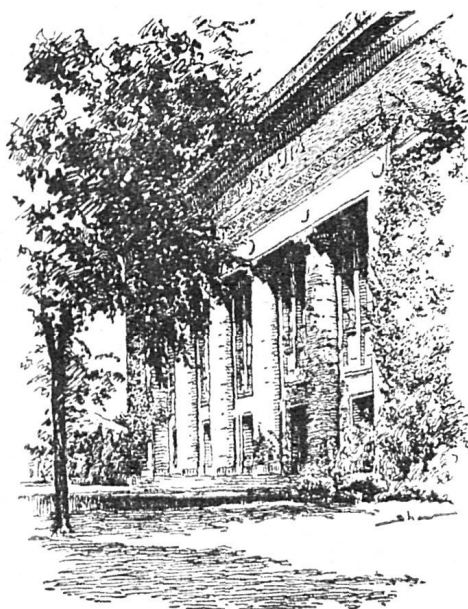


THE FIFTY-FOURTH ANNUAL

MAY FESTIVAL



NINETEEN HUNDRED FORTY-SEVEN

UNIVERSITY MUSICAL SOCIETY OF
THE UNIVERSITY OF MICHIGAN

Official Program of the Fifty-Fourth Annual

MAY FESTIVAL

May 8, 9, 10, and 11, 1947

Hill Auditorium, Ann Arbor, Michigan



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THE FIFTY-FOURTH ANNUAL MAY FESTIVAL

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EUGENE ORMANDY, *Orchestral Conductor*
ALEXANDER HILSBURG, *Associate Orchestral Conductor*
THOR JOHNSON, *Guest Conductor*
MARGUERITE HOOD, *Youth Chorus Conductor*

SOLOISTS

Sopranos

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REGINA RESNIK

Contralto

ANNA KASKAS

Tenors

FERRUCCIO TAGLIAVINI

FREDERICK JAGEL

Basses

EZIO PINZA

JOHN GURNEY

Violinist

ISAAC STERN

Pianist

ROBERT CASADESUS

ORGANIZATIONS

THE PHILADELPHIA ORCHESTRA
THE UNIVERSITY CHORAL UNION
THE FESTIVAL YOUTH CHORUS

Notices and Acknowledgments

THE UNIVERSITY MUSICAL SOCIETY desires to express appreciation to Thor Johnson and the members of the Choral Union for their effective services; to Miss Marguerite Hood and her able associates for their valuable services in preparation of the Festival Youth Chorus; to the several members of the staff for their efficient assistance; and to the teachers in the various schools from which the young people have been drawn for their co-operation.

THE AUTHOR of the analyses hereby expresses his deep obligation to Jean Athay for her aid in collecting materials; to R. L. F. McCombs, annotator for the Philadelphia Orchestra; and to the late Lawrence Gilman, whose scholarly analyses are authoritative contributions to contemporary criticism.

THE STEINWAY is the official concert piano of the University Musical Society and of the Philadelphia Orchestra.

In accordance with previous announcements all concerts will begin on Eastern Standard Time—evenings at 8:30 and afternoons at 2:30.

CONCERT ENDOWMENT FUND

THE UNIVERSITY MUSICAL SOCIETY is a nonprofit corporation devoted to educational purposes. During its existence its concerts have been maintained through the sale of tickets of admission. The prices have been kept as low as possible to cover the expense of production. Obviously, the problem is becoming increasingly difficult. The Society has confidence that there are those who would like to contribute to a Concert Endowment Fund, to ensure continuance of the high quality of the concerts. All contributions will be utilized in maintaining the ideals of the Society by providing the best possible programs.

THE UNITED STATES DEPARTMENT OF INTERNAL REVENUE has ruled that gifts or bequests made to the Society are *deductible* for income and estate tax purposes.

FIRST MAY FESTIVAL CONCERT

THURSDAY EVENING, MAY 8, AT 8:30

THE PHILADELPHIA ORCHESTRA

EUGENE ORMANDY, *Conductor*

SOLOIST

HELEN TRAUBEL, *Soprano*

PROGRAM

THE COMPOSITIONS OF RICHARD WAGNER

Overture to "Die Meistersinger"

"War es so schmähhlich?" from "Die Walküre"

HELEN TRAUBEL

Prelude and Love-Death from "Tristan and Isolde"

INTERMISSION

Siegfried's Rhine Journey
Siegfried's Death and Funeral Music } from "Götterdämmerung"

Brünnhilde's Immolation and Closing Scene, from "Götterdämmerung"

HELEN TRAUBEL

SECOND MAY FESTIVAL CONCERT

FRIDAY EVENING, MAY 9, AT 8:30

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

SOLOISTS

REGINA RESNIK, *Soprano* FREDERICK JAGEL, *Tenor*
ANNA KASKAS, *Contralto* JOHN GURNEY, *Bass*
FRIEDA VOGAN, *Organist*

PROGRAM

Missa Solemnis in D, Op. 123 BEETHOVEN
QUARTET, CHORUS, and ORCHESTRA

Kyrie

Gloria

INTERMISSION

Credo

Sanctus

Agnus Dei

THIRD MAY FESTIVAL CONCERT

SATURDAY AFTERNOON, MAY 10, AT 2:30

THE PHILADELPHIA ORCHESTRA
ALEXANDER HILSBURG, *Conductor*

THE FESTIVAL YOUTH CHORUS
MARGUERITE HOOD, *Conductor*

SOLOIST
ISAAC STERN, *Violinist*

PROGRAM

Symphony No. 4 in A major, Op. 90 ("Italian") MENDELSSOHN

Allegro vivace
Andante con moto
Con moto moderato
Saltarello: presto

Song Cycle from the Masters

Orchestrated by RUSSELL HOWLAND

Papageno's Song, from "The Magic Flute" MOZART
The Blacksmith BRAHMS
The Trout SCHUBERT
The Rose Tree SCHUMANN
The Hurdy-Gurdy Man SCHUBERT
In a Boat GRIEG
Hark! Hark! the Lark SCHUBERT
The Little Sandman BRAHMS
Ladybird SCHUMANN
Hedge-Roses SCHUBERT
While Bagpipes Sound, from "The Peasant Cantata" BACH

FESTIVAL YOUTH CHORUS

INTERMISSION

Concerto in D major, Op. 77, for Violin and Orchestra BRAHMS

Allegro non troppo
Adagio
Allegro giocoso, ma non troppo vivace

ISAAC STERN

FOURTH MAY FESTIVAL CONCERT

SATURDAY EVENING, MAY 10, AT 8:30

THE PHILADELPHIA ORCHESTRA

EUGENE ORMANDY, *Conductor*

SOLOIST

EZIO PINZA, *Bass*

PROGRAM

- Ballet Suite, "The Good-Humored Ladies" . . . SCARLATTI-TOMMASINI
Presto
Allegro
Andante
Non presto, in tempo di ballo
Presto
- "Qui sdegno non s'accende" from "The Magic Flute" MOZART
"Non piu andrai" from "The Marriage of Figaro" MOZART
EZIO PINZA
- Symphony No. 2, Op. 35 CRESTON
Introduction and Song
Interlude and Dance

INTERMISSION

- Monologue, Farewell, and Death, from
"Boris Godunov" MOUSSORGSKY
MR. PINZA
- Suite from "The Fire-Bird" STRAVINSKY
Introduction: The Fire-Bird and her Dance
Dance of the Princesses
Infernal Dance of Kastchei
Berceuse
Finale

FIFTH MAY FESTIVAL CONCERT

SUNDAY AFTERNOON, MAY 11, AT 2:30

THE PHILADELPHIA ORCHESTRA

EUGENE ORMANDY, *Conductor*

SOLOIST

ROBERT CASADESUS, *Pianist*

PROGRAM

Passacaglia and Fugue in C minor J. S. BACH
Transcribed for Orchestra by EUGENE ORMANDY

Concerto No. 5 in E-flat major, Op. 73,
for Piano and Orchestra ("Emperor") BEETHOVEN

Allegro

Adagio un poco moto

Rondo: allegro

ROBERT CASADESUS

INTERMISSION

Symphony No. 2 in D major, Op. 75 BRAHMS

Allegro non troppo

Adagio non troppo

Allegretto grazioso, quasi andantino

Allegro con spirito

The piano used is a Steinway.

SIXTH MAY FESTIVAL CONCERT

SUNDAY EVENING, MAY 11, AT 8:30

THE PHILADELPHIA ORCHESTRA
ALEXANDER HILSBURG, *Conductor*

THE UNIVERSITY CHORAL UNION
THOR JOHNSON, *Guest Conductor*

SOLOIST

FERRUCCIO TAGLIAVINI, *Tenor*

PROGRAM

Overture to "Russlan and Ludmilla" GLINKA

"E lucevan le stelle" from "Tosca" PUCCINI

"Le Rêve" from "Manon" MASSENET

FERRUCCIO TAGLIAVINI

Suite from "The Water Music" HANDEL

Arranged by EUGENE ORMANDY

Allegro
Bourrée
Hornpipe
Allegro deciso

INTERMISSION

"Prendi l'anel ti dono" from "La Sonnambula" DONIZETTI

"O Paradiso" from "L'Africana" MEYERBEER

MR. TAGLIAVINI

Rapsodie espagnole RAVEL

Prélude à la nuit
Malagueña
Habanera
Feria

Te Deum VERDI

UNIVERSITY CHORAL UNION

**DESCRIPTIVE
PROGRAMS**

BY

GLENN D. McGEOCH

TECHNOLOGY AND ECONOMIC

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DESCRIPTIVE

PROGRAMS

CLEVE E. MORGAN

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FIRST CONCERT

Thursday Evening, May 8

Program of the Compositions of Richard Wagner

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

In Nazi Germany, Wagner's ideas, like a hundred aspects of German history during the last century and a half, were perverted to evil ends. Hitler's diabolical genius seized upon them for a purpose never intended, nor even dreamed of by their creator, and interpreted them as the embodiment of a political philosophy of force and Teutonic superiority. In his hands they became a postulation of both aristocratic racialism and plebeian socialism.

Program notes are not the medium for discussions of this nature; but it will not be amiss in our time, when violent prejudices are apt to crystallize, to emphasize the true and moving spirit of humanity that is to be found in Wagner's art—a spirit that must not be overshadowed or lost by the superimposition of false doctrines of power, brute force, and hate. Wagner's art is still accepted, and reverently attended to, by what still remains of the civilized world, as one of the most profound and searching expressions of the deepest sources of the human spirit. For Wagner, racial and national-socialist goals were to be achieved through art and music, and the invisible Volk-soul—not by means of any material institutions or through coercion.

