opus 46, BRUCH
Grave—Adagio cantabile.
Allegro.
Andante sostenuto.
Allegro guerriero.

EXTRACTS FROM HOUSE RULES:
HATS MUST NOT BE WORN DURING THE PERFORMANCE.
ENCORES NOT PERMITTED.

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made up of the chord of C major. At the conclusion of this there appears—first in the oboe and, five measures later, in the flute—the theme associated with Libussa. A gradual crescendo leads to a fortissimo, in which the Libussa theme is heard simultaneously with a subject (in the brass) that is concerned with Libussa’s husband, Premysl. There is development of the Premysl motive in the woodwind and horns, and later in the full orchestra. At the close of this the Libussa theme recurs, and the overture closes with a coda, in which the fanfares in the brass, first heard at the beginning of the overture, return. The closing phrase is made up, as to two of its measures, of the Libussa motive and, as to two of its final bars, of the theme of Premysl.

_Symphony No. 7, E Minor._

_Gustav Mahler._

_Born July 7, 1860, at Kalischt, 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 Kalischt, on the German-Moravian border. There Gustav heard the hymns and songs of the Moravians, half German, half Slavonic. He was only four years old when he picked out this music and that of the military marches which he heard, on the accordion. He practiced on 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 Iglau 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 Kreiss. 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 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 Laibach, Olmutz, 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 Leipzigi in 1886. 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—he 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 directed operas in New York in 1907, and for two seasons after that. In 1909 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 1883–84. 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 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 in 1904. The fifth was produced at a Gürzenich concert, Cologne, October 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 produced September 19, 1908. The eighth symphony was begun in 1906 and produced at Munich, September 12, 1910. A ninth symphony was completed in 1909 and heard for the first time in Vienna in June, 1912.
PROGRAM NOTES—Continued

The seventh symphony by Mahler was produced for the first time at a concert given in the wooden concert hall erected in the grounds of a jubilee exposition building at Prague, September 19, 1908. The performance was conducted by Mahler, and the orchestra was that of the Vienna Philharmonic. It was said that the playing of the orchestra was not beyond reproach. Critical judgment regarded the symphony—which endured for an hour and a quarter—as too lengthy. In regard to the symphony Paul Stefan, in his book on Mahler, previously referred to, wrote:

"The work, distinguished by the two movements called 'Nachtmusik' as interludes, is a simple great nocturne; less a nocturne in Hoffmann's sense—as it seemed to me at the performance at Prague—than one out of the land and art of Degantini. And curiously enough, when Mahler wished to 'vindicate' the cowbells at a rehearsal in Munich, he explained to the orchestra that they were not intended to depict anything pastoral, but rather to signify the last greeting from the earth that still reaches the wanderer on the loftiest heights. The mood is given in the first bars of the introduction. The unity, the momentum and intensification of this movement are rare, even with Mahler. First, night-music, like a march; scared birds cry out in their sleep. A scherzo, 'Shadow-like.' Trio, somewhat lighter; wild and mad to the end. Another intermezzo, second night-music, with guitar and mandolin, like a serenade; free variations. And then the finale, like an early morning walk when the sun is rising over the mountain snow; a symbol for those who have had the experience. Like distant mountain peaks, just before the first light of the sun strikes them, the summits of this music are great and near; with the most splendid lines, folds, abysses and contrapuntal intersections between one and the other. The morning bells of the valley are already awake. As intoxicated, it presses ever onward and upward. Recollections out of the night are borne up into the brightness. The pinnacles gradually grow purple, and morning light transforms the weird aspects."

The seventh symphony is scored for piccolo, four flutes, three oboes, English horn, three clarinets, bass clarinet, three bassoons, double-bassoon, four horns, tenor horn, three trumpets, three trombones, bass tuba, four kettledrums, harp, mandolin, guitar, bass drum, cymbals, triangle, gong, cowbells, glockenspiel, bells, tambourine, side drum and strings.

I. Adagio, E minor, 4/4 time. The movement opens with an Introduction, whose theme is given out at the second measure by the tenor horn as follows:

No. 1.

\[
\text{Adagio.}
\]

Some twenty measures after the beginning there is heard a theme in the trombones which forebodes the principal subject of the main movement, and of which the triplet motive in the second measure is used in later sections:

No. 2.
PROGRAM NOTES—Continued

This matter is worked over, finally leading without pause to the main movement (Allegro con fuoco, E minor, 2-4 time), the principal theme of which (based on No. 2) is given out by the violoncellos and horns. A quotation is subjoined:

No. 3.

\[\text{Allegro con fuoco.}\]

Development of this idea is made, and there are suggestions of the theme of the Introduction (No. 1)—as in the sudden outburst in the full orchestra after a tranquil passage in the strings. In the course of the unfolding of this material there is heard a phrase, of which much use is made in later portions of the movement. Here it is given to the violins and flutes:

No. 4.

\[\text{Sura.}\]

The second subject, in C major, is presented by the first and second violins in octaves, part of the accompaniment being an arpeggio figure in the violoncellos:

No. 5.

\[\text{pp esp.}\]

