

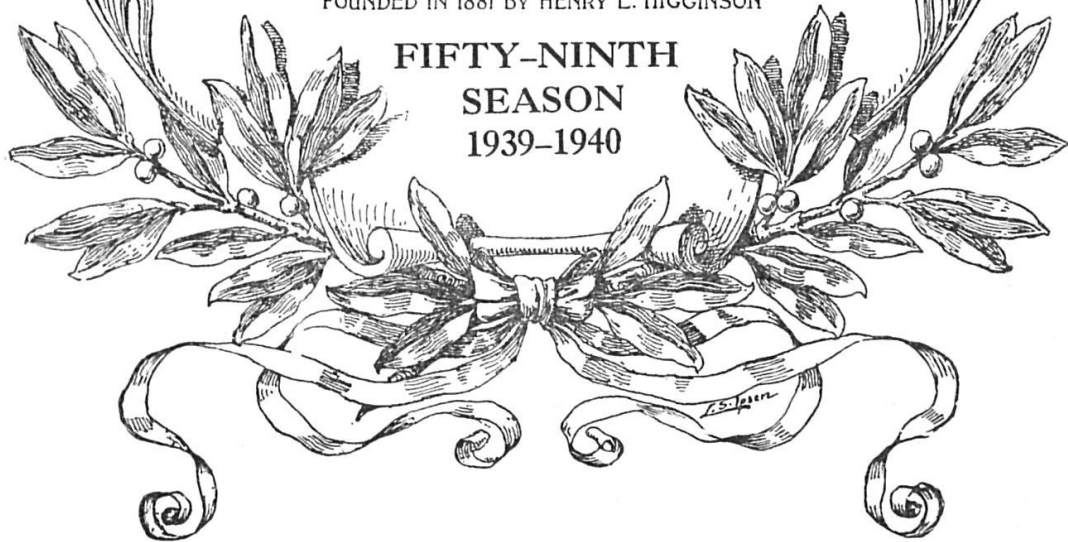
Hill Auditorium • Ann Arbor



BOSTON  
SYMPHONY  
ORCHESTRA

FOUNDED IN 1881 BY HENRY L. HIGGINSON

FIFTY-NINTH  
SEASON  
1939-1940



Thursday Evening, December 14

SIXTY-FIRST ANNUAL CHORAL UNION CONCERT SERIES, OF THE  
UNIVERSITY OF MICHIGAN  
AUSPICES, UNIVERSITY MUSICAL SOCIETY



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Hill Auditorium • University of Michigan • Ann Arbor

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FIFTY-NINTH SEASON, 1939-1940

# *Boston Symphony Orchestra*

SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Assistant Conductor*

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## Concert Bulletin

THURSDAY EVENING, *December 14*

*with historical and descriptive notes by*

JOHN N. BURK

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### THE OFFICERS AND TRUSTEES OF THE BOSTON SYMPHONY ORCHESTRA, INC.

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# Boston Symphony Orchestra

[Fifty-ninth Season, 1939-1940]

SERGE KOUSSEVITZKY, *Conductor*

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## Personnel

### VIOLINS

BURGIN, R. <i>Concert-master</i> THEODOROWICZ, J.	ELCUS, G. GUNDERSEN, R.	LAUGA, N. KASSMAN, N.	SAUVLET, H. CHERKASSKY, P.	RESNIKOFF, V. EISLER, D.
HANSEN, E. LEIBOVICI, J.	MARIOTTI, V. PINFIELD, C.	FEDOROVSKY, P. LEVEEN, P.	TAPLEY, R. KRIPS, A.	
KNUDSON, C. MAYER, P.	ZUNG, M. DIAMOND, S.	BEALE, M. DEL SORDO, R.	CORODETZKY, L. FIEDLER, B.	
BRYANT, M. MURRAY, J.	STONESTREET, L. ERKELENS, H.	MESSINA, S. SEINIGER, S.	DICKSON, H. DUBBS, H.	

### VIOLAS

LEFRANC, J. CAUHAPÉ, J.	FOUREL, G. ARTIÈRES, L.	BERNARD, A. VAN WYNBERGEN, C.	GROVER, H. WERNER, H.
LEHNER, E. GERHARDT, S.		KORNSAND, E. HUMPHREY, G.	

### VIOLONCELLOS

BEDETTI, J. ZIGHERA, A.	LANGENDOEN, J. TORTELIER, P.	*CHARDON, Y. DROEGHMANS, H.	STOCKBRIDGE, C. ZEISE, K.	FABRIZIO, E. MARJOLLET, L. ZIMBLER, J.
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### BASSES

MOLEUX, G. VONDRAK, A.	DUFRESNE, G. JUHT, L.	GREENBERG, H. FRANKEL, I.	GIRARD, H. PROSE, P.	BARWICKI, J.
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### FLUTES

LAURENT, G.  
PAPPOUTSAKIS, J.  
KAPLAN, P.

### OBOES

GILLET, F.  
DEVERGIE, J.  
LUKATSKY, J.

### CLARINETS

POLATSCHEK, V.  
VALERIO, M.  
CARDILLO, P.

### BASSOONS

ALLARD, R.  
PANENKA, E.  
LAUS, A.

### PICCOLO

MADSEN, G.

### ENGLISH HORN

SPEYER, L.

### BASS CLARINET

MAZZEO, R.

### CONTRA-BASSOON

PILLER, B.

### HORNS

VALKENIER, W.  
MACDONALD, W.  
SINGER, J.  
GEBHARDT, W.

### HORNS

SINGER, J.  
LANNOYE, M.  
SHAPIRO, H.  
KEANEY, P.

### TRUMPETS

MAGER, G.  
LAFOSSE, M.  
VOISIN, R. L.  
VOISIN, R.

### TROMBONES

RAICHMAN, J.  
HANSOTTE, L.  
LILLEBACK, W.  
SMITH, V.

### TUBA

ADAM, E.

### HARPS

ZIGHERA, B.  
CAUGHEY, E.

### TIMPANI

SZULC, R.  
POLSTER, M.

### PERCUSSION

STERNBURG, S.  
WHITE, L.  
ARCIERI, E.

PIANO  
SANROMÁ, J.

LIBRARIAN  
ROGERS, L. J.

\* On leave.

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Hill Auditorium • University of Michigan • Ann Arbor

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# *Boston Symphony Orchestra*

FIFTY-NINTH SEASON, 1939-1940

SERGE KOUSSEVITZKY, *Conductor*

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THURSDAY EVENING, DECEMBER 14

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## Programme

MOZART.....Symphony in C major, No. 34 (Koechel No. 338)

- I. Allegro vivace
- II. Andante di molto
- III. Finale: Allegro vivace

ROY HARRIS.....Symphony No. 3  
(*In one movement*)

I N T E R M I S S I O N

PROKOFIEFF.....“Peter and the Wolf,” An Orchestral Fairy  
Tale for Children, *Op. 67*

Narrator: RICHARD HALE

RAVEL.....Orchestral Fragments from “Daphnis et Chloé”  
(Second Suite)

Lever du jour — Pantomime — Danse Générale

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# SYMPHONY IN C MAJOR No. 34, KOECHEL No. 338

By WOLFGANG AMADEUS MOZART

Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791

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The first performance of this symphony by the Boston Symphony Orchestra was on April 1, 1899, Wilhelm Gericke conducting. Subsequent performances have been given in 1904, 1923, 1928 (Sir Thomas Beecham conducting), 1930, 1931, and 1936 (November 6-7).

It is scored for two oboes, two bassoons, two horns, two trumpets, timpani and strings.

THE symphony is inscribed by its composer as having been written at Salzburg, August 29, 1780. A reference in a letter by Mozart to a performance under Joseph Bono, conductor at Vienna, is considered to apply to this score: "I have lately forgotten to write that the symphony conducted by old Bono went *magnifique*, and had great success. Forty violins played — the wind instruments were all doubled — ten violas, ten doublebasses, eight violoncellos, and six bassoons" (from Vienna, April 11, 1781).

The work is characterized by Erich Blom in his life of Mozart as "the first of the symphonies to have achieved any degree of permanence, as far as concert practice goes — and very justly, for it is a lovely work and, though formally on a small scale, fully matured and typically Mozartian with its capricious changes between a variety of humours. The musical ideas are mostly the current coin of the time, but their treatment is in the nature of an ironical commentary. Mozart loves the musical *clichés* of his century and at the same time laughs at them up his sleeve, and never more wittily than in this little but captivating and very finished symphonic work." Otto Jahn speaks of the symphony as "grander in conception and more serious in tone than the earlier one in B-flat major, composed the summer before (K. 319). This is particularly noticeable in the first movement, where a constant propensity to fall into the minor key blends strength and decision with an expression not so much of melancholy as of consolation. In perfect harmony of conception, the simple and fervent *Andante di molto* combines exceeding tenderness with a quiet depth of feeling. The contrasting instrumentation is very effective in this work. The first movement is powerful and brilliant, but in the second, only stringed instruments (with doubled violas) are employed.\* The last movement is animated throughout, and sometimes the orchestral treatment is rapid and impetuous."

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\* A bassoon is added to the string orchestra in this movement.

The Symphony is without a minuet, although the first measures of one, crossed out by the composer, were found in the manuscript score.\* Symphonies in three movements are rare among the more mature works of Mozart (this one and the two symphonies K. 444 and K. 504 are exceptions). His childhood and boyhood symphonies were more often than not without minuets, the form having then freshly evolved from the Italian overture, with its three sections — a first allegro, a slow movement and a lively finale. It has often been stated that Haydn was the first to introduce minuets into the symphony, and indeed he gave his symphonic minuets an importance the form had never had. But there were earlier composers who began this practice. Philip Hale has pointed out:

“There is one in a symphony in D major by Georg Matthias Monn composed before 1740. Haydn’s first symphony was composed in 1759. Gossec’s first symphonies were published in 1754. Sammartini (1734) and others had written symphonies before Gossec; but the date of Gossec’s introduction of the minuet has not been determined. There were some who thought that a symphony worthy the name should be without a minuet. The learned Hofrath Johann Gottlieb Carl Spazier of Berlin wrote a strong protest which appeared in the number of the *Musikalisches Wochenblatt* after the issue that announced Mozart’s death. He characterized the minuet as a destroyer of unity and coherence, and wrote in substance:

“In a dignified work there should be no discordant mirth. If a minuet be allowed, why not a polonaise or a gavotte? The first movement should be in some prevailing mood, joyful, uplifted, proud, solemn, etc. A slow and gentle movement brings relief, and prepares the hearer for the finale or still stronger presentation of the first mood. The minuet is disturbing: it reminds one of the dance-hall and the misuse of music: ‘When it is caricatured, as is often the case in minuets by Haydn or Pleyel, it excites laughter. The minuet retards the flow of the symphony, and it should never be found in a passionate work or in one that induces meditation.’ Thus the Hofrath Spazier of Berlin.”

