DETROIT SYMPHONY ORCHESTRA

Aldo Ceccato • Music Director

sixty-second season, 1975-76 • ford auditorium

january 11, ann arbor

The Detroit Symphony Orchestra, Inc.

(Founded 1914)

ALDO CECCATO, music director

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The Detroit Symphony Orchestra continues to bring its accomplishments to other Michigan communities and is expanding its outstate activities. Appreciation is extended especially to those individuals and organizations listed below who are this season presenting the Detroit Symphony Orchestra in concerts in their communities. All appearances are made possible with the support of the Michigan Council for the Arts.

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DETROIT SYMPHONY ORCHESTRA

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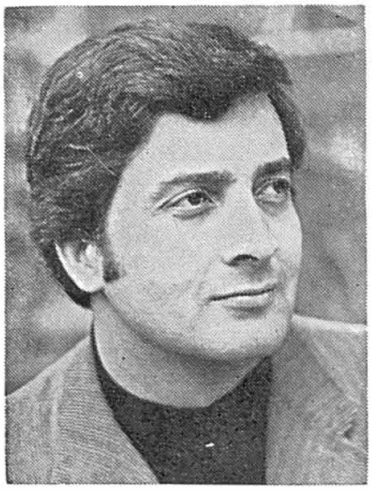

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HILL AUDITORIUM

detroit symphony

Aldo Ceccato Music Director

Sunday afternoon, January 11 at 2:30

Aldo Ceccato, *conductor*

GINA BACHAUER, *pianist*

BEETHOVEN **Concerto No. 3 for Piano and Orchestra, C minor, Opus 37**

Allegro con brio
Largo
Rondo: Allegro

GINA BACHAUER

INTERMISSION

BEETHOVEN **Symphony No. 3, E-flat major, Opus 55 ("Eroica")**

Allegro con brio
Marcia funebre: Adagio assai
Scherzo: Allegro vivace
Finale: Allegro molto

This evening marks the Orchestra's fifty-fourth appearance in Hill Auditorium

The Steinway is the official piano of the Detroit Symphony Orchestra

THIS WEEK'S GUEST ARTIST

GINA BACHAUER has thrilled audiences around the world for more than 20 seasons and has drawn the ultimate in accolades from the press wherever she plays. She has made coast-to-coast tours of the United States in all those seasons, each lasting four to five months, with numerous repeat engagements each season. She first appeared with the DSO in February 1954, and has returned many times since, most recently in March 1974. Born in Athens, Miss Bachauer studied in Paris with Alfred Cortot, and later with Sergei Rachmaninoff. She made her New York debut in 1950 and has become a world-wide favorite, traveling over 100,000 miles every year to pursue her concert and recital career.

ARTHUR LUCK

July 7, 1892 - January 4, 1976

Arthur Luck was a musician of particular significance in the history of the Detroit Symphony Orchestra and indeed of Detroit. He grew up in Philadelphia and joined the Philadelphia Orchestra under Stokowski in 1913; after a year of service in the U.S. Navy he was invited to join the DSO by Gabrilówitsch in 1919. He played the bass for us from 1919 to 1952, and was a percussionist as well from 1923 to 1942 and again from 1952 to his retirement in 1964. For his final DSO concert he once again took up the bass. An active composer and arranger, he was also the Orchestra's librarian from 1921 to 1964 and even in a sense beyond, for his own massive library of scores continues to be one of our major sources. Arthur Luck's inestimable service to the Detroit Symphony Orchestra will long be remembered, and we extend our heartfelt sympathy to his widow, to his nephew Albert Steger our current librarian, to his family, and to all his friends. This week's performances of the Beethoven Funeral March, one of Arthur's favorite pieces, are dedicated to his memory.

