The ANN ARBOR
May Festival

1969


UNIVERSITY MUSICAL SOCIETY
ARS LONGA VITA BREVIS
1879

Ninetieth Season

UNIVERSITY MUSICAL SOCIETY

of The University of Michigan

The Seventy-Sixth

ANN ARBOR MAY FESTIVAL

Five Concerts

April 24, 25, 26, 27, 1969

Hill Auditorium

Published by the University Musical Society, Ann Arbor, Michigan

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Gail W. Rector, President of the University Musical Society, with Dr. Charles A. Sink, who became President Emeritus on November 5, 1968

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THE SEVENTY-SIXTH ANNUAL

ANN ARBOR MAY FESTIVAL

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THE PHILADELPHIA ORCHESTRA
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JOANNA SIMON ..... *Mezzo-soprano*
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JOHN MCCOLLUM ..... *Tenor*
WILLIS PATTERSON ..... *Bass*
HANS RICHTER-HAASER ..... *Pianist*
ZARA NELSOVA ..... *Violoncellist*

(For biographical sketches of all performers, see pages 66 to 71)

The Steinway is the official piano of the University Musical Society.
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FIRST MAY FESTIVAL CONCERT

THURSDAY EVENING, APRIL 24, AT 8:30

THE PHILADELPHIA ORCHESTRA
EUGENE ORMANDY, *Conductor*

SOLOIST

RICHARD TUCKER, *Tenor*

PROGRAM

*"Classical" Symphony in D major, Op. 25 ..... PROKOFIEV

Allegro
Larghetto
Gavotte: non troppo allegro
Finale: molto vivace

Concert aria and recitative,
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Recitative and aria, "Sound an Alarm,"
from *Judas Maccabaeus* ..... HANDEL

RICHARD TUCKER

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In the Streets and Byways
Perfumes of the Night
The Morning of a Feast-day

INTERMISSION

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"No! pazzo son! guardate" from *Manon Lescaut* ..... PUCCINI

MR. TUCKER

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The Pines near the Catacombs
The Pines of the Janiculum
The Pines of the Appian Way

*Available on Columbia Records

SECOND MAY FESTIVAL CONCERT

FRIDAY EVENING, APRIL 25, AT 8:30

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

SOLOISTS

JOANNA SIMON, *Mezzo-soprano*
HANS RICHTER-HAASER, *Pianist*

PROGRAM

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UNIVERSITY CHORAL UNION

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JOANNA SIMON

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UNIVERSITY CHORAL UNION AND JOANNA SIMON

INTERMISSION

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Allegro maestoso
Romanze; larghetto
Rondo: vivace

HANS RICHTER-HAASER

THIRD MAY FESTIVAL CONCERT

SATURDAY EVENING, APRIL 26, AT 8:30

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PROGRAM

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Old Folks Gatherin'
Children's Day
Communion

INTERMISSION

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Langsam; gemächlich
Andante ("Blumine")
Kräftig bewegt
Feierlich und gemessen
Stürmisch bewegt

*RCA Red Seal Records.

FOURTH MAY FESTIVAL CONCERT

SUNDAY AFTERNOON, APRIL 27, AT 2:30

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

SOLOISTS

MARIA STADER, *Soprano*
JOANNA SIMON, *Mezzo-soprano*
JOHN McCOLLUM, *Tenor*
WILLIS PATTERSON, *Bass*

ZARA NELSOVA, *Violoncellist*

PROGRAM

Mass in A-flat major, No. 5 ..... SCHUBERT

Kyrie
Gloria
Credo
Sanctus
Benedictus
Agnus Dei

UNIVERSITY CHORAL UNION AND SOLOISTS

INTERMISSION

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Adagio; moderato
Lento; allegro molto
Adagio
Allegro; moderato; allegro, ma non troppo

ZARA NELSOVA

FIFTH MAY FESTIVAL CONCERT

SUNDAY EVENING, APRIL 27, AT 8:30

THE PHILADELPHIA ORCHESTRA
EUGENE ORMANDY, *Conductor*

SOLOIST

RÉGINE CRESPIN, *Soprano*

PROGRAM

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Allegro assai
Andantino
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L'Indifférent

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De l'aube à midi sur la mer
Jeux de vagues
Dialogue du vent et de la mer

*Available on Columbia Records

ANNOTATIONS

by

GLENN D. McGEOCH

The Author of the annotations expresses his appreciation to FEROL BRINKMAN *for her editorial services.*

FIRST CONCERT

Thursday Evening, April 24

"Classical" Symphony in D major, Op. 25 ..... PROKOFIEV

Sergey Sergeyevitch Prokofiev was born in Sontsovska, Russia, April 23, 1891; died in Moscow, March 5, 1953.

Sergey 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 only an occasional sojourn into the cacophonous realm of the musical modernism of his day, 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 cerebration 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 natural ease and fluidity, and a freshness and spontaneity that was essentially "classical," was as surprising as it was eventful.

During a 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, Prokofiev won a tremendous reputation as an international composer. Such works as the Classical Symphony (1916–17), the Scythian Suite (1916), the opera *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 was noted from his former rather abstract and sometimes abstruse manner to one more immediate and acceptable to Russian audiences. In a tempered frame of mind he wrote, among other works, *Lieutenant Kijé* in 1934, the Second Violin Concerto 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. In spite of his con-

scious attempts to abide by the dictates of the State, he, along with Shostakovich and Khatchaturian, 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 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. 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.

It was not without a provoking wit, and just a little satire, perhaps, that Prokofiev ever so politely thumbed his nose at the young radical "moderns" for a moment, and with his tongue in his cheek deluded the staid traditionalists by creating the impression that the "good old classicism" of the past was as alive as ever. The "Classical" Symphony, produced in 1917, has all the polished craftsmanship and mannered elegance of a true eighteenth-century composition.

Employing an orchestra typical of Haydn or Mozart, and adhering religiously to the formal symphonic traditions of their time, Prokofiev has almost outdone his models in charm, elegance, and nice proportion. Throughout the work, however, there are, here and there, sly intrusions of daring harmonic progressions, and pointed misshapings of phrases that would certainly have taken the curl out of the periwigs of an eighteenth-century audience. These moments, however, provide delightful zest, engaging interest, and no little humor to those who know well their classic composers.

Concert Recitative and Aria "Misero! o sogno, o son desto" (K. 431) ..... MOZART

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

I like an aria to fit a singer as perfectly as a well-made suit of clothes.
—MOZART

In its diversity and scope, the music of Mozart is one of the most astonishing achievements in the history of European art. Wherever he directed his pen, to the creation of opera, serious or comic, to cantata,

Mass, chamber music, sonata, or symphony, he left imperishable masterpieces. In more than six-hundred works, created at a breathless speed during less than thirty-six years, Mozart revealed a universality unknown to any other composer, for his art was founded upon a thorough assimilation and sublimation of the prevailing Italian, French, and German styles of his period; he carried to perfection all instrumental and vocal forms of his day. No composer ever revealed simultaneously such creative affluence and such unerring instinct for beauty. Few artists in any age have been so copious and yet so controlled, or have so consistently sustained throughout their creative lives such a high level of artistic excellence.

"Is not almost all of the instrumental music of the second half of the eighteenth century in general, and that of Mozart in particular, penetrated through and through with spirit of opera," wrote the great Mozart authority Alfred Einstein. "Nowhere does the purely Italian derivation of Mozart's style show more clearly than in the aria and all other forms that have more or less to do with opera."* In truth, Mozart's manifold genius is more fully exploited in the opera than in any other form. His amazing sense of dramatic veracity, his uncanny insight into the psychological aspects of character, and the unbelievable aptness with which he manifested these in his music, not only proved his natural talent for the theater, but established him as one of the foremost composers of opera in the world.

Nowhere is the indebtedness of instrumental forms to the opera more evident than in the aria. By 1750 it had become a miniature concerto for voice and orchestra. "The strange thing about its development historically speaking," wrote Einstein, "is that the form . . . was perfected in the work of [the Italian composers] Stradella and Alessandro Scarlatti earlier than the concerto, so that the concerto was actually fashioned after the aria and not vice versa."†

Mozart's concert arias were occasional works either to be inserted into his own operas, or those of other composers commissioned by famous singers of his time, or simply written by choice for singers who possessed voices he particularly admired. In the fifty odd concert arias he composed throughout his life (from the age of nine to the year of his death in 1791), he followed models established by his Italian predecessors, and upon them he bestowed his richest melodic gifts and the wealth of his instrumental craftsmanship.

The Recitative, "Misero, o sogno, o son desto," and the Aria, "Aura, che intorno speri," was written in Vienna in December, 1783, for Valentine Adamberger, a German dramatic tenor for whom Mozart created the part of Belmonte in *Die Entfuhrung aus dem Serail.* The occasional references to him in Mozart's letters reveal an affection that reflects personal as well as professional regard. Adamberger was born in Munich, July 6, 1743, and died in Vienna, August 24, 1804. During his early career in Italy, he was

*Alfred Einstein, *Mozart, His Character and His Work* (New York: Oxford University Press, 1945), p. 355.
†*Ibid.*, p. 357.

known as Adamonti.

The text of the Aria concerns itself with the self-torturing imagination of a condemned prisoner. The scene is in three parts. In an agitated *Recitative* the singer bemoans his fate at finding himself a prisoner; in the Aria his thoughts turn to his beloved, and in the final section, they return to his hopeless situation. A condensed version of the text follows:

Recitative: Where am I? Am I dreaming? Unhappy mortal all alone in this dreary prison, the abodes of horror and silent sorrow. Wailings fill the darkness, and me with terror. Must I languish all my life in this place? I pray grant me release, give me back my freedom. No one hears me. Only echoes send back my words in answer. Must I die alone?

Aria: Oh my beloved, to know that I have lost you. To think that never again, oh heaven, shall I behold you, nor caress you in a lingering farewell.
Wild and eerie shadows, and dismal voices fill my soul with fear. With sighing and weeping, my senses fail, all hope is gone.

Recitative and Aria, "Sound an Alarm" from *Judas Maccabaeus* ..... HANDEL

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

Georg Friedrich Handel, one of the titans of music, is today 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. 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 an almost inexhaustible wealth and variety of practically unknown music by this, the last great master of the Baroque era. Three countries have a national justification for claiming him: 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.

Handel produced *Judas Maccabaeus* at Covent Garden on April 1, 1747, and from the first night it was a success. In later revivals—and Handel performed it some thirty times—he made additions which ultimately brought the work to the form in which we know it.

According to The Bible (I Macc. ii; 4), the name Maccabaeus was originally the surname of Judas, the third son of the Jewish priest, Matthias, who struck the first blow for religious liberty during the persecution of Antiochus IV in his attempt to thrust Hellenism upon Judea. Judas Maccabaeus became the leader in this campaign, which is the most thrilling chapter in Jewish history.

The Recitative and Aria on tonight's program is sung by Judas in Part II of the Oratorio, which celebrates his heroic valor in overcoming the Syrian armies of Apollonius and Seron. Renewal of war by a division of the Syrian Army from Egypt has caused great despondency among the Israelites. In "Sound an Alarm" Judas arouses the failing courage of his people and exhorts them to again meet their enemy.

"Iberia" ("Images" for Orchestra, No. 8) ..... DEBUSSY

Claude Debussy was born in Saint Germain-en-Laye on August 22, 1862; died in Paris, March 25, 1918.

He paints with pure colors—with that delicate sobriety that spurns all harshness and ugliness.
—ROMAIN ROLLAND

France had no music of a real national character for over a century before the advent of Debussy. While the nationalization of music in France was not the work of Debussy alone, certainly no one approached the expression of so truly a French musical spirit with greater success than he. His style reveals the purest craftsmanship, impeccable taste, and above all a finesse and lucidity in execution.

In our concert halls today, Debussy is definitely out of fashion. Yet among musicians of this generation, his star is in the ascent. They are re-evaluating his position in music history at a time when their art is floundering in a welter of experimentation some of which has already led to a complete annihilation of former expressive and formal values. Debussy emerges today as one of music's most original composers and effective liberators. In emphasizing sound for sound's sake, he destroyed the old rhetoric of music and invented a contemporary approach to form. He was the first of the really great moderns who prepared the way for the "atonalists" by introducing chords outside of the key signature, creating a vague feeling of tonality without actually rejecting it. His conscious reaction against Romanticism, and especially Wagner, rejected the grandiose,

the epic, and the aggressive and substituted discreet, subtle, and evanescent moods for strong personal emotionalism. Preceded by minor composers like Satie, and followed by the major masters of our day—Schönberg, Stravinsky, Webern, Berg—he led music into a new world of enchantment and discovery.

Debussy's music is invariably identified with Impressionistic painting. In truth, they both created similar worlds of vagueness, atmosphere, and vibrant color. The Impressionist painters—Monet, Manet, Degas, and Renoir—who saw the world as a dynamic, constantly changing reality, offer an interesting parallel to Debussy whose music gives the most fleeting existence to immaterial abstract ideas. While they negated all the established rules of painting by reducing evenly colored surfaces to spots and dabs of color, or with abrupt short brush strokes shattered forms into fragments, so Debussy, through his unresolved dissonances, sensitive awareness of delicate instrumental combinations, fragmentary themes, flexible and even vague rhythms, forsook established musical forms in the interest of atmosphere. Debussy, in truth, knew very little about these painters. As has been pointed out by Alfred Frankenstein,* there is no evidence that he found any direct inspiration in their paintings. Nowhere in his extensive writing is there any statement that he was conscious of their existence, far less that he acknowledged any indebtedness to them. The Impressionist painters were all of a generation older than Debussy. Frankenstein further points out that their important exhibition was held in 1874 when Debussy was only twelve years of age; that Impressionism as a movement was over before he had seriously begun to compose; that although he was more strictly contemporary with the Post-Impressionists—Van Gogh, Cézanne, and Gauguin—he shared none of their violence; and that the neo-primitivism of Picasso, which found such a striking parallel in Stravinsky's *Sacre du printemps,* left Debussy untouched. His relationship to the Symbolist movement in literature was much closer. The fluid mysterious imagery of Maeterlinck drew him to the creation of *Pelléas et Mélisande*; Mallarmé's "network of illusion," as he referred to poetry, inspired him to compose "Prélude à l'après-midi d'un faune"; and to the sensuous poetry of Paul Verlaine ("Les Fêtes galantes" and "Ariettes oubliées") he added a prolonged eloquence in his music.

Debussy created two sets of piano compositions and a group of three orchestral works under the title, *Images.* The first series for piano, composed in 1905, comprised the well-known "Reflets dans l'eau," "Hommage à Rameau," and "Mouvement." Two years later, the second set appeared, made up of three pieces: "Cloches a travers les feuilles," "Et la lune descend sur le feuille qui jut," and "Poissons d'or."

The orchestral *Images* have nothing in common with the piano pieces, except their generic title. Debussy gave them the following names: "Gigue triste," "Iberia," and "Ronde de printemps."

*Alfred Frankenstein, "The Imagery from Without," *High Fidelity,* September, 1962.

Iberia was composed in 1909, and received its first presentation at one of the Concerts Colonne in Paris, February 10, 1910. As at previous performances of works by Debussy, it was received with a mixture of warm applause, shrill whistling, and cat calls. The concert public, even in Paris, had not yet fully accepted Debussy's "modern" idiom.

The first American performance was given by the Philharmonic Society of New York, January 3, 1911. Gustave Mahler conducted.

Iberia was the ancient Greek name for the country known to the Romans as Hispania (Spain). In this Suite we find a Debussy quite different from the composer of *Pelléas et Mélisande* or L'Apres-midi d'un faune. These Spanish sketches abound in abrupt juxtaposition of apparently unrelated and sharply contrasted ideas, riotous colors, and shifting rhythms. Only in the second section does the placid, reflective atmospheric style of the composer find sustained expression.

The orchestra called for in the score of *Iberia* comprises piccolo, three flutes (one interchangeable with a second piccolo), two oboes, English horn, three clarinets, three bassoons, double-bassoon, four horns, three trumpets, three trombones, tuba, kettledrums, side drum, tambourine, castanets, xylophone, celesta, cymbals, three bells, two harps, and strings.

Iberia is divided into the following sections:

1. "Par les rues et par les chemins" ("In the Streets and Byways"). Assez animé (dans une rythme alerte mais précise).
2. "Les Parfums de la nuit" ("Perfumes of the Night") Lent et rêveur. The movement leads into
3. "Le Matin d'un jour de fête" ("The Morning of a Feast-Day") Dans une rythme de marche lointaine alerte et joyeuse.

"O Paradiso" from *L'Africana*. ..... MEYERBEER

Giacomo Meyerbeer was born September 5, 1791, in Berlin; died May 2, 1864, in Paris.

During the second quarter of the nineteenth century the operatic "czardom" of Meyerbeer reached its apogeé, not only in Paris and Berlin, but indirectly throughout the provincial theaters. Although he was not a composer of the first rank, he possessed a keen understanding of the taste of the public which he served and a peculiar gift for exaggeration and effective contrast in his music for the stage. Some beautiful *cantilena* passages occur in often bizarre and trivial arias in his operas, which tend to create, in concert performances, a higher evaluation of his work than the dramatic productions in their entirety justify.

The aria on tonight's program is taken from the last of his dramatic works, *The African,* text by Scribe, which was produced at Paris, April 28, 1865. The story deals with the period and experiences of Vasco da Gama, the explorer, and hence is quasi-historical in its appeal. The aria occurs in

Act IV, in the Temple of Brahma. The beauty of the Indian landscape inspires da Gama to voice his admiration and to hail this land as an earthly paradise. To a shimmering accompaniment high in the woodwind, he sings a broad sustained melody expressive of his almost religious exaltation. The music then takes a more martial turn as he is filled with patriotic fervor by the thought that he will give this tropical paradise he has discovered to his native country:

Hail fruitful land of plenty, beauteous garden
An earthly paradise art Thou!
The azure sky, the fragrant air enchant my heart.
Thou fair new world art mine.
Thee, a radiant gift on my native land I'll bestow.
O beauteous country, Thou art mine at last.

"No! pazzo son! guardate" from *Manon Lescaut* ..... 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 justified his master's faith with a career of uninterrupted success from his first venture, *Le Villi* (1884) to his last unfinished work, *Turandot* (1924). *Manon Lescaut* (1893) was his third opera, and in it he revealed that unique talent for the lyric theater that was to come to full fruition three years later in *La Bohème* (1896) and ultimately to win for him the rank of foremost composer of Italian opera in the first half of the twentieth century.

Manon Lescaut was originally a novel by the Abbe Prévost, published in 1731. In 1765 it was turned into a play by one J. Charles Brandes. Scribe made it the basis of a ballet by Halévy (1830); Auber converted it into an opera (1866); and the English composer, Balfe, drew upon the story for his *Maid of Artois* (1836). But it was Jules Massenet, who in 1884, produced his phenomenally successful *Manon* at the Opéra Comique in Paris, and with it conquered the opera houses of the world. In writing another opera on the same story only nine years later, while he was still a young and relatively unknown composer, Puccini displayed not only a bold and reckless spirit, but an unquestioned confidence in his own talents. "Massenet feels it as a Frenchman, with the powder and minuets. I shall feel it as an Italian, with desperate passion," he once remarked.

