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1949-1950

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Tuesday Evening, October 25

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[Sixty-ninth Season, 1949-1950]

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SIXTY-NINTH SEASON, 1949-1950

Boston Symphony Orchestra

CHARLES MUNCH, *Conductor*

RICHARD BURGIN, *Associate Conductor*

Concert Bulletin of the Second Concert

TUESDAY EVENING, *October 25*

with historical and descriptive notes by

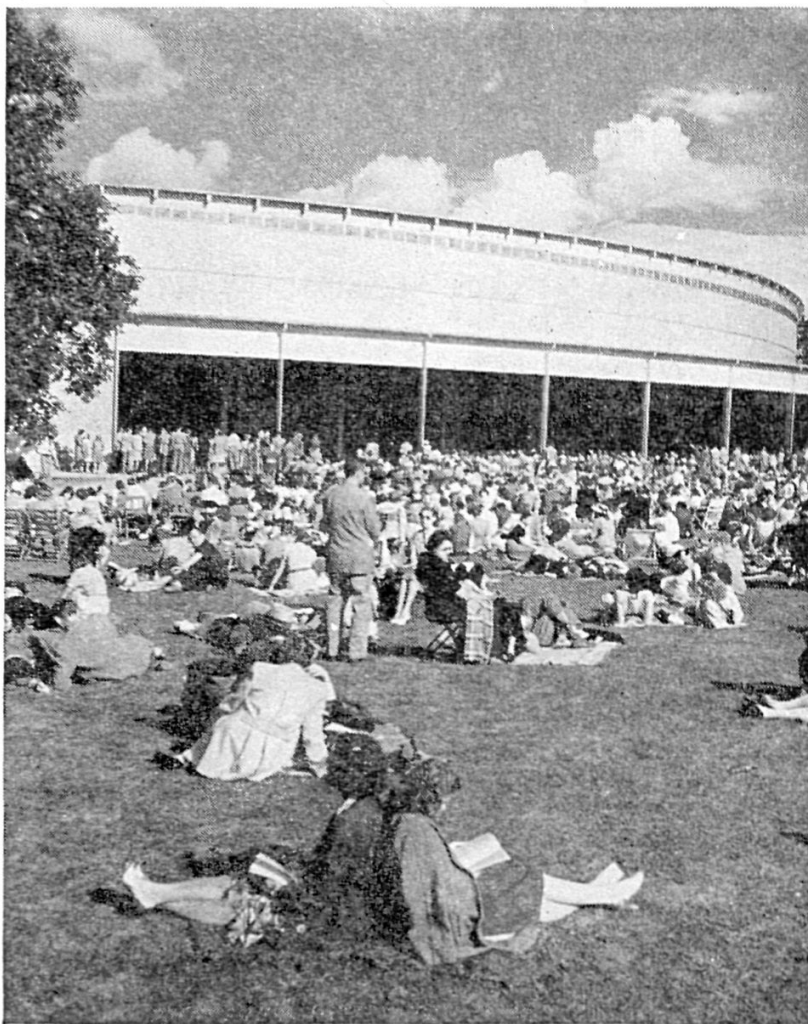
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Those sending their names and addresses to GEO. E. JUDD, Manager, Boston Symphony Orchestra, Boston 15, Massachusetts, will receive all Festival announcements. Catalog of the Berkshire Music Center sent on request.

Hill Auditorium [*University of Michigan*] Ann Arbor

Boston Symphony Orchestra

CHARLES MUNCH, *Conductor*

TUESDAY EVENING, OCTOBER 25, at 8:30 o'clock

Program

BEETHOVEN.....Overture to "Egmont," *Op.* 84

BEETHOVEN.....Symphony No. 7, in A major, *Op.* 92

- I. Poco sostenuto
- II. Allegretto
- III. Presto; Assai meno presto; Tempo primo
- IV. Allegro con brio

