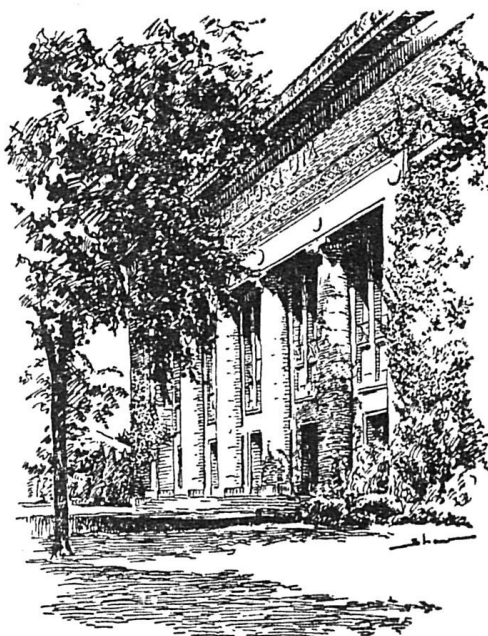


THE FORTY-SIXTH ANNUAL
MAY FESTIVAL



NINETEEN HUNDRED THIRTY-NINE

UNIVERSITY MUSICAL SOCIETY OF
THE UNIVERSITY OF MICHIGAN

Official Program of the Forty-sixth Annual

MAY FESTIVAL

May 10, 11, 12, and 13, 1939
Hill Auditorium, Ann Arbor, Michigan



Published by The University Musical Society, Ann Arbor

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THE FORTY-SIXTH ANNUAL MAY FESTIVAL

CONDUCTORS

EARL V. MOORE, *Musical Director*
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Sopranos

HELEN JEPSON GLADYS SWARTHOUT SELMA AMANSKY

Contraltos

MARIAN ANDERSON ELIZABETH WYSOR

Tenors

GIOVANNI MARTINELLI GIUSEPPE CAVADORE
JAN PEERCE ARTHUR HACKETT

Baritones

RICHARD BONELLI NORMAN CORDON

Bass

EZIO PINZA

Violinist

GEORGES ENESCO

Pianist

RUDOLF SERKIN

Organist

PALMER CHRISTIAN

ORGANIZATIONS

THE PHILADELPHIA ORCHESTRA
THE UNIVERSITY CHORAL UNION
THE YOUNG PEOPLE'S FESTIVAL CHORUS

Notices and Acknowledgments

All concerts will begin on time (Eastern standard time).

Trumpet calls from the stage will be sounded three minutes before the resumption of the program after intermission.

Our patrons are invited to inspect the Stearns Collection of Musical Instruments in the foyer of the first balcony and the adjoining room.

To study the evolution of musical instruments, it is only necessary to view the cases in their numerical order and remember that in the wall cases the sequence runs from *right* to *left* and from *top* to *bottom*, while the standard cases should always be approached on the left-hand side. Descriptive lists are attached to each case.

The Musical Director of the Festival desires to express his great obligation to Miss Juva Higbee, Supervisor of Music in the Ann Arbor Public Schools, and to her able associates, for their valuable services in preparation of the Young People's Chorus; to the several members of the staff for their efficient assistance and to the teachers in the various schools from which the children have been drawn, for their co-operation.

The writer of the analyses hereby expresses his deep obligation to Miss Dorothy Eckert for her aid in collecting materials and to Mr. Lawrence Gilman, whose scholarly analyses, given in the Program Books of the New York Philharmonic and Philadelphia Orchestras, are authoritative contributions to contemporary criticism. In some instances Mr. Gilman's analyses have been quoted in this Libretto.

The Steinway is the official concert piano of the University Musical Society and of the Philadelphia Orchestra.

FIRST MAY FESTIVAL CONCERT

WEDNESDAY EVENING, MAY 10, AT 8:30

SOLOIST

GLADYS SWARTHOUT, *Soprano*

THE PHILADELPHIA ORCHESTRA

EUGENE ORMANDY, *Conductor*

PROGRAM

Overture to "Leonore" No. 3 BEETHOVEN
Aria: "Dido's Lament" from "Dido and Aeneas" PURCELL
Recitative and Rondo BACH
GLADYS SWARTHOUT
Symphonic Poem, "Don Juan," Op. 20 STRAUSS

INTERMISSION

Arias: "Printemps qui commence" from "Samson and Delilah" SAINT-SAËNS
"Una voce poco fa" from "The Barber of Seville" ROSSINI
MISS SWARTHOUT
Symphony in D major, No. 2 SIBELIUS
Allegretto
Andante
Vivacissimo
Allegro moderato

SECOND MAY FESTIVAL CONCERT

THURSDAY EVENING, MAY 11, AT 8:30

SOLOISTS

SELMA AMANSKY, *Soprano*

JAN PEERCE, *Tenor*

RUDOLF SERKIN, *Pianist*

THE PHILADELPHIA ORCHESTRA

UNIVERSITY CHORAL UNION

PALMER CHRISTIAN, *Organist*

EUGENE ORMANDY AND EARL V. MOORE, *Conductors*

HARL McDONALD, *Guest Conductor*

PROGRAM

Onward, Ye Peoples SIBELIUS

UNIVERSITY CHORAL UNION

Symphony No. 3, "Lamentations of Fu Hsuan"

For Orchestra, Chorus, and Soprano Solo . . . HARL McDONALD

SELMA AMANSKY

UNIVERSITY CHORAL UNION

Conducted by the Composer

Psalmus Hungaricus, Op. 13 KODÁLY

JAN PEERCE

UNIVERSITY CHORAL UNION

INTERMISSION

Concerto No. 5, in E flat, for Piano and Orchestra BEETHOVEN

Allegro

Adagio un poco moto

Rondo

RUDOLF SERKIN

Mr. Serkin uses the Steinway piano.

THIRD MAY FESTIVAL CONCERT

FRIDAY AFTERNOON, MAY 12, AT 2:30

SOLOIST

EZIO PINZA, *Bass*

YOUNG PEOPLE'S FESTIVAL CHORUS THE PHILADELPHIA ORCHESTRA

EUGENE ORMANDY AND JUVA HIGBEE, *Conductors*

PROGRAM

Andante for Strings, Harp, and Organ GEMINIANI

Fantasy No. 1 in D major for Five Strings

Transcribed for large orchestra by Lucien Caillet JENKINS

Arias: "Non piu andrai" from "The Marriage of Figaro" }

"Qui sdegno non s'accende" from "The Magic Flute" } . MOZART

"Se vuol ballare" from "The Marriage of Figaro" }

EZIO PINZA

Group of Songs:

The Nut Tree SCHUMANN

Cradle Song

Serenade in D minor

Hedge Roses

Whither

} SCHUBERT

YOUNG PEOPLE'S FESTIVAL CHORUS

INTERMISSION

Arias: "Si la Rigueur" from "La Juive" HALÉVY

"Il lacerato spirito" from "Simon Boccanegra" VERDI

MR. PINZA

Symphony No. 5 in C minor BEETHOVEN

Allegro con brio

Andante con moto

Allegro

Finale: Allegro

FOURTH MAY FESTIVAL CONCERT

FRIDAY EVENING, MAY 12, AT 8:30

SOLOIST

MARIAN ANDERSON, *Contralto*

THE CHORAL UNION

THE PHILADELPHIA ORCHESTRA

EUGENE ORMANDY, *Conductor*

PROGRAM

Compositions by Johannes Brahms

Academic Festival Overture, Op. 80

Rhapsodie for Alto Solo, Men's Chorus, and Orchestra, Op. 53

MARIAN ANDERSON

MEN'S CHORUS OF THE CHORAL UNION

INTERMISSION

Songs with Orchestra:

Dein blaues Auge
Immer leiser wird mein Schlummer
Der Schmied
Von ewiger Liebe

MISS ANDERSON

Symphony No. 1 in C minor, Op. 68

Un poco sostenuto—allegro

Andante sostenuto

Un poco allegretto e grazioso

Adagio—piu andante—allegro ma non troppo, ma con brio

FIFTH MAY FESTIVAL CONCERT

SATURDAY AFTERNOON, MAY 13, AT 2:30

SOLOIST

GEORGES ENESCO, *Violin*

THE PHILADELPHIA ORCHESTRA

SAUL CASTON AND GEORGES ENESCO, *Conductors*

PROGRAM

Overture to "Egmont" BEETHOVEN

Concerto in D major, Op. 61, for Violin and Orchestra . . . BEETHOVEN

Allegro ma non troppo

Larghetto;

Rondo—Allegro

GEORGES ENESCO

INTERMISSION

Symphony No. 1, in E-flat major, Op. 13 }

Assez vif et rythmé

Lent

Vif et vigoureux

Rumanian Rhapsody, No. 1

. ENESCO

Conducted by the Composer

SIXTH MAY FESTIVAL CONCERT

SATURDAY EVENING, MAY 13, AT 8:30

SOLOISTS

HELEN JEPSON, *Soprano* GIUSEPPE CAVADORE, *Tenor*
ELIZABETH WYSOR, *Contralto* ARTHUR HACKETT, *Tenor*
GIOVANNI MARTINELLI, *Tenor* RICHARD BONELLI, *Baritone*
NORMAN CORDON, *Baritone*
PALMER CHRISTIAN, *Organist*
THE PHILADELPHIA ORCHESTRA
THE UNIVERSITY CHORAL UNION
EARL V. MOORE, *Conductor*

PROGRAM

“Otello” (In concert form) VERDI
An Opera in Four Acts
For Soli, Chorus, and Orchestra
Otello GIOVANNI MARTINELLI
Iago RICHARD BONELLI
Cassio GIUSEPPE CAVADORE
Roderigo ARTHUR HACKETT
Montano and Lodovico NORMAN CORDON
Desdemona HELEN JEPSON
Emilia ELIZABETH WYSOR

**DESCRIPTIVE
PROGRAMS**

BY
GLENN D. McGEOCH

FIRST CONCERT

Wednesday Evening, May 10

Overture to "Leonore" No. 3 BEETHOVEN

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

BEETHOVEN, the master of absolute music, undeniably exerted a powerful influence upon successive opera composers. But "Fidelio," his own single attempt in the field of opera, has had far less emancipating force than most of his instrumental compositions or the operas of his inferior contemporary, von Weber. The supreme service of "Fidelio" to aesthetic history, on the other hand, was accomplished when it turned Beethoven's attention to the dramatic overture. There is more real dramatic art in the four overtures Beethoven wrote for his "Fidelio," than exists in the entire bulky score of the opera, for which they were designed as preludes.

The four overtures are known as the "Leonore" Nos. 1, 2, and 3 in C major, and the "Fidelio" in E major. The "Leonore" No. 2 was performed at the first production of "Fidelio" on November 20, 1805, at the Theater an der Wein. The success of the opera was small, and only two other performances followed. The failure was due in a measure to the excitement created by the occupation of Vienna by Napoleon's armies. There was an exodus of the nobility and residents from the city, and all had fled whose understanding of, and sympathy with, Beethoven's genius, would have assured the success of the work. The Theater, if we are to believe the reporter for the *Zeitung für Elegante Welt*, was almost empty, many of those present being officers of Napoleon's army!

The "Leonore" Overture, No. 3 (Op. 72) is a remodeled form of that which had served as an introduction to "Fidelio" at its first production in 1805. It was written for a reconstructed version of the opera which had its hearing March 29, 1806, and was in fact the second which Beethoven composed for this work. Why Beethoven should have rejected this supreme product of his genius when "Fidelio" was again reconstructed and performed in 1814, and should have substituted the newly written and comparatively light "Overture to Fidelio" is still an enigma. The order of these overtures, according to the

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time of composition, is now supposed to be "Leonore" No. 2, "Leonore" No. 3, "Leonore" No. 1, and "Overture to Fidelio."

Beethoven had, in "Leonore" No. 2, begun to liberate the overture and to set it on its own feet, just as Bach in his suites, ancestors of the symphony, freed dance music from its slavery to the floor. In the "Egmont," "Coriolanus," and four "Leonore" overtures, Beethoven created a newer, freer, and more musical "program music." Each is a tone poem in its own right, full of inspiration, dramatic power, and tragic conflict.

Richard Wagner in his essay "On the Overture"* paid a remarkable tribute to Beethoven and to this great overture, when he wrote:

Far from giving us a mere musical introduction to the drama, it [the "Leonore" No. 3] sets that drama more completely and more movingly before us than ever happens in the broken action which ensues. This work is no longer an overture, but the greatest of dramas in itself. . . .

In this mighty tone-piece, Beethoven has given us a musical drama, a drama founded on a playwright's piece, and not the mere sketch of one of its main ideas, or even a purely preparatory introduction to the acted play; but a drama, be it said, in the most ideal meaning of the term. . . . His object was to condense to its noblest unity the *one* sublime action which the dramatist had weakened and delayed by paltry details in order to spin out the tale; to give it a new, an ideal motion, fed solely by its inmost springs.

This action is the deed of a staunch and loving heart, fired by the one sublime desire to descend as an angel of salvation into the very pit of death. One sole idea pervades the work: the freedom brought by a jubilant angel of light to suffering manhood. We are plunged into a gloomy dungeon; no beam of day strikes through to us; night's awful silence breaks only to the moans, the sighs, of a soul that longs from its deepest depths for freedom, freedom.

As through a cranny letting in the sun's last ray, a yearning glance peers down; 'tis the glance of an angel that feels the pure air of heavenly freedom a crushing load the while its breath cannot be shared by the one who is pent beneath the prison's walls. Then a swift resolve inspires it, to tear down all the barriers hedging the prisoner from heaven's light: higher, higher, and ever fuller swells the soul, its might redoubled by the blest resolve; 'tis the angel of redemption to the world. Yet this angel is but a loving woman, its strength the puny strength of suffering humanity itself; it battles alike with hostile hindrances and its own weakness, and threatens to succumb. But the superhuman idea, which ever lights its soul anew, lends finally the superhuman

* The essay "On the Overture" was published originally in the *Gazette Musicale* of January 10, 14, and 17, 1841. Mr. William Ashton Ellis translated it for Volume VII of his edition of *Wagner's Prose Works*.

FIRST CONCERT

force; one last prodigious strain of every fibre, and, at the moment of supremest need, the final barrier falls.

Twenty-nine years later, in his essay on Beethoven, Wagner wrote again:

The great overture to "Leonore" alone makes clear to us how Beethoven would have the drama understood—what is the dramatic action of the librettist's opera "Leonore" but an almost repulsive watering of the drama we have lived through in the overture, a kind of tedious commentary by Gervinus on a scene of Shakespeare. Indeed, the overture epitomizes and condenses the substance of the drama in a vivid way, without utilizing very much of the actual music of the opera.

The action of the opera occurs in a fortress near Seville. Don Florestan, a Spanish nobleman, has been imprisoned for life, and to make his fate certain, his mortal enemy, Don Pizarro, governor of the prison, has announced his death, meanwhile putting the unfortunate man in the lowest dungeon, where he is expected to die by gradual starvation, thus rendering unnecessary a resort to violent means.

Don Florestan, however, has a devoted wife who refuses to believe the report of his death. Disguising herself as a servant, and assuming the name of Fidelio, she secures employment with Rocco, the head jailer. Rocco's daughter falls in love with the supposed handsome youth, and he is soon in such high favor that he is permitted to accompany Rocco on his visits to the prisoner.

Hearing that the minister of the interior is coming to the prison to investigate the supposed death of Florestan, the governor decides to murder him, and asks Rocco's aid. Fidelio overhears the conversation and gets Rocco to allow her to dig the grave. Just as Don Pizarro is about to strike the fatal blow, Fidelio rushes forward, proclaims herself the wife of the prisoner, and shields him. The governor is about to sacrifice both when a flourish of trumpets announces the arrival of the minister just in time to prevent the murder of Florestan.

ANALYSIS

After a long and solemn introduction, relating to Florestan's hopeless situation (*adagio* C major, 3-3 time), the main movement (*allegro*, 2-2 time), presents a short figured principal theme in the celli and violins, which is developed to unusual length in a grimly passionate manner. The second subject, entering rather abruptly in an extended upward flight in violins and flutes, continues in short fragmentary phrases to a climax of vigorous syncopated string and wood-wind passages. The development section continues with these short phrases, occasionally joined by the figures of the principal theme. Sudden and unexpected outbursts in the whole orchestra lend an inarticulate expressiveness

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to the climax of the work, which is dramatically interrupted by the trumpet call which, in the opera, announces the arrival of Don Fernando. A quiet and brief interlude follows, creating an air of expectancy and heightening the dramatic effect of the second and closer announcement of the trumpet call. Wagner objected to the altered, yet formal, recapitulation of the first part of the overture as undramatic, and in truth he is artistically justified in wishing that Beethoven had, after the trumpet fanfare, rushed on to the conclusion. But Beethoven paid this respect to the conventional form, and then, in a (*presto*) passage of syncopated octaves, created an overwhelming and novel effect in this section. The coda, based on a vigorous working of the principal subject, brings this mighty overture to a thrilling finale.

Aria: Dido's Lament from "Dido and Aeneas" PURCELL

Henry Purcell was born at Westminster, England,
circa 1658; died at Westminster, November 21, 1695.

Although John Dryden cast some bitter aspersions at Italian opera,* in the preface to his "Albion and Albanus," he definitely leagued himself with musical foreigners and ignored native English talent. "Who-so-ever undertakes the writing an opera, is obliged to imitate the design of the Italians, who have not only invented, but perfected this sort of dramatic musical entertainment," he wrote in his preface to this work. For the composer of his opera, Dryden chose Purcell's French rival, Louis Grabu.† The work was produced at Dorset Garden, June 6, 1685, but was performed for six nights only. It has been asserted that its failure was occasioned by the Duke of Monmouth's rebellion, but a more certain cause was the innate worthlessness of both the drama and the music.

"Dido and Aeneas," Purcell's first dramatic work of any real importance was practically a challenge to foreign musicians who were usurping the place of national composers, and to Englishmen like Dryden who extolled French and Italian composers and ignored their own English masters. When, therefore, he was asked by the dancing-master, Josias Priest, to write a work for the young women of his school in Chelsea, Purcell at once seized the opportunity to show what a British composer could do in dramatic music.

* In the prologue at New House (November 26, 1674) and in the epilogue at the University of Oxford (1680).

† Louis Grabu came to England from France about 1665, and, finding favor with Charles II, was appointed composer of the King's music on March 31 of that year to the great chagrin of the native English composer, John Banister, then "Master of Music." Charles II's penchant for French music led to the choice no doubt, and Dryden, desiring to keep in the good graces of his King, made the selection.

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Purcell was thirty years of age when he wrote this little masterpiece. Like the commonwealth masque, it was not composed for the professional stage, but for a more or less private performance. The circumstances under which "Dido and Aeneas" was produced isolate it from Purcell's other works, and from the rest of the puerile private dramatic music of the period. Although the conditions of performance link it with the masque, it is a genuine opera in that vocal music is predominant and dancing takes only a subordinate place. On the other hand, it does not subscribe to the contemporary belief that an opera should be spectacular. Since a school production is generally a modest and unambitious affair, this little chamber opera for amateurs, which takes less than an hour for performance, has none of the usual trappings and complication that infest the innocuous dramatic operas of the Restoration period. It is direct and sincere, full of sympathy for human weakness, and tinged with an understanding kindness; and, with this, all so technically correct that it must stand among English dramatic music as one of the most perfect examples in history.

