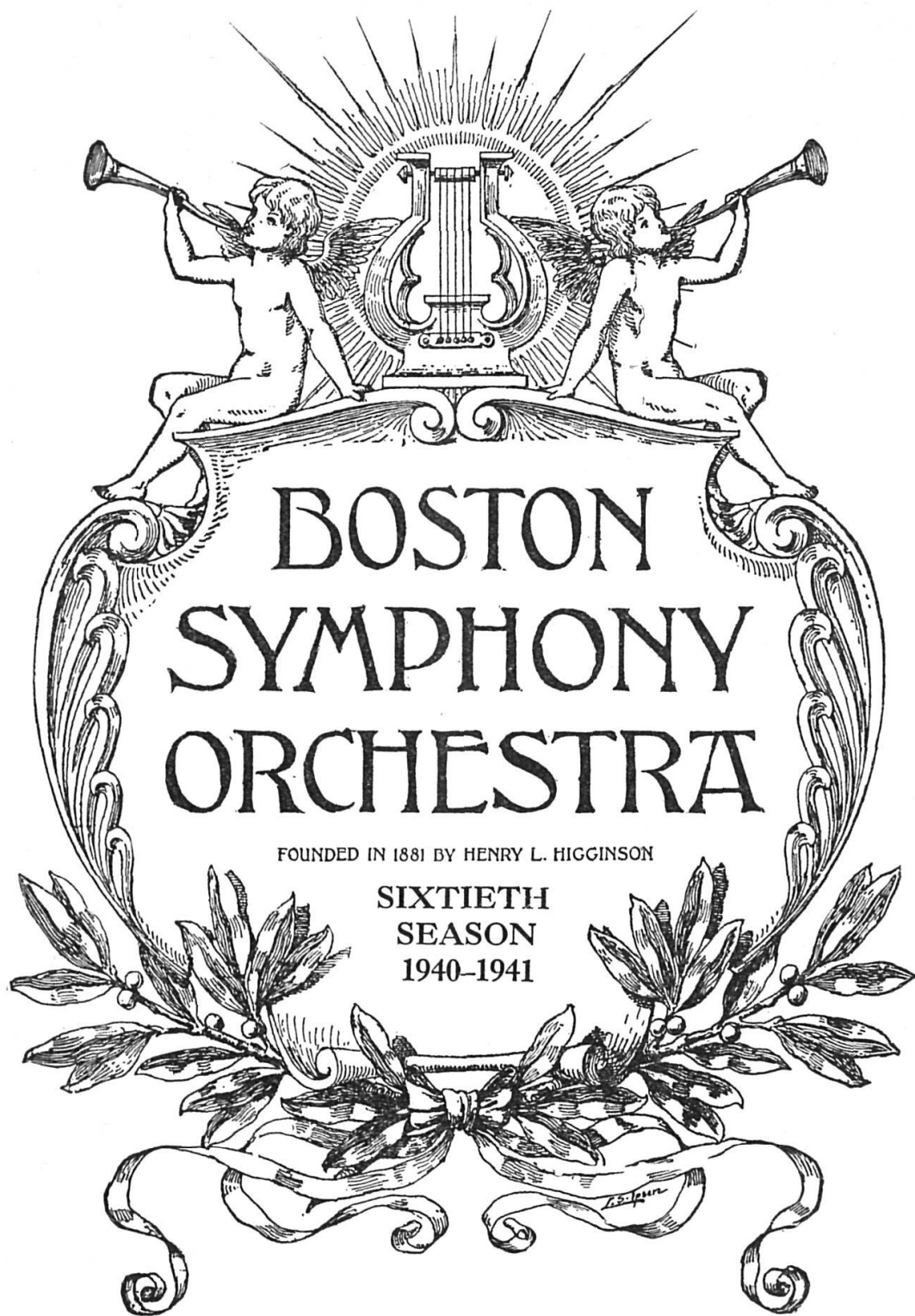


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Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

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Concert Bulletin

WEDNESDAY EVENING, *December 11*

with historical and descriptive notes by

JOHN N. BURK

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SIXTIETH SEASON, 1940-1941

SERGE KOUSSEVITZKY, *Conductor*

WEDNESDAY EVENING, DECEMBER 11

Programme

BEETHOVEN.....Overture to "Leonore" No. 3, *Op.* 72

BEETHOVEN.....Symphony No. 4 in B-flat major, *Op.* 60

- I. Adagio; Allegro vivace
- II. Adagio
- III. Allegro vivace; Trio: Un poco meno allegro
- IV. Finale: Allegro, ma non troppo

INTERMISSION

SHOSTAKOVITCH.....Symphony No. 5, *Op.* 47

- I. Moderato
 - II. Allegretto
 - III. Largo
 - IV. Allegro non troppo
-

BALDWIN PIANO

OVERTURE TO "LEONORE" NO. 3, Op. 72

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

The third "Leonore" Overture was composed in the year 1806 for the second production of "Fidelio" in Vienna.

The overture is scored for two flutes, two clarinets, two oboes, two bassoons, four horns, two trumpets, three trombones, timpani, and strings.

WITHIN a few weeks of his death, Beethoven extracted from his confusion of papers the manuscript score of his opera "Fidelio" and presented it to Schindler with the words: "Of all my children, this is the one that cost me the worst birth-pangs, the one that brought me the most sorrow; and for that reason it is the one most dear to me." The composer spoke truly. Through about ten years of his life, from 1803 or 1804, when he made the first sketches, until 1814 when he made the second complete revision for Vienna, he struggled intermittently with his only opera, worked out its every detail with intensive application. They were the years of the mightiest products of his genius. Between the "Fidelio" sketches are the workings out of the Fourth through the Eighth symphonies, the "Coriolanus" Overture and "Egmont" music, the Fourth and Fifth piano concertos, the Violin Concerto, the Razoumovsky Quartets. Into no one of these did he put more effort and painstaking care than he expended upon each portion of the opera, constructing it scene by scene in the order of the score, filling entire books with sketches. He was struggling first of all, of course, with his own inexperience of the theatre, the necessity of curbing his symphonic instincts and meeting the demands of that dramatic narrative which singers and "action" require.