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\* An isolated minuet, evidently a symphony movement (K. No. 409), has been conjectured as possibly intended for this symphony. The movement was composed in May, 1782, in Vienna, two years after the symphony. The addition of two flutes to the orchestration called for in the symphony might mean only that Mozart had flutes available at the time André considers that the minuet was intended for general usefulness as a mid-movement in the concerts which he gave in Vienna in 1782. But Alfred Einstein believes that this movement might well have been intended for a performance of the particular symphony in that year: “If this theory is correct, there would be no need of future performances of No. 338 without this splendid minuet.” The minuet was included in a performance in London by Stanley Chapple, conducting the London Symphony Orchestra, October 2, 1938.

There follows the analysis by Sir Donald Tovey\*:

“The themes of the first movement certainly mark a new stage in Mozart’s development. Grandiose he had already been in the Paris Symphony; sometimes, indeed, with his tongue in his cheek, as when he obeyed advice in beginning it with a grand *coup d’archet* and then, having satisfied Parisian fashions, began his finale *pianissimo*. But in this C major Symphony the grandiose note belongs to something deeper. Even the *piano* echo and expansion after the fourth bar of the vigorous opening formula is more like a serious dramatic question than any echoes in the Paris Symphony. And the subsequent plunges into minor keys, frequent throughout the movement, are wholly serious.

“The ‘second subject’ (so called in our beautiful English terminology because it may be anywhere about the middle of seven or eight different themes) marks the epoch of Mozart’s full maturity of invention. Not of his full command of form; many subtleties were to be added to that in his later works.

“Following the custom prescribed for his Paris Symphony, Mozart does not repeat the exposition, but proceeds at once to the development. This is entirely episodic. Twelve impressively gloomy bars lead to the dark key of A-flat, where a dramatic passage proceeds, in plaintive dialogue between strings and wind, to the dominant of C minor, where it remains in suspense just long enough to determine the right moment for the return of Ex. 1, with a regular recapitulation.

“The slow movement is headed *Andante molto*: which has led to mistakes as to its tempo, since we have come to consider *Andante* as meaning ‘slow.’ But Mozart still has some recollection of its proper Italian sense as meaning ‘going.’ His *Andante molto* therefore does not mean ‘very slow’ but ‘decidedly in motion’ or ‘ambling along.’ *Andante con moto assai* would be tolerable musician’s Italian for the purpose. In this light the movement is the richest slow movement Mozart had as yet produced, and he did not often surpass it in subtlety. It is eminently witty, and the attention is concentrated on its pure musical sense without any distractions of orchestral colour, for it is scored for strings alone, except for the bassoons, which however merely double the basses. The harmony gains a characteristic Mozartean richness from the constant division of the violas into two parts. Though the movement is short its effect is eminently spacious, the rhythm being expanded by echoes and interpolations with a mastery that anticipates the Mozart of ten years later. After the exposition a link of four bars leads at once to a regular recapitulation. The link, which was derived from the first theme, is turned into a neatly epigrammatic end.

“As in the Paris Symphony, there is no minuet. The finale is a lively dance in *Presto* 6-8 time, like that of the opening of the ball-room scene in *Don Giovanni*. Imagine the Lancers becoming so fast that it would do for a Tarantella. The movement is thoroughly effective and appropriate; but this adds interest to the fact that in style

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\* *Essays in Musical Analysis*, Oxford University Press.



and technique it is very like the finales of Mozart's earlier symphonies. It thus serves to measure the advance made by the rest of the work. Here it does not jar, and you could put it on to an earlier symphony without damage. And if you transposed it to E-flat few people would detect its substitution for the opening of the ball-room scene in *Don Giovanni*. But it would be unthinkable as a finale for the Linz Symphony; though it has its impressive minor passages and *pianissimos*."

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## SYMPHONY NO. 3

By ROY HARRIS

Born in Lincoln County, Oklahoma, February 12, 1898

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ROY HARRIS grew up and had his education in southern California. He first began the systematic study of music with Arthur Farwell, also with Bliss, Altschuler, and Scalero. In 1926 he became one of the pupils of Nadia Boulanger in Paris. The list of his music for orchestra, chamber combinations, and for chorus is voluminous.

He composed his Third Symphony during the autumn of 1938. It had its first performance by this Orchestra, February 24, 1939. The Symphony is a continuous work in one movement, of about twenty minutes' duration. The composer has provided, instead of a long prose analysis, the following structural outline of his score:

- SECTION I. Tragic — low string sonorities.
- SECTION II. Lyric — strings, horns, wood winds.
- SECTION III. Pastoral — emphasizing wood wind color.
- SECTION IV. Fugue — dramatic.

- A. Brass — percussion predominating.
- B. Canonic development of Section II material constituting background for further development of Fugue.
- C. Brass climax. Rhythmic motif derived from Fugue subject.

#### SECTION V. Dramatic — Tragic.

Restatement of Violin Theme Section I. *Tutti* strings in canon with *tutti* wood winds.

Brass and percussion develops rhythmic motif from climax of Section IV.

#### Materials:

- 1. Melodic Contours — Diatonic — Polytonal.
- 2. Harmonic Textures — Consonance — Polytonal.

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## “PETER AND THE WOLF,” ORCHESTRAL FAIRY TALE FOR CHILDREN, *Op. 67*

By SERGE PROKOFIEFF

Born at Sontsovka, Russia, April 23, 1891

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The score was completed in Moscow on April 24, 1936, and was first performed at a Children's Concert of the Moscow Philharmonic, in the large hall of the Moscow Conservatory, on May 2. The first performance in America was by the Boston Symphony Orchestra in Symphony Hall, March 25, 1938, Prokofieff conducting, Richard Hale narrator.

The orchestration calls for one flute, one oboe, one clarinet, one bassoon, three horns, trumpet, trombone, timpani, bass drum, triangle, snare drum, cymbals, castanets, tambourine and strings.

THE following explanation is printed in the score of “Peter and the Wolf”: “Each character of this Tale is represented by a corresponding instrument in the orchestra: the bird by a flute, the duck by an oboe, the cat by a clarinet in a low register, the grandfather by a bas-

soon, the wolf by three horns, Peter by the string quartet, the shooting of the hunters by the kettledrums and the bass drum. Before an orchestral performance it is desirable to show these instruments to the children and to play on them the corresponding *leitmotifs*. Thereby the children learn to distinguish the sonorities of the instruments during the performance of this Tale."

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"DAPHNIS ET CHLOÉ" — BALLET IN ONE ACT — ORCHESTRAL  
FRAGMENTS

SECOND SERIES: "Daybreak," "Pantomime," "General Dance"

By MAURICE RAVEL

Born at Ciboure, Basses-Pyrénées, March 7, 1875; died in Paris, December 28, 1937

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The ballet "*Daphnis et Chloé*" was composed in 1910, and first produced June 8, 1912 by Diaghileff's *Ballet Russe*, at the *Châtelet* in Paris, Pierre Monteux conducting. Of the two orchestral suites drawn from the ballet, the second had its first performance at the concerts of the Boston Symphony Orchestra, December 14, 1917 (Dr. Karl Muck conducting).

The Second Suite is scored for two flutes, bass flute and piccolo, two oboes and English horn, two clarinets in B-flat, clarinet in E-flat and bass clarinet, three bassoons and contra-bassoon, four horns, four trumpets, three trombones and tuba, timpani, bass drum, two side drums, cymbals, triangle, tambourine, castanets, celesta, glockenspiel, two harps and strings.

FROM the time when it was first composed, Ravel's "*Daphnis et Chloé*" music has had a flourishing life apart from Diaghileff's *Ballet Russe*, for which it was officially intended. Diaghileff, deflecting

the principal creative musicians of the day (Stravinsky, Strauss, Debussy) to his purposes, could not quite make ballet composers out of them. He did not reach the point of producing "Daphnis and Chloé" until the season of 1912, when it was mounted at the Châtelet, Nijinsky and Karsavina dancing the title parts. An indifferent success was reported, attributable in part to a gathering storm of dissension between Fokine and Diaghileff. The music has found its lusty survival in the concert hall.

A romance by Longus was the basis of Fokine's scenario. The designer of scenery and costumes was Léon Bakst.

The Second Suite is thus identified with the ballet:

"No sound but the murmur of rivulets fed by the dew that trickles from the rocks. Daphnis lies stretched before the grotto of the nymphs. Little by little the day dawns. The songs of birds are heard. Afar off a shepherd leads his flock. Another shepherd crosses the back of the stage. Herdsmen enter, seeking Daphnis and Chloé. They find Daphnis and awaken him. In anguish he looks about for Chloé. She at last appears encircled by shepherdesses. The two rush into each other's arms. Daphnis observes Chloé's crown. His dream was a prophetic vision: the intervention of Pan is manifest. The old shepherd Lammon explains that Pan saved Chloé, in remembrance of the nymph Syrinx, whom the god loved.

"Daphnis and Chloé mime the story of Pan and Syrinx. Chloé impersonates the young nymph wandering over the meadow. Daphnis as Pan appears and declares his love for her. The nymph repulses him; the god becomes more insistent. She disappears among the reeds. In desperation he plucks some stalks, fashions a flute, and on it plays a melancholy tune. Chloé comes out and imitates by her dance the accents of the flute.

"The dance grows more and more animated. In mad whirlings, Chloé falls into the arms of Daphnis. Before the altar of the nymphs he swears on two sheep his fidelity. Young girls enter; they are dressed as Bacchantes and shake their tambourines. Daphnis and Chloé embrace tenderly. A group of young men come on the stage.

"Joyous tumult. A general dance. Daphnis and Chloé."

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LIST OF WORKS BY AMERICAN COMPOSERS, PERFORMED AT THE  
CONCERTS OF THE BOSTON SYMPHONY ORCHESTRA UNDER  
THE CONDUCTORSHIP OF SERGE KOUSSEVITZKY  
(SINCE OCTOBER, 1924).

\* Signifies first public performance.

\*\* Signifies first public performance, and also first performed in New York.

† Signifies also performed in New York.

Dates of performance are for Boston only (Friday-Saturday series except where otherwise specified).

The list includes: 47 composers.  
126 compositions.  
162 performances (Boston).  
41 performances (New York).