In the words of the great contemporary German humanitarian, Thomas Mann,* Wagner's aim was:

To purify art and hold it sacred for the sake of a corrupt society. . . . He was all for catharsis and purification and dreamed of consecrating society by means of aesthetic elevation and cleansing it from its greed for gold, luxury, and all unloveliness. . . . it is thoroughly inadmissible to ascribe to Wagner's nationalistic attitudes and speeches, the meaning they would have today. That would be to falsify and misuse them, to besmirch their romantic purity.

The national idea, when Wagner introduced it as a familiar and workable theme into his works—that is to say, before it was realized—was in its historically legitimate heroic epoch. It had its good, living and genuine period; it was poetry and intellect—a future value. But when the basses thunder out at the stalls the verse about the

* Thomas Mann, *Freud, Goethe and Wagner* (New York: Alfred A. Knopf, Inc., 1933).

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“German Sword,” or that kernel and finale of the “Meistersinger”: “Though Holy Roman Empire sink to dust, There still survives our sacred German art,” in order to arouse an ulterior patriotic emotion—that is demagoguery. It is precisely these lines . . . that attest the intellectuality of Wagner’s nationalism and its remoteness from the political sphere; they betray a complete anarchistic indifference to the state, so long as the spiritually German, the “*Deutsche Kunst*,” survives.

Not since Bach has a composer so overwhelmingly dominated his period, so completely overtopped his contemporaries and followers with a sovereignty of imagination and potency of expression. But Bach and Wagner share little else, actually, aesthetically, or spiritually. Bach’s music is transcendent, abstract, absolute, impersonal, and detached; that of Wagner is most individual, emanating directly and unmistakably from his personality; it is movingly sensuous, excitingly emotional, and highly descriptive. His life, unlike that of Bach, was thrilling, superbly vital, brilliant, and colorful. While Bach worked oblivious of posterity, Wagner, sustained by a prophetic vision and knowledge that he was writing for distant generations, worked consciously for fame. It gave to his music a self-consciousness, an excessiveness, and at times an overeffectiveness. Bach died in obscurity, while Wagner lived to see every one of his major works performed on the stages of the world. He died with universal recognition and the realization that in the short space of his life he had changed the whole current of the tonal art, and that his mind and will had influenced the entire music of his age.

The synthetic and constructive power of Wagner’s mind enabled him to assimilate the varied tendencies of his period to such a degree that he became the fulfillment of nineteenth-century romanticism in music. He conditioned the future style of opera, infusing into it a new dramatic truth and significance; he emphasized the marvelous emotional possibilities that lay in the orchestra, thereby realizing the expressive potentialities of instrumentation. He created not a “school” of music, as many lesser minds than his have done, but a school of thought. His grandiose ideas, sweeping years away as though they were minutes, have ever since found fertilization in the imaginations of those creators of music who have felt that their world has become too small. He sensed Beethoven’s striving for new spheres of emotional experience; and in a music that was new and glamorous, incandescent, unfettered, and charged with passion, he entered a world of strange ecstasies to which music had never before had wings to soar.

Overture to “Die Meistersinger”

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

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

Among the great instrumental works whose fundamental principle is that of polyphony (plural melody), the Prelude to *Die Meistersinger* stands alone. Polyphonic music, formerly the expression of corporate religious worship, now becomes the medium for the expression of the many-sidedness of individual character and the complexity of modern life. What a triumph for the man who was derided for his lack of scholarship, because he had no desire to bury himself alive in dust, but who constructed, with a surety of control of all the resources of the most abstruse counterpoint, a monument of polyphonic writing such as has not seen the light since the days of Palestrina and Bach (and with no sacrifice of naturalness, simplicity, and truthfulness, mind you).

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

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

The second theme, only fourteen measures in length, heard alternating in flute, oboe, and clarinet, expresses the tender love of Eva and Walther. With a flourish in the violins flaunted by brass, another characteristic meistersinger theme appears in the woodwind, indicating the pompous corporate consciousness of the guild, symbolized in their banner whereon is emblazoned King David playing his harp.

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

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intricate, yet so human. In the words of Lawrence Gilman, it is "a wondrous score, with its Shakespearean abundance, its Shakespearean blend of humor and loveliness, the warmth and depth of its humanity, the sweet mellowness of its spirit, its incredible recapturing of the hue and fragrance of a vanished day, its perfect veracity and its transcendent art."

"War es so schmähhlich" from "Die Walküre"

This excerpt is taken from Act III. Brünnhilde, the Valkyrie, favorite daughter of Wotan, has disobeyed her father's command to sacrifice Siegmund, the Volsung, to his enemy, Hunding. For her disobedience Wotan has cast her from Valhalla, the home of the Gods, and has deprived her of immortality.

Kneeling before Wotan, she pleads clemency:

Was my deed so shameful that for it I should be so severely condemned? Was it so base to defy you, that you should now shape such debasement for me? Was it such a dishonor, that now all honor be taken from me? Oh speak, father, soften thy wrath, wreak not thy vengeance upon me, thy favorite child.

Prelude and Love Death, from "Tristan and Isolde"

Wagner himself prefaced an explanatory note to be used when the Prelude was linked with Isolde's death song for concert performance. It is interesting to note that he gives the title, "Liebestod," not to the Finale but to the Prelude—designating the Finale merely as "Transfiguration." The description which follows was used on a program given in Vienna and conducted by Wagner, December 27, 1863:

Tristan as bridal envoy conducts Isolde to his uncle, the King. They love each other. From the first stifled moan of quenchless longing, from the faintest tremor to unpent avowal of a hopeless love, the heart goes through each phase of unvictorious battling with its inner fever, till, swooning back upon itself, it seems extinguished as in death.

Yet, what Fate divided for this life, in death revives transfigured: the gate of union opens. Above the corpse of Tristan, dying Isolde sees transcendent consummation of their passionate desire, eternal union in unmeasured realms, nor bond nor barrier, indivisible! *

No one in our generation of music critics has so beautifully and effectively put into words the significance of Wagner's music as Lawrence Gilman, whose description of these excerpts follows:

Tristan is unique not only among Wagner's works, but among all outgivings of the musical mind, because it is devoted, with an exclusiveness and concentration beyond

* William A. Ellis, trans., *Life of Richard Wagner* (Vol. VI).

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parallel, to the rendering of emotional substances. This is the stuff of life itself; the timeless human web of desire and grief, sorrow and despair and ecstasy.

In this *Prelude* and its companion piece, the "Liebestod," Wagner is at the summit of his genius. The terrible disquiet of the first, the "high, immortal, proud regret" of the second, its dying fires, its mood of luminous reconciliation, have called forth the greatest that he could give. In the prelude he has uttered, once and for all, the inappreciable hunger of the human heart for that which is not and never can be—not merely and grossly the desire of animal for animal; and in the death song of Isolde he has prisoned forever that ancient wonderment of seers and poets at "the idleness of tears." He has steeped this sovereign in music, with its immemorial pain and its soaring exaltation, in a tragic beauty so suffusing and transfiguring that our possession of it is needlessly renewed.

For *Tristan*, like all excelling masterworks, becomes at every hearing a revival in the deeper sense, a thing as modern as tomorrow's dawn. "In great art are not only the hopes men set their hearts upon," wrote a sensitive student of imaginative values, "but also their fulfillment. For posterity, the passion of an age lives principally as a preparation for its poetry. And where but in poetry is the consummation? Where is to be found Dante's Paradise? Where, in all reason and sufficiency, but in Dante!" And where is to be found that paradise of the dreaming mind and the desirous will toward which Wagner agonized through all his life—where, but in this insuperable song?

Like Blake, Wagner in his greatest score transfigured the living flesh, bending his fiery gaze upon it until it became translucent, and he saw through it immortal, incandescent shapes, immortal patterns—"holy garments for glory and for beauty."

Excerpts from "Götterdämmerung"

Wagner reached the very peak of his artistic maturity in *The Ring*.* Here he towered to the sublime and reached one of the summits of human inspiration. Nothing else in music evidences such a tremendous sweep of imagination, such a completely comprehensive conception, so unparalleled an integration of divergent elements, and such an overwhelming richness of effect. In the words of Lawrence Gilman: †

There is no such example of sustained and vitalized creative thinking as *The Ring* in music or in any other art. This vast projection of the creative vision and the proponent will; this four-part epic in drama and in tones whose progress unfolds a cosmic parable of nature and destiny and gods and demigods and men; which begins in the ancient river's depths and ends in the flaming heavens that consume Valhalla's deities and bring the promise of a new day of enlightened generosity and reconcilia-

* The composition of the four *Ring* dramas extends over a period of about twenty years. The words were printed in entirety in 1853; music sketches of *Siegfried* (the first one written) were begun in 1854, and the whole series finished in 1874. *Tristan und Isolde* and *Die Meistersinger* were written during this period.

† Lawrence Gilman, *Wagner's Operas* (New York: Farrar and Rinehart, 1937).

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tory love—this was a work without precedent or pattern. No one before had dreamed of creating a dramatic symphony lasting fourteen hours, organized and integrated and coherent. Only a fanatically daring brain and imagination, only a lunatic or genius, could have projected such a thing; only a superman could have accomplished it.

The following descriptions are also by Lawrence Gilman:

SIEGFRIED'S RHINE JOURNEY

Siegfried and Brünnhilde have dwelt for a while in Brünnhilde's mountain retreat; and now, in the second episode of the Prologue of *Götterdämmerung*, Brünnhilde is about to send the hero forth to new deeds of glory, after having endowed him with all the wisdom that she had acquired from the gods. The stage-setting is that of the Third Act of *Die Walküre*, of the Finale of *Siegfried*, and of the preceding scene of *Götterdämmerung*: the summit of the Valkyrie's rock. Day dawns, and as the red glow in the sky waxes, Loge's guarding fires grow fainter and fainter. When the daily miracle is accomplished in the East, Siegfried and Brünnhilde enter from the cave, the hero in full armor. Brünnhilde urges him forth to fresh exploits. They exchange vows, and Siegfried acquires from his bride her warhorse, "Grane," in exchange for the curse-bearing Ring; whereupon the hero begins his Rhine-journey, to experience love of another kind, and black betrayal, and a murderous end. Brünnhilde watches from the cliff as Siegfried disappears down the mountainside. From afar in the valley comes the sound of his horn. As the curtains close, Wagner's orchestra passes into an extended interlude, which connects the Prologue with Act I of *Götterdämmerung*. This magnificent tonal epic, descriptive of Siegfried's Rhine-journey, is derived from a combination of certain among the chief themes of the Tetralogy—Siegfried's horn call, the motive of Love's Resolution, Loge, the Rhine, the Song of the Rhine-maidens, the Ring, Renunciation, the Rheingold, and Servitude.