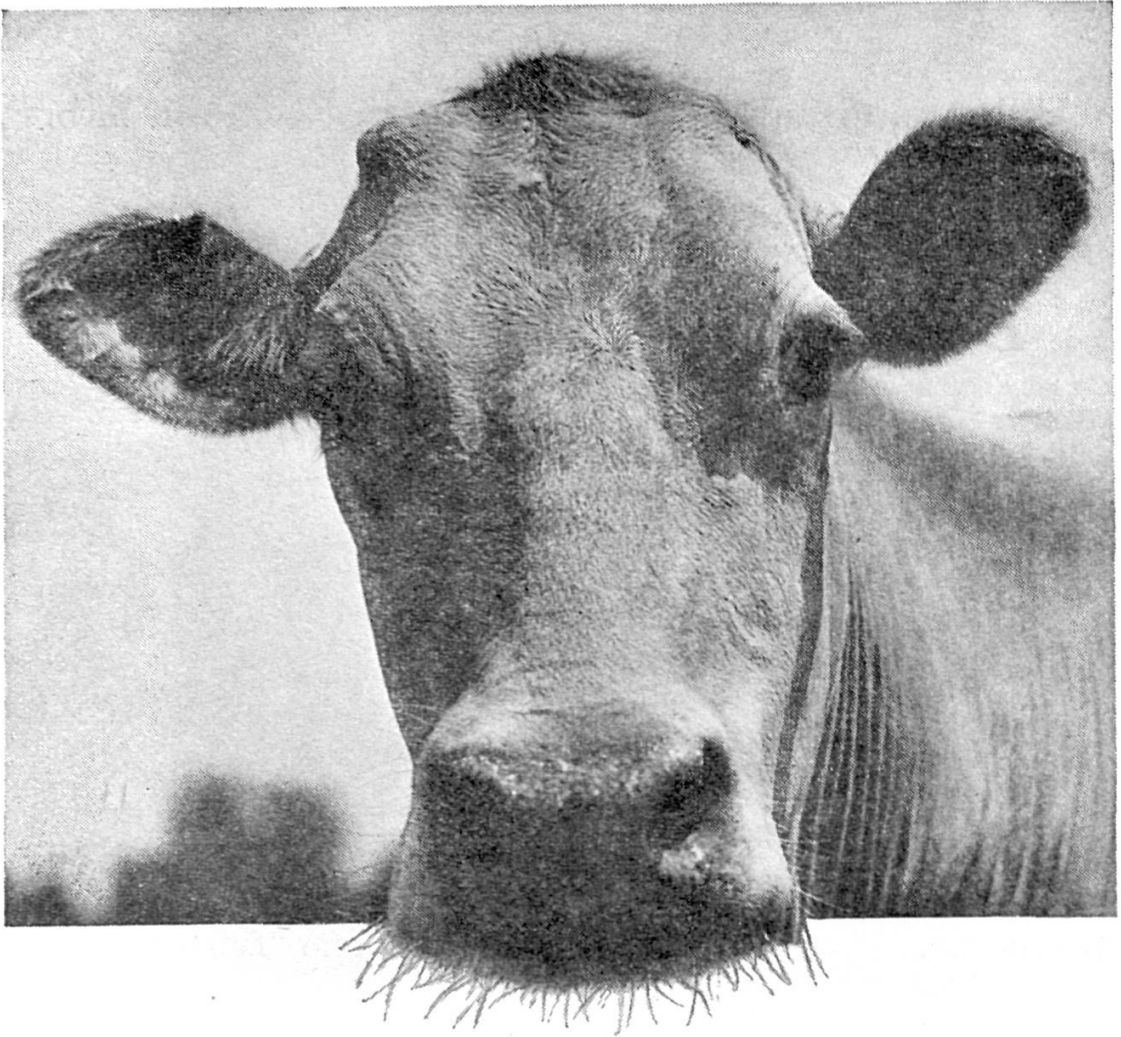
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RICHARD STRAUSS.....Symphonia Domestica, *Op.* 53
(June 11, 1864 — September 8, 1949)

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CHARLES MUNCH

CHARLES MUNCH was born at Strasbourg, Alsace, Sept. 26, 1891. His father was the founder of the Saint Guillaume Chorus in Strasbourg, and it was at home, under his father's guidance, that he first studied violin, harmony, and singing. He went to Paris before the first World War, and studied violin with Lucien Capet. In 1919 he was made professor at the Strasbourg Conservatory, and later conductor of the orchestra. He gained further experience in what was destined to be his career when he worked under Wilhelm Furtwängler at the Gewandhaus Concerts in Leipzig. He returned to Paris, where in 1930 he founded the *Orchestre de la Société Philharmonique de Paris*. In 1937 he succeeded Philippe Gaubert as the conductor of the *Société des concerts du Conservatoire*.