**ACHRON, Joseph**

(Born in Lozdzye, Lithuania, May 1, 1886)

Concerto for Violin and Orchestra..... (Monday Series) Jan. 24, 1927  
(The composer as soloist)

**BEREZOWSKY, Nicolai T.**

(Born in St. Petersburg, Russia, May 17, 1900)

\*Symphony No. 1, *Op.* 10..... (Monday Series) Mar. 16, 1931  
Concerto for Violin, *Op.* 14..... Dec. 4, 1931  
(The composer as soloist)

\*\*Symphony No. 2, *Op.* 18..... Feb. 16, 1934

\*\*Concerto Lirico for Violoncello and Orchestra..... Feb. 22, 1934  
(Soloist, GREGOR PIATIGORSKY)

Symphony No. 3, *Op.* 21..... Mar. 19, 1937

\*Toccat, Variations and Finale, for String Quartet and  
Orchestra ..... Oct. 21, 1938  
(The COOLIDGE QUARTET)

**BLOCH, Ernest**

(Born in Geneva, Switzerland, July 24, 1880)

Suite for Viola and Orchestra..... Dec. 11, 1925  
(JEAN LEFRANC)

†Concerto Grosso (for Strings and Piano)..... Dec. 24, 1925

†Three Jewish Poems..... Apr. 16, 1926

Nov. 18, 1927

Feb. 7, 1936

(Conducted by the composer) Mar. 17, 1939

Four Episodes for Chamber Orchestra..... Dec. 29, 1927

†"America," An Epic Rhapsody..... Dec. 21, 1928

Jan. 25, 1929

(Conducted by the composer) Mar. 17, 1939

†"Schelomo," Hebrew Rhapsody for Violoncello and Orchestra

(Soloist, FELIX SALMOND)

Dec. 27, 1929

(Soloist, JEAN BEDETTI)

Dec. 15, 1933

(Soloist, GREGOR PIATIGORSKY)

Jan. 27, 1939

\*"Macbeth" Two Symphonic Interludes

(First concert performance)

(Conducted by the composer) Mar. 17, 1939

"Helvetia"..... (Monday-Tuesday Series) Mar. 20, 1939

**CARPENTER, John Alden**

(Born in Park Ridge, Ill., Feb. 28, 1876)

\*\*"Skyscrapers," A Ballet of Modern American Life

(First concert performance)

Dec. 9, 1927

Dec. 28, 1928

Oct. 21, 1932

(Special concert) Oct. 4, 1939

- "Adventures in a Perambulator".....Dec. 9, 1927  
 "Song of Faith," for Chorus and Orchestra.... (Tuesday Series) Feb. 23, 1932  
 \*\*\*"Patterns," for Orchestra with Piano Obbligati.....Oct. 21, 1932  
 (The composer as soloist)  
 "Danza" .....Jan. 17, 1936  
 †Concerto for Violin and Orchestra.....Mar. 3, 1939  
 (Soloist, ZLATKO BALOKOVIC)

CHADWICK, George Whitefield

(Born in Lowell, Mass., Nov. 13, 1854; died Apr. 4, 1931)

- "Tam o' Shanter," Ballad.....Apr. 22, 1927  
 Sinfonietta in F major.....Apr. 25, 1930  
 Noël (from Symphonic Sketches)..... (Tuesday Series) Apr. 21, 1931

CHÁVEZ, Carlos

(Born near Mexico City, Mexico, June 13, 1899)

- Sinfonia de Antígona..... (Conducted by the composer) Apr. 10, 1936  
 Sinfonia India..... (Conducted by the composer) Apr. 10, 1936

CONVERSE, Frederick Shepherd

(Born in Newton, Mass., Jan. 5, 1871)

- \*"Flivver 10,000,000, A Joyous Epic".....Apr. 15, 1927  
 \*\*"California," Tone Poem.....Apr. 6, 1928  
 \*\*\*"Prophecy," Tone Poem for Soprano and Orchestra.....Dec. 16, 1932  
 (BEATA MALKIN)  
 \*American Sketches, Symphonic Suite.....Feb. 8, 1935

COPLAND, Aaron

(Born in Brooklyn, N.Y., Nov. 14, 1900)

- \*\*Music for the Theatre.....Nov. 20, 1925  
 \*\*Concerto for Piano.....Jan. 28, 1927  
 (Solo by the composer)  
 \*Two Pieces for String Orchestra.....Dec. 14, 1928  
 \*\*Symphonic Ode (Composed for the Fiftieth Anniversary of  
 the Boston Symphony Orchestra).....Feb. 19, 1932  
 †First Symphony.....Feb. 15, 1935  
 †"El Salon Mexico".....Oct. 14, 1938

DANIELS, Mabel Wheeler

(Born in Swampscott, Mass., Nov. 27, 1879)

- Exultate Deo (for Chorus and Orchestra).....Apr. 15, 1932  
 "Deep Forest," Prelude.....Apr. 16, 1937

DUKELSKY, Vladimir

(Born in Pskoff, Russia, Oct. 10, 1903)

- \*"Zéphyr et Flore," Ballet (excerpts).....Apr. 29, 1927  
 \*Symphony in F major.....Mar. 15, 1929  
 \*Symphony No. 2, in D-flat major.....Apr. 25, 1930  
 "Epitaph" for Soprano, Chorus, and Orchestra.....Apr. 15, 1932  
 \*\*\*"Dédicaces," for Piano and Orchestra with soprano obbligato..Dec. 16, 1938  
 (Piano, JESÚS MARÍA SANROMÁ;  
 Soprano, MARGUERITE PORTER)

EICHHEIM, Henry

(Born in Chicago, Ill., Jan. 3, 1870)

- \*\*\*"A Chinese Legend" (Version for Large Orchestra).....Apr. 3, 1925  
 (Conducted by the Composer)  
 \*\*"Java" and \*"Burma"..... (Conducted by the Composer) Nov. 15, 1929  
 "Bali"..... (Conducted by the Composer) Nov. 23, 1934

FAIRCHILD, Blair

(Born in Belmont, Mass., June 23, 1877; died Apr. 23, 1933)

- \*"Chant Nègres".....Dec. 6, 1929

- FOOTE, Arthur**  
(Born in Salem, Mass., Mar. 5, 1853; died Apr. 8, 1937)
- † Suite in E major, for Strings, *Op.* 63..... Apr. 3, 1925  
Feb. 22, 1929  
Dec. 18, 1936
  - (Special concert) Oct. 4, 1939
  - "A Night Piece" for Flute and Orchestra..... Mar. 10, 1933  
(GEORGES LAURENT) Apr. 16, 1937
- FOOTE, George**  
(Born in Cannes, France, Feb. 19, 1886)
- Variations on a Pious Theme..... (Monday Series) Feb. 11, 1935
- GARDNER, Samuel**  
(Born in Yelizavetgrad, Russia, 1893)
- \*\*"Broadway"..... (Conducted by the composer) Apr. 18, 1930
- GERSHWIN, George**  
(Born in Brooklyn, New York, Sept. 26, 1898; died July 11, 1937)
- \*\*Rhapsody No. 2 for Orchestra with Piano..... Jan. 29, 1932  
(Solo by the composer)
  - Piano Concerto in F..... (Special concert) Oct. 6, 1939  
(Soloist, ABRAM CHASINS)
- GILBERT, Henry F.**  
(Born in Somerville, Mass., Sept. 26, 1868; died May 19, 1928)
- \*\*Symphonic Piece..... Feb. 26, 1926
- GOLDMARK, Rubin**  
(Born in New York, Aug. 15, 1872; died Mar. 6, 1936)
- A Negro Rhapsody..... Oct. 19, 1928
- GRIFFES, Charles Tomlinson**  
(Born in Elmira, N.Y., Sept. 17, 1884; died Apr. 8, 1920)
- "The Pleasure Dome of Kubla Kahn"..... Apr. 24, 1931
  - Poem for Flute and Orchestra..... Jan. 15, 1932  
(GEORGES LAURENT)
- GRUENBERG, Louis**  
(Born in Russia, Aug. 3, 1883)
- † "The Enchanted Isle"..... Nov. 8, 1929
  - † "Jazz Suite"..... Feb. 21, 1930
  - \*\*Symphony No. 1, *Op.* 17..... Feb. 10, 1933
  - † "The Daniel Jazz" for Voice and Small Orchestra  
(Soloist, COLIN O'MORE)  
(Special Concert) Mar. 11, 1934  
(Pension Fund Concert) Feb. 1, 1939
- HADLEY, Henry Kimball**  
(Born in Somerville, Mass., Dec. 20, 1871; died Sept. 6, 1937)
- Symphony No. 4 in D minor, "North, South, East, and West"  
(Conducted by the composer) Feb. 6, 1925
  - "Salomé," Tone Poem, *Op.* 55..... (Conducted by the composer) Jan. 16, 1931
  - "The Streets of Pekin," Suite for Orchestra  
(Conducted by the composer) Jan. 16, 1931
  - "Angelus" from the Symphony No. 3..... (Special concert) Oct. 4, 1939
- HANSON, Howard**  
(Born in Wahoo, Neb., Oct. 28, 1896)
- Nordic Symphony, No. 1, *Op.* 21... (Conducted by the composer) Apr. 5, 1929
  - \*Symphony No. 2, "Romantic"  
(Composed for the Fiftieth Anniversary of the Boston  
Symphony Orchestra) Nov. 28, 1930  
(Special concert) Oct. 4, 1939
  - \*\*Symphony No. 3..... Nov. 3, 1939
- HARRIS, Roy**  
(Born in Lincoln County, Okla., Feb. 12, 1898)
- \*\*Symphony: 1933..... Jan. 26, 1934
  - \*Symphony No. 2..... Feb. 28, 1936  
(Conducted by RICHARD BURGIN)
  - \*\*Symphony No. 3..... Feb. 24, 1939  
(Special concert) Oct. 6, 1939  
Oct. 27, 1939

HILL, Edward Burlingame

(Born in Cambridge, Mass., Sept. 9, 1872)

- \*Scherzo for Two Pianos.....Dec. 19, 1924  
(Messrs. MAIER and PATTISON)
- \*\*"Lilacs," Poem for Orchestra, *Op.* 33..... (Cambridge) Mar. 31, 1927  
Apr. 1, 1927  
May 2, 1930  
Nov. 29, 1935
- \*\*Symphony No. 1, in B-flat, *Op.* 34.....Mar. 30, 1928  
Mar. 22, 1929  
(Conducted by RICHARD BURGIN) Dec. 21, 1934
- \*"An Ode," Chorus and Orchestra  
(Composed for the Fiftieth Anniversary of the  
Boston Symphony Orchestra) Oct. 17, 1930
- \*\*Symphony No. 2, in C major.....Feb. 27, 1931
- \*\*Concertino for Piano and Orchestra, *Op.* 36.. (Monday Series) Apr. 25, 1932  
(Soloist, JESÚS MARÍA SANROMÁ) Mar. 9, 1934
- \*Sinfonietta in One Movement, *Op.* 37..... (Cambridge) Mar. 9, 1933  
Mar. 10, 1933
- \*\*Sinfonietta for String Orchestra, *Op.* 40a.....Apr. 17, 1936
- \*Symphony No. 3 in G major, *Op.* 41.....Dec. 3, 1937
- \*\*Concerto for Violin.....Nov. 11, 1938  
(Soloist, RUTH POSSELT)

JACOBI, Frederick

(Born in San Francisco, Calif., May 4, 1891)