SIEGFRIED'S DEATH AND FUNERAL MARCH

In the second scene of Act III, Siegfried, resting in the woods with the assembled huntsmen—Gunther and Hagen and the vassals—relates to them the tale of his life and adventures. As his narrative approaches its end, Hagen interrupts the hero to press upon him a horn of wine in which he has mixed a magic brew that will remove from Siegfried's mind the cloud that has obscured his memory of Brünnhilde. Siegfried resumes his marvelous tale, describing with gusto his pursuit of the guiding Forest-Bird, his finding of Brünnhilde on the flame-girded mountain-top, and his waking of the enchanted sleeper by his kiss. As he reaches this exultant climax, two ravens fly up from a bush, and Hagen asks him, "Canst read the speech of these ravens, too?" As Siegfried turns to look after them, Hagen thrusts his spear into the hero's back. Siegfried attempts to crush Hagen with his shield, but his strength leaves him, and he falls backward, like the crashing to earth of some towering forest tree. The vassals, who have tried vainly to restrain Hagen, ask in horror what this deed is that he has done; and Gunther echoes their question. "Vengeance for a broken oath!" answers Hagen, as he turns callously away and strides out of sight. Then the stricken hero,

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supported by two of the vassals, raises himself slightly, opens his eyes, and sings his last greeting to Brünnhilde.

Siegfried sinks back and dies; and for a few moments the stricken vassals and warriors gathered about him in the darkening woods stand speechless beside the silent figure stretched on its great war-shield. Then, at a gesture from Gunther, the vassals lift the shield with its incredible burden upon their shoulders and bear it in solemn procession over the heights, hidden at last by the mists that rise from the river, while the mightiest death-song ever chanted for a son of earth ascends from the instrumental choir.

This is no music of mortal lamentation. It is rather a paean, a tonal glorification. "There is grief for the hero's passing, and there is awe at the catastrophe. But the grief is mixed with thoughts of the high estate into which the chosen one has entered and the awe is turned to exultation. For a Valkyr will kiss away his wounds, and Wotan will make a place for him at his board among the warriors."

BRÜNNHILDE: IMMOLATION AND CLOSING SCENE

This great scene, the finale of *Götterdämmerung*, reveals Wagner at his greatest as a musico-dramatic artist, and nowhere has he reached more exalted heights than in the closing scene of this tremendous music drama.

The setting is that of the third scene of Act III of *Götterdämmerung*—the Hall of the Gibichungs beside the Rhine (as in Act I). It is night; the moonlight is reflected in the river. The body of the murdered Siegfried lies on its bier in the center of the hall. Gunther, too, is dead, slain in his struggle with Hagen for the Ring; and Hagen has been cowed by the threatening, supernatural gesture of Siegfried's upraised hand as he tried to seize the Ring from the dead hero's finger. In that moment of subduing horror, Brünnhilde, veiled and sovereign, no longer wholly of this world, advances with quiet and tragical solemnity from the back. Reflection and revelation have made clear to her the whole vast tangle of fate and sin and retribution that enmesh them all. Pitifully, she rebukes the bitter and wailing Gutrune. Then, after gazing long upon Siegfried's body, she turns to the awe-struck vassals, and orders them to build a funeral pyre by the river's edge and to kindle thereon a towering fire that shall consume the dead hero and herself.

As the vassals erect the funeral pyre in front of the hall, beside the Rhine, Brünnhilde begins that matchless valedictory, overwhelming in its utterance of grief and reproach and prophecy and lofty dedication, which is the dramatic and musical culmination of the whole Tetralogy. It is a farewell to earth and earthly love and all felicity beside which every other leave-taking in poetry or drama seems dwarfed and limited. But it is also an implied foreshadowing of the new order, the new day of love and justice, which is to succeed the twilight of the gods and the night of their destruction. Brünnhilde's vision is that of a seeress discerning a regenerate world of love and equity; and she prepares to join her dead hero on the pyre in order that she may fulfill the last necessity which shall make that vision a reality.

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She draws the Ring from Siegfried's finger, and puts it upon her own to be recovered from her ashes by the waiting river and the Rhine-daughters, who will cherish forever the cleansed and purified gold. She turns toward the back, where Siegfried's body has already been laid upon the flower-strewn pyre. She seizes a great firebrand from one of the staring vassals, and hurls it among the logs, which break into sudden flame. Two young men bring forward her horse. She goes to it, quickly unbridles it, bends to it affectionately, addresses it. In rising ecstasy, she cries aloud their joint greeting to the dead Siegfried, swings herself onto Grane's back, and together they leap into the flames.

The fire blazes up, filling the whole space before the hall, as the terrified men and women crowd toward the back. The Rhine overflows, and the Rhine-maidens are seen swimming forward. Hagen plunges into the flood, and is drawn beneath the surface by two of the Nixies as the Curse motive is thundered out by three unison trombones. Flosshilde displays exultantly the recovered Ring. The Valhalla theme is chanted with tragic portent by the brass, and high in the violins and flutes the motive of "Redemption Through Love" soars above the wreckage of cupidity and the selfish pride of gods. As the hall falls in ruins, an increasing glow in the heavens reveals the doomed Valhalla, the gods and heroes seated within. Flames seize the castle of those who were once so mighty and so ruthless and so proud; and in the orchestra, a final transfigured repetition of the motive of Redeeming Love tells us of the passing of the old order and the coming of a new.

An English translation of Brünnhilde's words and Wagner's stage direction follows:

(Alone in the center of the stage; after she has for a long while, at first with a deep shudder, then with almost overpowering sadness, contemplated Siegfried's face, she turns with solemn exaltation to the men and women.)

Build me with logs, aloft on its brim a heap for the Rhine to heed; high and bright kindle the flame; let its fiery tongue the highest hero consume!	His horse guide to my hand, to be gone with me to his master; for to share the hero's highest honor my body madly burns. Fulfill Brünnhilde's command!
--	---

(The younger men raise a great funeral pyre in front of the hall, near the bank of the Rhine; women dress it with hangings on which they strew herbs and flowers. Brünnhilde, who has again been lost in contemplation of the dead Siegfried, is gradually transfigured by an expression of increasing tenderness.)

Like glorious sunshine he sends me his light; his soul was faultless that false I found! His bride he betrayed	by truth to his friendship: from his best and dearest only beloved one, barred was he by his sword— Sounder than his,
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are oaths not sworn with;
better than his
held never are bargains;
holier than his,
love is unheard of:
and yet to all oaths,
to every bargain,
to faithfulest love,
none has been so untrue!
Know you how it was so?
Oh ye, who heed
our oaths in your heaven,
open your eyes
on my fullness of woe,
and watch your unwithering blame!
For my summons hark,
thou highest god!

Him, by his daringest deed—
that filled so deftly thy hope,
darkly thy means
doomed in its midst
to ruin's merciless wrong;
me to betray he was bounden,
that wise a woman might grow!
Know I not now, what thou wouldst?
All things, all things
All I now know:
Nought is hidden;
all is clear to me here!
Fitly thy ravens
take to their pinions;
with tidings feared and hoped for,
hence to their home they shall go.
Rest thee, rest thee, O god!

(She signs to the men to lift Siegfried's body and bear it to the funeral pyre: at the same time she draws the ring from Siegfried's finger, contemplates it during what follows, and at last puts it on her finger.)

My heritage,
behold me hallow!—
Thou guilty ring!
Ruinous gold!
My hand gathers,
and gives thee again.
You wisely seeing
water-sisters,
the Rhine's unresting daughters,
I deem your word was of weight!
All that you ask

now is your own;
here from my ashes
now you may have it!—
The flame as it clasps me round,
frees from its curse the ring!—
Back to its gold
return it again,
and far in the flood
withhold its fire,
the Rhine's unslumbering sun,
that once you lost to your bane.

(She turns toward the back, where Siegfried's body lies already on the pyre, and seizes a great firebrand from one of the vassals.)

Away, you ravens!
Whisper to your master
what here among us you heard!
By Brünnhilde's rock
Your road shall be bent;
who roars yet around it,

Loge—send him to Valhall!
For with doom of gods
is darkened the day;
so—set I the torch
to Valhall's towering walls!

(She flings the brand into the heap of wood, which quickly blazes up. Two ravens have flown up from the bank and disappear toward the background. Two young men bring in the horse; Brünnhilde seizes and quickly unbridles it.)

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Grane, my horse,
hail to thee here!
Knowest thou, friend,
how far I shall need thee?
Behold how brightens
hither thy lord,
Siegfried—my sorrowless hero.
To go to him now
neigh'st thou so gladly?
Lure thee to him
the light and the laughter?—
Feel how my bosom

fills with its blaze!
Hands of fire
hold me at heart;
my master enfolding,
held fast in his arms,
in love everlasting,
made one with my own!
Heiaho! Grane!
Greeting to him!
Siegfried! Behold!
Blissfully hails thee thy bride!

(She has swung herself stormily on to the horse and rides it with a leap into the burning pyre.)

SECOND CONCERT

Friday Evening, May 9

Missa Solemnis in D, Op. 123 BEETHOVEN

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

There is nothing higher than to come closer to God than any other man, and from that point of vantage to spread abroad the beams of divinity among the human race.

—Schiller

In the year 1819, Beethoven began the composition of a ceremonial Mass, to be performed at the installation of his friend and patron, the Archduke Rudolph, as Archbishop of Olmütz. It was not finished, however, until 1823, two years after this event took place. Thus the work began not as the creation of a free artistic impulse, but as the fulfillment of a traditional form, in a given time, for a specific occasion. But in the process of its making, it became a work of such compelling individuality that it finally transcended the limitations of expression imposed upon it by its form, and, by the laws of some mysterious necessity, it emerged as one of the most personal, and, therefore, unique compositions of its kind.