The origin of the libretto for "Dido and Aeneas" is found in Tate's "Brutus of Alba," which had been presented at Dorset Garden ten years before the performance of Purcell's opera. Tate himself wrote the libretto, which was not an adaptation of his play, but merely contained prototypes of the characters. There was, however, not the slightest verbal similarity to the original. Tate realized the conditions under which the work was to be performed, and his libretto was created with these in mind. As a poet he deserves the condemnation he has received, but his libretto is thoroughly suitable for a musical setting, being dramatically straightforward and containing few literary graces and little theatrical pomposity.

The story is essentially that found in Virgil. Aeneas, fleeing from ruined Troy and bound for Latium, is driven by storm into Carthage, where the widowed Dido reigns as queen. Proximity leads to passion, felt and reciprocated, but the gods forbid their union. Aeneas sails away to fulfill his destiny in Italy, and Dido ends her sorrows by her own hand.

Modifications are to be found in the additions of witches as symbols of the malevolence of destiny and in the ending where Dido dies of a broken heart, instead of taking her own life. After all suicide was hardly a suitable ending for a girl's school operetta.

With no one but the faithful Belinda by her side, the queen, deserted and already in the shadows of death, sings her own threnody.

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Recitative Thy hand Belinda; darkness shades me,
On thy bosom let me rest;
More I would, but death invades me;
Death is now a welcome guest.

Aria When I am laid in earth,
May my wrongs create
No trouble in thy breast.
Remember me, but ah! forget my fate!

This most beautiful lament has come to be regarded as one of the great moments in music. Here Purcell, within narrow limits, rises to monumental grandeur and Miltonic dignity. It is in such a passage as this that Henry Purcell proves himself thoroughly qualified to share with Gluck, the glory of having created some of the most noble dramatic music in existence.

Recitative and Rondo BACH

Johann Christian Bach was born at Leipzig, September 5, 1735; died at London, January 1, 1782.

One of the most convincing bits of evidence that Germany, in the latter part of the eighteenth century, was under the musical yoke of Italy is to be found in the career of Johann Sebastian Bach's youngest son, Johann Christian. While a student of the renowned Italian pedagogue Padre Martini at Bologna, he abjured his father's faith and became a Roman Catholic, forsook religious music for opera, and when he finally settled in London, he chose to be known by the Italian name, *Giovanni Bacchi*.

This "Recitative and Rondo" was composed in the Italian operatic style, but, like Beethoven's "Ah Perfido," it is a separate concert aria never included in any theatrical work. It was written in 1761, while Bach was living in Milan, and before he accepted his engagement in London.

A free translation and prose version of the work follows:

RECITATIVE:

My wrongs I will forget and no more will I ask of you, cruel one. But to whom do I speak? Alas, my words are unheard, O God I rave; but while my lips foolishly argue with the thought of my grief, my beloved has abandoned me.

RONDO:

Sweet breezes, carry my words to my beloved. Tell him that I follow him with the hope that I will find him ever faithful.

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Symphonic Poem, "Don Juan" (after Nikolaus Lenau*),

Op. 20 STRAUSS

Richard Strauss was born at Munich, June 11, 1864.

Today criticism is embarrassed in its attempt to reevaluate Richard Strauss. There is no doubt that he is one of the most interesting and extraordinary personalities in the world of music today. Whatever his antagonistic critics say of him, he remains, in the light of his early works, one of the greatest of living composers.

Trained during his formative years in the classical musical tradition of Haydn, Mozart, and Beethoven, he exerted his individuality and independence of thought and expression with such daring and insistence that at his mature period he was considered the most modern and most radical of composers. Critics turned from their tirades against Wagner to vent their invectives upon him; they vilified him as they had Wagner, with a persistence that seems incredible to us today.

The progressive unfolding of his genius has aroused much discussion, largely because it has been so uneven and has had so many sudden shifts. Hailed, on his appearance, as the true successor of Wagner, this Richard II became, for some years, the most commanding figure in modern music. Ten years ago, apart from Germany and Austria, he was almost entirely ignored by the leaders of progressive musical opinion. No composer has ever suffered such a startling, such a sudden and decisive reversal of fortune. Just when the popularity of his works seemed to be steadily growing, and controversy dying down, they began to disappear from current programs, and for a period of approximately ten years became inaccessible to the public.

During this period, music was developing at a greater rate of speed than at any time in history. Russia had begun to exert herself in the field of music with such great force that it seemed as though she were about to usurp the position of Germany as the leading musical nation; France had caught the attention of the musical world with impressionistic and modern devices, and England had suddenly revived interest in native art by rediscovering her past heritage of Elizabethan music, and by chauvinistically attending to a contemporary output.

With the interest of the world suddenly caught by the novelty of new styles, and held by the rapid shift from one to another, attention was drawn

* A pseudonym for an Austrian poet named Nikolaus Franz Niemsch von Strehlenau. He became insane and died in an asylum near Vienna, August 22, 1850.

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away from Germany just at that period when the works of Strauss were winning acceptance. When, after ten years of indifference to his output, the world again began to hear his works, it was with different ears. Music that was controversial now seemed perfectly acceptable; what at first had appeared to be novel in harmonic device, exotic in coloration, and new in conception of form was now looked upon as being commonplace. Strauss's fresh and ingenious manner of treating old material had been mistaken for open rebellion against musical traditions, and startling innovation.

Russia in particular had so extended the expressive powers of music that much that had seemed unusual and even cacophonous now appeared to be utterly prosaic. After the performance of Stravinsky's "Rite of Spring" (1912) Strauss's one-time exceptional harmony, erratic melody, and queer instrumentation "left the itch of novelty behind."

When, however, criticism again turned to him, it observed that he had not continued to fulfill the great promise of his youth, and that aside from not developing steadily from strength to strength, there was a marked deterioration of his talents. His most recent works "Ariadne on Naxos" (1913-1924), "Die Frau ohne Schatten" (1919), "Der Friedenstag" (1938), and "Daphne" (1938) bear witness to the gradual degeneration and final extinction of his creative powers. Twelve years ago Cecil Gray wrote of Strauss:*

His whole career is symbolically mirrored in his own Don Juan in the splendid vitality and high promise of his beginning, the subsequent period of cold and reckless perversity, the gradual oncoming of the inevitable nemesis of weariness and disillusion, until at last, in the words of Lenau, on whose poem the work is ostensibly based, *ergreift ihn der Ekel, und der ist der Teufel der ihn halt* and the theme of disgust that is blared out triumphantly in Don Juan reappears in Zarathustra. In place of the arrogant, triumphant figure conceived and portrayed in Nietzsche, we are shown a man tormented by doubt and disillusion, desperately seeking relief in religion, passion, science and intellectual ecstasy and finally ending up where he began, in doubt and disillusion.

After all, Strauss expresses the romantic rather than the modern psychological point of view. The undercurrent of weariness and disgust, of satiety and disillusion that runs through his works link him spiritually, mentally, and psychologically with the great romanticists of the past. He has his roots in the same soil that nurtured Wagner, Byron, Goethe, Leopardi, and Chopin, and the tragic spectacle of his gradual but perceptible deterioration is a reflection of

* Cecil Gray, *A Survey of Contemporary Music*, Oxford University Press, 1927.

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le desenchantement de la vie which had caught the romantic artists in its merciless grip.*

Romain Rolland, in his essay on Strauss † also sensed this depletion when he wrote—"The frenzied laugh of Zarathustra ends in an avowal of discouraged impotence. The delirious passion of Don Juan dies away into nothingness. Don Quixote in dying forswears his illusions. Even the Hero himself (*Heldenleben*) admits the futility of his work, and seeks oblivion in an indifferent nature."

And so a revaluation of Strauss is necessary but difficult. In the light of today, he is no longer considered a modernist, nor even an innovator of any true significance. But let it be said that Richard Strauss, from the first, has manifested an extraordinary mastery of technical procedure; that he is one of the few composers of our generation who have shown themselves capable of constructing works on a monumental scale, and of approaching the epic conception. His work as a whole is greater than any of its constituent parts, and, in this sense, he possesses an architectonic quality of mind that is impressive. There is in his greatest works ("Electra," "Salome," "Don Juan," "Till Eulenspiegel," and "Rosenkavalier") a nervous energy and exuberance, a vitality and fertility of invention, and a technique of handling the orchestra that is admittedly unsurpassed. He has again and again shown his power to create beauty of rare freshness. But he has, and most tragically so, failed in the complete realization of his highest achievement. At the end of his essay, Romain Rolland sees in Richard Strauss's defeat and depletion of talent a symbol of contemporary Germany and speaks thus, and how prophetically!

In this lies the undying worm of German thought. I am speaking of the thought of the choice few who enlighten the present and anticipate the future. I see an heroic people, intoxicated by its triumphs, by its numbers, by its force, which clasps the world in its great arms and subjugates it, and then stops, fatigued by its conquest and asks: Why have I conquered?

"Don Juan" was Strauss's second tone poem.‡ It was composed in 1887-88, when he was but twenty-four years of age, and was published in 1890. The first performance was at Weimar in 1889, at which time Strauss himself conducted from manuscript.

* See notes on Brahms, page 53.

† Romain Rolland, *Musicians of Today*, Holt, 1915.

‡ "Macbeth," Op. 23, published a year after "Don Juan," was really his first.

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To the score, he prefixed the following stanzas from Lenau's poem.

O magic realm, illimited, eternal,
Of gloried woman—loveliness supernal!
Fain would I, in the storm of stressful bliss,
Expire upon the last one's lingering kiss!
Through every realm, O friend, would wing my flight,
Wherever Beauty blooms, kneel down to each,
And, if for one brief moment, win delight!

* * *

I flee from surfeit and from rapture's cloy,
Keep fresh for Beauty service and employ,
Grieving the One, that All I may enjoy.
The fragrance from one lip today is breath of spring:
The dungeon's gloom perchance tomorrow's luck may bring.
When with the new love won I sweetly wander,
No bliss is ours upfurbish'd and regilded;
A different love has This to That one yonder,
Not up from ruins be my temples builded.
Yea, Love life is, and ever must be new,
Cannot be changed or turned in new direction;
It cannot but there expire—here resurrection;
And, if 'tis real, it nothing knows of rue!
Each beauty in the world is sole, unique:
So must the Love be that would Beauty seek!
So long as Youth lives on with pulse afire,
Out to the chase! To victories new aspire!

* * *

It was a wond'rous lovely storm that drove me:
Now it is o'er; and calm all 'round, above me;
Sheer dead is every wish; all hopes o'ershrouded—
'Twas p'r'aps a flash from heaven that so descended,
Whose deadly stroke left me with powers ended,
And all the world, so bright before, o'erclouded;
And p'r'aps not! Exhausted is the fuel;
And on the hearth the cold is fiercely cruel.

—English version by John P. Jackson

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Lenau himself expounded the philosophy of his poem. "My Don Juan," he said, "is no hot-blooded man eternally pursuing women. It is the longing in him to find a woman who is to him incarnate womanhood, and to enjoy in the one, all the women on earth, who he cannot as individuals possess. Because he does not find her, although he reels from one to another, at last Disgust seizes hold of him, and this Disgust is the Devil that fetches him."

Lawrence Gilman in his program notes for this work points out the kinship that exists between Lenau's and Strauss's Don Juan and Theodore Dreiser's Eugene Witla and the Michael Robartes of William Butler Yeats. Like Michael, he loved a woman, not really for herself, but rather as an immortal and transcendent incarnation of beauty. This passion for the "ideal beauty" of Plato—"pure and clear and unalloyed, not clogged with the pollutions of mortality and all the colors and vanities of human life," leads the Don from incandescent ardor and impassioned impulse at the beginning of his search to bitterness and despair at the realization that beauty and love are but fleeting illusions, and unattainable.

Ernest Newman, the eminent English writer points out that in "Don Juan" we get some of the finest development that is to be found in the history of symphonic music; "the music unfolds itself, bar by bar with as perfect continuity and consistency as if it had nothing but itself to consider, while at the same time it adds fresh points to our knowledge of the psychology of the character it is portraying. No other composer equals Strauss in the power of writing long stretches of music that interests us in and for itself, at the same time that every line and color in it seems to express some new trait in the character that is being sketched."

"Don Juan" is not program music, strictly speaking; it tells no definite story or series of connected incidents; it is an exercise in musical psychology, a field in which Beethoven gave us Coriolanus, and Liszt essayed a portrait of Faust. In this work, Strauss is a student of human nature and life, no less than an accomplished musician. With all the colors of the modern orchestra on his palette, he paints the youthful hero, in search of what the poem calls a "***magic realm, illimited, eternal. Of gloried woman, loveliness supernal!"

The various love episodes may be filled with special characters without great harm, save that the mind is diverted from a higher poetic view to a mere concrete play of events. The very quality of the pure musical treatment, referred to by Mr. Newman, thus loses nobility and significance.

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Aria: "Printemps qui commence" from "Samson and Delilah" SAINT-SAËNS

Camille Saint-Saëns was born at Paris, October 9, 1835; died at Algiers, December 16, 1921.

Camille Saint-Saëns was not only a composer; he was also a distinguished pianist, organist, conductor, and author. During his long life of eighty-six years, he was the recipient of many honors. In 1868 he was admitted to the Legion d'Honneur and in 1913 won the Grand Croix. Cambridge University conferred upon him the Mus.D. in 1892. His literary productions were considerable and of a high quality. He published a book of poems, three comedies, and several scientific studies.

As a composer, he displayed a command of the technical processes of expression, including every aspect of form, extreme readiness of thematic development, and a superb orchestration. His genius, great and varied as it was, falls short of the highest achievements in profound feeling and conviction, however.

The subject of this opera is woven around the biblical one of Samson and Delilah. The first act is laid in the city of Gaza where the Israelites are suffering under the oppression of the Philistines. Samson, burning with indignation, admonishes them to battle, trusting in God as their help. The Israelites, catching fire from his ardor, rise in insurrection. Abimelech, Satrap of Gaza, is slain by Samson, who leads his countrymen to victory. Delilah, a Philistine woman of great beauty whom Samson has once loved and deserted, greets him with her lovely song of spring, "Printemps qui commence," followed by the priestesses of Dagon, bearing flowers. Despite the warnings of an old Hebrew, Samson once again falls a victim to her charms as she sings:

The Spring, with her dower of birds, flowers and scent-laden pinions thrills through all the earth; to fields she renders grace and splendor. In vain do I adorn myself with her blossoms, for I am scorned by my false love, who fled from my arms. In the star-laden night, a sad lonely maiden I sit mourning and dreaming. But if he comes back, my heart I'll surrender and be as tender as when love first made me rich and full of joy. So will I wait for him always.

Aria: "Una voce poco fa" from "The Barber of Seville" . ROSSINI

Gioachino Antonio Rossini was born at Pesaro, February 29, 1792; died at Passy, November 13, 1868.

Much of Rossini's work was incredibly hasty in execution and shallow in artistic purpose. Thus its great popularity with a thoughtless public tended to turn operatic art back into the mere sensationalism of the old seventeenth and

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early eighteenth century Neapolitan style at its worst, and directly away from the dignified reform ideas of Gluck and the dramatic veracity of Mozart.

Rossini's art and career present many contradictory elements. He had tremendous native verve and vivacity, coupled with obvious gifts of melody and movement in his expression. He greatly extended the range of operatic technique, both on the side of lyric ornamentation and in enriching the orchestral texture of his accompaniments. His critics, in fact, often charged him with "imitating the Germans, and smothering his concerted pieces and choruses by the overwhelming weight of his orchestra."

Although Rossini did display a sparkling genius, a raciness of humor, a daring in discarding conventions, and an invention in construction that reminds one of Mozart at times, his appreciation for the higher values of the music drama was slight, if indeed he was capable of understanding them at all. The charm of lyricism for its own sake, the unblushing attempt to captivate audiences by unexpected effects, the typical Italian love for delectability of melody, for brilliant embellishment, for momentum and dash, these were his dominating artistic impulses.

Among the operas written by this "Swan of Pesaro" none is more delightful, or more deserving of the admiration of the modern world, than "The Barber of Seville." It very frankly makes no attempt at dramatic unity, and practically no exercise of the intellect is required to appreciate it to the full, but for sheer melodic beauty, rollicking humor, unadulterated entertainment value, the opera boards offer no more delectable and savory fare.

The role of Rosina was originally written for contralto, in a day when the art of singing was such that vocal pyrotechnics was not the sole possession of so-called "coloratura" sopranos. Since Rossini's time, however, it has been identified with the soprano rather than the contralto voice.

Rosina's part was first sung by Madame Giorgi-Righetti, a famous and greatly loved singer in Rome. When she made her appearance in the balcony, she was, in the character of Rome's favorite singer applauded, but having no aria assigned to her, the audience thought they were robbed of the expected "Cavatina" and uttered murmurs of disapprobation. The brilliant and melodious duet for Almaviva and Figaro was sung in the midst of hisses and derisive shouts. When, however, Rosina appeared and sang the first notes of "Una voce poco fa," the audience became silent—a chance had been given by the composer to the singer!

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Dr. Bartolo, guardian of the fascinating Rosina, wishes to marry her. The Count Almaviva on a visit to Seville has seen her, and loves her also. She, ignorant of his name, knows him only as Lindoro. The Count has prevailed upon Figaro, the town-barber, to aid him, and it is upon Figaro's advice that he enters Dr. Bartolo's home disguised as a drunken soldier. Rosina enters the library and sings the famous aria "Una voce poco fa" in which she tells of her love for Lindoro.

A little voice I heard just now;	My guardian sure will ne'er consent;
Oh, it has thrill'd my very heart!	But I must sharpen all my wit;
I feel that I am wounded sore;	Content at last, he will relent,
And Lindor 'twas who hurled the dart.	And we, O joy! be wedded yet.
Yes, Lindor, dearest, shall be mine!	Yes, Lindor I have sworn to love!
I've sworn it, and we'll never part.	And, loving, we'll our cares forget.

Symphony in D major, No. 2 SIBELIUS

Allegretto; andante; vivacissimo; allegro moderato

Jean Sibelius was born at Tavastehus, Finland, December 8, 1865.

Sibelius is, without doubt, the outstanding symphonist of the present day. The symphonic scepter has been handed from Beethoven through Brahms, to him. His position with the public is still curiously unsettled, however. He has won the esteem of the few and the approbation of the many, and it is this disconcerting ambiguity of aspect that has been responsible for the attitude of noncommittal reserve which musical criticism has maintained toward his art. It has not, as yet, dared to completely appraise him. The public seems to be curious rather than genuinely interested in his output; it has been suspicious without dislike; aware of a new music, without any great enthusiasm or open hostility.

One reason for the growing approval of his works today, aside from their intrinsic and appealing beauty, is that in this age of conflicting opinions and ideals, and styles of "isms" and "ologies," he is a haven for the most divergent and contrary forces. His idiom makes it impossible to classify him either as a modernist or a traditionalist; he is neither deliberately modern nor studiedly archaic. He is just conservative enough to offer a refuge to the "modern conservatives," who hear in his voice an echo of Brahms in his graver and more austere moments or of Tchaikovsky in his more melancholy vein; on the other hand, he is modern enough in his disrespect for established precedent to interest

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the "conservative moderns." Sibelius is in reality an almost isolated phenomenon. He seems to belong to a different race, a different age, whether to the past or to the future it is difficult to say.