- \*Indian Dances..... (Cambridge) Nov. 8, 1928  
Nov. 9, 1928

JAMES, Philip

(Born in Jersey City, N.J., May 17, 1890)

- "Station WGZBX"..... (Conducted by ALBERT STOESSEL) Jan. 20, 1933

JOSTEN, Werner

(Born in Elberfeld, Germany, June 12, 1888)

- Concerto Sacro (Two Movements).....Apr. 19, 1929
- \*"Jungle," Symphonic Poem.....Oct. 25, 1929
- \*Symphony in F..... (Conducted by the composer) Nov. 13, 1936

LANGENDOEN, Jacobus

(Born at the Hague, Holland, Feb. 3, 1890)

- "Variations for String Orchestra on a Dutch Theme of  
A. Valerius".....Mar. 4, 1927
- "Improvisations"..... (Conducted by RICHARD BURGIN) Jan. 20, 1939

LOEFFLER, Charles Martin

(Born in Mühlhausen, Alsace, Jan. 30, 1861; died May 19, 1935)

- "La Bonne Chanson," Poem for Orchestra.....Apr. 24, 1925  
Apr. 19, 1929
- "Memories of My Childhood".....Dec. 4, 1925  
Apr. 15, 1927
- †"A Pagan Poem," *Op.* 14.....Oct. 21, 1927  
Feb. 13, 1931  
Nov. 1, 1935  
(Conducted by RICHARD BURGIN) Nov. 4, 1938
- †"Canticum Fratris Solis," for Voice and Orchestra  
(Soloist, POVLA FRIJSH) Jan. 3, 1930  
(Soloist, POVLA FRIJSH) Feb. 13, 1931
- "La Mort de Tintagiles," *Op.* 6.....Feb. 26, 1932
- †"Evocation".....Mar. 31, 1933  
Feb. 23, 1934

MACDOWELL, Edward Alexander

(Born in New York City, Dec. 18, 1861; died Jan. 23, 1908)

- "In War Time," Indian Suite..... (Tuesday Series) Apr. 26, 1927



"Hamlet," "Ophelia"; Poems for Orchestra, *Op.* 22.....Dec. 9, 1932  
†Piano Concerto No. 2 in D minor, *Op.* 23.....Dec. 18, 1936  
(Soloist, HOWARD GODING)

McDONALD, Harl

(Born at Boulder, Colo., July 27, 1899)

Two Nocturnes, "San Juan Capistrano".. (Monday-Tuesday Series) Oct. 30, 1939

McKINLEY, Carl

(Born in Yarmouth, Maine, Oct. 9, 1895)

"Masquerade"..... (Conducted by HENRY HADLEY) Jan. 16, 1931

MASON, Daniel Gregory

(Born in Brookline, Mass., Nov. 20, 1873)

Symphony in C minor, *Op.* 11.....Mar. 16, 1928

MORRIS, Harold

(Born in San Antonio, Texas, Mar. 17, 1890)

\*\*Concerto for Piano.....Oct. 23, 1931  
(The composer as soloist)

PISTON, Walter

(Born in Rockland, Maine, Jan. 20, 1894)

\*Symphonic Piece.....Mar. 23, 1928

\*Suite for Orchestra..... (Conducted by the composer) Mar. 28, 1930

\*\*Concerto for Orchestra.... (Conducted by the composer - Cambridge)  
Mar. 8, 1934

(Conducted by the composer) Mar. 29, 1934

\*Symphony No. 1..... (Conducted by the composer) Apr. 8, 1938

†Concertino for Piano.....Nov. 10, 1939

(Soloist, JESÚS MARÍA SANROMÁ)

READ, Gardner

(Born in Evanston, Ill., January 2, 1913)

Suite for String Orchestra, *Op.* 33a.....Dec. 30, 1938

SCHELLING, Ernest

(Born in Belvedere, N.J., July 26, 1876)

"Morocco," Symphonic Poem..... (Conducted by the composer) Feb. 15, 1929

SCHUMAN, William Howard

(Born in New York City, Aug. 4, 1910)

Symphony No. 2 (in one movement).....Feb. 17, 1939

\*\*American Festival Overture (1939)..... (Special concert) Oct. 6, 1939

Nov. 17, 1939

SESSIONS, Roger

(Born in Brooklyn, N.Y., Dec. 28, 1896)

\*Symphony.....Apr. 22, 1927

SMITH, David Stanley

(Born in Toledo, Ohio, July 6, 1877)

\*Epic Poem, *Op.* 55..... (Conducted by the composer) Apr. 12, 1935

\*Symphony No. 4, *Op.* 78..... (Conducted by the composer) Apr. 14, 1939

SOWERBY, Leo

(Born in Grand Rapids, Mich., May 1, 1895)

"Prairie," Poem for Orchestra.....Mar. 11, 1932

Concerto for Pianoforte, No. 2..... (Monday Series) Nov. 30, 1936  
(Soloist, JOSEPH BRINKMAN)

\*Concerto for Organ.....Apr. 22, 1938  
(Soloist, E. POWER BIGGS)

SPELMAN, Timothy Mather

(Born in Brooklyn, N.Y., Jan. 21, 1891)

\*\*"Assisi: The Great Pardon of St. Francis," No. 4 of the  
Suite "Saints' Days".....Mar. 26, 1926

STEINERT, Alexander Lang

(Born in Boston, Mass., Sept. 21, 1900)

- \*"Southern Night," Poem for Orchestra.....Oct. 15, 1926
- "Leggenda Sinfonica".....Mar. 13, 1931
- \*"Concerto Sinfonico," for Piano and Orchestra... Feb. 8, 1935  
(The composer as soloist)

TAYLOR, Deems

(Born in New York City, Dec. 22, 1885)

- "Through the Looking-Glass," Suite, *Op.* 64.....Jan. 29, 1932  
(Special concert — Excerpts) Oct. 4, 1939

THOMPSON, Randall

(Born in New York City, Apr. 21, 1899)

- †Symphony No. 2 in E minor.....Apr. 13, 1934  
(Special concert) Oct. 6, 1939  
Nov. 17, 1939

WETZLER, Hermann Hans

(Born in Frankfort, Germany, Sept. 8, 1870)

- "The Basque Venus," Symphonic Dance from the Opera.....Nov. 29, 1929  
(Conducted by RICHARD BURGIN) Feb. 28, 1936

WHITHORNE, Emerson

(Born in Cleveland, Ohio, Sept. 6, 1884)

- \*"Moon Trail," Suite, *Op.* 53.....Dec. 15, 1933

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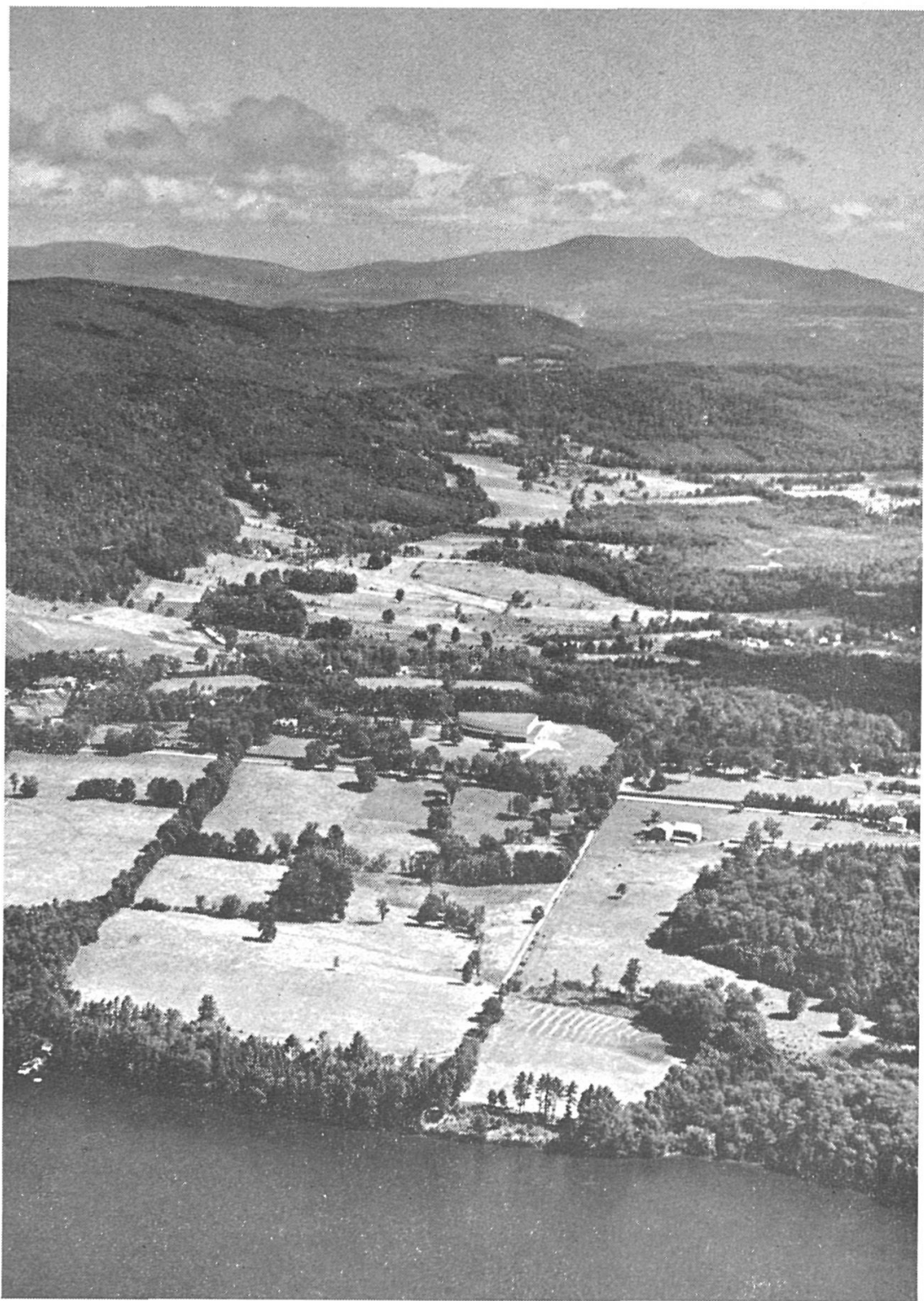
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*Music Center*



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*Boston Symphony Orchestra*

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JULY 8-AUGUST 18, 1940

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THE CONDUCTOR AND SOME OF THE PRINCIPALS OF THE BOSTON SYMPHONY ORCHESTRA

# THE BERKSHIRE MUSIC CENTER

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G. WALLACE WOODWORTH  
*Assistant Director*

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# THE BERKSHIRE MUSIC CENTER