Massenet's *Manon* is a masterpiece. Puccini's *Manon Lescaut* is not. Massenet was Puccini's senior by sixteen years and had reached the very zenith of his career when he wrote his opera in 1884, while Puccini was just getting into his stride. Unlike Massenet, he did not succeed in recapturing the peculiar French atmosphere of Prévost's novel, which took place in the corrupt Paris of the Regency during the second half of the eighteenth

century. This demanded a composer born and bred in the author's own country and instinctively at one with his mentality. Puccini's opera fails to radiate the true Gallic spirit of the subject. His work, however, is superior by virtue of the inexhaustible fund of Italian melody which it contains, by the sensuous warmth and tenderness that characterizes his music in general, and by the comparative modernity of his harmonic and orchestral idiom. In *Manon Lescaut* Puccini first found himself as a musician, and while some of the mature characteristics of his style, found in *La Bohème, Madama Butterfly,* and *Tosca,* are in full bloom, others are still inchoate. Puccini, always at odds with his librettist, took three years to compose the work, and engaged the services of five writers before he was satisfied. His publisher, Ricordi, first commissioned the playwright, Giuseppi Giacosa, whose efforts he rejected. Ruggiero Leoncavallo, the future composer of *Pagliacci,* and Maro Praya, a playwright of some repute, with the aid of the poet, Domenico Oliva, met the same fate. The final product was the result of the combined efforts of Giuseppe Giacosa, Luigi Illica, and Puccini, himself. To list the names of its five authors on the score would have appeared ridiculous. The opera therefore, was published merely as "*Manon Lescaut, Lyric Drama in Four Acts*; music by Giacomo Puccini." The original creator of the fascinating Manon, the Abbe Prévost, was mentioned only once—in an anonymous preface to the published libretto. The opera was performed for the first time at the Teatro Regio, Turin, February 1, 1893, eight days before the première at La Scala of Verdi's swan song, *Falstaff.* Its success was sensational. At its conclusion, Puccini and the cast received over thirty curtain calls. With *Manon Lescaut* Puccini's international fame was assured.

The story in brief is as follows: Manon, a beautiful young girl from Amiens, on her way to a convent, elopes with the handsome Chevalier des Grieux, whom she later deserts to become the mistress of the elderly, but wealthy, Géronte de Ravoir. Soon tiring of the life of luxury and boredom with her aging lover, she returns to the arms of des Grieux. Géronte, in a rage of jealousy, denounces her to the police as a prostitute, and she is banished to the French province of Louisiana. Des Grieux is smuggled aboard the ship that is to take her to America. On a desolate plain which borders the territory of New Orleans, she and Des Grieux, in desperate need of food and shelter, wander aimlessly until Manon, exhausted, dies in his arms.

The Aria "No, pazzo son guardate" is sung by Des Grieux at the end of Act III. Manon is about to be deported. Des Grieux and Lescaut have planned to abduct her from prison, but their plot has been discovered. Soldiers are leading a band of condemned women aboard the ship, and Manon among them sobs farewell to Des Grieux. In desperation he implores the captain of the ship to allow him to accompany her into exile. His plea takes the form of an impassioned *largo sostenuto* over insistent and accented triplets. It is one of the most genuine scenes Puccini ever wrote; never in his later operas did he write a more compelling moment.

So eloquent is his grief ("See, how frantic I am–how I weep and implore you . . .") that the captain consents to take him on board as the curtain descends.

Symphonic Poem: "The Pines of Rome" ..... RESPIGHI

Ottorino Respighi was born in Bologna, July 9, 1879; died in Rome, April 18, 1936.

In an article in *La Revue musicale* for January, 1927, G. A. Luciani wrote of Respighi:

Of all the contemporary Italian musicians, Respighi has had the most ample and varied output. He has treated all genres with such technical resource that one can hardly say which best reveals the personality of the composer. . . . He stands always in the first rank of those Italian musicians who have contributed to the renascence of symphonic music in Italy. In "The Fountains of Rome" he has succeeded in realizing a personal form of symphonic poem, where descriptive color blends intimately with sentiment and lyricism, where the classical line is unbroken by modern technical usage. He returns to this form in "The Pines of Rome" which culminates in a triumphal march, rich and powerful in sonority.

As Alfredo Casella has aptly observed, the more recent musical output of Respighi is characterized by a new classicism which consists of a harmonious fusion of the latest musical tendencies of all countries. This tendency is nowhere better realized than with Ottorino Respighi. To the success of his work, moreover, are added two traits which are eminently Latin: a feeling for contruction, and a serenity, the expression of which is rare in the music of our day.

"The Pines of Rome" is the second of a cycle of three compositions dealing with the Eternal City. The first, "The Fountains of Rome," was written in 1916; eight years later, in 1924, he produced "The Pines of Rome"; and in 1928, the "Roman Festivals." Shortly after composing "The Pines of Rome," Respighi wrote to Lawrence Gilman: "The symphonic poem, 'The Pines of Rome' was composed in 1924 and performed for the first time at the Augusteo, Rome, in the season of 1924–25. While in the preceding work, 'The Fountains of Rome,' the composer sought to reproduce, by means of tone, an impression of nature, in 'The Pines of Rome' he uses nature as a point of departure in order to recall memories and visions. The century-old trees which dominate so characteristically the Roman landscape, become testimony of the principal events in Roman life."

When Respighi arrived in America in 1925, he was interviewed by a representative of *Musical America* and made the following reference to this work:

I do not believe in sensational effects for their own sake. It is true that in my new orchestral poem, "The Pines of Rome," which Toscanini will introduce to you with the New York Philharmonic, some of the instruments play B sharp, and others B flat in the same passage. But this is not obtruded upon listeners; in the general orchestral color it simply provides a note which I wanted.

Yes, there is a phonograph record of a real nightingale's song used in the third movement. It is a nocturne, and the dreamy, subdued air of the woodland at the evening hour is mirrored in the scoring for the orchestra. Suddenly there is silence, and the voice of the real bird arises, with its liquid notes.

Now that device has created no end of discussion in Rome, in London—wherever the work has been played. It has been styled radical, a departure from the rules. I simply realized that no combination of wind instruments could quite counterfeit the real bird's song. Not even a coloratura soprano could have produced an effect other than artificial. So I used the phonograph. The directions in the score have been followed thus wherever it has been played.

As in the case of the "Fountains," the "Pines" is written in four movements. In a program book of the Philadelphia Orchestra, Mr. Gilman added the following explanation to the printed description which formed the preface to the score:

THE PINES OF THE VILLA BORGHESE *(Allegretto vivace,* 2–8). Children are at play in the pine-grove of the Villa Borghese, dancing the Italian equivalent of "Ring Around the Rosy"; mimicking marching soldiers and battles, twittering and shrieking like swallows at evening; and they disappear. Suddenly the scene changes to

THE PINES NEAR A CATACOMB *(Lento,* 4–4) beginning with muted and divided strings, muted horns (*pianissimo*). We see the shadows of the pines which overhang the entrance to a catacomb. From the depths rises a chant which re-echoes solemnly, sonorously, like a hymn, and is then mysteriously silenced.

THE PINES OF THE JANICULUM *(Lento,* 4–4, piano cadenza; clarinet solo). There is a thrill in the air. The full moon reveals the profile of the pines of Gianicolo's Hill. A nightingale sings (represented by a gramophone record of a nightingale's song heard from the orchestra).*

THE PINES OF THE APPIAN WAY *(Tempo di marcia).* Misty dawn on the Appian Way. The tragic country is guarded by solitary pines. Indistinctly, incessantly, the rhythm of innumerable steps. To the poet's phantasy appears a vision of past glories; trumpets blare, and the army of the consul advances brilliantly in the grandeur of a newly risen sun toward the sacred way, mounting in triumph the Capitoline Hill.

*The unique feature of this section of the score is the first instance in symphonic music of the use of a record. Accompanying the bird's song are trills in muted violins, *ppp*, a chord in the cellos and violas, and some notes from the harp.

SECOND CONCERT

Friday Evening, April 25

Psalm 150, Op. 5, for Chorus and Orchestra..... GINASTERA

Alberto Ginastera was born
April 11, 1916, in Buenos Aires.

Alberto Ginastera's paternal grandfather came to Argentina from Catalonia, Spain; his maternal grandfather from Lombardy, Italy. His parents were among the many second generation Argentines who ultimately settled in Buenos Aires. Although the family was not musical, Alberto from the age of five displayed remarkable talent. When he was twelve he entered the Williams Conservatory of Buenos Aires and in 1936 the National Conservatory of Music from which he was graduated with high honors. Three years later he returned to the Conservatory as professor of composition. In 1946, on a Guggenheim Foundation Grant, he came to the United States where his works were first made known through the League of Composers in New York City and the Pan American Union in Washington, D. C.

With such compositions as Panambi and Argentine Dances (1937); Songs of Tucuman and Dos Canciones (1938); Three Pieces for Piano (1940); a one act ballet, *Estancia* (1941); Danzas Criollas, a Suite for Piano (1946); Pampeana No. 1 for viola and piano (1947); Pampeana No. 2 for cello and piano (1950); and especially Pampeana No. 3 for orchestra (1954), Ginastera definitely established himself as the leader of the national movement in Argentine music.*

He continued a trend noted in Twelve American Preludes for Piano (1944); the first String Quartet (1948); Sonata for Piano (1952); the Variaciones concertantes (1953),† and several other works, toward a counterbalancing of folk and nationalistic idioms with modern technical procedures of polytonality and twelve-tone writing. Gradually his preoccupation with local folklore material lessened, yet he was able to distill the essence in his thematic textures, rhythms, and melodic motives. As he assimilated contemporary international techniques, there always remained, however, a continuity of subjective Argentine character.

Because of his position today as South America's most eminent contemporary composer, many of Ginastera's early works, such as *Psalm 150,* have been appearing with increasing frequency on programs in the

*Albert Williams (1862–1952) in 1890 started the trend toward a highly nationalistic movement in Argentine music. He was followed by such folkloristic composers as Julian Aguirre, Carlos Lopez Buchardo, Luis Gianneo, and Juan Jose Castro. This movement was dominant when Ginastera came to musical maturity.

† Performed at the 1960 May Festival.

United States. The result has been stimulating and rewarding, for they have brought novelty and freshness to our concert audiences surfeited with many of the over-exposed masterworks of the past.

Psalm 150 was written in 1938, when Ginastera was a young man of twenty-two and had just been graduated from the National Conservatory of Music. In it he already showed a remarkable command of a large orchestra, and a most effective manner of combining it with mixed choruses. In spite of its allusions to music that was being written in the 1930's–Stravinsky's *Symphony of Psalms* in particular–it maintains a character of its own. Through its dense texture, stately tempos, and key-oriented harmonies, one is aware of Ginastera's masterly orchestral techniques and his strange and highly individualized sonorities. It is written, for the most part, in a conservative modern idiom that stresses long melodic lines entering at different points. It begins quietly with a choir of boys (sopranos in this performance) singing in unison to the accompaniment of harp and celesta. Gradually men's voices, flutes, strings, women's voices, and full orchestra enter and its climax is reached most dramatically in an *alleluia* that evokes celebratory bells. A four-note motive, repeated continuously and constantly modulating upwards in pitch, reaches a stunning climax prepared with great craft and imagination. The work had its first performance at the Teatro Calon in Argentina on April 7, 1945, and its American première under the direction of Eugene Ormandy and the Philadelphia Orchestra at the Saratoga Performing Arts Center, August 2, 1968.

Laudate Dominum in sanctis ejus: laudate eum in firmamento virtutis ejus.	Praise ye the Lord. Praise God in his sanctuary: praise him in the firmament of his power.
Laudate eum in virtutibus ejus: laudate eum secundum multitudinem magnitudinis ejus.	Praise him for his mighty acts: praise him according to his excellent greatness.
Laudate eum in sono tubae: laudate eum in psalterio, et cithara.	Praise him with the sound of the trumpet: praise him with the psaltery and harp.
Laudate eum in tympano, et choro: laudate eum in chordis, et organo.	Praise him with the timbrel and dance: praise him with stringed instruments and organs.
Laudate eum in cymbalis benesonantibus: laudate eum in cymbalis jubilationis.	Praise him upon the loud cymbals: praise him upon the high sounding cymbals.
Omnis spiritus laudet Dominum. Alleluia.	Let everything that hath breath, praise the Lord. Praise ye the Lord. Alleluia.

Pantasilea's Aria, from *Bomarzo*.....GINESTERA

It was on February 22, 1966, that Ginestera's name was spread afar in our land, when he received extravagant accolades from the press for his fiercely modern and jaggedly atonal opera, *Don Rodrigo,* performed at the

New York State Theatre, Lincoln Center. In the *New York Herald Tribune,* February 23, Allan Rich wrote:

> It was altogether one of the great dazzling evenings in the history of the city's musical life. For the first time in memory, a contemporary opera made a terrific impact upon audiences and critics alike . . . Mr. Ginestera has created the kind of contemporary opera for everyone, at least those with some degree of faith in the musical language of our times knew would some time appear. *Don Rodrigo* is a masterpiece, as compelling a piece of musical dramaturgy as the past few decades has produced. It is today's grand opera, very grand, and very much of today.

Two years later Ginestera brought forth another equally stunning score. *Bomarzo* had its world première May 19, 1968, in Washington, D.C., under the auspices of the Washington Opera Society, upon whose commission it was written. Without slavish adherence to tonal traditions or reliance upon conventional musical derivation, *Bomarzo* added a new dimension and communicative power to the lyric theatre. With it, as with *Don Rodrigo,* Ginestera has confirmed the contemporary concept of opera as a total theatrical experience. He has achieved this by weaving a composite musical fabric of arresting tonal sonorities. Atonality, aleatory forms (random tones), microtonalism, speech, *sprechstimme* (speech song), carefully notated vocal lines, and metrical rhythms merge to create a formidable surrealistic world. The richly varied instrumental textures which he employed earlier in *Psalm 150,* now reach superb realization. His orchestra can splatter colors in myriad profusion, or surge with opulence, as the situation demands. His vast musical vocabulary has created an opera that has made a definite impression on the general public, discouraged by so many abortive modern works of good intention but little appeal. It has gained enthusiastic acceptance and even the "snobbish approbation from the musical culturati" to whom opera has always been considered to be the lowest form of art. There is no doubt, however, that much of its initial success must be shared with the expert direction of Tito Capobianco, the fantastic scenic designs of Ming Lee, the daring costumes of José Varona, the exotic choreography of Jack Cole, and the electrifying conducting of Julius Rudel. Whether or not Ginestera's music could survive alone, only time will determine. His vocal writing, upon which any opera will ultimately succeed or fail, is not the real source of his memorable achievement according to some discerning and knowledgeable critics; not because his music is largely atonal or serial, but because he is still unclear as to how the human voice may be exploited to the greatest advantage. Because he has aimed at a synthesis of all of the arts of the theater, to some *Bomarzo* is "a major production of a minor score" or "effect rather than substance." All agree, however, that he has created a work that exercises a theatrical spell which is constantly absorbing and provocative and perhaps prophetic of the direction contemporary opera is to take. A short excerpt, out of context, such as the Pantasilea scene on tonight's program, can give little idea of the terrific culminative force and relentless mood sustained throughout the work. It does demonstrate

momentarily, however, how Ginestera can mask a tonal vocal passage with an atonal orchestration.

The libretto of *Bomarzo* by Manual Mujica Jainez (based upon his own novel) is an unabashed melodrama that belongs to the genre of the Gothic Romance, replete with all the paraphernalia of romantic tragic opera. Its action takes place in the sixteenth century–near Rome and in Florence. Pier Francesco Orsini, Duke of Bomarzo, twisted in body and spirit, lies dying from poison administered to him by his nephew. In a series of fifteen scenes he looks back upon his depraved life, baring his malignant and tortured soul in search of immortality. In the throes of death he recalls, in a series of flashes into his childhood, the mockery of his father for having a hunchback for a son; the cruelty and insults of his two brothers; his terrifying encounter with a courtesan; the violent death of one of his brothers and of his father which brought him the Dukedom; his fruitless marriage with the beautiful Julia Farnese, and her illicit love with his remaining brother; his nightmarish dreams which constantly haunt him; and the screaming of the peacocks which prophecy his doom. There is a coronation scene with big chorus and bells; an astrologer's incantation, a dance of a skeleton, an orgy, murder, seduction, homosexuality, and adultery—a shocking libretto on the surface, but no more so than is Wagner's *Der Ring des Nibelungen* to which must be added incest. The story, like most red-blooded nineteenth century tragic operas is propelled by violence and elementary passion. In Verdi's *Rigoletto,* a hunchback deals with seduction and murder; *II Trovatore* with unrelenting violence; Leoncavallo's *Pagliacci* with adultery and murder; Strauss' *Salome* reeks with perversion; Puccini's *Tosca* is saturated with carnal desire, torture, murder and suicide. Even Mozart's *Don Giovanni* begins with rape and continues through two acts of attempted seductions. As Anna Russell has so aptly expressed it, "In opera, you can do anything as long as you sing it."

The portion of the opera on tonight's program is from Act I, Scene 4, titled "Pantasilea." In the libretto, each scene is described in the words of Bomarzo:

The Duke wouldn't see me, and sent me to Florence to a famous courtesan, Pantasilea, perhaps to make fun of me. The courtesan awaited me, thinking that the Orsinis were sending her a gallant prince, and she was naturally disappointed when she saw a hunchback enter her chamber, where she was singing to Love, which was King in Florence. I was attended by Abdul, my slave, whom I loved dearly. I remember the terror I felt when I was left alone with Pantasilea in a room of mirrors peopled by my shameful image. My terror grew as Pantasilea redoubled her passionate requests. I fancied that the small monsters in the mirrors were mocking the afflicted visitor. I gave the voluptuous creature my sapphire necklace, and I asked her to let me go. Half in jest, half in earnest, she answered that she would, but that she would give me a present in return. She led me to a cupboard and I was revolted by its contents: skulls, bones, embalmed beasts, and the dreadful liquids they used to fan the flame of failing love. I couldn't stand it, and I ran away, as the peacocks echoed the ominous cry I had heard in the castle.

Florence: In the chamber of the courtesan, Pantasilea, furnished with a sumptuous bed and a large cupboard. The room is surrounded by mirrors. The courtesan, seated, is singing, accompanying herself on a lute. The peacocks' cries are heard from time to time in the distance:

Pantasilea:

Florence alone	*Ninguna ciudad del mundo*
knows how to love,	*sabe amar como Florencia,*
nor Constantinople, nor Rome	*ni Roma, Constantinopla,*
nor Venice nor Granada.	*ni Granada, ni Venecia.*
No city knows how to love	*Ninguna ciudad del mundo*
as Florence loves.	*sabe amar como Florencia.*
My Florence knows loves	*Mi Florencia sabe amores*
that shine like pearls.	*que brillan como las perlas.*
My bare breasts are	*Mis pechos desnudos son*
like pearls, like pearls,	*como perlas, como perlas,*
and on them lie pillowed	*y sobre ellos se reclina*
all Florence's loves	*todo el amor de Florencia.*

(The peacocks cry.)

