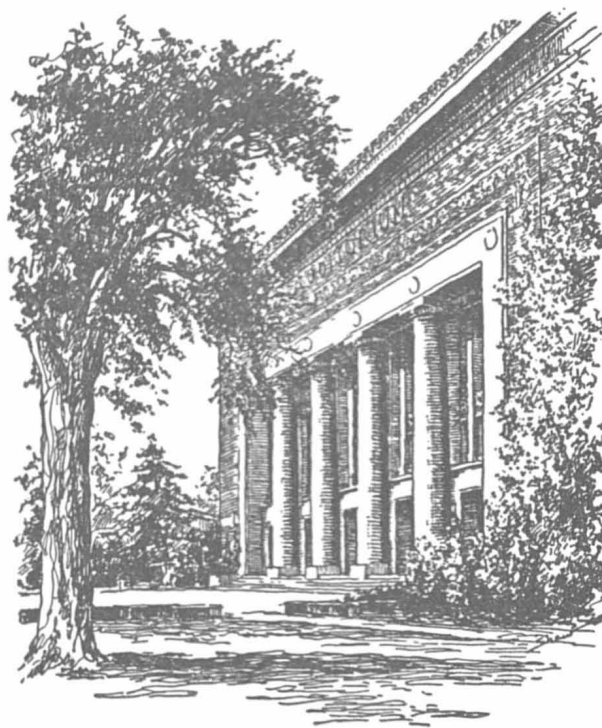


ANN ARBOR M

1959



presented by

The University Musical Society

of The University of Michigan

A
Y

F
E
S
T
I

V
A
L

UNIVERSITY MUSICAL SOCIETY
of The University of Michigan

Eightieth Season

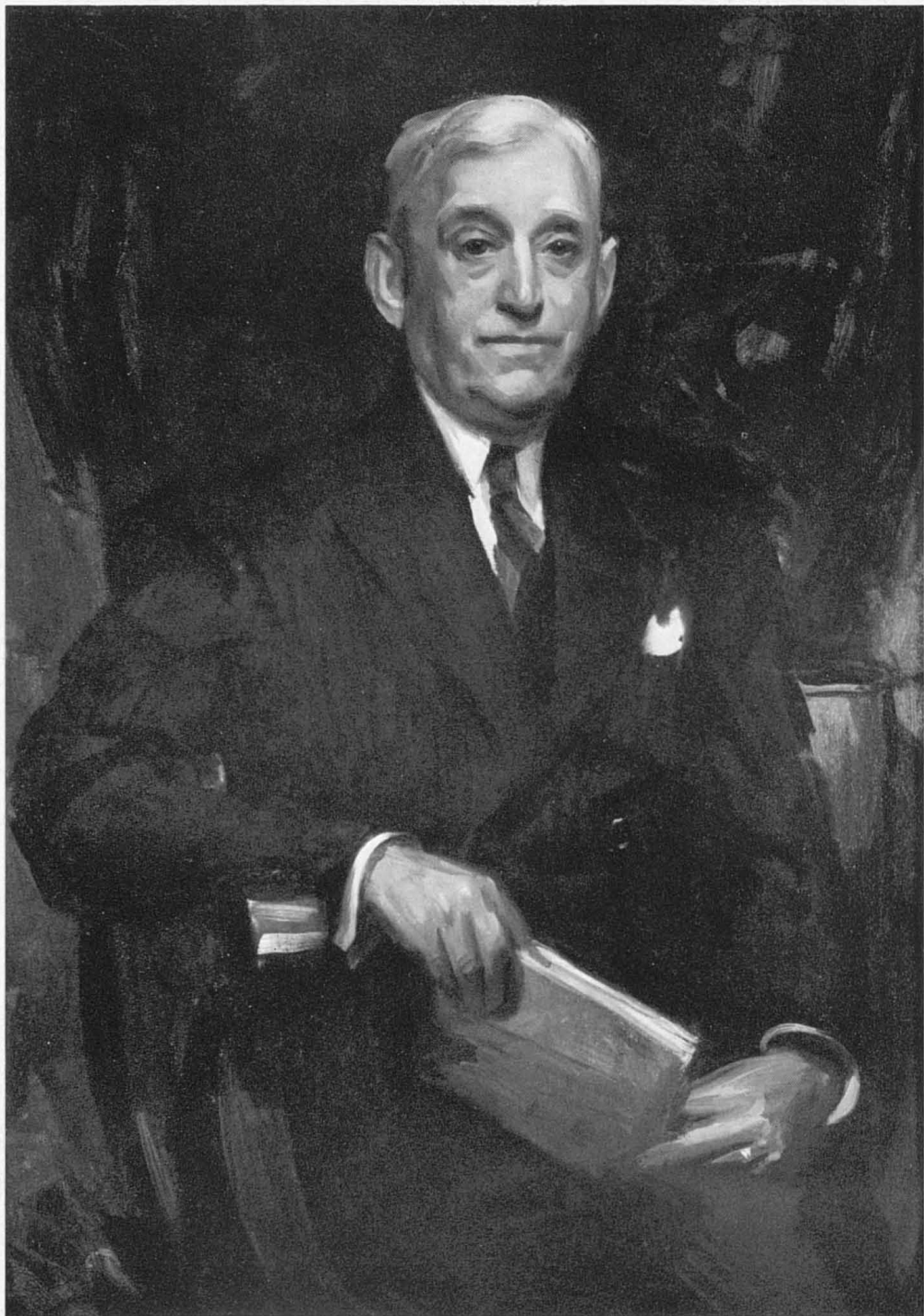
Program of the Sixty-Sixth Annual

ANN ARBOR
MAY FESTIVAL

April 30, May 1, 2, 3, 1959
Hill Auditorium, Ann Arbor, Michigan



Published by the University Musical Society, Ann Arbor



CHARLES ALBERT SINK
President, University Musical Society

Portrait by Wayman Adams, New York City
Commissioned by The University Musical Society, 1949

Presented to The University of Michigan, and
unveiled in Hill Auditorium, May 2, 1957

THE SIXTY-SIXTH ANNUAL
ANN ARBOR MAY FESTIVAL

Conductors

EUGENE ORMANDY, *Orchestral Conductor*
WILLIAM SMITH, *Assistant Orchestral Conductor*
THOR JOHNSON, *Guest Conductor*
VIRGIL THOMSON, *Guest Conductor*
LESTER MCCOY, *Choirmaster*

Organizations

THE PHILADELPHIA ORCHESTRA
THE UNIVERSITY CHORAL UNION

Soloists

DOROTHY KIRSTEN *Soprano*
LOIS MARSHALL *Soprano*
ILONA KOMBRINK *Soprano*
HOWARD JARRATT *Tenor*
AURELIO ESTANISLAO *Baritone*
GIORGIO TOZZI *Basso*
RUDOLF SERKIN *Pianist*
SIDNEY HARTH *Violinist*
ROBERT COURTE *Violist*
WILLIAM KINCAID *Flutist*

FIRST MAY FESTIVAL CONCERT

THURSDAY EVENING, APRIL 30, AT 8:30

THE PHILADELPHIA ORCHESTRA

EUGENE ORMANDY, *Conductor*

SOLOIST

RUDOLF SERKIN, *Pianist*

PROGRAM

COMPOSITIONS OF JOHANNES BRAHMS

Academic Festival Overture, Op. 80

* Symphony No. 3 in F major, Op. 90

Allegro con brio

Andante con moto

Poco allegretto

Allegro

INTERMISSION

Concerto No. 1 in D minor, Op. 15, for Piano and Orchestra

Maestoso

Adagio

Rondo; allegro non troppo

RUDOLF SERKIN

* *Columbia Records*

*The Steinway is the official piano of the University Musical Society.
The Lester Piano is the official piano of the Philadelphia Orchestra.*

SECOND MAY FESTIVAL CONCERT

FRIDAY EVENING, MAY 1, AT 8:30

THE PHILADELPHIA ORCHESTRA
THE UNIVERSITY CHORAL UNION
THOR JOHNSON, *Guest Conductor*

SOLOISTS

SIDNEY HARTH, *Violinist*
ROBERT COURTE, *Violist*

PROGRAM

Flos Campi, Suite for Solo Viola, Chorus,
and Orchestra VAUGHAN WILLIAMS
(In memory of the composer, 1872-1958)

ROBERT COURTE and THE UNIVERSITY CHORAL UNION

Sécheresses, for Chorus and Orchestra POULENC
(United States première)

Les Sauterelles
Le Village abandonné
Le Faux avenir
Le Squelette de la mer

THE UNIVERSITY CHORAL UNION

INTERMISSION

Concerto No. 2 in G minor for Violin
and Orchestra, Op. 63 PROKOFIEV

Allegro molto
Andante assai
Allegro ben marcato

SIDNEY HARTH

"Fête polonaise," from the opera *Le Roi malgré lui* CHABRIER
THE UNIVERSITY CHORAL UNION

*The Steinway is the official piano of the University Musical Society.
The Lester Piano is the official piano of the Philadelphia Orchestra.*

THIRD MAY FESTIVAL CONCERT

SATURDAY AFTERNOON, MAY 2, AT 2:30

THE PHILADELPHIA ORCHESTRA
WILLIAM SMITH, *Assistant Conductor*
VIRGIL THOMSON, *Guest Conductor*

SOLOIST

WILLIAM KINCAID, *Flutist*

PROGRAM

- * Variations on a Theme by Haydn, Op. 56a BRAHMS
- The Seine at Night THOMSON
- † Fugues and Cantilenas from the United Nations film *Power Among Men* THOMSON
- | | |
|-------------------------------|-----------------|
| Prelude with Fugal Exposition | Hymn |
| Fugue No. 1 | Fugue No. 3 |
| Ruins and Jungles | Joyous Pastoral |
| Fugue No. 2 | Finale |

Conducted by the composer

INTERMISSION

- Concerto for Flute, Strings, and Percussion THOMSON
- Rapsodico (unaccompanied)
- Lento
- Ritmico

WILLIAM KINCAID, the composer conducting

- Symphony No. 1 in D major, Op. 60 DVORÁK
- Allegro non tanto
- Adagio
- Scherzo (furiant): presto
- Finale: allegro conspirito

* *Columbia Records*

† *World première*

*The Steinway is the official piano of the University Musical Society.
The Lester Piano is the official piano of the Philadelphia Orchestra.*

FOURTH MAY FESTIVAL CONCERT

SATURDAY EVENING, MAY 2, AT 8:30

THE PHILADELPHIA ORCHESTRA
EUGENE ORMANDY, *Conductor*

SOLOIST

DOROTHY KIRSTEN, *Soprano*

PROGRAM

- Chaconne BACH
(Transcribed for large orchestra by LOUIS GESENSWAY)
- "Vissi d'arte" from *Tosca* PUCCINI
- "Depuis le jour" from *Louise* CHARPENTIER
DOROTHY KIRSTEN
- Symphony No. 7, Op. 131 PROKOFIEV
Moderato
Allegretto; allegro
Andante espressivo
Vivace

INTERMISSION

- "Care selve" from *Atalanta* HANDEL
- The Nightingale and the Rose RIMSKY-KORSAKOV
- Southern Song LANDON RONALD
MISS KIRSTEN
- Bacchus et Ariane*, Ballet Suite No. 2, Op. 43 ROUSSEL

*The Steinway is the official piano of the University Musical Society.
The Lester Piano is the official piano of the Philadelphia Orchestra.*

FIFTH MAY FESTIVAL CONCERT

SUNDAY AFTERNOON, MAY 3, AT 2:30

THE PHILADELPHIA ORCHESTRA
THE UNIVERSITY CHORAL UNION
THOR JOHNSON, *Guest Conductor*

SOLOISTS

LOIS MARSHALL, *Soprano*
ILONA KOMBRINK, *Soprano*
HOWARD JARRATT, *Tenor*
AURELIO ESTANISLAO, *Baritone*

PROGRAM

SOLOMON, an Oratorio for Two Sopranos, Tenor,
Baritone, Chorus, and Orchestra* HANDEL

THE UNIVERSITY CHORAL UNION and SOLOISTS

MARILYN MASON, *Harpsichord*
MARY McCALL STUBBINS, *Organ*

Cast

Solomon AURELIO ESTANISLAO
Nicaule, Queen of Sheba }
Second Woman } LOIS MARSHALL
The Queen }
First Woman } ILONA KOMBRINK
Zadok HOWARD JARRATT
Priests, Priestesses, and Israelites CHORAL UNION

* Observing the 200th anniversary of the composer's death

*The Steinway is the official piano of the University Musical Society.
The Lester Piano is the official piano of the Philadelphia Orchestra.*

SIXTH MAY FESTIVAL CONCERT

SUNDAY EVENING, MAY 3, AT 8:30

THE PHILADELPHIA ORCHESTRA
EUGENE ORMANDY, *Conductor*

SOLOIST

GIORGIO TOZZI, *Basso*

PROGRAM

Symphony No. 39 in E-flat major, K. 543 MOZART
Adagio; allegro
Andante
Menuetto; allegretto
Finale; allegro

"Se vuol ballare" from *Le Nozze di Figaro* MOZART

"Madamina" from *Don Giovanni* MOZART

GIORGIO TOZZI

INTERMISSION

"Paganiniana," Divertimento for Orchestra, Op. 65 CASELLA
Allegro agitato
Polacchetta
Romanza
Tarantella

"Il lacerato spirito" from *Simon Boccanegra* VERDI

Pilgrim Song TCHAIKOVSKY

MR. TOZZI

* Suite No. 2 from the Ballet, *Daphnis et Chloé* RAVEL
Daybreak
Pantomine
General Dance

* *Columbia Records*

*The Steinway is the official piano of the University Musical Society.
The Lester Piano is the official piano of the Philadelphia Orchestra.*

ANNOTATIONS

by

GLENN D. McGEOCH

FIRST CONCERT
Thursday Evening, April 30
Program of the Compositions
of Johannes Brahms

Johannes Brahms was born May 7, 1833, at
Hamburg; died April 3, 1897, at Vienna.

The differences that actually exist between the art of the two great contemporaries Brahms and Wagner are slight indeed. Criticism in the past has been too insistent in symbolizing each of these masters as the epitome of opposing forces in the music of their age. It has identified their aesthetic theories and the conflict that raged around them with their art and has come to the false conclusion that no two artists reveal a greater disparity of style, expression, and technique.

In truth Wagner and Brahms were products of the same artistic soil, nurtured by the same forces that conditioned the standards and norms of art in their time. They both lived in a spiritually poverty stricken and soul sick period, when anarchy seemed to have destroyed culture, an age which was distinctly unfavorable to genuinely great art; unfavorable because of its pretentiousness and exclusiveness and its hidebound worship of the conventional. Its love of luxury and its crass materialism brought in its wake disillusionment, weariness, and indifference to beauty; its showy exterior did not hide the inner barrenness of its culture. Brahms and Wagner, opposed in verbal theory, stand together strong in the face of opposing forces, disillusioned beyond doubt with the state of their world, but not defeated by it. Both shared in a serious purpose and noble intention and sought the expression of the sublime in their art, and each in his own way tried to strengthen the flaccid spirit of the time by sounding a note of courage and hopefulness. Brahms's *First Piano Concerto*, the *German Requiem*, the *Alto Rhapsody*, the *Song of Destiny*, and particularly the great tragic songs all speak in the somber and earnest but lofty accents of Wagner. It is no accident then that the real Brahms seems to be the serious, contemplative Brahms of these works, for here is to be found the true expression of an artist at grips with the artistic and spiritual problems of his time.

The overly introspective and supersensitive artist is apt to cut himself off from a larger arc of experience in life and is prone to exaggerate the importance of the more intimate and personal sentiments, and when, as in the age of Brahms, Tchaikovsky, and Wagner, such a tendency is widespread a whole school may become febrile and erotic. But Brahms, even as Beethoven before him, was essentially of a hearty and vigorous mind. Standing abreast of such vital spirits as Carlyle and Browning, he met the challenge of his age and triumphed in his art. By the exercise of a clear intelligence and a strong critical faculty, he was able to temper the tendency toward emotional excess and to

MAY FESTIVAL PROGRAM

avoid the pitfalls of utter despair into which Tchaikovsky, with his persistent penchant for melancholy expression, his feverish sensibility, and his neurotic fears, was invariably led. Although Brahms experienced disillusionment no less than Wagner and Tchaikovsky, his was another kind of tragedy—the tragedy of a man born out of his time. He suffered from the changes in taste and perception that inevitably come with the passing of time. But his particular disillusionment did not affect the power and sureness of his artistic impulse. With grief he saw the ideals of Beethoven dissolve in a welter of cheap emotionalism. He saw the classic dignity of that art degraded by an infiltration of tawdry programmatic effects and innocuous imitation, and witnessed finally its subjugation to poetry and the dramatic play. But all of this he opposed with his own grand style—profoundly moving, noble, and dignified. With a sweep and thrust he forced music out upon her mighty pinions to soar once more. What Matthew Arnold wrote of Milton's verse might well have been written of the music of Brahms: "The fullness of thought, imagination, and knowledge make it what it is" and its mighty power lies "in the refining and elevation wrought in us by the high and rare excellence of the grand style."

In his admirable book on Brahms, Fuller-Maitland made reference to the parallelism between the composer and Robert Browning.* This association, too, is a significant one. There is something similar in their artistic outlook and method of expression; for Brahms, like Browning, often disclaimed the nice selection and employment of an idiom in itself merely beautiful. As artists, nonetheless, they created in every case a style that was fitly proportioned to each chosen design, finding in this fluctuating relationship of form and expression a more vital beauty and a broader sweep of feeling.

Brahms lived his creative life upon the "cold white peaks" and in his epic conception of form often verged upon the expression of the sublime. No master ever displayed a more inexorable self-discipline or held his art in higher respect. He was a master of masters, always painstaking in the devotion he put into his work and undaunted in his search for perfection. The Brahms of music is the man, in Milton's magnificent phrase, "of devout prayer to that Eternal Spirit that can enrich with all utterance and knowledge, and send out His seraphim with the hallowed fire from His altar, to touch and purify the lips of whom He pleases."

Academic Festival Overture, Op. 80

If ever a piece of music stood as an eternal refutation of all that is meant by "academic," it is this "Festival Overture." The work was written in 1880, as an acknowledgment by Brahms of the doctor's degree which had been conferred upon him by the University of Breslau, as the *Princeps musicae severioris* in Germany. Shockingly enough, the rollicking "Academic Festival Overture" is anything but severely in keeping with the pedantic solemnities of academic convention. It is typical of Brahms that he should delight in thanking the pompous dignitaries of the university with such a quip, for certainly here is

* J. A. Fuller-Maitland, *Brahms* (London: Methuen & Co., 1911), p. 165.

FIRST CONCERT

one of the gayest and most sparkling overtures in the orchestral repertory.

In the spirit of "He hath cast down the mighty from their seats, and exalted them that are of low degree," Brahms selected as the thematic materials for his overture a handful of student drinking songs, defying all the established conventions of serious composition. He always took an impish joy in indulging his instinct for championing underdogs of art such as music boxes, banjos, brass bands, and working men's singing societies. And here he elevated the lowly student song into the realm of legitimate art. There was never a "nobler man of the people" in the whole history of music.

The overture begins (*Allegro*, C minor, 2-2 time) without introduction. The principal theme is announced in the violins. Section II is a tranquil melody in the violas, which returns to the opening material. After an episode (E minor) there follows the student song, "Wir hatten gebauet ein stattliches Haus" ("We had built a stately house"), heard in three trumpets (C major). At the close of this section, the full orchestra presents another section partly suggested by the first theme of the overture. The key changes to E major and the second violins with cellos *pizzicato* announce the second student song, "Der Landesvater" ("The Father of the Country"), an old eighteenth-century tune.

The development section does not begin with the working out of the exposition material, but strangely enough, with the introduction of another student melody (in two bassoons) "Was kommt dort von der Höh"* ("What comes there from on high"), a freshman song. An elaborate development of the material of the exposition then follows. The recapitulation is irregular in that it merely suggests the return of the principal theme, but presents the rest of the material in more or less regular restatement. The conclusion is reached in a stirring section which presents a fourth song, "Gaudeamus igitur," in the woodwind choir, with tumultuous scale passages against it in the higher strings, and with this emphatic and boisterous theme—the most popular of all student songs—the overture gives its final thrust at the Academicians.

Symphony No. 3 in F major, Op. 90

The Brahms first two symphonies were finished in 1876 and 1877, respectively. The third did not follow until six years later and, unlike the others, was immediately successful. In truth Brahms was at the very zenith of his creative powers when he composed this work and with it, his reputation as a symphonist was secured.

In many ways the Third Symphony is his most typical and personal symphonic work. It not only made his name as a symphonist resound throughout the world with full resonance, but of the four he composed, it has remained the public favorite. Although its lyrical themes are of exceptional breadth and richness, their development is accomplished with classical directness and brevity. From the initial sounding of a germ motive (F, A-flat, F octave) at the beginning of the first movement, to the final return at the end of the fourth movement, a regal architecture of sound is created. Epic and virile movements

* This is a vivacious and slightly grotesque version of the "Fuchslid" ("Fox Song"), "Fuchs" being equivalent to "Freshman." Max Kalbeck, an admirer of Brahms, and also his biographer, was shocked at the idea of this irreverence to the learned doctors of the University, but Brahms was unperturbed.

MAY FESTIVAL PROGRAM

are constantly relieved by those of lyrical tenderness and quiet serenity. The first movement is spirited and energetic, the second and third wistful and brooding, while the fourth, after a somber beginning, bursts forth with demoniac power, only to return at the end, with the reappearance of the germ motive of the first movement, to a resigned quietness. All these fluctuating moods are held together in a formal framework of heroic breadth and structural simplicity.

What Brahms was trying to express in this most personal and intimate of his symphonies challenged the curiosity of many of his distinguished contemporaries. According to Clara Schumann it was a "Forest Idyl"; to Hans Richter it was another Beethoven "Eroica." Joseph Joachim, the famous violinist and intimate friend of Brahms, thought it to be a musical translation of the Greek legend of *Hero and Leander!* Max Kalbeck maintained that it was inspired by the statue *Germania* at Rüdeshcim, much admired by the composer. Because of the passage in the first movement, reminiscent of the Venusberg scene in Wagner's *Tannhäuser*, and no doubt because of the fact that Wagner died during its composition, Hugo Riemann believed this symphony to be a tribute to Brahms's famous contemporary.