## THE FACULTY

SERGE KOUSSEVITZKY	Conductor of the Boston Symphony Orchestra
RICHARD BURGIN	Assistant Conductor of the Boston Symphony Orchestra
AARON COPLAND	Composer and Author
OLIN DOWNES	Music Editor, <i>New York Times</i>
HERBERT GRAF	Stage Director, Metropolitan Opera Company, New York
PAUL HINDEMITH	Composer
DOUGLAS KENNEDY	President, English Folk Dance Society
G. WALLACE WOODWORTH	Chairman of the Department of Music, Harvard University

## ASSISTANTS

HOWARD ABELL	Head of the Music Department, Milton Academy
BORIS GOLDOVSKY	Head of the Opera Department, Cleveland Institute of Music
MALCOLM HOLMES	Conductor of the Harvard, Radcliffe, and Wellesley College Orchestras

## SPECIAL LECTURERS FOR 1940

ARCHIBALD T. DAVISON	Professor of Choral Music, Harvard University
CARLETON SPRAGUE SMITH	Chief of the Division of Music, New York Public Library
RANDALL THOMPSON	Director of the Curtis Institute of Music
AUGUSTUS D. ZANZIG	Director of Music, National Recreation Association

Others to be announced



# THE BERKSHIRE MUSIC CENTER

## THE FACULTY *(Continued)*

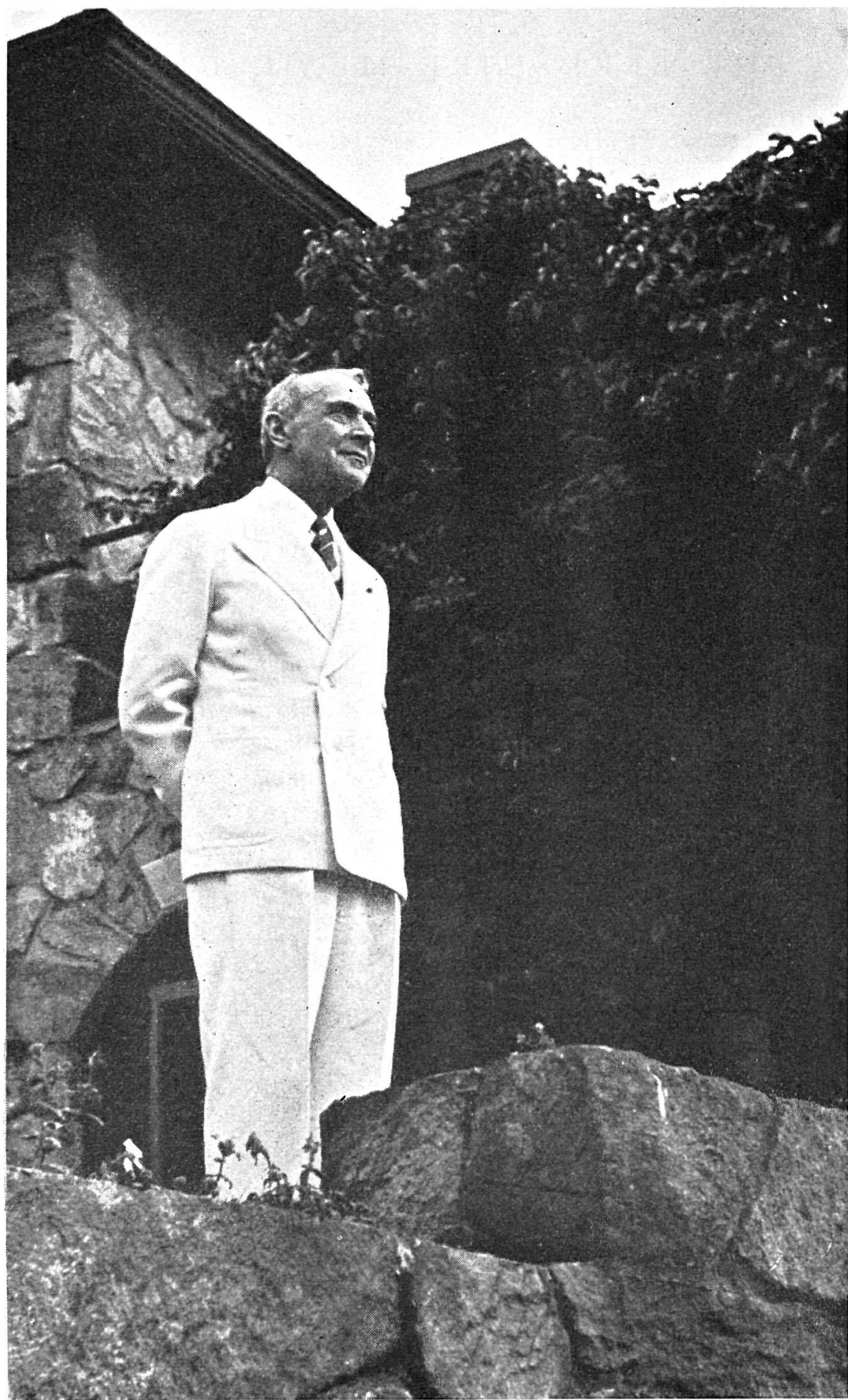
### THE PRINCIPALS OF THE BOSTON SYMPHONY ORCHESTRA

RICHARD BURGIN	Concert-master
JULIUS THEODOROWICZ	Second Concert-master
JEAN LEFRANC	Viola
JEAN BEDETTI	Violoncello
GEORGES MOLEUX	Doublebass
GEORGES LAURENT	Flute
FERNAND GILLET	Oboe
VICTOR POLATSCHEK	Clarinet
RAYMOND ALLARD	Bassoon
WILLEM VALKENIER	Horn
GEORGES MAGER	Trumpet
JACOB RAICHMAN	Trombone
BERNARD ZIGHERA	Harp
ROMAN SZULC	Timpani
JESÚS MARÍA SANROMÁ	Piano
E. POWER BIGGS	Organ

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Four Violins	Trumpet
Two Violas	Flute
Violoncello	Oboe
Doublebass	Clarinet
Horn	Bassoon



## A STATEMENT FROM THE DIRECTOR

THE BERKSHIRE MUSIC CENTER presents a unique opportunity for a summer of living and working in music. It will serve those who seek the best in music and related arts, who are anxious to refresh mind and personality through contact with the élite in art and culture, and who long for a creative rest in summer.

The Music Center is designed to lay special emphasis upon those aspects of musical education concerned with collective performance. It will thus supplement rather than duplicate the training available in the established schools of music where, although some time is devoted to ensemble playing, attention is centered primarily upon developing the technical equipment of the individual.

The rehearsals and concerts of the Boston Symphony Orchestra will provide a rare opportunity for close observation of the work of a great orchestra. Active participation in the student orchestras, choruses, chamber music and operatic groups will offer the means of acquiring a working knowledge of music as it is written, conducted, played, and sung. There will also be lectures by men prominent in the arts and letters as well as in music.

The Music Center will have two sections: one to be known as the INSTITUTE FOR ADVANCED STUDY, limited to those who have had a thorough preliminary musical training and who are studying to make music their career; the other to be known as the ACADEMY, for music lovers with less specific qualifications, who have an intelligent interest in music and wish to increase their knowledge of the art of interpretation and to participate in a stimulating musical experience.

We have chosen a practical method so that the students may draw from us some of the essence of the knowledge and experience we have acquired in our years of work.

A handwritten signature in cursive script, reading "Serge Koussevitzky". The signature is written in black ink and is positioned in the lower right quadrant of the page.

# THE BERKSHIRE MUSIC CENTER

## THE INSTITUTE FOR ADVANCED STUDY

The principal activities of the Institute for Advanced Study will include the following:

*A class in orchestral conducting*, under the direct supervision of Dr. Koussevitzky. A small number will be entitled to participation; a larger number will be admitted as auditors.

*An orchestra of skilled players*, who will study certain orchestral and chamber works and perform them under the direction of Dr. Koussevitzky and others, and with the advice and assistance of the principals of the Boston Symphony Orchestra in each instrument.

*A class in opera dramatics*, to be given by Dr. Herbert Graf, with coaching assistants. A limited number may qualify for active instruction in acting and dramatic interpretation of operatic parts; a larger number will be admitted as auditors.

*A class in advanced composition*, to be given by Aaron Copland, and by Paul Hindemith.

## THE ACADEMY

*The Academy*, or general school, will have no formal entrance requirements. The main part of its work will be carried on in general sessions, open to all, for singing, playing, lectures, and concerts. Instrumental players will form an Academy Orchestra, which will accompany the chorus, and prepare and perform orchestral and chamber concerts. The Academy Chorus will study various works in the morning sessions under Mr. Woodworth, and will prepare Bach's Mass in B minor for performance at the 1940 Berkshire Festival concerts under Dr. Koussevitzky.

\* \* \*

Members of the Music Center will be entitled to attend all lectures, assemblies, school concerts, rehearsals of the Boston Symphony Orchestra, and the nine Festival performances planned for the 1940 season of the Berkshire Symphonic Festival.

The faculty will include thirty members of the Boston Symphony Orchestra, who will act individually as consultants, and collectively for purposes of demonstration. There will be classes in harmony, counterpoint, and composition, and in the principles and methods of teaching music in schools. Individual instruction, if desired, in piano, voice, and orchestral instruments, must be arranged with the teachers through the School.

No diploma or academic credit will be given for work in the Institute or Academy.



TANGLEWOOD GARDENS LOOKING TOWARD THE HOUSE



A MORNING REHEARSAL IN THE MUSIC SHED

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INSTITUTE *for* ADVANCED STUDY

*Orchestral Conducting*

DR. SERGE KOUSSEVITZKY

A few students of exceptional promise and thorough musical training will be accepted for instruction in conducting. Each of these students will have the benefit of Dr. Koussevitzky's personal attention. They will have individual coaching in the technique of conducting and advice in interpretation, particularly as it applies to the music which is being studied in the School. They will also be given the opportunity, according to their ability, to conduct in rehearsals or performances the Institute or Academy Orchestras, chamber groups, or the Academy Chorus.

The number who may enjoy the active privileges and experience in conducting available in the School will necessarily be very limited. A larger group with proper qualifications will be accepted as auditors.

*The Institute Orchestra*

The Institute Orchestra will accept only those who are technically competent.

The Orchestra will be occupied with the study and performance of a selection of orchestral and chamber works, under Dr. Koussevitzky and other conductors. Instead of giving the student technical instruction\* the Music Center will aim to develop the skill he already has by bringing him a thorough understanding of the mechanics of collective playing, and an insight into the character and interpretation of the music studied.

The members of the Orchestra will be assigned each week a few orchestral and chamber works. They will first have the opportunity to study the parts in separate conference with instructors. There will be time for individual practice, and allotted hours for group rehearsal under the supervision of the instructors. At times a Boston Symphony string player may sit beside the student, or a wind player take the second part. It will be assumed that each student is potentially able to occupy the first desk in his section of an orchestra, or to perform any part in a chamber music ensemble where his instrument is represented. It is by working together in these ways that coördination of performance can be attained. The study of the particular works will be supplemented by lectures on their structure, style and period. The student will devote twenty-nine hours each week by schedule to

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\* Arrangements with teachers for individual instruction will be made through the School.

the music assigned, including the two school concerts in which it will be performed.