The Overture to "Leonore" No. 3 retains all of the essentials of its predecessor, Leonore No. 2. There is the introduction, grave and songful, based upon the air of Florestan: "*In des Lebens Frühlingstagen*," in which the prisoner sings sorrowfully of the darkness to which he is condemned, and dreams hopefully of the fair world outside. The main body of the Overture, which begins with the same theme (*allegro*) in both cases, rises from a whispering *pianissimo* to a full proclamation. The section of working out, or dramatic struggle, attains its climax with the trumpet call (taken directly from the opera, where the signal heard off stage, and repeated, as if closer, makes known the approach of the governor, whereby the unjustly imprisoned Florestan will be saved from death). There follows a full *reprise*, a reversion to the dictates of symphonic structure which Beethoven had omitted in his second overture. Now he evidently felt the need of a full symphonic rounding out, delaying the entrance of the coda of jubilation which dramatic sequence would demand closely to follow the trumpet fan-

fare. Wagner reproached Beethoven for this undramatic *reprise*. But the subject had developed in Beethoven's imagination to a new and electrifying potency. The fanfare, simplified and more effectively introduced than in the previous version, is now softly answered by the joyful theme of Florestan and Leonore, used at this point in the opera. The composer, with that ability to sustain a mood which is beyond analysis, keeps the feeling of suspense, of mounting joy, which allows the listener no "let-down" before the triumphant climax of the coda. The air of Florestan is worked in at the end of the *reprise*, but in tempo as the music moves without interruption to its greatly expanded and now overwhelming coda. The overture in this, its ultimate form, shows in general a symphonic "tightening" and an added forcefulness. The introduction eliminates a few measures as compared with the "No. 2," the development many measures, in which music of the greatest beauty is discarded. Beethoven, having thus shortened his development, evens the total length by adding the *reprise* and enlarging the coda.

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SYMPHONY IN B-FLAT MAJOR NO. 4, *Op.* 60

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

This symphony was completed in 1806 and dedicated to the Count Franz von Oppersdorf. The first performance was in March, 1801, at the house of Prince Lobkowitz in Vienna. It is scored for flute, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani and strings.

ROBERT SCHUMANN compared Beethoven's Fourth Symphony to "a slender Greek maiden between two Norse giants." As in all of his even-numbered symphonies, Beethoven was content to seek softer beauties, reserving his defiances, his true depths of passion for the alternate ones. There may well have been something in his nature which required this alternation, a trait perhaps also accountable for the thematic alternation of virility and gentleness, of the "masculine" and the "feminine" in his scores of this period. For the years 1804-1806 were the years of the colossus first finding his full symphonic strength, and glorying in it, and at the same time the years of the romantic lover, capable of being entirely subdued and subjugated by feminine charm. They were the fulsome years which produced the "Eroica" and C minor symphonies, and the "Appassionata" Sonata

on the one hand; on the other, the Fourth Symphony and the Fourth Piano Concerto, not to mention "Fidelio" and the three Razumowsky Quartets. It may have been some inner law of artistic equilibrium which induced Beethoven, after drafting two movements for his C minor Symphony in 1805, to set them aside, and devote himself, in 1806, to the gentler contours of the Symphony in B-flat, which, completed in that year, thus became the fourth in number.

The "Greek maiden" of Schumann's metaphor, overshadowed by the more imposing stature of the "Eroica" and the Fifth, has not lacked champions. "The character of this score," wrote Berlioz, "is generally lively, nimble, joyous, or of a heavenly sweetness." Thayer, who bestowed his adjectives guardedly, singled out the "placid and serene Fourth Symphony — the most perfect in form of them all"; and Sir George Grove, a more demonstrative enthusiast, found in it something "extraordinarily *entrainant* — a more consistent and attractive whole cannot be. . . . The movements fit in their places like the limbs and features of a lovely statue; and, full of fire and invention as they are, all is subordinated to conciseness, grace, and beauty."

The composer has left to posterity little of the evidence usually found in his sketchbooks of the time and course of composition. He has simply (but incontrovertibly) fixed the year, inscribing at the top of his manuscript score: "*Sinfonia 4ta 1806 — L. v. Bthvn.*" This date has been enough to enkindle the imagination of more than one writer. For it was in the spring of 1806 that Beethoven journeyed to Hungary, there to visit his friend Count Franz von Brunswick, and his fair sister Theresa. Beethoven wooed his former pupil in the irresistible medium of his art, playing on the piano, as the moonlight streamed into the room, the tender air of Bach — "If thou wilt give me thy heart, first let it be in secret, that our hearts may commingle, and no one divine it." Theresa wrote later, "It was in May, 1806, that I became betrothed to him with the ready consent of my dear brother Franz." Romain Rolland has concluded with some, but by no means all, authorities on the subject that the three undated love letters addressed by Beethoven to his "Immortal Beloved" were of this year, and that Theresa von Brunswick was their inspiration. Rolland therefore concludes that the Fourth Symphony was the direct outcome of this affecting episode, "a pure, fragrant flower which treasures up the perfume of these days, the calmest in all his life."

It is assumed by Thayer that the symphony was composed in this summer, although the outward events of that particular season were hardly propitious to the completion of a long-breathed symphony. It was probably in early May that Beethoven took a post chaise from Vienna to visit the Brunswicks at Martonvásár in Hungary. There was

no summering that year in the pastoral suburbs of Vienna — the usual stamping ground of the creating Beethoven. From Martonvásár he went to Silesia to stay at the Castle Grätz of Prince Lichnowsky, where he lingered until October.