What's the matter with the peacocks of Florence today?	*¿Qué tienen hoy las pavos reales florentinos?*
What madness makes them cry so?	*¿Qué locura los hace gritas asi?*
Is it for the young virgin boy whose visit has been announced to Pantasilea?	*¿Sera por el joven senor virgen cuya visita le han anunciado a Pantasilea?*

(Pensively)

Pier Francesco Orsini. . .	*Pier Francesco Orsini. . . bello nombre,*
a beautiful name, really. Will he, too,	*en verdad. ¿Será bello él también, será muy*
be beautiful, be very handsome,	*bello el príncipe que su*
the prince whose father sends him to me?	*padre me envía?*

(Returning to her song)

Florence alone	*Ninguna ciudad del mundo*
knows how to love	*sabe amar como Florencia,*
the river, the stones	*porque aquí nos enseñaron*
are in love, teach us love.	*a amar, el río y las piedras.*
Embraced are the stones of Florence;	*El rio está enamorado*
embraced in the trembling arms	*de las piedras de Florencia;*
of the river whose clear waters say	*la tiene toda ceñida*
Pantasilea, Pantasilea,	*entre sus brazo que tiemblan,*
Pantasilea, Pantasilea.	*y el claro río me dice:*
	Pantasilea, Pantasilea,
	*Pantasilea, Pantasilea.**

**Bomarzo*, 1967, by Boosey and Hawkes, Inc. Reprinted by permission. English translation by Hobart A. Spalding from the libretto by Manuel Mujica Jainez.

SECOND CONCERT

"Fern Hill" for Mixed Chorus, Mezzo-soprano, and Orchestra .....CORIGLIANO

John Corigliano was born February 16, 1938, in New York City.

John Corigliano attended Columbia College (B.A. 1959 *cum laude),* majoring in music composition. He studied with Otto Luening, Paul Creston, and Vittorio Giannini. Among his awards and commissions were the first prize in the Spoleto Festival Competition in 1964 for his Sonata for Violin and Piano; three ASCAP awards in 1965, 1966, and 1967, and a commission by Lincoln Center to write a chamber work for the opening season of the Alice Tully Hall in the new Juilliard School of Music (1969). In the field of radio and television he has acted as Music Director of WBAI–FM, worked as a writer and program arranger for WQXR, and served as Assistant Director for many outstanding television shows, including the New York Philharmonic Young People's Concerts and the Vladimir Horowitz TV recital. At present he is President of Music for the Theater, a rental library of incidental music scores and recordings.

"Fern Hill," set to the poem by Dylan Thomas, was composed in 1960–61, when the composer was twenty-two years old. It was written for and dedicated to Mrs. Bella Tillis, Corigliano's music teacher, and was first performed by her chorus in the spring of 1961. Hugh Ross gave the work its first performance with orchestra in December of that year in a concert in Carnegie Recital Hall sponsored by the National Association of American Composers and Conductors.

Since then, "Fern Hill" has had several hundred performances in the United States and Europe, in both the full orchestral version, performed at this concert, and in a chamber arrangement for strings, harp, and piano. These included performances by the Washington (D.C.) Choral Society and National Symphony Orchestra under Paul Gallaway and the St. Cecelia Chorus and Orchestra under David Randolph. In this latter performance, Joanna Simon performed the mezzo solo.

The following notes were provided by the composer:

Set in the "Pastorale" key of F major, "Fern Hill" attempts to capture the nostalgia of the Thomas poem in its first bars. The composer uses the form and dynamic structure implied in the lyrics of the poem to shape his piece. The form of the work (a large A–B–A) is indicated in the metrical structure of the poem, with the change of pulse in the third and fourth verses indicating a major subsection, and the return to the original metric scheme of the first two verses in the fifth verse, indicating an obvious recapitulation to the original musical material.

The six verses of the poem are separated by short orchestral interludes. A mezzo-soprano solo sings the middle two verses, with the chorus entering shortly before the end of the fourth verse to comment on the preceding solo.

There are many references to "time" as the governing force of the poem (and the poet's life)—a force which "held him green and dying" throughout his life. This is pictured in the

theme which opens the work—a theme given only to the orchestra, never intruding into the choral verses, but governing their harmonic and melodic actions.

The choral and orchestral writing in "Fern Hill" is extremely uncomplicated, and the direction "with simplicity" appears in the score more than once. The work can be thought of as an extended choral "song," rather than a secular cantata, for its effect lies in understatement and simplicity, and its success depends on the directness of its message, not on the kind of theatricality which choral-orchestral works usually possess.

I

CHORUS:

Now as I was young and easy under the apple boughs
About the lilting house and happy as the grass was green,
The night above the dingle starry,
Time let me hail and climb
Golden in the heydays of his eyes,
And honoured among wagons I was prince of the apple towns
And once below a time I lordly had the trees and leaves
Trail with daisies and barley
Down the rivers of the windfall light.

Instrumental Interlude

And as I was green and carefree, famous among the barns
About the happy yard and singing as the farm was home,
In the sun that is young once only,
Time let me play and be
Golden in the mercy of his means,
And green and golden I was huntsman and herdsman, the calves
Sang to my horn, the foxes on the hills barked clear and cold,
And the sabbath rang slowly
In the pebbles of the holy streams.

Instrumental Interlude

II

MEZZO-SOPRANO:

All the sun long it was running, it was lovely, the hay
Fields high as the house, the tunes from the chimneys, it was air
And playing, lovely and watery
And fire green as grass.
And nightly under the simple stars
As I rode to sleep the owls were bearing the farm away,
All the moon long I heard, blessed among stables, the nightjars
Flying with the ricks, and the horses
Flashing into the dark.

Instrumental Interlude

MEZZO-SOPRANO:

And then to awake, and the farm, like a wanderer white
With the dew, come back, the cock on his shoulder: it was all
Shining, it was Adam and maiden,
The sky gathered again
And the sun grew round that very day.

CHORUS:

So it must have been after the birth of the simple light
In the first, spinning place, the spellbound horses walking warm
Out of the whinnying green stable
On to the fields of praise.

Instrumental Interlude

III

CHORUS:

And honoured among foxes and pheasants by the gay house
Under the new made clouds and happy as the heart was long,
In the sun born over and over
I ran my heedless ways,
My wishes raced through the house high hay
And nothing I cared, at my sky blue trades, that time allows
In all his tuneful turning so few and such morning songs
Before the children green and golden
Follow him out of grace.

Instrumental Interlude

SEMI-CHORUS:

Nothing I cared, in the lamb white days, that time would take me
Up to the swallow thronged loft by the shadow of my hand,
In the moon that is always rising,
Nor that riding to sleep
I should hear him fly with the high fields
And wake to the farm forever fled from childless land.
Oh as I was young and easy in the mercy of his means,
Time held me green and dying
Though I sang in my chains like the sea.

Concerto No. 1 in E minor, Op. 11 for Piano and Orchestra.....CHOPIN

Frédéric François Chopin was born in Zelazowa Wola, Poland, February 22, 1810; died in Paris, October 17, 1849.

In Chopin, all that was subjective and sensitive found a lyrical voice. He, like the other Romanticists, was a product of what the French called *le désenchantement de la vie.* He suffered from the malady of the century, indeterminate longing and unquenchable desire—*la vague des passions,* which became such a strong element in the formation of French Romantic thought.

Otherwise he shared little in the activities of the Romantic movement. Being a creature of superfine sensibilities, he never identified himself with the radical element or took an active part in the progressive life of his time. His art, therefore, is not marked by the usual romantic excesses; he never submitted, as did Tchaikovsky, to overwhelming grief and deadening depression. In his personal reserve and artistic restraint, he remained a classicist, at least in spirit. He stayed aloof from the whole trend

toward programmatic and descriptive music, adamantly resisting the infiltration of drama and "story painting" into music. He ever retained his dignity as an absolute and true musician.

He did share, however, in that paradox of personality that gives such color and interest to the typical Romantic figure. Artistically and emotionally he was of course a true Romanticist, creating music with the soul of a sensitive poet; yet his music, for all its twilight glamor, reveals within the small framework he chose an instinctive sense of form, a coherence of structure which, although fluent, suggests a conscious discipline of mind. He remained throughout his artistic career an intense patriot and nationalist who infused into his music, with great independence, the melodic and rhythmic idioms of his native land, singing into the ears and heart of Europe the lament of his ravished Poland. Yet he spent most of his creative life in Paris, a pampered celebrity. He became the voice of a nation but remained always an individualist. Sensitive and introspective by nature, with a decided aversion for the public, he became ultimately a composer for the multitudes, through a music that transcended all national boundaries in the universality of its appeal. An extremely limited composer, not only in the quantity of his output but in the variety of his media, having written exclusively for the piano, he created with inexhaustible variety and unlimited imagination and resourcefulness the most individual style ever evolved for this instrument. Paradoxically again, in creating with rigorous self-discipline perhaps the most self-conscious and artful music ever conceived, he appears before the world, through the directness and spontaneity of his expression, the most artless of artisans, making an analysis of his music the most futile of intellectual exercises.

Chopin chose not to cast his art in the epic or sublime mold; he sought his inspiration not in a Byron or in the rugged individualistic style of the revolutionary Beethoven, as did Berlioz, but in the lyricism of De Musset and Lamartine and the cantabile style of the Italian composers, particularly Bellini, whose admirer and intimate friend he was. He possessed a profound respect for and an intimate knowledge of the art of the singer and the great vocal tradition of his day. Avoiding all of the Italian operatic vulgarities, he distilled from the style its singing essence, and this became the very core of his art. He created, with Franz Schubert and Robert Schumann, an era of lyricism in music that became the highest accomplishment of the musical Romantic movement and an exact parallel of what was achieved in literature by such poets as Lamartine, Heine, Wordsworth, Keats, and Shelley.

Chopin produced two concertos for piano and orchestra. Both were composed when he was twenty years of age, and belong to the period of his triumphs as a young virtuoso concert pianist. The E minor, numbered Opus 11, is in reality a later work than the F minor, Opus 21, but because of the fact that it was published first, it is always referred to as Number 1.

SECOND CONCERT

We know that Chopin was working on the E minor in March 1830, for on the 27th of that month, he referred to it in a letter, hoping that he would soon finish the first movement. He did not succeed, however, for from a letter written on May 25, 1830, we read:

> The rondo for my concerto is not yet finished because the right inspired mood has always been wanting. If I have only the *Allegro* and the *Adagio* completely finished I shall be without anxiety about the finale. The *Adagio* is in E major, and of a romantic, calm, and partly melancholy character. It is intended to convey the impression which one receives when the eye rests on a beloved landscape that calls up in one's soul beautiful memories—for instance, on a fine moonlit spring night. I have written for violins with mutes as an accompaniment to it. I wonder if that will have a good effect. Well, time will show.

The work was finally completed in August and performed for the first time, October 11, 1830.

As in all of Chopin's major works, analysis is a frustrating procedure; to try to capture the secret of this capricious arbitrary art by systematic analytical means is about as futile as attempting to explain the beauty of a butterfly in flight while dissecting it under a microscope. To analyze the tremulous vaporous harmonies, to attempt to explain how the graceful, smoothly molded melodies often grow impassioned and rhapsodic, to catch the lambent, coruscating ornamentations and hold them long enough to discover their harmonic moorings would be about as rewarding as would a detailed analysis of the individual spots of a Monet canvas.

Any formal examination of this concerto would again present us with the admitted fact that Chopin was an inadequate and insecure orchestrator, and that he was often embarrassed in the manipulation of the classic forms.

In writing of the sonatas and concertos, Liszt regretted that Chopin ever felt compelled to employ or tried to adhere to them:

> His beauties were only manifested fully in entire freedom. We believe he offered violence to the character of his genius whenever he sought to subject it to rules, to classifications, to regulations not his own, and which he could not force into harmony with the exactions of his own mind. He was one of those original beings, whose graces are only fully displayed when they cut themselves adrift from all bondage, and float on at their own wild will, swayed only by the ever undulating impulses of their own mobile natures. He could not retain, within the square of an angular and rigid mould, that floating and indeterminate contour which so fascinates us in his graceful conceptions. He could not introduce in its unyielding lines that shadowy and sketchy indecision, which, disguising the skeleton, the whole framework of form, drapes it in the mist of floating vapors, such as surround the white-bosomed maids of Ossian, when they permit mortals to catch some vague yet lovely outline, from their home in the changing, drifting, blinding clouds.*

There is no point, then, in applying analytical methods that often aid us in understanding some of the marvels of musical expression attained by the "large-dimensional architecture" of a Beethoven or a Brahms. Chopin

*Franz Liszt, *Life of Chopin*, trans. by Martha W. Cook (2d. rev. ed.; New York: F. W. Christern, 1863).

created his own musical universe and it is not subject to the laws that govern any other. In the words of Daniel Gregory Mason, "In the firmament of music, he will continue to shine, a fixed star, not perhaps of the first magnitude, but giving a wonderfully clear, white light, and, as he would have wished it, in peerless solitude."*

*Daniel Gregory Mason. *The Romantic Composers* (New York: Macmillan, 1906), p. 252.

THIRD CONCERT

Saturday Evening, April 26

Prelude to *Die Meistersinger* ..... WAGNER

Richard Wagner was born in Leipzig,
May 22, 1813; died in Venice, February 13, 1883.

To the opera-going public, particularly in Germany, Wagner's single comedy *Die Meistersinger* is the most beloved of all his works. The gaiety and tunefulness of the score, the intermingling of humor, satire, and romance in the text, are all reasons for its universal popularity.

As a reconstruction of the social life in the quaint medieval city of Nürnberg, its truthfulness and vividness are beyond all praise. In its harmless satire, aimed in kindly humor at the manners, vices, and follies of the "tradesmen-musicians" and their attempt to keep the spirit of minstrelsy alive by dint of pedantic formulas, the plot is worthy to stand beside the best comedies of the world. Certainly, with the possible exception of Verdi's *Falstaff,* it has no equal in operatic literature.

Among the great instrumental works whose fundamental principle is that of polyphony, the Prelude to *Die Meistersinger* stands alone. Polyphonic music, formerly the expression of corporate religious worship, now becomes the medium for the expression of the many-sidedness of individual character and the complexity of modern life. What a triumph for the man who was derided for his lack of scholarship because he had no desire to bury himself alive in dust, but who constructed, with a surety of control of all the resources of the most abstruse counterpoint, a monument of polyphonic writing reminiscent of Palestrina and Bach, and with no sacrifice of naturalness, simplicity, and truthfulness.

Like Beethoven in the "Leonore" overtures written for his opera *Fidelio,* Wagner constructed the symphonic introduction to his comedy so as to indicate the elements of the dramatic story, their progress in the development of the play, and finally the outcome.

The overture begins with the theme of the Meistersingers in heavy chords, which carry with them all the nobility and dignity indicative of the character of the guild members, with their steadfast convictions and adherence to traditional rules. The theme is an embodiment of all that was sturdy, upright, and kindly in the medieval burgher.

The second theme, only fourteen measures in length, heard alternating in flute, oboe, and clarinet, expresses the tender love of Eva and Walther. With a flourish in the violins flaunted by brass, another characteristic Meistersinger theme appears in the woodwinds, indicating the unanimity

of the guild, symbolized in their banner whereon is emblazoned King David playing his harp.

In an interlude the violins sing the famous "prize song" in which, in the last act, the whole work finds its highest expression. This section is abruptly ended with a restatement of the Meistersinger theme, now in the form of a short scherzo in humorous staccato notes. A stirring climax is reached with the simultaneous sounding of the three main themes: the "prize song" in the first violins and first horns and cellos; the banner theme in woodwinds, lower horns, and second violins; the Meistersinger theme in basses of all choirs. There is little music so intricate, yet so human. In the words of Lawrence Gilman:

> The great, golden laughter that Wagner releases in *Die Meistersinger* is a thing apart. So, too, is its enamoring blend of poetry and humor—we realize that there is nothing in music to set beside this lovable masterwork, with its beauty and serene philosophy, its delicate, exact recapturing of the hue and fragrance of a vanished day, its perfect veracity and transcendent art. This utterance of a rich and tranquil spirit, so warm and humorous and so deeply wise, must remain among those things which live for the unfailing reassurance of the minds of men.*

Symphony No. 3 "The Camp Meeting" ..... Ives

Charles Ives was born in Danbury, Connecticut,
on October 20, 1874; died in New York, May 19, 1954.

> Like the ever widening circles that appear when a stone is thrown into a pool of water, his music proceeds from the local to the regional, thence to the national and finally to the universal.
>
> —Gilbert Chase

Charles Ives received his early musical training from his father George E. Ives, a bandmaster who, at the age of sixteen, organized a Civil War band and won personal commendation from both Lincoln and Grant. With true Yankee ingenuity he experimented in novel and fantastic acoustical effects undreamed of in his time. From the age of five, his son, aware of a world of strange and bizarre sounds, became, nonetheless, under his father's tutelage, moderately proficient in performing conventional music on various instruments and thoroughly disciplined in traditional harmony and counterpoint. At the age of twelve he was organist at the Danbury West Street Congregational Church, and by fifteen he had composed a startling work combining a Stephen Foster-like tune with "barn dances, jigs, gallops and reels." His Song for Harvest Season (1894) for voice, coronet, trombone, and organ, each in a different key and produced when he was twenty, proclaimed him to be, like his father, a Yankee musical rebel. He entered Yale University at the age of

*Lawrence Gilman, *Wagner's Operas* (New York: Farrar and Rinehart, Inc. 1937), pp. 214–15.

twenty-one, dutifully submitted to the academic demands of his distinguished, German-trained teacher Horatio Parker, but continued in his own recalcitrant way to stretch the limits of musical expression to the utmost, avoiding all the habitual practices found in the "acceptable" music of his time.