The music will be chosen to give variety in style and period, and to give each type of instrument representation in a chamber group. For example, in a single week there may be a classical symphony, a nineteenth-century tone poem, a work for mixed chamber orchestra, and smaller combinations for winds and for strings to be prepared separately by each group. Music for a solo instrument with orchestral accompaniment will be selected for each programme, so that each student, if possible, may have experience in this type of playing. An orchestral concert and a chamber concert will be given each week.

The following list of works (subject to alteration) is proposed for study and practice in 1940:

BACH...	Brandenburg Concerto No. 2 (Trumpet, Flute, Oboe, Violin)
BACH.....	Suite in B minor for Flute and Strings
HAYDN.....	Symphony No. 88, in G major
MOZART.....	Divertimento in B-flat (with two horns) K. 287
BEETHOVEN.....	Symphony No. 4, in B-flat
BEETHOVEN.....	Septet (Clarinet, Horn, Bassoon and Strings)
SCHUMANN.....	Symphony No. 4, in D minor
MENDELSSOHN.....	Octet (for Strings)
STRAUSS.....	"Till Eulenspiegel's Merry Pranks"
DEBUSSY.....	"Prélude à l'Après-midi d'un Faune"
KALINNIKOV.....	Symphony No. 1, in G minor
RIMSKY-KORSAKOV.....	"Scheherazade," Symphonic Suite
SCHÖNBERG.....	"Verklärte Nacht" (String Sextet)
TAYLOR.....	Suite, "Through the Looking-Glass"
COPLAND.....	"Music for the Theatre"
ROUSSEL.....	Symphony No. 3, in G minor
HINDEMITH.....	Concerto for Orchestra, <i>Op.</i> 38 (Brass and Strings)
HINDEMITH.....	Quintet (for Winds)
STRAVINSKY.....	"Petrouchka" Suite
STRAVINSKY.....	Octet (for Winds)
STRAVINSKY.....	"L'Histoire d'un Soldat"

### *Opera Dramatics*

DR. HERBERT GRAF

Assisted by BORIS GOLDOVSKY

Students will be admitted by examination. In addition to those who are accepted for active participation in this course a larger number may qualify for admission as auditors and observers.

This department does not compete with existing music institutes, but aims to provide advanced young singers with further opportunity

for practical experience in the musical and dramatic interpretation of rôles, according to the requirements of the modern opera stage.

This study will consist of individual and ensemble training as well as actual stage performances.

The weekly program of this course will include the following:

- 15 hours of opera acting
- 3 hours of individual musical study of the respective rôles
- 2 hours of musical ensemble study
- 3 hours of diction
- 1 hour of class exercise daily

Performances of opera scenes with piano and orchestra are planned for the end of the course.

### *Composition*

AARON COPLAND  
PAUL HINDEMITH

For admission, letters of recommendation are required from two former teachers or from two musicians of reputation. Those whose recommendations are acceptable will be asked to submit one orchestral composition and one chamber music work. The course will be limited to five students of exceptional talent and will include:

- One individual lesson weekly.....1 hour
- Two classes weekly in orchestration.....1½ hours each
- Two classes weekly in form and analysis....1½ hours each

Conference with the principals of the Boston Symphony Orchestra representing each type of orchestral instrument will be held during the six weeks' course.

Students will be expected to take part in the Institute or Academy orchestra, or in the school chorus.

It is hoped that students will have the opportunity to have their compositions played, as far as is practicable, by various instrumental and choral ensembles at the School.

Two formal concerts of student works written at the School will be given at the end of the six weeks' course.

### *Seminar in Harmony*

This course is designed for those who have already studied harmony. The seminar will be devoted to the study and discussion of selected problems in this subject. (No course is planned in beginners' harmony, since the six-week period is insufficient for satisfactory results in view of the other activities of the School.)

*Seminar in Counterpoint* (Same as above.)



## THE ACADEMY

The principal entrance requirement is an intelligent interest in music, together with some previous experience in singing or playing.

The Academy is the largest division of the Music Center and its main work is carried on in General Sessions. The central idea of the Academy is the constant participation in music through singing or playing by every member of the School. Similarly the unique possibilities of the Music Center can best be realized through membership in a common group with varied activities rather than through division into a number of small classes devoted to separate subjects. There are, therefore, two general sessions of the Academy each day, occupying the greater part of the morning and afternoon (with no sessions on Saturdays or Sundays). The general sessions are devoted about equally on the one hand to lectures and concerts, and on the other to participation in music through singing and playing. All members of the Academy will belong to the chorus or to the orchestra; and although there will be a series of separate orchestral and choral rehearsals, at least one session a day will be devoted to joint music-making.



The general lectures will deal broadly with the understanding of music, through the study of history, form and style, and the esthetic principles underlying the art. There will be lectures on the teaching of music, on education, and on the related arts. The lectures do not constitute a systematic course of study, but serve as the background for the actual musical experience of the six weeks' session.

The lecturers will include the heads of the various departments of the Center, also Archibald T. Davison, Olin Downes, Carleton Sprague Smith, Randall Thompson, Augustus D. Zanzig, and other men prominent in music and the arts. Dr. Koussevitzky, speaking from the experience of his career, will give "word portraits" of composers, discuss interpretation, and other musical subjects.

### *The Academy Chorus*

The main work of the chorus will be the preparation of the B minor Mass of Bach for performances with the Boston Symphony Orchestra during the last week of the Festival. Other choral music for study in 1940 will include:

PALESTRINA.....	Stabat Mater
BYRD .....	Motet: Cantate Domino
BACH .....	Chorales Cantata No. 8
HANDEL.....	Choruses from "L'Allegro"
BRAHMS .....	Schicksalslied
HINDEMITH .....	"Das Unaufhörliche"
MALIPIERO.....	La Cena
RANDALL THOMPSON.....	The Peaceable Kingdom

The chorus will be under the general direction of G. Wallace Woodworth, Conductor of the Harvard Glee Club and Radcliffe Choral Society.

### *The Academy Orchestra*

Membership in the Academy Orchestra will be open to all students playing orchestral instruments. The Orchestra will meet five times a week and will prepare two formal programs for performance. At least one rehearsal each week will be devoted to practice in the sight-reading

of standard works from the orchestral literature. The Orchestra, occasionally assisted by members of the Boston Symphony Orchestra, will also accompany the singing at the daily sessions of the Academy, and will play illustrations for some of the lectures. Certain members of the Boston Symphony Orchestra will be available for conferences with members of the orchestra on problems of technique and performance.

The music to be studied will include:

DOWLAND.....	Suite for Voices and Strings
ROSETTI.....	Symphony in G minor
PURCELL.....	Dance Suite
HANDEL.....	Concerto Grosso
BACH.....	Brandenburg Concertos, Nos. 3 and 6
SCARLATTI.....	Concerto Grosso
GLUCK.....	Suite from "The Orphan of China"
J. C. BACH.....	Overture to "Amadis of Wales"
HAYDN.....	"Maestro e Scolare," Symphony in E-flat, No. 55
MOZART.....	Symphony in C major, K. 338
SCHUBERT.....	Symphony No. 5
HOLST.....	"St. Paul's Suite," for Strings "Green Brook," Suite
WARLOCK.....	"Capriol," Suite

### *Chamber Music*

Students of the Academy interested in chamber music will be organized in groups according to technical ability and experience. All groups will receive faculty coaching in ensemble playing. In the more advanced groups, this will take the form of criticism of the playing of a work prepared in advance. In the other groups it will consist of instruction in the fundamentals of ensemble playing, and of practice in sight-reading. The music will be chosen from as many different periods, composers, and styles as possible for the purpose of giving a comprehensive view of the chamber music literature.

### *Folk Dancing*

DOUGLAS KENNEDY

Tuesday and Thursday, 4:30-6:00

The dancing will be open to all in the Music Center and will not be organized in formal classes. Country, Morris, and American square

dances will be taught. These activities are expected to be an important addition to the social and recreational life of the Berkshire Music Center.

The Country Dance classes will be given under the direction of Douglas Kennedy by courtesy of the English Folk Dance and Song Society of America, founded by Cecil J. Sharp.

## SPECIAL CLASSES

### *Choral Conducting*

G. WALLACE WOODWORTH

Daily from 11:45 to 1:00 o'clock, with individual conferences to be arranged.

A study of the technique and methods of choral conducting through actual practice. Each member of the course will have frequent opportunity to conduct, using the class and visitors as a laboratory chorus.

Lectures on the history of choral style and the literature of the chief periods of choral music, with special attention to music suitable for school and community choruses.

Especially gifted conductors will have the opportunity to observe as auditors Dr. Koussevitzky's class in orchestral conducting.

### *Music in the Schools*

HOWARD ABELL

Daily from 2:00 to 3:00, with individual conferences to be arranged.

A study of the basic principles of the teaching of music in the schools, and of the materials available for school music. The purpose of the course is to acquaint the students with quantities of the best music suitable for singing, playing, and hearing in all stages of education, and so far as possible to suggest the most effective means of presenting it. The class will deal with the fundamental issues of music education in school, and its relation to music in college, and in the community; and frequent group conferences will be devoted to the consideration of individual problems. Students whose particular work may lie in the following suggested fields should find such discussion helpful: work in primary and secondary grades; the organization of courses for college credit; extracurricular choral and orchestral groups; textbooks and related materials; problems peculiar to public or independent schools.

The work of the class will be supplemented by lectures by men prominent in the leadership of school, college, and community music. These guest lecturers, who will also be available for conferences, will include in 1940, Archibald T. Davison of Harvard University, Randall Thompson of the Curtis Institute of Music, and Augustus D. Zanzig of the National Recreation Association.