Edouard Herriot, in his excellent book "The Life and Times of Beethoven," looks for Theresa in the symphony, and feels "justified in claiming that the serene adagio in E-flat major with the theme that the violins entrust to the clarinet and the flute was inspired by Thérèse. Perhaps in this song of love can be found the secret origin of the work, the passion and tenderness of the *Allegro*, particularly rich in invention, having no purpose other than to conduct us to it. Observe again the use of the timpani, the rolling with which they accompany the strings, and cadence the theme of the *Adagio*. But these details disappear in the impulse that sweeps the work on. Never has a favored woman received a more sumptuous offering; in the symphonic outpouring of Beethoven there is no poem more reflective, more intimate than this. One feels that it was created at the edge of the woods on the shores of the lake at Martonvásár, in that Hungarian landscape enchanted by music and veiled in melancholy. In spite of the absence of words, how much warmer and more colorful is this inspiration than that which gave birth to 'Fidelio'! No hesitation, or, as the painter styles it, repenting (*pas de repentir*); the themes enter with decision. The minuet presents itself in the manner of a survival of the old *régime*. Old customs were carried on in the Brunswick castle out of respect for Lord Anton; the styles of the frilled shirt and of the three-cornered hat were retained, and in the park echoes resounded like those which, in the Trio, are expressed by the united voices of the horn and the bassoon. And, from the sparkling beginning of the *Finale*, gaiety beams like the sudden rays of the sun; better, the power, the will to live, a continuous and impassioned animation unbridle the orchestra for a last outburst of enthusiasm."

The Fourth Symphony, in the opinion of Donald Francis Tovey,* "is perhaps the work in which Beethoven first fully reveals his mastery of movement. He had already shown his command of a vastly wider range of musical possibilities than that of Mozart or Haydn. And he had shown no lack of ease and power in the handling of his new resources. But now he shows that these resources can be handled in such a way that Mozart's own freedom of movement reappears as one of the most striking qualities of the whole. The sky-dome vastness of the dark introduction is evident at the outset; but it is first fully understood in the daylight of the opening of the *Allegro*. The new quick tempo asserts itself with the muscular strength of real bodily movement. The 'spin' of the whole, tremendous as it is, depends entirely on the variety,

* From "Essays in Musical Analysis," Oxford University Press.

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the contrasts, and the order of themes and sequences, varying in length from odd fractions of bars to the 32-bar (and even longer) processes in the Development. The Second Subject begins with a conversation between the bassoon, the oboe, and the flute. The Development keeps up the 'spin' by moving on lines far broader than any yet indicated by the Exposition. The delightful *cantabile* added as a counterpoint to the entries (in various keys) of the main theme is one of the salient features; and nearly half the whole Development is occupied by the wonderful hovering on the threshold of the remote key of B-natural major in order to return therefrom to the tonic B-flat by means resembling, but more subtly and on a higher plane, the return in the first movement of the Waldstein Sonata (written about a year earlier). The Recapitulation is quite normal, and the Coda is no longer than one of Mozart's usual fine expansions.

"The slow movement is a full-sized Rondo, a form which is extremely spacious when worked out in a slow tempo. The main theme returns in a florid variation; and the middle episode, which follows, is one of the most imaginative passages anywhere in Beethoven. From its mysterious end arises the return of the main theme in its varied form, this time in the flute; whereupon follows a regular Recapitulation, including the transition and the Second-Subject. The Coda consists of a final allusion to the main theme, dispersing itself mysteriously over the orchestra, till the drums make an end by recalling the opening stroke of genius.

"For the Scherzo no citations are needed: the double repetition of Scherzo and Trio makes everything as clear as any dance, in spite of the numerous rhythmic whims. The final repetition of the Scherzo is abridged (in other cases Beethoven prefers to make full repetition aggressively, the point of the joke). Never have five notes contained more meaning than the Coda in which the two horns blow the whole movement away.

"The Finale represents Beethoven's full maturity in that subtlest of ways, his discovery of the true inwardness of Mozart and Haydn; a discovery inaccessible to him whenever, as in a few early works (notably the Septet), he seemed or tried to imitate them, but possible as soon as he obtained full freedom in handling his own resources. Everything is present in this unsurpassably adroit and playful Finale; and it is all pure Beethoven, even when, by drawling out its opening theme into quavers with pauses, it borrows an old joke of Haydn's, the excellence of which lies in its badness. Lamb would have understood it — in spite of the Essay on Ears. To do justness to the boldness and power that underlies all the grace and humour of this Finale, it would be necessary to go into details. It is a study for a lifetime; but, once begun, it is in many ways more directly useful to the artist than the study of things the power of which is allowed to appear on the surface. Those who think the Finale of the Fourth Symphony 'too slight' will never get nearer than Spohr (if as near) towards a right understanding of the Fifth, however they may admire it."

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SYMPHONY NO. 5, Op. 47

By DMITRI SHOSTAKOVITCH

Born September 25, 1906, at St. Petersburg

Shostakovitch composed his Fifth Symphony for performance in celebration of the twentieth anniversary of the Republic of Soviet Russia. The first of a series of performances was given at Leningrad, November 21, 1937. The first performance at Moscow was on the 29th of January following. The Symphony had its first American hearing at a broadcast concert of the National Broadcasting Company, in New York, April 9, 1938, Artur Rodzinski conducting. The Symphony was performed by the Boston Symphony Orchestra, January 20, 1939, Richard Burgin conducting.

The Symphony is scored for two flutes and piccolo, two oboes, clarinets in A, B-flat, and E-flat, two bassoons and contra-bassoon, four horns, three trumpets, three trombones and tuba, timpani, bass drum, cymbals, triangle, tambourine, tam-tam, xylophone, bells, celesta, piano, two harps, and strings.

THE Symphony is conceived, developed and scored for the most part with great simplicity. The themes are usually melodic and long-breathed in character. The manipulation of voices is plastic, but never elaborate. The composer tends to present his material in the pure medium of the string choirs, notably in the opening and slow movements, where wind color and sonority are gradually built up. The first movement and the last gain also in intensity as they unfold by a



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gradual increase of tempo throughout, effected by continual metronomic indications.