In the presence of a work like Beethoven's *Missa Solemnis*, words are inadequate to explain or describe all that it conveys to the soul. No composer has ever equaled Beethoven in his power of suggesting, through sound alone, that which can never be expressed absolutely, and nowhere do we find a work in which all the noble attributes of an art so exalted as his are more happily combined. No formal analysis dealing with mere details of musical construction could touch the real source of its power, even though it could reveal Beethoven's complete mastery over his medium; nor could any interpretation of philosopher or poet state with any degree of certainty, just what it was that moved the soul of the composer, although they may give us the impressions the music makes upon them. They may only clothe in fitting words that which we all feel more or less forcibly. The philosopher, by observing the effects of environment and conditions upon man in general, may point out the probable relation of the outward circumstances of a composer's life or a certain period of his work; the poet, because he is peculiarly susceptible to the same influence as the composer, may give us a more sympathetic interpretation; but neither can fathom the processes by which a great genius like Beethoven rises temporarily above the mundane to

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give us such a work as we are now considering. They would be hard pressed indeed to reconcile the moral and ethical lapses of the man Beethoven—in promising the work to four publishers at the same time, in securing a loan from his closest friend as an advance on a contract which he never intended to fulfill, or in any of the other tricks he employed to seek the best possible pecuniary reward for his composition—with the fact that during the same period Beethoven, the creator, allowed his spirit to soar to unknown heights, and remain in the realm of the sublime.* There is no point in dwelling upon the shabby and sometimes shocking details of Beethoven's unethical behavior in connection with the sale of the Mass, for Beethoven, the man, with all his moral weaknesses, can in no way dwarf the high-seeking and uncompromising artist who created it. If any justification for his behavior is needed, let it come from his great biographer Alexander Wheelock Thayer †, who wrote:

It is not only proper, but a duty, to give all possible weight to the circumstances which can be, ought to be, must indeed be pleaded in extenuation of his conduct; but the facts can not be obscured or ignored without distorting the picture of the man Beethoven as this biography has consistently striven from the beginning to present it. For English and American readers, moreover, the shock of surprise will be lessened by a recollection of Beethoven's first transactions in London, which more than five years before had called out the advice of the English publishers to Neate "for God's sake" not to buy anything of Beethoven! As for the rest it is right to remember that at this time many of the sources of Beethoven's income had dried up. He was no longer able to offer his publishers symphonies in pairs, or sonatas and chamber compositions in groups. He produced laboriously and, in the case of compositions which were dear to his heart, with infinite and untiring care and insatiable desire for perfection. Engrossed in such works, he gave no thought to pecuniary reward; but, rudely disturbed by material demands, he sought the first means at hand to supply the need. Hence his resurrection of works composed and laid aside years before; his acceptance of commissions which he was never able to perform; his promise of speedy delivery of works scarcely begun; his acceptance of advances on contracts which he could not fulfill; his strange confidence (this we feel we are justified in assuming) in his ability to bring forth works of magnitude in time to keep his obligations even when the works which he had in mind had already been there for years; his ill-health which brought with it loss of creative vitality, of fecundity in ideas and facility in execution in inverse ratio to the growth of his artistic ideals; the obsession of his whole being by his idolatrous love for his nephew and the mental distress and monetary sacrifice which his self-assumed

* During the period of the negotiations for the sale of the Mass, Beethoven continued to create such sublime works as the "Hammerklavier" Sonata in B flat, Op. 166, the C-minor Sonata, Op. 111, and the Choral Ninth Symphony.

† Alexander Wheelock Thayer, *The Life of Ludwig van Beethoven*, trans. and ed. by H. E. Krehbiel. English ed. publ. by the Beethoven Association of New York (London: Novello & Co., 1921), 3 vols.

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obligation entailed and which compelled him to become the debtor of his publishers lest he encroach upon the emoluments of the Vienna Congress which he had solemnly consecrated to his foster-son. Let all these things be remembered when the story of his short-comings is told.

This momentarily reassuring paragraph remains inconclusive when one is forced to meet face to face the moral defects in Beethoven's character and at best, it is merely a sorrowful shaking of the head at the realization that the qualities of nobility, honesty, and sincerity dwelt not in him, but only in the world his imagination created—in his music. The *Missa Solemnis* is a canticle of that sincerity and honesty, and without any doubt whatever, it realized the motto he inscribed upon the score, "Written from the heart, may it again reach the heart." In its presence let us allow the man Beethoven to exist, if only for the moment, in the image of his own creation.

No more can the philosopher, poet, or musical analyst fathom the process by which Beethoven, an unbeliever, was able to accommodate his personal religious concepts to a form of music that was sanctified by tradition, and to a text, the significance of which had for centuries been dogmatically assured. For Beethoven was not a conventional believing Christian; he was not in any sense of the term, a real son of the Church. It is true that he was baptized and educated a Catholic, and that at death he received the Last Sacrament, but throughout his life his religious convictions were never founded upon traditional, revealed religion, nor even upon Christianity alone. Neither was he a religious or philosophical thinker, investigator, or scholar. His religion was neither Catholic nor Protestant; he did not conscientiously contradict Christian teachings, or sentiments; he denied nothing, he simply did not believe everything. Beethoven was first and always an artist, and if in his Mass he did not further sanctify Christianity, he at least humanized it. He who cannot understand Beethoven's intentions from a personal and artistic point of view can never really comprehend the true meaning of this work. What Goethe achieved in the second part of *Faust*, Beethoven accomplished in the *Missa Solemnis*, for it is a powerfully dramatic and intensely personal work in which the musician Beethoven assumed supreme command over the form, and in asserting his right as an artist, created not a Mass but *his* Mass. Here Christianity, especially in its Catholic garb, is not considered as religion itself, but as a manifestation through sacred symbols, of Beethoven's personal ideality. His *Missa Solemnis*, like his religion, is neither Catholic nor Protestant, it is not even ecclesiastical; it is not a Mass at all in the real sense of the term, for it does not lend itself to divine service either externally, because of its compass and difficulty, nor intrinsically, because of its intensely personal and individual expression and conception.

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Beethoven's religion was an amalgam from sundry sources. He read widely, and was remarkably susceptible to the intensification and expansion of his own experience derived through his reading. Thus the lofty impulses of Emanuel Kant, the magnanimity of Shakespeare, and the passionate optimism of Schiller, to mention only a few, were transformed into his own religious credo. This personal creed can be guessed from transcripts in his own hand, from the great literature of his period, which he kept always before his eyes. There was for instance this fragment from Kant: "The moral law is in us and the starry heavens above us." Or a paragraph translated from the Hindu by J. G. von Herder:

God is immaterial since he is invisible. He can have no form, but from what we observe in His works we may conclude that he is eternal, omnipotent, omniscient, and omnipresent. The Mighty One is He who is free from all desire. He alone; there is no greater than He.

Or again from Schiller's essay in Egyptology, *Die Sendung Moses*, Beethoven copied, framed, and kept upon his table these words, "I am that which is,— I am all, what is, what was, what will be; no mortal has lifted my veil. . . . He is only and solely of Himself, and to this only One all things owe their existence."

Among the sketches is one which reads:

In order to write true Church music, look through all of the monastic Church chorals and also the strophes in the most current translations and perfect prosody in all Christian-Catholic psalms and hymns generally. Sacrifice again all the pettiness of social life to your Art. God above all things! For it is an eternal providence which directs omnisciently the good and evil fortunes of human beings . . . Tranquilly will I submit myself to all vicissitudes and place my sole confidence in Thine unalterable goodness. O God! Be my rock, my light, forever my trust.

To this personal God, Beethoven addressed his Mass. Every note was a reconciliation of his deepest convictions with a traditional religious form. His attempt to bring about this reconciliation resulted in a work of unrelieved tensions and unexpected individual delineations of the text. During its creation he worked like one possessed. Annoyed by the world, worried and ill, troubled and disappointed in the extreme, Beethoven sublimated the dreadful agitations of life into artistic expression. In the Mass he gave his own soul drama its extrinsic being. The fervor for his subject grew directly from his intense preoccupation with himself at the moment, and in that moment he forgot all obligations to his patron the Archduke, to the Church, to ecclesiastical conventions, and to the traditions of his craft when employed in their services. He became, as an artist, a law unto himself. Schindler has described him during the creation of the

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Mass as "truly the boisterous, heaven-storming giant, and more particularly in the autumn when he wrote the Credo with the exceedingly difficult fugue." Visiting him in the fall of 1819, he recorded the following:

It was four o'clock in the afternoon. As soon as we entered we learned that in the morning both servants had gone away, and that there had been a quarrel after midnight which had disturbed all the neighbors, because as a consequence of a long vigil both had gone to sleep and the food which had been prepared had become unpalatable. In the living room, behind a locked door, we heard the master singing parts of the fugue in the Credo, singing, howling, stamping. After we had been listening a long time to this almost awful scene, and were about to go away, the door opened and Beethoven stood before us with distorted features, calculated to excite fear. He looked as if he had been in mortal combat with the whole host of contrapuntists, his everlasting enemies.

Here in a vocal score Beethoven remained the symphonist, employing a style that was pithy, focused, and terse. While Bach in the B-minor Mass wrote with amplitude, Beethoven, accustomed to symphonic thinking, wrote with all the forcefulness that terseness can command. There is an absence of broad effects to catch casual attention; he does not drive home a point by lingering—he makes it with direct thrusts. His personal and inner convictions forged a style that was unique in its variety. With imperious disregard for purity of style, he turned to whatever means the text suggested to him, irrespective of its traditional treatment, the result being a mosaic of styles, that are mysteriously held together in an overpowering unity, by the sheer domination of personality over art. Everything was transfigured by his personal feelings and formed with dramatic immediacy.

In program notes for the New York Philharmonic Society, Lawrence Gilman wrote:

Beethoven paid scant attention to the rubrics, to institutional traditions and properties, to liturgical formulas. The *Missa Solemnis* is far more than a traditional setting of the text of the Mass. For Beethoven, as he proceeded in his treatment of the moving and marvelous words, responded more and more unrestrainedly to their emotional and imaginative suggestions, fixing his attention less on ecclesiastical or ceremonial decorum than on the human implications of the missal text. He remembered the grievous, unconquerable souls of men, suffering, fearing, longing, pleading, hoping, worshipping, praying. And at the thought of the timeless drama of human agony and aspiration, the sanctuary opened before his all-embracing vision, and became the peopled earth and all mankind, and above them was a strangely echoing sky, and beyond, the break of day.

Indeed, it could be said of Beethoven in this universal and compassionate music, as it has been said of St. Francis, that his imagination did not falter "until it held the world."

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The Beethoven whom we meet in the greater pages of the *Missa Solemnis*—in the *Benedictus* and in the close of the *Agnus Dei*—anticipates the Beethoven of the last phase: the Beethoven who speaks to us in the mystical and otherworldly pages of the last sonatas and quartets; Beethoven the brooding and clairvoyant dreamer, the self-communing seer.

As we sit before the Prelude to the *Benedictus*, with its hushed and rapt and fathomless contemplation—in which, as d'Indy said, Beethoven has raised silence into sublimity: as we listen to the ineffable serenity and the superearthly beauty of the *Benedictus*—we know that this is the ultimate and essential Beethoven; that we have plumbed as deeply as we ever shall the mystery of a great spirit. We know that for Beethoven the tragical and passionate dreamer, so simple of heart, so racked by the task of living and by the spectacle of human conflict and frustration, this music of embracing humanity, of boundless tenderness and pity, was a solvent and a miraculous release. We know that, as he set it down, the prophecy of Isaiah must have come true for his turbulent and anguished spirit, and that the eyes of the blind were opened, and the ears of the deaf unstopped.

The penetrating analysis of the music of the Mass which follows is by Vincent d'Indy:

KYRIE

From the beginning of the *Kyrie* one receives an impression of grandeur which finds an equal only in that given by the similar entry of Bach's B-minor Mass. It is the entire human race that implores divine clemency. The tonality is speedily inflected to the relative minor; a sort of distressful march shows us the Son of God come down to earth; but the word *Christe* (quartet) grounded on the same music as *Kyrie*, symbolizes the identity of the two Persons in one God; whereas the third *Kyrie* (chorus), representing the Holy Ghost, the third Person participating in the same divinity as the two others, is based upon the third harmonic function, the subdominant, as a bond of union for the three representations of the single God.