If words could adequately describe or express the loveliness and significance of this music, there would be no need for it to exist. Let us not be concerned with what Brahms meant to express, but rather heed the admonition of Gustav Mahler that "if a composer could say what he had to say in words, he would not bother trying to say it in music."

Much of the composition of the Third Symphony was done in 1882. It was completed at Wiesbaden in the summer of 1883. Its first performance took place December 2, 1883, at a Philharmonic concert in Vienna.

Daniel Gregory Mason, in the *Musical Quarterly*, wrote of the Third Symphony:

Certainly in no other work of his is there a happier balance of freshness of inspiration with technical mastery and maturity. Nowhere has he conceived lovelier, more individual melodies than the clarinet theme of the first movement, the 'cello melody of the *Poco allegretto*, the delightfully forthright, almost burly second theme of the finale. And yet it is in no one melody, nor in any half dozen, that the power and fascination of this work lies, but in the masterly co-ordination of all, the extraordinary diversity of the ideas that pass before us, and their perfect marshaling into final order and complete beauty. Especially remarkable is the rhythmic grasp of Brahms, always one of his greatest qualities. One can think of few works in all musical literature in which the beginning is so completely fulfilled in the end as in the wonderful return of the motto theme and first theme of the first movement, spiritualized as it were by all they have been through, at the end of the finale.*

Concerto No. 1 in D minor, Op. 15, for Piano and Orchestra

Those who know well the bold F-minor Sonata, the blustering yet soaring B-major Trio, this cyclopean D-minor Piano Concerto, and much else of the rapturous, magnificently unrestrained music of the youthful Brahms, will recognize in the turgid style and the compulsion and urgency of expression, a strong affinity with the exalted utterances of Richard Wagner. Although Brahms

* Daniel Gregory Mason, "Brahms's Third Symphony," *Musical Quarterly*, XVII, No. 3 (July, 1931), 374-75.

FIRST CONCERT

fought all through his life against squandering himself in romantic excesses, he took inspiration here out of the fullest abundance, and created these overpowering wonders of his formative years by submitting temporarily to that same romantic cult, that same intoxicating world of dreams and visions which haunted Wagner and drove him, throughout his life, from ecstasy to despair.

The First Piano Concerto, above all the other early works, is indeed, in the words of Schumann, "the highest and most ideal expression of the tendencies of the time." Like the music of Wagner, it is at times fiercely defiant and astonishingly assertive; at others, faltering and febrile; from a rugged stony hardness, it suddenly becomes ingratiatingly tender and, at times, gently elegiac. With lightning change and sharp contrast it rises from gloomy austerity to excessive eloquence—a drama struggling with a plethora of ideas, creating tensions, crises, and reversals between dreadful expectations and ecstatic fulfillments. Although prodigal, it, like everything Brahms wrote, is inwardly well ordered and formally convincing, creating, as it goes along, a design fittingly proportioned to its material, answering its own demands for law and order. It is not surprising, then, that this work should present us with such bewildering antitheses. Brahms engaged in a titanic struggle to bring it to its final form. It first took shape as a symphony in the year 1854. In a letter to Robert Schumann in January, 1855, Brahms wrote, "I have been trying my hand at a symphony during the past summer; have even orchestrated the first movement, and have composed the second and third." As early as September 12, 1854, he had referred to this work in a letter to his friend, Joseph Joachim. "As usual," he wrote, "you have regarded the movement of my symphony through rose-colored glass. I must alter and improve it all through. There is a good deal wrong even in the composition, and as to the orchestration, I do not understand as much about it as appears in the movement. The best of it I owe to Grimm."*

In February, 1854, Brahms had received the tragic news of Robert Schumann's rapidly developing insanity and of his attempt to commit suicide by throwing himself into the Rhine. At the time Brahms was working on the first movement, and much of the struggle and conflict found there may be attributed to the emotional upset he sustained at this news. At any rate, the symphony was put aside, and the material reconditioned into a sonata for two pianos for Clara Schumann, in the spring of 1855. In her diary we read "I tried over with Brahms at Kleins, three movements of his sonata for two pianos. They appeared to me to be quite powerful, quite original, noble and clearer than anything before." But Brahms had not yet found the proper relationship between radical ideas and conventional forms. The flaming intensity of his imagination—its sinister defiance, its demonic striving—rebelled against the limited medium of two pianos, and he sought again the broader, more expressive potentialities of the orchestra. At the suggestion of Grimm, he determined to create a concerto for piano and orchestra.†

As late as 1858 Brahms was still revising the first movement: "I was de-

* Julius Otto Grimm (1827-1903) was a pianist and musician of note. In 1853 he became a close friend of Brahms, and exerted considerable influence over his early music.

† He retained the first and second movements of the sonata for the concerto. The third movement eventually became the second movement ("Behold all Flesh") of the *Deutsches Requiem*.

MAY FESTIVAL PROGRAM

lighted with Johannes' remodeling of the first movement of the Concerto" wrote Joachim to Clara Schumann in January of the same year. "He has added many beautifully quiet connecting passages, which I am sure would please you also. The second theme, in particular, is broader and more satisfying. The whole thing seems to me to be almost too rich. But that is a good fault! All my hopes of obtaining something new and beautiful in music rest with my dear friend. The more recent artistic productions are terribly sterile." Brahms introduced the Concerto to the Leipzig public at the Gewandhaus concert January 27, 1859.* It was rejected with open hostility. A letter addressed to Joachim the next day shows that Brahms endured his defeat stoically, even cheerfully:

Still quite tipsy with the uplifting delights vouchsafed to my eyes and ears by the sight and the conversation of the wisecracks of our musical city during the last few days, I constrain this pointed steel pen . . . to describe to you how it happened and how it happily came to pass that my concert here proved a brilliant and decided—failure. . . . The first and second movements were listened to without the least stir. At the close three pairs of hands made an attempt at falling slowly together, whereupon an unmistakable hissing arose on every side to forbid any such demonstration. For the rest, there is nothing more to tell you about this event. . . . This failure, I may say, made no impression whatever upon me and what little bad humor and disenchantment I may have felt was dispelled when I listened to a C-major symphony by Haydn and to "The Ruins of Athens." In spite of all, this concerto will come to please one day, when I have improved the shape of its body, and a second one will sound quite otherwise. I believe this to be the best thing that could happen to anyone. It forces one's thoughts to concentrate properly and enhances one's courage. After all, I am still trying and groping. All the same the hissing was rather too much, wasn't it?

The inflammable material of the Concerto, and its unorthodox treatment were, we must remember, far more difficult to comprehend in 1859 than they are today, for audiences then were quite unfamiliar with the often austere Brahmsian idiom and the new type of concerto he had here brought into existence. Unlike the earlier classical concept of the form, founded on the alternation of orchestral ritornels and solo episodes, and the later display pieces of Liszt, with their magnificent tone colors, breath-taking bravuras, and ostentatious effects, Brahms had created a solo part that stood aside in a monologue from the rest of the instrumental body, yet was grafted on to it with an effect of complete amalgamation. Brahms allows the soloist's vanity no satisfaction in his symphonically constructed passages, where the parts are firmly molded together into a radiant unity. By imbedding the sound of the piano in that of the orchestra, and at the same time preserving its contrasting quality, by suppressing all display of technical virtuosity in the soloist, as an end in itself, by relating every theme, figure, chord passage, scale, and run organically to the whole, Brahms had indeed created a new conception of the concerto—a conception where technique, pianistic idiom, and style are inextricably bound up with one another. He had come to this new concept slowly, tortuously, from a work first intended as a symphony, then sketched out as a sonata for two pianos, and finally emerging as a grandiose dialogue between the piano and orchestra.

* The first public performance took place at the Royal Theatre, Hanover, January 22, 1859. Brahms played the piano and the orchestra was conducted by Joachim.

SECOND CONCERT

Friday Evening, May 1

Flos campi ("Flowers of the Field")* . VAUGHAN WILLIAMS

Ralph Vaughan Williams was born in Down Ampney, Gloucestershire, England, October 12, 1872; he died in London, August 26, 1958.

About the man, Ralph Vaughan Williams, the world at large knows little. He dedicated himself to composing, teaching, and study. He rarely made public appearances, and only in unguarded moments did he reveal anything about his personal feelings or tastes. The world came to know him almost entirely through his music. "One might say," writes Hubert Foss, his recent biographer, "that he has a great deal of music, and very little biography."† Indeed his output was prodigious. He wrote in all forms—for theater, symphonic orchestra, chorus, solo voice, chamber ensembles—and never did his high purpose and artistic integrity falter.

He was born the son of a clergyman and spent his youth in a tradition of comfortable living and quiet poise. He was educated in a public school, attended several large conservatories (pupil of Parry and Stanford in London, Bruch in Berlin, Ravel in Paris) and at Trinity College in Cambridge in 1901 received the Doctor of Music degree. Early in his career he became vitally interested in English folk music and by 1904, at the age of thirty-two, was an ardent and creatively active member of the English Folk Song Society. Later he broadened this interest to include old English art music, particularly that which had issued from the Tudor period, the most glorious of all eras in the history of England's music.

Vaughan Williams always had faith in the corrective and purifying effect of folk song as a guard against insincerity and oversophistication. This faith guided him through a long, creative life, and conditioned an art that is innately English, yet one that speaks to the hearts of men of other lands.

In *Three Norfolk Rhapsodies* for orchestra (1906-7) and the opera *Hugh the Drover* (1911-14), the folk music impulse was strongly evident, but in the better known *Fantasia on a Theme of Tallis* for strings, the broader, more artful English style that springs from the music of the Tudor period began to show its influence. Ultimately, his expression became highly personalized, often quite bold and uncompromising; but in achieving universality it never lost its truly nationalistic traits. He did much for English music by correcting the romantic excesses that were still dominating his era. His penchant for folk song expression, with its essentially modal harmony and melody, helped him escape the chromatic indulgences of his immediate predecessors. He brought a new freshness, a new gusto and humor, a challenging simplicity and honesty to his country's music.

* By arrangement with the Oxford University Press.

† Hubert James Foss, *Ralph Vaughan Williams; a Study* (London: Harrap, 1950), p. 12.

MAY FESTIVAL PROGRAM

Like Verdi, Vaughan Williams retained, over a long life, all of his intellectual and creative energies, shifting his style at will, ceaselessly experimenting with new idioms, and constantly aware of new trends. He was not only regarded as "The Grand Old Man of English Music" but the fountain-head of a generation that followed him, upon which he exerted a tremendous influence.

One of his most original and unique expressions came in 1925 with the *Suite for Viola, Small Chorus and Small Orchestra—Flos Campi*. It is difficult to place this most enigmatic work in any category. In form it is a suite, a concatenation of six sections played without pause, unified yet diversified in mood, employing the viola as a featured solo instrument, a small chorus that sings wordless melodies on vowel sounds, and a reduced orchestra that points up the individual color of each instrument and which contains, for special effects, the celesta, harp, triangle, cymbals, drum, and tabor—all creating a remote yet intimate and personal music, so vibrant with warmth, so delicately balanced in all its tonal variety as to emerge in spite of its programmatic indications as the most absolute kind of sounding arabesque.*

Each of the six sections is prefaced in the score by verbal quotations both in Latin and English from the Song of Solomon in the Vulgate version. Whether Vaughan Williams considered the text as an allegory, a drama, or a collection of erotic love songs, there is no indication. The music is not presented simultaneously with the words of the texts, which leaves it free to create its own indefinable impression in terms of the sheer sensuous beauty of sound that emerges from the individual instruments and a wordless chorus. Poetic imagery has thus been translated into music where it loses definition and is refracted into vague and indefinable feeling.

Flos Campi was first performed at Queens Hall, London, under the direction of Sir Henry Wood, October 10, 1925.

- I. As the lily among thorns so is my love among the daughters
. . . Stay me with flagons, comfort me with apples; for I am
sick of love.† (2:2, 5)

The first section forms a short rhapsodic introduction. The viola and oboe play simultaneously melodies evolved from arbitrarily constructed scales and whose rhythms do not refer to any regular recurrence of accent. The indeterminate polytonality that results achieves a curiously ambiguous mood, vaguely oriental in character but without any of the clichés usually employed to create this kind of effect. The section ends on an undulating figure that leads without pause into a pastoral second section.

- II. For lo the winter is past, the rain is over and gone, the flowers
appear on the earth, the time of the singing of birds is come,
and the voice of the turtle is heard in our land. (2:11, 12)

Accompanied by strings, female voices utter at first the sound "ur" through partially closed lips, then hum on "m" or emit an open tone on "ah," sounding

* For this performance an augmented orchestra and chorus is used.

† "I faint from longing" (*Amore languet*) is a more nearly correct translation than that which appears in the score.

SECOND CONCERT

with antiphonal (alternating) effect a musical phrase that later broadens and seeks a tonal level, but still retains the unsubstantial mood of the first section. From this soft haze of sound the viola emerges in an extended and pensive melody over a weaving background of harp and celesta. The dynamic level of this section remains low, but the music sounds with a new sense of direction and warmth of expression.

- III. I sought him whom my soul loveth, but I found him not . . .
I charge you, O daughters of Jerusalem, if ye find my beloved,
tell him that I am sick of love (I faint from longing) . . .
whither is thy beloved gone, O thou fairest among women?
Whither is thy beloved turned aside? That we may seek him
with thee. (3:1, 5:8, 17)

Here the viola, unaccompanied, asserts itself in an impulsive and impassioned statement of the oboe theme from section one. Soprano and alto voices in the background utter at first a kind of lamentation that later flows more continuously as a counterpoint to a new viola theme. Again, as in the previous section, the dynamic level rarely rises above a pianissimo.

- IV. Behold this bed which is Solomon's; three score valiant men
are about it . . . they all hold swords, being expert in war.
(3:7, 8)

Suddenly a march theme progressing in parallel fourths is heard in the woodwinds accompanied by cymbals. The viola plays a resolute theme high over the martial rhythm which reaches a climax as the voices enter in the last four bars. The atmosphere of oriental splendor created by this colorful and evocative section is unmistakable.

- V. Return, return, O Shulamite! Return, return that we may look
upon thee . . . How beautiful are thy feet with shoes, O
Prince's daughter. (6:12, 7:1)

The viola continues in this section to rhapsodize with great freedom and virtuosity, playing opulent chordal passages while the drum rhythm persists in this, the most passionate section of the work. The viola acts as a kind of binding agent for a broad seven part choral theme (*appassionato largamente*) and an alternating thrumming figure in the strings which soon doubles in its speed while the voices utter a new agitated phrase. After a climax has been reached, this theme continues more slowly with marked changes in rhythm. At the close, after a cadenza in the viola, it dies away as the first theme of the closing section is anticipated faintly in the horns and bassoons.

- VI. Set me as a seal upon thine heart. (8:6)

This, the last section, is as definite in its tonality, rhythm, and structure as the opening movement was vague and indeterminative. Various instruments course up and down a scalelike melody (the harp plays it in chords). To this, the voices sing a tranquil descending theme that broadens ecstatically into eight parts but without destroying the delicate balance of tonal values

MAY FESTIVAL PROGRAM

that has been maintained so consistently throughout the score. Just before the end, there is a slight pause after which the oboe and the viola sound again the vague themes of the opening section. The tranquil descending melody heard at the beginning of the section in the voices thins out into an almost unison close, as the instruments, too, gradually disappear until only a solitary flute remains. The voices sing triple-pianissimo with closed lips, and to the viola is left the last faint echo of the opening melody.

Sécheresses POULENC

François Poulenc was born in Paris, January 7, 1899.

In the early twenties, after the end of the First World War, a group of young avant-garde composers, rebelling against the rich and wandering chromaticism of César Franck and beginning to weary of the vagueness and evanescence of Debussy, who they declared had "drawn French music into an impasse" with his glamorous veiled dissonances, grouped themselves together as the *Société des nouveaux jeunes*. It included Arthur Honegger, Darius Milhaud, François Poulenc, Germaine Tailleferre, Louis Durey, and Georges Auric. They were publicly recognized in an article appearing in *Comoedia*, January 16, 1920, by one Henri Collet, who referred to them as *Les Six*, "an inseparable group who by a magnificent and voluntary return to simplicity have brought about a renaissance of French music." The only thing they really had in common as artists was the patronage of Eric Satie and Jean Cocteau and a desire to react violently against the superficial pastel music of the Impressionists and the elaborate and involved grandiose style of late Romanticism, which they opposed with a music that was direct, clean-cut, witty, and sophisticated. They were active in the day of the "futurists" and "cubists" in painting, a time of innovation, ridicule, and violent disputes in aesthetic matters. Actually they were quite independent of each other artistically. Of the six, only Honegger, Milhaud, and Poulenc achieved international recognition, and certainly each of these strongly individual composers has maintained a high degree of stylistic independence throughout his career.

Often drawn to preclassical sources for inspiration, Poulenc has revealed genuine sympathy for the spirit of vocal composers of the French renaissance in an *a cappella* work *Salve Regina* and four *Motets pour un temps de pénitence*. Perhaps the most imaginative example of his return to a modal neolitururgical style is found in his cantata *Sécheresses*, where his use of plain chant inflections contributes powerfully to the sinister effect of the music which is set to a surrealist text by Edward James. With the exception of his remarkably effective opera *Dialogues des Carmélites* (1956), *Sécheresses* is the most substantial of Poulenc's serious works.

SECOND CONCERT

Text translated by Michel Benamou, Department of Romance Languages and Literatures, University of Michigan.

I. LES SAUTERELLES

La poussière règne en ce royaume,
Il n'y a ni palme, ni psaume,
ni portique ni aumone.
Les vents, sans pleurs ont enlevé
l'ombre de la palissade brûlée.
Un soupir devient une chauve-souris
et tout ce terrain est à vendre.
Nous n'avons pas une larme ici,
non plus de pluie, sinon une pluie
de cendre.
Pourtant on ouït des sanglots
et le son de mots sanglants, chez Médée
chez Alceste, chez Jocaste, chez Oreste

Jamais il n'y avait là-bas, tant de
tristesse, tant de sécheresse qu'ici.
Cette fois, c'est la sécheresse d'hiver
quand l'eau devient du cristal
et la pluie des fleurs de gel.
Mal assise, accroupie, acariâtre,
la peur est ainsi qu'une cigale.
Mal assise, accroupie, acariâtre
la peur ainsi qu'une cigale
régit l'Acropole blanc.
C'est la citadelle Cicadas,
Où les caryatides sont des sauterelles
en granit, sculptées, sculptées,
dans la cité des fourmis.
Acagnardé par le gel, tout gît,
tout engourdi.
Situé ainsi, parmi quelques seules
ciguës, siège un vieux tombeau de pierre
un vieux tombeau, enlacé de cirres
de lierre.
Fendu en fissures, cicatrices, pareil
à la dépouille d'un grand piano
calcaire, ce fossile est là depuis
longtemps.
Cette fois c'est la sécheresse,
la sécheresse d'hiver; quand l'eau
devient du cristal et la pluie des
fleurs de gel.
La peur est sauve et une cigale,
accroupie sur l'Acropole,
régit la citadelle.

II. LE VILLAGE ABANDONNÉ

Sur les pentes assoiffées qui sanglotent
du dépaysement des pleurs, loin de ces
silences tachetés, loin des menus
grelots, dans le silence lunaire

I. LOCUSTS

Dust is king in this kingdom,
There is neither palm nor psalm,
portal nor alm.
The tearless winds have blown away
the shadow of the seared stockade.
A sigh becomes a flitting bat
and all this land is for sale.
We have not a tear,
nor any rain, except a rain
of ashes, here.
Yet sobs are heard
and the sound of gory words, from the
houses of Medea, and Alcestis, and
Jocasta, and Orestes.
Never was there so much sadness,
so much dryness, as here.
This time, it is winter drought,
when water turns to crystal
and rain to flowers of frost.
Awkwardly squatting, cantankerous,
fear is like a cricket.
Awkwardly squatting, cantankerous,
fear like a cricket
rules the white Acropolis.
It is the citadel of Cicadas,
where caryatids are locusts
sculpted from granite, sculpted
in the city of ants.
Frost has benumbed everything here,
everything lies torpid here.
On this site, enthroned among scanty
hemlocks, sits an old tombstone,
an old tomb, entwined by ivy
tendrils.
Cracked and crannied, scarred over,
like the spoils of a huge limestone
piano, this fossil has lain here
a long time.
This time it is drought,
winter drought; when water
turns to crystal and rain to
flowers of frost.
Fear still lives and a cricket,
squatting on the Acropolis,
rules the citadel.

II. THE DESERTED VILLAGE

On the thirsty slopes, sobbing
the exile of tears, far from the
dappled silences, far from the tiny
bells, in the lunar quiet

MAY FESTIVAL PROGRAM

d'un plateau fauve,
là noircissent de ternes lichens
et des mousses prisonnières sur leurs
racines de chaînes.
le fer a rouillé les pistes;
pas un grappillon,
pas une goutte de vent.
La lumière est morte dans les lices
tombée de haut dans le tournoi.
Là haut, la veuve de la lumière,
c'est un village sans fontaines, sans
habitants, c'est un village mort.
Elle est altérée, elle est brisée.
C'est sa voilette, cette fumée et
ce sont quelques pailles qui brûlent.

III. LE FAUX AVENIR

Je suis sans vous, je suis la sécheresse
je regarde fixement mon image dans
le passé
et c'est un jeune homme qui regardait
vers moi; toujours vers moi
et qui ne me voit pas ou à peine me voit
Je suis sans vous, je suis la sécheresse
je suis sans vous, je suis sans vous.
Son espoir qui distingue nos pas,
dans son avenir ensemble,
a-t-il mal déchiffré nos ombres, qui
semblaient s'allonger pour s'embrasser
et puis ne se touchent pas.
Je suis sans vous, je suis la sécheresse
je suis sans vous. Je regarde fixement
mon image dans le passé,
et c'est un jeune homme qui regardait
vers moi et qui ne me voit pas,
et c'est un jeune homme qui regardait
vers moi et à peine me voit.
C'est un jeune homme qui regardait
toujours vers moi.