The first movement opens with an intervallic theme, stated antiphonally between the low and high strings. From it there grows a theme (violins) in extensive, songful periods. The development is in the nature of melodic exfoliation. The first theme returns in horns and trumpets, and subsides to the gentle voice of the violins, over a characteristic triple rhythmic figure. As the tempo quickens, the rhythms tighten and become more propulsive, while the melody, sounding from the brass choir, becomes exultant in animation. The recapitulation suddenly restores the initial slow tempo as the first theme is repeated by the orchestra in unison, *largamente*. The *fortissimo* strings and deep brass give way to a gentler reminiscent mood, as the wood-wind voices, here first fully exploited, bring the movement to a close.

The second movement is in the historical scherzo form with clear traces in the course of the music of the traditional repeats, trio section and *da capo*. The themes are in the triple time of the Austrian *Ländler*, from which, in the past, scherzos have sprung. The slow movement, like the first, is one of gradual melodic growth, from string beginnings. The theme, too, is reminiscent of the first theme in the opening movement. The individual voices of the wood wind enter, and the tension increases as the strings give a tremolo accompaniment, and sing once more, muted and in the high register. The finale, in rondo form, devolves upon a straightforward and buoyant march-like rhythm and a theme unmistakably Russian in suggestion. There is a slow section in which the characteristic triple rhythm of the first movement reappears. The first theme of that movement is treated by the violin solo with fresh melodic development. A constant increase in tempo leads to an inspiring conclusion.

Shostakovitch was nineteen years old when he wrote his first orchestral work, the Symphony *Op.* 10 which, played far and wide and established in the repertory of orchestras, has naturally drawn the interest and attention of the Western world to the composer.* Musicians have watched with hopeful curiosity the subsequent development of the young artist. His growth has been puzzling because it is quite without precedent. The environment of Shostakovitch, the only one he has known from childhood, has been a communal state which has made the works of its artists its direct concern. Shostakovitch has apparently taken it as quite a matter of course that his music must be integral with the thoughts and needs, the cultural ideology of Soviet Russia. His Second and Third Symphonies had explicit revolutionary programmes. But these symphonies did not repeat the success of the first. The element of the grotesque then took precedence in his works and despite the success of his opera "Lady

* This symphony, first performed at Leningrad on May 12, 1926, was introduced in America by the Philadelphia Orchestra on November 2, 1928. The first performance in Boston was at a Boston Symphony concert, Richard Burgin conducting, November 8, 1935.

Macbeth of Mzensk' (1935), there came at length a rift between official sanction and individual inclination. The composer in his exuberance used satire which was purely musical in its impulse, and which instead of exposing bourgeois ideals, merely reflected them. His fantasy became personal idiosyncrasy which neglected to fall in with class-conscious expectations. At the beginning of 1936, two articles appeared in the *Pravda*, chief organ of the Communist Party, condemning Shostakovitch (along with other composers) for his "formalistic ideas founded on bourgeois musical conceptions." A new movement, taken up by the "Union of Soviet Composers," and in official circles which were not musical, put Shostakovitch into general disfavor. His opera "Lady Macbeth of Mzensk" was found, even by those who had once praised it, to be "a concession to bourgeois taste," and a pending new production was withdrawn, as was the new and lately mounted ballet "Limpid Stream." This last rebuke was serious, for the composer had carefully built his ballet on the subject of a communal farm, only to be told by *Pravda* that he had depicted "merely painted peasants, the kind you see on the covers of candy boxes." Shostakovitch, although he continued to hold his position as teacher at the Leningrad Conservatory,* faced, it would seem, definite extinction by the simple expedient of the withdrawal of his music from performance and circulation.

That the Leningrad Philharmonic accepted his new Fourth Symphony for performance in December, 1936, indicates that there was no positive official ban. But the composer withdrew the Symphony before it could come to performance, as if he were not satisfied that he had met the requirements of the new æsthetic alignment. He composed another, his Fifth, which was duly performed at Leningrad at the celebrations in the autumn of 1937. It was evident at once that he had toed the line. All seats for the first and for succeeding performances were taken far in advance. There were ovations and enthusiastic reviews at every hand. The chorus of written praise extended beyond the musical profession, and included the prominent literary figure Alexei Tolstoy, and Gromoff, the aviator and hero of the transpolar flight. The article by Andrew Budyakovsky in the *Moscow Daily News* is typical: "The composer while retaining the originality of his art in this new composition has to a great extent overcome the ostentatiousness, deliberate musical affectation and misuse of the grotesque which had left a pernicious print on many of his former compositions," he wrote. "Shostakovitch's 'Fifth Symphony' is

* For this and other information about Shostakovitch, we are indebted to the articles on this composer by Nicolas Slonimsky in the Bulletin of the American Russian Institute (January 15, 1938), and in the International Cyclopedia of Music and Musicians, edited by Oscar Thompson.

a work of great depth, with emotional wealth and content, and is of great importance as a milestone in the composer's development.*

“The fetters of musical formalism which held the composer captive so long, and prevented him from creating works profound in conception, have been torn off. He must follow up this new trend in his work. He must turn more boldly toward Soviet reality. He must understand it more profoundly and find in it a new stimulus for his work.”

The critics of Shostakovich were not very consistent. This one (and his fellows) congratulated the composer for having freed himself of “formalism” at the very moment when their supposedly chastised and penitent artist had settled into an abstract symphony, based squarely upon time-honored structural form and harmonic principles. Heeding admonitions, years before, that music should have an expressive connection with the life of the Russian people, he had written his Second (“October”) Symphony with political implications, and his Third (“May Day”) Symphony with an explicit programme and a verbal message. These works did not seem to call forth his best powers. Shostakovich instinctively partook in the general return of composers to the abstract forms. That an inner, instinctive voice has at length conditioned the style of Shostakovich, and, in turn, brought his critics into line, would seem a restoration of just values.