PROGRAM NOTES

by Robert Holmes

Dean, College of Fine Arts, Western Michigan University

CONCERTO NO. 3 FOR PIANO AND ORCHESTRA, C MINOR, OPUS 37 . . . . . LUDWIG VAN BEETHOVEN

Born Bonn, 1770; died Vienna, 1827

Beethoven composed his Third Piano Concerto in 1800 at the age of 30; the manuscript bears the inscription: "Concerto 1800 da L. v. Beethoven." • The first performance took place in Vienna at the Theater an der Wien on 5 April 1803; Beethoven was the soloist • The second performance took place more than a year later with Beethoven conducting and Ferdinand Ries[1] playing the solo part • It was published in 1804 by the Vienna Bureau of Arts and Industry • The score bears a dedication to Prince Louis Ferdinand of Prussia.

First performance in this series: 6 April 1922; William Bachaus was soloist and Ossip Gabrilówitsch conducted • Last performance in this series: 8 April 1972; Gina Bachauer was soloist and Sixten Ehrling conducted.

The score calls for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani, and strings.

Movement I. C minor; 2/2; *Allegro con brio;* sonata-allegro form.

Movement II. E-flat major; 3/8; *Largo;* arch form.

Movement III. C minor; 2/4; *Allegro;* rondo form (A B A C A B A).

Beethoven completed seven concertos: one for violin; one for piano, violin and cello; and five for piano.[2] All seven were composed during the 14-year period 1795-1809. One might wonder why he stopped writing piano concertos at the age of 39, particularly since many of his greatest masterpieces were written later in life and since, for example, his immediate predecessor, Mozart, wrote 23 concertos. There are three possibilities: (1) he may have outgrown the pleasure of pitting solo instrument against orchestra; (2) he was prevented by his deafness (he stopped performing in public in 1808, the year of his last piano concerto); (3) he chose not to continue to earn money by continuing to perform concertos.

The first two piano concertos are in typical 18th-century style with the solo part easy enough to be read at sight by a reasonably competent pianist and with

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[1] Ferdinand Ries (1784-1838) was a successful pianist, conductor, composer, one of Beethoven's most talented pupils, and co-author of the *Biographische Notizen über Ludwig van Beethoven,* which is generally considered to be one of the most important documents for facts regarding Beethoven's youth.

[2] There is extant a manuscript containing just the piano part of a concerto which Beethoven wrote when he was 14. Another one in D major, formerly thought to be an early Beethoven piano concerto (1802), was proved by Hans Engel to be spurious.

NEXT WEEK'S CONCERTS

Music Director Aldo Ceccato will lead the Detroit Symphony Orchestra in three concerts next week in Ford Auditorium: a pair of regular subscription concerts on Thursday and Saturday evenings (January 15 and 17) at 8:30, and a Kresge Family Concert on Sunday afternoon (January 18) at 3:30. Rudolf Serkin will be the guest soloist at the Thursday-Saturday pair, performing the Schumann Piano Concerto. Sunday's concert will be an all-Tchaikovsky program, featuring DSO concertmaster Gordon Staples in the Violin Concerto, Opus 35.

RUDOLF SERKIN made his New York debut in Carnegie Hall on 20 February 1936 with the New York Philharmonic-Symphony playing Mozart's Concerto in B-flat, K. 595 and Beethoven's Concerto No. 4 in G at the invitation of Arturo Toscanini. In the course of his 1975-76 American concert tour, Serkin celebrates his 40th anniversary with a recital on 28 January 1976 in the same hall. He first played with the Detroit Symphony Orchestra in February 1945, and next week makes his first DSO appearance since 1957. Salutes to Serkin by The New York Philharmonic, Harvard University, and the United States Government characterize fully his unique position in the field of music and humanities: "With infinite gratitude for this succession of memorable events dating back to 1936, and in affectionate admiration for this titan among pianists for his greatness of spirit that has so enobled the world of music," Amyas Ames, Chairman of the Board of Lincoln Center and The New York Philharmonic Society on conferring Honorary Membership in The New York Philharmonic, 9 March 1972. "A many-sided artist — teacher, interpreter, performer; his deep knowledge and passionate devotion to his calling encompass the generations and happily affect both listeners and learners." President Derek Bok of Harvard University on conferring Honorary Degree, Doctor of Music, 14 June 1973. "Artist and teacher, he has given the classical traditions of the piano new life in a disordered age." President Lyndon B. Johnson presenting the Presidential Medal of Freedom, 6 December 1963.