IV. LE SQUELETTE DE LA MER

Hauteurs, profondeurs de la mer,
immensément desséchées, sans recours
desséchée.
Bassin de l'océan parti,
vallée, oh, vallée de l'élément défunt
plus enfui que toutes les armées d'Egypte
que toutes les armées d'Egypte,
gorges, où les algues abandonnées,
ainsi que des chevelures de mortes
puent dans le noir soleil;
cratères parmi lesquels
l'horreur de l'écho hante
les tournants

of a tawny upland,
there lackluster lichens blacken
with mosses chained to their roots,
captives of their roots.
Iron has rusted the mountain-tracks;
there is not the merest bunch of grapes
not a breath of wind.
Light has died in the lists,
unhorsed in the tournament.
On high, the widow of light,
is a village without fountains,
deserted, a village that has died.
She is thirsty, she is weary.
Her widow's veil is that smoke
from burning straw.

III. THE MISTAKEN FUTURE

I am without you, I am dryness;
I stare at my image in the
past
and it was a young man gazing
at me; still gazing at me and
not seeing me or scarcely seeing me.
I am without you, I am dryness,
I am without you, I am without you.
His hope distinguishes our steps
blended in the future:
has he misread our shadows, which
seemed to lengthen to an embrace,
then do not meet?
I am without you, I am dryness,
I am without you. I stare at
my image in the past,
and it was a young man gazing at me
and not seeing me,
and it was a young man gazing
and scarcely seeing me.
It is a young man still looking
at me.

IV. THE SEA SKELETON

Heights and depths of the sea,
immensely dried, hopelessly
parched.
Basin of the departed ocean,
valley, oh, valley of the deceased element,
farther fled than all the hosts of Egypt
than all the hosts of Egypt,
gorges where abandoned algae,
like the hair of dead women,
reek in the dark sun;
craters
whose eddies are haunted by echoes of
horrors

SECOND CONCERT

où les marais bouillaient
au temps des ondes, aux rimes des flots
aux rythmes des reflux,
rimes des flots,
voyez cette antenne moribonde
à l'ombre de la falaise.
C'est la dernière chose qui vit
d'une vie trop tenace,
prison des coeurs trop cuirassée.
Grande plaine, de coquilles pleine,
fossiles des flots défaits, faux déserts
îlots changés en monts,
sables, rocs, épaves, squelettes,
pieuvres et méduses
mortes aux forêts de corail,
et toi, Léviathan de cet affreux empire,
détrôné et pourri,
terre acquise par la soif
écoutez-moi
J'ai attendu trop longtemps
la vie qui ne vient pas,
la vie de l'autre que je n'ai pas trouvé,
J'ai attendu trop longtemps
et ce seul crustacé oublié par la mort,
dans l'ombre de la falaise
qui remue de désespoir encore une antenne,
n'est pas plus dur que moi,
n'est pas plus dur que moi,
contre la fuite de tous,
n'est pas plus dur que moi,
pas plus dur que moi.

where bogs would boil in the days
of water, in the rhymes of waves,
in the rhythms of tidal streams,
wave-rhythms,
see that dying antenna
in the shadow of the cliff.
It is the last thing living
too tenacious of its life,
too bound in the heart's prison.
Vast plain, full of shells,
fossils of defeated tides, false
deserts, isles turned to mountains,
sands, rocks, wrecks, skeletons,
cuttlefish and squids
dead in coral forests,
and you dethroned, rotting Leviathan
of this frightful empire,
a thirst-ridden land,
hear me.
I have waited too long
for life that comes not,
the life of an undiscovered other,
I have waited too long
and this one shellfish, deathforsaken
in the shadow of the cliff,
who still moves a despondent frond,
is no harder than I,
is no harder than I
against the flight of all,
is no harder than I,
no harder than I.

Concerto No. 2 in G minor, Op. 63 PROKOFIEV

Sergei Sergeievitch Prokofiev was born in Sontsovka,
Russia, April 23, 1891; died in Moscow, March 4, 1953.

Sergei Prokofiev, a senior member of a very significant group of Soviet Republic composers, of whom Dmitri Shostakovich is perhaps the most sensational member, after a few startling excursions into the grotesque and an only occasional sojourn into the cacophonous realm of musical modernism, produced music that was not merely interesting and clever but brilliantly effective.

At a period when European audiences either were being doped into a state of insensibility by the vacuity of the Post-Impressionists, incensed to riots by the shocking barbarisms of Stravinsky, or baffled into boredom by the mathematical cerebrations of Schönberg (whose music seemed, as far as emotional expression was concerned, to be hermetically sealed), the spectacle of a composer who was still able to create music that had a natural ease and fluidity, a freshness and spontaneity that was essentially "classical," was as surprising as it was eventful.

Prokofiev wrote two violin concertos, the first Op. 19 in 1913, the second Op. 63 in 1935. The twenty-two years that separate them saw a subtle change

MAY FESTIVAL PROGRAM

in his style. The Second Concerto was composed after the Soviet had formed its own aesthetic theory based upon utility in art, in which the purely artistic value of a work was far less important than its immediate appeal to the masses, or its purpose in serving a political, social, or educational ideal—a theory that resulted in what Nicolas Nabokov referred to as “eclectic collectivistic art.” This attitude placed the creative artist in a completely subservient position to the state and to society. Composers, compelled to work under these conditions, had no chance to exert their originality, experiment in new idioms, or adopt any of the modern experiments of Western music. If they did, and they often tried as is well-known in the cases of Shostakovich, Katchaturian, and Prokofiev, they gave up hope of any publication or performance of their work. The result was that many compositions created under the demands of “Socialistic realism” have been traditional, unoriginal, and generally lacking in deeper values.

During Prokofiev’s protracted absence from his native land between 1918 and 1932, at which time he traveled in Japan and the United States and lived in Paris, he won a tremendous reputation as an international composer. Such works as the well-known *Classical Symphony* (1916–17), the *Scythian Suite* (1916), the opera *The Love of Three Oranges* (1921) which he composed for the Chicago Opera Association, and the ballet *Chout* (1921) had with their driving energy, clear designs, bright colors, and ironic overtones carried his name throughout the musical world. Upon his return to Russia in 1934, and his identification with Soviet cultural life and its rigid proscription on free expression, he steered a cautious course between his own artistic instincts and the demands of the State. Gradually, a shift from his former rather abstract and sometimes abstruse manner to one more immediate and acceptable to Russian audiences was noted. In a tempered frame of mind he wrote, among other works, *Lieutenant Kije* in 1934, the Second Violin Concerto on tonight’s program in 1935, a *Russian Overture* and *Peter and the Wolf*, both in 1936, incidental music for the film *Alexander Nevsky*, and a cantata dedicated to Stalin *Zdravitsa* in 1939, an opera based upon Tolstoy’s *War and Peace* in 1940, his Fifth Symphony in 1945 (his Fourth Symphony had been written seventeen years before), and the Sixth Symphony in 1947.

Aside from Russian folk-song sources to which he turned for these works, a new romantic idiom began to shape itself. Thus the Second Violin Concerto abounds in ingratiating harmonies, infectious melodies, and vivacious rhythms. In spite of his conscious attempts to abide by the dictates of the State, he, along with Shostakovich and Katchaturian, was attacked by the Communist Party’s famous decree of February 11, 1948, for writing music that “smelled strongly of the spirit of modern bourgeois music of Europe and America,” and again later in the year by Tikhon Khrennikov, secretary-general of the Soviet Composers’ Union, for his “bourgeois formalism.” In spite of these reprimands, Prokofiev, to the end of his life five years later, continued to produce works of high individuality and artistic value. He never lost entirely the clear, terse style and motoric drive he revealed in his earlier works, and

SECOND CONCERT

although in his compositions after 1935 there was a new emotional quality, an almost romantic richness of melody, and the fulfillment of a latent lyricism, the old style was still definite and clearly defined. This continued to give to his music the same sureness and spontaneity that has always been its chief distinction. At the time of his death he was at the very height of his creative powers as the Seventh Symphony to be heard on the program Saturday night will attest.* He had become infinitely more than a clever composer who delighted in the grotesque; his music is, according to Leonid Sebaneyev and many other critics, the most original and valuable that Russian art of this century has produced.

The Second Violin Concerto was first performed December 1, 1935, by the Madrid Symphony Orchestra under the direction of Enrique Fernandez Arbos; Robert Soetens was soloist. The first American performance took place on December 17, 1937, at a concert of the Boston Symphony Orchestra. Serge Koussevitzky was the conductor and Jascha Heifetz the soloist.

“Fête polonaise,” from the opera *Le Roi malgré lui* . CHABRIER

Alexis Emmanuel Chabrier was born in Ambert, Puy de Dôme, January 18, 1841; died in Paris, September 13, 1894.

Emmanuel Chabrier, decorated by the French government for his leadership among native composers, spent only a decade of his fifty-three years in the composition of serious music. Although he displayed a precocious talent at an early age, his parents objected to music as a career and encouraged the study of law. For fifteen years he served without distinction as a government official in the Ministry of the Interior. During these years, however, his chief enthusiasm remained music and his close association with such creative geniuses as the poet Paul Verlaine, the painter Claude Manet, and the composers Henri Duparc, Vincent D'Indy, and Gabriel Fauré led him finally to make a sudden decision. In 1879, at the age of thirty-eight, he withdrew from the Ministry, determined to become a professional musician. Within the course of only a few months, he was choral director for the famous Lamoureux Orchestra.

After several years of intense study, he produced in 1881 the first of his compositions as a professional musician, *Pièce pittoresque* for piano. His most brilliant work was the rhapsody *España* (1883) which, with its daring harmonies, exotic colors, and elastic and arbitrary form, pointed a new direction for French music.

After an unsuccessful but interesting experiment in the style of Wagner with his opera *Gwendoline* (1886), he produced a comic work *Le Roi malgré lui* for the Opéra Comique in Paris (1887). “Fête polonaise” forms the beginning of the second act. It is a brilliant array of waltzes and mazurkas, inferior in many ways to his masterwork, *Iberia*, but equally effective on the concert as well as the operatic stage.

* See pages 43-44.

MAY FESTIVAL PROGRAM

In French music Chabrier is a far more important figure than this work or *Iberia* would signify. He was the unquestioned pioneer in a progressive type of music in France just at the advent of Debussy and the Impressionistic school. Gallic to the core, he endowed French music, weighed down by eclecticism, with a new spirit of independence and uniqueness; originality and personality exerted themselves once more, and French music began its militant revolt against stifling tradition and its fight for freedom from the bondage of classic models.

To a Parisian wit of the time, Chabrier revealed in his amateur status "exquisite bad taste." To us today he appears to have been a source of inspiration to a generation or more of French composers who were to continue to impress the world with their new creative vitality.

Translated by Michel Benamou, Department of Romance Languages and Literatures, University of Michigan.

Valse endiablée, n'arrête pas.
Musique ailée, guide leurs pas.
Redouble et presse ton rythme encor
jusqu'à l'ivresse, jusqu'à la mort
Ah! Dansez, valsez toujours plus fort
Hurrah! la valse est reine
Hurrah! Qui vous entraîne,
Dansez! Valsez!
Ah! Ce soir tout nous entraîne,
Sans répit, sans arrêt,
Tournez, tourbillonnez!
Ah! la danse est reine! Hurrah!

Pendant la danse
Avec prudence, écoutez-moi!
Ah! n'arrêtons pas la danse!
De la prudence! Ce qu'il faut faire,
C'est nous défaire de notre Roi.
On s'est joué de la noblesse
En ne prenant pas son avis,
Et voilà pourquoi ce roi nous blesse
Et ne doit pas régner ici.
Il est un adage qui dit
Ces Français brutaux et sauvages,
Et n'aimant jamais.
On dit, au contraire,
Qu'ils passent leurs jours
A charmer, à plaire,
Et plaisant toujours!
Mais, coeurs infidèles,
Leur volage amour
Vrai feu d'étincelles,
Ne dure qu'un jour.
Combien pour les Françaises
C'est inquietant
Ça les met à l'aise
Pour en faire autant.

Wild waltz, do not stop.
Winged music, guide their steps.
Redouble and hasten your pace
Until ecstasy, until death.
Ah! dance, waltz ever faster.
Hurrah! the waltz reigns supreme
Hurrah! carrying you away,
Dance! Waltz!
Ah! Tonight, we are carried away.
Without rest or pause,
Wheel round, whirl about!
Ah! the dance is queen! Hurrah!

While dancing goes on
Listen to me prudently
Ah! Let us not stop the dance!
Let us be prudent! What we must do,
Is to undo our King.
He has flouted the nobles
By not asking them for advice
And this is why we resent the king
And will not let him reign here.
An old saying has it
That the French are brutal and cruel
And never love.
Some others say the reverse
They spend all their time
Exerting their charm
And always succeed!
But they are faithless,
Their fickle love
Goes up in sparks
And lasts but a day.
How insecure must
Those French women feel.
No, it gives them an excuse
To do likewise.

SECOND CONCERT

(Seigneur votre fête est charmante)
Notre projet doit réussir.
(Je partage votre plaisir)
Encor quelques moments d'attente;
A nous bientôt la délivrance!
Oui, mesdames, vive la dance!

A nous bientôt la liberté.
Mais de la prudence,
Oui, de la prudence et de la patience.
Les femmes de France
Sont pour leurs amants
Pleines d'inconstances
Malgré leurs serments!
Est-il préférable de s'aimer toujours,
Ou de n'être aimable
Que pour quelques jours,
Faut-il qu'un seul maître
Soit notre idéal,
Dût-il ne connaître
Jamais de rival?
Médiocre hypothèse;
Mieux vaut, pour finir,
Comme la Française
Suivre son désir.
Tout frissonne, tourbillonne,
Et coeur contre coeur s'abandonne
On se livre pour mieux suivre
le rythme vainqueur qui nous enivre.
Cete ivresse nous caresse
Et nous rend heureux.
Plein de tendresse
On soupire, on désire,
On ferme les yeux et l'on délire!
Valse endiablée, n'arrête pas
Musque ailée, guide leurs pas.
Redouble et presse ton rythme encor
Ah! jusqu'à l'ivresse, jusqu'à la mort.
Ah! valsez, valsez toujours plus fort.
Hurrah! tout nous entraîne!
Hurrah! La valse est reine!
Oui ce soir la danse est reine,
La danse est reine!
Ce soir tout nous entraîne!
Ce soir la danse est reine!
Ce soir tout nous entraîne!
Valsez! Dansez! Valsez jusqu'à la mort!

(Majesty, your party is charming)
Our scheme must succeed.
(I share in your pleasure)
Still a few moments we must wait
We shall soon be free.
Yes, my ladies, long live the dance!

We shall soon be free
But let us be prudent
Yes, prudent and patient
The women of France
Are to their lovers
Fickle and changeable
Despite sworn constancy.
Is it better to love forever
Or to be adored
Only a few days?
Must one lord alone
Rule over our heart,
Is this love ideal
That brooks no rival?
What a poor prospect.
We had better, I think,
Do like the French
And follow our heart's desire.
What a thrill, to whirl round,
And heart to heart to let go
To surrender to the victorious rhythm
And follow it until ecstasy.
This drunkenness is a caress
And makes us happy.
Full of tenderness,
Of sighs, of desires,
We shut our eyes from sheer delight!
Wild waltz, do not stop;
Winged music guide their steps.
Redouble and hasten your pace
Until ecstasy, until death.
Waltz, waltz ever faster!
Hurrah! we are carried away!
Hurrah! The waltz is queen!
Yes, tonight, dance reigns supreme!
The dance is queen!
Tonight we are carried away!
Tonight the dance is queen!
Tonight we are carried away!
Waltz! dance! waltz until death.

THIRD CONCERT

Saturday Afternoon, May 2

Variations on a Theme by Haydn

(Chorale St. Antonii), Op. 56a BRAHMS

For Brahms, it was "no laughing matter to write a symphony after Beethoven." To his friend Levi, he wrote, just after the completion of the first movement of the First Symphony, "I shall never compose a symphony! You have no conception of how the likes of us feel when we hear the tramp of a giant like him [Beethoven] behind us."

Brahms was forty-four years of age before he undertook the task. His severe self-criticism and conscientiousness led him into countless experiments and trials. Before he published his first string quartets, for instance, he had composed over twenty works in that form; and before he ventured into the symphonic field, he made a most unostentatious debut with two Serenades in orchestral style at the age of twenty-six. After an interim of nearly fourteen years, he set up another signal with the Haydn Variations, written during the summer of 1873. This amply designed and captivating prelude forms an intermediate stage in his progress from the serenades to the first of the four great symphonies. To an infinitely greater degree than the two Serenades, it claims to be the first truly symphonic work of Brahms, and it carried his name as an instrumental composer into every country. Although the variations created in their day a veritable sensation, the most we can say of this rather immature work with its pastel shades and delicate contrasts, is that its charm is still a constant source of delight. We cannot escape, however, an impression of experimenting tentatively with the form chosen, and although Brahms's manner of elaborating a theme here resembles slightly his treatment in the Handel and Paganini variations, without, of course, their harmonic richness and melodic invention, there is nothing of the novelty or creative power one finds in the gigantic final Passacaglia of the Fourth Symphony, and we are led to the acknowledgment that the charm and delight of his work is derived as much from the original theme and its recurrences, as from anything Brahms did with it. In truth, Brahms was merely trying out and subjecting to his needs the medium of the full symphony orchestra.

The original theme, a delightful half hymn and half folk tune, was described in the manuscript, which was brought to his attention in 1870 by Dr. Karl Ferdinand Pohl, as "The Chorale St. Antonii." At that time there was no question as to the authenticity of the tune. It was derived from the second movement of a then unpublished divertimento ("Feld Partita") for wind instruments by Haydn.*

There is, however, no reason to be certain that the subject of the variations

* Haydn's "Partita" was not published until 1932.

THIRD CONCERT

really was the original work of Haydn. Scholars have never been able to decide whether it was an old tune or one of Haydn's inventions. At any rate, Brahms entered the theme, along with other phrases of older composers, in a notebook, as was his custom. In 1873 he completed the variations in two forms, one for two pianos which came to publication first (November, 1873) and the other for full orchestra, which was not brought out until January, 1874.

Walter Niemann's description of the variations follows:

The variations are eight in number and, in accordance with Haydn's manner and spirit, end, not in a fugue, but a finale. The piquant five-bar measure of the first period of the theme is preserved throughout all the variations, in homogeneous and close connection with it. The same is true of the key, B-flat major. It is only in the second, fourth, and eighth variations that it changes to the more sombre key of B-flat minor. Like the Handel "Variations" for piano, the Haydn "Variations" are also "character" variations, sharply contrasted and varied in movement, rhythm, style, colour, and atmosphere.

The first variation, pensive and softly animated (with triplets against quavers), is directly connected with the close of the theme by its soft bell-like echoes. The second, with its Brahmsian dotted progressions in sixths on the clarinets and bassoons, above the *pizzicato* basses and the ringing "challenge (*Anruf*)" of the *tutti*, is more animated, but still subdued, as is indicated by the key of B-flat minor. The third, pensive and full of warm inspiration in its perfectly tranquil flowing movement, introduces a melodious duet between the two oboes in its first section, accompanied an octave lower by the two bassoons, and in the second part, where it is taken up by the first violin and viola, weaves round it an enchantingly delicate and transparent lace-work in the woodwind. The fourth, with its solo on the oboes and horns in unison, steals by in semiquavers, as sad and gray as a melancholy mist, again in B-flat minor. The fifth goes tittering, laughing, and romping merrily off, in light passages in thirds in a 6/8 rhythm on the woodwind (with piccolo) against the 3/4 rhythm of the strings, which starts at the seventh bar. The sixth, with its staccato rhythm, is given a strong, confident colour by the fanfares on the horns and trumpets. The seventh is a Siciliano, breathing a fervent and tender emotion, with the melody given to the flute and viola, in 6/8 time, Bach-like in character, yet every note of it pure Brahms. Here at last he speaks to our hearts as well. The eighth, in B-flat minor, hurries past, shadowy and phantom-like, with muted strings and soft woodwind, in a thoroughly ghostly and uncanny fashion—a preliminary study on a small scale for the finale in F minor of the F major Symphony. The finale opens, very calm, austere, and sustained, as a further series of variations on a *basso ostinato* of five bars. It is developed with extraordinary ingenuity, works up through constant repetitions of the chorale theme, each time in a clearer form and with cumulative intensity, to a brilliant close, with as it were, a dazzling apotheosis of the wind instruments, thrown into relief against rushing scale-passages, as in the concluding section of the *Akademische Festouverture*. We may, if we like, see in this basso ostinato the first germ of the mighty final chaconne on a basso ostinato of the Fourth Symphony.*

These amiable variations, with their over-light orchestration in spots, their lively nervous energy, and at times their exquisitely tender movements, would perhaps seem less distant and more significant if it were not for the absolutely overpowering and tragic grandeur of the First Symphony which immediately followed them, or for the Aeschylean quality of the variation form as he used it in the last movement of the Fourth Symphony.

* Walter Niemann, *Brahms*, trans. by C. A. Phillips (New York: Alfred A. Knopf, 1920), pp. 326-27.

MAY FESTIVAL PROGRAM

The Works of Virgil Thomson

Virgil Thomson was born in Kansas
City, Missouri, November 25, 1896.

"I was born in Kansas City, Missouri," wrote Virgil Thomson,* "grew up there and went to war from there. That was the other war. Then I was educated some more in Boston and Paris. In composition I was a pupil of Nadia Boulanger. While I was still young I taught music at Harvard and played the organ at King's Chapel, Boston. Then I returned to Paris and lived there for many years, till the Germans came, in fact. Now I live in New York, where I am music critic of the *Herald Tribune*.†

"My most famous works are the operas *Four Saints in Three Acts* and *The Mother of Us All* (both texts by Gertrude Stein), *The Plow that Broke the Plains* and *The River* (films by Pare Lorentz), though there are also symphonies and string quartets and many other works in many forms. I have made over a hundred musical portraits, too, all of them drawn from life, the sitter posing for me as he would for an artist's portrait. I have appeared as guest conductor of my own works with the New York Philharmonic-Symphony, the Philadelphia, Cincinnati, Indianapolis, St. Louis, Pittsburgh, Buffalo, and Louisville orchestras.