Kyrie eleison!
Christe eleison!
Kyrie eleison!

Lord, have mercy upon us!
Christ, have mercy upon us!
Lord, have mercy upon us!

GLORIA

The *Gloria* enters with impressive brilliancy in a trumpet fanfare confided first to the contraltos, then to the tenors of the chorus. After the shout of glory, all suddenly grows calm on the words *pax hominibus*, etc., and one can already trace the sketch in its essential features, of the grand theme of peace with which the work ends. We cannot dwell on each phrase of the *Gloria*; but we shall mention, in passing, in the *Gratias agimus tibi*, the emergence of a melodic design later to be cherished by Richard Wagner, principally in the *Meistersinger* and the *Walküre*. The trumpet signal which serves as a pivot for the whole piece, is almost constantly in evidence; every time, at least that the words imply an appeal to force or a symbol of power.

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Gloria in excelsis Deo, et in terra
pax hominibus bonae voluntatis.

Laudamus te, benedicimus te,
adoramus te, glorificamus te.

Gratias agimus tibi propter
magnam gloriam tuam.

Domine Deus, Rex coelestis!

Deus Pater omnipotens!

Domine, Fili unigenite, Jesu
Christe!

Domine Deus! Agnus Dei! Filius
Patris!

Qui tollis peccata mundi!

miserere nobis;

suscipe deprecationem nostram.

Qui sedes ad dexteram Patris,

miserere nobis

Quoniam tu solus sanctus,
tu solus Dominus tu solus
altissimus, Jesu Christe!

cum Sancto Spiritu in gloria Dei
Patris.

Amen.

Glory be to God on high, and peace on
earth to men of good will.

We praise Thee, we bless Thee,
We adore Thee, we glorify Thee.

We give Thee thanks for Thy
great glory.

O Lord God, O heavenly King!

O God, the Father, Almighty!

O Lord Jesus Christ, the only-
begotten Son!

O Lord God! Lamb of God! Son of
the Father!

O Thou, who takest away the sins of
the world!

have mercy upon us;

receive our prayer.

O Thou, who sittest at the right
hand of the Father!

have mercy upon us.

For Thou alone art holy.

Thou alone art Lord, Thou alone
art most high, O Jesus Christ!

together with the Holy Ghost, in
the glory of God the Father.

Amen.

CREDO

With the *Credo* we enter the cathedral. And what is this *Credo*, even plastically considered, but a real cathedral divided into three naves, the central nave ending with the sacrificial altar *Et homo factus est?* The architectural arrangement is a marvel of construction, a miracle of harmonious, nay, mystical equilibrium. Judge for yourselves.

The *Credo* is planned in three grand divisions, following the trinitarian system customary in a great number of liturgical works. The first division, an exposition of faith in one God, in itself comprises two affirmations: "I believe in one God, the Father Almighty," and "in one Lord Jesus Christ." Both are established in the principal key of B-flat major with a transition to the subdominant; after which the two Persons are reunited, on *consubstantialem Patri*, in the tonic.

The second division presents the evangelical drama of Jesus descended to earth. It consists of three acts: the "Incarnation," going over to the tonality of D major (which is that of the synthesis of the Mass) on the words *Et homo factus est*; the scene of the "Passion Crucifixus" beginning in D major and progressing in depression on the

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words of the burial; and the "Resurrection," which of a sudden soars upward to the luminous, dominant F major.

The third division is consecrated to the Holy Ghost. Like the first it contains two subdivisions: the affirmation of belief with regard to the Holy Ghost and the dogmas of the church; and the celebration of the mystery of eternal life. All this last part does not leave the tonality of the piece.

Credo in unum Deum,
patrem omnipotentem,
factorem coeli et terrae
visibilium omnium et invisibilium.

Credo in unum Dominum Jesum
Christum,
Filium Dei unigenitum;
et ex Patre natum ante omnia
saecula.

Deum de Deo, Lumen de Lumine;
Deum Verum de Deo vero;
Genitum, non factum; consub-
stantialem Patri,
per quem omnia facta sunt;

Qui propter nos homines, et
propter nostram salutem,
descendit de coelis, et incar-
natus est de Spiritu Sancto ex
Maria Virgine, et homo factus est.

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

Et resurrexit tertia die,
secundum Scripturas

Et ascendit in coelum, sedet ad
dextram Patris.

Et iterum venturus est cum gloria,
judicare vivos et mortuos;
cujus regni non erit finis.

Credo in Spiritum Sanctum,
Dominum et vivificantem,
qui ex Patre Filioque procedit;

qui cum Patre et Filio simul
adoratur et conglorificatur;

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

I believe in one Lord Jesus
Christ, the
only-begotten Son of God;
and born of the Father before
all ages.

God of Gods, Light of Light,
true God of true God;
begotten, not made; consubstantial
to the Father,
by Whom all things were made;

Who for us men and for our
salvation, came down from
heaven, and became incarnate by
the Holy Ghost of the Virgin
Mary, and was made man.

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

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

And ascended into heaven, and
sitteth at the right hand of the Father.

And He is to come again, with glory,
to judge both the living and the dead;
of whose kingdom there shall be no end.

I believe in the Holy Ghost,
the Lord and Giver of life,

Who proceedeth from the Father and
the Son;

Who, together with the Father and the
Son, is adored and glorified;

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qui locutus est per prophetas.
Credo in unam sanctam Catholicam
et Apostolicam Ecclesiam.

Confiteor unum Baptisma in
remissionem peccatorum.

Et expecto resurrectionem
mortuorum, et vitam venturi
saeculo.

Amen.

Who spoke by the prophets.

I believe in one holy Catholic and
Apostolic Church.

I confess one baptism for the
remission of sins.

And I expect the resurrection of the
dead, and the life of the world
to come.

Amen.

SANCTUS

In the *Sanctus*, Beethoven, respecting the Catholic liturgy and knowing that, during the mystery of the consecration, no voice should make itself heard, by the might of his genius, has raised silence into sublimity. This *Praeludium* (orchestra), which allows the celebrant time to consecrate the elements, is to our mind an inspiration infinitely loftier in conception than the charming concerto for violin and voice which follows. This *Praeludium* is admirable in every aspect! What grandeur of religious art! and obtained by means so simple as to be astonishing, enthusiasm in this case did not overwhelm astonishment.

Sanctus Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria
tua.

Osanna in excelsis!

(Praeludium—Orchestra)

Benedictus qui venit in nomine
Domini!

Osanna in excelsis!

Holy is the Lord God Sabaoth.
Heaven and earth are full of Thy
Glory.

Hosanna in the highest!

(Prelude—Orchestra)

Blessed is he who cometh in the
name of the Lord!

Hosanna in the highest!

AGNUS DEI

We have now reached the *Agnus Dei*, that division of the work which we should consider the finest and the most eloquent of genius had not the *Credo* preceded it.

It is here, and in the prelude for the consecration, that Beethoven's religious feeling is most clearly in evidence. The whole long entrance section, wherein mankind implores the pity of the divine Lamb, is of a beauty still unequalled in musical history. The accents of this appeal rise brokenly toward the throne of the Lamb, the victim of hate; it beseeches Him for peace, "peace within and without," wrote Beethoven; the theme of Peace emerges, calm and luminous, out of the irresolute key of B minor and gives us back the tonality of D major, that of Faith and Love, that key wherein the love of all mankind is enwreathed in the *Ninth Symphony*. This theme takes on a pastoral character which gives the impression of a walk in the fields; for peace is not in the city.

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Suddenly, after a fugal exposition of the theme of peace, distant drums and trumpets twice announce the army of Hate. The soul is anew seized with dread; it begs for promised peace. "We must pray," wrote Beethoven in his sketches. The theme of peace is transformed, the conflict in the human heart is introduced in the orchestral *Presto* in which the peace motive turns upon itself in a self-annihilating struggle brought to a close by a victorious fanfare.

This mood gives way again to the theme of Peace. While far away drums are beating the retreat of the spirits of evil, there spreads for the last time from the height of its upraised stem the brilliant bloom of the four incomparable measures, as if to exhale heavenward the perfume of the grateful soul's act of faith.

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

O Lamb of God, that takest away
the sins of the world,
have mercy upon us,
grant us peace.

THIRD CONCERT

Saturday Afternoon, May 10

Symphony No. 4 in A major, Op. 90 ("Italian") . MENDELSSOHN

Felix Mendelssohn-Bartholdy was born in Hamburg,
February 3, 1809; died in Leipzig, November 4, 1847.

It is well in these chaotic days to turn to a perfectly balanced nature such as Mendelssohn, in whose life and art all was order and refinement. There are few instances in the history of art of a man so abundantly gifted with the good qualities of mind and spirit. He had the love as well as the respect of his contemporaries, for aside from his outstanding musical and intellectual gifts, he possessed a genial—even gay—yet pious nature. Moses Mendelssohn, the famous philosopher, was his grandfather and, in an atmosphere of culture and learning, every educational advantage was his. In fact, one might almost say that he was too highly educated for a musician. Throughout his life he was spared the economic insecurity felt so keenly by many composers; he never knew poverty or privation, never experienced any great soul-stirring disappointments, suffered neglect, nor any of the other ill fortunes that seemed to beset Beethoven, Mozart, Schubert, or Verdi. His essentially happy spirit and healthy mind were never clouded by melancholy; no morbidity ever colored his thinking. His genius was of the highest order, but it was never tried and tempered in fire, nor strengthened by forces of opposition. It produced, therefore, an art that was, like his life, delightful, well ordered, and serene.

Mendelssohn's music, like that of its period in Germany, for all its finesse and high perfection, has something decidedly "dated" about it. Full of priggish formulas, it was the delight of Queen Victoria and her England—thoroughly conventional, polite, spick-and-span, "stylish" music—as rear guard as Frederick IV, who admired and promoted it. Influenced by the oratorios of Handel and Haydn, the Waldlieder of Weber, and the piano music of Schubert, his art was eclectic in details, but in general it bore no relation whatever to the contemporary music in France, nor to the overpowering romanticism of his own country. His habitual forms were those of the classical school, yet his idiom was often fresh and ingenious. In the minds of some, grief might have lent a deeper undertone to his art, or daring innovation have given it a vitality and virility. But innovation was foreign to Mendelssohn's habit of mind and he rarely attempted it. He must be thought of as a preserver of continuity with the past,

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rather than as a breaker of new paths. However, his instinctively clear and normal mind produced a music that should refresh us today with its inner logic, its order, and its tranquility.