Charles Ives entertained no illusions about himself or his music. He realized early that what he felt, and was compelled to express, would find no audience. Knowing that composition would never lead to financial independence, he decided to make music his avocation and entered the business world. After an apprenticeship to an insurance company, he organized, in 1909, the firm of "Ives and Myrick" with which he remained until 1930, achieving great success in the venture. Not only did he and his associates add about $450,000,000 worth of new business to the Mutual Life of New York alone, but he showed as much initiative in this venture as in music, pioneering in such new insurance ideas as family protection and provisions to meet inheritance taxes, etc. There was no dichotomy in his attitude toward his profession and toward his art. He wrote:

> My business experience revealed life to me in many aspects I might otherwise have missed. In it one sees tragedy, nobility, meanness, high aims, low aims, brave hopes, great ideals and one is able to watch these work inevitable destiny . . . It is my impression that there is more openmindedness and willingness to examine carefully the premises underlying a new and unfamiliar thing, before condeming it, in the world of business than in the world of music . . . I have experienced a great fullness of life in business. The fabric of existence weaves itself whole. You cannot set art off in the corner and hope for it to have vitality, reality and substance. There can be nothing exclusive about a substantial art. It comes directly out of the heart of life and thinking about life and living life. My work in music helped my business and my work in business helped my music.*

If ever music came "directly out of the heart of life" it is that of Charles Ives. In his art he assimilated and sublimated all of the divergent indigenous music of America: folk and popular tunes, New England psalms, minstrel songs, barn dances, gospel hymns, patriotic marches, and early ragtime.† Treating this multifarious material with astonishing creative inventiveness, weaving it all in a rhapsodic manner into the most complicated fabric of unorthodox patterns, he created works that anticipated what were to become the most radical developments of twentieth-century composition. He remains the most audacious pioneer in music this country has ever produced. For all its conglomeration of material sources, and its uncompromising complexities, Ives' art communicates with disarming directness. It is, as Nicolas Slonimsky stated "at once complex and appealingly simple."

As he continued to compose, he found greater and greater freedom, and exerted more and more independence and daring, as unconcerned

*Henry Bellermann, "Charles Ives, The Man and His Music," *Musical Quarterly* (Vol. XIX; January 1933), 47.

† In the index of tunes included in John Kirkpatrick's *Catalogue of the Music of Ives*, his source material shows over 50 hymns, more than 25 patriotic songs and military tunes, some 35 popular songs, over a dozen popular tunes, college songs, quotations from Handel, Haydn, Beethoven, Brahms, Tchaikovsky, Debussy, and the music of his father.

with the almost insuperable technical challenges to those who attempted to perform his music as he was indifferent to whether or not he had audiences to listen. "I seem to have worked with more natural freedom when I knew that the music was not going to be played, at least publically," he once wrote. He avoided all active participation in America's musical life and was totally unaware of the contemporary music that was coming from Europe. Until the age of seventy-one, he had never heard any of his compositions performed by a full orchestra. His stubborn indifference is stated in his volume of 114 songs which he published in 1922 at his own expense. "As far as the music is concerned, anyone (if he be so inclined) is free to use it, copy it, transpose or arrange it for other instruments. The book is privately printed and is not to be sold or put on the market. Complementary copies will be sent to anyone as long as the supply lasts."*

Again in the dedication of the first edition of the *Second Sonata* (Concord, Massachusetts, 1840–1860) he appended a series of Six Essays. "These prefatory Essays," he wrote, "were written by the composer for those who can't stand his music; and for those who can't stand his essays; to those who can't stand either, the whole is respectfully dedicated."†

It is impossible to place Ives' music in any historical sequence. It was almost thirty years, after he had virtually stopped composing, before the world began to become aware of its existence. His Second Symphony, composed in 1902, was not performed until 1951; the Second Piano Sonata had its initial hearing in 1939; the Fourth Symphony, written between 1910 and 1916, had its first complete performance as recently as 1965! In the meantime Stravinsky and Schönberg had won worldwide recognition unknowingly employing so many of his audacious devices. Nothing in the area of dissonance, polytonality, or atonality now disturbs us unduly. Confronted with the era of electronic sounds, even these masters are received with relative composure. Had Ives not chosen to isolate himself from the main stream of music's advancement, he might very well have become the most infamous *enfant terrible* in music's history. But the boldness of his pioneer spirit still amazes and sometimes bewilders us. Late recognition of his adventurous music has not yet diminished our startled reactions to his more advanced achievements, nor rendered us insensitive to his fierce devotion to his art.

The Third Symphony is not entirely representative of the Ives we have been describing. Compared with the startling effects of the Concord Sonata, the panoramic Three Places in New England (1903–1914), and other major works, it sounds very conservative today. It was begun in 1901, at the time Ives was employed at the Mutual Life Insurance Company of New York and was serving as organist of the Central Presbyterian

* Charles Ives, *Essays Before a Sonata*(New York: Arrow Music Press, Inc. 1947).
† *Ibid.*

Church in Manhattan, and was completed in 1911. The thematic materials are mostly based upon hymns and organ pieces he played in church around 1901. It was first performed on May 5, 1947, when Ives was seventy years old, by the New York Little Symphony under the direction of Lou Harrison. That year it won the Pulitzer Prize, thirty-five years after it was written! According to Ives, the direct inspiration for the symphony came from his memories of the post-Civil War period, when camp meetings, originating in Kentucky, were inspired by the preaching of James McCurdy. In every small village crowds congregated and set up camps during his stay. Soon they spread to all parts of the nation and in the ensuing years became a familiar American institution. Woven into the fabric of this quietly devotional work can be heard such old hymns as What a Friend We Have in Jesus, For a Thousand Tongues to Sing, Just as I Am Without One Plea, and There Is a Fountain Filled with Blood.

Although the Third Symphony does not reveal the revolutionary Ives, who still can fill us with amazement and bewilderment with his rugged audacity and sometimes gigantic broodings on old hymn tunes, references to village bands, and pithy bits of popular ditties, it is always received with growing respect and increased affection for the most unique composer America has produced. In the words of Gilbert Chase, "it is a work of quiet charm, mostly meditative in mood, devoid of sensational effects, appealing by its integrity and restrained eloquence . . . It sums up in symphonic form the deep tradition of American hymnody from which our musical impulse sprang for upwards of three centuries, and it stands as a classic in the American grain."*

The symphony is scored for a small orchestra, comprising flute, oboe, clarinet in B-flat, bassoon, two horns in F, trombone, strings, and bells (*ad libitum*). Its final measures, with the strings and bells, is the only touch of polytonality in the work.

Symphony No. 1 in D major ("The Titan") ..... MAHLER

Gustav Mahler was born in Kalischt, Bohemia,
July 7, 1860; died in Vienna, Austria, May 18,1911.

Sensibility which no words can express—charm and torment of our vain years—vast consciousness of a nature everywhere greater than we are, and everywhere impenetrable.
—SENAUCOUR

Near the end of Mahler's life tremendous changes were taking place in the world. It was inevitable that the changing currents in European thought at the end of the nineteenth century would affect music. The romantic spirit that had given the art its tremendous vitality was fading

* Gilbert Chase, *American Music* (New York: McGraw Hill Book Company; rev. 2d ed., 1955) p. 413.

before the advance of the realistic, the logical, and the scientific. Between the end of the romantic nineteenth and the beginning of the scientific twentieth century, music was experiencing a period of the greatest intellectual fermentation and creative fertility. Mahler found himself surrounded by numerous composers who seemed to have discovered untrammeled ways into the future of their art. On every hand, in every field of re-creation, he heard about him a host of the most technically skilled performers, and he beheld such huge and eager audiences as the world of music had never before known. Yet before his untimely death in 1911, the first year of what was to be a tragic decade, this active spring of inspiration began to grow sluggish. German music had grown weary of perpetuating the principles of romanticism, and her composers had, by 1911, begun to forsake the past and to follow their new leaders, Reger and Schönberg. The composers of the post-Wagnerian period in Germany were not writing the last chapter of romanticism; they were writing its epilogue.

It was for Mahler alone, among German composers of his period, to reach full maturity while the romantic point of view still survived as a potent source of musical fecundity; his mind, like that of Wagner and Brahms, was nurtured by the rich blood of German romanticism. But with keen instinct and sensitive awareness, he felt that he was experiencing the end rather than the climax of a great era. His peculiar position—as the last real romanticist who lived on into the twentieth century, forming, as it were, a bridge between a dying tradition and the birth of a new scientific ideology—is what gave to his art its peculiar distinction and character. His voice echoed from a vanishing world, a world that was becoming increasingly remote, still beheld in the mists of distance, but irrecoverably lost. Yet, with the soul of a mystic, Mahler continued to seek after deeper realities than appeared in the immediate and material world; with the mind of a philosopher he probed the depths of human experience and tried to relate the values he found there to those that were already superseding them.

The overwrought pathos, the impassioned eloquence, and fitful intensity found in his art have often been accredited to his Jewish origin, but the desperate nostalgia, the restless longing that surges through his pages, is not to be explained merely in terms of race. It was the gloomy premonition of the approaching death of the romantic world view that haunted Mahler. In the wake of an advancing machine age and its insistence upon scientific reality, he was troubled by the fading away of illusion and the loss of the picturesque, disturbed by the slow emasculation of the magic, the supernatural, and the mythical symbols that so vitalized the music of the world he knew. It is the consciousness of this receding world, this slipping away of old values, that gives to such works as *Lieder eines fahrenden Gesellen,** *Das Lied von der Erde,* and *Kind-*

*Two of the songs from this cycle are used by Mahler in this symphony.

ertotenlieder among others, their deeply nostalgic color and their troubled, poignant feeling. Yet Mahler had little in common with the earlier and fully-formed romanticists; he shared their sensitivity and burning passion, but he lacked their fervor and strength, their "soaring flight in grief." There is in him none of the heroic and epic pathos of Wagner; there is only an unconquerable melancholy and infinite regret, a heartfelt protestation against the fleetingness and pain of life. As Santayana wrote of those philosophers who, like Mahler, believed that existence was an illusion, he was "without one ray of humor, and all persuaded that the universe, too, must be without one."

This symphony, Mahler's first large orchestra composition extant, was composed between 1883 and 1888, and had its world première November 20, 1889, in Budapest. It was programmed as "a Symphonic Poem in Two Parts," each of its five movements having a descriptive title. From all accounts the Budapest audience, despite their admiration and respect for their opera conductor, were not enthusiastic over his work as a composer; they found this composition strange and confusing, which was partially due to the title and program attached to the work.

Through the influence of Richard Strauss, the composition received its third complete performance (there had been a second in Hamburg in 1892) at the festival of the "Allgemeiner Deutscher Musikverein" at Weimar on June 3, 1894. Though still designated as a "symphonic poem," it was now given the name "Titan," with reference to the highly romantic novel of Jean Paul Richter, one of Mahler's literary heroes. The original two-part division was retained, with titles, and each section was elaborated upon in the following manner:

PART I. *The Days of Youth.* Youth, flowers, and thorns.

First Movement. *Spring Without End.* The introduction represents the awakening of nature at early dawn. [In Hamburg it was called "Winter Sleep."]

Second Movement. *A Chapter of Flowers* (Andante)

Third Movement. *Full Sail!* (Scherzo)

PART II. *Commedia umana.*

Fourth Movement. *Stranded.* A funeral march à la Callot* [at Weimar, "The Hunter's Funeral Procession"]. The following remarks may serve as an explanation *if necessary.* The author received the external incitement to this piece from a pictorial parody well-known to all children in South Germany, "The Hunter's Funeral Procession." The forest animals accompany the dead forester's coffin to the grave. The hares carry flags; in front is a band of gypsy musicians and music-making cats, frogs, crows, etc.; and deer, stags, foxes, and other four-footed and feathered denizens of the forest accompany the procession in comic postures. In the present piece the imagined expression is partly ironically gay, partly gloomily brooding, and is immediately followed by:

Fifth Movement *Dall'Inferno al Paradiso* (Allegro furioso), "the sudden outbreak of a profoundly wounded heart."

Judging from contemporary accounts, the work continued to cause considerable controversy among both the critics and the public. The

*Jacques Callot (1593–1635), French painter and engraver.

writer for the *Neue Zeitschrift fur Musik* seemed confused by the inconsistency of the program, the title "Titan," and the music itself, and asked if this was intentional–as a jibe by the composer at all programme music–or really intended to be taken seriously. The first movement he considered an imitation of the "worst Music" of Beethoven; and other influences he pointed to were "Haydn-like" motifs, the "romanticism" of Weber (scherzo), and Bizet (the Funeral March). Of all the factors that may have contributed to the controversy caused by this "symphonic poem," the program was perhaps the most damaging, for it immediately offended the upholders of absolute music, and disappointed those who sought literal enactment of the literary program in the music.

Mahler himself felt that the extra-musical appendages had considerably hampered rather than aided the audience in an understanding of the music, for when the composition was published four years later (1898), all traces of a program had disappeared and the work was simply called, as it is today, Symphony No. 1. He had also removed the second movement, the *Andante* ("Blumine," A Chapter of Flowers), after the Weimar performance in 1894. Many critics had considered it unworthy and no doubt Mahler's publishers influenced him in making this omission.

Mahler himself was apparently pleased that his work had at least brought forth some discussions. He wrote to a friend at the time:

> My symphony met on the one side with unqualified recognition. Opinions were aired on the open street and at private gatherings in a most edifying manner. "When the dogs begin to bark, we know we're on the way!" Of course, I'm the victor (that is, in my estimation, though the opinion is shared by hardly anyone else) . . . *

The First Symphony bears a definite relation to the earlier song cycle, *Lieder eines fahrenden Gesellen,* not only because it was written in the same period of Mahler's life but because it makes use of thematic material from two of the songs.

In the first movement, the second song of the cycle ("Ging heut' morgen übers Feld") furnished the principal theme of the movement. There is no second subject as such. As a result, lyricism dominates the exposition, and the element of contrast which was vital to the original conception of the symphonic first movement, and which was constantly undermined during the nineteenth century, has now virtually disappeared.

Such incorporation of pure song material in a *sonata allegro* design creates, as Dika Newlin points out, a "symphonic problem of the first magnitude."† There is little that can be done with such a purely lyrical theme in the manner of development, and consequently Mahler was forced to introduce contrasting material elsewhere. Thus he begins the movement with a long introduction which contains several terse rhythmic motifs, and repeats this material at the opening of the development section which considerably hampers the flow of the movement. According

* Gabriel Engel, *Gustave Mahler, Song Symphonist* (New York: Bruckner Society of America, 1932), p. 90.

† Dika Newlin, *Bruckner, Mahler, Schonberg* (New York: Kings Chorus Press, 1947).

to Bruno Walter, "The voice of a cuckoo announcing the advent of Spring had enchanted Mahler. He chose it as a "Leitmotiv" of the first movement (originally entitled "Spring Without End") and in a sense, of the whole Symphony. The first movement sings of innocent youthful days, of love for nature, of joy of life and ends in an outburst of jubilation."* No real "development" occurs until the introduction of a new motif which, combined with fragments of the introductory material and contrasted with the main theme, eventually evolves into a new idea which is to become the subject of the fifth movement. The recapitulation, which scarcely concerns itself with this material, is simply a shorter version of the exposition.

The second movement ("Blumine"), removed after the Weimar performance, and from the published version, is restored in this performance. Of the thirteen available recordings of the Symphony listed in current catalogues, only the latest in 1968 (Odyssey 32 16 0286) performed by the New Haven Symphony Orchestra, Frank Brieff conductor, contains the original five movements. In *High Fidelity* for November 1968, Bernard Jacobson, reviewing the recording, summarized its complicated history thus:

> Odyssey's new release has one very special thing going for it. This is the first time the Symphony has been recorded in its original five-movement form, with an *Andante allegretto* under the cryptic title "Blumine" separating the first movement from the scherzo. The 1893 manuscript of "Blumine," offered for auction by Sotheby's of London in 1959, was bought by Mrs. James M. Osborn of New Haven, and it was her local patriotism that resulted in the New Haven Symphony's being offered the rights to the first contemporary performance. An exception was made for a single separate performance of the movement under Benjamin Britten at the 1967 Aldeburgh Festival in Suffold, England. But apart from that, the modern première, complete with the rest of the Symphony, was given in New Haven on April 9, 1968, under Frank Brieff's direction. Mrs. Osborn also agreed with the New Haven Symphony that no performances by other orchestras be permitted until after September 15 of this year, or within a 50-mile radius of New York City, until after April 1, 1969.

If one were to prove Mahler's relation to the Viennese tradition, or to Schubert, he would need go no further than the fluent dance movements which are to be found through many of the symphonies. In the Third Movement this penchant for the easy grace of the *Ländler* is unmistakable. Little else need be said of the movement for the music itself is clear and concise. It is cast in a free Song and Trio design, the middle section particularly being marked by a lightness of scoring which heightens the charm of its flowing lines. To quote again from Bruno Walter:

> The music of Moravian peasant dances, to which Mahler often had listened in his childhood, we find raised to a symphonic level in the third movement, whose rough vigor is answered by a floating waltz-like theme in the Trio. From tunes like this we learn that there was song in the depth of Mahler's soul. They reveal his affinity with Schubert and Bruckner, and in his singing themes, like in those of his great predecessors, we hear the musical voice of a timeless Austria.†

*Quotes from Bruno Walter, taken from the notes he provided for his recording of the Symphony by Columbia Masterworks SL–218 (M14958).

†*Op. cit.*

As traditional and perhaps eclectic as the dance movement may be, the uniqueness of the fourth movement is undisputed. Its satirical, almost grotesque character has few parallels in music literature. This is certainly a piece of music which he wrote with a definite program in mind. The entire symphony of course was given titles, but the fourth was the only movement of the work to be suggested by a very definite pictorial idea. "The muted kettledrums of the Fourth Movement," writes Bruno Walter in the Columbia Masterworks recording, "begin to beat their relentless marching rhythm over which the spectral chant of a canon rises and falls, and we are lead through an inferno . . . In its center it is interrupted by a moving lyric episode; then the march starts again with increased bitterness and it ends in a mood of annihilation."

The principal theme is the old French canon, "Frere Jacques," first intoned very slowly in the double bass in a minor key. The satire and irony which he obviously wanted to convey–that of the animals of the forest attending the hunter's funeral–escapes the listener who has no idea of the program. In the same fashion, the meaning of the subsection of the principal song, marked in the score "Mit Parodie" (cymbals and bass drum; sticks of bows on strings) is lost; it simply sounds, as it is supposed to, like rather trite band music. Mahler of course intended parody but without some hint to that effect, he is apt to be taken seriously and the entire point missed by the listener. The Trio section, which affords considerable contrast and has little relation to the rest of the movement, is based on the second part of the last song of *Lieder eines fahrenden Gesellen* ("Die zwei blauen Augen").

It is the fifth movement of the Symphony that is most distinctive from the point of view of purely musical construction. A sonata-allegro design is the basis of the movement, and here, unlike the first, the traditional conception of the use of two contrasting ideas is observed. References to the second movement are heard, a logical justification for its restoration. Bruno Walter writes:

> In the fifth movement we witness an heroic fight to titanic dimensions, a violent and continuous rebellion against the powers of darkness and against the foe in the breast, and at the end the movement rises to a hymn of final triumph. Whatever went on in Mahler's volcanic nature and kindled his musical fantasy, it was sublimated into genuine music . . . Approximately in 1909, one and a half years before his death, Mahler wrote me from New York, after a performance of his First Symphony that he had conducted: "I was quite satisfied with this youthful venture. I am strongly affected when I conduct one of those works of mine. There is crystallizing a burning pain in my heart. What a world is this that casts up such sounds and reflections of images? Things like the *Funeral March* and the outburst of the storm which follows it seems to me like a flaming accusation of the Creator." Certainly Mahler rebelled against God when he wrote this Symphony. But it was the rebellion of a fiery young heart torn by inner conflicts and doubts. His later works show him on an ascending path gradually leading upwards and opening to his searching mind wider horizons and higher aspects than those darkened by passionate youthful experiences. His *First Symphony,* in which that tempestuous epoch of his life found an expression in art, will, in its musical richness and originality, remain an historic milestone in music.*

*Columbia Masterworks, *op. cit.*

FOURTH CONCERT

Sunday afternoon, April 27

Mass in A-flat major ..... SCHUBERT

Franz Schubert was born in Lichtenthal, a suburb of Vienna, January 31, 1797; died there November 19, 1828.