"I am the author of three books: *The State of Music* (Wm. Morrow, N.Y., 1939), *The Musical Scene* (Knopf, N.Y., 1945), and *The Art of Judging Music* (Knopf, N.Y., 1948).‡

What Mr. Thomson did not include in this brief sketch of the mere events of his life is the fact that while in Paris, in addition to the stimulating association with Gertrude Stein, he came into direct contact with that challenging group of *avant garde* artists among whom were Jean Cocteau, Pablo Picasso, Arthur Honegger, Darius Milhaud, François Poulenc, and Eric Satie, and felt in the formative years of his career the emancipating influence of their unconventional aesthetics and their daring and often irreverent works. These powerful conditioning factors in the formation of his style were tempered, however, by the strict discipline he received from Nadia Boulanger, and particularly by his own strong native and regional proclivities which he never allowed to be completely redirected or submerged. In spite of the fact that Virgil Thomson is often referred to as our "most musical Francophile," these French influences were quickly assimilated and transformed into a means, rather than the end, of expression. His style is an amalgamation of French attitudes and methods, and American spirit and subject matter—a combination difficult if not impossible to classify by any ordinary standards. His meticulous craftsmanship is immediately apparent in everything he writes, but not always easy to analyze. His style is highly individual, yet impersonal and objective; his methods are concise and direct, the end often poetic and illusory. Whatever he has written, however, from the highly sophisticated and stylized

* P. Glanville-Hicks, "Virgil Thomson," *Musical Quarterly*, XXXV (1949), 210.

† Mr. Thomson resigned from this position in 1954 to devote his time to composition.

‡ Since this article was published, Mr. Thomson has written another book, *Music, Right and Left* (New York: H. Holt, 1951).

THIRD CONCERT

idiom of *Capital, Capitals* (1927), *Four Saints in Three Acts* (1928), and *The Mother of Us All* (1947)—all on texts by Gertrude Stein—to the epic, highly evocative, and poetic music of the documentary films *The Plow that Broke the Plains* (1933), *The River* (1937), *A Tuesday in November* (1945), or the *Louisiana Story* (1949), is exhilarating and elegant by virtue of his fastidious taste and immaculate technique.

Program notes have been provided by Mr. Thomson:

The Seine at Night THOMSON

“During my second twenty years I wrote in Paris music that was always, in one way or another, about Kansas City. I wanted Paris to know Kansas City, to understand the ways we like to think and feel on the banks of the Kaw and the Missouri. Writing for Kansas City I have no such missionary justification. I cannot teach my grandmother to suck eggs. And so I offer to the other city I love, and the only other where I have ever felt at home, a sketch, a souvenir, a postcard of the Seine, as seen from in front of my house, a view as deeply part of my life and thought as Wabash Avenue, where I spent my first twenty years.

“The *Seine at Night* is a landscape piece, a memory of Paris and its river, as viewed nocturnally from one of the bridges to the Louvre—the *Pont des Saints-Peres*, the *Pont des Arts* or the *Pont Royal*. The stream is so deep and its face so quiet that it scarcely seems to flow. Unexpectedly, inexplicably, a ripple will lap the masonry of its banks. In the distance, over Notre Dame or from the top of faraway Montmartre, fireworks, casual rockets, flare and expire. Later in the night, between a furry sky and the Seine’s watery surface, fine rain hangs in the air.

“The form of the piece is a simple AABA. The melody that represents the river is heard in three different orchestra colorations. Between the second and third hearings there are surface ripples and distant fireworks. At the very end there is a beginning of quiet rain. If my picture is resembling, it will need no further explanation, and if it is not, no amount of harmonic or other analysis will make it so. Let us admit, however, for the sake of the record, that the melodic contours are deliberately archaic, with memories of Gregorian chant in them; that the harmony, for purposes of perspective, is bitonal and by moments polytonal; that the rocket effects involve invented scales and different sets of four mutually exclusive triads, as well as four sets of three mutually exclusive four-note chords, and that there are several references to organ sonorities.”

Fugues and Cantilenas from the United

Nations Film *Power Among Men* THOMSON

“This suite in eight movements has been extracted with only minor musical changes from the music composed for a film of ninety minutes visual duration by Thorold Dickinson and J. Sheers.

“The music was composed during November, 1958, and recorded for use

MAY FESTIVAL PROGRAM

with the film on December 19, 1958, by the New York Philharmonic, the composer conducting.

"The movements of the suite, to be played without pause, are:

- I. Prelude with Fugal Exposition
- II. Fugue No. 1
- III. Ruins and Jungles
- IV. Fugue No. 2
- V. Hymn
- VI. Fugue No. 3
- VII. Joyous Pastoral
- VIII. Finale

"The film, *Power Among Men*, is concerned with human survival. Its four sections are framed by views of the ruined cities of ancient Ceylon, ancient Mexico, and modern Japan. In the main episodes we witness the reconstruction of an Italian village destroyed in World War II, a scattering of impoverished Haitian mountaineers building themselves through improved agricultural methods into a thriving community, a new town rising in the Canadian Rockies around a gigantic hydroelectric project, and a nuclear reactor station in Norway where the scientist in charge evokes the blessings and the horrors of nuclear fission.

"Its motto is 'Men build. Men destroy. Surviving men build again. Sometimes there is no survival.'

"Since the film takes place in many times and places, showing ruins of ancient Ceylon and Mexico, contemporary soil tillings in Italy and Haiti, industrial developments in the Canadian Rockies, the explosion of an H-bomb with attendant destructions, a nuclear reactor station in Norway, and much of the already achieved blessings of nuclear power as visible in Russia, France, England, and the United States, a unity of musical style was considered needful. The presence, moreover, of real folk music in the Italian and Haitian episodes made it inadvisable to use folklore evocation in the composed music. The music was, therefore, conceived as a unit frame; and the idiom chosen to dominate the score is the only Western idiom that has both structural strength and expressive power, namely the Handelian. Once this choice was made, the use of fugal textures and of integrated thematic construction were inevitable. Actually the whole work is elaborated from two musical themes. Both these themes are treated fugally with counter subjects and variants. Their heads, which is to say the Gregorian beginnings of the first subject and the octave skip of the second one, along with their scalewise and arpeggiated figurations, are the motivic generators of the cantilenas that frame the fugues.

"The two themes represent on the one hand joy and energy and on the other desolation and despair, and these roles are preserved throughout. It is for this reason, no doubt, that they never appear together, that is to say, in counterpoint.

THIRD CONCERT

"It is curious and surprising to note that a score so tightly woven musically should underline so flexibly as it does the visual continuity of the picture. This combination of strong musical construction with a highly detailed audio-visual integration gives an unusual vivacity to the film itself; and it is also responsible, I think, for the particular energy that the music takes on in concert performance. For all its formality, this music is clearly of the theater.

"The instruments employed are two flutes (one doubling piccolo), two oboes (one doubling English horn), two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, harp, percussion, and the usual body of strings. The suite's duration is about eighteen minutes."

Concerto for Flute, Strings, and Percussion . . . THOMSON

Mr. Thomson admits that this work is numbered among his "over a hundred portraits" mentioned above. Whose "portrait" it is remains unknown. It was sketched in June, 1933, at Acapulco, Mexico, orchestrated the following year at Chexbres, Switzerland, and performed for the first time in September, 1954, at the Venice Festival.

In conversation, according to Irving Kolodin, Thomson revealed that he had always thought of it as a bird piece. "The bird, naturally, is expressed through the flute. Sometimes it is a tender and meditative bird, sometimes an exceedingly agitated and angry one. But in no case is it a lady or gentleman flute player. I once thought of calling it a Meditation for Nightingale and Orchestra. There is a good deal of hopping around, bird-like calls, swoops and ascents."* Formally, he has described it as follows:

"The concerto is in three movements, the first of which is an unaccompanied solo for flute, marked *Rapsodico*. The second, marked *Lento*, is a study in dual chromatic harmonies, each of which is acoustically complete and wholly independent of the other. The flute solo constitutes a third chromatic element, no tone of which is ever heard at the same time in either of the accompanying harmonies. Since each of these harmonies is in four parts, the full texture is that of nine voices, no note of which doubles any other. In the two harmonies, moreover, there are no suspensions, all the voices in each four-part chord moving simultaneously to notes not included in that chord. The purpose of the dual chromatics is to produce a mood of disembodiment, unreal, non-substantial, *insaisissable*. The purpose of the constantly simultaneous part-movement in each of the constituent harmonic elements is to enable the ear to perceive these constantly as two elements only, each one compact, complete, and entirely harmonious, and containing within itself no tensions.

"The third movement, marked *Ritmico*, is also based on double harmonies; but in this case the contrast is between chromatic chords and diatonic chords—or, if you prefer, between chords that contain the augmented fourth or fifth and the major second (chords classically known as 'dissonant') and those containing only thirds and perfect fifths, the so-called 'consonant,' or 'perfect'

* Program notes of the Philharmonic-Symphony Society of New York, April 19, 1956 (114th Season).

MAY FESTIVAL PROGRAM

chords. As before, there is no doubling of notes between the two harmonic elements; and the flute part is generally independent of both. The character of the harmonic contrasts in this movement is aimed to accentuate, to dramatize the rhythmic animation that is characteristic of the expressive content."

The scoring of the concerto is for string orchestra, two harps, celesta, and one percussion player.

Symphony No. 1 in D major, Op. 60 DVORĀK

Anton Dvořák was born in Nelahozeves on Vltava near Prague, September 8, 1841; died in Prague, May 1, 1904.

Do you guess I have some intricate purpose? Well, I have—for the Fourth-month showers have, and the mica on the side of a rock has. Do you take it I would astonish? Does the red tail, twittering through the woods?

—WALT WHITMAN

It is as little known among performing musicians as it is among the general listening public that Anton Dvořák was one of the most prolific composers of the late nineteenth century. If we judge him only by the extent of his work, he is incontestably a phenomenon in the world of music. Without a doubt Dvořák was one of the most distinguished musical personalities of his period and should take his rightful place beside Brahms, Tchaikovsky, and Franck. He ranks today among the great masters in the copiousness and extraordinary variety of his expression.

As the nineteenth century drew to a close, other European countries besides Germany, Austria, Italy, and France became articulate in music. The period saw the emergence of such nationalistic composers as Grieg in Norway, Musorgsky and the "Five" in Russia, Albéniz in Spain, and Smetana and Dvořák in Bohemia. The freshness and originality of their musical styles stemmed from their conscious use of folk music sources. The result was an agreeable and popular art, essentially melodic, rhythmic, and colorful. Folk music, consciously cultivated by such artists as Dvořák and Smetana, sheds its provincialisms but retains its essential characteristics—simplicity, directness, and honesty.

As a traditionalist Dvořák accepted the forms of his art without question, but he regenerated them by injecting a strong racial feeling, which gave brilliant vitality, depth, and warmth to everything he wrote. Dvořák possessed genuinely Slavonic qualities that gave an imperishable color and lyrical character to his art. With a preponderance of temperament and emotion over reason and intellect, he seemed always to be intuitively guided to effect a proper relationship between what he wished to express and the manner of expression. In this connection he had more in common with Mozart and Schubert than he had with Beethoven. His expression is fresh and irresistibly frank, and, although it is moody at times and strangely sensitive, it is never deeply philosophical or brooding; gloom and depression are never allowed to predominate. He could turn readily from one strong emotion to another without any premeditation; he could pour out his soul as he does in the second theme of the cello concerto without reserve or affectation, and in the next moment reveal an almost com-

THIRD CONCERT

plete lack of substance in his predilection for sheer color combinations or rhythmic effects for their own sake. But everything he felt and said in his music was natural and clear. There was no defiance, no mystical ecstasy in his makeup. He had the simple faith, the natural gaiety, the sane and robust qualities of Haydn. His music, therefore, lacks the breadth and the epic quality of Beethoven's; it possesses none of the transcendent emotional sweep of Tchaikovsky's; but for radiantly cheerful and comforting music, for good-hearted, peasant-like humor, for unburdened lyricism, Dvořák has no peer.

No work better displays these qualities than his first symphony. To Donald Francis Tovey, it is superior in many ways to the famous "New World." He speaks of its childlike sublimity "which trails clouds of glory not only with the outlook of the child but with the solemnity of the kitten running after its tail."* On the other hand no work has suffered such totally and undeserved neglect. Perhaps the long-standing popularity of the "New World" Symphony has been a conditioning factor for, with the exception of only occasional performances of the G major (No. 4) and the D minor (No. 2), all of the rest of Dvořák's nine symphonies have suffered a similar fate.

The order in which he composed the symphonies, and the numbers and opus indications are confusing. The symphony on this afternoon's program, for instance, is listed as No. 1 because it was the first to be published; however in order of composition it was actually No. 6. The following table will indicate the correct order of composition, the accepted numbering and the opus indications of the nine symphonies:

- 1865 Symphony in C minor (*The Bells of Zlonice*), Op. 3. Unpublished.
- 1865 Symphony in B-flat major, Op. 4. Unpublished.
- 1873 Symphony in E-flat major (orig. Op. 10). Published posthumously in 1912.
- 1874 Symphony in D minor (orig. Op. 12). Published posthumously in 1912.
- 1875 Symphony in F major, "No. 3" (orig. Op. 24). Op. 76, revised in 1887.
- 1880 Symphony in D major, "No. 1," Op. 60.
- 1885 Symphony in D minor, "No. 2," Op. 70.
- 1889 Symphony in G major, "No. 4," Op. 88.
- 1893 Symphony in E minor, "No. 5," (*From the New World*). Op. 95.

Professor Tovey gives the following discussion of the symphony in his *Essays in Musical Analysis*:

Dvořák's First Symphony shows him at the height of his power. It is by no means the work of a young man; its opus number is true to the facts, and shows that Dvořák, like Brahms, had waited long and experienced much before venturing on the publication of a symphony. Yet the very first line presents us with those intimations of immortality that make the child sublime. No man of the world would take this theme so seriously as to make a symphony of it, or, taking it seriously, would get so excited over it as to swell out from pianissimo to a forte at the first top note. But Dvořák knows what he is talking about, and the world has not yet made him self-conscious. To the child, the silver-paper stars of the Christmas tree are really sublime; that is to say, no poet can fill his own mind more entirely with the sublimity of the real starry heavens. All depends on the singleness, the fullness, and the purity of the emotion; and in works of art, also on the skill to convey it truly. In this symphony Dvořák moves with great mastery and freedom;

* Donald Frances Tovey, *Essays in Musical Analysis* (London: Oxford University Press, 1946), II, 89.

MAY FESTIVAL PROGRAM

the scale and proportions are throughout noble, and if the procedure is often, like Schubert's, unorthodox and risky, it is in this case remarkably successful.

No one can wish to disillusionize Dvořák when his first theme, after the intervention of an energetic auxiliary, comes out *grandioso* on the full orchestra. There is no illusion about it; the grandeur is not that of particular styles or particular themes, it is that of life itself; and when that grandeur is present art has little leisure for even the most solemn questions of taste, except in so far as the power to appreciate life is itself the one genuine matter of taste.

Dvořák's second subject is reached, as usual with him, by a curiously long and discursive transition. The second subject itself contains two great themes of which the second is very prominent in later developments.

The exposition is repeated, the return being brought about by a characteristically long passage, which accordingly makes it out of the question to 'cut the repeat.' Fortunately there is no temptation to do so, as the movement is by no means of unwieldy length.

The development begins with one of the most imaginative passages Dvořák ever wrote. No listener can fail to be impressed with its long-sustained chords, from the depths of which fragments of the first theme arise until the basses put them together in a dramatically mysterious sequence, which suddenly breaks off with a masterly and terse working up of the energetic auxiliary themes. The whole development has all the ease and clearness of Dvořák's methods, with none of the flat reiterations that disfigure his weaker works: and I need not further describe its course, beyond calling attention to the dramatic stroke which leads to the return of the first subject. This stroke is easily recognized by the way in which at the climax of a full orchestral storm the strings are suddenly left alone, and after coming to an abrupt stop, proceed to stalk in stiff indignant crotchets to a remote chord, from whence the full orchestra plunges grandly into the main key.

The recapitulation of both first and second subjects is regular, including all the accessories and the elaborate transition-passages. The climax of the second subject, however, is not allowed to subside as before, but leads immediately to a brilliant coda.

It is a sad mystery how the man who had once written so highly organized a movement could ever have lost the power.

The slow movement is not difficult to follow, but I know few pieces that improve more upon acquaintance. It has in perfection an artistic quality which Dvořák elsewhere unfortunately allowed to degenerate into a defect, the quality of a meandering improvisation on a recurring theme, the episodes being of the nature of ruminating digressions rather than of contrasts. This is a subtle achievement, and if Dvořák could have either left the slow movement of his First Symphony as his one example, or produced several others as perfect, we should be in no danger of missing the point of a design as peculiar as that of the slow movement of Beethoven's C-minor Symphony, or as many designs of Haydn's which elude classification. At all events this movement will not fail to make its point if we dismiss from our minds any preconception that its ruminating modulations are intended to lead to something new, or that its one dramatic storm (at the beginning of the second episode) is an incident of more than fairy-tale solidity. That storm leads back to the main theme in one of Dvořák's most imaginative passages; and the whole function of all the episodes and developments in the movement is to present the most interesting possible appearance of leading back to a melody which we have never really left. There is something very touching in the way the coda seems to pay homage to that supreme utterance, the end of the slow movement of Beethoven's Ninth Symphony; before which Dvořák's innocent drum figure seems to dance as the clown in the legend danced his devotions before the altar of the Virgin, to the scandal of the monks who surprised him there.

The scherzo or *Furiant* needs no quotation; nor is much wisdom to be gained from the information that the *Furiant* is a Bohemian dance. I yield to no one in my respect for folk-music and for the experts who have the tact and sympathy which alone can collect and appreciate it; but it has been noticed that the people who are loudest in saying that the *Dunsky* and the *Furiant* are new and national art-forms are very apt to collect the Hunting-chorus in *Der Freischütz* as a folk-song from the whistling of a country milkboy. Dvořák writes a lively scherzo with a picturesque trio in perfectly normal form; and some

THIRD CONCERT

listeners may be chiefly amused by the village merry-go-round humours of the piccolo in the trio, while others may be more impressed by the poetic quality of the long-drawn phrases of the rest of the trio (very characteristic of Dvořák and exceedingly unlike any possible folk-music) with its fine contrast to the high spirits of the scherzo.

Altogether the finale, far from being, as too often with Dvořák, the weak point, is a magnificent crown to this noble work, and is admirably endowed with that quality that is rarest of all in post-classical finales, the power of movement. Rapid tempo and acceleration of pace can do nothing if the phrases themselves lack variety and energy in their proportions. It is pitiful to see the *sempre più presto* of many ambitious finales (including some of Dvořák's) struggling vainly to make headway against the growing sluggishness of their phrases. In his first symphony, however, as in a considerable volume of other neglected works, Dvořák had the classical secret of movement, which is not a power that can be obtained at the expense of higher qualities, for it is one of the highest.*

* *Ibid.*, pp. 90-94.

FOURTH CONCERT

Saturday Evening, May 2

Chaconne J. S. BACH

Transcribed for Orchestra by Louis Gesensway

Johann Sebastian Bach was born in Eisenach,
March 21, 1685; died in Leipzig, July 28, 1750.

In Johann Sebastian Bach, the musical development of two centuries reached its climax. Coming from a family of distinguished musicians famous in Germany for one hundred and fifty years, he entered into the full heritage of his predecessors and used, with incomparable effect, all of the musical learning of his day.

Born in the very heart of medieval Germany, in the remote little town of Eisenach under the tree-clad summits of the Thuringian Wald, Bach lived in an atmosphere that was charged with poetry, romance, and music. Towering precipitously over the little village stood the stately Wartburg, which once sheltered Luther and where, in one of the chambers, the German Bible came into being. Here also in 1207 the famous Tourney of Song was held, and German minstrelsy flowered.

In these surroundings Bach's early youth was spent, and his musical foundation formed under the careful guidance of his father. The subsequent events of his life were less propitious. Orphaned at the age of ten, he pursued his studies by himself, turning to the works of Buxtehude, Pachelbel, and other predecessors and contemporaries as models.

Singing in a church choir to gain free tuition at school, traveling by foot to neighboring towns to hear visiting organists who brought him occasional touches with the outside world, securing menial positions as organist in Arnstadt and Mühlhausen filled the monotonous years of this great master's youth.

Although he gained some fame as the foremost organist of his day, he was ignored and neglected as a composer. Of all his church music, parts of only one cantata were printed during his life, not because it was esteemed, but because it was written for an annual burgomeister election! References by contemporaries are scanty; they had no insight into the value of his art. Fifty years after his death his music was practically unknown, most of the manuscripts having been lost or mislaid.

The neglect, discovery, and final triumph of Bach's music are without parallel in the history of music. His triumphant progress from utter obscurity to a place of unrivalled and unprecedented brilliance is a phenomenon the equal of which has not been recorded. Today his position is extraordinary. Never was there a period when there were more diverse ideals, new methods, confusion of aims and styles; yet Bach has never been so universally acknowledged as the supreme master of music.

Certainly masterpieces were never so naïvely conceived. Treated with contempt by his associates in Leipzig, where he spent the last years of his life,

FOURTH CONCERT

and restrained by the narrow ideals and numbing pedantry of his superiors, he went on creating a world of beauty, without the slightest thought of posterity. The quiet old cantor, patiently teaching his pupils Latin and music, supervising all of the choral and occasional music in the two principal churches of Leipzig, gradually losing his sight, until in his last years he was hopelessly blind, never for a moment dreamed of immortality. He continued, year after year, to fulfill his laborious duties, and in so doing created the great works that have brought him eternal fame. His ambitions never passed beyond his city, church, and family.

Disregarding the dialectical discussions of musical scholars as to the derivations of, and what constitutes the difference between, the two closely related forms of Baroque music—the passacaglia and the chaconne—one can simply say that the chaconne was a continuous set of variations in triple meter in which a succession of chords served as a harmonic basis for each variation.

Bach wrote this monumental chaconne between the years 1717 and 1720. It was part of a *Partita in D minor* for unaccompanied violin. In it he exploited the instrument to the ultimate limits of its technical possibilities. Not even Bach himself ever surpassed the astonishing inventiveness, imagination, and inner logic of this work. To hear it performed on a single instrument, even by the greatest virtuosos of today, leaves one not only astounded at the almost superhuman technical prowess involved, but also questioning why so vast a musical structure, so prodigious an utterance should have been confined by Bach to the "small sweet voice" of an unaccompanied violin. Perhaps the answer is that in his day, the violin was the most flexible, expressive, and responsive instrument known, and the one that could best clearly outline the many independent melodic lines involved. The fact remains, however, that this chaconne finds an appropriate medium in the modern orchestra, where the variety of individual instruments colors the lines and clarifies the infinitely complex inner voices and gives massiveness of sound commensurate with the magnitude of the total structure.