Violinist GORDON STAPLES has been concertmaster of the DSO since 1968 and frequently appears as soloist with the Orchestra. He has concertized extensively in the USA, Canada, and in Latin American countries, and has been soloist with the New York Little Symphony, the New Orleans Philharmonic, and the Vancouver Symphony. Staples is a graduate of the Philadelphia Academy of Music, where he studied with Jani Szanto, later continuing his studies with D. C. Dounis in New York City. He plays the world-famous 'Salabue' violin, made in 1779 by Giovanni Battista Guadagnini in Turin.

the orchestra playing a subservient, accompanimental role. The fourth and fifth concertos are thoroughly mature works, coming after his Eroica Symphony and the final determination of his new path. The Third Piano Concerto is the bridge between the first pair and the second pair; it has neither the eclecticism and complacency of the first two nor the power and romantic characteristics of the last two. It is a forceful work in which both protagonists play powerful roles and in which one detects a hint of the notes that were yet to come from this pen.

The first performance of this concerto is documented abundantly and entertainingly. It was the first of the legendary all-Beethoven programs that the composer engineered. With this concerto on that program in the spring of 1803 were his first two symphonies, and his oratorio, *Christ on the Mount of Olives.* Ferdinand Ries described the final rehearsal as follows:

"The rehearsal began at eight o'clock in the morning. It was a terrible rehearsal, and at half after two everybody was exhausted and more or less dissatisfied. Prince Karl Lichnowsky,[3] who attended the rehearsal from the beginning, had sent for bread and butter, cold meat and wine in large baskets. He pleasantly asked all to help themselves and this was done with both hands, the result being that the good nature was restored again. Then the Prince requested that the oratorio be rehearsed once more from the beginning so that it might go well in the evening and Beethoven's first work in this genre be worthily presented. And so the rehearsal began again."

But apparently Beethoven was still not prepared when curtain time arrived. The conductor Ignaz Seyfried later recorded that:

"At the performance of the Concerto, Beethoven asked me to turn the pages for him; but — heaven help me! — that was easier said than done. I saw almost

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[3] Friend of both Mozart and Beethoven, Lichnowsky (1756-1814) was a nobleman of Russian origin who remained faithful to the master in spite of quarrels. Beethoven in turn dedicated four compositions to this aristocrat.

FIVE-YEAR REPORT

The past few months have produced increased public interest in the operation of the Detroit Symphony Orchestra. Below is a Five-Year Report on our two main sources of support from the Detroit community: ticket sales and contributions.

TICKET SALES FOR ADULT SUBSCRIPTION CONCERTS

SEASON TICKETS

A — Regular Thursday and Saturday series

B — Coffee I series (new in 1971)

C — Kresge, Zodiac, and Thursday Sampler series (new in 1973)

D — Coffee II and Weekender Pops series (new in 1975)

	1971-2	1972-3	1973-4	1974-5	1975-6
A	5401	5055	5236	5020	5545
B	937	1458	1841	2450	1421
C	—	—	3733	3857	3519
D	—	—	—	—	4691
Total	6338	6513	10,810	11,327	15,176

TOTAL PAID ATTENDANCE

1971-2	1972-3	1973-4	1974-5
100,260	126,500	148,768	147,502

ANNUAL MAINTENANCE FUND

A — Number of contributors

B — Total contributed

	1971	1972	1973	1974	1975 (through Dec. 18)
A	1335	1334	2130	2902	2347
B	$748,182	$1,308,164	$1,350,142	$1,362,182	$1,073,809

nothing but empty leaves; at the most on one page or the other a few Egyptian hieroglyphs wholly unintelligible to me scribbled down to serve as clues for him; for he played nearly all of the solo part from memory . . . He gave a secret glance whenever he was at the end of one of his invisible passages and my scarcely concealed anxiety not to miss the decisive moment amused him greatly . . . ."