M. Münch, first visiting America in 1946, appeared as guest conductor of this and other orchestras. In the autumn of 1948, he conducted the *Orchestre Nationale de la Radiodiffusion Française* in a tour of the United States.

OVERTURE TO GOETHE'S "EGMONT," *Op. 84*

By LUDWIG VAN BEETHOVEN

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

Composed in 1810, the Overture (together with the incidental music) was first performed at a production of Goethe's play by Hartl in the Hofburg Theater in Vienna, May 24, 1810.

IT is said that Beethoven hoped to get a commission for music to Schiller's "William Tell," and would have preferred it. Certainly there are no signs of half-heartedness in the "Egmont" music.

The heroic Count of the Netherlands, champion of liberty and independence for his people, meeting death on the scaffold under an

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unscrupulous dictator, was an ideal subject for the republican Beethoven. His deep admiration for Goethe is well known.

Without going into musical particularization, it is easy to sense in the overture the main currents of the play: the harsh tyranny of the Duke of Alva, who lays a trap to seize Egmont in his palace, and terrorizes the burghers of Brussels, as his soldiery patrol the streets, under the decree that "two or three, found conversing together in the streets, are, without trial, declared guilty of high treason"; the dumb anger of the citizens, who will not be permanently cowed; the noble defiance and idealism of Egmont which, even after his death, is finally to prevail and throw off the invader.

Goethe in the autumn of 1775 happened upon a history of the Netherlands, written in Latin by Strada, a Jesuit. He was at once struck with the alleged conversation between Egmont and Orange, in which Orange urges his friend in vain to flee with him, and save his life. "For Goethe," writes Georg Brandes, "this becomes the contrast between the serious, sober, thoughtful man of reason, and the genial, carefree soul replete with life and power, believing in the stars and rejecting judicial circumspection. Egmont's spirit is akin to his; he is indeed blood of his blood." The poet wrote his play scene by scene in the ensuing years, completing it in Rome in 1787.

It has been objected that the Egmont of history was not the romantic martyr of Goethe; that he was a family man who was compelled to remain in Brussels as the danger increased, because he could not have fled with all of his children. Yet Goethe stated, not un- plausibly, in 1827, that no poet had known the historical characters

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he depicted; if he had known them, he would have had hard work in utilizing them. "Had I been willing to make Egmont, as history informs us, the father of a dozen children, his flippant actions would have seemed too absurd; and so it was necessary for me to have another Egmont, one that would harmonize better with the scenes in which he took part and my poetical purposes; and he, as Clärchen says, is *my* Egmont. And for what then are poets, if they wish only to repeat the account of a historian?"

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SYMPHONY NO. 7 IN A MAJOR, *Op.* 92

By LUDWIG VAN BEETHOVEN

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

The Seventh Symphony, finished in the summer of 1812, was first performed on December 8, 1813, in the hall of the University of Vienna, Beethoven conducting.

It is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani and strings. The dedication is to Moritz Count Imperial von Fries.

It would require more than a technical yardstick to measure the true proportions of the Seventh symphony — the sense of immensity which it conveys. Beethoven seems to have built up this impression by wilfully driving a single rhythmic figure through each movement, until the music attains (particularly in the body of the first movement, and in the *Finale*) a swift propulsion, an effect of cumulative growth which is akin to extraordinary size.