A blissful instrument of God, like a bird of the fields, Schubert let his songs sound, an invisible grey lark in a plowed field, darting up from the earthy furrow, sent into the world for a summer to sing. —FRIEDELL

Franz Schubert belongs to that galaxy of youthful romantic prodigies who died at the height of their careers, having reached a state of perfection in their art but before their greatest potential had been realized. Schubert was dead at the age of thirty-one.

There is no need to recount the dreary details of his short and uneventful life, filled with poverty, humiliation, and disappointment. His whole tragic story of neglect and failure to receive recognition is recorded in his own words. Two-and-a-half years before his death, he applied for a position of Vice-Capellmeister at the Court of Emperor Francis I. In a pathetic letter dated April 7, 1826, he reviews his qualifications:

1. The undersigned is a native of Vienna, son of a schoolmaster, and twenty-nine years of age.
2. As a court chorister, he enjoyed the supreme privilege of being for five years a pupil at the Imperial Choir School.
3. He received a complete course in composition from the late First Court Capellmeister, Anton Salieri, and is thereby qualified to fill any post as Capellmeister.
4. Through his vocal and instrumental compositions, his name is well-known, not only in Vienna, but also in all Germany.
5. He has in readiness, moreover, five masses for either large or small orchestra, which have been performed in various churches in Vienna.
6. Finally, he now enjoys no appointment whatsoever, and hopes in the security of this permanent position to be able at least to attain completely the artistic goal which he has set for himself.*

His request was ignored, as was every application for a position he ever made. He was, furthermore, never associated with the great publishing houses of Germany—Breitkopf and Härtel, Schott, or Peters. Unlike Mozart, he was not a virtuoso performer on any instrument and had no means of earning money from that source. He was unduly shy and retiring, and, with the exception of a small close group of friends, he shunned society. His life, with the exception of a few journeys into lower Austria, was confined to the city of Vienna. After the age of twenty-one,

*Alfred Einstein, *Music in the Romantic Era* (New York: W. W. Norton and Co., Inc. 1947), p. 86.

the only position he still had was that of a teacher. In the summers of 1818 and 1824, he taught piano to the daughters of Count John Esterhazy, for free maintenance and two gulden (less than one dollar) a lesson! His whole heart and soul were dedicated to composition. A momentary insight into his loneliness and desperation is to be found in a letter to Leopold Kupelwieser, March 31, 1824:

> Think of a man whose health can never be restored, and who from sheer despair makes matters worse instead of better. Think, I say, of a man whose brightest hopes have come to nothing, to whom love and friendship are but torture, and whose enthusiasm for the beautiful is fast vanishing; and ask yourself if such a man is not truly unhappy.*

In a letter to his friend Schober, he enclosed a poem he had written in 1824, titled "Complaint to the People." In part it read:

> O youth of this our time, you fade and die!
> And squandered is the strength of men unnumbered---
> Too great the pain by which I am consumed,
> And in me, but one dying ember flashes;
> This age has turned me, deathless, into ashes---
> To this 'tis given, holy Art and great,
> To figure forth an age where deeds could flouish
> To still the pain, the dying hope to nourish---†

To his "holy Art and great" he dedicated ten symphonies and other orchestral works; seventeen operas, mostly fragmentary; fourteen string quartets and other chamber music; twenty-two piano sonatas; many incidental pieces for the piano and over six hundred songs! Schubert's gift for spontaneous melody and his insatiable desire and capacity to compose has never been surpassed. Art for him was an escape from the grim realities of his life, and his immortal melodies his only fulfillment.

The Mass, the most solemn service of the Catholic rites commemorating the sacrifice of Christ on the cross, reached the height of its development in the Middle Ages, and a glorious fulfillment in the Renaissance with such composers as Palestrina, Lassus, and Gabrieli. The significance of this venerable form, with its objective representation of holy events, gradually faded away, as composers treated its austere text with greater musical freedom and subjectivity.

The early nineteenth century was not an age distinguished for its church music. The prevailing tendency was to turn back to Palestrina in the Catholic church, and to Bach in the Presbyterian. The best works of the period came from the pens of Luigi Cherubini in Paris and Franz Schubert in Vienna. Schubert wrote six Masses, climaxing his efforts in that form with the great Mass in E-flat major, completed in the final year of his life. In his time, and in Vienna particularly, attitudes toward ecclesiastical concepts had become very lenient. The church authorities did not always respect the aged text and were not too concerned about

* Grove's *Dictionary of Music and Musicians;* 3rd ed. (New York: Macmillan Co., 1935) Vol. IV, 604.
† Einstein, *op. cit.*

the intrusion of secular music to accompany it. The composer was free to express himself in as individual a manner as he desired, and the general public, which sought its relaxation in the opera house and concert halls where the music was becoming more and more stimulating and exhibitionistic, did not resent the most subjective, melodramatic or operatic effects in the music for the church. In the middle of the century, a musical reform attempt within the Catholic Church (later called the "Cecilian movement" after Saint Cecilia, patron saint of music) had little effect in introducing new significant works.*

Schubert's Masses, like those of his time, generally contain liturgical omissions and highly individualized treatment of the text. Early writers attributed this practice to carelessness, but the omission of the same words in all of the Masses is more than coincidence. Schubert was a religious man but not absolutely orthodox. His art was too personal, too spontaneous to submit to rigorous traditions in the setting of the Mass. But he possessed a kind of clairvoyance (as his many songs attest) in penetrating to the very heart of the text, giving to its verbal meaning a vivid, highly distinctive protraction in his music. Perhaps he does not possess the profound insight of a Beethoven *(Missa Solemnis),* but for sheer melodic beauty, for deep humanity, and for genuine sincerity, Schubert has no peer.

Paul Nettl wrote the following to accompany the Vox (PL 9760) recording of the A-flat major Mass:

Franz Schubert in his Masses appears as a rationalist and realist. He does not write for an invisible community of Saints but for people of flesh and blood, for an audience bound to enjoy unsurpassed beauty in sound and melody. Among his six Masses, written between 1814 and 1828, the one in A-flat major–often called his "Missa Solemnis"–was composed between 1819 and September 1822. Schubert's intention to dedicate the work to the Austrian Emperor Franz I and to his wife Carolina Augusta clearly indicates the significance he attributed to the work. This is also obvious by the fact that he wrote two versions of the "Gloria" and of the "Osanna" in the "Sanctus." The value of the A-flat major Mass was not recognized unanimously. Whereas Schnerich, an expert in ecclesiastical music, fails to recognize its grandeur because of its liturgical insufficiency, Hermann Kretzschmar points out that the composer, with the possible exception of the D-minor string quartet never reached the spiritual height of this Mass: "Nobody knows Schubert who does not know the A-flat major Mass."

Schubert was born into an atmosphere of rationalism which was rooted in the political philosophy of Emperor Joseph II. Many of Schubert's statements prove a certain animosity toward the clergy. In a letter to his brother Ferdinand of September 12, 1828, he exclaims, "How shamefully is Thy image misused, O Christ!" In another letter he expresses his satisfaction about the disappearance of the power of bigotry. On the other hand his friend Anselm Huettenbrenner tells us that the composer firmly believed in God and the immortality of the soul. We might compare Schubert's religious feelings with those of Mozart and Beethoven who both followed the philosophy of Deism as propounded by such minds as Lessing and Moses Mendelssohn. In his masses we recognize his critical point of view toward

*Later in the century, Hector Berlioz' *Requiem Mass* (1837), Gounod's 15 masses (*Saint Cecilia Mass,* 1855). Franz Liszt's *Festival Mass* (1855) and his *Mass for the Coronation of the King of Hungary* (1867) and Verdi's magnificent *Requiem Mass* (1874) among others, were, because of their ecstatic and dramatic music, altogether inappropriate for performance in the church.

some liturgical aspects inasmuch as he omits consciously or unconsciously the passage "Credo in unam Sanctam Catholicam," a fact considered as an obstacle for liturgical performances according to a decree of Pope Leo XIII of 1894.*

Schubert's masses, as many of those of his contemporaries and even of Mozart and Haydn, are structurally closely connected with the symphony and sonata form. There is a permanent influx of the *Lied*, Schubert's most important creative medium. A broad melodic flow permeates the whole work. The "Kyrie" scored for oboes, clarinets, bassoons, horns and strings plus soli and chorus expresses a tender prayer for mercy. The simple melody expressing a deep devotion is sung alternately by the trebles and altos on one hand, tenors and basses on the other hand. Both groups are united in a simple homophonic statement followed by the more affirmative "Christe Eleison." The following "Gloria" characteristically written in the sharp contrasting E-major key adds to the orchestration of the Kyrie trumpets, trombones and kettle-drums. Grandiose passages with rapidly rolling basses, storming strings and sonorous chords in the winds express overwhelming joy and jubilation to the Almighty. The exuberant joy of the chorus is interrupted only by short episodes with the accompaniment of a reduced orchestra. The sharp dactylic accents of the "Gloria" are contrasted by the following "Gratias agimus"–an andantino in A-major, scored for chamber ensemble and solo voices alternating with tuttis. It is one of the most beautiful melodies ever composed by the Viennese master. The accompanying triplets of the clarinets evoke a touching effect. There is a permanent alternation between tuttis and solos recalling the old Venetian bichorale technique. The "Domine Deus" in a moderate *alla breve* meter expresses a powerful tension from a harmonic point of view. It reaches a climax with two solos in "Altissimus." The passage "Quoniam tu Solus Sanctus" with its mystic harmonies written in a highly elevated style forms the bridge to the fugue, the extension of which frequently presented an obstacle for the performance of the Mass.

The following "Credo" is introduced by a powerful chord, first played by horns and trombones, later by the winds. This instrumental motif appears in each new entry of the chorus, introducing the corresponding articles of Faith. This majestic item is followed by the "Et incarnatus est", a Grave for eight parts. There is a deep mysticism expressed in the passage: "Ex Maria Virgine." These mystic feelings are intensified in the "Homo factus est" and in the pictorial polyphonic "Crucifixus." This section has an overwhelming almost shaking effect. The following "Et resurrexit" uses the Credo-motif, but distinguishes itself by faster moving fourths, symbols of the mystery of resurrection. Attention should be called also to the passage "Et iterum Venturus est cum gloria judicare vivos et mortuos" with the striking contrast of the living and the dead. The initial Credo-motif appears again in "Et in Spiritum," in "Confiteor," "Et especto" and "Et vitam Venturi." An extended homophonic "Amen" lightens the tension of that powerful and yet tender part of the Mass.

It is worthwhile to mention that Schubert in the "Credo," as indicated above, changed the authentic Mass text. The word "Credo" is repeated again and again as a kind of "leitmotif". It is obvious that he made this unauthentic addition from a purely structural point of view. Furthermore, Schubert introduces the beginning of the item with "Credo in Unum Deum, factoreum Coeli and Terri" instead of the authentic "Patrem Omnipotentem." Other slight changes might be detected by comparison of Schubert's version with the authentic Mass text given below. These changes also include the omission of "Et Unam Sanctum Catholicam."†

The "Sanctus" in F-major in 12/8 meter fascinates by daring harmonies as i.e. augmented triads. The three-fold "Sanctus" exclamation evidently inspired Schubert to the triplet motif. As Bach in the "Sanctus" of his B-minor Mass was influenced by the description of the Biblical events by the Prophet Isaiah, Schubert as well seems to portray the flying angels. The call of the angels increases in power and is climaxed in the third call "Dominus Deus Sabaoth" which after bold modulations returns to the original F-major. "Pleni sunt Coeli" and the "Osanna" belong to Schubert's most beautiful inspirations. The tender "Osanna"

*Article 10 of this decree states: "Every piece in which words are found to be omitted, deprived of their meaning, or indiscreetly repeated, is forbidden."

† For this performance the revised *Novello* edition by Thomas F. A. Gale, A. Mus. L.C.M., is used. The text "*Et unam Sanctum Catholicam*" has been restored to the text without any alterations in Schubert's original harmony.

grows more and more powerful. A completely new world opens up in the "Benedictus" written in the original A-flat major key. Soft harmonies played by the winds and acompanied by pizzicati of the celli introduce this new section. The introduction is followed by a vocal solo trio without bass. Occasionally sections of the chorus are inserted. Finally the chorus takes over. A short interlude forms the bridge for the "Osanna", a repetition of that item from the "Sanctus." The "Agnus Dei" in A-flat major is full of melodic expression. The solo-quartet modulates directly to E-major. The following "Miserere," sung in unison, leads to E-flat major. After a short interlude the "Agnus" is repeated twice according to the liturgical demands. The "Dona nobis Pacem" uses melodic material from the "Benedictus" and is a determined prayer for peace. Its simplicity reflects the liturgical atmosphere of the Viennese suburban Catholic congregations. Its mood recalls the Kyrie thus giving an impression of unity to the whole ecclesiastical work.

The A-flat major Mass certainly shows a great deal of independence. No other Mass of the entire literature shows more melodic beauty than Schubert's "Missa Solemnis".

KYRIE

Kyrie, eleison.
Christe, eleison.
Kyrie, eleison.

GLORIA

Gloria in Excelsis Deo. Et in terra pax hominibus bonae voluntatis.
Laudamus te. Benedicimus te.
Adoramus te. Glorificamus te.

Gratias agimus tibi propter magnam gloriam tuam.
Domine Deus, Rex coelestis,
Deus Pater omnipotens.

Domine Fili unigenite, Jesu Christe. Domine Deus, Agnus Dei, Filius Patris. Qui tollis peccata mundi, miserere nobis.
Qui tollis peccata mundi, suscipe deprecationem nostram.

Qui sedes ad dexteram Patris, miserere nobis.

Quonian tu solus Sanctus. Tu solus Dominus. Tu solus Altissimus, Jesu Christe. Cum Sancto Spiritu in gloria Dei Patris. Amen.

CREDO

Credo in Unum Deum, Patrem omnipotentem, factorem coeli et terrae, visibilium omnium, et invisibilium. Et

KYRIE

Lord, have mercy on us.
Christ, have mercy on us.
Lord, have mercy on us.

GLORIA

Glory to God in the highest.
And on earth peace to men of good will.
We praise Thee. We bless Thee.
We adore Thee. We glorify Thee.

We give Thee thanks for Thy great glory. O Lord God, heavenly King, God the Father almighty.

O Lord Jesus Christ, the only-begotten Son. Lord God, Lamb of God. Son of the Father.
Who takest away the sins of the world, have mercy on us. Who takest away the sins of the world, receive our prayer.

Who sittest at the right hand of the Father, have mercy on us.

For thou alone art holy. Thou alone art Lord. Thou alone, O Jesus Christ, art most high.
Together with the Holy Ghost in the glory of God, the Father, Amen

CREDO

I believe in one God, the Father almighty
Maker of heaven and earth, and of all things visible and invisible.

in unum Dominum Jesum Christum, Filium Dei unigenitum. Et ex Patre natum ante omnia saecula. Deum de Deo, lumen de lumine, Deum verum de Deo vero. Genitum, non factum, consubstantialem Patri: per quem omnia facta sunt. Qui propter nos homines, et propter nostram salutem descendit de coelis.

And in one Lord, Jesus Christ, the only-begotten Son of God.
Born of the Father before all ages. God of God, light of light, true God of true God.
Begotten, not made; of one being with the Father; by whom all things are made.
Who for us men, and for our salvation came down from heaven.

Et incarnatus est de spiritu sancto ex Maria Virgine; et homo factus est.

And was made flesh by the Holy Ghost, of the Virgin Mary; and was made man.

Crucifixus etiam pro nobis: sub Pontio Pilato passus, et sepultus est.

He was also crucified for us, suffered under Pontius Pilate, and was buried.

Et resurrexit tertia die, secundum Scripturas.

And on the third day He arose again, according to the Scriptures.

Et ascendit in coelum: sedet ad dexteram Dei Patris. Et iterum venturus est cum gloria judicare vivos et mortuos: cujus regni non erit finis.

And ascending into heaven,
He sitteth at the first hand of the Father.
And He shall come again with glory to judge the living and the dead: and of His kingdom there shall be no end.

Et in Spiritum Sanctum, Dominum, et vivificantem: Qui ex Patre, Filique procedit.

And in the Holy Ghost, the Lord and Giver of Life, who proceedeth from the Father and the Son.

Qui cum Patre, Filio simul adoratur, et conglorificatur: qui locutus est per Prophetas.

Who together with the Father and the Son is no less adored and glorified: who spoke by the prophets.

Et unam, sanctam, catholicam et apostolicam Ecclesiam.

And in one holy, catholic and apostolic Church.

Confiteor unum baptisma in remissionem peccatorum.

I confess one baptism for the remission of sins.

Et expecto resurrectionem mortuorum.

And I look for the resurrection of the dead.

Et vitam venture saeculi.

And the life of the world to come.

Amen.

Amen.

SANCTUS

Sanctus, Sanctus, Sanctus,
Dominus Deus, Sabaoth.

Pleni sunt coeli et terra
gloria tua.

Hosanna in excelsis.

Benedictus qui venit in nomine
Domini.

Hosanna in excelsis.

SANCTUS

Holy, Holy, Holy, Lord God
of hosts.

Heaven and earth are filled with
Thy glory.

Hosanna in the highest!

Blessed is He that comes in the
name of the Lord.

Hosanna in the highest!

AGNUS DEI

Agnus Dei, qui tollis peccata
mundi: miserere nobis.

Agnus Dei, qui tollis peccata
mundi: dona nobis pacem.

AGNUS DEI

Lamb of God, who takest away the
sins of the world, have mercy on us.

Lamb of God, who takest away the sins
of the world, grant us peace.

Concerto for Violoncello and Orchestra in E minor, Op. 85 ..... ELGAR

Edward Elgar was born in Broadheath, England, June 2, 1857; died in Malvern, England, February 23, 1934.

The great school of English composers, which began with John Dunstable (died in 1453), and continued through the Madrigalian Period with William Byrd (1543–1623) as its supreme figure, had finally come to an abrupt end with the death of Henry Purcell in 1695. When the German, Italian-trained Georg Friedrich Handel arrived in London in 1710, English national music was quite dead. Not a single composer of stature had appeared in the interim. This period of sterility, as far as native-born composers were concerned, continued for almost two centuries, and English music sank to its lowest level, which led Nietzsche, Heine, and the world at large to refer to England as "a land without music."