In 1830 and 1831, Mendelssohn traveled in Italy, and in a series of letters he has recorded a wealth of vivid impressions.* Here and there are references also to his composing activity. To his sister Fanny he wrote from Rome about Christmas time in 1830 of "two symphonies which have been haunting my brain." (The reference is to the "Italian" and "Scotch" symphonies.) Two months later (February 22, 1831) he again wrote that "the 'Italian' symphony makes rapid progress; it will be the gayest piece I have ever composed, especially the last movement. I have not yet decided upon the adagio and I think I must put it off for Naples." And again in March—"If only I could compass one of my two symphonies. . . . I must and will reserve the 'Italian' one until I have seen Naples which must play a part in it." When he finally reached Naples, he again wrote with enthusiasm about finishing the "Italian" symphony, "to have something to show for my winter's work." At this period his "Reformation" symphony was also incomplete as was the "Scotch" symphony which he had begun in Edinburgh in 1829. "Who can wonder that I find it impossible to return to my misty Scotch mood," he wrote from sunny Italy. The fact was that these works were put aside while he completed "Hebrides" or the "Fingal's Cave" concert overture and his setting to Goethe's "Walpurgisnacht." To his friend Wilhelm Taubert he wrote from Lucerne on August 27, 1831:

Formerly the bare idea of a symphony was so exciting that I could think of nothing else when one was in my head; the sound of instruments has such a solemn and glorious effect. And yet for some time past I have laid aside a symphony that I have commenced, to compose a cantata of Goethe's merely because it included besides the orchestra, voices and a chorus.

The "Italian" symphony was finally completed not in Italy, but in Berlin on March 13, 1833. "My work," he wrote to Pastor Bauer, "about which I so recently had so many misgivings, is completed, and now that I look it over I find, contrary to my expectations, that it satisfies me. I believe it has become a good piece; and be that as it may, I feel that it shows progress, and that is the main point."

It might not have come to completion even at this time had it not been for an invitation addressed to Mendelssohn from the Philharmonic Society of London "to compose a symphony, an overture and a vocal piece for the society, for

* *Reise Briefe . . . aus den Jahren 1830 bis 1832* (Leipzig, 1861), translated by Lady Wallace and published with the title *Letters from Italy* (1862).

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which he be offered the sum of one hundred guineas." Honored by this request, Mendelssohn replied to the Society on November 28:

. . . . I feel highly honored by the offer the Society has made, and I shall compose, according to the request, a symphony, an overture and a vocal piece. When they are finished, I hope to bring them over myself, and to express in person my thanks to the Society and I need not say how happy I shall be in thinking that I write for the Philharmonic Society.

The completed "Italian" symphony was presented to the Society and was performed from manuscript under Mendelssohn's direction on May 13, 1833, and was received with tremendous acclaim, the second movement being encored. Mendelssohn, however, withheld it from publication. Not satisfied with it, he hoped to make revisions. In a letter to his friends Ignatz and Charlotte Moscheles, he wrote on June 26, 1834:

The other day, Dr. Frank, whom you know, came to Düsseldorf, and I wished to show him something of my A-major Symphony. Not having it here, I began writing out the *Andante* again, and in so doing I came across so many errata that I got interested and wrote out the *Minuet* and *Finale* too, but with many necessary alterations; and whenever such occurred I thought of you, and of how you never said a word of blame, although you must have seen it all much better and plainer than I do now. The first movement I have not written down, because if once I begin with that, I am afraid I shall have to alter the entire subject, beginning with the fourth bar—and that means pretty nearly the whole first part—and I have no time for that just now.

In February of 1835 he was still working on the first movement and even after completing the revision he was still trying to bring greater perfection to the last movement. It was performed two years after Mendelssohn's death and did not reach publication until 1851.

In the "Italian" symphony all of Mendelssohn's best qualities are on display—exquisite craftsmanship, refinement of style, spontaneity, and charm. In it also Mendelssohn treated the symphonic forms with the greatest freedom and originality. Any detailed formal explanation of the movements beyond the spontaneous expression that the sound alone conveys, would contribute little to the listener's enjoyment. For sheer beauty and for "habitual cheerfulness," the symphony surpasses anything he ever wrote.

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SONG CYCLE FROM THE MASTERS

Orchestrated by Russell Howland

Papageno's Song, from "The Magic Flute" MOZART*

A fowler's life is bold and free,
And just the life for man like me.
Across the hill I take my way
And set my traps at break of day.

My name is held in great renown
Throughout the land, in every town.
For all the little birds I lure
I've customers both rich and poor.

I play upon my pipe, and soon
The birds flock round to hear the tune;
And when they touch my little trap
Down, down it comes with a snap, snap,
snap.

But it would be a finer life
If I could catch a little wife.
I'd keep her safe and love her true,
And that's the most a man can do.

The Blacksmith (Op. 19, No. 4) BRAHMS

The blacksmith I hear,
The clanging and clashing
The blows of his hammer,
On anvil are crashing.
Like clanging of bells
Sounding loud on the ear.

How sturdy his stroke
His bellows he's blowing.
The soot darkened fire-place
With flame is a-glowing
A Thor with his thunder
He stands in the smoke.

The Trout SCHUBERT

In brooklet small and sunny
With ripples all about
There swam around so nimbly
A gentle little trout.
Beside the brooklet strolling
I saw a pretty sight
It was the small trout playing
In water clear and bright.

Not far away a fisher
Stood on the bank secure.
With rod in hand he started
The silv'ry trout to lure.
I knew the small stream flowing
Was always clear throughout
The fisher ne'er could capture
That happy little trout.

But when the wily fisher
Would wait no more,
He quickly made the water muddy
And then, before I thought
His cunning line had darted
And hooked fast the gentle little trout.
And so with saddened feeling
I saw the victim caught.

* Reprinted from *The Lyric Song Books* by permission of Carl Fischer, Inc. Sole Agents for Patterson's Publications, Ltd.

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The Rose Tree (Op. 34, No. 1) SCHUMANN*

<p>How lovely is a rose tree fair, When blooming, when blooming, Of all the garden she is queen And reigns with dignity serene, Her fragrant petals red and white The evening air perfuming.</p>	<p>No other flower growing there So well repays our tender care, And if in Heaven gardens be No flower so fair you there will see, How lovely is a rose tree fair In form and fragrance beyond compare.</p>
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The Hurdy-Gurdy Man (Op. 89, No. 24) SCHUBERT*

<p>Yonder thro' the village comes the or- gan man Grinding out his dreary tunes, as best he can; Frozen are his fingers, ragged are his clothes Where he comes from, where he goes to, no one knows.</p>	<p>Not a single penny has he earn'd today, And the dogs are snarling at him all the way; But he scarcely hears them, slowly trudges on, Dreams of happy days, now long since past and gone.</p>
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Wonderful old fellow! Let me come
 along,
 You will grind your organ, I will sing
 my song.

In a Boat (Op. 60, No. 3) GRIEG

<p>Sea gulls, sea gulls in white clouds Flocking in sunshine gay! Each little duck with its yellow stocking struts away. Row, row to fisher's strand All is calm at the edge of land Seas are peacefully lying. Ho! willow, willow!</p>	<p>Free thy tresses, my love Oh loose them, shining bright! Then we will dance in the bright and starry warm June night! Wait, wait a summer day There'll be wedding and dance so gay All of the fiddles are playing. Ho! willow, willow!</p>
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Hark! Hark! the Lark SCHUBERT

Hark! hark! the lark at heav'n's gate sings,
 And Phoebus 'gins a-rise
 His steeds to water at those springs
 On chalic'd flow'rs that lies
 And winking Mary buds begin
 To ope their golden eyes,
 With ev'rything that pretty bin,
 My lady sweet, arise.
 Arise, arise, my lady sweet arise.

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The Little Sandman, from "Volks-Kinderlieder" . . . BRAHMS

The flowers all sleep soundly,
Beneath the moon's bright ray;
They nod their heads together
And dream the night away.
The budding trees wave to and fro,
And murmur soft and low,
Sleep on! Sleep on! Sleep on, my little
one!

Now see the little sandman
At the window shows his head,
And looks for all good children
Who ought to be in bed;
And as each weary one he spies,
Throws sand into its eyes.
Sleep on! Sleep on! Sleep on, my little
one!

Ladybird (Op. 79, No. 14) SCHUMANN*

Sweet ladybird, come rest awhile
Upon my hand, upon my hand,
Be sure I will not harm thee, no,
I'll not harm thee.
I only wish thy wings to see,
Pretty little wings that make thee free,
'Tis thy pretty wings that charm me.

Oh ladybird! fly quickly home,
Thy house is down, thy young ones cry so
sorely,
Ah! so sorely, cry,
Cry so sorely.
The hungry spider waits for thee,
So thou must hasten warily,
To thy children crying sorely.

Hedge Roses (Op. 3, No. 3) SCHUBERT*

Once a boy a rose-bud saw
By the wayside growing,
"Never lovelier flow'r," said he,
"Have I seen on any tree,
All the air perfuming."
Rose-bud, rose-bud, rose-bud red
By the wayside growing.

Said the boy "I'll pluck thee now,
Rose by wayside growing,"
Said the rose-bud "Best beware!
I can pierce, so have a care,
On thy way be going."
Rose-bud, rose-bud, rose-bud red
By the wayside growing.

Ruthlessly he pluck'd the rose
By the wayside growing,
Now, too late, he understands,
By his torn and bleeding hands,
And his tears are flowing.
Rose-bud, rose-bud, rose-bud red
By the wayside growing.

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While Bagpipes Sound, from "The Peasant Cantata" . . . BACH

While bagpipes sound, we'll sing all day,
Ah, merry, merry, merry, merry, merry, merry lay,
And dance a measure gay.

We sing with joy, we shout with glee,
We wish our host and family,
"Good luck and all prosperity,
Long life and all things good to thee!"

While bagpipes sound, we'll sing all day,
Ah, merry, merry, merry, merry, merry, merry lay
And dance a measure gay.

Concerto in D major, Op. 77, for Violin and Orchestra . . . BRAHMS

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

Brahms, Wagner, and Tchaikovsky were products of the same artistic soil, nurtured by the same forces that conditioned the standards and norms of art in their period. They 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 hidebound worship of the conventional. The showy exterior of the period did not hide the inner barrenness of its culture.

It is no accident that the real Brahms seems to us to be the serious Brahms of the great tragic songs and of the quiet resignation expressed in the slow movements of his symphonies. Here is to be found an expression of the true spirit of the period in which he lived. But by the exertion 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, even as Beethoven, was essentially of a healthy mind, and, with a spirit strong and virile, he met the challenge of his age, and was triumphant in his art. In a period turbulent with morbid emotionalism, he stood abreast with such spirits as Carlyle and Browning, to oppose the forced impoverishment of life and the unhealthful tendencies of his period. Although he suffered disillusionment no less than Tchaikovsky, his was another kind of tragedy, the tragedy of a musician born out of his time. In fact, he suffered more than Tchaikovsky 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

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artistic impulse. With grief he saw the ideals of Beethoven dissolved 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 its 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 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 this concerto is an imposing manifestation of its existence.