The long introduction (Beethoven had not used one since his Fourth Symphony) unfolds two vistas, the first extending into a succession of rising scales, which someone has called "gigantic stairs," the second dwelling upon a melodious phrase in F major which, together with its accompaniment, dissolves into fragments and evaporates upon a point of suspense until the rhythm of the *Vivace*, which is indeed the substance of the entire movement, springs gently to life (the *allegro* rhythm of the Fourth Symphony was born similarly but less mysteriously from its dissolving introduction). The rhythm of the main body of the movement, once released, holds its swift course almost without cessation until the end. There is no contrasting theme. When the dominant tonality comes in the rhythm persists as in the opening movement of the Fifth Symphony, which this one resembles and outdoes in its pervading rhythmic *ostinato*, the "cellule" as d'Indy would have called it. The movement generates many subjects within its pattern, which again was something quite new in music. Even the Fifth Symphony, with its violent, dynamic contrasts, gave the antithesis of sustained, expansive motion. Schubert's great Symphony in C major, very different of course from Beethoven's Seventh, makes a similar effect of size by similar means in its *Finale*. Beethoven's rhythmic imagination is more virile. Starting from three notes it multiplies upon itself until it looms, leaping through every part of the orchestra, touching a new secret of beauty at every turn. Wagner called the symphony "the Dance in its highest condition; the happiest realization of the movements of the body in an ideal form." If any other composer could impel an inexorable rhythm, many times repeated, into a vast music — it was Wagner.

In the *Allegretto* Beethoven withholds his headlong, capricious mood. But the sense of motion continues in this, the most agile of his symphonic slow movements (excepting the entirely different *Allegretto* of the Eighth). It is in A minor, and subdued by comparison, but

pivots no less upon its rhythmic motto, and when the music changes to A major, the clarinets and bassoons setting their melody against triplets in the violins, the basses maintain the incessant rhythm. The form is more unvarying, more challenging to monotony than that of the first movement, the scheme consisting of a melody in three phrases, the third a repetition of the second, the whole repeated many times without development other than slight ornamentation and varied instrumentation. Even through two interludes and the *fugato*, the rhythm is never broken. The variety of the movement and its replenishing interest are astounding. No other composer could have held the attention of an audience for more than a minute with so rigid a plan. Beethoven had his first audience spellbound with his harmonic accompaniment, even before he had repeated it with his melody, woven through by the violas and 'cellos. The movement was encored at once, and quickly became the public favorite, so much so that sometimes at concerts it was substituted for the slow movements of the Second and Eighth Symphonies. Beethoven was inclined, in his last years, to disapprove of the lively tempo often used, and spoke of changing the indication to *Andante quasi allegretto*.

The third movement is marked simply "*presto*," although it is a scherzo in effect. The whimsical Beethoven of the first movement is still in evidence, with sudden outbursts, and alternations of *fortissimo* and *piano*. The trio, which occurs twice in the course of the movement, is entirely different in character from the light and graceful *presto*, although it grows directly from a simple alternation of two notes half a tone apart in the main body of the movement. Thayer reports the refrain, on the authority of the Abbé Stadler, to have derived from a pilgrims' hymn familiar in Lower Austria.

The *Finale* has been called typical of the "unbuttoned" (*aufgeknöpft*) Beethoven. Grove finds in it, for the first time in his music, "a vein of rough, hard, personal boisterousness, the same feeling which inspired the strange jests, puns and nicknames which abound in his letters. Schumann calls it "hitting all around" ("*schlagen um sich*"). "The force that reigns throughout this movement is literally prodigious, and reminds one of Carlyle's hero Ram Dass, who had 'fire enough in his belly to burn up the entire world.'" Years ago the resemblance was noted between the first subject of the *Finale* and Beethoven's accompaniment to the Irish air "Nora Creina," which he was working upon at this time for George Thomson of Edinburgh.*

It is doubtful whether a single hearer at the first performance of the Seventh Symphony on December 8, 1813, was fully aware of the importance of that date as marking the emergence of a masterpiece

* In an interesting article, "Celtic Elements in Beethoven's Seventh Symphony" (*Musical Quarterly*, July, 1935), James Travis goes so far as to claim: "It is demonstrable that the themes, not of one, but of all four movements of the Seventh Symphony owe rhythmic and melodic and even occasional harmonic elements to Beethoven's Celtic studies."