Whether the composer's move toward simplification in the Fifth Symphony has been made by the prompting of his own instincts or by pressure of outward necessity remains the secret of Shostakovich. Our Western experience offers us no criterion for a situation where a great nation, even in its non-musical circles, can be vitally interested as a single artist matures. We find it strange that many people in various walks of life will speak with a single voice for a new symphony or against a stage piece in their genuine search for an art for the many, acting without a basic motive (if so it be) of self-interest, personal malice, or narrow factionalism. To look at the other side of the picture and behold an important composer heeding, in all seriousness, this peculiar apparition of concerted advice, is at least as strange. “Capitalist” society has long been familiar with the spectacle of composers whose musical inclinations have been at odds with the desires of those who have held the purse strings, or with the listening public at large. Some have written inferior music for gain; some have imposed their will upon the world, arousing the clash of controversy; some have quietly persisted in going their own way, paying the penalty of temporary obscurity and neglect. Experience points that new and

* It is interesting to note that on its performance in Paris in June, 1939, the Symphony was summarily dismissed by several critics.

important music, having usually put forth unaccustomed and challenging ideas, has run into conflict with a general inertia of musical habit. It has prevailed through the dogged adherence of its maker to his own convictions, through his fine disregard of the debasements of standardization. A society which rejects the tradition of an alien past, which, trying to build afresh, seeks a certain modernism, may present a somewhat different case. But when that society sets up new and arbitrary dogmas, there must be the need once more for a good infusion of healthy individual rebellion. Instead, there is the apparition of the composer who simply has no existence unless he conforms, and who looks upon nonconformity as in the order of things an artistic error on his part.

It will be interesting to review the career of Shostakovitch in the light of the statements he himself has made upon his aims and views.

"I was born in 1906 at Leningrad," he wrote for *La Revue Musicale* in December, 1936. "My musical leanings became manifest in 1915, and I began to study music at that time. In 1919 I entered the Conservatory at Leningrad, completing my course in 1925. I worked there under the direction of L. Nikolaiev (piano, and theory of composition), of Professor M. Sokolov (counterpoint and fugue), and of Professor M. Steinberg (harmony, fugue, orchestration, and practical composition). My studies at the Conservatory complete, I continued to attend the class in composition directed by Professor Steinberg. I began to compose at that time. My symphony, which has made the round of almost all of the world's orchestras, was the product of my culminating studies at the Conservatory.

"I was then absorbing with enthusiasm, and quite uncritically, all the knowledge and fine points [*finesses*] which were being taught me. But once my studies were finished, there came the necessity of assorting a large part of the musical baggage which I had acquired. I grasped that music is not merely a combination of sounds, arranged in a certain order, but an art capable of expressing by its own means the most diverse ideas or sentiments. This conviction I did not acquire without travail. Let it suffice that during the whole year of 1926, I did not write a single note, but from 1927 I have never stopped composing. During this period, I have written two operas: 'The Nose' (after Gogol), and 'Lady Macbeth of Mzensk' (after Lesskoff); three ballets, including the 'Golden Age,' and 'The Bolt'; three symphonies, including the 'Ode to October' and the 'Symphony of May 1st'; 24 preludes for piano; a concerto for piano and orchestra; music for films, etc.*

"In this interval of time, my technique has become more finished and secure. Working ceaselessly to master my art, I am endeavoring to create my own musical style, which I am seeking to make simple and expressive. I cannot think of my further progress apart from our socialist structure, and the end which I set to my work is to contribute at every point toward the growth of our remarkable country. There can be no greater joy for a composer than the inner assurance

of having assisted by his works in the elevation of Soviet musical culture, of having been called upon to play a leading rôle in the recasting of human perception."

The composer's sketch of 1936 was apparently written just before the outbreak of open opposition through Russia to his music, and he must already have felt that the divergence between his musical tendencies and the immediate advantage of Soviet musical culture was being questioned. His Second and Third Symphonies, each with a bold and comprehensive programme designed as a mighty "organizing force," had somehow fallen short of their aim. The opera "The Nose" (1930), on Gogol's fantastic short story, had been strongly influenced by atonality and other Western experimentalism, and had been accordingly attacked by the R. A. P. M. ("Russian Association of Proletarian Musicians," since defunct) as a manifestation of "bourgeois decadence." This opera did not succeed, nor did the ballets "The Golden Age" (1930), and "The Bolt" (1931), which outwardly satirized the bourgeois West and capitalist tendencies in Russia respectively. Orchestral suites from these pieces survived the stage productions. The opera "Lady Macbeth of Mzensk" (1935), an earthy tale of adulterous passion and murder in provincial Russia, had an immediate success both in its own country and abroad.

The anonymous article which appeared in the *Pravda* on January 28, 1936, crystallized a case against Shostakovitch. His music was declared "un-Soviet, unwholesome, cheap, excentric, tuneless, and leftist." When his new ballet, "Limpid Stream," named after the title of a collective farm which was its scene, was produced in February, it was found inconsequential, stylized, artificial, quite failing to depict peasant life. The *Pravda* attack was considered to support a governmental tendency in favor of music closer to the thought and understanding of the masses. There may have been official significance in the fact that Stalin had shortly before singled out for special praise the young composer, Ivan Dzerzhinsky, and his opera "And Quiet Flows the Don."

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Conductor

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JULY 7 - AUGUST 17, 1941

of the

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Home of the Berkshire Symphonic Festival

Lenox, Massachusetts

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for 1941

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A STATEMENT FROM THE DIRECTOR

As music takes its increasing place in the life of America, there is a corresponding desire for a broader comprehension of the art. The Berkshire Music Center offers special opportunities to all for the practice and contemplation of music in its noblest aspects. It brings them into association with the leading artists and scholars of the day. "Tanglewood" is a place for those who wish to refresh mind and personality by the experience of the best in music and the related arts, and who long for a creative rest in summer.