But this much must be said of his music. It bears the imprint of a powerful and independent personality, evincing a comprehensive mentality unrestrained by historical precedent and uncomplicated by aesthetic preconceptions. His style is proudly restrained for the most part, and, in general, cursory, compact, and pithy, although often relieved by genuinely tender moments without the slightest presence of sentimental ostentation.

Much has been said of the nationalistic nature of Sibelius' music. It is true that he is the first composer to attract the attention of the world to his native Finland, as a musical nation. His relation to his native land expresses itself in that "intangible something" which is evident in every phrase he wrote. Mr. Watson Lyle in an article in the *Musical Quarterly* for October, 1927, describes this ephemeral quality.

. . . a composer of nationalistic expression, an ideal that concurs with its abiding love for lakes, canals, islands and mists, and miles upon miles of forests alternating with stretches of marsh, and flat wastes of the country that is homeland to him. He has an unusual ability for translating into terms of music these natural features of the countryside—the shimmering waters, the strange echoes in the forests, the bird calls, and the depressions emotionally conjured by the desolation of areas of waste-land, and the ghostly veiling of objects by mist and fog. In fact it is by emotional suggestion quite as much as by musical realism, that his art becomes an expression of his country, and the psychology, the prevailing sadness that is a legacy of hundreds of years of oppression of his country by more powerful nations.

But really his art transcends the limitation of nationality. He is national, racial, and universal at the same time; and his universality is being sensed slowly. His way to popularity is steadily but surely clearing, but like Brahms he will find general acceptance only with time. The seriousness and sobriety of his art, the solidity of its content, the absence of externals, make no bid for immediate popularity. "For my part," wrote Sibelius, "thanks to the experience of long life time, I have learned to accept disappointments and reverses with resignation. Scarcely one of my best works was met with the right understanding when first performed. They took at least 20 years to succeed. With regard to immediate success I have long since been cured of all illusions." His music stands or falls entirely on the enduring qualities of its expression, and only future years will determine how enduring that expression is.

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But, speaking of Sibelius purely as a historical figure, and of his position among the great symphonists of the past, it must be acknowledged that it was really through him that the long line of symphonic writing has survived; a line which, except for his efforts, seemed to have come to an end. Contemporary composers of the "new school," having lost the epic sweep and sustaining power that marked such masters as Beethoven and Brahms, declared the symphony a dead form, and turned to the less architectural and more programmatic symphonic poem and a new conception of the suite in which to frame their more lyrical and less epic conceptions. Sibelius alone, working against the tendency of his age, and continuing in the tradition of the great masters of the past, not only saved the symphonic form from oblivion, but raised it again to a level of dignity and grandeur, equaled only by Beethoven. It was Beethoven in fact who guided Sibelius through the labyrinth of his own ideas. "The composer for me above all others is Beethoven," he wrote. "I am affected as powerfully by the human side of him as by his music. He is a revelation to me. He was a Titan. Everything was against him, and yet he triumphed."

A careful consideration of Sibelius' great symphonies reveals this one fact: that he has again sensed the "grand manner" in music, has sustained his inspiration throughout a long life, and has cast this inspiration in a monumental series of symphonies that remain a unique structure in contemporary music. In the words of his biographer, Karl Ekman*—"The noble structure of his works has come forth from the grand line of his life. He has won his inner strength and harmony in a hard battle. In a disjointed time, a period of dis-sension, Jean Sibelius provides us with the uplifting picture of a man who dared to follow his genius and never was subservient to other claims than those of his own artistic conscience, who dared to live his life in the grand style." Such an indomitable spirit, it seems, must ultimately triumph in art.

Cecil Gray, in his recent and authoritative book on Sibelius,† has written illuminatingly of this work. He says:

With the Symphony No. 2, an immense advance over the First is to be perceived. If the First is the very archetype of the romantic, picturesque symphony of the latter part of the nineteenth century, the Second strikes out a new path altogether. The First is a conclusion, the last of its dynasty and in many ways the best; the Second is

* Karl Ekman, *Jean Sibelius, His Life and Personality*, Knopf, 1938.

† Cecil Gray, *Sibelius*, Oxford University Press, 1931.

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the beginning of a new line, and contains the germs of immense and fruitful developments. In addition, apart from an occasional suggestion of the influence of Tschaiikowsky, it is entirely personal and original in idiom from beginning to end.

The Second Symphony is scored for the same orchestra as its predecessor, minus the harp, and is slightly shorter. In outward appearance it still conforms to the traditional four-movement formula of allegro, andante, scherzo, and finale; but the internal organization of the movements reveals many important innovations, amounting at times, and particularly in the first movement, to a veritable revolution, and to the introduction of an entirely new principle into symphonic form. The nature of this revolution can be best described by saying that whereas in the symphony of Sibelius' predecessors the thematic material is generally introduced in an exposition, taken to pieces, dissected, and analysed in a development section, and put together again in a recapitulation, Sibelius in the first movement (*Allegretto*, D major; 6-4 predominating) of his Second Symphony inverts the process, introducing thematic fragments in the exposition, building them up into an organic whole in the development section, then dispersing and dissolving the material back into its primary constituents in a brief recapitulation. Furthermore, the convention of first and second subjects or groups of subjects is abandoned; in this movement one can detect several distinct groups of thematic germs, none of which can claim the right to be regarded as the most important.

Nothing in the entire literature of symphonic form is more remarkable than the way in which Sibelius here presents a handful of seemingly disconnected and meaningless scraps of melody, and then breathes life into them, bringing them into organic relation with each other and causing them to grow in stature and significance with each successive appearance, like living things.

* * *

The slow second movement (*Tempo andante ma rubato*, D minor, 4-4, 3-8, 4-4) is also highly individual. The familiar principle of the contrast between a lyrical chief subject and a more virile second subject is here intensified into an almost epic conflict, involving several groups of thematic protagonists. The melancholy and reflective first subject is quite unequal to the task of coping with the violent opposition it arouses, and is compelled to call to its assistance a second lyrical subject which, in its turn, engenders antagonism. The melodic writing in this movement, incidentally, is of quite exceptional beauty, particularly the second lyrical subject, which is both exquisitely moulded and deeply expressive.

The bustling Scherzo (*Vivacissimo*, B-flat major, 6-8) is comparatively conventional in form and style, apart from the lovely Trio (*Lento e suave*, G-flat major, 12-8), which is built upon a theme beginning with no fewer than nine repetitions of the same note—a thing no one but Sibelius would dare or could afford to do.

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For the rest, the Symphony is on familiar lines, and the concluding movement (*Allegro moderato*, D major, 3-2), which follows without a break, is in the usual Finale tradition—broad, stately, ceremonious, rather pompous perhaps here and there. In these days of cynicism and disillusion, it is of course the fashion to sneer at the convention of the “happy ending” of which the orthodox symphonic Finale is the musical equivalent; and it is certainly true that most modern attempts to conform to it ring hollow and insincere. We of the present generation simply do not feel like that; we find it difficult to be triumphant, and we have no doubt excellent reasons for it. The fact remains that it is a weakness and a deficiency in us, and there is something of sour grapes in the contemporary attitude towards those artists of an earlier generation who have achieved the state of spiritual serenity, optimism, and repose which makes it possible for them to conclude a work convincingly in this manner. Sibelius is one of them; his triumphant final movements, so far from being due to a mere unthinking acceptance of a formal convention, correspond to a definite spiritual reality.

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Thursday Evening, May 11

“Onward, Ye Peoples”* SIBELIUS

Known in America more especially for his instrumental work and songs, Sibelius deserves greater recognition for his magnificent choral works than he has as yet received in this country. “Onward, Ye Peoples” is the first copyright choral composition from his pen to be published by an American firm.†

The original text, written by the Swedish poet Abraham Viktor Rydberg,‡ exhorting all peoples to strive for “the Light that the Lord hath given us for our guide,” sounds a note of universal aspiration, and Sibelius, inspired by the simple grandeur of the words, has created a profoundly impressive choral work. The melody is as spontaneous and inevitable as a folksong, but like all the great themes of Sibelius, unadorned and straightforward as it is, it possesses a noble dignity and lofty stateliness, and with a majestic stride it lifts to an overwhelming climax. The text freely translated by Marshall Kernochan is as follows:

Onward, ye peoples, strive for the Light!
The Light that the Lord hath given us for our guide,
Who through murk and darkness of night
Hath led us in safety unto our reward.
See how the fiery pillar is gleaming,
Lighting our steps, when dark is the way.
And the Light of the World, It cleaveth the gloomy
Blackness of night that else would engulf us
See the cloudy pillar to shield us
Safe when the sun would blister us.
Then forward, where faith revealeth the way!
For God is our guide, and He will never fail.

* In order to make this work as widely accessible as possible, the publishers have issued it for four different choral groups; four-part mixed voices, four-part men's voices, and both three-part and two-part women's voices, the arrangements having been made by Channing Lefebvre. The composer has scored the accompaniment for full orchestra for festival purposes and a version for orchestra of smaller dimensions is also published.

† Published by Galaxy Music Corporation, New York, 1939.

‡ Abraham Viktor Rydberg (1828-1895), elected to the Swedish Academy in 1877, as Sweden's greatest author, was famous for his collected poems, novels, and version of Faust. An idealist of the romantic type, he was perhaps the last of a great school of Swedish writers.

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Fires are gleaming, voices are singing
Forth from Mount Nebo's heaven-storming height.
Salem! Salem!
Hark, they call us
Upward and on, to our Father's home.
Salem! Salem! on the horizon,
Urging us on to God and our home;
And the heavenly choir doth ring from Mount Nebo,
Piercing the blue like a living light.
Salem!

Symphony No. 3 (Lamentations of Fu Hsuan)
for Orchestra, Chorus, and Soprano Solo . HARL McDONALD

Conducted by the Composer

Harl McDonald was born near
Bolder, Colorado, in 1899.

Harl McDonald spent his youth on his father's cattle ranch, moving later to Southern California. He received his first musical training from his mother, and at the age of four began to study piano. A year or two later he was given his first lessons in dictation and harmony. By the age of seven he had learned to play a number of instruments and had made his first attempt at composition.

Since then his career has been varied in the extreme. After further study in Germany, he became known as an organist, choirmaster, piano recitalist, accompanist for several vocalists and violinists, teacher of composition in several schools, and from 1930-33, he did outstanding research work under a Rockefeller grant, collaborating with two electrical engineers and a physicist in the field of the measurement of instrumental and voice tone, new scale divisions and resultant harmonies, and in the recording and transmission of tone.

At present Mr. McDonald is a lecturer on composition and conductor of the choral organizations of the University of Pennsylvania.

Mr. McDonald has supplied the following program notes for this remarkable work:

Mr. Huan Hseih, a Chinese student at the University of Pennsylvania, made a translation of some parts of Fu Hsuan's Lamentations several years ago and asked me if I would set them to music. The first use I made of them was as part of a group of songs for soprano and string-trio. Later, in consultation with Mr. Hseih, I decided to eliminate all parts of the verses that were encumbered by too many symbolical phrases, and to reduce the text to its essential outlines. My object was to uncover in

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the poems four phases of tragedy that were unlimited by racial conventions or literary styles and to concentrate on the subject matter which seemed universal.

The verses, after much reduction and re-arrangement, reached the form in which they appear above. Last summer I decided to use them as material for a choral symphony, assigning the most personal lines to the part sung by the soloist.

In form, this composition makes many departures from the conventional symphonic structure. I have introduced the thematic material of the whole composition in the first movement and thereafter varied it according to the needs of the several sections. Except in the first movement I have intended that the chorus shall be, as much as possible, an integral part of the orchestra; that the tone of instruments and voices combine in the tonal fabric.

The symphony opens with a dirge-like rhythm which is carried insistently under the cry of high strings and woodwinds. A bleak melody leads to an agitated section which in turn subsides again to the dirge figure. The chorus is heard faintly on the lines "The night is calm and softly breathes the earth"—(and then the chorus hums an accompaniment to the soloist's *sprech-stimme*, "a voice whispers, yet no one answers my call." The voices of chorus and soloist gradually fade and again is heard in whispering tones—"the night is calm." The movement closes with the plaint of solitude in the solo part, which is carried to conclusion in the 'cellos.

The second movement opens with a clangor in the orchestra which introduces the soloist's spoken lines—"once more may I gaze upon thy face" and, with subdued force, accompanies her wailing-song. Orchestra, chorus and soloist combine in a slow, undulating rhythm on the words "between thee and me move the waves of a sea of tears."

The third movement, *Marziale, con Ismania*, springs from the hallucinations and delirium that accompany frenzied grief. Demons and shadows, minions of the God of Death shout their victorious battle cry which is sometimes heard and sometimes lost in the turbulent orchestral music.

As the fourth movement opens, the clangor and wailing-song are again suggested, this time by orchestra alone. There is a brief return of the agitato theme of the first movement and the soloist sings—"a cloud of darkness covers all the earth as death enfolds me." The theme of this brief solo is then taken up by the chorus in a chant which continues to the close. The chorus is at times supported and sometimes engulfed by counter-chorales in the orchestra, the whole mood being austere and quasi-ecclesiastical.

I

The night is calm and softly breathes the earth—
Through silence into silence I lie waiting,
A voice whispers, yet no one answers my call;
A voice whispers, yet no one heeds my call
And naught but shadowed forms and silence remain for me.

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Cold, cold the night draws to its close,
The wind sets up a doleful sound of sighing.
Far away calls a lonely voice; calling to me though I hear not—
 Calling to me in vain.
Oh, that I had the wings of a falcon to fly to thee,
That I might rival the swiftmess of the wind
And come to thee, where-ever thou be lying
 Even cold in death!

II

Once more may I gaze upon thy face—once more.
For between thee and me move the waves of a sea of tears,
And I cannot pass over unto thee.
But if thy steps draw nigh to cross, then would its waters be divided.
That I might pass over unto thee and hear again the sound of thy voice.

III

Demons and shadows are charging through the night,
Wild voices make thundrous din and wails within my breast.
Arrogant in armor their great god stands disdainng all prayers,
 His deadly sword clasped in his hands.
They shout into the night their battle cry—high-oh!
And I moan in sleep as I hear afar their demon laughter.
Shouting in frenzy, crushing my spirit, tearing my troubled dreams asunder
Demons and shadows charge and vanish through the night.
Darkness recedes and blinding light, consuming my reason,
 Flames and fires in the sky:
While demons shout their battle cry—high-oh! high-oh!

IV

A cloud of darkness covers all the earth—
There is darkness over all the earth
 As death enfolds me. . . .

Psalmus Hungaricus, Op. 13 KODALY

Zoltan Kodály was born in a suburb
of Budapest, December 16, 1882.

Zoltan Kodály shares with Bela Bartok the distinction of being one of Hungary's few outstanding composers. He is often spoken of, and unjustly so, as a follower and imitator of his more famous compatriot and contemporary. It is true that there is a superficial resemblance, but this is simply the outcome of wholly impersonal and extraneous influences to which they have both been

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subjected. Hungarian folk music has nurtured their talents, and as a result a certain nationalistic undertone is sounded in their music. Their style of composition owes much of its character to the individual musical idioms they have created out of Hungarian peasant music, but Kodály's highly individual and personal expression distinctly places him apart. Both speak the same language, as it were, but each expresses a different order of ideas.

Kodály is not a prolific writer, but the paucity of his output is not due to a lack of inventive power or ingenuity. Like Brahms, he is perhaps one of the most self-critical of composers. His aristocratic reserve, his exercise of restraint and control, the refinement and delicacy of his treatment, and its unique combination with the popular and idiomatic mode of expression found in the folk-song, gives to his music a peculiar charm and an individual expression. With all of its directness and simplicity, there is a curious subtlety and exactness of detail, so that it seems at the same time to be ingenious, and yet full of candor.

The *Psalmus Hungaricus* was commissioned in 1923 as a part of a festival commemorating the fiftieth anniversary of the union of Buda and Pest. It is perhaps Kodály's most important and well-known work and has been acclaimed throughout the world.

The text is an old sixteenth-century Hungarian version, with interpolations and extensions, of the fifty-fifth Psalm. The themes are centuries old, the origin of many of them lost in antiquity, but the musical treatment they receive from Kodály's hand is highly individual and contemporary. His music seems to catch both the national and subjective elements of the poem and ingeniously molds them into one perfect homogeneous unit of great visionary beauty and dramatic power.

The text which follows is an English version made by Edward J. Dent.

Chorus

When as King David sore was afflicted,
By those he trusted basely deserted,
In his great anger bitterly grieving,
Thus to Jehovah pray'd he within his heart.

Tenor Solo

God of my fathers, bow Thine ear to me,
Turn not away the light of Thy countenance,
Leave me not lonely in my misery,
Sore is my heart and sorrow o'erwhelmeth me.

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O hear the voice of my complaining!
Terrors of death are fallen upon me,
Hide not Thyself from my supplication,
Hatred and wrath of wicked men oppress me.
O that I had but wings like a dove!
I would fly away far into the wilderness;
If to my prayer, Lord, Thou hadst attended,
Long, long ago far hence I would have wandered.
Better it were to dwell in the desert,
Better to hide me deep in the forest,
Than live with wicked liars and traitors
Who will not suffer that I should speak the truth.

Chorus

When as King David sore was afflicted,
By those he trusted basely deserted,
In his great anger bitterly grieving,
Thus to Jehovah pray'd he within his heart.

Tenor Solo

Nightly and daily go they about me,
Seeking how they may take me in the snare,
And by false witness seek to destroy me,
Make me a prisoner; then would they shout with joy!
Violence and strife rage fierce in the city,
Mischief and malice, envy and sorrow,
Boasting of riches, pride of possession;
Ne'er in all the world saw I such deceivers!

Chorus

Ah

They take their evil counsel in secret,
Fatherless children slay they and murder,
God's high commandment they have despised,
Swollen with substance, drunken with lust and pride.

Chorus

When as King David sore was afflicted,
By those he trusted basely deserted,
In his great anger bitterly grieving,
Thus to Jehovah pray'd he within his heart.

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Tenor Solo

I could have borne so sore an affliction,
Were it an enemy that had reproach'd me,
Yea, in truth I could then have endur'd it,
For then I could have hidden myself from him.
But it was thou, my friend whom I trusted,
(Did we not take sweet counsel together?)
Thou whom I reckon'd true friend and faithful,
Thou art the man whose hand would have struck me down!
Smite them with destruction, O Lord, and slay them,
And let Thy judgment fall heavy on them,
Cut down this people, Lord, in Thine anger,
Send out thy truth, let unbelievers perish!

Chorus

Ah

Tenor Solo and Chorus

I give Thee honour, Lord, and worship Thee,
Evening and morning and at the noonday,
Thou that abidest, Thou art my helper
When those that hate Thee sorely do oppress me.

Chorus

I give thee honor, Lord, and worship Thee,
Evening and morning and at the noonday,
Thou that abidest, Thou art my helper
When those that hate Thee sorely do oppress me.

Tenor Solo

So in Jehovah I will put my trust,
God is my stronghold and my comforter;
I cast my burden alway on the Lord,
He will not suffer the righteous to be mov'd.