Of the works presented on that program, the oratorio was received most favorably while the concerto was least successful, probably owing to the critics' reaction to Beethoven's then unorthodox piano playing. But the concert was important for many reasons: it netted Beethoven 1800 florins; it prompted a commission from the Theater an der Wien for an opera (it turned out to be *Fidelio*); and it gave the conservative Viennese their first sizeable exposure to their newly adopted prodigal Prometheus, who was to shape the future of his art.

SYMPHONY NO. 3, E-FLAT MAJOR, OPUS 55 ("EROICA") . . LUDWIG VAN BEETHOVEN

Beethoven composed the "Eroica" Symphony during the years 1802-1804 • The composition was first performed at a private concert at the home of Prince Lobkowitz in Vienna in December 1804 • The first public performance took place at the Theater an der Wien on 7 April 1805. The program booklet carried the following announcement: "A new grand symphony in D sharp by Herr Ludwig van Beethoven, dedicated to his Serene Highness Prince Lobkowitz.. The composer has kindly consented to conduct the work."[1]

First performance in this series: 30 January 1919; Ossip Gabrilówitsch conducted • Last performance in this series: 25 November 1972; Sixten Ehrling conducted.

The orchestral parts, also dedicated to Lobkowitz, were published by the Bureau of Arts and Industry, Vienna, in October 1806.

The score was published by Simrock in 1820. It carried the following inscription: *Sinfonia Eroica, Composta per festeggiare il souvenire di un grand' Uomo, e dedicata A Sua Altezza Serenissima il Principe de Lobkowitz da Luigi van Beethoven, Op. 55* (Heroic Symphony—Composed to celebrate the memory of a great man, and dedicated . . ." etc.)

The score calls for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 3 horns, 2 trumpets, timpani, and strings.

Movement I. E-flat major; 3/4; *Allegro con brio;* sonata-allegro form.

Movement II. *(Marcia funebre).* C minor; 2/4; *Adagio assai;* arch form (A B A coda).

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[1] Prince Josef Max Lobkowitz (1772-1816), was described by one of his contemporaries as "the most foolish music enthusiast . . . [who] played music from dusk to dawn and spent a fortune on musicians [whom he] treated regally." Respectful of men he enjoyed regardless of social rank, Lobkowitz was an advisor and benefactor of Beethoven and was one of the aristocrats who promised the composer an annual pension. During the 1811 depression, the Prince found it difficult to make good his promise and it was Beethoven's wont to refer to him as "that princely scoundrel," and "absent-minded jackass." He did however, dedicate several works to this beneficent and colorful aristocrat.

DETROIT SYMPHONY ORCHESTRA

ALDO CECCATO, Music Director

CONCERT CALENDAR FOR THE COMING WEEKS

AT FORD AUDITORIUM UNLESS OTHERWISE NOTED

Thursday evening, January 15 at 8:30
Saturday evening, January 17 at 8:30

ALDO CECCATO, conductor
RUDOLF SERKIN, pianist

BRAHMS	Tragic Overture
SCHUMANN	Piano Concerto
BRAHMS	Symphony No. 1

Sunday afternoon, January 18 at 3:30 (Kresge Family Concert)

ALDO CECCATO, conductor
GORDON STAPLES, violinist

TCHAIKOVSKY	Violin Concerto
TCHAIKOVSKY	Symphony No. 4

Thursday evening, January 22 at 8:30
Saturday evening, January 24 at 8:30

ALDO CECCATO, conductor
BENITA VALENTE, soprano
MAUREEN FORRESTER, alto
WAYNE STATE UNIVERSITY SYMPHONIC CHOIR

MAHLER	Symphony No. 2

Sunday evening, January 25 at 7:30
Pension Fund Concert

ALDO CECCATO, conductor
LOUISE RUSSELL, soprano

Thursday evening, January 29 at 8:30
Saturday evening, January 31 at 8:30

ALDO CECCATO, conductor
FRANCO GULLI, violinist
GORDON STAPLES, violinist
BOGOS MORTCHIKIAN, violinist
JOSEPH GOLDMAN, violinist

BACH	Concerto for Two Violins, BWV 1043
COLGRASS	Concertmasters (World Première)
BEETHOVEN	Violin Concerto

Movement III. *(Scherzo).* E-flat major; 3/4; *Allegro vivace;* arch form.