However plausibly Mr. Travis builds his case, basing his proofs upon careful notation, it is well to remember that others these many years have dived deep into this symphony in pursuit of special connotations, always with doubtful results. D'Indy, who called it a "pastoral" symphony, and Berlioz, who found the scherzo a "*ronde des paysans*," are among them. The industrious seekers extend back to Dr. Carl Iken, who described in the work a revolution, fully hatched, and brought from the composer a sharp rebuke. Never did he evolve a more purely musical scheme.

into the world. Indeed, the new symphony seems to have been looked upon as incidental to the general plans. The affair was a charity concert for war victims.† Johann Nepomuk Mälzel's new invention, the "mechanical trumpeter," was announced to play marches "with full orchestral accompaniment," but the greatest attraction of all was Beethoven's new battle piece, *Wellington's Victory, or the Battle of Vittoria*, which Beethoven had designed for Mälzel's "Pan-harmonic" but at the inventor's suggestion rewritten for performance by a live orchestra. This symphony was borne on the crest of the wave of popular fervor over the defeat of the army of Napoleon. When *Wellington's Victory* was performed, with its drums and fanfares and *God Save the King* in fugue, it resulted in the most sensational popular success Beethoven had until then enjoyed. The Seventh Symphony, opening the programme, was well received, and the *Allegretto* was encored. The new symphony was soon forgotten when the English legions routed once more in tone the cohorts of Napoleon's brother in Spain.

Although the Seventh Symphony received a generous amount of applause, it is very plain from all the printed comments of the time that on many in the audience the battle symphony made more of an impression than would have all of the seven symphonies put together. The doubting ones were now ready to accede that Beethoven was a great composer after all. Even the discriminating Beethoven enthusiasts were impressed. When the *Battle of Vittoria* was repeated, the applause, so wrote the singer Franz Wild, "reached the highest ecstasy," and Schindler says: "The enthusiasm, heightened by the patriotic feeling of those memorable days, was overwhelming." This music brought the composer directly and indirectly more money than anything that he had written or was to write.

The initial performance of the Symphony, according to Spohr, was "quite masterly," a remark, however, which must be taken strictly according to the indifferent standards of his time, rather than our own. The open letter which the gratified Beethoven wrote to the *Wiener Zeitung* thanked his honored colleagues "for their zeal in contributing to so exalted a result." The letter was never published, and Thayer conjectures that the reason for its withdrawal was Beethoven's sudden quarrel with Mälzel, whom he had singled out in this letter with particular thanks for giving him the opportunity "to lay a work of magnitude upon the altar of the Fatherland."

The concert was repeated on Sunday, December 12, again with full attendance, the net receipts of the two performances amounting to 4,000 florins, which were duly turned over to the beneficiaries.

† The proceeds were devoted to the "Austrians and Bavarians wounded at Hanau" in defense of their country against Napoleon (once revered by Beethoven).

Schindler proudly calls this "one of the most important movements in the life of the master, in which all the hitherto divergent voices save those of the professional musicians united in proclaiming him worthy of the laurel. A work like the Battle Symphony had to come in order that divergent opinions might be united and the mouths of all opponents, of whatever kind, be silenced." Tomaschek was distressed that a composer with so lofty a mission should have stooped to the "rude materialism" of such a piece. "I was told, it is true, that he himself declared the work to be folly, and that he liked it only because with it he had thoroughly thrashed the Viennese." Thayer assumes that Beethoven's musical colleagues who aided in the performance of the work "viewed it as a stupendous musical joke, and engaged in it *con amore* as in a gigantic professional frolic."

The Seventh Symphony had a third performance on the second of January, and on February 27, 1814, it was performed again, together with the Eighth Symphony. Performances elsewhere show a somewhat less hearty reception for the Seventh Symphony, although the *Allergretto* was usually immediately liked and was often encored. Friedrich Wieck, the father of Clara Schumann, was present at the first performance in Leipzig, and recollected that musicians, critics, connoisseurs and people quite ignorant of music, each and all were unanimously of the opinion that the Symphony — especially the first and last movements — could have been composed only in an unfortunate drunken condition ("*trunkenen Zustände*").