Great interest was aroused in the musical circles of Germany and Austria when it became noised abroad in the year 1878 that Brahms was at work upon a violin concerto, and that it was intended for the friend of his youth, the great violinist, Josef Joachim. The summer of 1878 the composer spent in Pörtschach where the first draft of the work was finished. Writing to his friend, Hanslick, the Viennese critic, from this beautiful summer place on Lake Wörther in Carinthia, Brahms reports that "so many melodies fly about, one must be careful not to tread on them." The peace and tranquility of these summer weeks is no doubt reflected in the first movement of the concerto which has a mood somewhat similar to that of the Second Symphony, likewise in D major. To many, the sentiment is maintained at a loftier height in the concerto and the limpid grace of the melodic line has an immediate fascination for a general audience.

After studying the violin part of the concerto which the composer had sent him, Joachim replied from Salzburg, "I have had a good look at what you sent me and have made a few notes and alterations, but without the full score one can't say much. I can however make out most of it and there is a lot of really good violin music in it, but whether it can be played with comfort in hot concert rooms remains to be seen." After considerable correspondence and several conferences the score and parts were ready and the first performance scheduled for January 1, 1879, in Leipzig. Joachim, naturally, was the soloist on this occasion. In his sympathetic review of his first performance of the new work, Dörffel, in the *Leipziger Nachrichten*, says:

No less a task confronted Brahms, if his salutation to his friend were to be one suitable to Joachim's eminence, than the production of a work that should reach the two greatest, Beethoven and Mendelssohn. We confess to have awaited the solution with some heart palpitation, though we firmly maintained our standard. But what joy we experienced! Brahms has brought such a third work to the partnership. The origin-

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ality of the spirit which inspires the whole, the firm organic structure which is displayed, the warmth which streams from it, animating the work with joy and life—it cannot be otherwise—the concerto must be the fruit of the composer's latest and happiest experiences.

It remains to be noted that the concerto was not published, immediately. Joachim kept it for a while and played it several times in England with much success. The performer on several of these occasions made alterations to the score which did not always meet with the approval of the composer as is evidenced by excerpts from a letter from Brahms to Joachim: "You will think twice before you ask me for another concerto! It is a good thing that your name is on the copy; you are more or less responsible for the solo violin parts." During the summer of 1879 a second violin concerto was commenced but was never finished.

Brahms did not write out the cadenza at the end of the first movement. Originally, Joachim wrote one for himself but since that time it has been provided with cadenzas by nearly all of the great violin masters; at least sixteen cadenzas exist.

The following analysis by Mr. Borowski is presented for those interested in following the technical details of the construction of the concerto.

1. (*Allegro non troppo*, D major, 3/4 time.) The plan of this movement follows the classical construction of the first movement of a concerto, as that construction was employed in the concertos of Mozart, Beethoven, and of contemporaries less famous than they. The first Exposition for orchestra begins, without any introduction, with the principal subject (in D major) in the bassoons and lower strings. After a transitional passage, in which the material of the principal theme is worked over, *fortissimo*, in the full orchestra, the second subject, in the same key, enters tranquilly in the oboe, and is taken up by the first violins. Another and more *marcato* section of it is heard in a dotted figure, *forte*, in the strings. After the strings have played a vigorous passage in sixteenth notes, the solo violin enters with a lengthy section—composed principally of passage work—introductory to its presentation of the main subject. This at length arrives, the theme being accompanied by an undulating figure in the violas. The second subject appears in the flute, later continued in the first violins, passage work playing around it in the solo instrument. The second, *marcato*, section now is taken up by the violin. Development follows—as is customary in older concertos—being introduced in an orchestral *tutti*. The Recapitulation (principal subject) is also announced by the orchestra, *ff*. The second theme occurs, as before, in the orchestra, but now in D major, the solo violin playing around it with passage work, as in the Exposition. The second section of the theme is played by the violin in D minor. A short *tutti* precedes the cadenza for the solo instrument. The coda, which follows it, begins with the material of the principal subject.

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II. (*Adagio*, F major, 2/4 time.) This movement has the orchestral accompaniment lightly scored, merely the woodwind, two horns, and the usual strings being employed. It opens with a subject in the woodwind, its melody being set forth by the oboe. The solo violin takes up a modified and ornamental version of this theme. A second subject follows, also played by the solo instrument, and the first is eventually, and in modified form, resumed.

III. (*Allegro giocoso, ma non troppo vivace*, D major, 2/4 time.) The principal theme is announced at once by the solo violin, and it is taken up, *ff*, by the orchestra. A transitional passage leads to the second subject, given out, *energicamente*, by the violin in octaves; this is worked over and leads to a resumption of the main theme by the solo instrument. An episode (G major, 3/4 time) is set forth by the violin suggestions of the opening subject occurring in the orchestra. The second theme is once more heard in the solo violin, and is, in its turn, succeeded by further development of the principal subject. A short cadenza for the solo instrument leads into the coda, in which the first subject is further insisted upon, now in quicker *tempo* and somewhat rhythmically changed.

FOURTH CONCERT

Saturday Evening, May 10

Ballet Suite "The Good-humored Ladies" . SCARLATTI-TOMMASINI

Vincenzo Tommasini was born
in Rome, September 17, 1880.

Domenico Scarlatti, whose music was used by Tommasini for this delightful ballet, was born in Naples in 1685, and died in Madrid in 1757. Although he was the son of a very famous father—Alessandro Scarlatti, the brilliant composer of opera—he needed only his own genius to win for him an equally prominent place in the history of music. He employed his talents not in the writing of operas, but in becoming one of the outstanding virtuoso performers of his age on the harpsichord, and in composing for his favorite instrument over five hundred and fifty little pieces which he designated as sonatas. In these single movement works, he employed contrasting thematic materials, and in so doing laid the simple foundation for the sonata form of the latter part of the eighteenth century.

Tommasini based his work, which had been commissioned by Serge Diaghliev for the Ballet Russe, upon a comedy called *Le Donne di buon umore*, written by Carlo Goldoni, a contemporary countryman of Scarlatti. Léonide Massine was the choreographer, and the sets and costumes were designed by Léon Bakst. For the music Tommasini arranged and orchestrated five sonatas of Scarlatti, creating a work that has made his name famous throughout the world. A more perfect combination than Scarlatti-Tommasina could not be imagined, for although the music is Scarlatti's, the graceful and impeccable orchestration belongs to Tommasini, wherein the sonority and the very spirit of the harpsichord music of Scarlatti's day is caught and retained with the utmost artistry through the medium of the modern orchestra.

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

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

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

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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 gulden, and Mozart nothing. Subsequent years, however, have brought Schikaneder a few lines in musical dictionaries and Mozart immortality!

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 unequalled 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 accomplishes 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.

"Non piu andrai," from "The Marriage of Figaro" . . . MOZART

Over one hundred and fifty 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.

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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:

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 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.

Symphony No. 2, Op. 35 PAUL CRESTON

Paul Creston was born in New
York City, October 10, 1906.

Paul Creston is of Italian parentage and showed interest in music at a very early age, receiving his first piano lessons when eight years old. Pietro Yon was

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his teacher in organ playing. In harmony, counterpoint, and composition, he is entirely self-taught. He has made researches in acoustics, musicotherapy, Gregorian chant, evolution of harmony, psychology of music, and various other aspects of the musical art. He was twice awarded a Guggenheim Fellowship, in 1938 and 1939. On April 13, 1943, Creston received a \$1,000 award, given by the American Academy of Arts and Letters and the National Institute of Arts and Letters. Since 1934 he has been organist of St. Malachy's Church in New York, and at present also teaches piano and composition.

Although Paul Creston began composing with the acquisition of his first piano, he did not seriously consider a composer's career until 1932. Since that time he has written over thirty works, mostly in the larger forms. Among his works are: Suite for violin and piano; Suite for viola and piano; Suite for cello and piano; Suite and a Sonata for saxophone and piano; Sonata for piano; String Quartet; Missa Pro Defunctis; Legend for band; Concertino for marimba and orchestra; Concerto for saxophone and orchestra; Fantasy for piano and orchestra; songs, piano pieces, and choral works, and the following orchestral works: Threnody, Two Choric Dances, Prelude and Dance, Pastorale and Tarantella, A Rumor, Symphony No. 1,* and Dance Variations for soprano and orchestra.

For the first performance of his Second Symphony, given by the Philharmonic-Symphony Society of New York under Artur Rodzinski, February 15, 1945, Mr. Creston supplied the following comments:

Symphony No. 2 was completed in June, 1944. It is in two movements, Introduction and Song, and Interlude and Dance; and was conceived as an apotheosis of the two foundations of all music—song and dance.

In the opening of the Introduction four themes are presented as a cumulative ground bass, i.e., successively superimposed. Theme one, played by cellos, and theme two, played by violas are the main bases of the entire symphony. Whatever new thematic material emerges is either a ramification or a development of these two themes.

The Song is largely built on a variation of theme one, tender and simple in character, presented first by the flute and then by the horn. After a minor climax, the inversion of theme one is presented by violins and is followed by theme two, with the mood gradually increasing in intensity. A short agitated episode leads to the varied theme one with the whole orchestra participating, and played with great breadth and majesty. The movement closes quietly with the original flute theme, this time played by the oboe, slightly varied rhythmically but equally tender and simple in feeling.

The Interlude opens with a completely transformed theme one, quite aggressive and defiant, leading to a rather quiet section, but soon returning to the aggressive

* Performed at the May Festival, 1943.

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character. This last merges into the Dance without pause, which after a rhythmic introduction begins with another variation of theme one (muted trumpet). Each appearance of this variation of theme one alters further the rhythm and contour of the melody. As the excitement mounts, theme two soars above the ever-recurrent rhythmic pulses, developing to a climax and into the next section of the Dance. In the second section, based on a variation of theme one inverted, the rhythmic pattern has changed, and there is a greater sense of driving forward. This theme variant goes through several metamorphoses as the section builds to the major climax and then subsides to an altered version of the original cumulative ground bass. Above the three concurrent rhythms which were presented separately earlier in the Dance, the flute theme of the Song (now played by violins), becoming more and more intense, brings the composition to a close.

Symphony No. 2 is dedicated "in profound gratitude" to Dr. William Filler, family friend and physician.

Monologue, Farewell, and Death Scene from

"Boris Godunov" MOUSSORGSKY

Modeste Petrovich Moussorgsky was born in Karevo,
March 28, 1839; died in Saint Petersburg, March 28, 1881.