The arguments for and against transcriptions need not concern us here. It is more important to note that Bach gave to his day creations in all media beyond the scope of their available means of expression. His art is elastic; it grows, deepens, and flows on into the advancing years. The changed media of expression, the increased expressive qualities of the modern pianoforte, organ, and complex orchestra have brought to the world a realization of the great dormant and potential beauties that lay in his work. "What a magnificent world did the mighty Sebastian evolve from the dry, stiff, pedantic forms of his time!" wrote Wagner. "No words can give a conception of its richness, its sublimity, its all-comprehensiveness."

Louis Gesensway, whose transcription is heard on tonight's program,* was born in Dvinsk, Latvia, February 19, 1906, but he moved to Canada as a child. In 1926, he joined the Philadelphia Orchestra as a violinist and is still a member of that group.

* Two orchestrations of the Chaconne were made previously—a scholarly one by Jano Hubay, the eminent Hungarian musician, and one by Leopold Stokowski, at that time conductor of the Philadelphia Orchestra.

MAY FESTIVAL PROGRAM

“Vissi d’arte” from *Tosca* PUCCINI

Giacomo Puccini was born in Lucca, Italy, December 22, 1858; died in Brussels, November 29, 1924.

Called by Verdi the most promising of his successors, Puccini, who even today may be said to dominate modern opera composers, justified his master’s prophecy by a career of uninterrupted success from the date of his first dramatic venture *Le Villi*, 1884, to his very last unfinished work *Turandot*, 1924. *Tosca*, Puccini’s fifth opera, ranks among the three most popular of his works, along with *La Bohème* and *Madama Butterfly*.

In the work from which this evening’s aria is taken, Puccini exhibits his genius in adjusting both instrumental and vocal effects to the implications of the text without sacrificing the inherent capacities of either mode of expression. At the same time he drew his characters with a sure hand and interpreted brilliantly the compelling situations of the dramatic action. The plot, based upon a drama written by Victor Sardou as a vehicle for the great Bernhardt, is gloomy and intensely tragic, but is occasionally relieved by such lyrical scenes as the popular aria on tonight’s program.

The opera takes place in Rome during the Napoleonic wars and revolves around the opposing political factions of the time. Scarpia, the villainous chief of police, has arrested the painter Mario Cavaradossi ostensibly for his political views. Actually, he desires to possess the famous opera singer, Tosca, who is in love with Mario. In Act II, Scarpia summons her to appear before him and presents her with the choice between certain death for her lover or submitting to his demands. Pleading with him, Tosca asks why such misery has fallen to her when she has devoted her life only to art and love and charity.

“Depuis le jour” from *Louise* CHARPENTIER

Gustave Charpentier was born at Dieuze, June 25, 1860; died in Paris, February 18, 1956.

Charpentier’s opera *Louise* was produced for the first time, February 2, 1900, at the Opéra Comique, Paris. The composer wrote the text, many of its situations having been derived from his own experiences when he lived in an attic in Montmartre.

The story concerns itself with Louise, the daughter of a French working man, who loves and is loved by Julien, a young poet. The parents do not regard him favorably, and they refuse their consent to a marriage. In spite of this obstacle, Julien continues his pursuit of Louise, who, intoxicated partly by love and partly by the vista of the joy and the gay bohemianism of the city that the companionship with Julien will bring her, leaves the drab life of her parents’ home and casts her lot with the poet.

“Depuis le jour” is sung by Louise at the opening of the third act of the opera as she stands with her lover, Julien, in the garden of the little house

FOURTH CONCERT

on the Butte de Montmartre. It is the expression of a single exalted mood, at once delicate and impassioned.

The text, freely translated from the French, is as follows:

From the day I gave myself to love my destiny has been fluorescent. I seem to be dreaming under a magic sky. My soul still thrills to your first kiss. Life has become a thing of beauty and I am happy as love covers me protectingly with his wings. Joy sings in the garden of my heart. All around me is laughter, light, and happiness. I still tremble with ecstasy at the memory of that first day of love.

Symphony No. 7, Op. 131 PROKOFIEV*

Prokofiev's Seventh Symphony was given its first American performances by Eugene Ormandy and the Philadelphia Orchestra at their regular concerts on April 10 and 11, 1953, and was repeated in New York on April 21 of that year. The next performance in this country was given April 30, 1953, at the Ann Arbor May Festival. We are indebted to Donald Engle, then program annotator for the Philadelphia Orchestra, for the following information concerning the Seventh Symphony, which he provided for the May Festival program book at that time:

Sergei Prokofiev's Symphony No. 7 is his most recent major work to have been announced to the Western world, and it may be the last large composition he completed before his untimely death on March 4. It bears no opus number, nor does the score indicate the date of completion.†

According to the rather scanty information available from the Leeds Music Corporation, American representatives for Prokofiev's music, the Seventh Symphony was composed in 1952, and given its first performance October 11 in Moscow under the direction of Samuel Samosud. It was repeated there, probably in January or early February of this year [1953], for the Composers' Union.

The symphony first came to Mr. Ormandy's attention when he read a *New York Times* account of its first performance in Moscow, and he has since been given the honor of conducting its first American performances. The communique, dated February 6 of this year, quoted *Pravda* as putting the authoritative stamp of approval on the long-awaited score, following its hearing in a recital of new works before the Composers' Union. The official Communist newspaper stated that the Seventh Symphony revealed that Prokofiev had "taken to heart" criticism that has for several years been directed at his work and had "succeeded in overcoming in his creative work the fatal influence of formalism."

The reference to formalism, a term which seems to have a portentous connotation to Russian officialdom though vague to Western minds, recalls those incidents during the past several years when Prokofiev and several other leading Soviet composers were publicly reprimanded for artistic misdemeanors which we interpret as simply straying from the prescribed party line, and for which they had to offer public apology as the price of having their works played.

Pravda further explained that in this symphony, Prokofiev sought "to create in music a picture of bright youth in answer to the call of the party of composers—to create beautiful, delicate music able to satisfy the esthetic demands and artistic tastes of the Soviet People."

The work is in four movements. The first, according to *Pravda*, ranges from a children's fairy tale through romantic dreams "to the first active aspirations of youth." The second is a symphonic waltz; the third is a brief but deeply lyric and expressive movement. The

* See page 25.

† Since these notes were written, the Seventh Symphony has been designated as Op. 131. Two other works, a Concerto for Cello and Orchestra, Op. 132, and a Concerto for Two Pianos and String Orchestra, Op. 133 (incomplete), were composed in 1953, the year of Prokofiev's death.

MAY FESTIVAL PROGRAM

fourth combines the moods of a gay dance and an energetic march, spiced with the sparkling humor and droll wit which appear so frequently in Prokofiev's music.

The scoring of this new symphony is clear, concise, and telling in effect; the themes are straightforward and engaging, the harmonies, marked by the abrupt and frequent shifting of key centers typical of Prokofiev's style, are always clearly defined. The work as a whole is a surprisingly direct and uncomplicated structure, whether to meet the requirements of the cultural authorities or because Prokofiev's natural tendency has been toward greater simplicity in recent years, and audiences will find this new symphony quite enjoyable.

"Cara Selve" from *Atalanta* HANDEL

Georg Friedrich Handel was born in Halle, February 23, 1685; died in London, April 14, 1759.

The opera *Atalanta* from which this aria comes was written in 1736 to celebrate the marriage of the Prince of Wales and the Princess of Saxe-Gotha, and was produced on the twentieth of May with the utmost splendor a fortnight after the royal wedding took place.

Disastrous as the ceremony turned out to be (the marriage was a mere passing scheme in the ordering of kings), Handel's music filled the air with its amorous and tender strains. The profligate Prince of Wales, at the suggestion of George II, consented to marry the young seventeen-year-old German princess, sight unseen. Arriving in London on the 25th of April, she remained in her chamber unattended and unacknowledged by the royal family until the 27th, when she was rushed to the palace on her wedding day. Half crazed with fright she tripped and fell prone on the floor before the king and queen, her future father- and mother-in-law. Practically dragged to the altar, she was married at 9 o'clock that night while strains of Handel's "Wedding Anthem," we hope, brought temporary solace to her troubled spirit.

Handel then produced his opera, *Atalanta*, to celebrate further the occasion. It was an Arcadian, pastoral type of thing (the librettist is unknown) patterned upon Guardini's *Il Pastor fido* and filled with nymphs and shepherds who sang "delicious airs" and choruses that rendered "tender cadences"—music that indeed belied the farrago of disaster that surrounded it.

English translations of the brief original Italian text that forms the basis of this aria are by necessity always expanded to avoid the monotony of word repetition to which Handel and his audiences found no objection. Handel was sublimely indifferent to the brevity of any text as long as its imagery inspired him to musical invention and its words offered him enough pegs to which he could attach his incredibly beautiful melodic lines. Those familiar with *Messiah* recall the long melismas on the single words, brutally dismembered, "stretched upon the rack of many bars" until the direct intellectual and emotional appeal of the text is drowned in the flood of pleasure which the music directly and overwhelmingly bestows.

Upon "Cara selve, ombre beate, vengo in traccia del mio cor," the complete text of the aria, Handel has imposed one of his most disarmingly simple melodies. These few words translated mean nothing more than "Dear woods, blessed shades, may I follow the dictates of my heart"; but as they repeat

FOURTH CONCERT

and repeat, Handel's beautiful vocal line unfolds before us, creating and protracting beyond the power of words a mood of serenity and quiet melancholy.

The Nightingale and the Rose RIMSKY-KORSAKOV

Nikolai Andreyevitch Rimsky-Korsakov was born at Tichvin, Novgorod, March 18, 1844; died at Liubensk, June 21, 1908.

Unlike his countryman Tchaikovsky, whose contribution to the art of song was voluminous but undistinguished, Rimsky-Korsakov ranks high in a Russian school of composers that was pre-eminent in this brand of composition (Dargomyzhsky, Mussorgsky, Balakirev, Gretchaninov, Gliere, Borodin, Rachmaninoff, and others). He composed over eighty songs, the majority of which are distinguished for their fastidious craftsmanship and particularly for their unique melodic grace. Although he was inclined to adopt a lyrical rather than a dramatic or declamatory style, so subtly contrived and varied are his vocal melodies, so rich and picturesque his accompaniments, that his songs never tend toward monotony of expression as do those of Tchaikovsky.

"The Nightingale and the Rose" is typical of his exquisite taste and refinement of style. It is among the first set of his songs to be published as Op. 2, No. 2, in 1866.

Southern Song RONALD

Landon Ronald was born in London, June 7, 1873; he died there, April 14, 1938.

Although Landon Ronald was knighted in 1922 for his distinguished service to music, his name has remained practically unknown in this country. In 1894, he toured America as accompanist to the celebrated soprano Nellie Melba, but his activity as a conductor, pianist, and composer was confined to Europe where he became well known as an interpreter of the symphonic works of his famous contemporary and fellow countryman, Sir Edward Elgar.

He was a fluent and prolific composer of undistinguished music. A generation or so ago, however, his songs were immensely popular with singers and public alike. He wrote over three hundred of them and many appeared with monotonous regularity on vocal programs. Today they are seldom, if ever, heard.

Bacchus et Ariane, Ballet Suite No. 2, Op. 43 ROUSSEL

Albert Roussel was born at Tourcoing, April 5, 1869; died at Royan, August 23, 1937.

In 1894 at the age of twenty-five, Albert Roussel turned from a well-established career in the French navy to that of a professional musician. From

MAY FESTIVAL PROGRAM

1896 on, his works appeared with greater frequency in the concert salons of Paris, bringing to him immediate and continuing success.

Although Roussel failed to achieve a position of any eminence in the annals of early twentieth-century French music, his fastidious and distinctive talent won for him the highest respect and acclaim from connoisseurs. His musical gifts emanated from a profoundly artistic temperament that found in nature and in all of the arts a sustaining inspiration. His limited ability to build up musical continuity in the larger forms was richly compensated by a wealth of finesse and subtlety in expression, a vivacious style, and a constant inventiveness that sustained him throughout his career. His music was, in the words of Jean Aubry, a reflection of his "love of life without loudness, his restrained but lively ardor, his exquisite sense of pleasure, a thousand refinements without affectation, and, beneath this delicacy and his smiling nature, a gentle and firm power with occasional melancholy."^{*}

Roussel derived his Second Suite from Act II of the ballet *Bacchus et Ariane*, choreography by Abel Hermant. It was published in 1932 and performed by the *Société Philharmonique de Paris*, November 26, 1936, Charles Münch conducting.

The following directions are printed in the score:

Introduction (*Andante*)—Awakening of Ariane—She looks around her surprised—She rises, runs about looking for Thésée and his companions—She realizes that she has been abandoned—She climbs with difficulty to the top of a rock—She is about to throw herself into the stream—She falls in the arms of Bacchus, who has appeared from behind a boulder—Bacchus resumes with the awakened Ariane the dance of her dreaming—Bacchus dances alone (*Allegro-Andante-Andantino*)—The Dionysiac spell—A group marches past (*Allegro deciso*)—A faun and a Bacchante present Ariane the golden cup, into which a cluster of grapes has been pressed—Dance of Ariane (*Andante*)—Dance of Ariane and Bacchus (*Moderato e pesante*)—Bacchanale (*Allegro brillante*).

^{*}G. Jean Aubry, *French Music of Today* (London: Kegan Paul, Trench, Trubner & Co., Ltd., 1919), p. 111.

FIFTH CONCERT

Sunday Afternoon, May 3

This year marks the bicentennial of the death of Georg Friedrich Handel, one of the titans of music, yet one of the most shamefully neglected of composers. Although *Messiah* is known throughout the civilized world and is perhaps the most beloved of all choral works, we must agree with Bukofzer that "its immense public knows it more for its religious appeal than for its musical excellence."* It must be admitted that *Messiah* has won its place in our affections largely by habit, custom, and association. A large part of its faithful public is unaware of the fact that Handel wrote thirty-one other oratorios, to say nothing of forty-six operas and a staggering amount of instrumental music. Fortunately this generation will not have to wait for the tricentennial of his birth, which will not occur until 1985, to be made more aware of the magnitude and glory of his art.

Handel is a perfect subject for an extended and worldwide celebration for several reasons. Three countries have a national justification for honoring him at this time: Germany, the land of his birth; Italy, where he received his early training and experience; and England, the land of his adoption, where he created most of his music over a period of a half century and where he lies buried in the poets corner of Westminster Abbey among the immortals of English letters.

Furthermore, he composed in every form known to his age. Besides the incredible number of operas and oratorios, he produced Passion music, anthems, Te Deums, cantatas, duets, trios, songs, pasticcios, incidental music for the stage, serenades, and odes. His output of instrumental music was equally fabulous. Numbered among his complete works† are sonatas, trios, organ concertos, suites, concerti grossi, overtures, and music for the harpsichord, harp, and ballet. Thus there is available for opera houses, choral societies, individual singers, and instrumentalists throughout the world for this bicentennial year an almost inexhaustible wealth and variety of practically unknown music by this, the last great master of the Baroque era.

Solomon HANDEL

Solomon, like so many of Handel's occasional compositions, was a topical work. It was written in May and June of the year 1748 when England was emerging victorious from an era of war and rebellion. Handel, alert to the changing tastes and shifting moods of his London public, ever aware of his own advantage and always the propagandist for the House of Hanover, conscien-

* Manfred F. Bukofzer, *Music in the Baroque Era* (New York: W. W. Norton and Company, Inc., 1947), p. 337.
† *Georg Friedrich Handel Werke* (Leipzig: Breitkopf and Härtel, 94 volumes, 1858; 6 supplemental volumes, 1888-1902).

MAY FESTIVAL PROGRAM

tiously attempted to please his audience, look after his own best interests financially, and take every opportunity to glorify his king and exalt the conception of monarchy. Early in his career in England at the end of the war of Spanish succession, he produced the *Utrecht Te Deum* (1713), thus ingratiating himself with the English and securing a pension from Queen Anne. Swift upon the battle of Dettingen (1743) in which George II led forth his own troops to victory came the *Dettingen Te Deum* amid general rejoicing. The *Occasional Oratorio* and *Judas Maccabeus* were designed as a "copious national *gratias agimus*" to God and the Duke of Cumberland who had defeated Prince Charles, the young pretender, at Culloden, April 16, 1746, and had ended the Jacobean rebellion that had so long threatened the Hanover line. Now at the conclusion of the war of the Austrian succession (the Peace of Aix la Chapelle was finally signed in October 1748) when England was on the verge of entering an era of great imperial strength and commercial expansion, came the epic paean *Solomon*. The London public, quite accustomed to Handel's veiled symbolism, readily saw in the mighty Solomon the image of George II, the hero of Dettingen, the generous patron of the Foundling Hospital (one of Handel's favorite charities), and the symbol of the victory of constitutional government over the forces of rebellion. In its double choruses that cry "Your harps and cymbals sound to great Jehovah's praise" and that shout "Shake the dome and pierce the sky, rouse us next to martial deeds" or admonish "With pious hearts" to "Praise the Lord with harp and tongue" and let "the censer curling rise grateful incense to the skies," Handel gave clarion voice to the public's gratitude and renewed confidence in a promising future. "Handel glorifies the rise of the free people of England in his oratorios," wrote Paul Lang. "The people of Israel became the prototype of the English nation, the chosen people of God incarnate in Christendom, and magnificent psalms of thanksgiving and marches of victory in imperial baroque splendour proclaimed the grandiose conscience of England's world conquering power."*

Solomon, in its three sections based upon the Book of Kings and Chronicles, sets forth aspects of the ancient monarch's greatness, his piety, his conjugal happiness, his wisdom, and the majestic splendour of his court. Handel makes no attempt to present a plot or weld the parts together in one continuous narrative. Rather, he unfolds before us a panorama of wealth, material possession, and cultural ostentation in a world ruled by reason and wisdom. Like a gigantic triptych *Solomon* presents a panoply of colors, now brilliant and exhilarating in scenes of pageantry and praise, delicately sensuous when concerned with marital bliss, dramatically sharp and contrasted in the scene between the two litigant women or richly impressionistic amid pastoral scenes of rustic retreat. In no other of his sacred oratorios has Handel provided such an array of rich orchestral textures, more impressive choruses, noble recitatives, or beautifully contrived arias. The variety of musical fare one finds in the work is due in part to the fact that again in no other sacred

* Paul Henry Lang, *Music in Western Civilization* (New York: W. W. Norton and Company, Inc., 1941), p. 522.

FIFTH CONCERT

oratorio has Handel included so many nonliturgical, purely secular scenes. Irrelevant as these are, they do provide infinite variety of mood. Unfortunately, they also extend the work to an inordinate length. Seldom is it performed in its entirety. No matter how judiciously omissions and rearrangements are made, something of the total grandeur, fabulous proportion, and epic scope of this mighty work is bound to be lost.

Handel had reached his sixty-third year when he composed *Solomon* in the summer of 1748 in the short period of less than six weeks. His librettist is unknown, although the name of Morell has often been mentioned.*

PART I

Part I tells of the greatness, piety, and domestic happiness of Solomon in magnificent choruses and stately recitatives. It is cast into two contrasting sections. Numbers 1 through 7 (numbers 3 and 8 are omitted and numbers 4 and 5 are transposed in this performance) glorify the dignity and majesty of Solomon in two of the most elaborately wrought choruses ever created by Handel. The opening one, No. 2, "Your harps and cymbals sound," is written with great contrapuntal skill and an impressive working out of orchestral and vocal parts. The second chorus, No. 4, "With pious heart," with its bold harmonic beginning and dramatic fugal section, is, like the first, composed for a double chorus. The accompanied recitatives of Solomon (No. 5, "Almighty Power") and Zadok (No. 6, "Imperial Solomon") sustain the laudatory mood that marks this section.

With Solomon's recitative, No. 9, "Blest be the Lord," and the following aria, "What though I trace," the second section of Part I begins (Nos. 15, 16, 18, 19, and 20 are omitted in this performance). A pastoral mood now prevails as Solomon and his queen rejoice in their love and the final small chorus sings No. 22, "May no rash intruder." The voices, perfectly blended with accompanying instruments, create a crepuscular mood with reference to quiet bowers and gentle sleep, soft breathing zephyrs, and the lulling song of nightingales.

The numbering indicates the numerical order of composition rather than the order in which the pieces are being performed this afternoon.

1. Overture.
2. Double Chorus: "Your harps and cymbals sound to great Jehovah's praise!"
5. Recitative: Solomon—"Almighty power, who rulest the earth and skies . . . with thy presence grace, and shed thy heavenly glories o'er this place."
4. Double chorus: "With pious heart and holy tongue resound your Maker's name."
6. Recitative: Zadok—"Imperial Solomon, thy prayers are heard."
7. Air: Zadok—"Sacred raptures cheer my breast, rushing tides of hallowed zeal, joys too fierce to be expressed."
9. Recitative: Solomon—"Blest be the Lord, who looked with gracious eyes upon his vassal's humble sacrifice."

* Thomas Morell (1703-84) was a clergyman and classic scholar who had compiled the texts for Handel's *Occasional Oratorio* (1746), *Judas Maccabeus* (1747), *Alexander Balus* (1748), *Theodora* (1750), *Jephtha* (1752), and his last oratorio *The Triumph of Time and Truth* (1757).

MAY FESTIVAL PROGRAM

10. Air: Solomon—"What though I trace each herb and flower that drink the morning dew, did I not own Jehovah's power, how vain were all I knew."
11. Recitative: Solomon—"And see, my queen, my wedded love, you soon my tenderness will prove."
12. Air: Queen—"Blessed the day when first my eyes saw the wisest of the wise!"
13. Recitative: Solomon and Queen—"Thou fair inhabitant of Nile rejoice thy lover with a smile."
14. Duet: Queen and Solomon—"Welcome as the dawn of day to the pilgrim on his way, whom the darkness caused to stray, is my lovely king to me."
17. Recitative: Solomon—"My blooming fair, come, come away, my love admits of no delay."
21. Recitative: Zadok—"Search round the world, there never yet was seen so wise a monarch or so chaste a queen."
22. Chorus: "May no rash intruder disturb their soft hours."