Chorus

Thou art our one God, righteous in judgment,
Vengeance is Thine for those that do evil,
Thou shalt not bless them, trusting in vain things,
Thou shalt take them away as with a whirl-wind.
As for the righteous, Thou dost preserve them,

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They that shew mercy shelter find in Thee.
Those that are humble Thou dost raise on high,
Those that are mighty scatter'st and destroyest.
Whom for a space Thy wrath has chastised,
And has like silver tried in the furnace,
Forth from the fire Thou suddenly tak'st him,
Once more in honour Thou wilt raise him on high!

These words King David wrote in his Psalter,
Fifty and fifth of prayers of praises,
And for the faithful, bitterly grieving,
As consolation, I from it made this song.

Concerto No. 5, in E flat, for Piano and Orchestra . . . BEETHOVEN

Allegro; adagio un poco moto—rondo

It is difficult to decide whether the man creates the age or the age the man, but in the case of Beethoven each is true to some extent. Certainly, as far as music is concerned, he created the age of Romanticism to such a degree that the new movement which began in the nineteenth century could be called "Beethovenism" as well. On the other hand, there is no more decided proof to be found in music history, of the fact that the age produces the man, than the case of Beethoven. Certainly in his life and in his works, he is the embodiment of his period. Born at the end of the eighteenth century, he witnessed, during the formative period of his life, the drastic changes that were occurring throughout central Europe; changes which affected not only the political but the intellectual and artistic life of the world as well. The French Revolution announced the breaking up of an old civilization and the dawn of a new social régime. Twice during the most productive period of Beethoven's career, Vienna was occupied by the armies of Napoleon. The spirit, or call it what you will, that caused the Revolution and brought the armies of Napoleon into existence, is the very root of Beethoven's music. The ideas which dethroned kings, swept away landmarks of an older society, changed the whole attitude of the individual toward religion, the state, and tradition ultimately gave birth to the inventive genius of the nineteenth century, which brought such things as railroads, reform bills, trade unions, and electricity. The same spirit animated the poetic thought of Goethe, Schiller, Wordsworth, and Byron, and it infused itself into the music of Beethoven, from the creation of the *Appassionata* Sonata to the Choral Ninth Symphony.

During this period of chaos and turmoil, Beethoven stood like a colossus, bridging with his mighty grasp the two centuries in which he lived. In his

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one person he embodied the ideas of both the eighteenth and nineteenth centuries, became the sage and prophet of his period, and the center of the classic and romantic spirit.

These two elements were mutually helpful in making him the outstanding representative of each. His romantic tendencies helped him to infuse Promethean fire into the old, worn-out forms, and to endow them with new passion. His respect for classic forms made him the greatest of the early Romanticists, for it aided him in tempering the fantastic excesses and extremes of his radical contemporaries. Thus, this harmonious embodiment of opposing forces, controlled by an architectonic intelligence that molded and fused them together into one passionate, creative impulse, resulted in the production of epoch-making masterpieces, built upon firm foundations, but emancipated from all confining elements of tradition, and set free to discover new regions of unimagined beauty.

This magnificent concerto, known as the "Emperor," was the last and most significant of Beethoven's five concerti for the piano. It was composed in Vienna in 1809, the year of the death of Beethoven's old teacher, Franz Joseph Haydn.

For some unknown reason it did not have a public presentation until November 28, 1811, at Leipzig. The outstanding performance, however, was given in Vienna, February 12, 1812, by the famous piano pedagogue and teacher of Liszt, Carl Czerny. The Vienna correspondent of the *Allgemeine Musik Zeitung* praised Czerny for his remarkable playing, but complained of the excessive length of the work. The Leipzig critic, however, recognized it as "without doubt one of the most original, imaginative, effective but most difficult of all existing concerti."

The name "Emperor" applied to this concerto is meaningless unless it suggests that the work holds a commanding position in its own realm similar to that held in theirs by the Violin Concerto, Leonore Overture No. 3, and the Eroica Symphony. Wherever the name came from, it is a significant designating title; for, of the five piano concerti, this is the most imposing and commanding in style.

The fusion of virtuosity and creative inspiration is remarkable in this work. There are brilliant and scintillating passages, far above any suggestion of mere display, passages abounding in driving power and infectious vitality, while others are marked by a delicate and infinite grace.

FIRST MOVEMENT

Allegro, E-flat major, 4-4 time

In Mozart's and Beethoven's day, the first movements of concerti were

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usually cast into a modified sonata form with a double exposition for orchestra and solo instrument. In this concerto Beethoven prefaces the orchestral exposition by passages for the piano.*

An arpeggio passage in the piano is announced by a fortissimo chord in the orchestra. There are three presentations of this dual idea. The main theme is heard in the first violins. The second subject is announced in E-flat minor, pianissimo, but passes quickly into the parallel major key, and climaxes in the horns.

The piano then presents a chordal version of the main theme, followed by passage work which leads to the second subject (B minor) still in the piano, accompanied by pizzicato strings. The parallel key of B major is then established in a repetition in the full orchestra. The development group concerns itself with the first subject. In the recapitulation, the full orchestra announces the main theme *forte*. The subsidiary theme, announced in the piano in C-sharp minor, modulates to E-flat major and is sounded in the full orchestra. Beethoven, against custom, allowed no place for the usual cadenza but specifically directed that the soloist should pass directly to the coda.

SECOND MOVEMENT

Adagio un poco moto, B major, 4-4 time

The theme of this movement announced in the muted strings forms the basis of a series of "quasi-variations." At the close of the movement, there is an anticipation of the theme of the final movement which follows without pause. The music in this movement is transcendently beautiful in its purity of style and spirit of mystical ecstasy.

THIRD MOVEMENT

Rondo (Allegro), E-flat major, 6-8 time

The piano announces the principal theme, soon reannounced by the complete orchestra *forte*. The first deviation follows in the piano, still in E flat, but modulates in a second section to B-flat major. The first subject then returns. There is a development with the customary recapitulation and a coda in which the kettledrum plays an important part. The whole movement sparkles, and shouts and laughs and capers with a hilarious abandon.

* Mozart had done this in a piano concerto in E-flat major. Beethoven himself had already adopted this innovation in his G-major piano concerto.

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Friday Afternoon, May 12

Andante for Strings, Harp, and Organ GEMINIANI

Francesco Geminiani was born at Lucca, Italy,
in 1667; died at Dublin, September 17, 1762.

Francesco Geminiani, violinist, pedagogue, composer, and writer, was a very cultivated gentleman who perhaps took more pride and delight in his good taste than in his talents. He composed a great many works that have quietly slipped into oblivion, published treatises on playing the violin,* the 'cello, and the harpsichord, the guitar, the flute, and one on "Good Taste."

Signor Geminiani went to England in 1714 and made a great reputation for himself as a violin virtuoso. When asked to play at court he accepted, but only when Handel, whom he admired to the point of idolatry, consented to accompany him.

Contemporary observers have described his capricious nature, his maniacal manner, and the erratic quality of his playing. Tartini spoke of him as "Il furibondo Geminiani" and Burney tells us that he lost his position as the director of the opera orchestra in Naples because "none of the performers were able to follow him in his *tempo rubato*, and other unexpected accelerations and relaxations of measure."

Vivacious in temperament, impetuous in spirit, eccentric in performance, Geminiani was a more or less spectacular figure in his time, but he seemed to lack any true originality in composition. Although critics have pointed out the beauty of several of the slow movements from his violin works, few of these have come to the public.

In original form, this andante was composed for solo violin with a figured bass. The transcription for strings, harp, and organ was made by Gino Marinuzzi.

* *The Art of Playing the Violin* was written in English and published in London and has the distinction of being the first of its kind to appear in any country. In it, Geminiani codified the principles of violin technique as they had been established by the great seventeenth century master Corelli. This treatise anticipated by twenty-two years the famous *Violin Schule* of Leopold Mozart, and included many technical principles accepted today as the basis of violin playing, which were not to be found in any of the masters of the German school until the beginning of the nineteenth century.

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Fantasy No. 1 in D major for Five Strings JENKINS

Transcribed for large orchestra by Lucien Cailliet *

John Jenkins was born at Maidstone, England, in 1592; died at Kimberly, Norfolk, October 27, 1678.

Thomas Morley wrote in 1597 "the most principal and chiefest kind of musick which is made without a ditty is the fantasie, that is, when a musician taketh a point at his pleasure and wresteth and turneth it as he list, making either much or little of it, according as shall seem best in his own concert. In this way may more art be shown than in any other musick, because the composer is tied to nothing but what he may add, diminish and alter at his pleasure."†

It is not generally known, even among musicians, that some of the very finest European chamber music lies in the era before the eighteenth century. For over five centuries, in the northern part of western Europe, there had developed a pure and exquisite style of music, perfectly adapted to the small room, whose crepuscular beginnings can be traced to the close of the twelfth century, and the development of which can be followed in such great English names as Dunstable and Lionel Power. This style reached its highest artistic expression in the English string Fancie of the Elizabethan age and the seventeenth century; a form which occupied the same place of dignity among designs that the sonata and symphony filled at a late period.

The great Henry Purcell,‡ who died ten years after the birth of Bach, created some supreme examples of this form. John Jenkins, even earlier than Purcell, had produced Fancies whose suave perfection and complexity of part writing can best be compared with that of Bach and Palestrina.

Roger North § in his *Musical Grammarian* traces the origin of the English Fancie to Italian models.

* Lucien Cailliet was born in France in 1891 and was graduated from Dijon Conservatoire. He is a member of the Philadelphia Orchestra, in which he plays the clarinet and bass clarinet.

† Thomas Morley (1557-1603) was one of the most popular of Elizabethan composers, spoken of by his contemporaries as "he who did shine as the Sun in the firmament of our Art." A pupil of Byrd, organist and gentleman of the Chapel Royal, he is perhaps best known today for his *Plaine and Easie Introduction to Musick*, 1597. This is invaluable for its references to the musical life of his day as well as being the only important English work on the subject of English modal music.

‡ See page 16.

§ Roger North (born September 3, 1653; died March 1, 1733) was Attorney-General to James II. His *Memoires of Musick*, unpublished until 1842, and containing the treatise "The Musical Grammarian" provide the student of music history invaluable information concerning the state of English music in the early seventeenth century. The *Musical Grammarian* was edited by Hilda Andrews and published by the Oxford University Press in 1925.

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In some old musick books I have found diverse formed consorts with a Latin or Italian epigraph; being neither the initial words of songs or names of families, as La Martinegna, Piccolhomme and ye like. These I guess were songs for many voices, composed and printed in Italy and here transcribed for ye use of instruments (for composers then were raretys) and without doubt, however divested of their significant words (if they ever had any) were very good musick, and it was from ye Italian mode that we framed these setts of musick which were called Fancys and in imitation of them transcribed Fantazie.

In his *Memoires*, speaking of the Italian Fantazie he writes "afterwards these were imitated by the English, who working more elaborately, improved upon their patterns which gave occasion to an observation that in vocal, the Italians and in instruments, the English excelled." Other English composers besides Purcell and Jenkins who distinguished themselves in writing in this form, and who proved England superior to all other countries in the creation of early instrumental music were William Byrd, Richard Deering, William Lawes, and John Cooper.*

No English composer brought greater inventive power or ingenuity to the Fancie than John Jenkins. The place he held among his countrymen, as a composer of this popular form, is best described again by Roger North. In his *Memoires of Musick* we read:

I shall endeavour to give a short account of this master, with whom it was my good chance to have had an intimate acquaintance and friendship. He lived in King James' time, and flourished in that of King Charles Ist. His talents lay chiefly in the use of the lute and bass, or rather lyra-vial. He was one of the court musicians and was once brought to play upon the lyra-vial before King Charles I, as an extraordinary performer. And when he had done, the King said he did wonders upon an inconsiderable instrument. He left London during the Rebellion and passed his time at musical gentleman's houses in the country, where he was always courted and at home, wherever he went; and in most of his friends' houses there was a chamber called by his name. For, besides his musical excellencies, he was an accomplished and ingenious person, and of such inoffensive and amiable manners, that he was esteemed and respected for his virtue and disposition, long after age had deprived him of his musical powers . . .

His Fancies were full of airy points, grave and triple movements and other variety. And all that he produced, 'till his declining age, was lively, active, decided and fanciful. And of this kind he composed so much, that the private (or chamber)

* John Cooper, having visited Italy in the last years of the sixteenth century, returned to England about 1600 and desired to be known as Giovanni Coperario, which reflects in no uncertain terms the influence Italy was exerting on English music at this period. .

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music, in England, was in a great measure supplied by him; and they were the more coveted, because his style was new, and for the time difficult for he could hardly forbear divisions,* and some of his concerts were too full of them. But it must be owned, that being an accomplished master on the vial, all his movements laid fair for the hand, and were not so hard as they seemed.

Aria "Non più andrai," from "The Marriage of Figaro" . MOZART

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

Mozart was perhaps the most natural musician who ever lived; his art the most spontaneous that ever came into existence; his style the most limpid, serene, lucid, and transparent in all music. Here is empyrean music which treads on air—witty without loss of dignity, free without abandon, controlled without constriction, joyful and light-hearted, yet not frivolous; here is the music of eternal youth. No composer ever showed more affluence or more precision, more unerring instinct for balance and clarity than he. His genial vitality, absolute musicianship, and sympathetic sentiment set him apart from all other composers.

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

This aria is sung by that sly rascal, Figaro, to poor love-sick Cherubino, who is about to depart for distant lands, sent hence by the Count Almaviva. Cherubino, hiding behind a sofa, had heard the Count, in one of his promiscuous moments, making advances to his wife's maid, Susanna. For his peace of mind, the Count appoints Cherubino as an ensign in his regiment which is about to leave for foreign lands.

Figaro is here, in a mock-heroic manner, telling the unfortunate Cherubino the differences that exist between the gay, frivolous, luxurious life he has lived among fascinating and lovely women, and the dangerous, hard and lonely life that is before him.

FIGARO

"No more will you flutter around, you amorous butterfly, disturbing the rest of lovely ladies—you Narcissus, you Adonis of Love! No longer will you wear those fine

* Divisions in the musical nomenclature of the seventeenth and eighteenth centuries were rapid passages—slow notes divided into quick ones—as naturally take place in variations on a theme or ground.

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feathers, that gay and jaunty cap and those curls, that dashing air, that pink girlish complexion. In the ranks you'll be, great mustaches, tight knapsacks, a gun on your shoulder, a sword at your side, your head erect, your expression fearless, a great turban, a heavy helmet, plenty of glory, little pocket money, and, instead of the Fandango, you'll be marching over the mountains in the mud, through valley in snow and heat, to the music of bugles, of bombardments and of cannon. To victory, Cherubino, to military glory you go!"

Michael Kelley, one of Mozart's first singers, has left us the most graphic descriptions of the master we possess, and his narration of Mozart's reaction at the first rehearsal of this aria is interesting.

I never shall forget Mozart's little animated countenance, when lighted up with the glowing rays of genius; it is as impossible to describe it as it would be to paint sunbeams. I remember at the first rehearsal of the full band, Mozart was on the stage with his crimson pelisse and gold-laced cocked hat, giving the time of the music to the orchestra. Figaro's song, "Non piu andrai," Benucci gave with the greatest animation and power of voice. I was standing close to Mozart, who, sotto voce, was repeating "Bravo! bravo, Benucci!" and when Benucci came to the fine passage, "Cherubino, alla vittoria, alla gloria militar!" which he gave out with stentorian lungs, the effect was electricity itself, for the whole of the performers on the stage, and those in the orchestra, as if actuated by one feeling of delight, vociferated: "Bravo! bravo, maestro! viva, viva, grande Mozart!" Those in the orchestra, I thought, would never have ceased applauding, by beating the bows of their violins against the music desks. The little man acknowledged by repeated obeisances his thanks for the distinguished mark of enthusiastic applause bestowed upon him.

Aria "Qui sdegno non s'accende," from "The Magic Flute" MOZART

On the seventh of March, 1791, Emanuel Schikaneder (1751-1812), a brother Freemason, brought to Mozart his libretto of a fairy opera in which were incorporated many of the mysteries of Freemasonry. As Schikaneder was in financial distress, Mozart, always too generous for his own good, gladly undertook its composition. The work was performed on September 30, 1791, in Vienna. The house program of that date shows the name of Emanuel Schikaneder in capitals at the top, while the name of Mozart as the composer of the music and conductor occurs in fine print at the bottom. It was a successful performance, but the presumptuous librettist stated at the time that "it would have been more successful had Mozart not spoiled it." The first twenty-four performances brought Schikaneder over eight thousand guildens, and Mozart, nothing. Subsequent years, however, have brought Schikaneder a few lines in musical dictionaries and Mozart—Immortality!

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In the whole field of opera there is not a more incomprehensible libretto than that of "The Magic Flute"; yet the score is Mozart's masterpiece. Produced in Vienna in 1791, only two months before his death, "The Magic Flute" is the quintessence of Mozart's genius. Over a ludicrous and fantastic plot and a combination of preposterous characters, Mozart poured his marvelous music and transformed this monstrosity into a living, breathing masterpiece.

The story describes the wonder of Tamino's pipes, which had the power to control men, animals, birds, reptiles, and the elements. As the flute is continuously playing throughout the work, the result need only be imagined! But the magic of Mozart's music obliterates the ridiculous incidents, and creates from puppets, characters of distinct being and personality. Truly the magic of Tamino's flute passed into the hands of Mozart. In the words of Richard Wagner: "What Godlike magic breathes throughout this work. What many-sidedness, what marvelous variety! The quintessence of every noblest bloom of art seems here to blend in one unequaled flower."

The scene of the opera is laid in Memphis, at the Temple of Isis, about the time of Rameses I. Tamino, a Japanese prince loves Pamina, the daughter of the Queen of Night. She has been abducted by Sarasto, the High Priest of Isis. The Queen has promised Pamina to the prince if he is able to rescue her. Endowed with a flute of magic powers, he accomplished his end and becomes the friend of Sarasto whose wisdom he admires. The second act takes place before the Temple of Wisdom where Sarasto has promised to unite the lovers should they prove worthy. The aria, "Qui sdegno non s'accende," justly considered one of the finest of basso arias in operatic literature, is sung by Sarasto here.

Within this hallow'd dwelling, revenge and sorrow cease. Here the weary heart hath peace, and all doubts are dispelled. If thou hast strayed, a brother hand shall guide thee, for to him, thy woes are dear. He whose soul abides in earthly strife, doth not deserve the gift of life.

Aria "Se vuol ballare" from "The Marriage of Figaro" . . . MOZART

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

FIGARO

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

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Songs by the Young People's Festival Chorus*

The Walnut Tree SCHUMANN

A walnut tree stands near yonder door,
Shedding, spreading sweets from its
branches the house before.

The choicest of blossoms doth it bear,
Daily, gaily come wanton winds awooing
there.

They now to each other softly talk,
Lightly, slightly bending their heads on
their slender stalks.

They speak of a tender maiden,
Who dreams oft and seems oft still dream-
ing by day.

But of what scarcely can say.

They whisper, they whisper;
Their voices hardly can reach the ear,
Said they a lover would come next year.
The maiden listens, now stirs the tree:
Wond'ring, pond'ring, gently smiling to
sleep sinks she.

Cradle-Song SCHUBERT

Slumber, slumber, O my darling baby,
Gently rock'd by Mother's gentle hand;
Softly rest and safely slumber,
While she swings thee by this cradle-band.