The Center is designed to meet the needs of advanced students who have already had the essential technical training and are studying to make music their career, and also of students with less specific qualifications and amateurs who wish to increase their acquaintance with music and its interpretation.

The central ideas of our short summer work are creation and creative interpretation. Our special aims are to find sound bases for creation and to attain perfection in interpretation.

Obviously, in six weeks we cannot hope to give fundamental courses and instruction on the same basis as they are introduced in conservatories and music schools. What we want to give our students is constructive advice and a practical method which will stimulate their gifts and carry further their knowledge gained during their years of study in conservatories.

Our problem is to help artists with good training and knowledge to acquire a penetrating and vivid conception of the music they create and interpret; to stir their imagination to new heights and new depths, because imagination invokes in the creator and interpreter the right intuition and emotions to conceive the inner meaning of their art.

All who enroll in the Center will participate in the student orchestras, choruses, chamber music, or operatic groups, acquiring a direct understanding of music as it is written, conducted, played or sung. Lectures will supplement the making of music. The Festival rehearsals and concerts provide an opportunity for close observation of the Boston Symphony Orchestra.

We want to be modest in our promises. But by no means do we want to be modest in our aspirations. We are confident that our students will receive the very best of our ability and practical experience, as well as our spiritual guidance.

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

THE BERKSHIRE MUSIC CENTER

The work of the Berkshire Music Center will be conducted in the following departments:

Orchestral Conducting. Under the direction of Dr. Koussevitzky. A small number of students will be entitled to active participation; a larger number will be admitted as auditors.

Orchestral Playing. The students will form a full symphony orchestra. This group will study certain orchestral and chamber orchestra works under the direction of Dr. Koussevitzky, Richard Burgin, Stanley Chapple and others, with the advice and assistance of the principal players of the Boston Symphony Orchestra.

Chamber Music. Under the direction of Gregor Piatigorsky. This department will provide special training in ensemble playing for the instrumental players of the advanced orchestra.

Opera Dramatics. Under Dr. Herbert Graf and assistants. Advanced young singers may qualify for active work in the study of the operatic art. Others will be admitted as auditors.

Choral Conducting. Under G. Wallace Woodworth and Hugh Ross. The work of this department is designed to help choral conductors, teachers and students of choral work.

Composition. Under Aaron Copland and Paul Hindemith. This department offers advanced work for a limited number of students. It will also include classes in theory, harmony and solfège, open to all students of the Center.

Music in the Schools. This class will deal with the subject of music teaching in schools and colleges.

Music and Culture: The study and performance of music in its historical development. Under the direction of Dr. Koussevitzky with the collaboration of members of the faculty. This is the largest department of the Center, designed to provide less advanced students and amateurs with an opportunity for a summer of living and working in music. It has no formal entrance requirements.

The work of this department will be planned to outline during the six weeks the development of music through the eight centuries from the 12th to the 19th. Every player and singer will have an opportunity to work with and perform music of these periods. The musical development will be studied in connection with the history of general culture.

The programme of this department will include not only lectures but active participation by the students in the following:

Orchestral Playing in large orchestral and chamber orchestra groups.

Chamber Music. Under the direction of Gregor Piatigorsky, with the assistance of the Boston Symphony Orchestra faculty members.

Choral Singing for a large chorus and choral groups. The chorus will study various compositions, the principal work being Beethoven's "Missa Solemnis," to be performed at one of the 1941 Berkshire Festival concerts of the Boston Symphony Orchestra, under Dr. Koussevitzky.

* * *

All members of the Berkshire Music Center will be entitled to attend faculty and special lectures, assemblies, school concerts and performances, certain rehearsals of the Boston Symphony Orchestra and the nine concerts of the 1941 Berkshire Symphonic Festival.

The faculty includes thirty members of the Boston Symphony Orchestra who act individually as consultants and coaches and collectively for purposes of demonstration. Individual instruction, if desired, in orchestral instruments and piano may be arranged with the teachers through the Center.

No diploma or academic credit will be given for work at the Berkshire Music Center.

THE BERKSHIRE SYMPHONIC FESTIVAL

for 1941

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

Thursday evenings	July 31	August 7	August 14
Saturday evenings	August 2	August 9	August 16
Sunday afternoons	August 3	August 10	August 17

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 1941 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 many will be the final rehearsals and performances of the Beethoven "Missa Solemnis."

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 tickets. (See enclosed Blank for the Berkshire Symphonic Festival.)

* * *

Since 1937, when "Tanglewood" was presented to the Orchestra, concerts have been offered 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 exceeded two thousand.

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 1941 are expected to have an attendance of more than seventy 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 has been converted for use for the general sessions. The Shed will be used for school rehearsals, lectures, and concerts. Several new buildings also serve the purposes of the School.

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 Berkshire Music Center 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 opera dramatics, or for the class 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. Registration fees cannot be refunded after June 1st. A further payment of \$90 will be due during the enrollment period, July 5 and 6. Classes begin Monday, July 7. 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.

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

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 Cranwell Preparatory School and the Lenox School for Boys, dormitory accommodations with breakfasts and dinners will be available to the School at \$12 to \$15 per week. The Lenox School will accommodate about one hundred women, Cranwell one hundred men. The Lenox School dining room will seat an additional twenty-five, who may obtain fourteen meals a week on a cost basis, at \$6 a week. Lunches will be served at "Tanglewood" at a field kitchen cafeteria.

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.

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.

There will also be available a 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.

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 will receive supplementary forms on which the requirements for these courses are indicated.

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. Present or School Address:

Permanent Address:

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	Place	Instrument Played	Professional or Amateur	Date
.....
.....
.....
.....

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

Do you sing 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* do you wish to enroll?