Movement IV. *Finale.* E-flat major; 2/4; *Allegro molto;* theme and variation form.

THE HEILGENSTADT TESTAMENT

1802, the year that Beethoven started his Third Symphony, was the most critical year of his life and hence one of the most critical years in music history. Had Beethoven not dealt with his crisis as he did, 19th- and 20th-century music would have been decidedly different. Beethoven's problem was psychological and had to do with the final realization that he would soon be deaf — a well-romanticized story but one which is yet worthy of re-examination.

Beethoven had been aware of an increasing problem since 1798 but had not become alarmed until 1800. A letter dated 1 June of that year from the composer to Karl Amenda makes clear his awareness of his fate and begs his friend to maintain secrecy. A small portion of it reads:

"How often do I wish you were with me for your Beethoven is most unhappy . . . the noblest part of me, my sense of hearing, has become very weak. Already when you were with me I noticed traces of it, and I said nothing. Now it has become worse, and it remains to be seen whether it can be healed . . . What a sad life I am now compelled to lead; I must avoid all that is near and dear to me . . . I must now have recourse to sad resignation."

He also confided to his good friend the physician Franz Wegeler in two letters of 1801. In his *Biographische Notizen über Ludwig van Beethoven,* Wegeler noted: "Beethoven is much occupied with doctors and treatments; it was believed for a time that the deafness arose from his chronic dysentery; the dysentery was relieved by treatment, but the deafness remained; he has had to avoid social gatherings, to behave like a misanthrope; he would be forced to give up lucrative tours; he was 'the unhappiest of God's creations.' "

Finally, in the summer of 1802, when complete deafness was inevitable, Beethoven retreated to the village of Heiligenstadt where he brooded and wrestled with his fate.[2] The climax came with his writing what has become known as the Heiligenstadt Testament. Addressed to "ye who consider or declare me to be hostile, obstinate, or misanthropic," this single statement represents complete emotional catharsis, the turning point between despair and conquest. Though musicologically significant, this document is too long to reproduce here and the

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[2]The totality of Beethoven's affliction is made certain by a few contemporary remarks which are still extant. Here are some lines from an entry dated Friday, 16 September 1825, in the diary of Sir George Smart. Sir George describes an informal dinner following a concert of Beethoven's chamber music at Schlesinger's home. Beethoven was among the nine guests. Smart writes: "We had a most excellent dinner, healths were given in that English style. Beethoven was delightfully gay . . . . After dinner he was coaxed to play extempore . . . he played for about 20 minutes in a most extraordinary manner, some times very fortissimo, but full of genius. When he arose he appeared greatly agitated. No one could be more agreeable than he was—plenty of jokes. We all wrote to him by turns, but he can hear a little if you halloo quite close to his left ear."

(*Beethoven: Letters, Journals and Conversations,* edited and translated by Michael Hamburger)

reader is referred to Moscheles' translation of Schindler's *Life of Beethoven.*[3]

The testament seems melodramatic to the contemporary reader, but one detects key phrases such as "patient and determined," "from the abyss to the heights," "resolution to persevere," "endless suffering [met] with firmness." Such resolute thoughts can be penned in a moment but, as Charles McNaught points out, Beethoven was "to spin them out into long years of faithful observance and renewal." McNaught further asserts: "If in the annals of the art there are parallels to Beethoven's misfortune, yet it has no counterpart in the harshness of the blow, the irony of its particular nature and the sublimity of the response . . . . Beethoven suffered a severe mental trial and came through it by strength of will. It is known, by a lasting world-wide judgment, that from this time he possessed new powers as a composer. The change was one that is not easily encompassed in words. His music moved into a new dimension: it expanded in its technique, its visionary range, its drama and, most significantly for the world that listens, it passed into a new phase of basic invention."