# THE BERKSHIRE SYMPHONIC FESTIVAL

for 1940

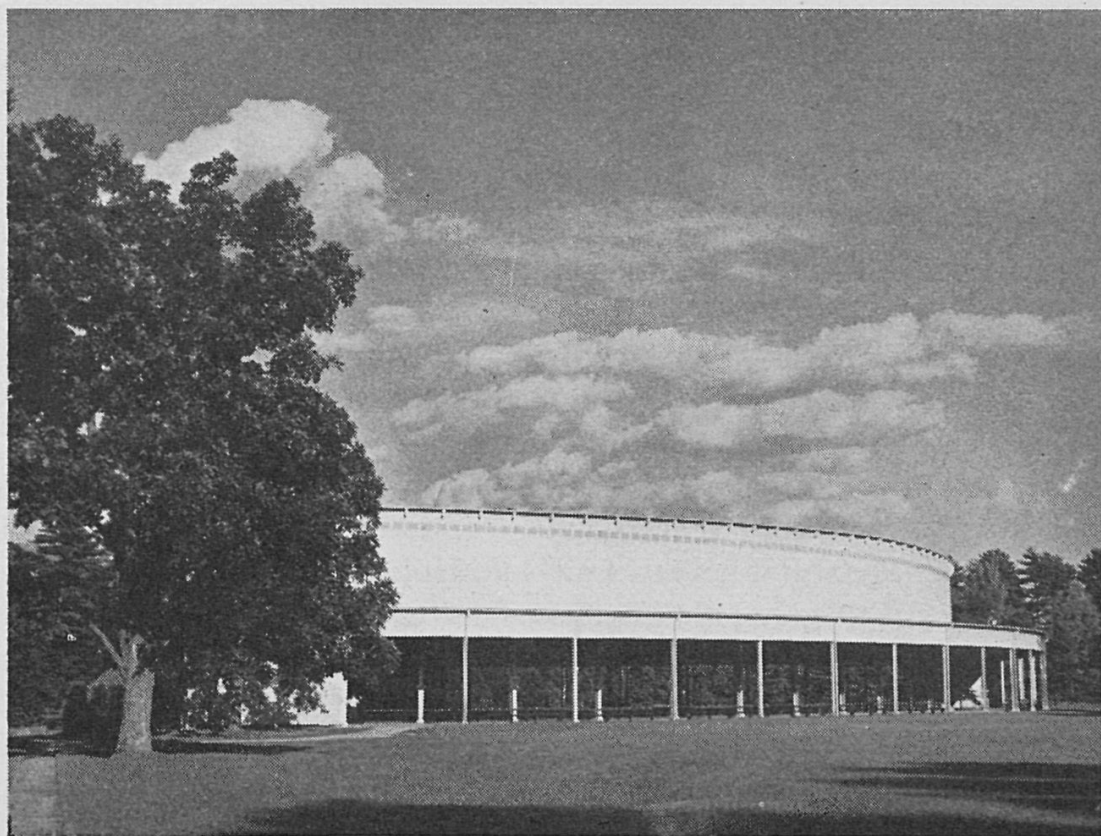
will present nine concerts by the Boston Symphony Orchestra, Serge Koussevitzky, Conductor, on the following dates:

Thursday evenings	August 1	August 8	August 15
Saturday evenings	August 3	August 10	August 17
Sunday afternoons	August 4	August 11	August 18

## *Student Tickets for Festival Concerts*

For all students of the Berkshire Music Center reserved seats for the Festival Concerts of the Boston Symphony Orchestra are included in the tuition fee.

The Berkshire Symphonic Festival of 1940 will form the climax of the school term. "Tanglewood" in the last three weeks of the school term will be a place of greatly increased activity. The entire Boston Symphony Orchestra will of course be present, rehearsing daily. Of especial importance for the majority of the Academy will be the final rehearsals and performances of the Bach Mass.



THE MUSIC SHED

## *Festival Subscriptions for non-Students*

Those who are not enrolled as students but who wish to attend the Festival Concerts of the Boston Symphony Orchestra may purchase subscriptions to the series or tickets for single concerts. (See enclosed Subscription Blank for the Berkshire Symphonic Festival.)

\* \* \*

Since 1937, when "Tanglewood" was presented to the Orchestra, concerts have been presented to ever growing audiences. Generous contributions enabled the Berkshire Symphonic Festival to build for the comfort and protection of the audiences the present Music Shed.

The Shed, at its inauguration in the summer of 1938, showed acoustical properties even beyond the hopes of its builders. It stands at the highest point of "Tanglewood," with a magnificent view of the Stockbridge Bowl, with lake and hills visible even from within the auditorium; and with an expanse of charming gardens and of lawn and elms for a natural "lobby." The Shed seats six thousand, and general admissions for a single concert have reached the thousand mark. The continuing growth has led to the addition next summer of a third week of concerts.

The true importance of the Berkshire Symphonic Festival lies in the rare circumstance of a great orchestra under its own conductor and with its complete personnel giving, in summer, performances which uphold in every way the high standards of the regular winter season. "Tanglewood" has become the principal gathering point in the summer of the musically minded from every State in the Union, and from Canada. The Festival performances in 1940 are expected to have an attendance of more than fifty thousand. The audiences are especially notable for the large number of persons prominent in the musical world.

### *"Tanglewood"*

"Tanglewood," the extensive estate which Mrs. Gorham Brooks has presented to the Boston Symphony Orchestra, holds artistic associations as well as natural beauty. Emerson, Holmes, Melville, Hawthorne, were frequent guests of the Tappan family, the former owners, when the Berkshires were the autumn meeting place of eminent American writers. The estate was given its name because it was in the little red house (on the site now marked by a tablet) that Hawthorne first told his "Tanglewood Tales" and wrote "The House of the Seven Gables."

The estate possesses buildings adaptable for lectures and classes for a student body limited to not more than 300 during the early years.

The barn on the lake road is being converted for use for the general sessions. The Shed will be used for school rehearsals, lectures, and concerts. The main house, the tuning-room, and the garage building will provide a number of studios for individual use or group instruction.

The spacious grounds, extending from West Street, Lenox, to the shore of Lake Mahkeenac in Stockbridge, with meadow land, gardens, and shade trees, will be at the disposal of the students. There is the possibility of boating, a clubhouse on the lake shore, camp sites, a pier for swimming, and dressing rooms.

“Tanglewood” is open for inspection at all times.

## REGISTRATION AND FEES

The general tuition for all members of the Institute and of the Academy will be \$100 each. This will cover choral singing, participation in either school orchestra and in chamber music groups, all lectures, folk dancing, attendance at specified rehearsals of the Boston Symphony Orchestra, and the nine concerts of the Berkshire Symphonic Festival. It will also cover attendance at special courses for those who are accepted as auditors.

For those who are eligible to enroll for the special courses in orchestral or choral conducting, for composition, for seminar in harmony or counterpoint, for opera dramatics, or for the course in music in the schools, there will be an additional charge of \$20 for each special course.

Applications for admission to the Berkshire Music Center should be made as soon as possible on the enclosed blank, where the student may indicate in which department of the School and in which special courses he wishes to enroll.

Separate application blanks will then be forwarded for courses selected which have special requirements.

A registration fee of \$10 will be due from each student upon receipt of notice that his application has been accepted. This fee will be credited toward the general tuition. A further payment of \$40 will be due during the enrollment period, July 5 and 6. Classes begin Monday, July 8. The \$50 balance of the general tuition will be due on or before August 1. Tickets for the nine Festival concerts of the Boston Symphony Orchestra will be delivered to students at the time of the final payment of the general tuition.

Fees for the special courses are payable in full during enrollment, July 5 and 6.

If preferred, all fees may be paid in full at the beginning of the term.

Checks should be made payable to the Boston Symphony Orchestra, Inc.

Private lessons with members of the faculty must be arranged through the School.

## SCHOLARSHIPS

There are a limited number of scholarships, principally for advanced students. Awards will vary in amount and will be made with due consideration for the talents of the applicants as well as their need for help toward meeting tuition and living expenses during the course.

## LIVING ACCOMMODATIONS

Through the coöperation of the Lenox School for Boys, dormitory accommodations and breakfasts and dinners will be available to the School at cost of service, \$12 a week. There are sleeping accommodations for eighty. The dining room will seat an additional forty, who may obtain fourteen meals a week on a cost basis, at \$6 a week. The Lenox School is only one and a half miles from "Tanglewood." Lunches will be served at "Tanglewood" at cost.

The lake front at "Tanglewood" will be available for students who wish to camp. Those wishing a camp site will be charged \$10 to cover expense of maintaining the grounds and providing water. The clubhouse at the lake will provide a common living room.

Through the coöperation of the Berkshire Symphonic Festival there will be available not later than June 1st a complete listing of rooms in private homes within ten miles of "Tanglewood." No charge will be made for any service in providing information about these accommodations.

Those wishing to rent a house or cottage for the summer should communicate with the Berkshire Hills Conference, Pittsfield, Massachusetts, which is well acquainted with all real estate matters throughout the county.



# THE BERKSHIRE MUSIC CENTER

at "Tanglewood"

## APPLICATION FOR ADMISSION

NOTE: This is a general application for admission to the Berkshire Music Center. Those who specify in this application that they wish to enroll for special courses in the *Institute for Advanced Study* or in the *Academy* will receive supplementary forms on which the requirements for these courses are indicated.

Although requirements for admission to the *Academy* are much less formal than for the *Institute for Advanced Study*, we should like to have as full information as possible regarding Academy applicants.

Admission to the Music Center covers one reserved seat for the nine Festival concerts of the Boston Symphony Orchestra. Those not enrolling as students may reserve tickets for the Festival concerts by filling out the accompanying separate application for the Berkshire Symphonic Festival.

Date: .....

1. Name: .....  
(Last) (First) (Middle)

2. Address: .....  
(Street and Number) (City) (State)

3. Date of birth: ..... Place of birth: .....

4. Schools attended:	School	Location	Dates of Attendance	Degrees or Diploma
High School:	.....	.....	.....	.....
College:	.....	.....	.....	.....
Graduate or Professional School:	.....	.....	.....	.....
Music School:	.....	.....	.....	.....
.....	.....	.....	.....	.....
.....	.....	.....	.....	.....

5. Music Courses taken in any of the above schools (Specify):  
.....  
.....

6. Other Music Study (Specify):  
.....  
.....

7. Are you a professional musician? .....; an amateur musician? .....;  
a music student? .....

8. Present occupation: .....  
Specific duties: .....

9. Previous professional experience: .....  
.....  
.....

10. What instruments have you studied?

Instrument	How many years	Where	Teacher
.....	.....	.....	.....
.....	.....	.....	.....
.....	.....	.....	.....

11. Have you played in any orchestra, band, or other ensemble?

Name Date Instrument Played Professional or Amateur

.....
.....
.....
.....

12. Have you sung in a chorus? What chorus?

Soprano Alto Tenor Bass

13. Have you studied conducting? Orchestral Choral

Where? Teacher:

14. Have you conducted:

Name Place

An orchestra? .....

A band? .....

A chorus? .....

15. For which special courses\* in the Institute for Advanced Study do you wish to enroll?

Orchestral Conducting: as participant; as auditor

Opera Dramatics: as participant; as auditor

Composition: .....

Seminar in Harmony: .....

Seminar in Counterpoint: .....

16. For which special courses\* in the Academy do you wish to enroll?

Choral Conducting: .....

Music in the Schools: .....

17. In which general activities do you wish to participate? (Note: Those enrolled in the Institute may participate in the Academy Chorus, chamber music, and folk dancing, if they wish and if their schedules permit. Those enrolled in the Academy will belong to either the Academy orchestra or the Academy chorus and may elect the other general activities of the Academy. There is no extra charge for these activities.)