PART II

Part II brings before us the wisdom of Solomon in the famous judgment scene between the two contending mothers for the possession of the child. (In this performance numbers 24 through 27 and numbers 35 and 36 are omitted.) It begins with No. 28, "My Sovereign Liege," sung by an attendant who announces the arrival of the women seeking Solomon's judgment. The drama inherent in this scene stimulated Handel to his best efforts in character delineation. The two women are unerringly brought before us as the true mother sings in sustained and dignified phrases, the false one in excited, vindictive tones, while Solomon interposes with the magisterial phrase "Justice holds the lifted scale." In the recitative "Israel, attend" (No. 34) Solomon restores the child to its rightful mother, after which Zadok, in a short dignified recitative "From morn to eve" (No. 37), extols his noble king. The last chorus (No. 23, transferred from the beginning of this part) is a grand paean of rejoicing. Trumpets, horns, timpani, and divided violas create an heroic framework for a double chorus which praises Solomon and wishes for him eternal life.

28. Recitative: Attendant, Solomon, First Woman—"My sovereign liege, two women stand, and both beseech the king's command to enter here."
29. Air and Trio: First and Second Women, Solomon—"Words are weak to paint my fears; heartfelt anguish, starting tears, best shall plead a mother's cause."
30. Recitative: Solomon and Second Woman—"What says the other to the imputed charge?"
31. Air: Second Woman—"Thy sentence, great king, is prudent and wise."
32. Recitative: First Woman—"Withhold, withhold thy executing hand! reverse, oh king, thy stern command."
33. Air: First Woman—"Can I see my infant gored with the fierce relentless sword?"
34. Recitative: Solomon—"Israel, attend to what your king shall say, think not I meant the innocent to slay."
37. Recitative: Zadok—"From morn to eve I could enraptured sing the various virtues of our happy king."
38. Air: Zadok—"See the tall palm that lifts its head on Jordan's sedgy side."
23. Double chorus: "From the censer curling rise grateful incense to the skies."

FIFTH CONCERT

PART III

Nicaule, Queen of Sheba, visits Solomon. Part III is entirely taken up with this event. After an opening *Sinfonia*, which sets the festive mood of this section, the Queen is welcomed by Solomon. In a recitative "From Arabia's spicy shores" (No. 43) she greets her host. The Queen then tells of her delight at everything she sees in a gavotte-like aria "Every sight these eyes behold" (No. 44). Solomon with the chorus calls for music to entertain his guest. "Music spread thy voice around" is set to the rhythm of a minuet. A spirited change in the music's tempo and mood is heard when Solomon calls for music to celebrate his military might. "Now a different measure try" (No. 47), followed by a double chorus that in a vigorous and martial manner proclaims heroic deeds in battle. "Shake the dome" is a powerful antiphonal chorus with insistent rhythm in the orchestra which provides a necessary contrast and climax. The rest of the section glorifies the riches and splendour of Solomon's court (Nos. 53, 57-58 are omitted in this performance). The work ends with an elaborately scored double chorus (No. 56, transferred to the end) which exhorts all to "Praise the Lord with harp and tongue."

42. *Sinfonia*.
43. Recitative: Queen of Sheba and Solomon—"From Arabia's spicy shores, bounded by the hoary main, Sheba's queen these seats explores, to be taught thy heavenly strain."
44. Air: Queen of Sheba—"Every sight these eyes behold does a different charm unfold."
45. Recitative: Solomon—"Sweep, sweep the string, to sooth the royal fair."
46. Air and Chorus: Solomon and Chorus—"Music spread thy voice around, sweetly flow the lulling sound."
47. {Air: Solomon—"Now a different measure try, shake the dome and pierce the sky."
{Double chorus: "Shake the dome and pierce the sky, rouse us next to martial deeds."
48. Recitative: Solomon—"Then at once from rage remove; draw the tear from hopeless love."
49. Chorus: "Draw the tear from hopeless love, lengthen out the solemn air."
50. Recitative: Solomon—"Next the tortured soul release and the mind restore to peace."
51. Chorus: "Thus rolling surges rise, and plough the troubled main, but soon the tempest dies, all is calm."
52. Recitative: Queen of Sheba—"Thy harmony's divine, great king, all obeys the artist's string."
54. Recitative: Zadok—"Thrice happy king, to have achieved what scarce will henceforth be believed."
55. Air: Zadok—"Golden columns, fair and bright, catch the mortal's ravished sight."
59. Recitative: Queen of Sheba—"May peace in Salem ever dwell."
60. Air: Queen of Sheba—"Will the sun forget to streak eastern skies with amber ray?"
61. Recitative: Solomon—"Adieu, fair queen, and in thy breast may peace and virtue ever rest."
62. Duet: Queen of Sheba and Solomon—"Every joy that wisdom knows, mayest thou, pious monarch, share."
56. Double chorus: "Praise the Lord with harp and tongue, Praise Him all ye old and young!"

A display of early editions of Handel's music and the instruments of his time, provided by the School of Music, the Stearns Collection of Musical Instruments, and the University Library, will be displayed in exhibit case No. X, located at the west end of the second floor foyer.

SIXTH CONCERT

Sunday Evening, May 3

Symphony No. 39 in E-flat major, K. 543 MOZART

Wolfgang Amadeus Mozart was born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791.

I could not love, except where Death was
mingling his with Beauty's breath . . .

—E. A. POE

During the summer of 1788, three years before his untimely death, Mozart was in dire mental distress. Ignored as a composer by musicians, slighted by his Emperor Joseph II,* without the security of a patron, and with his beloved Constanze ill and his finances at their lowest ebb, Mozart turned to his trusted, faithful friend and brother Mason, Michael Puchberg, for help. In a letter to him, dated June 27, 1788, we learn of Mozart's unhappy situation:

Dearest, Most Beloved Friend!

I have been expecting to go to town myself one of these days and to be able to thank you in person for the kindness you have shown me. But now I should not even have the courage to appear before you, as I am obliged to tell you frankly that it is impossible for me to pay back so soon the money you have lent me and that I must beg you to be patient with me! I am very much distressed that your circumstances at the moment prevent you from assisting me as much as I could wish, for my position is so serious that I am unavoidably obliged to raise money somehow. But, good God, in whom can I confide? In no one but you, my best friend! If you would only be so kind as to get the money for me through some other channel! I shall willingly pay the interest and whoever lends it to me will, I believe, have sufficient security in my character and my income. I am only too grieved to be in such an extremity; but that is the very reason why I should like a *fairly substantial* sum for a *somewhat longer period*, I mean, in order to be able to prevent a recurrence of this state of affairs. If you, my most worthy brother, do not help me in this predicament, I shall lose my honour and my credit, which of all things I wish to preserve. I rely entirely on your genuine friendship and brotherly love and confidently expect that you will stand by me in word and deed. If my wish is fulfilled, I can breathe freely again, because I shall then be able to put my affairs in order and *keep them so*. Do come and see me. I am always at home. During the ten days since I have come to live here I have done more work than in two months in my former quarters, and if such black thoughts did not come to me so often, thoughts which I banish by a tremendous effort, things would be even better, for my rooms are pleasant, comfortable, and *cheap*. I shall not detain you any longer with my drivel but shall *stop talking*—and *hope*.†

One day before the date of this letter, Mozart completed the E-flat Symphony (K. 543), the first of his three last and greatest symphonies. Within less than two months he finished the other two, the G minor (K. 550) on June 25, which he wrote in the short span of ten days; and the C major (*Jupiter*), on August 10. From then on, music surged from him with increasing momentum

* The Emperor appointed Mozart later to the post of Court Composer, left vacant by Gluck, at the extremely low salary of 800 florin a year (Gluck had received 2,000). He had to write nothing better than court dances on commission. "Too much for what I do, too little for what I could do," Mozart is supposed to have written on one of his tax returns.

† *The Letters of Mozart and his Family*, ed. Anderson (London: Macmillan & Co., Ltd., 1938), III, 1363.

SIXTH CONCERT

until death finally stayed his hand. The actual circumstances of their creation are unknown, and the chances are he never conducted, or even heard them performed.

“Se vuol ballare” from *Le Nozze de Figaro* MOZART

Over 150 years ago, Mozart composed a thoroughly exquisite and charming opera *The Marriage of Figaro*, and since its first performance on May 1, 1786, its music has constantly enlivened and refreshed men's spirits with its sparkling, insouciant humor and its spicy plot.

Figaro is quite aware that the Count Almaviva proposes to use his “droit de seigneur” on Susanna, Figaro's chosen bride. Alone in the room, he addresses this little speech to his absent master. There is in every bar of Mozart's music, an expression of Figaro's confidence in his own wits, and his contempt for the Count. But there is bitterness and more than a hint of the cruel anticipatory glee at the thought of outwitting his frivolous master:

FIGARO: If you want to dance, my little count, I'll play the guitar for you. Come to my school, and I'll teach you to cut capers—but I'll outwit you at your own game.

“Madamina” from *Don Giovanni* MOZART

In the *Wiener Zeitung* (No. 91), 1778, after the first performance of Mozart's *Don Giovanni* in Prague there appeared the following criticism:

On Monday, October 29th, Kapellmeister Mozart's long expected opera “Don Giovanni” was performed by the Italian opera company of Prague. Musicians and connoisseurs are agreed in declaring that such a performance has never before been witnessed in Prague. Here Mozart himself conducted and his appearance in the orchestra was a signal for cheers which were renewed at his exit. The opera is exceedingly difficult of execution and the excellence of the representation, in spite of the short time allowed for studying the work, was the subject of general remark. The whole powers of both action and orchestra were put forward to do honor to Mozart. Considerable expense was incurred for additional chorus and scenery. The enormous audience was a sufficient guarantee of public favor.

The work was then given in Vienna, May 7, 1788, by command of Emperor Joseph II. It was a failure, however, in spite of the fact that it was given fifteen performances that year. A contemporary writer, Schink, indignant at the cold reception given the work in Vienna, wrote, “How can this music, so full of force, majesty, and grandeur, be expected to please the lovers of ordinary opera? The grand and noble qualities of the music in ‘Don Giovanni’ will appeal only to the small minority of the elect. It is not such as to tickle the ear of the crowd and leave the heart unsatisfied. Mozart is no ordinary composer.”*

Goethe, after a performance in Weimar in 1797, wrote to Schiller, “Your hopes for opera are richly fulfilled in ‘Don Giovanni’ but the work stands absolutely alone and Mozart's death prevents any prospect of its example being followed.”†

* W. J. Turner, *Mozart the Man and His Works* (New York: Alfred A. Knopf, 1938), p. 349.

† *Ibid.*

MAY FESTIVAL PROGRAM

In this aria, Leporello, Don Giovanni's lackey, is maliciously reading a list of his master's feminine conquests to Donna Elvira, whom the Don has recently abandoned. He purports to give comfort, but he mercilessly probes at Donna Elvira's unhealed wound—her love for Don Giovanni in spite of his deceitfulness. His final thrust comes at the end of the aria, where he repetitiously insists that no woman is able to resist his master, ending with the cynical and cruel admonition, *Voi sapete!* (*You ought to know that*):

Every country and township has contributed to my master's pleasure. Dear lady, this catalogue numbers them all. I have myself compiled it, and if it please you, peruse it with me (he turns the pages of the catalogue). In Italy, six hundred and forty; in Germany, ten score and twenty; as for France, oh, say a hundred; but ah! in Spain—in Spain—a thousand and three. Some you see, are country maids, ladies in waiting, others are from the city—countesses, duchesses, baronesses—every kind of "esses"—women of all conditions. If they are haughty, they do not frighten him; if they are tiny, no less, he likes them. He is kind to the dark ones, beseeching to the blue-eyed; in the winter he prefers them portly, in the summer, slender. Women can't resist my master, *you* ought to know that.

"Paganiniana," Divertimento for
Orchestra, Op. 65 ALFREDO CASELLA

Alfredo Casella was born in Turin, Italy,
July 25, 1883; died in Rome, March 5, 1947.

The themes that form the musical material for this work belong to the great violin virtuoso of the past century, Niccolò Paganini. Today there is little respect left for Paganini as a composer; the tendency is to accuse him rather of trickery and bad taste, and to feel that, except for a few technical effects and indications as to the lengths to which instrumental virtuosity might be developed, the world has not profited by his advent. In his day, however, the greatest composers of the times, besides recognizing that Paganini was endowed with a mechanical perfection that surpassed belief, paid tribute to his creative talent as well. One of Chopin's earliest compositions was *Souvenir de Paganini*; Berlioz composed *Harold in Italy* for him, as a violist; Schumann dedicated a movement of his *Carnaval* (section 15, Intermezzo, "Paganini") and also transcribed several of his violin caprices for the piano (*Sechs Concertetudien komponiert nach Capricen von Paganini*, Op. 3); Liszt produced a series of studies based on Paganini works (*Six grandes études de Paganini*); and two sets of variations. Twenty-eight variations (*Studien*) for piano solo were composed by Brahms on a theme from Paganini's twenty-fourth *Caprice in A minor*.

Alfredo Casella, composer, critic, scholar, pianist, and teacher, was a leading figure in the contemporary musical scene of his day. He gave to the younger generation of Italian composers a fresh impetus by infusing into the lagging artistic life of his country a new creative energy. Although he spent a great deal of his early life in Paris in direct contact with the great impressionists Debussy and Ravel, they had little if any influence upon his art, which remained indigenously Italian. He did form a new and fresh nationalistic style,

SIXTH CONCERT

however, which he based on the instrumental masters of the seventeenth and eighteenth centuries, but treated with many of the melodic and harmonic devices current in contemporary music.

"Paganiniana" was composed for the centenary of the Vienna Philharmonic Orchestra. Casella conceived this brilliant work not only to display the technical prowess of this celebrated orchestra, but also to extol the virtuosity of the fabulous Paganini.

The printed study score of "Paganiniana" published by the Vienna Edition Philharmonia lists the sources of Casella's thematic material as follows: the first movement (*allegro agitato*) is based upon four themes from Paganini's Violin Capriccios, nos. 5, 12, 16, and 19. The second movement (*polachetta*) turned to the Quartet, Op. 4, for violin, viola, cello, and guitar. The third movement (*romanza*) is from an unpublished composition entitled "The Spring." The finale (*tarantella*) is based upon a theme from Paganini's music that bears the same title.

"Il lacerato spirito" from *Simon Boccanegra* VERDI

(Fortunio) Giuseppe (Francesco) Verdi was born in Le Roncole, October 10, 1813; he died in Milan, January 27, 1901.

Verdi had been commissioned to write an opera for the Fenice Theater in Venice in 1856. The result was *Simon Boccanegra*, founded on an earlier play of Gutierrez. Little is known of the details surrounding its composition. The libretto was adapted by Piave, librettist for *Rigoletto*, *La Traviata*, and *La Forza del Destino*, among others. Its first production was a failure, although leading press notices were favorable. The *Gazzetta di Venezia* described the music as "decidedly elaborate, worked with the most exquisite detail" and the *Gazette Musicale* declared the opera to be the most inspired of Verdi's works, surpassing all in dramatic interpretation. The public, however, thought the work cold, monotonous, and gloomy. Twenty years later Verdi decided to rewrite the whole opera and asked Boito* to work over the libretto. The revised production was a decided success at La Scala, March 24, 1881. This version is the only extant score.

The story is laid in Venice, during the Guelph and Ghibelline War. In the prologue the young sea captain, Simon Boccanegra, has been made Doge through the efforts of Paolo and Pietro, leaders of the popular party. Simon loves Maria, daughter of the patrician Fiesco, who has refused him marriage because of his lowly birth. Maria dies, leaving a child. The first act concerns the child of Maria and Simon, who has been adopted by another family, Grimaldi, and given the name Amelia. The Grimaldi and Amelia's betrothed, Gabrieli, are plotting against the Doge. Simon, unaware of Amelia's love for Gabrieli, has promised her hand to his minister, Paolo. When he learns of her betrothal and is shown a locket of Maria's, he knows that she is his child

* Arrigo Boito was born at Padua in 1842, and died in 1918. He was both a poet and composer. His fame as a composer rests upon his opera *Mefistofele*, and his poetic works include the libretti of *Otello* and *Falstaff* written for Verdi.

MAY FESTIVAL PROGRAM

and refuses Paolo permission to marry her. Angered at this, Paolo revolts against him but fails, and is condemned to death, but not before he has poisoned Simon, who dies in the arms of his daughter. *Il lacerato spirito* (The Tormented Soul) is sung by the patriarch Fiesco, at the death of his daughter Maria:

Farewell to thee forever. Pity a father's wounded heart torn by the pangs of madness, for it has borne a woeful part in sorest shame and sadness! For all the pain thy life has known, may Heaven be kind to thee.

Pilgrim Song TCHAIKOVSKY

Peter Ilyitch Tchaikovsky was born May 7, 1840, at Kamsko-Votkinsk, Russia; died November 6, 1893, at St. Petersburg.

Compared with Schubert, Schumann, Brahms, and Wolf, or even with his own countrymen, Dargomyzhsky, Mussorgsky, or Rachmaninoff, Tchaikovsky cannot be placed in the front rank of song writers. Although he composed over a hundred songs, the majority of them tend toward a monotony of sentimental and melancholy expression.

He was, of course, a gifted melodist and some of his songs are remarkable for their sensitivity and affecting beauty. Such a one is the Pilgrim Song, the text by Tolstoy, perhaps the best known of the relatively few that have remained in the singers' repertory.

Suite No. 2 from the Ballet *Daphnis et Chloé* . . . RAVEL

Maurice Ravel was born at Ciboure, Basses-Pyrénées, March 7, 1875; he died in Paris, December 28, 1937.

The term "impressionism" passed from a general term to a specialized usage about 1863, when a sunset by Monet was shown in Paris at the *Salon des Refusés*, entitled "Impression." The name was then adopted for a whole group of painters, of which Monet, Manet, and Degas were the leaders, and later by a similar group of composers, of whom Debussy was the most important figure and Maurice Ravel, a more recent member. Impressionism came to reject all traditions and devote itself largely to the sensuous side of art. It subordinated the subject for the most part to the interest of the execution, and it interpreted isolated momentary sensations, not thoughts or concrete things. In the words of Walter Pater, impressionism is "a vivid personal impression of a fugitive effect." Debussy used his art as a plastic medium for recording such fleeting impressions and fugitive glimpses. His style and technique, like that of Monet, Renoir, and early Pissarro, render a music that is intimate though evasive, a music with a twilight beauty and glamor, revealing a world of sense, flavor, color, and mystery. And so Debussy, working to the same end as the French impressionists in art, through the subtle and ephemeral medium of sound created an evasive world of vague feelings and subtle emotions—a world of old brocades, the glimmer of moonlight, morning mists,

SIXTH CONCERT

shadowy pools, sunlight on waves, faint odor of dying flowers, the flickering effect of inverted images in a pool, or the more vigorous and sparkling effects of an Iberian fête day.

In contrast to the ecstatic impressionism of Debussy, the art of Maurice Ravel appears more concrete. Although he was at home among the colored vapors of the Debussyan harmonic system, Ravel expressed himself in a more tangible form and fashioned the same materials into set designs. His art, in this connection, stands in much the same relationship to musical impressionism as the art of Renoir does to the same style in painting; it restores formal values. In this structural sense he differs from Debussy. But, like Debussy, he reveals the typical French genius, an exquisite refinement, unerring sense of form, purest craftsmanship, attention to minute details, impeccable taste, and a finessee and lucidity in execution.

The ballet, *Daphnis et Chloé*, was composed for the Russian Ballet in 1910, at the request of Sergei Diaghilev. It was first performed in June, 1912, at Paris, with Nijinsky as Daphnis, and Monteux conducting.

In the score is to be found the following descriptive note:

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. A far 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 his fidelity. Young girls enter; they are dressed as Bacchantes and shake their tambourines. Daphnis and Chloé embrace tenderly. A group of young men comes on the stage.

Joyous tumult. A general dance.

THE UNIVERSITY MUSICAL SOCIETY

Organized in 1879. Incorporated in 1881.

PRESIDENTS

Henry Simmons Frieze, 1879-1881 and 1883-1889
Alexander Winchell, 1881-1883 and 1889-1891
Francis W. Kelsey, 1891-1927
Charles A. Sink (Executive Secretary, 1904-1927); 1927-

MUSICAL DIRECTORS

Calvin B. Cady, 1879-1888
Albert A. Stanley, 1888-1921
Earl V. Moore, 1922-1939

CONDUCTORS

Thor Johnson, 1939-1942
Hardin Van Deursen, 1943-1947
Thor Johnson, (Guest), 1947-
Lester McCoy, Associate Conductor,
1947-1956; Conductor, 1956-

ADMINISTRATORS

Charles A. Sink (Executive Secretary, 1904-1927); President, 1927-
Gail W. Rector (Assistant to the President, 1945-1954); Executive Director,
1957-
Ross Spence (Secretary) 1893-1896
Thomas C. Colburn (Secretary) 1897-1902
Charles K. Perrine (Secretary) 1903-1904

THE ANN ARBOR MAY FESTIVAL

Maintained by the University Musical Society and founded by Albert A. Stanley
and his associates in the Board of Directors in 1894

MUSICAL DIRECTORS

Albert A. Stanley, 1894-1921
Earl V. Moore, 1922-1939

CONDUCTORS

Thor Johnson, 1940-1942
Hardin Van Deursen, 1943-1946
Thor Johnson (Guest), 1947-

GUEST CONDUCTORS

Gustav Holst (London, England),
1923, 1932
Howard Hanson (Rochester), 1926,
1927, 1933, 1935
Felix Borowski (Chicago), 1927
Percy Grainger (Australia), 1928
José Iturbi (Philadelphia), 1937
Georges Enesco (Paris), 1939
Harl McDonald (Philadelphia),
1939, 1940, 1944
Virgil Thomson (New York), 1959

MAY FESTIVAL PROGRAM

ORGANIZATIONS

- The Boston Festival Orchestra*, Emil Mollenhauer, Conductor, 1894-1904.
The Chicago Symphony Orchestra, Frederick Stock, Conductor, 1905-1935; Eric De Lamar-ter, Associate Conductor, 1918-1935.
The Philadelphia Orchestra, Leopold Stokowski, Conductor, Saul Caston and Charles O'Connell, Associate Conductors, 1936; Eugene Ormandy, Conductor, 1937, 1938; Eugene Ormandy, Conductor, Saul Caston, Associate Conductor, 1939-1945; Eugene Ormandy, Conductor, Alexander Hilsberg, Associate Conductor, 1946-1953, and Guest Conductor, 1953; Eugene Ormandy, Conductor, 1954-; William Smith, Assistant Conductor, 1957-.
The University Choral Union, Albert A. Stanley, Conductor, 1894-1921; Earl V. Moore, Conductor, 1922-1939; Thor Johnson, Conductor, 1940-1942; Hardin Van Deursen, Conductor, 1943-1947; Thor Johnson, Guest Conductor, 1947-; Lester McCoy, Associate Conductor, 1947-1956, and Conductor, 1957-.
The Festival Youth Chorus, trained by Florence B. Potter, and conducted by Albert A. Stanley, 1913-1918. Conductors: Russell Carter, 1920; George Oscar Bowen, 1921-1924; Joseph E. Maddy, 1925-1927; Juva N. Higbee, 1928-1936; Roxy Cowin, 1937; Juva N. Higbee, 1938; Roxy Cowin, 1939; Juva N. Higbee, 1940-1942; Marguerite Hood, 1943-1956; Geneva Nelson, 1957; Marguerite Hood, 1958.