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SYMPHONIA DOMESTICA, *Op.* 53

By RICHARD STRAUSS

Born at Munich, June 11, 1864; died at Garmisch, Bavaria, September 8, 1949

The score is inscribed on its last page: "Charlottenburg, December 31, 1903." The "Symphonia Domestica" had its first performance at a Strauss Festival in New York, the composer conducting Hans Hermann Wetzler's Orchestra, March 21, 1904.* The "Symphonia Domestica" was first performed at the concerts of the Boston Symphony Orchestra February 15, 1907.

* This was the fourth and last concert of the Festival. The program opened with "Don Juan" and closed with "*Also Sprach Zarathustra*." Henry T. Finck, the New York critic, wrote that the Festival was by no means a brilliant success, notwithstanding the co-operation of the composer and his wife [Pauline Strauss-de Ahna, a soprano singer]. The press was for the most part hostile; so much so that when, a little later, Strauss came across a fault-finder in Chicago, he asked, "Are you, perhaps, from New York?" Mr. Finck was probably the leading spirit of New York's hostility. He was a cordial Strauss hater — so much so that he wrote an entire book to voice his disapproval in all its completeness.

The symphony is scored for piccolo, three flutes, two oboes, oboe d'amore, English horn, clarinet in D, clarinet in A, two clarinets in B-flat, bass clarinet, four bassoons, double-bassoon, eight horns, four trumpets, three trombones, tuba, four saxophones *ad lib.*, four kettle-drums, bass drum, cymbals, triangle, tambourine, glockenspiel, two harps, and strings.

Optional parts for four saxophones will be here used for the first time in Boston.

THIS is the last but one of Strauss's mighty series of tone poems. Written in 1903, it was followed belatedly in 1915 by the "Alpine Symphony."* When the "Symphonia Domestica" had its original New York performance, the composer gave out no verbal clue of his intentions beyond the title itself and the dedication: "*Meiner lieben Frau und unserm Jungen.*" He said to an interviewer, "I wish my music to be listened to purely as music." This caused much argument and speculation, for Strauss had given out a plain hint of a program before he had composed the work. He had told a reporter of the *Musical Times* in London in 1902: "My next tone poem will illustrate 'a day in my family.' It will be partly lyrical, partly humorous — a triple fugue, the three subjects representing papa, mamma, and baby."

When the new "symphony" was played at Frankfort-on-the-Main in June of that year, in Dresden in November and in Berlin in December, divisions and subtitles appeared in the programs. When it was played in London, in February, 1905, there were disclosures branded as "official" which had not previously appeared. "In accordance with his custom," said the *Daily News*, "he has not put forward a definite program of his own, but, with some inconsistency, he has allowed a description to be made public — with some inconsistency because he has declared that he wishes his music to be listened to as if it meant nothing in particular if the hearer feels more comfortable in ignoring the program." The description which followed interpreted the scherzo "as representing the child in its bath," the subject of the fugue as a "merry argument," the "dispute between father and mother being the future of the son." A nine-page analysis of the score by William Klatte, whose analyses have been taken as sanctioned by the composer, had appeared in *Die Musik* for January, 1905. Strauss, who after writing each of his tone poems had been harassed by the curious when he withheld a program, upbraided by the conventional when he gave one out, in this case suffered both ills, and was additionally

*The order of the symphonic poems was as follows:

Aus Italien, symphonic fantasy, 1887

Macbeth, symphonic poem, 1887

Don Juan, symphonic poem, 1888

Tod und Verklärung, symphonic poem, 1889

Till Eulenspiegels lustige Streiche, symphonic poem, 1895

Also sprach Zarathustra, symphonic poem, 1896

Don Quixote, fantastic variations, 1897

Ein Heldenleben, symphonic poem, 1898

Symphonia Domestica, 1903

Eine Alpensinfonie, 1915

accused by some of not knowing his own mind, by others of publicity-seeking. "With each new work of Strauss," wrote Ernest Newman, "there is the same tomfoolery — one can use no milder word to describe proceedings that no doubt have a rude kind of German humor, but that strike other people as more than a trifle silly. So it is now with the 'Symphonia Domestica.'" Strauss, not unlike most artists, may be reasonably supposed to have hoped, above all, for a general understanding of his musical intentions — a clear and straight apprehension of his music, as he himself felt it. There intervened the inevitable obstacle of the program. In trying to explain himself he usually started up a babble of altercation which obscured his true musical purposes to the world. Striving to avoid the dilemma, he sometimes brought it more than ever upon his head.