The first and, for many, the greatest composition in this new musical dimension was the "Eroica" Symphony.

THE NAPOLEONIC MYTH

That Beethoven should turn at that particular time to a symphony and that this Third Symphony should have been of an heroic nature is hardly surprising considering his affliction, the resultant crisis, the Heilgenstadt Testament, and his ultimate conquest. Still, the Napoleonic myth remains. The facts behind the myth are clear.

The idea of dedicating a symphony to Napoleon was not Beethoven's but was suggested to him by General Bernadotte, who was in Vienna in the spring of 1798 as ambassador from France. At that time, Bonaparte was still the champion of the people, the savior of France, the enlightened revolutionary. He and Beethoven were kindred spirits. What is supposed to have happened next, though never proved, has unfortunately become accepted as history. According to Ries, when Beethoven completed the score he penned a title page which had *"Buonaparte"* at the top and *"Luigi van Beethoven"* at the bottom. But not long afterward, Napoleon proclaimed himself emperor. Ries claims that when he delivered the news to the master, he flew into a rage and exclaimed: "After all, then, he is nothing but an ordinary mortal! He will trample all the rights of men under foot, to indulge his ambition, and become a greater tyrant than anyone!" He is then supposed to have destroyed the title page and never again referred to the work in connection with Napoleon until the latter's death seven years later. But a glance at chronology tells a different story.

The motion that made Napoleon emperor was passed in the French Senate on 4 May 1804 and it was on the 18th of that month that he actually assumed the title. There is extant a letter dated 26 August 1804 from Beethoven to Breitkopf

[3]Anton Schindler (1795-1864) was a devoted friend who in 1822 became Beethoven's private secretary. Schindler, though an able musician, chosen to do the most degrading chores for the master for nothing more than room and board. In return Beethoven referred to him as "Papageno," the "biggest wretch of God's earth," "my appendix." Schindler's biography of Beethoven, though not scholarly, holds an important place in Beethoven bibliography since he was closer than any other person to the master during his last years.

and Härtel in which he attempts to sell the "Eroica" along with some other works to the renowned publisher. It reads as follows:

"Highly Honored Herr Härtel: . . . Perhaps you may have heard that I had bound myself by contract to a certain Viennese firm (to the exclusion of all other publishers) . . . I tell you, unasked, that this is not true. You yourself know that I could not, for that reason, accept — at any rate for the present — a similar proposal from your firm. . . . I have several works, and I am thinking of giving them to you . . . *my oratorio — a new grand symphony* — A Concertant for violin, 'cello and pianoforte with full orchestra; three new solo sonatas and if you should want any of them with [violin] accompaniment, I would agree to do it . . . The Symphony is really entitled *Bonaparte,* and in addition to the usual instruments there are, specially, three obligato horns. I believe it will interest the musical public."

This later reference to the *Napoleon Symphony* appears to change the situation and makes Ries's reliability questionable: one might therefore be tempted to join with those writers, some contemporary, who claim that "like it or not, the piece is a kind of program music, written in admiration of Bonaparte." But this can hardly be the case.

When it came to selling music, Beethoven was an out-and-out horse trader. When Bernadotte first suggested the title to him Beethoven saw merit in it because he recognized a cogent selling point: Bonaparte was a household name and any work which was supposed to depict him had a fine chance of being published and performed. Indeed, it is probable that in the back of his mind the composer saw the possibility of an honorarium from Napoleon himself.