Slumber, slumber, all so sweetly buried,
Guarded by thy Mother's loving arm;

All her wishes, all possessions,
And her love, shall shelter thee from harm.

Slumber, slumber, warm thy nest and
downy,

Many a loving song for thee she'll sing;
Then a rosebud and a lily,
When thou wakest, she to thee will bring.

Serenade in D minor SCHUBERT

Thro' the leaves the night-winds moving,
Murmur low and sweet,
Murmur low and sweet,
To thy chamber window roving,
Love hath led my feet.

O! Love hath led my feet.
Silent pray'rs of blissful feeling,
Link us though apart,
Link us though apart,
On the breath of music stealing
To thy dreaming heart,
To thy dreaming heart.
Sadly in the forest mourning
Wails the whip-poor-will
And the heart for thee is yearning,
Bid it, love, be still,

Bid it, love, be still,

Bid it, love, be still.

Moonlight on the earth is sleeping,
Winds are rustling low,
Where the darkling streams are creeping,
Dearest, let us go.

O! Dearest, let us go.
All the stars keep watch in heaven
While I sing to thee,
While I sing to thee,
And the night for love was given,
Dearest, come to me,
Dearest, come to me.
Sadly in the forest mourning
Wails the whip-poor-will.

* The orchestrations for these songs were made by Donn Chown, a student of orchestra-
tion in the School of Music.

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Hedge Roses SCHUBERT

Once a boy a wildrose spied,
 In the hedge-row growing:
 Fresh in all her youthful pride,
 When her beauties he descried,
 Joy in his heart was glowing.
 Little wild-rose, wild-rose red,
 In the hedge-row growing.
 Said the boy "I'll gather thee,
 In the hedge-row growing!"
 Said the rose, "Then I'll pierce thee
 That thou may'st remember me,

Thus reproof bestowing."
 Little wild-rose, wild-rose red,
 In the hedge-row growing.
 Thoughtlessly he pull'd the rose,
 In the hedge-row growing;
 But her thorns their spears oppose,
 Vainly he laments his woes,
 With pain his hand is glowing.
 Little wild-rose, wild-rose red,
 In the hedge-row growing.

Whither? SCHUBERT

I hear a streamlet gushing
 From out its rocky bed,
 Far down the valley rushing,
 So fresh and clear it sped.
 I know not why I ponder'd,
 Nor whence the thought did flow,
 E'en as he hastens downward
 With my staff I too must go,
 E'en as he hastens downward,
 With my staff I too must go.
 Still onward but ever downward,
 And ever still by the stream;
 Which with refreshing murmur,
 More bright and clear did gleam.
 Which with refreshing murmur,
 More bright and clear did gleam.
 Must this then be my pathway?
 O streamlet, tell me where,
 My path shall I find!
 Thou hast with thy sweet murmur

Bewilder'd quite my mind;
 Thou hast with thy sweet murmur
 Bewilder'd quite my mind;
 Why speak I of a murmur,
 No murmur can it be.
 The Nixies they are singing
 'Neath thy wave their melody,
 The Nixies they are singing
 'Neath thy wave their melody,
 Cease singing, my friends, cease
 murm'ring,
 And blithely wander near,
 I hear the sound of millwheels
 In ev'ry streamlet clear,
 I hear the sound of millwheels
 In ev'ry streamlet clear.
 Cease singing, my friends, cease
 murm'ring,
 And blithely wander near, blithely then
 wander near.

Aria: "Si la Rigueur" from "La Juive" HALÉVY

Jacques François Halévy was born at
 Paris in 1799; died at Nice in 1862.

From his youth Halévy composed industriously, but he did not secure public attention until about 1830. With "La Juive" he reached his highest success. Although he seldom showed taste or discrimination in the choice of his libretti,

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and wrote carelessly and in great haste, blatantly assimilating his style to that of the brilliantly successful Meyerbeer, his music in "La Juive" compels our admiration for its passionate feeling and tender expression, evincing proof of remarkable dramatic gifts and real poetic insight. His style here is powerful in its emotional contrasts and rich in its dramatic color. The incomparably higher merit of "La Juive" is proved by its undiminished success for exactly a century (it was written in 1835) upon all important operatic stages.

The libretto, originally written for Rossini by Scribe, tells the story of the Jew Eleazer and his daughter Recha. The hammering of the goldsmith Eleazer punctuates the festal celebration of the populace rejoicing at the young prince Leopold's victories over the Hussites. Eleazer and his daughter, of whom Leopold is enamored, are torn from their shop and about to be put to death. Cardinal Brogni, a man of liberal mind, intervenes and saves them. At this point he sings the cavatina "Si la Rigueur."

Should hot revenge or persecution make them forget Thy sacred work? Through Thy Grace and loving kindness, my God, let every heart be restored unto Thee. Let us ever hear Thy precept in our minds and open our hearts to all mankind.

Aria, "Il lacerato spirito" from "Simon Boccanegra" . . . VERDI

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

The story is laid in Venice, during the Guelph and Ghibelline War. In the prologue the young sea captain, Simon Boccanegra, has been made Doge through the efforts of Paolo and Pietro, leaders of the popular party. Simon loves Maria, daughter of the patrician Fiesco, who has refused him marriage because

* Francis Toye, *Verdi, His Life and Works*, Alfred Knopf, N. Y., 1931.

† Arrigo Boito was born at Padua in 1842, and died in 1918. He was both a poet and composer. His fame as a composer rests upon his opera "Mepistopele," and his poetic works include the libretti of "Otello" and "Falstaff" written for Verdi. (See pages 78-79.)

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of his lowly birth. Maria dies, leaving a child. The first act concerns the child of Maria and Simon, who has been adopted by another family, Grimaldi, and given the name Amelia. The Grimaldi and Amelia's betrothed, Gabrieli, are plotting against the Doge. Simon, unaware of Amelia's love for Gabrieli, has promised her hand to his minister, Paolo. When he learns of her betrothal and is shown a locket of Maria's, he knows that she is his child and refuses Paolo permission to marry her. Angered at this, Paolo revolts against him but fails, and is condemned to death, but not before he has poisoned Simon, who dies in the arms of his daughter. *Il lacerato spirito* (The Tormented Soul) is sung by the patriarch Fiesco, at the death of his daughter Maria.

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

Symphony No. 5 in C minor BEETHOVEN

The date of the completion of the Fifth Symphony is not definitely known. According to Thayer* "this wondrous work was no sudden inspiration. Themes for the Allegro, Andante, and Scherzo are found in sketchbooks belonging, at the very latest, to the years 1800 and 1801 (between the composition of the first and second symphonies). There are studies also preserved which show that Beethoven wrought upon it while engaged on 'Fidelio' and the 'Piano-forte Concerto in G' (1804-06), when he laid the C-minor Symphony aside for the composition of the Fourth. That is all that is known of the rise and progress of this famous symphony."

According to Paul Bekker, "in the Eroica (No. III) Beethoven taxed his powers to the uttermost, and even his genius could not readily regain the heights there attained. In the symphonies from the fourth to the eighth, he was engaged in making full use of the artistic insight he had gained in writing the Eroica; and at first he could do this better by treating less problematic material rather than by seeking, again, unexplored heights and depths of thought and emotion."

The romantic vaporings of incurable sentimentalists have read everything into the Fifth Symphony from the summons of Fate to the notes of the Yellow

* A. W. Thayer and H. E. Krehbiel, *The Life of Ludwig van Beethoven*. 3 vols., New York, G. Schirmer, 1921.

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Hammer and have not failed to mention the inevitable overtones of tragic love affairs. Sir George Grove, that incurable romanticist writes:

The composition of the C minor covered the time before the engagement of Beethoven with the Countess Therese von Brunswick, the engagement itself, and a part of the period of agitation when the lover's were separated . . . Now, considering the extraordinary imaginative and disturbed character of the symphony, it is impossible not to believe that the work—the first movement, at any rate—is based on his relations to the Countess, and is more or less a picture of their personality and association. . . . In fact, the first movement seems to contain actual portraits of the two chief actors in the drama. . . . At any rate, in this movement he unbosoms himself as he has never done before . . . we hear the palpitating accents and almost the incoherence of the famous love-letters, but mixed with an amount of fury which is not in them.

M. Vincent d'Indy, however, was of a different opinion. He remarks in his book on Beethoven:*

All of those compositions (of Beethoven's Second Period, 1801–1815) which tell of or reveal amorous anguish, can apparently be traced, chronologically speaking, only to his passion for Giulietta Guicciardi. Neither Theresa Malfatti, nor Amalie Sebald, nor Bettina Brentano, nor the other women whom Beethoven might have noticed, have left any impression on his musical production. . . . Still, among the women who were Beethoven's friends, there was one whose name should be mentioned here if only to contradict the newly created legend concerning her. We refer to Countess Therese von Brunswick and her mysterious betrothal to Beethoven. . . . What artist, what man gifted with the simplest artistic perception, would for a moment admit that the sole work dedicated to Countess von Brunswick, the insipid sonata in F-sharp major, Op. 78, could be addressed to the same person as the passionate love-letters which all the world has read? These two piano pieces in expressionless imitation, without musical interest, could never have been the homage of the Titan Beethoven to his "immortal beloved."

The utter futility of ever attempting to interpret truthfully the "meaning" of this noble music is further shown in the rapturous depiction of Hector Berlioz, who, writing of the first movement, says:

It is devoted to the painting of disordered sentiments, which overthrow a great soul, a prey to despair; not the concentrated, calm despair that borrows the shape of resignation; not the dark and voiceless sorrow of Romeo, who learns of the death of Juliet; but the terrible rage of Othello, when he receives from Iago's mouth the poisonous slanders which persuade him of Desdemona's guilt. Now it is a frenetic delirium which explodes in frightful cries; and now it is the prostration that has only accents of regret and profound self-pity. Hear these hiccups of the orchestra, these dialogues in chords between winds and strings which come and go, always weaker and fainter, like unto the painful breathing of a dying man, and then give way to a phrase full of

* D'Indy: Beethoven ("Musiciens célèbres," 1913) English translation: Schirmer, New York.

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violence, in which the orchestra seems to rise to its feet, revived in a flash of fury; see this shuddering mass hesitate a moment, and then rush headlong, divided in two burning unisons as two streams of lava; and then say if this passionate style is not beyond and above everything that had been produced hitherto in instrumental music.

This is of course an insult to the very spirit of music. Such imaginings tie down to finite things, and music should not be thus bound. Lawrence Gilman in the program book for the Philadelphia Symphony, states the essential thing when he writes:

But whatever Beethoven did or did not intend to say to us in this tonal revelation, there is one trait that the C-minor Symphony has beyond every other, and that is the quality of epic valor.

There is nothing in music quite like the heroic beauty of those first measures of the Finale that burst forth at the end of the indescribable transition from the Scherzo with its swiftly cumulative crescendo, and the overwhelming emergence of the trombones—so cannily held in reserve throughout the foregoing movements.

This is music pregnant with the greatness of the indomitable human soul. Listening to it, one knows that the inward ear of Beethoven had almost caught that lost word which, could a man but find it, would make him master of the hosts of Fate and of the circling worlds.

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Friday Evening, May 12

PROGRAM OF THE COMPOSITIONS OF JOHANNES BRAHMS

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

The differences that actually exist between the art of Brahms and that of Wagner are slight indeed. Criticism in the past has been too insistent in symbolizing each of these masters as the epitome of conflicting forces in the music of their age. It has identified their aesthetic theories and the conflicts that raged around them with their art and has come to the false conclusion that no two artists reveal a greater disparity of style, expression, and technique. In actual life they did stand apart. The Wagner enthusiasts regarded Brahms as a musical antipode, and Wagner took this attitude so seriously that he wrote some of the most malicious things about Brahms that he ever wrote about any opponent.

But to us today, Wagner and Brahms no longer seem irreconcilable in spite of all differences in their inclinations, dispositions, and quality; rather they complement each other. If Brahms seems to lack that sensuous quality so marked in Wagner, it is in this, and this alone that the real difference lies.*

In truth both Wagner and Brahms are products of the same artistic soil, nurtured by the same forces that conditioned the standards and norms of art in their period. Both shared in a lofty purpose and noble intention. Brahms's C-minor Symphony, the Alto Rhapsody, the Song of Destiny, and particularly the great tragic songs, all speak in the somber and serious accents of Wagner. Both sought the expression of the sublime in their art, and each in his own way, tried to strengthen the flaccid spirit of their time by sounding a note of courage and hopefulness. They both lived in a poverty-stricken and soul-sick period, when anarchy seemed to have destroyed culture, an age which was distinctly unfavorable to genuinely great art—unfavorable because of its pretentiousness and exclusiveness, its crass materialism, its hide-bound worship of the conventional. Its luxury and exclusiveness, by breaking down race consciousness, by undermining character, and destroying freedom and a sense of human dignity,

* See notes on Enesco, page 72, paragraph 2.

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brought disillusionment, weariness, and an indifference to beauty. The showy exterior did not hide the inner barrenness of its culture.

The sources of this world illness can be found in a measure in the effects of the Industrial Revolution. As a result of this tremendous reorganizing force with its consequent power and wealth, a new attitude toward life was created. The growth of a rationalistic materialism destroyed suddenly the comforting old beliefs in the Bible. It gave rise to a period of doubt and disillusionment, and it seemed as though the old culture were to disappear completely. Strong spirits like Carlyle, John Stewart Mill, and Ruskin fought valiantly for the "revenge of instinct." Less fortified minds, however, fell before the onslaught of industrialism and its materialism—sunk into mental and spiritual apathy, and decayed. With decay came disease, and with disease, contagion wormed its way into the souls of men. From an overfertilized emotional soil grew a decadent school of art. Chopin's supersensitive soul cried out its longing in languorous nocturnes. Berlioz in his "Fantastique Symphony" pictured the narcotic dreams of a young artist, who, because of an unrequited love, had attempted suicide by an overdose of opium. Tchaikovsky's penchant for melancholy expression, his feverish sensibility, his revulsions of artistic feeling, and his erratic emotions which sink him into morbid pessimism, deadening depression, and neurotic fears on the one hand, or raise him to wild hysteria on the other, picture him in the framework of his age. Byron, "whose being," said Goethe, "consists in rich despair," was another eponymous hero of the time. Fame, love, wealth, and beauty turned him into a despiser of the world. He was the true inventor of "Weltschmerz," the sorrow that suffers from the world and is therefore incurable. The soul life of the whole epoch bore the stamp of this man for whom "sorrow was knowledge." Literature abounds in heroes who are all strange mixtures of egoism and sensibility. Their philosophy was the Leopardian "Sorrow and ennui is our being, and dung the earth—nothing more. Wherever one looks, no meaning and no fruit." Already Chateaubriand, who gave such fluent and beautiful expression to the emotional ideas originated by Rousseau, had had his René say, "Everything wearies me. Painfully I drag my boredom about with me, and so my whole life is a yawn." Byron's Manfred, too, had this romantic desire to feel and suffer uniquely. Goethe's Werther like Manfred and René suffered from an unhappiness caused by hidden, undefinable longings. In Pushkin's *Eugene Onegin* and Lermantov's *Hero of Our Time*, the heroes play the parts of disillusioned young men, who, tired of life, wrap themselves in a mantle of grief. The whole world was in the grip of the "maladie du siècle." It was, as Immerman said, "as though humanity tossed about in its little bark by an over-

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whelming ocean, is suffering from a moral seasickness of which the outcome is hardly to be seen."

"People" wrote Heine, "practiced renunciation and modesty, bowed before the invisible, snatched at shadow kisses and blue-flowered scents." This unnatural and unhealthy mental attitude led to a great deal of self-contemplation and introspection which tended to substitute futile or morbid imaginings for the solid realities of life. The overintrospective and supersensitive artist cuts himself off from a larger arc of experience and is prone to exaggerate the importance of the more intimate sentiments, and when, as in German Romanticism, such a tendency is widespread, a whole school may become febrile and erotic.

Wagner and Brahms, opposed in verbal theory, stand together strong in the face of opposing forces, disillusioned beyond doubt with the state of the world but not defeated by it.

It is no accident then that the real Brahms seems to us to be the pessimistic Brahms of the great tragic songs and the quiet resignation of the slow movements of the symphonies. Here is to be found an expression of the true spirit of the age in which he lived. But by the exercise of a clear intelligence, he tempered an excessively emotional nature, and thereby dispersed the vapors of mere sentimentalism. Unlike Tchaikovsky and other "Heroes of the Age," Brahms, like Beethoven, was essentially of a healthy mind, and with a spirit strong and virile, he met the challenge of his age and was in his art triumphant. In a period turbid with morbid emotionalism, he stood abreast with such spirits as Carlyle and Browning, to oppose the unhealthy tendencies of his period. Although he suffered disillusionment no less than Wagner, his was another kind of tragedy, the tragedy of a musician born out of his time. In fact he suffered more than Wagner from the changes in taste and perception that inevitably come with the passing of time. But his particular disillusionment did not affect the power and sureness of his artistic impulse. With grief he saw the ideals of Beethoven dissolve in a welter of cheap emotionalism; he saw the classic dignity of his art degraded by an infiltration of tawdry programmatic effects and innocuous imitation, and witnessed finally her complete subjugation to poetry and the dramatic play. But all of this he opposed with his own grand style; profoundly moving, noble, and dignified. With a sweep and thrust he forced music out upon her mighty pinions to soar once more. What Matthew Arnold wrote of Milton's verse might well have been written of Brahms's

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music: "The fullness of thought, imagination, and knowledge makes it what it is" and the mighty power of his music lies "in the refining and elevation wrought in us by the high and rare excellence of the grand style." If the "grand style" referred to "can only be spiritually ascertained," then certainly here is an imposing manifestation of its existence.

Fuller Maitland in his admirable book on Brahms,* referring to the C-minor Symphony to be heard on tonight's program, writes "the case is almost parallel to certain poems of Browning, the thoughts are so weighty, the reasoning so close, that the ordinary means of expression are inadequate. To try to rescore the first movement with the sacrifice of none of its meaning, is as hopeless a task as to rewrite Sordello in sentences a child could understand."

The association of Brahms and Browning is a happy one. There is something similar in their artistic outlook and method of expression, for Brahms, like Browning, often disclaimed the nice selection and employment of a style in itself merely beautiful. As an artist, none the less, he chose to create, in every case, a style fitly proportioned to the design, finding in that dramatic relation of style and motive a more vital beauty and a broader sweep of feeling. This epic conception often lifted Brahms to the brink of the sublime. He lived in his creative life upon the "cold white peaks." No master ever displayed a more inexorable self-discipline, or held in higher respect his art. For Brahms was a master of masters, always painstaking in the devotion he put into his work, and undaunted in his search for perfection. "The excellence he sought dwelt among rocks hardly accessible, and he had to almost wear his heart out to reach her." The Brahms of music is the man, in Milton's magnificent phrase, "of devout prayer to that Eternal Spirit that can enrich with all utterance and knowledge, and sends out his seraphim with the hallowed fire of his altar, to touch and purify the lips of whom he pleases."

Academic Festival Overture, Op. 80 BRAHMS

If ever a piece of music stood as an eternal refutation of all that is meant by "Academic," it is this "Festival Overture." The work was written in 1880, as an acknowledgment by Brahms of the doctor's degree which had been conferred upon him by the University of Breslau, as the "Princeps musicae severioris" in

* Fuller Maitland, *Brahms*, Methuen and Co., London, 1911.