Toward the end of the nineteenth century, however, three figures appeared who exerted a tremendous influence over the musical destiny of their country: Herbert Parry, Charles Villiers Stanford, and Edward Elgar. These men possessed remarkable creative gifts and a wide-ranging scholarship. But it was Elgar whose loftiness of purpose and tenacity of true genius made him the musician laureate of the late Victorian and Edwardian eras and that ultimately won for him a knighthood in 1904.

It is not possible to rate too highly his importance in the history of his country's music. Without his copious output, the state of music in England would have remained pathetically provincial. His intellectuality was

evident in his wide acquaintance with history, literature, and art; and his music reflected a versatility and a new sense of values that were immediately discerned; it was "like a fresh breeze blowing stagnation away." He not only restored a continuity to English music, but he freed it from the stilted, decadent domination, and anemic imitation of foreign composers. His place in history is secure whatever the ultimate fate of his music will be. Since his time, his position at the head of English music has been challenged by such composers as Gustav Holst (1874–1934), Frederick Delius (1862–1934), Arnold Bax (1883–1953), Ralph Vaughan Williams (1872–1958), William Walton (1902–), and Benjamin Britten (1913–).

Elgar was as truly a product of his age and his race as were Byrd and Purcell. He expressed not only a strong personality, but the aspiration and sorrows of his generation, and is the lesser and the greater for doing so. He revealed at times the self-conscious restraint of his country's music, for the Victorian age liked complacent, modest, sentimental art of careful deportment. Cecil Gray, an English critic, sensed in some of his music an atmosphere of "pale cultured idealism" and an "unconsciously hypocritical, self-righteous, pharisaical gentlemanliness" which was so characteristic of British art in the nineteenth century. Philip Hale, American critic, referred to his music at best as "respectable in a middle-class manner . . . the sort of music that gives the composer a degree of Mus. Doc. from an English University."

It is true that Elgar had his platitudinous, pedantic, and stilted moments. But we should not judge him by his weakness alone. "Salut d'Amour," "Land of Glory," "Pomp and Circumstance," pieces by which the world at large has come to know him, are not representative of the real Elgar. We do not judge Tennyson as a poet by his "Charge of the Light Brigade." Elgar too had his "In Memoriam" in his "Dream of Gerontius"* and in the exquisite lyricism of the slow movement of his two symphonies, in the violin and cello concertos, and in the *Enigma Variations* there is rare beauty which the world does, and should, cherish. Elgar's music, even in its unprecedented sweep and majesty, was never disturbing, or excessive in feeling. After all, he was not writing for a mad world. Harmony of spirit, fought for and won, is the essence of his art.

The cello concerto on this afternoon's program was Elgar's final major work. He began composing it in London during the winter months of 1918 and completed it in Sussex in August 1919. Because of too few rehearsals its première performance at Queen's Hall on October 26, 1919, conducted by the composer, was not an auspicious success. Although the audience was in general disappointed, expecting the luscious profusion of his typical, highly romantic style, it received the work warmly. It heard instead a work of quiet meditation, constructed without elaboration and with unusual conciseness. Neither was the form of the concerto orthodox;

*Performed at former May Festivals in 1904, 1912, and 1917.

it did not, like those of such masters as Mozart, Beethoven, Schumann, Brahms, have distinctly separate movements with clearly articulated themes. Its four short movements are linked together in pairs. Both the first and second begin with the solo instrument playing a slow declamatory-like introduction, and the third movement moves directly into the finale. A full orchestra is used, but with the utmost economy, allowing the solo instrument, which plays almost continuously, to be clearly heard throughout. In spite of the inauspicious reception it at first received, the concerto soon won its position as one of the finest works in its genre.

The following analysis was written by Mr. Porte in his biography of the English master:

The whole aspect of the cello concerto is generally tranquil, yet it is obviously inspired by the deepest feelings of humanity. There is no occasion for external display, the whole work is indicative of earnestness and a wistful realization of life's beauties. It is an extremely sensitive recording of the composer's later mentality; there is no thought or claim for popularity, but there is understanding in it for all of us who look out on life in an esthetical, yet problematical sense.

I. The concerto opens with a short recitative for the soloist. The emotional aspect is at once serious and expressive of the term *nobilimente,* which is prefixed to the score. The ensuing *Moderato* presents a more pastoral character, which is, however, strongly romantic and inclined to be mysterious. After some repetitions, a new idea enters. It is more prepossessing in appearance and decidedly welcome. The whole soon becomes serious, the 'cello having passages of impassioned thoughtfulness. Finally the first theme reappears and the movement dies softly away. There is no break between this movement and the rest.

II. A few introductory bars for the soloist and also some awakening pizzicati from the orchestra usher in the scherzando-like theme, the chief feature and the effect of which is the reiterated note idea. Soon a change of mood is expressed in a lovely cantabile melody, embraced by both soloist and orchestra. The soothing calmness of this new theme is felt to the end of the movement, even through the liveliness of the foregoing melody, which, of course, returns with all its vivacity.

III. The slow movement of an Elgar work always arouses within us the thoughts of exquisite beauty and penetrating emotion. In the present work it comes as a pure song-like utterance, the climax of the spiritual attitude presented to us at the opening bars of the work. It is one comparatively short flow of lyrical beauty, from which no definite melody may easily be plucked. The air is at first tranquil, but soon the expressive strains of the solo instrument prepare for the broadening-out, which culminates in a superbly emotional climax. The calmer mood, however, returns and continues to the end of the movement, which is a very mirror of the new Elgar. It proceeds without break into the Finale.

IV. The opening recitative appears again at the commencement of the Finale, but now more powerful in appearance. The principal theme soon enters and is at once strong and quasi-humorous. After some discussion of this, the second subject appears and this in turn leads to a bravura passage for the solo 'cello. The latter occasion is an exceptional one and a concession of the composer. The first theme now reappears in unified 'cellos, later augmented by the full orchestra. The second theme also reappears and is subjected to some of the familiar orchestral tints of Elgar. The music becomes calmer, but the coda brings a sudden change. The solo 'cello gives out a striking phrase and the whole becomes intense, almost despairing in quality. The restful mood returns, however, and with it there soon comes the serious tones of the opening recitative. A final statement of the principal subject is made in an impressive manner and the work ends with loud, incisive chords."*

*J. F. Porte, *Sir Edward Elgar* (London: Kegan Paul, Trench, Truliner & Co., Ltd., 1921) pp. 194–96.

FIFTH CONCERT

Sunday Evening, April 27

Symphony No. 31 in D major, K. 297 ..... MOZART

Many of Mozart's early instrumental works resist classification because the distinctions of form we make today were not known in his time. The symphony was in the process of evolving from the Italian *sinfonia* or *opera buffa* overture, which was characterized by two fast movements separated by a contrasting slow one. It presented no other problem of formal construction and had no obligation to the work it preceded. It was purely light, gay, ceremonial music, and thus it remained in the hands of the Italians themselves until German composers in Vienna began to expand its form, about 1760, by inserting a minuet between the slow second and final fast movements, and evolving in general a more aggressive style. Mozart's various visits to Vienna, especially during the year 1767 and again briefly in 1773, made him increasingly aware of the changes that were taking place in the Italian *sinfonia* at the hands of his own countrymen. The influence of the Viennese school upon Mozart, especially that of Franz Joseph Haydn, prevailed until 1777 when he visited Mannheim and heard its famous orchestra. In the Symphony in G minor, No. 25, K. 183, of 1773, he broke away noticeably from his earlier Italian models. His themes became more significant and their treatment more logical and dramatic; there was evidence that he was moving to greater freedom and individuality in the use of his instruments and that he was becoming more aware of effective balance between movements.

The four years between Mozart's seventeenth and twenty-first birthdays (1773–77) were spent in Salzburg. We know less about this period in his life than any other. Since he was at home with his family most of the time, there were few personal letters, which are the chief and most reliable source of all biographical information concerning him. There is, however, a record of his compositions during these years that gives us some indication of his musical development. In the year 1774 alone, he created, besides the G minor, K. 183, three other symphonies—the C major, K. 200; the A major, K. 201; and the D major, K. 202. Of the three, the D major was the last one composed and the only one actually dated (May 5, 1774). These symphonies are particularly significant for they embody characteristics of his youth and promises of his maturity; they form the beginning of a transition to the monumental symphonies at the end of his life, the E-flat major, K, 543; the G minor, K. 550; and final C major, "Jupiter," K. 551. This transition is not an even one. Occasionally there are reversions to the operatic overture style, but the symphonies of 1774

represent a peak of achievement that, at that period of his life, could not be surpassed. For the next four years he wrote no symphonies. He remained in Salzburg writing incidental music—serenades, divertimenti, operatic arias, miscellaneous works for the church, clavier sonatas, and his first significant piano concertos.

It was on September 23, 1777, that Mozart left Salzburg with his mother on a grand tour to Mannheim and Paris, hoping to gain fame and permanent employment. From the moment he arrived in Paris on March 27, 1778, to the time of his return in January, 1779, his life was filled with anguish and frustration. He experienced a series of degrading failures in his attempt to find an appropriate position worthy of his talents; he was lost in the intrigue of court politics; exploited yet unrewarded; and he was desperately in love with Aloysin Weber (sister of Constance, whom he later married) whose indifference plunged him into deep depression. His mother died suddenly and had to be buried on foreign soil. He composed little in Paris: eight miscellaneous pieces for a *Miserere* by Holzbauer, for which he received no gratuity. A Concerto for Flute and Harp in C major (K. 299) was written early during his stay. There followed a quartet, five clavier sonatas, including the familiar one in A major (K. 331) with the "Turkish March" as its final movement; a Sinfonia concertante for flute, oboe, horn, and bassoon (K. 297♭ Anh. 9), which was never performed and has not survived in its original form; music for a ballet "Les petits riens" which appeared in Piccinni's opera *Le Finte gemelle* but for which he received no acknowledgment and no fee; and the symphony on tonight's program.

In his letters, his father was constantly exhorting his son to seek a position at court and to study the French taste and comply with its demands. But Mozart was in no mood to do either. He was offered, but refused, a position as organist at Versailles. He found France thoroughly uncongenial; he despised its people and particularly its music which he found vacuous and superficial.

In the summer of 1778, Le Gros, director of the Concerts Spirituale, commissioned him to compose a symphony for the opening of the *Corpus Christi* programs. He complied with what is now known as the "Paris Symphony." Although he had written no symphonies for four years, as previously stated, he had in the meantime visited Mannheim, the leading musical city of the Empire, made famous throughout Europe by its remarkable orchestra and a group of composers who were experimenting in new techniques for composing for it. In a letter from Mannheim, November 4, 1777, he wrote, "The Orchestra is excellent and very strong. There are ten or twelve violins on either side, four violas, two oboes, two flutes, and two clarinets, two horns, four violoncellos, four bassoons and four double basses, also trumpets and drums."* The experimental

*Emily Anderson, *The Letters of Mozart and His Family* (London: Macmillan and Co., Ltd., 1938) pp. 355-56.

"Mannheim Symphonies" of Holzbauer, Cannabich, Toëschi, and Eichner exploited solo effects, experimented with the crescendo, and in general broadened the scope of the Symphony. Mozart had been alerted to new expressive techniques before he arrived in Paris. Here he found a comparable orchestra, and he wrote his "Paris Symphony" for a body of performers who prided themselves, above all, on their technical precision.

Referring to his new symphony, he wrote in a letter of June 12, 1778, "I cannot say it will be popular—and, to tell the truth, I care very little for who will not like it? I can answer for its pleasing the few intelligent French people who may be there—and as for the stupid ones, I shall not consider it a great misfortune if they are not pleased. I still hope, however, that even asses will find something in it to admire and moreover I have to be careful not to neglect *le premier coup a' achet* (the opening of a symphony with a powerful tutti passage, generally unison)—and that is quite sufficient. What a fuss the oxen here make of this trick! The devil take me if I can see any difference! They all begin together, just as they do in other places. It is really too much of a joke."* It was Mozart's first symphony to include clarinets, and was written in the Mannheim-Paris style. Einstein writes:

> In the first movement it even parodies that style to a slight degree, it begins with the fortissimo-unisono precision in which was a great point of pride with the Paris orchestra . . . He continues with the pompous runs in the strings characteristic of the French overture, and does not forget to write impressive unison passages for the strings against sustained tones in the winds. But that is where the parody, or the contrivance to please the French taste, ends. Mozart's ambition was far too great, and there was too much dependent on the success of the work, for him not to take it seriously . . . Le Gros was probably right when he said that this, the first 'great' symphony of Mozart, was the best symphony ever written for the Concerts Spirituale.†

Scene and Aria: "Ah! Perfido," Op. 65 ..... BEETHOVEN

Ludwig van Beethoven was born in Bonn, December 16, 1770; died in Vienna, March 26, 1827.

There has been some discussion among musical scholars as to the date of the composition of this work and Beethoven's intentions regarding it. It has been asserted that it was composed in 1796 at Prague, and that Beethoven wrote it for Madame Josephine Duschek, a notable singer, pianist, and composer, and the wife of the eminent pianist Franz Duschek. Another authority held that the aria was begun at Vienna in 1795 and was intended for Countess Clari, a well-known amateur. As a matter of fact there appears on the first page of Beethoven's revised score a

* *Ibid.*, pp. 817-18.
† Alfred Einstein, *Mozart, His Character and His Works* (New York: Oxford University Press, 1945), pp. 227–28.

dedication to the Countess Clari. It is probably true that Madame Duschek was the first person to sing the aria at a concert on November 21, 1796, at Leipzig. The music was published in 1805. The source of the text is unknown; it may have been taken from an old libretto. The music is not excerpted from anything; it is a complete work in itself. It is like a miniature melodrama set to music; a few moments, highly charged with emotion, that might in themselves be the nucleus of some great classic tragedy. The orchestration is for flute, two clarinets, two bassoons, and horns, and the usual strings. The following is a free translation of the text:

RECITATIVE:

Ah faithless one, how can you leave me so cruelly? The gods will smite you. Where'er you go, my shade will follow you and gaze upon your torture. Yet no! Smite me instead! For you I lived and for you I'll perish.

ARIA:

Oh do not leave me I implore you! Surely I deserve some pity–so basely, so cruelly betrayed.

"Shéhérazade"–Three Poems for Voice and Orchestra ..... RAVEL

Maurice Ravel was born in Ciboure, March 7, 1875; died in Paris, December 28, 1937.

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 finesse and lucidity in execution.

In the exacting art of song writing, Maurice Ravel evolved, as he did in every medium he touched, a highly individual style. His vocal line, a *quasi-parlando* quite distinct from the free recitative of Italian opera or the *Sprechstimme* of Arnold Schönberg, has often been characteristically referred to as "Ravelian declamation." The melodic content in his songs invariably lies in the accompaniment, where the independent piano or instrumental parts, subtly rhythmic and highly developed harmonically, carry the main musical interest. In contrast to his contemporary countrymen, Claude Debussy, Ernest Chausson, and Henri Duparc, Ravel was not a born song writer. He must be classed with those composers whose

style was essentially instrumental. His precise, witty, and ironic expression, and particularly his penchant for clarity and compactness of form, often counteracted the mutability of conventional vocal melody. It did, however, assure the most intimate relationship between word and tone. In all of Ravel's songs, the subtle inflections of the French language are as precisely duplicated as possible vocally. For this reason, translation into another language, always a moot question aesthetically, is in their case unthinkable. Shéhérazade is Ravel's only orchestral song cycle, and in this genre, it has few rivals. In 1903, he set three poems from a volume of verse by a young poet-painter-musician (Tristan Leclerc) who wrote under the *nom de plume* of Tristan Klingsor. Both he and Ravel belonged to a wild *avant garde* group called "Les Apaches," which included, among others, the youthful Manuel de Falla and Igor Stravinsky, an aviator Maurice Tabuteau, and a mathematician Josquin Bocata. They seemed to share a common dread of indulgent self-expression, emotional excess or any hint of the ordinary or the literal. Ravel, then twenty-eight years of age, and at the height of his cultural rebellion against bourgeois taste, is described by Roland-Manuel:

> The Ravel of sidewhiskers and discrete but careless concessions to the demands of fashion presents a perfect type of Baudelerian dandy, elegantly frigid, with a horror of triviality, and all effusions of feelings. He had the proud reserve of a man with a message, whose secret he had not yet divulged.*

But Ravel, like Chopin and his teacher Fauré, found his unique style from the beginning, and attained perfection as a craftsman with remarkable rapidity. Sensitive to an unusual degree to all the changing currents in poetry and painting that were swirling about him, he submitted to none. He began composing with a clear vision of his own purposes and aims and never faltered. Nonconformist and fiercely independent, he hungered for novelty in his art and achieved it with Gallic grace. "Shéhérazade" (1903) is a youthful work, full of brilliant, if at times self-conscious, artifice. Ravel himself acknowledged the obvious influence of Debussy. It comes from the same period in which he produced the better known Pavane pour une infante défunte (1899); Jeux d'eau (1901); the String Quartet in F major (1902); and the Sonatine (1905). It is a kind of symphonic poem for voice and orchestra in which Ravel evokes a myriad of exotic and multicolored moods in a kind of rhapsodic voyage through the Orient.

Tristan Klingsor, the author of the poems, has explained how he came to write them and how Ravel set them to music:

> The Orient was in the air; through Bakst, Rimsky and Dr. Mardrus, who translated *The Thousand and One Nights*. The symbolists had transposed their feelings by presenting them through a veil of legendary fiction. I thought of presenting mine through a Persian veil. A

*Maurice Roland-Manuel, *Ravel* (Librairie Gullermard, 1948) p. 41.

Persia of fantasy, of course. The well-chosen word would suffice, the happy resonance, the touch of color . . .

Ravel was delighted by the melodiousness of these poems. They had the advantage moreover, of being subordinate to a musical sense of metre. While adopting *vers libre* I took pains to ensure that, more than ever, the rhythm should be skillfully affirmed. I thought that the verses should be spoken–I won't say to the metronome–but while marking the time. More than once, I've composed my verses while walking . . .

It was in 1902 that Ravel achieved his goal of adorning some of them with music. His choice of poems is surprising. He chose not those with a lyrical shape which might easily have been turned into songs, but rather those with a more descriptive allure, such as *Asie,* with lengthy developments which did not seem to lend themselves to such a purpose.