Orchestral Conducting:as participant.....; as auditor.....
 Composition:
 Opera Dramatics:as participant.....; as auditor.....
 Choral Conducting:
 Music in the Schools:

16. In which other activities do you wish to participate? (There is no extra charge for these activities.)

The Advanced Orchestra:Which instrument.....
 Other orchestral groups:Which instrument.....
 Do you own your own instrument?.....If not, can you supply it?.....
 The Chorus:
 Chamber Music Groups:
 Solfège:
 Harmony:
 Counterpoint:
 Folk Dancing:

17. Do you wish to arrange for individual instruction?

Instrument (Specify):

18. Do you wish dormitory accommodations?

Room and two meals a day at \$12 - \$15 a week?.....
 Two meals a day only at \$6 a week?.....

19. Do you wish to reserve a camp site?

20. 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, Executive Secretary of the Berkshire Music Center,
 Symphony Hall, Boston, Massachusetts
 (July 1 to August 17, address "Tanglewood," Lenox, Mass.)

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.

1941 BERKSHIRE SYMPHONIC FESTIVAL

at

TANGLEWOOD

Between Stockbridge and Lenox, Massachusetts

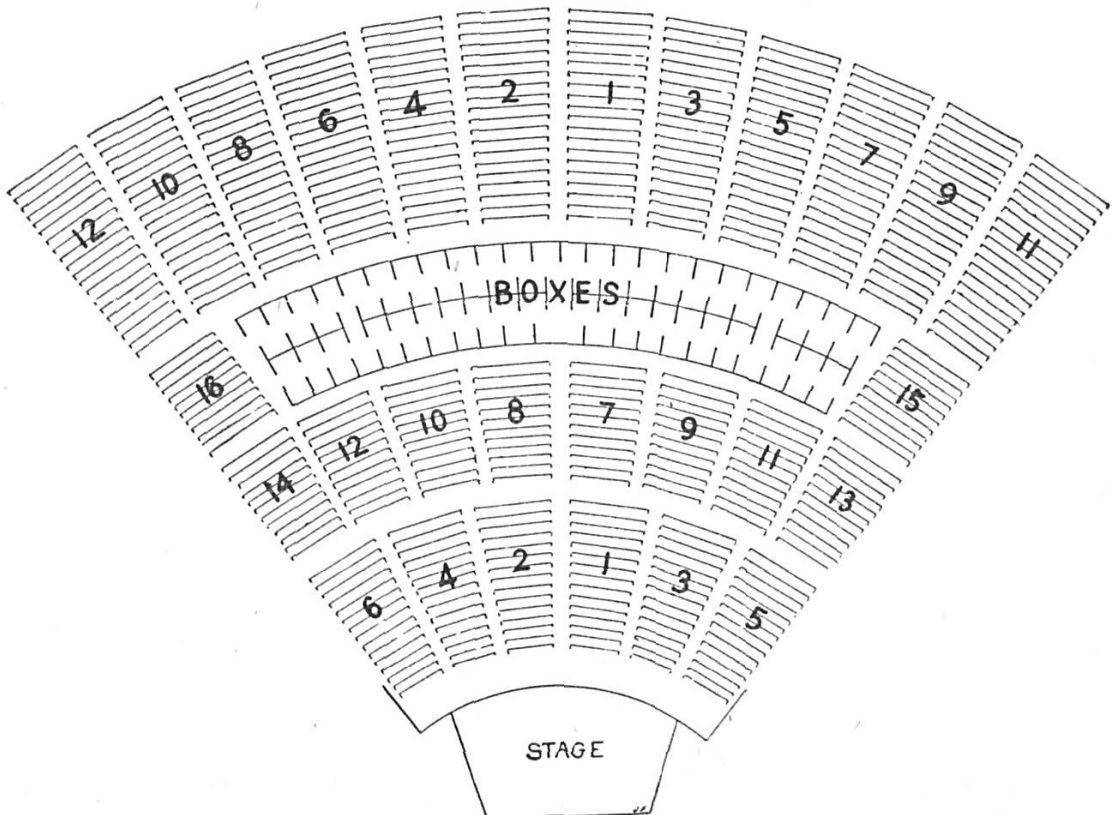
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Thursday Evenings	July 31	August 7	August 14
Saturday Evenings	August 2	August 9	August 16
Sunday Afternoons	August 3	August 10	August 17

(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

BERKSHIRE SYMPHONIC FESTIVAL

Number.....

1941 SUBSCRIPTION APPLICATION

Subscriptions will be accepted up to JUNE 30, 1941, or until such time prior to this date as 1800 subscriptions for each series have been received. Thereafter all tickets will be on the single concert basis, at the rate of \$3.00, \$2.50, \$2.00, and \$1.50 per seat per concert.

No Subscription Payments will be accepted after June 30th, 1941

You will find enclosed my check for \$....., or I will send my check before June 30, 1941, made payable to the Berkshire Symphonic Festival, Inc. for my reservation.

PATRON

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

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

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

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Series A, Three concerts, July 31st, August 2nd and 3rd
or

Series B, Three concerts, August 7th, 9th, and 10th
or

Series C, Three concerts, August 14th, 16th, and 17th

One Reserved Seat Front Section (Series A, B, or C). (Sections 1-4 and 7-14 incl.) 7.50

One Reserved Seat Front Section (Series A, B, or C). (Sections 5, 6, 15, and 16)... 6.00

One Reserved Seat Rear Section (Series A, B, or C). (First 15 rows)..... 4.50

One Reserved Seat Rear Section (Series A, B, or C). (Last 5 rows)..... 3.00

Seats are assigned in order of application

Paid subscriptions will be mailed in April. Thereafter orders will be mailed on receipt of full payment. Please add 15c. to your check if you wish your tickets sent by registered mail.

No subscription tickets will be exchanged after June 30. Upon payment of difference between subscription purchase price and prevailing single concert ticket price, changes of series may be made after that date.