Development now follows, No. 2 being given prominent employment at the outset, but soon being ousted by a working out of the principal theme (No. 3) and of that part of it quoted in No. 4. There are also woven into the contrapuntal fabric suggestions of the opening theme of the Introduction (No. 1). The mood becomes quieter. There is now heard development of No. 4 in various choirs of the orchestra. Following fanfares in the trumpets is a solo violin and the English horn play a variant of the principal subject (No. 3). The trumpet fanfares return and lead to a new section in which the violins work out the second theme (No. 5) with arpeggios in the harp and lower strings. Following a suggestion of No. 4 in the strings and a descending passage, \(\text{ff, the tempo (Adagio) of the Introduction returns, together with the rhythmical figure which had been employed in it. There is further working over of the second theme (No. 5) in conjunction with No. 4, and this, after a \text{molo ritenuto}, leads into the Recapitulation, the principal subject of which is heard in the violoncellos and trombone. The second theme (No. 5) is now presented in C major. The principal subject recurs and, at one point in the brass, in 3-2 time. The coda makes use of that subject and of the motive of No. 4.}\]
PROGRAM NOTES—Continued

11. Serenade. "Allegro moderato," C minor, 4-4 time. The movement begins with the following horn call, this being answered by a second horn, as if from a distance:

\[
\text{No. 6.}\]

\[
\text{Horn.}\]

Other wind instruments take up this call, and there are passages played against it in the oboe and clarinet. A crescendo and a fortissimo chromatic scale (descending) lead to the following theme ("Andante molto moderato") in the horn:

\[
\text{No. 7.}\]

\[
\text{ppp Horn.}\]

This is followed by a march-like subject, first given out by the double-basses and double-bassoon:

\[
\text{No. 8.}\]

\[
\text{SE. bassa.}\]

The violins take up No. 7 in the higher octave, and the working over of this leads to a new section, in which the violoncellos present the following melody:

\[
\text{No. 9.}\]

The violins take up this melody, and there is a continuing section in the flutes and violoncellos. The first horn calls (No. 6) return, and in the distance cowbells are heard. The subject quoted in No. 7 is given again to the horn with a triplet figure against it in the violoncellos and double-basses. Episodical material is put forward by the oboes, and a solo violin and trumpets give out suggestions of the horn call (No. 6). The motives of No. 8 return in the violoncellos and double-basses, and is followed by that of No. 7 in the full orchestra. There is more episodical matter, but towards the close No. 8 is re-heard, and bird-like sounds are given to the flute.
III. Shadow-like, D minor, 2-4 time. After a short introduction the subject is given out by the first violins, violoncellos and kettledrums:

No. 10.

The triplet figure of which this is composed is extensively developed. An episode occurs in D major, its subject in the violins, but the material which opened the movement (No. 10) soon is resumed and is worked over. The episode recurs, but only momentarily, the triplet figure of the first subject pushing it aside. The trio opens with the following theme in the oboes:

No. 11.

Considerable use is made of a figure played by the first violins and flutes at the end of the oboe phrase just quoted. After development of this the material of the first part returns in modified form.

IV. Serenade. *Andante amoroso*, F major, 2-4 time. A mandolin and a guitar are introduced to this movement. The movement begins with a phrase for the strings, its melody played by a solo violin. This is followed by four measures of accompaniment material for clarinet, harp, guitar and bassoon, which forms the harmonic support of a melody, given out thus by the horn:

No. 12. *Andante amoroso*.

The horn phrase is continued by the oboe and later by the first violins. There is a recurrence of No. 12, and the third measure of it is developed. The strings bring forward a new idea, *gavotissimo*, the bass of it being the iterated notes of the guitar, but soon the bassoons and lowest strings introduce the rhythm of No. 12, the oboe continuing it. Part of this phrase suggests the Introduction of the opening movement (No. 1). Further development of the third measure of No. 12 takes place, occasionally in augmentation. A new section is now presented, its melody announced by the violoncellos and a horn:

No. 13.
PROGRAM NOTES—Continued

This material having been developed, that of the first part of the movement returns, and with it the movement itself comes tranquilly to an end.

V. Rondo-Finale. The principal theme is preceded by introductory matter, opening with a solo for the kettledrums and a fanfare for the horns. A phrase, arranged for the strings at the fourth measure, is given extensive employment in later portions of the movement:

No. 14.

![Music notation for No. 14]

The principal subject immediately follows this in the trumpets and horns:

No. 15.

![Music notation for No. 15]

The strings and horns follow with a marked march-like subject, against which the flutes and clarinets play passage-work in sixteenth notes. A dotted figure superposes its rhythmical outline drawn from No. 14. A brilliant passage for the strings and woodwind brings this section of the movement to a fortissimo conclusion. There is a pause on the chord of A flat (in the woodwind) and a new theme is presented by the flutes, oboes, English horn and clarinets, this being taken up by the violoncellos at the fourth measure. Soon the horns and trumpets break in with a vociferous phrase leading to a new section, the material of which begins thus in the violins:

No. 16.

![Music notation for No. 16]

Much use is made of the phrase just quoted and of a minuet-like subject that appears above it in the flutes and clarinets. The principal theme (No. 15) returns in the horns and trumpets, and there is development of the dotted figure of No. 14. The minuet-like theme reappears in the strings (melody in a solo violin) and there is further working over of No. 16, partly—as in the trombones—in augmentation. Later the principal subject renews, more heavily scored than before and with a deep bell sounding underneath it. No. 16 and the minuet-like theme are taken up again. Towards the close of the movement the principal subject of the first movement (No. 3) is given out by the horns and later by the trombones. The principal subject (No. 15) re-appears, with the drum solo which had been heard at the beginning of the movement accompanying it. It is with this subject that the symphony comes somberly to an end.