UNIVERSITY CHORAL UNION REPERTOIRE

- BACH: Mass in B minor (excerpts)—1923, 1924, 1925 (complete), 1953
Magnificat in D major—1930, 1950
BEETHOVEN: Missa Solemnis in D major, Op. 123—1927, 1947, 1955
Symphony No. 9 in D minor, Op. 125—1934, 1942, 1945
BERLIOZ: *The Damnation of Faust*—1895, 1909, 1920, 1952
BIZET: *Carmen*—1904, 1918, 1927, 1938
BLOCH: "America," An Epic Rhapsody—1929
Sacred Service (Parts 1, 2, 3)—1958
BOSSI: Paradise Lost—1916
BRAHMS: Requiem, Op. 45—1899 (excerpts), 1929, 1941, 1949
Alto Rhapsodie, Op. 53—1939
Song of Destiny, Op. 54—1950
Song of Triumph, Op. 55—1953
BRUCH: Arminius—1897, 1905
Fair Ellen, Op. 24—1904, 1910
Odysseus—1910
BRUCKNER: Te Deum laudamus—1945
CAREY: "America"—1915
CHABRIER: Fête Polonaise from *Le Roi malgré lui*—1959
CHADWICK: The Lily Nymph—1900
CHÁVEZ, CARLOS: Corrido de "El Sol"—1954‡
DELIUS: Sea Drift—1924
DVRÁK: Stabat Mater, Op. 58—1906
ELGAR: Caractacus—1903, 1914, 1936
The Dream of Gerontius, Op. 38—1904, 1912, 1917
FOGG: The Seasons—1937*
FRANCK: The Beatitudes—1918
GABRIELI: In Ecclesiis benedicto domino—1958
GIANNINI: Canticle of the Martyrs—1958
GLUCK: *Orpheus*—1902
GOLDMARK: The Queen of Sheba (March)—1923

* World première

‡ United States première

MAY FESTIVAL PROGRAM

- GOMER LLYWELYN: Gloria in Excelsis—1949*
- GOUNOD: *Faust*—1902, 1908, 1919
Gallia—1899
- GRAINGER, PERCY: Marching Song of Democracy—1928
- HADLEY: "Music," An Ode, Op. 75—1919
- HANDEL: Judas Maccabeus—1911
Messiah—1907, 1914
Solomon—1959
- HANSON, HOWARD: Songs from "Drum Taps"—1935*
Heroic Elegy—1927*
The Lament for Beowulf—1926*
Merry Mount—1933*
- HAYDN: The Creation—1908, 1932
The Seasons—1909, 1934
- HEGER: Ein Friedenslied, Op. 19—1934†
- HOLST: A Choral Fantasia—1932†
A Dirge for Two Veterans—1923
The Hymn of Jesus—1923†
First Choral Symphony (excerpts)—1927†
- HONEGGER, ARTHUR: King David—1930, 1935, 1942
- KODÁLY: Psalmus Hungaricus, Op. 13—1939
- LAMBERT, CONSTANT: Summer's Last Will and Testament—1951†
- LOCKWOOD, NORMAND: Prairie—1953*
- MCDONALD, HARL: Symphony No. 3 ("Lamentations of Fu Hsuan")—1939
- MENDELSSOHN: Elijah—1901, 1921, 1926, 1944, 1954
St. Paul—1905
- MENNIN, PETER: Symphony No. 4, "The Cycle"—1950
- MUSSORGSKY: *Boris Godunov*—1931, 1935
- MOZART: Great Mass in C minor, K. 427—1948
Requiem Mass in D minor, K. 626—1946
"Davidde penitente"—1956
- ORFF, CARL: Carmina Burana—1955
- PARKER: Hora Novissima, Op. 30—1900
- PIERNÉ: The Children's Crusade—1915
Saint Francis of Assisi—1928, 1931
- PONCHIELLI: *La Gioconda*—1925
- POULENC: Sécheresses—1959
- PROKOFIEV: Alexander Nevsky, Op. 78—1946
- RACHMANINOFF: The Bells—1925, 1938, 1948
- RESPIGHI: La Primavera—1924†
- RIMSKY-KORSAKOV: *The Legend of Kitesh*—1932†
- ROSSINI: Stabat Mater—1897
- SAINTE-SAËNS: *Samson and Delilah*—1896, 1899, 1907, 1912, 1916, 1923, 1929, 1940, 1958
- SCHÖNBERG: Gurre-Lieder—1956
- SCHUMAN, WILLIAM: A Free Song (Cantata No. 2)—1945
- SIBELIUS: Onward Ye Peoples—1939, 1945
- SMITH, J. S.: Star Spangled Banner—1919, 1920
- STANLEY: Chorus Triumphalis, Op. 14—1897, 1912, 1921
Fair Land of Freedom—1919
Hymn of Consecration—1918
"Laus Deo," Choral Ode—1913, 1943
A Psalm of Victory, Op. 8—1906

* World première
† American première

MAY FESTIVAL PROGRAM

- STOCK: A Psalmic Rhapsody—1922, 1943
STRAVINSKY: Symphonie de Psaumes—1932
SULLIVAN: The Golden Legend—1901
TCHAIKOVSKY: Episodes from *Eugen Onegin*—1911, 1941
THOMPSON, RANDALL: Alleluia—1941
VARDELL, CHARLES: Cantata, "The Inimitable Lovers"—1940
VAUGHAN WILLIAMS, RALPH: Five Tudor Portraits—1957
"Flos Campi"—1959
VERDI: *Aida*—1903, 1906, 1917, 1921, 1924 (excerpts), 1928, 1937, 1957
La Forza del Destino (Finale, Act II)—1924
Otello—1939
Requiem Mass—1894, 1898, 1913, 1920, 1930, 1936, 1943, 1951
Stabat Mater—1899
Te Deum—1947
VILLA-LOBOS, HEITER: Choros No. 10, "Rasga o coração"—1949
VIVALDI-CASELLA: Gloria—1954
WAGNER: *Die fliegende Holländer*—1918
Lohengrin—1926; Act I—1896, 1913
Die Meistersinger, Finale to Act III—1903, 1913; Choral, "Awake," and Chorale Finale to Act III—1923
Scenes from *Parsifal*—1937
Tannhäuser—1902, 1922; March and Chorus—1896; "Venusberg" Music—1946
WALTON, WILLIAM: Belshazzar's Feast—1933, 1952
WOLF-FERRARI: The New Life, Op. 9—1910, 1915, 1922, 1929

THE UNIVERSITY CHORAL UNION

THOR JOHNSON, *Guest Conductor*

LESTER MCCOY, *Conductor*

WILLIAM OSBORNE, *Pianist*

FIRST SOPRANOS

Adler, Maryann L.
Anderson, Cynthia J.
Arentz, Joan Carol
Atkinson, Jeanne O.
Bergeret, Eleanor N.
Bowman, Elizabeth Ann
Bradstreet, Lola Mae
Brophy, Lucretia A.
Burr, Virginia A.
Cole, Judith Lynne
Curtiss, Shirley
Elliott, Roberta D.
Evans, Mary Jo
French, Nancy Alice
Hanson, Gladys
Harris, Margaret L.
Hiraga, Mary E.
Huber, Sally S.
Jerome, Ruth O.
Keck, Nancy Joan
Keefer, Mary J.
Krause, Laurel L.
Lock, Inez J.
Louch, June
Lowe, Emily Boyd
Luecke, Doris L.
Lukas, Joan
Lutz, Amanda
MacLaren, Helen L.
Malan, Fannie Belle
McDonald, Ruth M.
Medina, Delia P.
Patton, Beatrice
Pearson, Agnes I.
Pearson, Mary King
Pott, Margaret F.
Robinson, K. Lisa
Schreiber, Sylvia I.
Shapiro, Janet S.
Skinner, Elizabeth B.
Stevens, Ethel Crozer
Tarboux, Isabelle N.
Titterton, Mary E.
Ward, Mary C.
Warren, Eleanor
Wright, Jean E.
Yokes, Jean Ann
Youkilis, Elaine R.

SECOND SOPRANOS

Bahnmler, Martha L.
Barr, Evelyn Jean
Boice, Mary Carolyn
Brady, Joyce Williams
Brater, Betsy Breese
Chase, Geraldine Mae
Cobb, Carole Lee
Corsaut, Pat L.
Cromwell, Ann Putnam
Curtis, Margaret L.
Datsko, Doris Mae
Dietz, Leslie Ann
Dowsett, Susanne
Dykhouse, Delphine Ann
Esquivel, Leonarda L.
Fenwick, Ruth A.
Green, Etta Miniva
Groves, Kathryn M.
Guenther, Kay Austin
Hahn, Ruth Marie
Hakken, Jane
Irwin, Alice Jeannette
Isbell, Melinda O.
Jones, Marion A.
Keller, Suellen
Kellogg, Merlyn L.
Knollmueller, Elizabeth
Knowlton, Suzanne Kay
Kozachik, Marian Leone
Kramer, Christine M.
Landess, Sara Jane
May, Barbara
McAdoo, Mary J.
Miller, Nandeen L.
Olmstead, Kathryn I.
Over'll, Eleanor C.
Pike, Judith Lee
Pilot, Nancy Louise
Selby, Ruth M.
Shagrin, Lana Sue
Siegel, Loretta E.
Sleet, Audrey M.
Striker, Donna Hewitt
Swinford, Georgiana
Thomas, Carole L.
Thoren, Ellen Leontina
Trautwein, Janet L.
Traweek, Sarah W.

VerSchure, Arlene J.
Vlisides, Elena C.
Warren, Delores C.

FIRST ALTOS

Abraham, Nadia
Andrews, Joyce M.
Angevine, Joan
Arnstine, Lillian Kay
Beam, Eleanor P.
Birch, Dorothy T.
Bross, Joan Allison
Clapp, Joanne E.
Clark, Elizabeth Lee
Cole, A. Christine
Conn, Eleanor Lee
Eiteman, Sylvia C.
Evans, Daisy E.
Fell, Patricia
Fillmore, Lucille R.
Fulk, Mary Barbara
Gross, Ruth Atherton
Hafner, Carolyn H.
Haley, Elizabeth W.
Hodgman, Dorothy B.
James, Innez Lucille
Jones, Mary M.
Joslyn, Carol Sue
Kallock, Carolyn E.
Lane, Rosemarie
Marsh, Martha M.
Matar, Jean Louile
McCoy, Bernice T.
Mehler, Hallie Jane
Nelson, Sally Jo
Nichols, Elizabeth A.
Putnam, Judith Marian
Sayre, B. Jean
Stroh, Miriam Louise
Taylor, Patricia R.
Tinker, Mary Ann
Walter, Nessena Lee
Wentworth, Elizabeth B.
Westerman, Carol F.
Wiedmann, Louise P.
Zeeb, Helen R.

MAY FESTIVAL PROGRAM

SECOND ALTOS

Adams, Sharon Carole
Arnold, Helen M.
Bell, Marilyn Jane
Bishop, Mary Rachel
Bogart, Gertrude J.
Bolt, Phyllis
Crossley, Winnifred
Cummings, Ann
Dykhous, Thelma I.
Enkemann, Gladys C.
Gault, Ann W.
Gault, Gertrude W.
Groff, Linda Jane
Huey, Geraldine E.
Jenkins, Bernice
Johnston, Theolia C.
Kamper, Jo
Katona, Marianna V.
Kieft, Mary Lou
Knight, Mona
Lahde, Judith E.
Levine, Judith Ann
Liebscher, Erika
Limberg, Aline
Lovelace, Elsie W.
Marcy, Anne Louise
Meyerson, Linda Evelyn
Nelson, Beverly J.
Phillips, Priscilla F.
Pickard, Marilyn A.
Price, Susan L.
Ramsey, Marjorie C.
Roeger, Beverly B.
Ross, Frances
Ruby, Jean Kemp
Schneider, Jean L.
Schoon, Carol Jane
Schwartz, Susan
Schweitzer, Marjorie
Shetler, Norma Ruth
Stringer, Ruth Miriam
Strumia, Lucia Joan
Toles, Alberta C.
Walker, Sue Ann
Williams, Nancy P.
Yanke, Louise Ann

FIRST TENORS

Babcock, George R.
Baker, Henry Robert
Baker, Hugh E.
Beck, David Read
Bennett, Gene L., Jr.
Bowen, Emmett Leslie

Chesnut, Walter Monroe
Cicchinelli, Alexander
Cooley, David Bruce
Crane, Bradford H.
Ebner, Jerome Morton
Edmiston, James
Greenberger, Allen Jay
Hobbs, Arthur M.
Humm, William R.
Kuhlman, James Melvin
Lowry, Paul T.
Matthews, Donald Edward
McInnis, Douglas Dayton
Miller, Charles Stuart
O'Shea, Francis Bernard
Snortum, Neil K.
Strote, Joel
Thompson, Frazier

SECOND TENORS

Bailey, Walter O., Jr.
Brady, David Sargent
Edlund, John Hubert
Frazier, James
Fuller, Robert Bruce
Gaskell, Jerry T.
Gerrard, Allen G.
Hartz, Theodore M.
Humphrey, Richard
Johnson, Harvey C.
Kragl, Dieter
Kroth, James Robert
Lillie, Roger W.
Manning, Gerald R.
Marks, Robert H., Jr.
Noparstak, Irwin H.
Pearson, John R.
Pelcman, Jean Jacques
Politoske, Daniel T.
Pratt, Richard E.
Smith, Donald Lewis
Sterrett, David R.
Sublette, Warren J.
Tibbits, John Allen
Warthman, Forrest D.
Wolverton, Franklin B.
Yonkers, Anthony J.
Timmerman, Wayne C.

FIRST BASSES

Arentz, Richard E.
Bates, Herman Dean
Beam, Marion L.
Beck, Charles B.
Borne, Gerhardt

Bower, Bruce Chapman
Brown, Stephen
Burke, Michael A.
Burr, Charles F.
Cathey, Arthur
Cathey, Owen B.
Church, Thomas
Clemens, Earl
Cook, Gerald Eugene
Darmouth, David Earl
Dwyer, Donald Harris
Hall, Lawrence Ellis
Hamacher, Kenneth
Hartwig, C. Dean
Hill, Richard Charles
Hughes, David Allan
Irwin, Thomas C.
Kays, J. Warren
Kissel, Klair
Morgan, Douglass H.
Parker, G. Brian
Pontious, Henry Allen
Schultz, Samuel R.
Wagner, Richard V.
Williams, Richard C.

SECOND BASSES

Bay, John Paul
Beam, Joel Ferris
Becker, Wayne M.
Collinson, L. Kenneth
Dykhous, David Jay
Elliott, Paul Russel
Evans, P. David
Fantle, Sam
Farrand, William R.
Hall, Donald James
Hecht, Dwight Walter
Hofmann, John T.
Huber, Franz
Johnson, Robert J.
Kincaid, William H.
Klevgard, Charles N.
McAdoo, William P.
Miki, Eiji
Muir, William K., Jr.
Natanson, Leo
Nauman, John D.
Pauli, George Henry
Rathbun, Roger C.
Robbins, Donald C.
Rosemergy, S. Daniel
Shingledecker, Richard
Steinmetz, George P.
Stone, Karl Johnson
Vandevveer, James F.

MUSICAL SOCIETY ORCHESTRA*

LESTER MCCOY, *Conductor*

THOR JOHNSON, *Guest Conductor*

JOHN CHRISTIE, *Manager*

FIRST VIOLINS

Green, Elizabeth
Concertmaster
Bloom, Lynn Z.
Crampton, Elinore
Croteau, Dorothy
Dunne, Kathleen
Haughn, Elizabeth
Kelley, Mary
Merte, Herman
Meyer, Judith Ann
Perrow, Edith
Rupert, Jeanne
Thompson, Donna
Tirrell, Louise C.

SECOND VIOLINS

Adler, Maryann
Carter, Mary Ellen
Gretzler, Belle
Joseph, Alice
Mansfield, Judy
Mulligan, Aileen
Rainaldi, Mary
Schenk, Helen
Slawson, Nancy
Villa, Ella

VIOLAS

Baay, Muriel
Hayes, Alice
Hughes, Byron
Karapetian, Karl
Lillya, Ann
Mueller, Blanche
Wilson, George

CELLOS

Allen, Anne
Arnos, Connie
Dunne, Tom
Grove, Jean
Harper, Janet
Merrill, Elizabeth
Shetler, Donald

BASSES

Blubaugh, Sally
Hammel, Virginia
McCullough, Diane
Spring, Peter
Wolff, Roberta

FLUTES

Lewis, Dr. Louis
Martin, Pat
Rearick, Martha

OBOES

Lynch, Raymond
Ruffner, Janet

ENGLISH HORN

Camp, Alice

CLARINETS

Skei, Allen
Wilson, J. Richard

BASSOONS

Benson, Richard
Scribner, William

HORNS

Whitwell, David
Wickham, David

TRUMPETS

Stollsteimer, Gary
Tison, Donald

TROMBONES

Christie, John
Hause, Robert
Wirt, Karl

TUBA

Laws, Stanley

PERCUSSION

Curtin, William
Jones, Harold
Salmon, James

CELESTE

Biggerstaff, Ruth

HARP

Schnell, Margery

* Combined list of personnel who participated with the Choral Union in the two *Messiah* performances and in preparation of the May Festival choral works this season.

THE PHILADELPHIA ORCHESTRA

EUGENE ORMANDY, *Music Director and Conductor*

WILLIAM SMITH, *Assistant Conductor*

DONALD L. ENGLE, *Manager*

JOSEPH H. SANTARLASCI, *Assistant Manager*

VIOLINS

Madison, David
Acting Concertmaster
Reynolds, Veda
Assistant Concertmaster
Lusak, Owen
Shulik, Morris
Costanzo, Frank
Simkins, Jasha
Ruden, Sol
Saam, Frank E.
Stahl, Jacob
Putlitz, Lois
Weinberg, Herman
Goldstein, Ernest L.
Gesensway, Louis
Simkin, Meyer
Aleinikoff, Harry
Tung, Ling
Schmidt, Henry W.
Rosen, Irvin
Schwartz, Isadore
Ludwig, Irving
Wigler, Jerome
Black, Norman
Di Camillo, Armand
Sharlip, Benjamin
Eisenberg, Irwin I.
Dreyfus, George
Gorodetzky, Aaron
Miller, Charles S.
Roth, Manuel
Lanza, Joseph
Brodo, Joseph
Kaufman, Schima

VIOLAS

Cooley, Carlton
Mogill, Leonard
Braverman, Gabriel
Ferguson, Paul
Frantz, Leonard
Primavera, Joseph P., Jr.
Kahn, Gordon
Bogdanoff, Leonard
Granat, Wolfgang
Kaplow, Maurice
Epstein, Leonard
Greenberg, William S.

HARPS

Costello, Marilyn
DeCray, Marcella

VIOLONCELLOS

Munroe, Lorne
Hilger, Elsa
Gorodetzer, Harry
de Pasquale, Francis
Druian, Joseph
Belenko, Samuel
Siegel, Adrian
Saputelli, William
Brennand, Charles
Farago, Marcel
Caserta, Santo
Gray, John

BASSES

Scott, Roger M.
Torello, Carl
Arian, Edward
Maresh, Ferdinand
Eney, F. Gilbert
Lazzaro, Vincent
Strassenberger, Max
Batchelder, Wilfred
Gorodetzer, Samuel

FLUTES

Kincaid, W. M.
Cole, Robert F.
Terry, Kenton F.
Krell, John C., *Piccolo*

OBOES

de Lancie, John
Wells, Norman C., Jr.
Morris, Charles M.
Minsker, John,
English Horn

CLARINETS

Gigliotti, Anthony M.
Montanaro, Donald
Serpentini, Jules J.
Lester, Leon, *Bass Clarinet*

SAXOPHONE

Montanaro, Donald

HORNS

Jones, Mason
Hale, Leonard
Fearn, Ward O.
Mayer, Clarence
Lannutti, Charles
Pierson, Herbert

TUBA

Torchinsky, Abe
Batchelder, Wilfred

BASSOONS

Garfield, Bernard H.
Shamlan, John
Angelucci, A. L.
Del Negro, F.,
Contra Bassoon

TRUMPETS

Krauss, Samuel } *Solo*
Johnson, Gilbert }
Rosenfeld, Seymour
Rehrig, Harold W.
Hering, Sigmund

TROMBONES

Smith, Henry C., III
Gusikoff, Charles
Cole, Howard
Harper, Robert S.,
Bass Trombone

TIMPANI

Hinger, Fred D.
Bookspan, Michael

BATTERY

Owen, Charles E.
Bookspan, Michael
Valerio, James
Roth, Manuel

CELESTA, PIANO & ORGAN

Smith, William
Putlitz, Lois

LIBRARIAN

Taynton, Jesse C.

PERSONNEL MANAGER

Schmidt, Henry W.