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Germany. But shockingly enough, the rollicking "Academic Festival Overture" is anything but severely in keeping with the pedantic solemnities of academic convention. It is typical of Brahms that he should delight in thanking the pompous dignitaries of the university with such a quip, for certainly here is one of the gayest and most sparkling overtures in the orchestral repertory.

In the spirit of "He hath cast down the mighty from their seats, and exalted them that are of low degree," Brahms selected as the thematic materials for his overture a handful of student drinking songs, which he championed against all the established conventions of serious composition. We may be fairly certain that if the doctor's diploma had descended from its academic perch, and set forth the master's blithe and genial humanity as a composer, instead of designating him with the high sounding "Princeps musicae severioris" he might have brought forth the austere "Tragic Overture" instead.

Brahms always took impish joy in indulging his instinct for championing underdogs of art such as music boxes, banjos, brass bands, and working men's singing societies. And here he elevated the lowly student song into the realm of legitimate art. There was never a "nobler man of the people" in the whole history of music.

ANALYSIS

The overture begins (*Allegro*, C minor, 2-2 time) without an introduction. The principal theme is announced in the violins. Section II is a tranquil melody in the violas, which returns to the opening material. After an episode (E minor) there follows the student song "Wir hatten gebaut ein stattliches Haus" * (We had built a stately house) heard in three trumpets (C major). At the close of

* A tune associated with the words

Wir hatten gebaut
Ein stattliches Haus
Darin auf Gott vertrauet
Durch Wetter Sturm und Graus

("We built a stately house, wherein we gave our trust to God, through bad weather, storm and dread.") The melody is by Friedrich Silcher—author of the better-known tune which he set to Heine's "Die Lorelei."

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this section, the full orchestra presents another section partly suggested by the first theme of the overture. The key changes to E major and the second violins with 'celli pizzicato announces the second student song, "Der Landesvater" ("The Father of his Country"), an old eighteenth century tune.

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

Rhapsody for Alto Solo, Men's Chorus,
and Orchestra, Op. 53 BRAHMS

So directly did Goethe's "Werther," with its luxury of woe, speak to the hearts and souls of those romantic and melancholy young Germans, tormented by the fatal anguish of doubt and torn by remorse and despair, that its author was greatly annoyed by many of them who saw in him their savior, and sought to make him their father confessor.

One of these Werther-maniacs was a young theologian named Plessing, who, after writing Goethe a deluge of letters, finally aroused enough sympathy in his heart to make him determined to meet the young misanthrope. This, Goethe did without making himself known, during a visit to the Hartz Mountains in the winter of 1777. The result of this experience was his eleven-stanza poem "Harzreise im Winter." In this ode Goethe uses the winter scenery of the Harz forest as a background for the figures of huntsmen and foresters, happy in the

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

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brotherhood of their crafts, contrasted with the solitary misanthrope whose embittered soul poisoned him against all human kindness.

God has appointed to each man his path. The happy man runs his course swiftly to its joyous end, but he who has misery in his heart struggles in vain against the iron bonds which only the cruel shears of fate shall sever at last. At this point, Brahms begins his interpretation of the poem, selecting with a musician's insight the three middle stanzas which, without rising to the Pindaric ecstasy of the climax, contain, in a completeness all their own, the poet's heartfelt prayer that the soul be restored to this lonely hater of men.

Brahms's music is inspired throughout. Every bar is animated and charged with deepest meaning, and there is a complete absence of those thematic intricacies and technical complications one often finds in his larger works. The sound is of silvery delicacy, wholly dematerialized. There is nothing massive here, no trumpets, no trombones, no fateful beat of drums, no gnarled rhythms. The music has a quiet radiance, a cobweblike tissue, and a tenuous and poetic aura about it.

The "Alto Rhapsody" above all others of his works is a mirror of Brahms's inmost experiences. Nowhere did he reveal himself so completely; all that is human in him stands here divulged. In it he gave voice to a deeply moving avowal of loneliness and renunciation, and at last to a noble appeasement that transcends all earthly sorrow. The tragedy of drifting with blind chance, and that of being misunderstood and solitary, clamors for expression here. How personal Brahms felt this work to be, how much it is the confession of one resigned to bury all hope of love, may be judged from what he wrote to Reinthaler—

"Poor recluse that I am, have I sent you my 'epilogue' to the *Liebeslieder*?"

The *Alto Rhapsody* was conceived as a single movement with three contrasting sections. A seventeen-measure orchestral prelude introduces the work and creates an atmosphere of ineffable sorrow and desolation with its slow-dragging motif sounded in the basses and bassoons, in the pulsatory and convulsive outbursts in the violins and violas, and by the heavy syncopation in the rhythm. In the constricted sounds of this opening, there is the bitter complaint of utter disillusionment and painful loneliness.

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The music sinks into a desolate stillness, broken finally by a despairing voice which asks in dismal accents:

Aber abseits, wer ist's?	But who goes there apart?
In's Gebusch verliert sich sein Pfad,	In the brake his pathway is lost,
Hinter ihm schlagen	Close behind him clash
Die Strauche zusammen,	The branches together,
Das Gras steht wieder auf,	The grass rises again,
Die Oede verschlingt ihn.	The desert engulfs him.

The accompaniment to this section is derived from the orchestral prelude, and the voice recites in a heightened declamatory style that bears a close relationship to Wagner's "endless melody."

The middle section, more contemplative and lyrical in character, overflows with the desire for appeasement of a tortured soul that has lost all capacity for joy. This great monologue from the depths of isolation is compelling in the repressed ardor of its cry for deliverance from joyless solitude. The urging, irregular pulsations of violins and violas accompanying the song in the woodwinds and the utterances of the voice are full of oppressed yearnings.

Ach, wer heilet die Schmerzen	Who can comfort his anguish?
Dess, dem Balsam zu Gift ward?	Who, if balsam be deathly?
Der sich Menschenhass	If the hate of men
Aus der Fulle der Liebe trank!	From the fullness of love be dreamed?
Erst verachtet, nun ein Verachter,	He that was scorned,
Zehrt er heimlich auf	Turned to a scorner,
Seinen eig'nen Wert	Lonely now devours all he hath of worth
In ung'ngender Selbstsucht.	In a barren self-seeking.

In section three, the chorus supported by the solo voice brings words of comfort and fervent supplication in a melody of great simplicity and devotional beauty, which frees us from the sullen restlessness and abject dejection created in the previous section. Here the choral voices bear an ardent prayer for relief from a dire languishing in emptiness—a message of unspeakable intimacy and seraphic consolation.

Ist auf deinem Psalter,	But if from thy Psalter,
Vater der Liebe, ein Ton	All-loving Father, one strain
Seinem Ohre vernehmlich,	Can but come to his hearing,
So erquicke sein Herz!	O enlighten his heart!
Oeffne den unwolken Blick	Lift up his o'er-clouded eyes
Ueber die tausend Quellen	Where are the thousand fountains
Neben dem Durstenden	Hard by the thirsty one
In der Wuste!	In the desert.

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Songs with Orchestra

Only those who have reached the intimate and confidential Brahms of the songs can wholly understand and love him, for all of his great humanity is locked up in them. The austere intellectuality sensed in many of his symphonic movements disappears in the abundant, warmly breathing corporeality of his songs. In the space of four or eight bars he can say things it takes a proud symphonic movement to express. Everything a lonely soul has felt—anxiety, bliss, desire and renunciation, self-reproach and remorse, incredulous happiness and boundless woe find expression in the dark rich beauty of the *Lieder*. Unlike the songs of Schubert and Hugo Wolf, those of Brahms show a closer intertwining of vocal and piano parts, a greater elaboration of instrumental background, no longer a mere accompaniment, but reflecting the nature and mood of the poetry, and at the same time blending into thematic unity with the voice. The vocal line usually lies embedded in instrumental ramifications, and grows with them into symphonic oneness.

1. Dein blaues Auge, Op. 59, No. 8

(Poem by Claus Groth)

The song begins in a sort of recitative to an accompaniment of quiet simplicity. At the words "and still the smart is dear," the accompaniment becomes glowing and realistic with its colorful dissonances. The return to quiet and dreamy reverie offers a striking contrast.

So clear thine eyes to gaze within, those depths of April blue,
Thou askest what I seek therein: I seek my life made new.
Two burning eyes enthralled my soul, and still, and still the
Smart is dear: but thine, love, like the sea, are cool
And, like the sea, are clear and, like the sea, are clear.

(Translator unknown)

2. Immer leiser wird mein Schlummer, Op. 105, No. 2

(Poem by Hermann Lingg)

This is among the most intimate and meditative of Brahms's songs. The songs of joy are not those wherein Brahms reveals himself most fully. The truly imperishable ones are those where he confesses to the constraint of emotion; the quietly flowing, half-veiled songs, laden with melancholy and with calmly radiant,

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rich melodic beauty. The urge of longing and passionate desire breaks through in this plaint of a dying maiden, with heartfelt expression. Brahms never surpassed the intimate expression of a bruised and yearning heart, found in this great song.*

“Lighter far is now my slumber,
And my sorrows without number seem a shadowy veil over me,
Oft in dreams thy voice again calleth to me tenderly,
But the door is closed to thee.
Then I wake and weep for bitter pain, bitter pain.

Ah, my love, I soon shall perish,
And another love thou’lt cherish,
When I’m pale and cold-pale and cold.
Ere the Maywind warms the wold, ere the throstly trills his tune,
Wouldst thou me again behold,
Seek, oh, seek me soon—seek, oh, seek me soon.”

(Translator unknown)

3. Der Schmied, Op. 19, No. 4

(Poem by Uhland)†

This enchantingly fresh and impetuous song, with its realistic imitation in the accompaniment of the hearty strokes on the anvil, is one of Brahms’s lesser, but delightful songs.

“My love I can hear, his hammer he’s swinging,
And clashing and clanging! Afar it resoundeth
Like churchbells, it soundeth through alley and square.

Beside his black forge is standing my love,
And yet I cross over, for bellows are roaring
And round him are pouring the flames they disgorge.”

(Translator unknown)

* The opening bars resemble the main theme of the ’cello in the andante movement of the piano concerto in B-flat major.

† Conradin Kreutzer set the same poem to music for a male choir and solo voice, and in this form it became immensely popular. Robert Schumann arranged it for a mixed choir (Op. 145, No. 1). More than thirty musical settings of the poem may be counted.

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4. Von ewiger Liebe, Op. 43, No. 1

(Poem by Jos. Wentzig)

This, the first of four songs for solo voice with Pianoforte (Op. 43), is among the finest and most often-performed of Brahms's songs.

Beginning in a heavy and impressive manner, a melody full of longing and questioning is taken up by the voice, repeated and developed to a passionate outburst, in which fidelity and undying love are proclaimed to the world.

Deeper and deeper o'er wood and o'er wold,
Shadow and silence the landscape enfold;
Hush'd with the night is the song of the lark;
Yes, in the twilight the homesteads are dark.
Forth from the village the lover is come,
Guarding the maiden and leading her home;
Choosing the path by the willows apart;
Telling her all that lies deep in his heart.

Though men reproach thee until thy heart break,
Though they reproach thee, love, for my sake,
True lovers parted as quickly as we,
Even as quickly united shall be;
Swift come the parting as wind o'er the sea,
Even as swift shall our reunion be.

Straight spoke the maiden, swiftly spoke she:
"Ne'er shall our love be parted by fate:
Strong though the steel and the iron for aye,
Our love is stronger and surer than they.
Iron and steel can be severed in twain:
Our love shall ever unchanged remain.
Iron and steel will not always avail:
Our love is plighted, and never shall fail."

(Translator unknown)

Symphony No. 1 in C minor, Op. 68 BRAHMS

In the *Neue Frei Presse* of Vienna, fifty years ago, Hanslick, Brahms's chief champion, referred to the C-minor Symphony as "music more or less clear, more or less sympathetic, but difficult of comprehension . . . it affects the hearer as though he had read a scientific treatise full of Faust-like conflicts of the soul."

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Tchaikovsky sensed in Brahms's music the same "difficulty of comprehension." "I have looked through a new symphony by Brahms (C minor). He has no charms for me. I find him cold and obscure, full of pretensions, but without any real depth." He wrote to Mme. Von Meck in 1877, and again in 1880—"but in his case, his mastery overwhelms his inspiration. . . . Nothing comes but boredom. His music is not warmed by any genuine emotion. . . . These depths contain nothing, they are void. . . . I cannot abide them. Whatever he does, I remain unmoved and cold."

Even Mr. H. C. Colles, of all critics of Brahms the most enthusiastic and loyal, speaks of the "difficulty of grasping his music," the statement referring, astonishingly enough, to the transparently beautiful slow movement of the C-major Symphony.

With extraordinary insistence this criticism of Brahms has persisted. The old Brahmsians themselves encouraged it. They reveled in the master's esoteric inaccessible qualities and, like the champions of Meredith in the eighties, they gloried in his "aloofness."

In the light of the attempts of modern composers to stretch beyond their predecessors in search of new effects, sometimes having more interest in the intellectual manipulation of their materials, than in the subjective, emotional expression achieved by them; it is amazing to still come into contact with this old, yet prevailing idea that the music of Brahms is "cold," "heavy," "pedantic," "opaque," "unemotional," and "intellectual."

It is true that Brahms has none of the overstimulating and exciting quality of his more emotional contemporary, Tchaikovsky, but this fact does not reduce Brahms's music to mere cerebration. If there is anything cerebral or intellectual in Brahms, it lies in the manner in which he controls and sublimates the excessiveness and overwelling of his emotions, and that is the mark of every true artist. One reason that criticism has placed upon Brahms's head the condemnation and terrible burden of cold intellectuality lies in the fact that there are no sensational or popular devices used to catch immediate response; there are no tricks to discover Brahms; there is no assailing the judgment in the attempt to excite sudden enthusiasm. We are, however, more and more impressed with the infinite wealth of profound beauty that is to be found in his pages. Critics may have been bewildered at times by his rich musical fabric, often lost and confused in the labyrinth of his ideas, but again, in the light of contemporary attempts at musical expressiveness at all cost, Brahms appears today with an almost lucid transparency, and as a master of emotional power.

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The creation of the C-minor Symphony displayed Brahms's discipline and noble intention—the most impressive marks of his character. With all the ardour of his soul, he sought the levels of Bach and Beethoven. His first symphony caused him great trouble and profound thought. It took him years to complete it. The sketches for the work, with which Brahms came forward in his forty-third year (1876), date from decades back. In the fifties, Albert Dietrich saw a draft of the first movement. Brahms kept it beyond the time when he committed one symphony after another to the flames, proving the triumphant perseverance that let it survive to a state of perfection. The symphony is written with tremendous seriousness and conciseness. It speaks in tones of a troubled soul,* but rises from a spirit of struggle and torture in the first movement to the sublimity of the fourth movement with its onrushing jubilation and exultant buoyancy. Mr. Laurence Gilman, in the program notes for the Philadelphia Symphony, wrote the following analysis:

From the first note of this symphony we are aware of a great voice uttering superb poetic speech. The momentous opening (the beginning of an introduction of thirty-seven measures, *Un poco sostenuto*, 6-8) is among the unforgettable exordiums of music—a majestic upward sweep of the strings against a phrase in contrary motion for the wind, with the basses and timpani reiterating a somberly persistent C. The following Allegro is among the most powerful of Brahms' symphonic movements.

In the deeply probing slow movements we get the Brahms who is perhaps most to be treasured; the musical thinker of long vistas and grave meditations, the lyric poet of inexhaustible tenderness, the large-souled dreamer and humanist—the Brahms for whom the unavoidable epithet is "noble." How richly individual in feeling and expression is the whole of this *Andante sostenuto*! No one but Brahms could have extracted the precise quality of emotion which issues from the simple and heartfelt theme for the strings, horns, and bassoon in the opening pages; and the lovely complement for the oboe is inimitable—a melodic invention of such enamoring beauty that it has lured an unchallengeably sober commentator into conferring upon it the attribute of "sublimity." Though perhaps "sublimity"—a shy bird, even on Olympus—is to be found not here, but elsewhere in this symphony.

* * *

The third movement (the *poco allegretto e grazioso* which takes the place of the customary Scherzo) is beguiling in its own special loveliness; but the chief glory of the symphony is the Finale.

Here—if need be—is an appropriate resting place for that diffident eagle among epithets, sublimity. Here there are space and air and light to tempt its wings. The

* Max Kalbeck sees in the whole symphony, but more particularly in the first movement, an image of the tragedy of Robert and Clara Schumann in which Brahms was involved.

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wonderful C-major song of the horn in the slow introduction of this movement (*Più andante*, 4-4), heard through a vaporous tremolo of the muted strings above softly held trombone chords, persuaded William Foster Apthorp that the episode was suggested to Brahms by "the tones of the Alpine horn, as it awakens the echoes from mountain after mountain on some of the high passes in the Bernese Oberland." This passage is interrupted by a foreshadowing of the majestic choralelike phrase for the trombones and bassoons which later, when it returns at the climax of the movement, takes the breath with its startling grandeur. And then comes the chief theme of the Allegro—that spacious and heartening melody which sweeps us onward to the culminating moment in the Finale: the apocalyptic vision of the chorale in the coda, which may recall to some the exalted prophecy of Jean Paul: "There will come a time when it shall be light; and when man shall awaken from his lofty dreams and find his dreams still there, and that nothing has gone save his sleep."

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Saturday Afternoon, May 13

“Overture to Egmont” BEETHOVEN

For a performance of Goethe’s “Egmont” at the Hofburg Theatre, Vienna, May 24, 1810, the manager, one Mr. Hartl, commissioned Beethoven to provide incidental music for the play. So impressed was Beethoven with the nobility of this drama that he refused any remuneration for his efforts. Perhaps hero-worship of Goethe led him to this generous step, or perhaps he saw in the misunderstood, self-reliant Egmont, gloriously struggling with a relentlessly persecuting fate, and filled with tragic longing for a pure and ideal love, an image of himself.

At any rate, Beethoven produced in “Egmont” an overture of such heroic delineation, and of such dramatically moving stuff, that it can take its place with the “Eroica” Symphony, the Fifth Symphony, and the Leonore No. 3 as an imperishable testimony to the genius which he infused into his portrayal of the heroic, the noble, and the magnanimous.

Goethe’s Egmont differs in many particulars from the Egmont of history. He is a man of most genial temper, sincerely devoted to the cause of freedom, and befriended because of his frankness, courage, and inexhaustible generosity. But he lacks the power to read the signs of hostile intention in others, and this defect which necessarily springs from some of his best qualities, exposes him to deadly peril, and leads ultimately to his ruin. Interwoven with the history of his relations to the public movements of his age is the story of his love for Clärchen, who is in every respect worthy of him, capable of heroic action as well as of the tenderest love.

Goethe began working upon “Egmont” in 1775 when he was twenty-six years of age and completed it twelve years later, in 1786.

The scene of the tragedy is laid in the Low Countries at the beginning of the revolt against Spain. In the fifteenth century Philip of Burgundy had annexed several of the Netherland provinces to swell his own rich domains. His successor, Charles V, abolished their constitutional rights and instigated the Inquisition.