These then are the facts of the matter; any assertion that Beethoven was writing a programmatic portrait is probably erroneous; he was still too classicistic, his approach too universal, his music too abstract to be that naive. And when Simrock finally published the work in 1820, Napoleon had been long exiled to St. Helena and was less than than a year away from death. Beethoven followed a perfectly normal impulse and inscribed the score simply: "Composed to celebrate the memory of a great man." Both Simrock and Beethoven undoubtedly recognized that even that inscription was not without advertising merit.

The point of it all is that the "Eroica" had relatively little to do with Napoleon, a lot to do with Beethoven and his newly found power, and even more to do with the heroism and all that it suggests — conquest, defeat, godliness, earthliness, salvation, sacrifice, glory, and tragedy — of which man is capable.

THE THIRD SYMPHONY

The listener's plight in trying to articulate to himself in a tangible way something as intangible as music is intensified by the greatness of the particular work. But a few guidelines are possible.

To begin with, the "Eroica" does not make any instrumentational innovations except for the addition of a third horn. Other than that, Beethoven uses the classical orchestra of Haydn and Mozart — strings, percussion, and the other instruments in pairs. The most obvious change is the more massive concept, the "Eroica" being more than twice as long as the average Haydn and Mozart symphony because of its more expansive treatment of traditional forms: codas become second development sections; developments introduce what at first appears to be new

material; key relationships and tonal range broaden. More important, there is a new contiguity between movements, the concern being a total expression rather than a series of four contrasting movements. There is also a new idiomaticism, for, compared with all earlier orchestral works, each motive (they are hardly themes) is distinctly symphonic and suggests symphonic development alone. Moreover, it appears as if each movement, even the entire symphony, had been written first, and the simply opening figure is the compressed crystallization, the soul, of the entire composition. We know, too, through his sketch books that these thematic nuclei took years to gestate, with constant manipulation, testing, turning, until there could be only one possible logical solution. Beethoven wrote:

"I alter a great deal, discard and try again until I am satisfied. And then inside my head I begin to work it out, broadening here, restricting there . . . and since I am conscious of what I am trying to do, I never lose sight of it, moulded and complete, standing there before my mental vision."

In part, this obsession with logic and inevitability comes from the deafness, as well as from its conquest, because a deaf man cannot be tempted by the sensuality of sound for its own sake; sonorities, orchestrational novelty, even beauty itself did not distract him from the struggle and conquest which characterize his remaining symphonies. Yet, through his mind's ear, Beethoven made fuller use of the individual character of the instruments (besides writing passages which the early 19th-century musician was not trained to execute).

All of these traits and more are here for the first time in full glory. He who knows that the arts, even when progressive, develop gradually, and who believes that the creative artist is led instinctively by societal motion, is tempted to question this seeming romantic oversimplification of one man's suddenly striking out in one composition, forcefully and surely, and by his own will alone shaping the entire future of the creative manipulation of sound. The phenomenon is unusual, but we are dealing with an unusual organism. The listener might consider that only one-half century separates Beethoven's Third Symphony from the last compositions of Handel. The listener might also keep in mind that only two years separated the piano concerto on this program and the "Eroica." But the differences in concept, substance, and organization are indeed considerable.

From the opening measures of the *Allegro con brio,* where Beethoven appears as "cosmic energy become man" and where his dynamism and relentless singularity of thought are supra-Napoleonic, through the *Marche funèbre,* which is not only the first dirge but the first march to appear in a symphony, through the Scherzo with its demoniac, heaven-shaking mirth, to the end of the Finale, which for Wagner depicted "man entire, harmoniously at one with self, in those emotions where the memory of sorrow becomes itself the shaping force of noble deeds," the "Eroica" Symphony remains one of the incomprehensible accomplishments in the history of the arts, truly the most decisive step ever taken by any composer.

Power is the morality of men who stand out from the rest, and it is also mine.
(Beethoven)

Let us hope that what men have to say in the future will be worthy of the new means by which they will be able to say it.
(Lester Markel, "A Program for Public TV," from *Sight, Sound and Society*)

To have great poets, we must have great audiences, too. (Walt Whitman)

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