Ravel, in setting a poem to music, transformed it into expressive recitative, exalting the inflections of the text into song, exalting all the work's possibilities, but not subjugating it. Ravel made himself the servant of the poet . . . In order to be sure of not mistaking the author's intentions, he made me read the poem aloud. And, as usual with him, without saying a word, he retained all that was essential. He was like a hunter following a trail, ready in advance to parry any surprise, having already decided his path, and having only to guard against any false step. A servant, but not a slave. Thus, when I repeated three times the initial *Asie,* I lowered my voice a degree each time, as is usual if one wishes to avoid any affectation. Ravel, on the contrary, causes this word to be sung in a rising pattern. On all counts, he was right. This ascent calls increasing attention to the phrase "marvellous old land of fairy tales . . ." This is what I call logic and refinement. I must add that Ravel has been able throughout to set in relief the slightest inflections of the poems, and to adorn them with all the colors of an orchestra as rich as it is delicate.*

The text has no connection with the well-known story of Shéhérazade and her fabulous tales of adventure and bears little resemblance musically to Rimsky-Korsakoff's brilliant symphonic suite. Through his orchestra Ravel paints a panorama of bizarre effects, in turn shimmering and limpid, voluptuous and sensual. Ephemeral and evasive impressions are created through glittering cascades of trills, arpeggios, tremolos and glissandos, mystical and luminous sonorities, prosadic polyrhythms, or labyrinthine but transparent textures, while the voice in unfettered declamation, yet full of song, now tender, now dramatic and exuberant, sketches the exotic imagery suggested by the words.

Its première performance in 1904 at a Société Nationale Concert conducted by Alfred Cortot was not a success. Even today, with the exception of "La Flute enchantée," which is often heard with piano accompaniment on concert programs, it is seldom performed in its entirety. It is an exquisite work and deserves a better fate.

The following translation of the text is taken from Columbia Records–4289:

Asia (L'Asie)

Asia! the wonderful old land of nurses' tales, where fantasy dwells like an empress in a forest full of mystery. I should like to take flight on the vessel that rocks this evening in the mysterious and solitary port and that presently will unfold its violet sails like a huge night-bird in the golden sky.

I should then go toward flower-covered isles, while listening to the wayward sea sing in an old enchanting rhythm. I should see Damascus and the Persian cities, with their delicate

*Notes by Felix Aprahamian 1963 (Angel Recording 36105)

minarets, the fine silk turbans on black faces with luminous teeth, the dark amorous eyes with pupils that glitter joyfully in skins yellow as the orange, the velvet cloaks and the garments with long fringes.

I should see the long-stemmed pipes in mouths surrounded by white beards, the sharp merchants with their suspicious glances, and the cadis and vizirs who, with the single gesture of a finger, grant life or death according to their desire.

I should see Persia, and India, then China, corpulent mandarins under their umbrellas, and princes with slender hands; and the learned who debate among themselves on the subject of poetry and beauty.

I should loiter in enchanted places and, like a foreign traveler, contemplate at leisure those landscapes painted on fabric framed in fir-wood, with a figure standing in the midst of an orchard. I should see assassins smiling at the executioner who cuts an innocent neck with his large, curved Oriental sword. I should see paupers and queens, roses and blood, those who die out of hatred. Then I should return later to recount my adventure to those curious about dreams, raising from time to time, like Sinbad, my old Arabian cup to my lips, artfully to interrupt my tale.

The Enchanted Flute (La Flute enchantée)

The shade is sweet and my master sleeps, his head covered with a pointed cap, and his long yellow nose in his white beard. But I am still awake, and outside I hear a flute pouring out an alternately sad and joyous song. An air now langourous, played by my beloved; and when I approach the window, each note seems sent from the flute to my cheek like a mysterious kiss.

The Indifferent One (L'Indifférent)

Your eyes are as gentle as a girl's, young stranger, and the fine curve of your handsome face, shadowed with down, is even more seductive. At my door a song rises from your lips in a language as strange and charming as music out of tune. Enter, and let my wine cheer you. But no, you pass on, and I see you recede from my threshold, waving a graceful farewell, your torso inclined by your womanish and weary gait.

"La Mer"–Trois esquisses symphoniques ..... DEBUSSY

An analysis of the three movements of "The Sea" is neither possible nor desirable. Form, as such a thing was understood by the classical masters, did not ordinarily enter into Debussy's artistic calculations. Debussy set forth his attitude toward academic music in statements made in 1911 to an interviewer for the Paris paper *Excelsior:* "No fixed rule," wrote the composer of "La Mer," "should guide the creative artist; rules are established by works of art, not for works of art. One should seek discipline in freedom not in the precepts of a philosophy in its decline—that is good only for those who are weak. I write music only in order to serve Music as best I can and without any other intention; it is natural that my works should incur the risk of displeasing people who like 'certain' music, and perseveringly stick to it alone."

"It is for love of music," he said, "that I strive to rid it of certain sterile traditions that enshroud it. It is a free, a spontaneous art, an open-air art, an art to be measured with the elements—the winds, the sky, the sea. It must not be made confined and scholastic." This doctrine sounded more revolutionary in the early years of the century than it does today; the

music of "La Mer" itself will prove similarly clear and reasonable by comparison with many more adventurous pieces which have since been produced.

We have never been able to translate into words the tongue of winds and waves, but it may be that Debussy, through the mysterious power of music, has here caught for us the true intimations of its meaning.

For those who prefer a verbal description of music, Charles O'Connell has written the following:

L'aube a midi sur la mer ("The sea from dawn until noon")

The ocean, mother of myriad immemorial dawnings, slowly heaves and writhes in a mysterious quiet, and another day is born. Muted strings and murmuring drums, and ascending notes of the harp merge into a mist that lies over the orchestra. A single flash of the awakening sun is reflected in the vaguely shimmering waters, and the light grows. Muted horn and *cor anglais* against descending strings suggest the limitless line of the horizon as it materializes through the mist, and the shadowed hues of the darkness before dawn are dissipated, with the clinging mists, in the broad light of morning.

The music shifts in color and transparency like the sea itself, and it is no more possible to separate from its curiously incorporeal and amorphous structure the myriad beauties of which it is compounded, than to regard, in the wide expanse of ocean, the gleam, and play of each individual wave. But nowhere in music is there so magical a suggestion of the sea, with its incredible blues and greens, its sparkle and motion and clear depths, its mysterious and unforgettable murmurings and its power.

Jeux de vagues ("Sport of the waves")

The mocking, stormy, placid, deceiving monster is revealed here in yet another mood. The ocean merrily disports itself, and in the orchestra a seeming thousand voices entangle and collide and sparkle like the ocean's own waves and wavelets. Frisky waters throw themselves glittering against the blue air; long rollers rush toward the shore and dissolve in snowy foam; vagrant winds snatch the white caps from tossing billows, and fling the wet spray across the sky. There are little solos for *cor anglais* and horn, for oboe, and for violin; and finally the music, stirred up gradually by its own sportiveness, rises to a brilliant climax of revelry, then wearily subsides into calm.

Dialogue du vent et de la mer ("Dialog of the wind and the sea")

Now the ocean is not playful, but lashed to wild fury by fierce winds descending upon it from the endless reaches of heaven. Madly it heaves itself against the blast; roaring, the invisible demons of the air hurl its waters back into its distorted face. Throughout the movement—here in the climax of the stormy dialog as well as in the sometimes angry concluding passages—strings and wind instruments are played against each other in bewildering and wonderful fashion.*

"La Mer" was given its first performance at the Concerts Lamoureux in Paris, on October 15, 1905. It is scored for piccolo, two flutes, two oboes, English horn, two clarinets, three bassoons, and contrabassoon, four horns, three trumpets, two *cornets-e-pistons*, three trombones, bass tuba, kettledrums, bass drum, cymbals, tam tam, glockenspiel, two harps and strings.

*Charles O'Connell, *The Victor Book of the Symphony* (New York: Simon and Schuster, 1934), pp. 173–74.

THE PHILADELPHIA ORCHESTRA AND MAY FESTIVAL ARTISTS

THE PHILADELPHIA ORCHESTRA, with the five concerts of the 1969 May Festival, performs here for the thirty-fourth consecutive year.

The Orchestra was born at the turn of the century, when a group of music lovers determined that Philadelphia should have its own professional symphony orchestra and asked the German musician, Fritz Scheel, to become permanent conductor. Both Scheel and his successor, another German, Carl Pohlig, laid the firm foundations for a great orchestra. In 1913, at the beginning of the Orchestra's thirteenth season, Leopold Stokowski was engaged, and remained in Philadelphia for almost a quarter of a century. Eugene Ormandy, who in 1966 observed his 30th anniversary year on the Philadelphia podium, became the Orchestra's fourth conductor. Ormandy and Stokowski are credited with having built The Philadelphia Orchestra into a world renowned ensemble. Ormandy's unique contributions are his superb judgment in maintaining a balanced repertoire for the Orchestra's audiences and a special gift for selecting distinguished first-desk personnel whose musicianship and personalities blend into the tradition of "The Philadelphia Orchestra sound."

The Orchestra is probably the world's most traveled symphonic organization. In addition to extensive touring throughout the United States and Canada, it has played the role of musical ambassador to Europe on three different occasions. In 1949 the Orchestra toured Great Britain, and in 1955 and 1958, all of Europe, including Russia, where its triumphs were certain proof that the United States had sent its very finest. In May and June, 1966, the Philadelphians presented their first concerts in Latin America, during the course of a brilliant five-week, 15,000-mile tour. A year later, in May, 1967, during a three-week trip to Japan, the Orchestra made its debut in the Far East.

The Philadelphia Orchestra was the first to make recordings under its own name with its own conductor; it was the first major orchestra to broadcast over a radio network for a commercial sponsor; it was the first symphonic organization to be televised nationally and the first to be featured in films. The Orchestra records exclusively for RCA Red Seal and, with hundreds of LP's in current catalogues, surely qualifies as the world's most recorded orchestra. Three of its recordings have each topped the million dollar mark in sale, an unprecedented achievement in the recording industry for classical music artists. Mr. Ormandy and The

Philadelphia Orchestra have thus earned three of the six Gold Records ever awarded for classical recordings by the Record Industry Association of America.

The Orchestra will be in residence at the Saratoga Performing Arts Center during August for their fourth season at that Festival.

EUGENE ORMANDY, Music Director of the Philadelphia Orchestra, has appeared annually at these May Festival concerts since 1937. During the 1968–69 concert season, Eugene Ormandy celebrated his thirty-third year on the podium of The Philadelphia Orchestra, a record unequaled by any living conductor of any other major orchestra. Born November 18, 1899, in Budapest, he entered the Budapest Royal Academy of Music at five as a child prodigy violinist, receiving his professor's diploma at the age of seventeen. Between concert tours, he taught at the State Conservatory, and he came to the United States in 1921 as a solo violinist. Mr. Ormandy performed and conducted in New York, becoming an American citizen in 1927. In 1930 he directed his first concerts with the Philadelphia Orchestra and the New York Philharmonic. Music Director of the Minneapolis Symphony Orchestra between 1931 and 1936, he was appointed Music Director and Conductor of the Philadelphia Orchestra in 1936. With this Orchestra he has toured Western and Eastern Europe on three occasions since World War II, has traveled many thousands of miles throughout the United States, and has toured to both Latin America and Japan. He and the Orchestra are represented in the catalogue by nearly four hundred long-playing recordings. As a guest conductor, he has led every major European orchestra and has appeared also in South America and Australia. Among the many awards bestowed upon Maestro Ormandy are: the Commander of the French Legion of Honor, a Knight of the Order of the White Rose of Finland, and a holder of the medals of the Mahler and Bruckner Societies. He also holds the highest award the Austrian government can bestow upon a civilian, the Honor Cross for Arts and Sciences, First Class.

Mr. Ormandy has also been awarded honorary doctoral degrees from twelve leading universities, including The University of Michigan (at the May Festival of 1952).

THOR JOHNSON, Guest Conductor of the May Festival, has conducted the University Choral Union performances with the Philadelphia Orchestra since 1940, except for four years when he was serving with the United States Army. He is now Music Director of the Nashville Symphony Orchestra. Johnson lived most of his early life in Winston-Salem, North Carolina. He was graduated from the University of North Carolina and later received a master's degree in music at The University of Michigan. In 1935, under a Beebe Foundation Scholarship, he studied in Europe

with conductors Weingartner, Abendroth, Malko, and Bruno Walter. Upon his return he became conductor of the University Symphony Orchestra, organized and conducted the University Little Symphony which toured throughout the country, founded the Mozart Festival in Asheville, North Carolina, and also served as conductor of the Grand Rapids Symphony. During World War II, as Warrant Officer in the United States Army, Johnson conducted the first Symphony Band and taught for the Armed Services at Schrivenham, England. Upon discharge he conducted the Juilliard Orchestra for one year before accepting the directorship of the Cincinnati Symphony Orchestra, a position he held for eleven years. During that period he made special guest conductor appearances with the Symphony of the Air, including its Far Eastern tour. From 1959 to 1964 he was head of orchestral activities at Northwestern University. From 1964 to 1967 he was Director and Vice-President of the Interlochen Arts Academy. As a member of the President's Advisory Committee on the Arts, he was sent to Iceland, Czechoslovakia, Korea, the Philippines, and Japan for guest conducting and surveys. He is also Director of the Peninsula Music Festival in Wisconsin and the Moravian Music Festivals.

LESTER McCOY, Conductor of the University Choral Union since 1947, prepares the chorus in the works performed in the May Festival and each Advent season conducts the Choral Union, the Interlochen Orchestra, and guest solo artists in the traditional *Messiah* concerts. He received his Master of Music degree from The University of Michigan in 1938. Before coming to Ann Arbor he trained and taught at Morningside College in Sioux City, Iowa. He served as Minister of Music of the First Methodist Church in Ann Arbor, from 1947 to 1967, and from 1958 to 1964 he conducted the Michigan Chorale, a group of Michigan high school seniors, which toured in Europe and South America during the summer as part of the Youth for Understanding Student Exchange Program, sponsored by the Washtenaw Council of Churches. Beginning in the autumn of 1964, Mr. McCoy became Musical Director of "Musical Youth International," which toured Mexico and Europe and is scheduled for Japan this summer.

RÉGINE CRESPIN was born in Marseilles, the child of an Italian mother and French father. The family settled in Nimes, France, where, after her early studies, she entered a series of competitions where she took all prizes, leading her to enter the Conservatory in Paris. During the same year of her debut there she sang in Strasbourg, Vichy, Lyon, and Marseilles. This led in the following year to her debut at the Paris Opéra under the baton of André Cluytens. She became one of the most prominent singers at the Paris Opéra, at Bayreuth, La Scala, Vienna Opera, Glyndebourne, Berlin, and Covent Garden. Her debut at the Metropoli-

tan Opera House took place in 1962, as the Marschallin in *Der Rosenkavalier*. Her appearance at this May Festival will be her first in Ann Arbor.

MARIA STADER, soprano from Switzerland, came to the notice of the public by winning first prize in the "I. Concours international d'exécution musicale de Genève" and she has since appeared in practically every major music festival throughout the world. She began these engagements early by invitation from Pablo Casals to appear at the Prades Festival. In the United States Miss Stader appears repeatedly with all of the major symphony orchestras. For her stylistic interpretations of Mozart she was awarded the Lilli Lehmann Medal. The city of Salzburg awarded her the Silver Mozart Medal and the Austrian Order of Merit for Arts and Sciences as well as the Hans Georg Naegeli Gold Medal. Miss Stader sings at the May Festival to mark her first appearance in Ann Arbor.

JOANNA SIMON is one of America's foremost young singers. She was brought up in New York City in a family of publishers—all with musical interests, including two sisters. Miss Simon was becoming well-known for her performances of oratorios and other religious music when she received international acclaim for her voluptuous portrayal of the courtesan Pantasilea in the world premiere of Alberto Ginastera's opera *Bomarzo* in Washington D.C. in the aria from which she makes her Ann Arbor debut. She has appeared in Spoleto, Berlin, and will, after this Festival, sing with the Israel Philharmonic under Zubin Mehta and later at the Saratoga Music Festival this summer.

RICHARD TUCKER, Brooklyn-born and entirely American-trained, is acknowledged as the Number One "Italian" tenor in all of the great opera houses of the world today. His historic Metropolitan Opera House debut in *La Gioconda* in 1945 began a career of international stardom. He has sung from the Vienna Staatsoper to the Middle and Far East, including Israel and Ghana. The highest cultural and civilian awards have honored him. He has appeared in Ann Arbor on two previous occasions in recital, in the Choral Union Series in 1952 and 1959. After this May Festival debut he goes to Milan, Italy, where he will make his debut at La Scala Opera House.

JOHN McCOLLUM, American tenor, who is currently chairman of the Voice Department of the Music School at the University of Michigan, began a music career fifteen years ago, following a brief career as a journalist in San Francisco. Beginning his opera experience at Tanglewood under Boris Goldovsky he has since appeared in many leading roles at the New York City Opera and with prominent engagements in concert performances with the major symphony orchestras across the

country. He has appeared in previous May Festivals including the role of the priest in "Persephone" conducted by Igor Stravinsky here in 1964. This marks his eighth appearance under the auspices of the University Musical Society.

WILLIS PATTERSON, bass, was born and educated in Ann Arbor and received both his bachelor's and master's degrees in music from the University of Michigan School of Music. He was the winner of the Marian Anderson Award for Young Singers in 1958, first runner-up in the National Association of Teachers of Singing "Singer of the Year" contest, winner of Fulbright award for further study in southern Germany where he studied at the school of music in Freiburg, before joining the faculty of the University School of Music. This is Mr. Patterson's first appearance at the May Festivals.

HANS RICHTER-HAASER was born in Dresden, Germany, where he grew up and received his early training. After World War II, which had interrupted this young artist's career, he settled in the small capital of Detmold, where he became professor of the State Music Academy and conducted the local symphony through 1947. Thereafter, a prominent recital career culminated in touring six continents. He made his American debut tour in the fall of 1959. This concert season began with numerous recitals in Germany, Denmark, Switzerland, and Holland. In mid-January he began a tour of Japan where he played the entire cycle of Beethoven's thirty-two sonatas and the five piano concertos with orchestra. Highlights of this season included four Mozart concertos performed with the Washington National Symphony. After this Ann Arbor Festival debut he returns to Amsterdam to appear with the Concertgebouw Orchestra, the New Philharmonia Orchestra of London, the Stuttgart Philharmonic, and the Leipzig State Radio Orchestra.

ZARA NELSOVA, cellist, was born in Canada, educated in England, and is now a citizen of the United States. Miss Nelsova has just returned from a two-month tour of Europe that took her to London, Berlin, Munich, Bayreuth, Zurich, Copenhagen, and Stockholm. During June and July the internationally-celebrated musician will perform in South America with concerts and recitals scheduled for Buenos Aires and Rio de Janeiro. She will return to London in August to take part in the Proms Concerts, where she will present the world premiere of Hugh Wood's cello concerto, especially commissioned by the BBC. Her early concert career centered in London. In 1943 she made her American recital debut. In 1966 she appeared first in Ann Arbor in joint recital with her husband Grant Johannesen.

GLENN D. McGEOCH, program annotator for the annual May Festival Program Book, has been associated with the University School of Music

since 1931, and is at present Professor of Music Literature and former chairman of the Department of Music Literature and History. He holds two degrees from the University of Michigan and has studied further at Peabody Conservatory, Baltimore, Cornell, New York, and Wayne Universities in this country; and at Cambridge, England, and Munich, Germany. He initiated the first extension courses in music literature in the early 1930's and has since lectured extensively throughout the state under the joint sponsorship of the University of Michigan and the Wayne State University Adult Education division.