STAGE PERSONNEL

Barnes, Edward, *Manager*
Hauptle, Theodore E.
Sweeney, James

PHOTO PUBLICITY

Siegel, Adrian

1958 — UNIVERSITY MUSICAL SOCIETY — 1959

Resumé of Concerts and Music Performed

Concerts.—Five series or groups of concerts, totaling twenty-six events, were presented as listed below. The total number of appearances of the respective artists and organizations, under the auspices of the University Musical Society, is denoted in parentheses; first appearances are indicated by asterisks.

Eightieth Annual Choral Union Series (ten concerts):

Roberta Peters, Soprano (3); George Trovillo, accompanist*.....October 1
Boston Symphony Orchestra (38); Charles Munch, conductor (14).....October 18
Gina Bachauer, pianist (2).....October 27
The National Symphony Orchestra of Mexico*;
Luis Herrera de la Fuente, conductor*.....November 11
Jerome Hines, bass*; Alexander Alexay, accompanist*.....November 24
Nathan Milstein, violinist (9); Leon Pommers, accompanist (3).....January 5
Pittsburgh Symphony Orchestra (9); William Steinberg, conductor*.....February 26
National Symphony Orchestra*; Howard Mitchell, conductor*.....March 4
Cesare Valletti, tenor*; Leo Taubman, accompanist (3).....March 11
André Tchaikowsky, pianist*.....March 23

Thirteenth Annual Extra Concert Series (5 concerts):

Chicago Symphony Orchestra (186); Fritz Reiner, conductor (4).....October 6
Isaac Stern, violinist (3); Alexander Zakin, accompanist (2).....November 5
Boston Pops Tour Orchestra (5); Arthur Fiedler, conductor (5).....January 13
Renata Tebaldi, soprano*; Giorgio Favaretto, accompanist*.....February 10
Robert Shaw Chorale and Orchestra (4); Robert Shaw, conductor (4).....March 15

Christmas Concerts (two concerts):

Messiah, by Georg Friedrich Handel.....December 6 and 7
Nancy Carr, soprano (8) Mary McCall Stubbins, organist (25)
Florence Kopleff, contralto (2) Lester McCoy, conductor (24)
John McCollum, tenor (3) University Choral Union
Kenneth Smith, bass (5) Musical Society Orchestra

Nineteenth Annual Chamber Music Festival (three concerts):

Societa Corelli (4).....February 13, 14 and 15

Sixty-sixth Annual May Festival (six concerts):.....April 30, May 1, 2, 3

The Philadelphia Orchestra (146); conductors: Eugene Ormandy (82); Thor Johnson (41);
Virgil Thomson*; William Smith (3); University Choral Union (230); and soloists:—
Dorothy Kirsten, soprano* Sidney Harth, violinist*
Lois Marshall, soprano (7) Robert Courte, violist (4)
Ilona Kombrink, soprano* William Kincaid, flutist (6)
Howard Jarratt, tenor (5) Marilyn Mason, harpsichord*
Aurelio Estanislao, baritone* Mary McCall Stubbins, organ (26)
Rudolph Serkin, pianist (8)

Music performed.—The complete repertoire of the concerts this season includes music which represents a wide range of musical forms and periods. The compositions, classified into categories of (1) symphonic, (2) instrumental (by virtuoso artists), (3) vocal (solo), and (4) choral, with orchestra, are listed below. Works first performed at these concerts are denoted by asterisks.

MAY FESTIVAL PROGRAM

SYMPHONIC

- | | |
|---|--|
| <p>BACH
 *(Cailliet) Little Fugue.....Boston Pops
 *(Gesensway) Chaconne.....Philadelphia</p> <p>BARTÓK
 *Suite for Orchestra, Op. 3, No. 1..Chicago</p> <p>BEETHOVEN
 Overture to Goethe's "Egmont,"
 Op. 84Pittsburgh
 Overture to "Leonore,"
 Op. 72, No. 3.....National
 Symphony No. 6 in F major,
 Op. 68Boston</p> <p>BERLIOZ
 *Overture, "The Corsair," Op. 21..Chicago
 "Rakoczy" March from
 <i>The Damnation of Faust</i>..Boston Pops</p> <p>BRAHMS
 "Academic Festival" Overture,
 Op. 80Philadelphia
 Symphony No. 3 in F major,
 Op. 90Philadelphia
 Variations on a Theme by
 Haydn, Op. 56aPhiladelphia</p> <p>BRUCKNER
 *Symphony No. 6 in A major..Pittsburgh</p> <p>CASELLA, ALFREDO
 "Paganiniana," Op. 65.....Philadelphia</p> <p>CHÁVEZ, CARLOS
 *Sinfonia IndiaMexican</p> <p>DEBUSSY
 "La Mer"National</p> <p>DVORÁK
 *Symphony No. 1 in D major..Philadelphia</p> <p>FALLA, MANUEL DE
 Interlude and Dance from
 "La Vida Breve".....Chicago</p> <p>HAYMAN
 *Dancing Through the Years
 (arrangement)Boston Pops</p> <p>HONEGGER
 Symphony No. 5Boston</p> <p>IBERT
 *DivertissementBoston Pops</p> <p>KERN, JEROME
 *Smoke Gets in Your Eyes,
 from <i>Roberta</i>Boston Pops</p> | <p>MONCAYO, JOSÉ PABLO
 *HuapangoMexican National</p> <p>MOZART
 Eine Kleine Nachtmusik,
 K. 525Pittsburgh
 Symphony No. 35 in D major,
 K. 385Boston
 Symphony No. 39 in E-flat major,
 K. 543Philadelphia</p> <p>PROKOFIEV, SERGEI
 Symphony No. 7.....Philadelphia</p> <p>RAVEL
 Suite No. 2 from the Ballet,
 <i>Daphnis et Chloe</i>.....Philadelphia</p> <p>REVUELTAS, SILVESTRE
 SensemayaMexican National</p> <p>RIMSKY-KORSAKOV
 Overture, <i>The Russian Easter</i>,
 Op. 36Boston Pops</p> <p>ROSSINI
 *Overture to "The Voyage
 to Rheims".....Boston Pops</p> <p>ROUSSEL, ALBERT
 "Bacchus et Ariane," Op. 43..Philadelphia</p> <p>SHOSTAKOVICH
 Symphony No. 5,
 Op. 47Mexican National</p> <p>SIBELIUS
 Symphony No. 1 in E minor,
 Op. 39National</p> <p>SOUSA
 "Stars and Stripes Forever"
 (encore)Boston Pops</p> <p>STRAUSS, RICHARD
 Tone Poem, "Don Juan,"
 Op. 20Pittsburgh</p> <p>STRAVINSKY
 *Divertimento, "The Fairy's Kiss"..Chicago
 Suite from "The Fire-Bird"....National</p> <p>THOMSON, VIRGIL
 *"Power Among Men".....Philadelphia
 *"The Seine at Night".....Philadelphia</p> <p>WILLSON, MEREDITH
 *"76 Trombones" from
 <i>The Music Man</i>.....Boston Pops</p> |
|---|--|

INSTRUMENTAL

- | | |
|---|--|
| <p>ALBINONI
 *Allegro from Concerto in D minor
 (encore)Societa Corelli</p> <p>BACH
 Chaconne for unaccompanied
 violinMilstein</p> | <p>*Prelude and Fugue in F-sharp
 major, Book I (encore)...Tchaikowsky
 Sonata in G minor, No. 1
 for unaccompanied violinStern</p> <p>BARTÓK
 Roumanian Dances (encore)Stern</p> |
|---|--|

MAY FESTIVAL PROGRAM

BEETHOVEN

- *Sonata in A major, Op. 2, No. 2. Bachauer
- *Sonata in A major, Op. 12, No. 2... Stern

BLOCH

- Nigun from *Baal Shem Suite*..... Stern

BOCCHERINI

- *Concerto in B-flat major for
Cello and Strings Societa Corelli
- *Concerto in D major for
Cello and Strings Societa Corelli
- Menuett No. 2 in A major Societa Corelli

BRAHMS

- Concerto No. 1 in D minor,
Op. 15..... Serkin and Philadelphia
- Sonata in D minor, Op. 108,
No. 3 Milstein
- Sonata in F minor, Op. 5..... Bachauer

BRITTEN

- Simple Symphony
for Strings..... Societa Corelli

CHOPIN

- Etude in E minor,
Op. 25, No. 5..... Bachauer
- Etude in A minor,
Op. 25, No. 11..... Bachauer
- Etude in C minor,
Op. 25, No. 12..... Bachauer
- Fantasia in F minor, Op. 49.... Bachauer
- Nocturne in C-sharp minor
(encore) Milstein
- Les Préludes, Op. 28,
No. 1-24 Tchaikowsky

CORELLI

- Concerto Grosso,
Op. 6, No. 1..... Societa Corelli
- *Concerto Grosso,
Op. 6, No. 3..... Societa Corelli
- *Concerto Grosso,
Op. 6, No. 8..... Societa Corelli
- Sarabanda, Giga and
Badinerie (encore)..... Societa Corelli

DEBUSSY

- Toccata in C-sharp minor from
Pour le piano (encore)..... Bachauer
- *Prélude, "Le Vent dans
la plaine" Bachauer
- Prélude, "Ce qu'a vu le
vent d'ouest"..... Bachauer
- Prélude, "Ondine"..... Bachauer

DINICU

- Hora Staccato (encore)..... Stern

DONIZETTI

- *Canzone e minuetto..... Societa Corelli

GEMINIANI

- *Andante Societa Corelli

HANDEL

- *Concerto Grosso, Op. 6,
No. 6, in G minor..... Societa Corelli
- Sonata No. 4 in D major..... Milstein

KREISLER

- *Siciliano and Rigaudon Stern

LISZT

- *Totentanz, for Piano and
Orchestra..... Marsh and Boston Pops

MARCELLO

- Introduction, Aria and
Presto Societa Corelli

MILAUD, DARIUS

- Brazilian Dance (encore)..... Stern

MOMPOU, FEDERICO

- Jeunes filles au jardin (encore).. Bachauer

MUSSORGSKY

- "The Great Gate of Kiev" from
Pictures at an Exhibition..... Bachauer

MOZART

- *Fantasia and Sonata
in C minor..... Tchaikowsky

PARADIS, MARIA-THEREIS

- *Sicilienne (encore) Milstein

PIZZETI

- *"Canto" Milstein

PORPORA

- *Aria for Cello and
Strings.... Zuccarini and Societa Corelli

PROKOFIEV

- *Concerto No. 2 in
G minor..... Harth and Philadelphia
- *Sonata in F minor, Op. 80..... Stern
- Sonata No. 7, Op. 83..... Tchaikowsky
- *Visions Fugitive (encore)... Tchaikowsky

RIES

- Perpetuum Mobile (encore) Milstein

SARASATE

- Caprice Basque Stern

SCARLATTI

- *Pastorale e molto allegro.. Societa Corelli
- *Sonata in D minor (encore). Tchaikowsky

SMETANA

- From My Homeland..... Milstein

STRAVINSKY

- *Concerto in D..... Societa Corelli
- Russian Maiden Song..... Milstein

SUK, JOSEF

- Burlesque Milstein

SYMANOWSKI

- Notturmo et tarentelle Stern

MAY FESTIVAL PROGRAM

THOMSON

*Concerto for Flute, Strings, and Percussion....Kincaid and Philadelphia

VIVALDI

Concerto Grosso in D minor,
Op. 3, No. 11.....Societa Corelli

Concerto in A major for Strings,

Allegro (encore)Societa Corelli
*Sinfonia No. 1 in C major..Societa Corelli
*Sinfonia No. 2 in G major..Societa Corelli

WIENIAWSKI

*Scherzo tarantelleMilstein

VOCAL

ALABIEFF

The Russian Nightingale (encore)..Peters

BACH

*"I Follow with Gladness"
from the *St. John Passion*.....Peters

BALFE

*"I Dreamt I Dwelt in Marble Halls"
from *The Bohemian Girl*
(encore)Peters

BANTOCK

*Feast of Lanterns.....Valletti

BAX, ARNOLD

*"I Heard a Piper Piping".....Peters

BELLINI

*"Per pietà bell' idol mio".....Tebaldi
*"Vaga luna che inargenti".....Tebaldi

BOITO

*"Ecco il mondo" from *Mefistofele*..Hines

CHARPENTIER

Aria, "Depuis le jour,"
from *Louise*...Kirsten and Philadelphia

CILÉA

*Lamento di Federico
from "L'Arlesiana"Valletti

DAVICO

*"O luna che fa' lume".....Tebaldi

DEBUSSY

*"Apparition"Peters
*"Fleurs des bles"Peters
*"Mandoline"Valletti

DELLO JOIO

*There is a Lady Sweet and Kind..Valletti

DUPARC, HENRY

*"L'Invitation au voyage".....Hines

FAURÉ

*"Automne"Hines
*"Dans les Ruines D'Une Abbaye".....Valletti

FOLK SONGS

*(MacGimsey, R.)
"Down to the River".....Hines
(Forrest, H.) "He's Got the
Whole World in His Hands".....Hines
*(MacGimsey, R.)
"Jonah and the Whale".....Hines
*(Goldman, M.)
"Let Us Break Bread Together".....Hines

GALUPPI

*Una ragazza che non è pazza....Tebaldi

GOUNOD

"Vous qui faites l'endormie"
from *Faust*Hines

GRANADINAS

*Barrera y Calleja (encore).....Valletti

GRIFFES, CHARLES

*Symphony in YellowPeters

HAGEMAN, RICHARD

"Music I Heard with You"
.....Peters and Valletti

HANDEL

"Ah spietato" from *Amadigi*.....Tebaldi
Bird Song, from *Allegro* of
"Il Pensieroso"Peters
Care Selve.....Kirsten and Philadelphia
"Where'er You Walk,"
from *Semele*Valletti

IBERT

*Chanson de Sancho.....Hines

KERN, JEROME

Old Man River (encore).....Hines

MALLOT

*My Friend (encore)Hines

MASCAGNI

*M'ama, non m'ama.....Tebaldi

MEYERBEER

"Ombre legere" from *Dinorah*.....Peters

MUSSORGSKY

Chanson de la Puce (encore).....Hines

MOZART

*"All You Lovely Women"
from *Così fan tutte*.....Hines
"Il mio tesoro intanto"
from *Don Giovanni* (encore)...Valletti
"Madamina" from
Don Giovanni...Tozzi and Philadelphia
*Ridente la calma.....Tebaldi
"Qui sdegno non s'accende"
from *The Magic Flute*.....Hines
*Un Moto di gioia.....Tebaldi
"Non piu andrai" from
The Marriage of Figaro.....Hines
"Se vuol ballare" from
The Marriage of Figaro
.....Tozzi and Philadelphia

MAY FESTIVAL PROGRAM

- NORDOFF, PAUL
 *"There Shall Be More Joy".....Peters
- OBRADORS
 *"Del Cabello Mas Sutil" (encore).Valletti
- PIZZETTI
 *"Ninna nanna di Uliva".....Tebaldi
- POULENC
 *Air ChampêtreValletti
 *Les Ponts De C.....Valletti
- PUCCINI
 "O mio babbino caro" from
Gianni-Schicchi (encore)Tebaldi
 "Un bel di vedremo" from
Madama Butterfly (encore)....Tebaldi
 "Vissi d'arte" from *Tosca*
Kirsten and Philadelphia
- RAVEL
 *"Air de Feu" from
L'Enfant et les sortilèges.....Peters
 *"D'Anne jouant de l'espinette"....Peters
- RESPIGHI
 *"Notte"Tebaldi
- RIMSKY-KORSAKOV
 The Rose and the Nightingale
Kirsten and Philadelphia
- RONALD, LONDON
 *Southern Song...Kirsten and Philadelphia
- ROSSINI
 "La Calumnia" from
The Barber of Seville.....Hines
 "Una voce poco fa," from
The Barber of Seville.....Peters
 *"La Regata Veneziana".....Tebaldi
- SARTI
 *"Lungi Dal Caro Bene".....Valletti
- SCARLATTI
 *"Caldo Sangue"Tebaldi
 *"Canzonetta"Tebaldi
- *"Che Vuole Innamorarsi".....Valletti
 *"Le Violette"Valletti
- SCHUBERT
 *"An Schwager Kronos".....Hines
 "Der Doppelganger".....Hines
- SCHUMANN
 *An Den SonnenscheinValletti
 *Dein Angesicht.....Valletti
 *Der HidalgoValletti
 FrühlingsnachtPeters
 MondnachtPeters and Valletti
 Roslein, RosleinPeters
- STRAUSS, JOHANN
 Adele's Laughing Song, from
Die Fledermaus (encore).....Peters
- STRAUSS, RICHARD
 AmorPeters
 MorgenPeters
 *ZueignungHines
- TCHAIKOVSKY
 Pilgrim Song....Tozzi and Philadelphia
- THOMAS
 Air du Tambour-Major,
 from *Le Caid*Hines
- TOSTI
 *"A vucchella".....Tebaldi
- VERDI
 "Ella giammai m'amo"
 from *Don Carlos*Hines
 "Il lacerto spirito" from *Simon*
Boccanegra....Tozzi and Philadelphia
 *Alfredo's Aria from *La Traviata*..Valletti
 "Salce, Salce" and
 "Ave Maria" from *Otello*.....Tebaldi
- WEAVER, POWELL
 *Moon MarketingPeters
- YEOMANS
 Without A Song (encore).....Hines

CHORAL

- BARTÓK
 *Love Song from "Four Hungarian
 Folksongs".....Shaw Chorale
- BRAHMS
 Rhapsodie for Contralto Solo,
 Male Chorus and Orchestra,
 Op. 53.....Kopleff and Shaw Chorale
- CHABRIER
 *"Fête Polonaise" from *Le Roi malgré lui*
Choral Union and Philadelphia
- FAURÉ
 *Requiem MassShaw Chorale
- FOLK SONGS
 *(Miller) Didn't My Lord
 Deliver Daniel (encore)..Shaw Chorale
- *(Shaw, R.) Lord, If I Got
 My Ticket (encore)....Shaw Chorale
- *(Shaw, R.) Sit down Sinner
 (encore)Shaw Chorale
 (Kubik, Gail) Oh Dear What Can
 the Matter Be (encore)..Shaw Chorale
 (Kubik, Gail) Polly Wolly
 Doodle (encore).....Shaw Chorale
- HANDEL
 "Messiah".....Nancy Carr, Soprano;
 Florence Kopleff, Contralto; John Mc-
 Collum, Tenor; Kenneth Smith, Bass;
 Choral Union and Musical Society
 Orchestra

MAY FESTIVAL PROGRAM

- *"Solomon".....Lois Marshall, Soprano;
 Ilona Kombrink, Soprano; Howard Jar-
 ratt, Tenor; Aurelio Estanislao, Bari-
 tone; Choral Union, and Philadelphia
 Orchestra
 Suite from
 "Acis and Galatea".....Shaw Chorale
- HINDEMITH
 *True Love, from "Five Songs
 on Old Texts".....Shaw Chorale
- OFFENBACH
 *Suite from "Les Brigands"..Shaw Chorale
- POULENC
 *"Sécheresses"
Choral Union and Philadelphia
- SCHOENBERG
 *The Lover's Wish, from
 "Vier Stücke," Op. 27....Shaw Chorale
- STRAVINSKY
 *With Air Commanding, from
 "The Rake's Progress"...Shaw Chorale
- VAUGHAN WILLIAMS
 *"Flos Campi".....Robert Courte, viola,
 Choral Union, and Philadelphia

SUMMARY

Classification	Number of Compositions	First Performances at these concerts	Composers Represented
Symphonic	40	17	30
Instrumental	63	28	36
Vocal	87	50	52
Choral	18	13	14
Totals	208	108	132
		Less duplications —27	105

1959 — UNIVERSITY MUSICAL SOCIETY — 1960 CONCERTS

Eighty-first Season

CHORAL UNION SERIES

- GLENN GOULD, *Pianist* Monday, October 12
 BOSTON SYMPHONY ORCHESTRA Saturday, October 24
 CHARLES MUNCH, *Conductor*
- IRMGARD SEEFRIED, *Soprano* Thursday, October 29
 RICHARD TUCKER, *Tenor* Friday, November 6
 PAMPLONA CHOIR from Spain (2:30) Sunday, November 15
 LUIS MORONDO, *Conductor*
- JAN SMETERLIN, *Pianist* Tuesday, November 24
 MINNEAPOLIS SYMPHONY ORCHESTRA Monday, February 8
 ANTAL DORATI, *Conductor*
- BACH ARIA GROUP (with EILEEN FARRELL and
 JAN PEERCE) Tuesday, February 16
 GIULIETTA SIMIONATO, *Mezzo-soprano* (2:30) Sunday, March 13
 CHICAGO SYMPHONY ORCHESTRA Monday, April 4
 FRITZ REINER, *Conductor*

EXTRA CONCERT SERIES

- BOSTON SYMPHONY ORCHESTRA (2:30) Sunday, October 25
 CHARLES MUNCH, *Conductor*
- NOTE: Second attraction in this series to be announced.
- WITOLD MALCUZYNSKI, *Pianist* Friday, January 15
 PITTSBURGH SYMPHONY ORCHESTRA Monday, February 29
 WILLIAM STEINBERG, *Conductor*
- LAMOUREUX ORCHESTRA from Paris Thursday, March 24
 IGOR MARKEVITCH, *Conductor*

ANNUAL CHRISTMAS CONCERTS

- MESSIAH (HANDEL) December 5 and 6
 SARAMAE ENDICH, *Soprano* YI-KWEI SZE, *Bass*
 GLADYS KRIESE, *Contralto* CHORAL UNION AND ORCHESTRA
 CHARLES O'NEILL, *Tenor* LESTER MCCOY, *Conductor*

CHAMBER MUSIC FESTIVAL

- FESTIVAL QUARTET (three concerts) February 12, 13, 14
 VICTOR BABIN, *Piano* WILLIAM PRIMROSE, *Viola*
 SZYMON GOLDBERG, *Violin* NIKOLAI GRAUDAN, *Cello*

ANN ARBOR MAY FESTIVAL

- PHILADELPHIA ORCHESTRA May 5, 6, 7, 8
 EUGENE ORMANDY, *Music Director*; WILLIAM SMITH, *Assistant Con-
 ductor*. UNIVERSITY CHORAL UNION, THOR JOHNSON, *Guest Conductor*,
 and LESTER MCCOY, *Conductor*. Soloists and programs to be announced.