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Favorite of court and people was the Flemish soldier, Count Egmont, who by his victories at Saint Quentin and Gravelines had become one of Europe's most famous military figures. When in 1559 a new Regent of the Netherlands was to be chosen, the people hoped that Egmont would be named. However, Margaret of Parma, Philip's half-sister, a powerful and tyrannical woman, was chosen, who, with the ruthless Count Alva, pressed the demands of Spain still further.

This, in brief, is the historical background against which, with many factual changes, Goethe places his tragedy. The central motif is this—" . . . man imagines that he directs his life . . . when in fact his existence is irresistibly controlled by his destiny."

Egmont is the typical soldier and man of action who expresses his philosophy in his own words . . . "Take life too seriously and see what it is worth . . . reflections—we will leave them to scholars and courtiers . . ." He is beloved by Clärchen, who in turn is loved by Brackenburg, the very opposite of Egmont. In the midst of court intrigue Egmont dares to defy Alva and is arrested. Clärchen, knowing that death must await Egmont, drinks the poison that Brackenburg, ironically, had prepared for himself. Egmont, the idealist to the last, dies in the belief that he gave himself for the freedom of his people and that they, to avenge his death, would rise in revolution against the Spanish yoke.

In view of Beethoven's expressed intentions regarding certain portions of his incidental music to *Egmont* [wrote Mr. C. A. Barry], it may be asked: are we not justified in extending these to the Overture? Is not this to be viewed as a dramatic tone-picture? Though entering more into generalities than the Overture to *Coriolanus*, which (as Wagner has pointed out) is restricted to a single scene, it is assuredly not less pronouncedly dramatic, or less expressive of the feelings of the principal personages concerned, and of the circumstances surrounding them. Egmont's patriotism and determination seem to be brought before us, in turn with Clärchen's devotion to him. The prevailing key (F minor) serves as an appropriate background to the general gloom of the dramatic picture, but it is occasionally relieved by its relative major (A flat)—indicative, as it often seems, of Clärchen's loving presence. The Overture concludes with the *Sieges-Symphonie* (Symphony of Victory), which at the close of the drama immediately follows Egmont's last words: "Fight for your hearths and homes, and die joyfully—after my example—to save that which you hold most dear," addressed to his comrades as he is led away to execution. This music, occurring in the Overture, seems to indicate prophetically the victory of freedom to be gained by Egmont's death for his country.

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Some twenty years after the "Egmont" had been written by Goethe, Beethoven wrote him, "I am in a position to approach you only with the deepest reverence, with an inexpressibly deep feeling for your noble creations. You will shortly receive from Breitkopf and Hartl the music to 'Egmont,' this glorious 'Egmont' with which I, with the same warmth with which I read it, was again through you impressed by it, and set it to music. I should much like to know your opinion of it; even blame will be as profitable for me and for my art, and will be as willingly received as the greatest praise."

Goethe's reply, dated Carlsbad, June, 1811, is equally enlightening: "Your friendly letter, highly esteemed, Sir, I received to my great pleasure, through Herr von Oliva. I am most thankful to you for the opinions expressed therein, and I assure you that I can honestly reciprocate them, for I have never heard any of your great works performed by artists and amateurs without wishing that I could for once admire you at the pianoforte, and take delight in your extraordinary talent."

Concerto in D major, for violin and orchestra, Op. 61 . BEETHOVEN

Allegro ma non troppo;

Larghetto;

Rondo—Allegro

In the literature of the violin concerto the great master of the symphony is represented by a single contribution. For the violin as a solo instrument in other combinations and relations, Beethoven created much, but in the most pretentious and expansive form of virtuoso demonstration, the "Concerto" on this afternoon's program is his single adventure. It was written late in the year 1806, just after the Rasoumoffsky Quartet and the Fourth Symphony, Op. 60. It is reported that the work was not finished in time for rehearsal, and that the soloist of the occasion, Franz Clement, played it at his concert at the Theater an der Wien on December 23, 1806, at sight. On the page of the manuscript score, which differs in many details from the work as performed this afternoon, there stands in the composer's handwriting the punning title as follows "Concerto Par Clemenza pour Clement, primo Violino e direttore al Theatro de Vienne." The soloist of that first performance was a violinist of remarkable attainment in his day and at the time of the performance was the conductor of the orchestra at the theater in which the concert took place.

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Johann Nepomuk Möser, writing a review of the performance in the *Theaterzeitung*, stated solemnly that "it is to be feared that if Beethoven continues upon this path, he and the public will fare badly." He continued by offering the composer a friendly bit of advice to employ "his indubitable talents" to better advantage.

Some two years after the "Concerto" was completed, Beethoven brought out the work arranged by himself as a concerto for piano; for this he composed a cadenza for the first movement with an obligato part for the kettledrums and a shorter cadenza for the last movement. The orchestral score of the "Concerto" was published in 1809, and, as indicated above, shows the result of that familiar process of revision which Beethoven employed with most of his work.

For those who may be interested in following the rather lengthy work in a more detailed fashion, the appended analysis of material is given:

I. (*Allegro ma non troppo*, D major, 4-4 time.) This movement is constructed in the sonata form with the double exposition peculiar to nearly all concertos of the earlier masters. Note the important part played by the opening notes of the kettledrum. This rhythmical figure runs throughout the entire movement.*

The principal theme opens in the woodwind. The transitional passage leading to the second theme begins with new material—and ascending scale—also in the woodwind. After an outburst in the full orchestra, *fortissimo*, the second theme appears in the woodwind in D major, later to be continued in the strings in D minor. The orchestral exposition does not end with a complete close, as was often customary, but leads at once into the second exposition—for the solo instrument, which enters with an ascending octave figure, introductory to its presentation of the principal theme. The transitional passage begins in the orchestra (scale passage in woodwind), and is continued in octaves by the solo violin. The second theme—now in A—is given out by the clarinets and bassoons, the solo instrument playing a trill. The strings continue this theme, passage-work in triplets accompanying it in the solo.

The Development portion of the movement is ushered in by a *fortissimo tutti*. The second theme is given further and lengthy presentation. The real working out of the subject matter begins with the entrance of the solo violin, the rhythmical "motto" of the movement being continually in evidence. Following two trills in the violin solo there appears a tranquil episode for the principal instrument.

* Beethoven, in this characteristic passage, had been anticipated by Bach, who opened the Christmas cantata *Jauchzet, frohlocket* with five notes from the drum in the same key, and precisely similar. The time signature of Bach's work is, however, 3-8.

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The Recapitulation enters, *ff*, in the full orchestra. The principal themes are presented much as before, the second theme being in D major instead of A. A sonorous *tutti* leads into the cadenza for the solo, at the conclusion of which a reminiscence of the second theme brings the movement to a close.

II. (*Larghetto*, G major, 4-4 time.) In the scoring of this movement, in addition to the strings only two clarinets, two bassoons, and two horns are used. The muted strings bring forward a subject—ten measures long—which is repeated three times by the clarinet, bassoon, and strings, respectively, with graceful embroidery in the solo instrument. Following this a new theme appears in G major in the violin, leading to a repetition (*pizzicato* in the strings) of the first subject, and a further embroidered presentation of the second theme in the solo violin. A modulation in the strings, *fortissimo*, prepares the way for the rondo.

III. (*Rondo—Allegro*, D major, 6-8 time. The solo instrument announces the principal theme (on the G string), the violoncellos providing a light accompaniment. The subject is repeated by the violin two octaves higher, and taken up, *ff*, by the full orchestra. A transitional passage—in the nature of a hunting call—appears in the horns, with ornamental work in the violin. The second theme—in A major—is given out, *ff*, for two measures by the full orchestra, these being answered by the solo violin. There follows rapid passage-work for the solo instrument. Reminiscences of the opening theme in the accompaniment lead to its repetition by the violin. The second part of the movement opens with a *fortissimo tutti*, after which the violin brings forward an episode in G minor, the theme of which is repeated by the bassoon with figuration in the solo instrument.

The Recapitulation announces the principal subject in the solo, with violoncello accompaniment, as at the beginning of the movement. The transitional passage (hunting call in the horns) and the second theme are presented as before, the latter being now in the key of the piece. A *fortissimo tutti* leads to a cadenza, less elaborate than that of the first movement, and the close of the movement is occupied with further development of the principal theme.

Symphony No. 1, in E-flat major, Op. 13 ENESCO

Georges Enesco was born in Dohohoiu, Rumania, August 19, 1881.

Rumania has contributed a wealth of folk tunes to the world, but little-composed music. Enesco stands almost alone as a Rumanian composer of significance.

Some years ago, Mr. Enesco in a communication to Mr. H. F. Peyser in Paris, provided a splendid self-analysis which we quote here:

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People have been puzzled and annoyed [Enesco said] because they have been unable to catalogue and classify me in the usual way. They could not decide exactly what type of music mine was. It was not French after the manner of Debussy, it was not exactly German, they declared. In short, while it did not sound outlandish, it did not closely resemble anything familiar, and people are annoyed when they cannot readily classify one. That, I feel sure, comes from the fact that my musical education was not confined to one locality. I was born in Rumania, but when I was seven years old I was studying in Vienna and, incidentally, composing sonatas, rondos and a good many other things. I learned harmony and counterpoint with Fuchs, and I studied violin with the younger Hellmesberger. I took up piano, organ, 'cello and went on steadily with my composition. The father of Hellmesberger took a deep interest in me. I became violinist in one of the large orchestras in Vienna, and when Hellmesberger conducted a large choral society which sang all the great masses, I used to sit among the singers studying the scores.

In those days I became deeply imbued with Wagner and Brahms, and it seems to me that even today my works show a combination of their influence. No, there is nothing so strange about that. Wagner and Brahms were not as antithetical as people have made them out to be. They were opposed to each other much more by reason of policy than musically. Musically they have many things in common. . . . The aim of both was for the highest and noblest. The main difference between the two consists in the fact that Brahms lacked the sensuous element which one finds in the music of Wagner.

After years of study in Vienna I went to Paris, and, after some trouble, because I was young and a foreigner, succeeded in entering the Conservatoire, where I had Massenet for one of my teachers in composition. At the Conservatoire I naturally absorbed French influences to a certain extent, which, combined with the German, gave a further character to my writings. . . .

I have written relatively little because my duties as soloist and conductor have not granted me the leisure. Naturally, I prefer composition to interpretation. . . . In most of my works I have leaned strongly on the classic forms.

The following analysis is by Mr. Gilman:

Though the work is in three movements instead of the traditional four, it nevertheless bears out Enesco's own remark that there is "much of the classicist" in him; but he is far from being a standpatter in his use of the symphonic form, for he adapts it freely and flexibly to the requirements of his imaginative pattern.

The chief theme of the first movement is heard at once, without introduction (*Assez vif et rythmé*, E-flat major, 3-4)—an exceedingly energetic and forcible subject for four horns, two trumpets, and two cornets in unison, *ff*. After the orchestra

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has confirmed this vigorous assertion, a soft-footed descent of triplets, halted by stopped horns, makes clear the way for the entrance of the second theme in the oboe. This is taken over by the violins, and soon yields to a waltz like motive, when is derived a voluptuous episode which Maurice Ravel seems to have had vaguely in the back of his mind when he composed *La Valse*. A dotted figure put forward by the second violins and violas is much used. There is elaborate development, with an extended crescendo and a heaven-storming climax, *fff*, on the chief theme; then a lull, with the 'cellos remembering, *pianissimo*, the voluptuous episode of the waltz. Another long crescendo and a brilliant peroration, with the characteristic rhythm of the chief subject in the basses, ends the movement.

In the slow movement (*Lent*, 9-8), ideas full of melancholy brooding are elaborated with a profusion of ornament, arabesques of fantastic and poetical beauty. The horn begins the tale with a motive of three descending notes (D sharp, C sharp, B), twice repeated; two clarinets add their voices, and a trio of stopped horns color the phrase darkly in the second measure, while the kettledrums mutter a curious figure in two-part harmony. The characteristic rhythm of the clarinet figure pervades the orchestra, and then the violins sing a new and expressive song (6-8 time), continued by the woodwind above a pizzicato accompaniment in which lurks the rhythmic ghost of the three-tone horn theme. The texture of the music grows more complex, and the orchestra becomes a dusky garden of somberly decorative counterpoint. The strange reverie comes to a close very delicately scored—for two solo violas and four solo 'cellos, accompanied by the rest of the violas and 'celli, with a few notes for the lower woodwind and double basses, *ppp*. All the strings except the basses are muted throughout this movement.

The Finale is a movement of exceptional fervor, brilliancy, and élan. It begins (*Vif et vigoureux*, E-flat major, 2-2) with buoyant and rapidly flowing octave passages for the strings, *pianissimo*. But fanfares for the brass stir the music to a swiftly achieved *fortissimo*. A harp glissando introduces the first two cantabile subjects, for strings, horns, and clarinets; the second follows almost immediately: an ardent melody for the first and second violins in unison. This material furnishes the subject-matter of the Finale, together with reminiscences from the two preceding movements—especially the descending three-note horn motive from the slow movement, which at the end is transformed into a jubilant assertion of triumphant strength.

Rumanian Rhapsody No. 1, in A major, Op. 11 . . . ENESCO

This is the first of Enesco's *Trois Rapsodies Roumaines*, in which the composer has remembered the folk music of his people. The second and third Rhapsodies are, respectively, in D major and G minor. Two of the set were performed under the composer's direction at a concert given by Pablo Casals in the Salle Gaveau, Paris, February 16, 1908.

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The A-major Rhapsody is based upon several of the jolliest of the folk songs and dances of Enesco's native Rumania—especially upon that tune which serves the Rumanian peasants as a drinking-song. The song is sung to these words:

Am un leu si vrau sa-l beu
Tra la-la-la-la-la-la,
Si nici ala nu-i al meu,
Tra la-la-la-la-la-la.

This, being interpreted, is said to mean that the improvident singer has a *leu* (franc), and that he wishes to spend it, with magnificent recklessness, for the purpose of alcoholic stimulation—but even that *leu*, he admits, is not his own.

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Saturday Evening, May 13

“Otello” (In concert form) VERDI

(Fortunio) Giuseppe (Francesco) Verdi was born in Le Roncole, October 9, 1813; died in Milan, January 17, 1901.

The year 1813 was of tremendous importance in the political world, but no less so in the domain of music, for it brought to earth two epoch-making geniuses, Richard Wagner and Giuseppe Verdi. In these two masters the greatest artistic forces of the entire nineteenth century climaxed. In them the German and Italian opera set up models that seemed to exhaust all the conceivable possibilities of the two cultures. Representing two great musical nations, influenced alike by strong national tendencies, they both assumed the same novel and significant artistic attitude. Wagner, the German, full of the Teutonic spirit, revolutionized the musico-dramatic art; Verdi, the Italian, no less national in spirit, developed, without losing either his individuality or nationality, a style of lyric drama, unique in the history of opera.

Verdi was not a man of culture like Wagner. Born a peasant, he remained rooted to the soil, and his art reflects a like primitive quality. He created music astonishingly frank and fierce for his time, turning the oversophisticated style of Donizetti and Bellini with its siren warblings into passionate utterances. His genius carried him by fits and starts from majestic dignity and impressive elegance to the depths of triviality and vulgarity; but it always reflected large resources of imagination, and amazing vitality. His vitality, in fact, is exceptional among composers. So enduring and resourceful was it that his greatest and most elaborate works were produced after he was fifty-seven years of age, and his last opera “Falstaff” (by many considered his masterpiece) was written when he was eighty! He was seventy-three when he wrote “Otello,” and in it there is no hint of any diminution of his creative powers. The consistent and continuous growth of his style over sixty years of his life displays an incomparable capacity for artistic development and proves a triumphant vitality and a thrilling fortitude of spirit—but these he had in abundance, and they sustained him through a life of sadness and misfortune. As the child of a poor innkeeper he had slight opportunities for a musical education. He spent his early youth in deep suffering, occasioned by an unusually sensitive nature; he was constantly cheated, thwarted, despised, and wounded in his deepest affec-

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tions. Misfortune marked him at the very threshold of his career. He was refused admittance to the conservatory at Milan because he showed no special aptitude for music! Married at twenty-three years of age, he lost his wife and two children within three months of each other, only four years after his marriage. In his last years he experienced the bitter loneliness of age. But his misfortunes mellowed rather than hardened him. His magnanimity, his many charitable acts, the broad humanity of his art endeared him to his people, who idolized him both as a man and as an artist. Throughout his life and his works there ran a virility and verve, a nobility and valor that challenges the greatest admiration.

Shakespeare's dramas have always fired the imagination of composers, and in spite of Lessing's incisive warning that "Shakespeare should be studied, not despoiled," there are dark moments in the history of music when composers and their librettists have purloined his riches.* But Shakespeare has survived more triumphantly than those who despoiled him. While his creations have lived on undimmed in splendor, the operas were speedily and rightly consigned to oblivion.

"Otello," however, waited 200 years before finding its first composer in Rossini. His three-act opera, based upon a book written by Bario, had its première at Naples, December 4, 1816. The librettist treated Shakespeare with slight respect but copious ingenuity, relying largely upon his own prodigious inventive powers. In the last act, a gondolier sings beneath Desdemona's window a verse by Dante!

There is no greater pain than to remember bygone
happiness in deeps of woe

But this was not the least of the modifications. The pleasure- and joy-loving Neapolitan public viewed the murder of Desdemona with disfavor, insisting upon a happy ending. So Desdemona protests her innocence, Otello is moved

* Some of these attempts are as follows—

Macbeth: Libretto by Shadwell, musical settings by Eccles and Boyce (18th Century). Libretto by De Lisle, music by Cherlaro (1827). Libretto by Paive and Maffei, music by Verdi (1849). Libretto by Edmund Fleg, music by Block (1910).

Hamlet: Libretto by Barbier and Carré, music by Thomas (1868).

Romeo and Juliet: Libretto by De Romani, music by Bellini (1830). (I Capuletti ed i Montecchi); Libretto by Barbier and Carré, music by Gounod (1867).

The Tempest: Libretto by Davenant, Dryden, and later, Shadwell, music furnished by Locke, Hart, and Humphrey, Banister and Draghi (17th Century), Purcell (1690).

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to forgiveness, and the happy pair sing Rossini's cheerful love duet (adapted from "Armida") "Cara per quest' anima." *

Verdi at the time of this monstrous performance was but three years of age, living in the little Lombard town of Busseto. It was not until his seventieth year, 1883—the year which saw the death of his great contemporary and rival, Richard Wagner, that Verdi attacked the formidable subject and gave to "Otello" its definitive musical form. The aged master had long since recognized the conception, most cogently formulated by Wagner, that the poem should in many respects decide the form of the music; he had come to that realization in "Aïda" (1871), and from then on had insisted upon libretti of a stamp quite different from those he had hitherto used.