THE UNIVERSITY CHORAL UNION

THOR JOHNSON, *Guest Conductor*

LESTER MCCOY, *Conductor*

BARBARA SHAFRAN, *Pianist*

FIRST SOPRANOS

Bradstreet, Lola M.
Colvin, Myra S.
Cook, Shirley A.
Cox, Elaine E.
Fenelon, Linda E.
Fox, Estelle M.
Gockel, Barbara B.
Grimm, Annabelle
Hanson, Gladys M.
Headen, Nancy H.
Hesselbart, Susan C.
Hinzman, Lillian M.
Hiraga, Mary E.
Hirth, Dana S.
Jacobs, Mary Ann
Jones, Jacqueline A.
Keeler, Ann A.
Kirshner, Lily
Kraushaar, Doris
Lazier, Anita J.
Liben, Lynn S.
Luecke, Doris L.
Malan, Fannie Belle
Malila, Elida M.
McDonald, Ruth
McLean, Julie C.
Myers, Carolyn M.
Myers, Melissa B.
Newman, Judy
Outram, Eileen
Pearson, Agnes I.
Pickett, Jean A.
Pittaway, Louise D.
Porter, Mary Burke
Richards, Kathleen A.
Robsky, Edith
Rodriquez, Karen K.
Schilt, Margaret A.
Smith, Luene A.
Storm, Cheryl A.
Wilson, Miriam L.
Wolff, Deborah R.
Worst, Ruth A.
Yoon, Soon Young

SECOND SOPRANOS

Beltz, Isabelle M.
Brown, Rayna F.
Burr, Virginia A.
Buta, Lucile C.
Campbell, Suzanne M.
Carr, Nancy P.
Cornell, Gail A.
Foreman, Carol V.
Fry, Susannah B.
Gustafson, Gretchen R.
Harty, Jean D.
Horning, Alice R.
Horst, Leslie
Hunter, Betsy L.
Jerome, Ruth O.
Johnson, Beverly
Keating, Patricia J.
Leckrone, Janet G.
Leftridge, Sharon L.
Lehmann, Judith I.
McMaster, Carolyn J.
Miller, Joyce A.
Morgan, Mary S.
Murray, Marilyn R.
Owens, Lavonia G.
Oyer, Thelma M.
Petty, Eleanor
Reed, Lisa, A.
Sargent, Nancy L.
Sexton, Ebba Jo
Slee, Debora A.
Stenson, Judith A.
Stewart-Robinson, E.M.
Vasaris, Eileen G.
Weinman, Susan R.
Wilson, Georgene
Young, Janice K.

FIRST ALTOS

Atkins, Susan E.
Barter, Patricia
Beam, Eleanor P.
Brown, Marion W.
Chapman, Rebecca J.
Chipman, Carolyn A.
Cole, Patricia J.
Collins, Paula J.
Datsko, Deanna K.
Davidson, Margaret A.
DeVris, Janice F.
Donaldson, Kathryn M
Emmons, Ann C.
Evans, Daisy E.
Feldkamp, Lucy G.
Fowler, Lucille
Green, Jane H.
Hall, Doris E.
Heitzman, Diedra
Horner, Janis C.
Kempton, Judith A.
Kister, Susan S.
Klein, Linda S.
Kulenkamp, Nancy A.
Leonard, Wendy L.
McAdoo, Harriette P.
McArtor, Jane C.
McCoy, Bernice
Meyer, Susan E.
Miller, Florence H.
Moore, Sharon A.
Murray, Virginia L.
Nininger, Helen L.
O'Connor, Barbara A.
Otis, Daren J.
Reidy, Dorothy E.
Schmiege, Susan K.
Schuster, Pamela A.
Segal, Deborah A.
Slee, Beth E.
Smith, Margeurite M.
Swartz, Christine W.

Thomas, Carren A.
Weaver, Kitty P.
White, Myra W.
Wolfe, Charlotte A.
Wood, D. Jean

SECOND ALTOS

Adams, Lorene L.
Arnold, Helen M.
Baird, Marjorie A.
Bedell, Carolyn P.
Clayton, Caroline S.
Crossley, Winnifred M.
Day, May Luz
Deo, Barbara Ann
Douglass, Christine C.
Duncan, Mary G.
Eisenhardt, Elizabeth R.
Forsyth, Ilene H.
Haab, Mary E.
Howell, Ruth S.
Johnson, Elizabeth J.
Kubiak, Donna L.
Lidgard, Ruth M.
Liebscher, Erika M.
Lovelace, Elsie W.
Mastin, Neva M.
Miller, Rene S.
Murphy Rosalind, E.
Nelson, Lois P.
Newton, Dorothy M.
Newton, Hollis H.
Olson, Constance K.
Payne, Ruth C.
Penpraze, Nancy A.
Pratt, Barbara C.
Rector, Ellen M.
Richardson, Gloria J.
Robberson, Kay D.
Roeger, Beverly B.
Schenck, Mary L.
Schutjer, Marlys E.
Sorensen, Cynthia J.
Steele, Donna L.
Taylor, H. Alicia
Whitehouse, Arnetta M.
Wiedmann, Louise P.
Wilson, Johanna K.
Williams, Nancy P.
Woodra, Sandra K.

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Barrett, Martin A.
Cathey, Owen B.
Chester, Gerald E.
DeVries, Robert L.
Hammon, John F.
Hmay, Thomas J.
Kratz, Donald L.
Leckrone, Gerald R.
Newton, Clyde A.
Reidy, James J.
Rossow, Gerald C. Jr.
Schultz, Stanley T.
Scott, Phillip C.
Sprow, Keith R.
Steiner, Kenneth J.
Witte, Daryl F.

SECOND TENORS

Abramowitz, Robert L.
Aptekar, Kenneth R.
Brokaw, Norman T.
Clark, Harold R.
Dimkoff, Graydon W.
Dohse, Craig C.
Enns, Philip G.
Galbraith, Merle G. Jr.
Haines, Michael C.
Haworth, Donald L.
Hill, James T.
Hyde, Peter D.
McMurtrie, James H.
Outram, Francis H.
Petty, Mark A.
Repola, Kenneth L.
Schilling, Jesse W.
Schmitz, Joel E.
Simpson, Gary M.
Smith, Douglas I.
Taylor, Ralph G.
Weamer, Alan P.

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Beam, Marion L.
Benes, James D.
Briel, Steve C.
Brueger, John M.
Burr, Charles F.
Cameron, Bruce A.
Clayton, Joseph F.
Cross, Harry L.
Currie, William J.
Hagerty, Thomas F.
Hall, Lawrence E.
Haynes, Jeffrey, K.
Herren, Donald C.
Huff, Charles R.
Kays, J. Warren
Kissel, Klair H.
Leismer, Kenneth H.
McMaster, Ronald A.
Morris, Robert T.
Pearson, John R.
Rothenberg, Jeffrey W.
Weigl, Robert C.
Wilkins, William E.
Woltersom, Richard J.

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William Saputelli
Winifred Mayes
Bert Phillips
Barbara Haffner
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Lloyd Smith
Santo Caserta

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Stevens Hewitt
Charles M. Morris
Louis Rosenblatt,
English Horn

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Anthony M. Gigliotti
Donald Montanaro
Raoul Querze
Ronald Reuben,
Bass Clarinet

BASSOONS

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John Shamlian
Adelchi Louis Angelucci
Robert J. Pfeuffer,
Contra Bassoon

HORNS

Mason Jones
Nolan Miller
Leonard Hale
John Simonelli
Herbert Pierson
Glenn Janson

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Gilbert Johnson
Donald E. McComas
Seymour Rosenfeld
Samuel Krauss

TROMBONES

Glenn Dodson
Tyrone Breuninger
M. Dee Stewart
Robert S. Harper,
Bass Trombone

TUBA

Abe Torchinsky

TIMPANI

Gerald Carlyss
Michael Bookspan

BATTERY

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Gail W. Rector (Assistant to the President, 1945–1954); (Executive Director, 1957–1968); 1968–

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Albert A. Stanley, 1888–1921
Earl V. Moore, 1922–1939

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Thor Johnson, 1939–1942
Hardin Van Deursen, 1943–1947
Lester McCoy, Associate Conductor, 1947–1956; Conductor, 1956–

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Ross Spence (Secretary), 1893–1896
Thomas C. Colburn (Secretary), 1897–1902
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Charles A. Sink (Executive Secretary, 1904–1927); President, 1927–1957
Gail W. Rector (Assistant to the President, 1945–1954); Executive Director, 1957–1968; President, 1968–

OFFICE PERSONNEL

Mary K. Farkas, (Secretary to the President, 1932–1958); Administrative Assistant, 1958–
Rose Marie Hooper, Secretary to the President, 1968–
Sally A. Cushing, Cashier and Accountant, 1968–
C. Mae Cotter, Typist-Recorder, 1968–
Harold E. Warner, Head Usher, 1952–

THE UNIVERSITY MUSICAL SOCIETY, which this year observes its ninetieth season, was organized during the winter of 1879–80 and was incorporated in 1881. Its purpose was to maintain a choral society and an orchestra to provide public concerts and to organize and maintain a school of music which would offer instruction comparable to that of the University in its schools and colleges.* *Ars longa vita brevis* was adopted as

*The "Ann Arbor School of Music" was organized in 1879 and in 1892 was reorganized as the "University School of Music." In 1929 the University provided partial support, and students and faculty were given University status. In 1940 the University Musical Society relinquished full control and responsibility for the School to The University of Michigan.

its motto. In 1894, as a climax to its offerings, the "First Annual May Festival" was inaugurated. Gradually the number of concerts in the Choral Union Series was increased to ten, and the May Festival from three to six concerts. In 1946, with the development of musical interest, a supplementary series of concerts was added—the Extra Concert Series. Handel's *Messiah,* which had been performed at intervals through the years, became an annual production. Since 1946 it has been given two performances each season; and since 1965, three performances are scheduled each year. Beginning with 1967, the May Festival has comprised five concerts.

From 1941 to 1968 an annual Chamber Music Festival of three concerts was held in Rackham Auditorium; and since 1962, an annual Dance Festival of three events, which this season became a Dance Series of five events in Hill Auditorium. During the season the Chamber Arts Series of seven attractions takes place; and the Summer Concert Series of four recitals is scheduled annually for July. (In the summer of 1967, as a special tribute to the University Sesquicentennial Celebration, the eleven-concert Fair Lane Festival was presented at the site of the Henry Ford mansion, now part of the Dearborn Campus of the University of Michigan). Thus, at the close of its ninetieth year the Musical Society will have presented, throughout the season, thirty-five major events by distinguished artists and organizations from a dozen countries.*

THE UNIVERSITY CHORAL UNION was an outgrowth of a "Messiah Club," made up of singers from several local churches. For a decade and a half, assisted by distinguished professional artists and organizations, it participated in numerous Choral Union concerts. In addition to its *Messiah* concerts, since 1894 it has performed at the annual May Festivals, offering a wide range of choral literature over the years (see pages 78 to 80). The chorus membership numbers about three hundred singers, including townspeople and students, as well as many singers from out of town. Beginning next August, applications will be accepted for the 1969—70 membership.

* A résumé of all artists and organizations, together with the repertoire performed during the 1968—69 season, will be published and available by July 1.

THE ANN ARBOR MAY FESTIVAL

Maintained by the University Musical Society and founded by Albert A. Stanley and his associates on 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
Aaron Copland (New York), 1961
Igor Stravinsky (Los Angeles), 1964
Robert Craft (Los Angeles), 1964

ORGANIZATIONS

The Boston Festival Orchestra, Emil Mollenhauer, Conductor, 1894–1904.

The Chicago Symphony Orchestra, Frederick Stock, Conductor, 1905–1935. Eric DeLamarter, 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
Sleepers, Wake (Cantata 140) – 1964

BEETHOVEN: Missa Solemnis in D major, Op. 123 – 1927, 1947, 1955
Symphony No. 9 in D minor, Op. 125 – 1934, 1942, 1945, 1966

BERLIOZ: *The Damnation of Faust* – 1895, 1909, 1920, 1952
Te Deum – 1965

BERNSTEIN: Chichester Psalms – 1966

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

BRITTEN: Spring Symphony – 1965

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 malgre lui* – 1959

CHADWICK: The Lily Nymph – 1900

CHÁVEZ, CARLOS: Corrido de "El Sol" – 1954‡, 1960

CORIGLIANO, JOHN: "Fern Hill" – 1969

DELIUS: Sea Drift – 1924
Requiem – 1966

DVORÁK: Stabat Mater, Op. 58 – 1906
Requiem Mass, Op. 89 – 1962

ELGAR: Caractacus – 1903, 1914, 1936
The Dream of Gerontius, Op. 38 – 1904, 1912, 1917

FINNEY, ROSS LEE: "Still Are New Worlds" – 1963*
"The Martyr's Elegy" – 1967*

FOGG: The Seasons – 1937*

FRANCK: The Beatitudes – 1918

GABRIELI: In Ecclesiis benedicto domino – 1958

GIANNINI: Canticle of the Martyrs – 1958

GINASTERA, ALBERTO: Psalm 150, Op. 5 – 1969

GLUCK: *Orpheus* – 1902

GOLDMARK: The Queen of Sheba (March) – 1923

GOMER, LLYWELYN: Gloria in Excelsis – 1949*

GOUNOD: *Faust* – 1902, 1908, 1919
Gallia – 1899

*World première
‡United States première

CHORAL UNION REPERTOIRE

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, 1963
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
"Jeanne d'Are au bûcher" – 1961

KODÁLY: Psalmus Hungaricus, Op. 13 – 1939
Te Deum – 1966

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, 1961
St. Paul – 1905

MENNIN, PETER: Symphony No. 4, "The Cycle" – 1950

MOUSSORGSKY: *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
"Gloria" – 1964

PROKOFIEV: Alexander Nevsky, Op. 78 – 1946

RACHMANINOFF: The Bells – 1925, 1938, 1948

RESPIGHI: La Primavera – 1924†

RIMSKI-KORSAKOV: *The Legend of Kitesh* – 1932†

ROSSINI: Stabat Mater – 1897

SAINT-SAENS: *Samson and Delilah* – 1896, 1899, 1907, 1912, 1916, 1923, 1929, 1940, 1958

SCHÖNBERG: Gurre-Lieder – 1956

SCHUBERT: Mass in A-flat – 1969

*World première
†American première

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

STOCK: A Psalmodic Rhapsody—1922, 1943

STRAVINSKY: Symphonie des psaumes—1932, 1960
"Perséphone"—1964

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
Dona nobis pacem—1962

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, 1960, 1967
Stabat Mater—1899
Te Deum—1947, 1963

VILLA-LOBOS, HEITOR: Choros No. 10, "Rasga o coracao"—1949, 1960

VIVALDI: Magnificat—1967

VIVALDI-CASELLA: Gloria—1954

WAGNER: *Die fliegende Hollander*—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
Tannhauser—1902, 1922; March and Chorus—1886; "Venusberg" Music—1946

WALTON, WILLIAM: *Belshazzar's Feast*—1933, 1952

WOLF-FERRARI: The New Life, Op. 9—1910, 1915, 1922, 1929

GIFT PROGRAM

At the Annual Meeting of the University Musical Society, held November 5, 1968, a Gift Program was established to build a reserve fund to offset any annual deficit and to ensure the future of the traditional presentations. Contributor categories subsequently were designated as *Guarantor, Sponsor, Patron,* and *Sustaining Member.*

All contributions to the University Musical Society from June 1, 1968, to April 7, 1969, inclusive, have been credited to this special reserve fund. The donors' names, together with anonymous gifts, are hereby gratefully acknowledged. Another complete listing to include all subsequent donors will be published next September at the first concert of the Choral Union Series, and again in November following the Annual Meeting.

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Rackham Auditorium

Four Piano Recitals—Artists to be announced June 1.

CHORAL UNION SERIES

NEW YORK PHILHARMONIC ..... 2:30, Sunday, September 21
SEIJI OZAWA, *Conducting*
ANDRÉ WATTS, *Pianist* (Rachmaninoff Concerto No. 3)

MISHA DICHTER, *Pianist* ..... Monday, October 6

ORCHESTRA OF L'ACCADEMIA
DI SANTA CECILIA, ROME ..... Thursday, October 23
FERNANDO PREVITALI, *Conducting*

ROYAL CHORAL SOCIETY AND PLAYERS .. Tuesday, November 4

OSIPOV BALALAIKA ORCHESTRA (with stars of the
Bolshoi Opera and Russian Dancers) ..... Thursday, November 13

NHK SYMPHONY ORCHESTRA, Japan ..... Tuesday, November 25
HIROYUKI IWAKI, *Conducting*

JOAN SUTHERLAND, *Soprano,* with
RICHARD BONYNGE, *Pianist* ..... Friday, January 30

VLADIMIR ASHKENAZY, *Pianist* ..... Monday, February 9

"BARBER OF SEVILLE" (Rossini)—
Canadian Opera Company ..... Saturday, February 14

ANDRES SEGOVIA, *Classical Guitarist* ..... Thursday, February 19

DANCE SERIES

NATIONAL BALLET OF CANADA ..... Friday, October 17

*JOSÉ LIMÓN DANCE COMPANY ..... Saturday, November 1

*NIKOLAIS DANCE COMPANY ..... Wednesday, January 21

DANZAS VENEZUELA ..... Tuesday, February 17

AMERICAN BALLET THEATER ..... Tuesday, March 17

*For these two modern Dance Companies, Lecture-demonstrations will be scheduled and announced at a later date. Season ticket subscribers to the Dance Series will receive complimentary admission.

CHAMBER ARTS SERIES

MADRIGAL, from Bucharest ..... Sunday, October 12
MARIN CONSTANTIN, *Conductor*
PRAGUE CHAMBER ORCHESTRA ..... Monday, November 10
FRANCO GULLI, *Violinist,* and ENRICA CAVALLO,
Pianist (duo from Italy) ..... Monday, November 17
NEW YORK PRO MUSICA ..... Monday, January 12
MUSIC FROM MARLBORO ..... Wednesday, January 28
JEAN-PIERRE RAMPAL, *Flute,* and
ROBERT VEYRON-LACROIX, *Keyboard* .. Thursday, February 5
PHAKAVALI DANCERS, from Bangkok ..... Monday, March 2

ANNUAL CHRISTMAS CONCERTS

"MESSIAH" (Handel)—Three Performances.....Friday, December 5
Saturday, December 6
(2:30) Sunday, December 7

SOLOISTS TO BE ANNOUNCED
THE UNIVERSITY CHORAL UNION
MEMBERS OF THE INTERLOCHEN ARTS ACADEMY ORCHESTRA
MARY MCCALL STUBBINS, *Organist*
LESTER MCCOY, *Conductor*

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THE PHILADELPHIA ORCHESTRA, EUGENE ORMANDY, *Conductor;*
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(All Concerts begin at 8:30 unless otherwise indicated.)


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