THERE WILL BE NO REFUNDS

Date

Signature

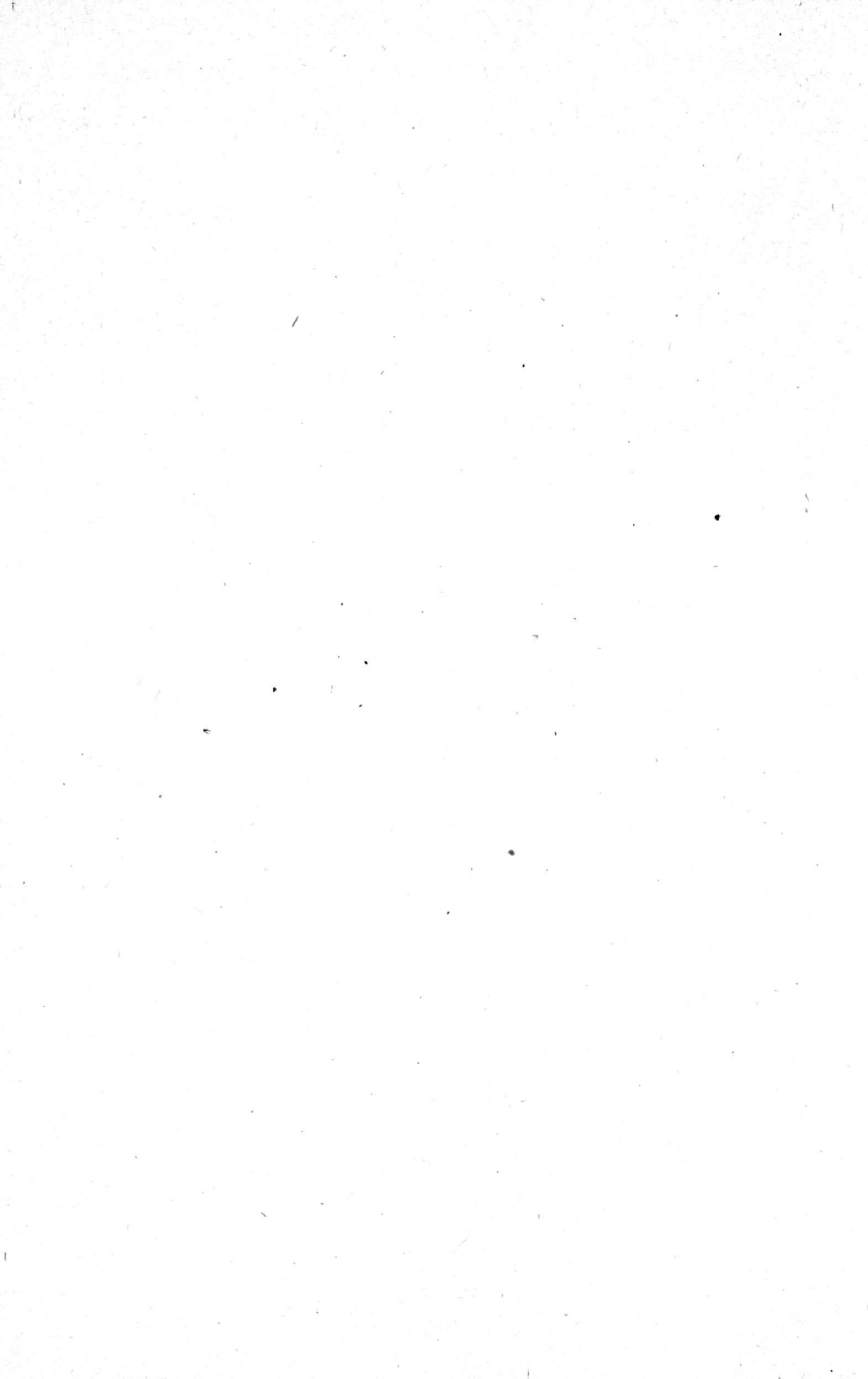
Name

(Kindly Print)

Summer Address

Winter Address

Kindly mail this subscription blank to the Berkshire Symphonic Festival, Inc.,
Stockbridge, Massachusetts. (Telephone: Stockbridge 400) or to
New York Office: Steinway Hall, 113 West 57th Street, New York City
(Telephone Circle 5-9154)



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Concerto No. 2 (Jascha Heifetz, Soloist).....	Prokofieff
Concerto No. 12 — Larghetto	Handel
Damnation of Faust: Minuet — Waltz — Rakoczy March.....	Berlioz
Danse	Debussy-Ravel
Daphnis et Chloé — Suite No. 2.....	Ravel
Élégie (Violoncello solo: Jean Bedetti).....	Fauré
Frühlingsstimmen — Waltzes (Voices of Spring).....	Strauss
Gymnopédie No. 1.....	Erik Satie-Debussy
“Khovanstchina” Prelude.....	Moussorgsky
La Valse.....	Ravel
“La Mer” (“The Sea”)	Debussy
“Lieutenant Kije” Suite.....	Prokofieff
Love for Three Oranges — Scherzo and March.....	Prokofieff
Ma Mère L’Oye (Mother Goose).....	Ravel
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Pohjola’s Daughter.....	Sibelius
“Romeo and Juliet,” Overture-Fantasia.....	Tchaikovsky
Rosamunde — Ballet Music	Schubert
Sarabande	Debussy-Ravel
“Swanwhite” (“The Maiden with Roses”).....	Sibelius
Symphony No. 2 in D major	Beethoven
Symphony No. 2 in D major	Sibelius
Symphony No. 4 in A major (“Italian”)	Mendelssohn
Symphony No. 4 in F minor	Tchaikovsky
Symphony No. 5 in E-flat major	Sibelius
Symphony No. 6 in B minor (“Pathétique”).....	Tchaikovsky
Symphony No. 6 in F major (“Pastoral”)	Beethoven
Symphony No. 102 in B-flat major	Haydn
Symphony No. 94 in G major (“Surprise”)	Haydn
Symphony No. 8 in F major	Beethoven
Symphony No. 8 in B minor (“Unfinished”).....	Schubert
“The Enchanted Lake”	Liadov
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