Critics have insisted upon speaking of the Wagnerian influence in "Otello." The "Wagnerians" especially, have fanatically declared Verdi's unexpected development into a new style, in "Otello," the result of Wagner's theories, but this claim is quite superficial and equally absurd. Verdi's artistic development was constant and culminative and he would have arrived at his own theories had Wagner never been born. In fact Verdi's conception of the lyric drama is entirely unique and individual and in many ways completely opposed to that of Wagner in all of its details. If "Otello" stands for anything in the history of opera, it is surely not as a clever assimilation of the exotic ideas of Wagner, but rather as an almost complete manifestation of racial and individual integrity. "Otello" is Italian to its very roots. Wagner is in fact almost wholly absent from the score, whether you look at it harmonically, orchestrally, dramatically, or formally. The work is directly and superbly opposed in every way to the German music drama. The whole philosophic and symphonic conception is absent. The characters in this lyric drama are not Olympic representations of the passions of the race or prototypes of universal ideas. There is no relentless, inexorable fate working ruthlessly against man's misdirected will, but there are real and human beings, acting impulsively and with natural gestures, and motivated by human desires and destroyed by human passions and frailties.

Neither, musically speaking, is there any similarity between this conception of the lyric drama and Wagner's music drama. The relationship of voice to orchestra is essentially Italian. There is in the whole score practically no symphonic treatment. In the music drama, pure song is essentially sacrificed to the instruments and is merely a part of the orchestral design. The voice, delivering the text in a musical declamation or speech of heightened and intensified expressiveness,

* Hanslick, in his *Musikalisches Skizzenbuch* (1888) tells us he still heard Rossini's "Otello" thus performed.

OFFICIAL PROGRAM

submits to the vast and endless orchestral stream of musical interpretation, or rather weaves itself into the very substance of it. The orchestra in "Otello" on the other hand is managed with a refinement and clarity, that, far from weakening the dramatic potency of the work, really increases it, for it restores the voice to its proper position in the lyric drama, and permits the stage once more to take precedence over the orchestra pit. The whole burden of expression is returned to the singer, who throughout the whole history of Italian opera, had always had that responsibility. Although "Otello" still retains the old operatic devices of aria, vocal ensemble, chorus, trio, quartet, and duet, these all attest a new potency in arising in each instance as the inevitable result of situations in the drama. The vocal ensemble, for instance, gives expression at one and the same time to the different or even opposing sentiments of the figures on the stage. Although he restores the voice to its elevated position as a singular instrument of expression, Verdi shears it of all the old conventions and formulas that had, in the words of Gluck,* "so long disfigured Italian opera, and turned the finest and most pompous spectacle into the most ridiculous and tedious." In truth, Verdi here cultivates anew the veracity and fluency of musical declamation which Peri and Monteverdi, the founders of the opera form, had attempted to establish. As opposed to Wagner again, Verdi relies instinctively and implicitly upon the sovereign and irresistible power of the pure melodic line for the intensification of mood and the achievement of climax. His treatment of and his respect for the human voice and his innate knowledge of its expressive possibilities as a unique instrument create in "Otello" vocal passages unequaled in the entire history of opera. The passage in which Iago poisons the mind of Otello and the final scene stand as two of the wonders of musical art. The propulsive dramatic treatment and wonderful character delineation, achieved in such passages as these almost entirely through the vocal line, establish credence in the Italian point of view, that through the voice alone, unhampered by a ponderous orchestra, can the highest and truest dramatic veracity be achieved.

The whole conception is always that of the theater. There has seldom been, if ever, in the history of opera, another such welding and adjustment of movement, incident, speech, and sublimation of all these elements into inspired song. "Otello," with its marvelous dramatic and musical unity, its impressive synthesis, its intensity and passion, and its essential simplicity and maturity of style, comes close to being the ideally balanced and integrated lyric-drama. Perhaps here is the fulfillment of Wagner's real dream after all!

The conditioning factor in Verdi's remarkable evolution was the superb

* Preface to "Alceste," 1776.

SIXTH CONCERT

text of Boito, rather than any of the musicodramatic theories of Wagner. Here is a text which meets the level of Verdi's genius. Kalbeck, its translator, thought it "one of the most admirable opera books we possess," and Hanslick, although opposed to the subject for musical treatment, considering jealousy without the pale of music, wrote, "Boito, in his version of 'Otello' shows himself possessed of fine literary instinct and expert knowledge both of the stage and of music; his verse is fraught with virile euphony."

Monaldi, Verdi's biographer, wrote of it:

The libretto of *Otello* cannot be classified with the semiliterary tribe of earlier opera texts, which were at bottom merely a springboard for the musician. As Wagner remarked, "the field on which he could deploy his genius to full activity." Boito's "*Otello*" is a feat in which the poet participates as a genuine collaborator in the musician's work of art. It is a dramatic composition throughout, and written down so that from letter to letter it might remain in closest contact with the music, and poetically blend therewith.

While Boito's words are for the most part those of Shakespeare,† the architecture of the book was fundamentally altered, so that each act is coherent as to place and the action is concentrated. In this unified form it lends itself more readily and effectively to musical treatment, and, to Boito's everlasting glory, it actually gains in dramatic effectiveness, without the slightest misinterpretation of Shakespeare's intentions, or alterations in the essential style of the work. It is indeed a thing unique and apart in the history of operatic libretti.

In the days when Wagner was still incomprehensible and Verdi's early work, "*Il Trovatore*," was the summation of all opera, "*Otello*" was an enigma to the public. It was not recognized as Verdi, and still did not fall within the circle of Wagner. The fact that Verdi himself reserved the right to withdraw the opera at any time during the rehearsal, or even after the dress rehearsal, is established by a letter to Ricordi which appeared in the *Berliner Tageblatt*, and is included by Werfel in his collection of Verdi's letters. This information is important as illustrating the sense of experiment felt by Verdi himself in his new adventure.

At the first performance at La Scala in 1887, Toscanini, who had just experienced his first success as a conductor, momentarily abandoned his position meekly and humbly to take a place among the 'cellists in the orchestra. From him, and from the Ricordi letters, we are informed that Verdi was not satisfied with the first performance, in spite of the fact that the roles of *Otello* and *Iago* were

† In 1913 the excellent magazine, *Die Musik* (Berlin) published a series of articles by Dr. Edgar Istel on "Verdi and Shakespeare."

OFFICIAL PROGRAM

sung by the greatest singers of the day—Tamagno and Maurel. It was the lingering memory of the magnificence of these artists that made it difficult to restore "Otello" to the repertory for many years. As time passed, and memories faded, a revival of "Otello" was more and more desired, but the problem of finding a tenor and a baritone capable of upholding the now-established tradition of Tamagno and Maurel still persisted. The contemporary opinion of "Otello" had been so colored by the enthusiasm on the part of the public for its interpreters that no real possibility of its immediate revival for its own sake was considered.

After one performance at Brescia in 1887, without Tamagno or Maurel, Verdi remarked: "What! can it be that 'Otello' goes without the creators? I was so well accustomed to hearing the fame of these two gentlemen proclaimed, that little by little I finished by thinking that 'Otello' had been written by them."

But "Otello" has won its place again in the opera repertory throughout the world, without benefit of the "divinities of the stage." Today we have shared in the experience of witnessing the thrilling spectacle of the revival of a masterpiece and the final establishment of a classic.

SYNOPSIS

Act I

The scene is laid on the island of Cyprus: there is a tavern on the quay, with the battlements of a castle and the sea in the distance. It is night and a fierce storm is raging.

a) Scene: Montano, Roderigo, Cassio, Iago, Otello, and chorus of sailors and townspeople.

The chorus, with Montano and Cassio, are anxiously watching Otello's ship in the storm. Iago, envious of Otello's victories in the wars and his popularity with the people, hopes it will be lost. It weathers the storm, however, and reaches harbor safely. Otello appears and announces that the wars are over, while the crowd hails him exultantly.

b) Scene: Iago, Cassio, Roderigo, and chorus.

The crew have come to shore and enter the tavern, where are also Iago, Roderigo, and Cassio, drinking. (*Iago, hating Cassio for his favor with Otello, induces him to drink too freely and persuades Roderigo to aid him in his plot in the hope that Cassio will start a riot. He does provoke a quarrel and wounds Montano. Otello arrives, and, hearing of the trouble, takes away Cassio's rank as lieutenant.*)*

c) Duet: Otello and Desdemona.

The crowd has departed and Otello greets his wife. He tells her of the dangers through which he has passed, for which Desdemona loves him the more.

* In this concert version, the portions indicated by italics, will be omitted.

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ACT II

The scene is set within the hall of the castle.

a) Solo: Iago—"Credo."

Iago is more determined than ever to wreak vengeance upon Cassio and Otello and plots by means of Desdemona to weave his web of deceit. His philosophy is expressed in the soliloquy wherein he mocks a cruel god who has made man in his own image.

Otello enters and Iago begins insidiously to suggest that Desdemona has been unfaithful to him and really loves Cassio.

b) Scene: Desdemona, Otello, Iago, and chorus of maidens and sailors.

Desdemona has entered the garden, where the crowd has brought her gifts and flowers.

c) Duet and Scene: Otello and Desdemona. Otello has watched the adoration of the people and can hardly believe Iago's words against his wife. She enters the hall with Emilia and asks Otello to reinstate Cassio. Otello now believes Iago, and Desdemona sees that something is wrong. She immediately thinks her husband is ill and tries to bind her handkerchief, given her by Otello, around his head. However, Otello angrily throws it on the floor and it is snatched up by the watching Emilia.

d) Scene and Quartet: Desdemona, Emilia, Otello, and Iago.

Desdemona cannot understand the change that has come over Otello. Iago has been secretly watching the scene, and demands that his wife, Emilia, give him Desdemona's kerchief that she has picked up.

e) Scene and Duet: Otello and Iago.

Iago craftily talks more suspiciously against Desdemona and Cassio. Otello swears vengeance, joined by Iago.

ACT III

The stage shows a room within the castle.

The herald of Venetian ambassadors has arrived, and Iago again has spoken to Otello, bidding him notice Cassio's actions.

a) Scene and Duet: Desdemona and Otello.

Desdemona enters and Otello asks her to show him the handkerchief, his first present to her and which Iago has said Cassio now has. She swears she has it but not with her, and that she is innocent. Otello, nevertheless, denounces her and sends her rudely away.

b) Solo: Otello.

In great dejection Otello, who firmly believes in his wife's guilt, laments the loss of his love in this soliloquy.

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c) Trio: Cassio, Otello, and Iago.

Otello remains concealed while Iago questions Cassio about an affair of his with Bianca. Otello hears only part of the conversation and thinks they speak of Desdemona. Guns and trumpets announce the arrival of Venetian ambassadors, to whom the crowd gives a fulsome welcome. *Otello appoints Iago as his lieutenant and plans Desdemona's death. Iago vows to do away with Cassio.*

d) Scene and Chorus: Ludovico, Roderigo, Otello, Iago, Cassio, Desdemona, Emilia, and chorus.

Ludovico brings word that Otello has been recalled to Venice, while Cassio has been made governor of Cyprus. Desdemona, seeing Otello's distress, weeps but Otello thinks it must be because of Cassio's departure. There are words, and Otello strikes his unhappy wife. The chorus of ladies and courtiers have noted Otello's anger; Iago implores him not to fail in his purpose. Otello cannot bear the idea of murder and swoons.

Act IV

The scene is laid in Desdemona's apartment in the castle.

a) Solo: Desdemona.

It is night and Desdemona is alone. Filled with foreboding, she sings an old song, "Salce, Salce" (Willow, Willow) in which is reflected a series of events similar to those in which she now finds herself. She seeks solace in the "Ave Marie," a prayer to the Virgin for aid and comfort in her hour of distress.

b) Duet: Otello and Desdemona.

Otello has entered and bids her confess her sin. She protests that she is innocent and does not love Cassio. Emilia enters as Otello stifles Desdemona.

c) Scene: Emilia, Otello, Iago, Ludovico, Cassio, and Montano.

Emilia relates how Iago took the handkerchief and placed it in Cassio's room. Montano reveals that Roderigo, dying, has confessed his part in Iago's plot against Cassio. Otello demands that Iago refute the charges against him, which he is unable to do and tries to escape. The soldiers run after him and in the confusion Otello stabs himself to death.

THE UNIVERSITY CHORAL UNION

Founded in 1879

Sixtieth Season, 1938-1939

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Alexander Winchell, 1881-1883 and 1889-1891
Francis W. Kelsey, 1891-1927
Charles A. Sink, 1927-

MUSICAL DIRECTORS

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

THE ANN ARBOR MAY FESTIVAL

Founded by
Albert A. Stanley in 1894

MUSICAL DIRECTORS

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

ORGANIZATIONS

The Boston Festival Orchestra. Emil Mollenhauer, Conductor, 1894-1904
The Chicago Symphony Orchestra. Frederick Stock, Conductor, 1904-; Eric
De Lamarter, Associate Conductor, 1918-1935
The Philadelphia Orchestra, Leopold Stokowski, Conductor, Saul Caston and
Charles O'Connell, Associate Conductors, 1936; Eugene Ormandy and
José Iturbi, Conductors, 1937; Eugene Ormandy, Conductor, 1938;
Eugene Ormandy, Conductor, Saul Caston, Associate Conductor, and
Georges Enesco, Guest Conductor, 1939
The University Choral Union, Albert A. Stanley, Conductor, 1894-1921;
Earl V. Moore, Conductor, 1922-

OFFICIAL PROGRAM

The Young People's Festival Chorus, trained by Florence B. Potter, and conducted by Albert A. Stanley, 1913-1918

Conductors: Russell Carter, 1920; George O. Bowen, 1921-24; Joseph E. Maddy, 1925-27; Juva N. Higbee, 1928-1936; Roxy Cowin, 1937-; Juva N. Higbee, 1938-

The Stanley Chorus, trained by Margaret Martindale, 1934

The University Glee Club, trained by David Mattern, 1937

The Lyra Male Chorus, trained by Reuben H. Kempf, 1937

GUEST CONDUCTORS

Gustav Holst (London, England), 1923, 1932

Howard Hanson (Rochester), 1926, 1927, 1933, 1935

Felix Borowski (Chicago), 1927

Percy Grainger (New York), 1928

Georges Enesco (Paris) 1939

Harl McDonald (Philadelphia) 1939

CHORAL WORKS

- 1894 Manzoni Requiem, Verdi
- 1895 Damnation of Faust, Berlioz
- 1896 Lohengrin, Act I, Finale from Meistersinger, Wagner
- 1897 Arminius, Bruch; Stabat Mater, Rossini
- 1898 Manzoni Requiem, Verdi
- 1899 German Requiem, Brahms; Samson and Delilah, Saint-Saëns
- 1900 Lily Nymph, Chadwick; Hora Novissima, Parker
- 1901 Elijah, Mendelssohn; Golden Legend, Sullivan
- 1902 Orpheus, Gluck; Faust, Gounod
- *1903 Caractacus, Elgar; Aida, Verdi
- 1904 Fair Ellen, Bruch; Dream of Gerontius, Elgar; Carmen, Bizet
- 1905 St. Paul, Mendelssohn; Arminius, Bruch
- 1906 Stabat Mater, Dvorak; A Psalm of Victory, Stanley; Aida, Verdi
- 1907 Messiah, Handel; Samson and Delilah, Saint-Saëns
- 1908 Creation, Haydn; Faust, Gounod
- 1909 Seasons, Haydn; Damnation of Faust, Berlioz
- 1910 Fair Ellen, Bruch; Odysseus, Bruch; New Life, Wolf-Ferrari
- 1911 Judas Maccabeus, Handel; Eugene Onegin, Tchaikovsky
- 1912 Dream of Gerontius, Elgar; Samson and Delilah, Saint-Saëns; Chorus Triumphalis, Stanley
- 1913 Laus Deo, Stanley; Manzoni Requiem, Verdi; Lohengrin, Act I, and Finale from Meistersinger, Wagner; The Walrus and the Carpenter (Children), Fletcher

* American Première at the May Festival Concert.

OFFICIAL PROGRAM

- 1914 Caractacus, Elgar; Messiah, Handel; Into the World (Children), Benoit
 1915 New Life, Wolf-Ferrari; Children's Crusade, Pierné
 1916 Paradise Lost, Bossi; Samson and Delilah, Saint-Saëns; Children at Bethlehem (Children), Pierné
 1917 Dream of Gerontius, Elgar; Aida, Verdi; The Walrus and the Carpenter (Children), Fletcher
 1918 The Beatitudes, Franck; Carmen, Bizet; Into the World (Children), Benoit
 1919 Ode to Music, Hadley; Faust, Gounod; Fair Land of Freedom, Stanley
 1920 Manzoni Requiem, Verdi; Damnation of Faust, Berlioz
 1921 Elijah, Mendelssohn; Aida, Verdi; *Voyage of Arion (Children), Moore
 1922 New Life, Wolf-Ferrari; A Psalmic Rhapsody, Stock; Tannhäuser (Paris Version), Wagner; A Song of Spring (Children), Busch
 1923 B-minor Mass (Excerpts), Bach; †Hymn of Jesus, Holst; Dirge for Two Veterans, Holst; Samson and Delilah, Saint-Saëns
 1924 B-minor Mass (Excerpts), Bach; †La Primavera (Spring), Respighi; †Sea Drift, Delius; Excerpts from Aida and La Forza del Destino, Verdi
 1925 The Bells, Rachmaninoff; B-minor Mass (Excerpts), Bach; La Gioconda, Ponchielli; Alice in Wonderland (Children), Kelley
 1926 Elijah, Mendelssohn; Lohengrin, Wagner; *The Lament of Beowulf, Hanson; The Walrus and the Carpenter (Children), Fletcher
 1927 Missa Solemnis, Beethoven; †Choral Symphony, 2d and 3d movements, Holst; Carmen, Bizet; *Heroic Elegy, Hanson; Voyage of Arion (Children), Moore
 1928 St. Francis of Assisi, Pierné; Marching Song of Democracy, Grainger; Aida, Verdi; Quest of the Queer Prince (Children), Hyde
 1929 German Requiem, Brahms; New Life, Wolf-Ferrari; Samson and Delilah, Saint-Saëns; Hunting of the Snark (Children), Boyd
 1930 Magnificat, Bach; King David, Honegger; Manzoni Requiem, Verdi; *A Symphony of Song (Children), Strong
 1931 St. Francis of Assisi, Pierné; Boris Godunof (original version), Moussorgsky; Old Johnny Appleseed (Children), Gaul
 1932 Creation, Haydn, Symphony of Psalms, Stravinsky; †Choral Fantasia, Holst; †Legend of Kitesh, Rimsky-Korsakov; The Spider and the Fly (Children), Protheroe
 1933 Belshazzar's Feast, Walton; *Merry Mount, Hanson; Spring Rapture (Children), Gaul
 1934 The Seasons, Haydn; †Ein Friedenslied, Heger; Ninth Symphony, Beethoven; By the Rivers of Babylon, Loeffler; The Ugly Duckling, English
 1935 *Songs from "Drum Taps," Hanson; King David, Honegger; Boris Godunof (original version), Moussorgsky; *Jumblies (Children), James
 1936 Manzoni Requiem, Verdi; Caractacus, Elgar; Children at Bethlehem (Children), Pierné
 1937 Aida, Verdi; †The Seasons, Fogg; Spring Rapture (Children), Gaul; Excerpts from Parsifal, Wagner
 1938 The Bells, Rachmaninoff; *Cantata, Paul Bunyan (Children), James; Carmen, Bizet
 1939 Otello, Verdi; Choral Symphony, McDonald; Psalmus Hungaricus, Kodály; Onward, Ye Peoples, Sibelius; Alto Rhapsody, Brahms

* World Première at the May Festival Concerts

† American Première at the May Festival Concerts