The Institute Orchestra: Which instrument

The Academy Orchestra: Which instrument

Do you own your own instrument? If not, can you supply it?

The Academy Chorus: .....

The Academy Chamber Music Groups: .....

The Academy Folk Dancing: .....

18. Do you wish to arrange for individual instruction?

Voice: .....

Instrument (Specify): .....

19. Do you wish dormitory accommodations at the Lenox School?

Room and two meals a day at \$12 a week .....

Two meals a day only at \$6 a week .....

20. Do you wish to reserve a camp site?

21. Do you wish assistance from the Berkshire Music Center in finding living accommodations?

.....In private home?.....In hotel?.....

\* A special fee of \$20 is charged for each of these courses.

This form should be mailed as early as possible to:

MARGARET GRANT, Secretary of the Berkshire Music Center,
Symphony Hall, Boston, Massachusetts

Supplementary application blanks for special courses specified above will be mailed to the applicant. Upon receipt of notice that the application has been accepted the registration fee of \$10 will be due.

# SUBSCRIPTION BLANK

for

1940 BERKSHIRE SYMPHONIC FESTIVAL

at

TANGLEWOOD

Between Stockbridge and Lenox, Massachusetts

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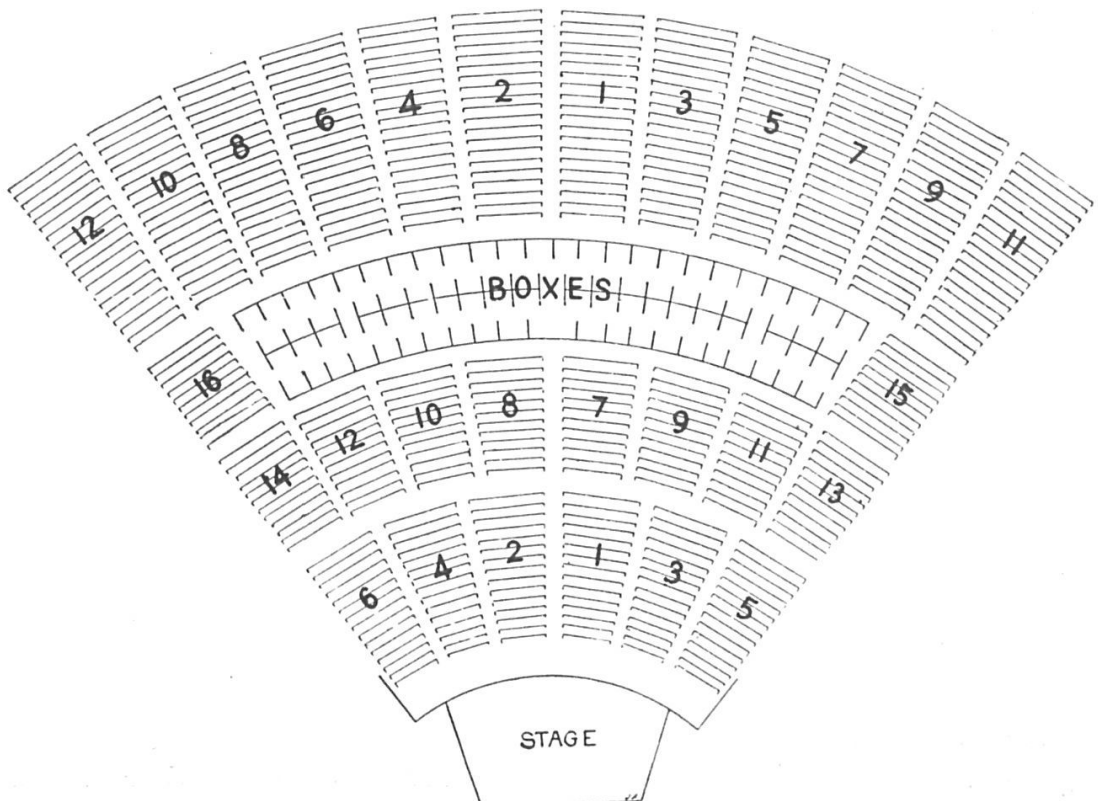
NINE CONCERTS BY

THE BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, *Conductor*

	<i>Series A</i>	<i>Series B</i>	<i>Series C</i>
Thursday Evenings	August 1	August 8	August 15
Saturday Evenings	August 3	August 10	August 17
Sunday Afternoons	August 4	August 11	August 18

(NOTE: This application is to be filled out by those who are *not* applying to be admitted as students to the Berkshire Music Center but who want to attend the Festival concerts of the Boston Symphony Orchestra.)



SEATING PLAN—MUSIC SHED, BERKSHIRE SYMPHONIC FESTIVAL

APPLICATIONS FOR SUBSCRIPTIONS WILL BE CLOSED ON JUNE 30, 1940

You will find enclosed my check for \$.....or I will send my check on or before July 1, 1940, made payable to the Berkshire Symphonic Festival, Inc., for my choice of seats.

PATRON

BOX SEATING SIX — Series A, B, and C..... \$225.00

BOX SEATING SIX — For  Series A;  Series B; or  Series C..... 75.00

FULL SUBSCRIPTION

Series A, B, and C — nine concerts

One Reserved Seat Front Section (Sections 1-4 and 7-14 incl.)..... \$22.50

One Reserved Seat Front Section (Sections 5, 6, 15, and 16)..... 18.00

One Reserved Seat Rear Section (First 15 rows)..... 13.50

One Reserved Seat Rear Section (Last 5 rows)..... 9.00

SINGLE SERIES SUBSCRIPTION

Series A, Three concerts, August 1st, 3rd, and 4th

or

Series B, Three concerts, August 8th, 10th, and 11th

or

Series C, Three concerts, August 15th, 17th, and 18th

One Reserved Seat Front Section (Series A, B, or C)..... \$7.50

One Reserved Seat Front Section (Series A, B, or C)..... 6.00

One Reserved Seat Rear Section (Series A, B, or C)..... 4.50

One Reserved Seat Rear Section (Series A, B, or C)..... 3.00

Please indicate number of subscriptions and series desired.

Your tickets will be mailed to you after July 1st.

Seats will be assigned in order of receipt of application.

*There will be no refunds.*

Date: .....

Signature: .....

Name: .....

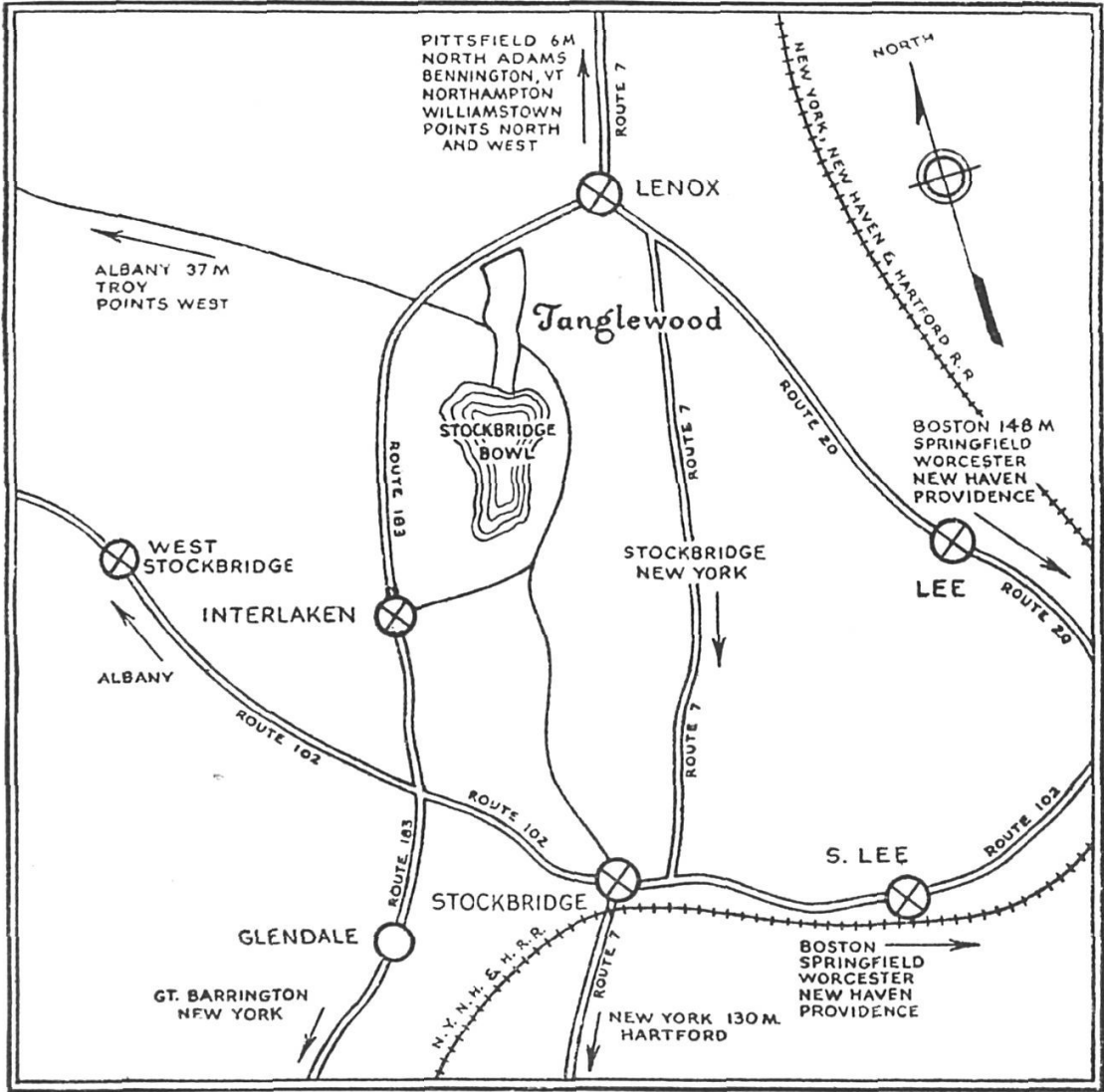
(Kindly Print)

Summer Address: ..... Telephone: .....

Winter Address: .....

Kindly mail this subscription blank to the Berkshire Symphonic Festival, Inc., Stockbridge, Massachusetts. (Telephone: Stockbridge 400)





ROADS LEADING TO "TANGLEWOOD"



1026  
FIMU  
N 1



# Wanted: *Your Name*

for a Great AUTOGRAPH COLLECTION

Check our registration cards for the past twenty-five years, and you will find, again and again, the signatures of many of the world's foremost men and women... one of the greatest autograph collections in the world.

But we want *your name* on our registration card when you come to Boston. Distinguished visitors turn to us naturally . . . because the Copley-Plaza represents a New England interpretation of American hostelry at its best . . . because the Copley-Plaza was built and staffed as New England's finest hotel and has maintained that leadership for more than a quarter-century.

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Arthur L. Race, Managing Director