The "Domestica" divides into the four distinct sections of a symphony. The verbal description as permitted by the composer was finally boiled down, in the Berlin Philharmonic concert of December 12, 1904, to this skeleton guide:

"I. Introduction and development of the three chief groups of themes.

The husband's themes:

(a) Easy-going. (b) Dreamy. (c) Fiery.

The wife's themes:

(a) Lively and gay, (b) *Grazioso*.

The child's theme:

Tranquil.

II. Scherzo.

Parent's happiness. Childish play.

Cradle song (the clock strikes seven in the evening).

III. Adagio.

Doing and thinking. Love scene.

Dreams and cares (the clock strikes seven in the morning).

IV. Finale.

Awakening and merry dispute (double fugue).

Joyous conclusion."

There is no break in the flow of the score, and the whole is far more closely integrated by the constantly recurring themes of its three characters than the most "cyclic" of symphonies.

The work starts with the depiction of the husband in his several moods, which blend one into the other. There are three principal themes set forth in close succession. The 'cellos open the score with a theme marked "*gemächlich*" ("comfortable," "good-humored,"

“easy-going”); in the fifth bar the oboe gives a gentle, “dreamy” theme; there is a subsidiary theme (for the clarinets) marked “*mürrisch*,” but it is not sufficiently “grumpy” to ruffle the prevailing serenity. The violins set forth one more theme of the husband, “fiery,” and rising to *forte*. The first theme, repeated by the bassoons and ’cellos, leads directly to the theme of the wife (lively and capricious, with prominent violin solo). It is developed with the husband’s first and “fiery” themes, and there enters the third character in the domestic drama. The child’s theme is tenderly sung by the oboe *d’amore*, over a string accompaniment.

There are boisterous trills, adoring exclamations,* and there follows a joyous, romping scherzo, with themes of husband and wife worked in in a *grazioso* spirit. If the child is being put to bed, as the German analyst tells us, the father takes a conspicuous part in the process. The music subsides to a cradle song which ends as the clock softly strikes seven, and there follows a last gentle lullaby for successive wood-wind instruments and ’cello, to an accompaniment of clarinet arpeggios.

The adagio follows. The themes of the husband appear still again, and are treated with full orchestration and new variety. This section has been labelled “Doing and Thinking,” but the score itself gives no verbal aid. The wife’s chief theme is treated also with increased lyricism, and the two are blended in what is called the “Love Scene,” rising to a moving climax. There follows a section which has acquired the label “Dreams and Cares,” a soft music of blissful reminiscence, in which the child, too, is fondly remembered. The dreams fade; day has come again. The morning hour of seven strikes, and at once the child is awake, as joyous trills on the flutes and muted trumpets attest.

There is a family romp before which the former one pales, in the form of a double fugue. The first subject is derived from the child’s theme. The bassoons start it, and the other winds take it up. The fugal discourse is rich in complexity and various in color, four saxophones presently taking their part in the argument. The violins in their high register start the second subject. Themes of the husband and wife are both involved. The climax of the fugue is reached and diminishes over a long pedal point. The last section of the finale, labeled “Joyous Decision,” opens with a new theme for the ’cellos, which introduces a folk-like theme in the winds. The domestic felicity is still further developed with themes of husband and wife. The evocative “dreamy” theme of the husband attains new imaginative eloquence, and gives way once more to the child’s theme. The “easy-going” theme of the husband attains a powerful assertion. The adagio is recalled. The symphony ends in jubilation.

* Over brass notes in the score is inscribed: “*Die Tanten: ‘Ganz der Papa!’ — Die Onkeln: ‘Ganz die Mama!’*”

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