In *Boris Godunov*, Moussorgsky achieved the highest level in his creative career. The works prior to the years 1868-74 were a preparation for his masterpiece, and the efforts of the later years were those of a spent genius. For a more or less untrained composer to create the most national and most Russian of operas, and to reach a power of sustained expression which places the work among the great operas of all periods and "schools," is tribute to the intensity of the inner flame which glowed, sometimes at white heat, during the years of creating this unique music drama. Written in the period when Verdi in Italy was winning acclaim for the sheer beauty of vocal melody, and Wagner, with the leit-motiv, was all-powerful in western Europe, *Boris Godunov* bows to neither of these operatic ideals, but marches steadily, gloomily forward, creating a new expression. It is in the primal power of the music and in sharply defined characterization that *Boris* is outstanding. Moussorgsky uses the leit-motiv charily, and he dislikes intricate polyphony. The music here moves in massive blocks, following the plan of semidetached tableaux. Nothing could be less Wagnerian. Boldness, audacity, sincerity to dramatic and racial equalities (and unequalities) lift *Boris Godunov* above the level of routine opera writing, and overshadow its undeniable weaknesses.

These weaknesses have to do with dramatic structure. A clearly defined, integrated plot in the usual sense is, as in Borodin's *Prince Igor*, absent here. Yet in spite of this weakness of plot construction, *Boris Godunov* possesses an

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almost Aeschylean grandeur in the handling of dramatic forces. Moussorgsky's drama presents in several episodes the climaxing movements in the life of Boris, and some of the events which brought on his mortal fear, the gradual weakening of his spirit and power, and the consequent disintegration of his nature. In his version of the story, however, which he based upon Pushkin's poetic play, Moussorgsky centered his interest upon elevating to a dramatic level, higher than that of any individual character, the surging, groaning, and agitating populace. Born among the country folk, ever sympathetic to their position with respect to imperialism, he pictures at first their blind obedience, their humble obeisance, and then their muttering discontent, awesome power, and terrifying strength, which, finally unleashed, wreaks destruction to a whole social order. With inexorable forces acting upon him and beyond his control, Boris becomes a passive and gauntly tragic victim of circumstances. Perhaps all this was a prophecy of the events of 1918; in which case there is an explanation for the removal of the opera from the repertoire in Russia under the Czar, and the great popularity of the work in the last decade.

The historical facts behind the story of *Boris Godunov* are as follows:

Tsar Ivan the Terrible had two sons: Feodor, who ascended the throne, and his brother, Dimitri, in exile at Uglitch. Dimitri was found foully murdered near the end of the reign of Feodor, and when Boris ascended the throne at his death, it was rumored that he (Boris) had been responsible for the death of Dimitri. The reign of Boris was short and troubled. Led by a pretender, who posed as the murdered Dimitri, who had been brought back to life by a miracle, the people revolted against Boris at the time of his death.

This is the skeleton of the plot, drawn from history and elaborated into dramatic proportions by the poet-dramatist, Pushkin, and readapted by the composer when he utilized these incidents for his opera.

In the "Monologue" Boris reflects that though he is now an all-powerful ruler, neither the crown and its glory nor the plaudits of his people are able to bring him any happiness; and though he has hoped to find comfort in the well-being of his children, he now stands accused of murdering his daughter's betrothed and poisoning his sister:

I stand supreme in power. Five years and more my reign has been untroubled. Yet happiness eludes my sad, my tormented soul! In vain I hear astrologers foretell long years of life and power, peace and glory. Nor life, nor power, nor transient lure of glory, nor praise from the crowds rejoice my aching heart. I hoped amid my children to find comfort, and soon to see a splendid marriage-feast prepared for my Tsarevna, my well-beloved. But cruel death has struck the one she loved. How heavy is the hand of God in his wrath, how merciless a doom awaits the sinner! In gloom I tread, for darkness surrounds me, no single ray of light brings solace. My heart is torn with an-

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guish, is hopeless and weary. A secret terror haunts me. . . . I wait, I tremble. With all my heart I implore saints and angels, and God, I beseech to grant me mercy. And I, I wish with all my power, Tsar of Russia, I, feared and envied, in tears I vainly beg for mercy. Now dangers loom; Boyars rebelling, intrigues and plots all over Lithuania, pestilence, disloyalty, starvation. Like beasts of prey hungry peasants are prowling. The land is bare. Russia weeps tears of blood. And groaning under the weight of the burden on all, for a great sin inflicted, all throw the blame on me. They denounce me, they hate my very name, openly curse me. And even sleep has fled. Each night I see visions. A blood-bespattered child appears to me, sobbing in anguish, writhing, lamenting, praying for mercy, and mercy was denied him! Blood from his wounds is pouring; loudly he cries, with death he struggles. . . . O merciful Lord, my God!

The death of Boris is one of the most poignant in the operatic literature of any race. Whether viewed as drama or as music, it is matchless. The tender human traits exhibited in his final address to his son, his warnings to beware of the disloyal Boyars, his adjuration to uphold the Holy Faith, his plea for the protection of "your sister Xenia, so pure and gentle," and his prayer to God for the gift of grace to the innocent children—these and other sentiments reveal the nature of Boris as a father which can scarcely be reconciled with his crafty methods of achieving power. Bells toll as he embraces Feodor. A choir of monks sounds in the distance, coming nearer and nearer, and Boris intuitively recognizes the approach of his doom. As they enter to the words, "for him is no salvation," Boris dramatically rises, and with a last show of power in "Await my orders, your Tsar commands," the climax of the opera is reached. In the next measure, the same words are repeated almost in a whisper—but the ring of supreme power is replaced by a dull murmur from a crushed soul. The Tsar of the Russias is now the humble penitent before the Throne of Grace. The Boyars are motionless, awed by the passing of Boris. Out of the depths of the orchestra ascends a melodic phrase, symbolic of the upward flight of his soul and of its release from human frailties. The curtain slowly falls.

Suite from "The Fire Bird" STRAVINSKY

Igor Stravinsky was born in Ori-
anienbaum, Russia, June 5, 1882.

From his early youth, Igor Stravinsky was surrounded with music and musicians. His father, a bass singer, was an important member of the Maryinsky Theater in St. Petersburg (Leningrad) and created the bass roles in many of the operas of Borodin, Rimski-Korsakov, etc., that are now the backbone of the Russian repertoire. In spite of this rich heritage of musical opportunity within the family circle, he was destined by his parents for the profession of law. His acquaintance with Borodin, Moussorgsky, and a later chance meeting with

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Rimski-Korsakov, which resulted in the latter's accepting Stravinsky as a pupil were influences too strong on the side of music; the aspirations of the family for a distinguished career in law were overcome and music gained one of the leaders in twentieth-century composition.

From the production of *The Fire Bird*, in 1910, his music has created more controversy and critical comment than that of any other contemporary composer. He introduced into music more revolutionary ideas that have been labeled "modernistic," even "futuristic," than any of his predecessors and has become, as a result, the most sensational figure in contemporary music. His name has come to signify a synthesis of all the separate and frequently conflicting tendencies which constitute that complex phenomenon we call "the spirit of an age." In the language of Kant, he has become a "historical postulate." Beginning as a Romantic, he shared for a time the vaporous impressionism of Debussy and Scriabin; then opposed suddenly this evanescent and sensitive expression with a violent primitivism, cultivating a barbarity of sound in the *Rite of Spring* (1912) which aroused audiences to a positive fury; and finally reached his present position—that of "pure and abstract" musicianship in *The Psalms* (1930—heard at the May Festival in 1932), in which he reverted to the absolutism of the music of earlier centuries. His development was rapid; his eclecticism thorough; his emancipation sudden and complete.

The Fire Bird was the first work which Stravinsky wrote for Diaghilev, director of the Russian Ballet, with whom he had become closely associated. In it he showed for the last time the influence of his teacher, Rimski-Korsakov, both in the use of characteristically subtle rhythms and individual touches of instrumentation and in the exotic and brilliant programmatic and descriptive use of his orchestration—so reminiscent of *Scheherezade*. At the same time *The Fire Bird* revealed an unmistakable individuality, a startling daring which Rimski-Korsakov sensed in his young and talented pupil when he tersely said, upon hearing *The Fire Bird* for the first time, "Look here, stop playing this horrid thing. Otherwise I might begin to enjoy it."

The Fire Bird was first performed at the Paris Opera, June 25, 1910, under the direction of Serge Diaghilev. The scenario was by Fokine, the ballet was on this occasion conducted by Gabriel Pierné.

From Ralston's *Russian Folk Tales* we learn that the fire bird is known in its native haunts as the Zhar-Ptitsa. The name indicates its close connection with flame or light, Zhar means "glowing-heart"—as of a furnace, Zhar-Ptitsa means literally "the glow bird."

Its appearance corresponds with its designation. Its feathers blaze with golden or silvery sheen, its eyes shine like crystal, it dwells in a golden cage. In the depth

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of the night, it flies into a garden and lights it up as brilliantly as could a thousand burning fires. A single feather from its tail illuminates a dark room. It feeds upon golden apples which have the power of bestowing youth and beauty, (on magic grasses in a Croatian version.)

In Russian folklore, we encounter the monstrous ogre Kastchei the Immortal, who exists (to quote Ralston), "as one of the many incantations of the dark spirit. . . . Sometimes he is altogether serpentlike in form. . . . Sometimes he seems to be of a mixed nature, partly human, partly ophidian, in some stories framed after the fashion of man. He is called 'immortal' or 'deathless' because of his superiority to the ordinary laws of existence. Sometimes his 'death,' that is, the object with which his life is indissolubly connected, does not exist within his body."

The following descriptive section is taken from the program notes of the Philadelphia Orchestra:

The action of Stravinsky's ballet *L'Oiseau de Feu*, from which this concert suite is extracted, may be outlined as follows:

Into the domain of the Ogre Kastchei there wandered one night, after a long day's hunting, the young Prince Ivan Tsarevitch. In the shadows of an orchard he discerned a marvelous golden bird, with plumage that shone through the darkness as if its wings had been dipped in flame. The wondrous creature was sybaritically engaged in plucking golden apples from a silver tree when Ivan gleefully laid hold of her; but, melted by her entreaties, he soon released her, and she flew away, leaving with him, in gratitude, one of her shining plumes.

As the night lifted, Ivan saw that he was in the part of an ancient castle; as he looked, there issued from it twelve lovely maidens, and then a thirteenth, who, despite her sinister number, seemed to Ivan infinitely desirable. Hiding himself, he watched the damsels, whom he knew at once to be princesses because of the easy grace with which, as to the manner born, they played with the golden apples and danced among the silver trees. When he could no longer restrain himself, he went among them; and then, because he was young and comely, they made him a present of some expensive fruit, and besought him to depart in haste, warning him that he was in the enchanted realm of the maleficent Kastchei, whose prisoners they were, and whose playful habit it was to turn to stone whatever venturesome travelers he could decoy. But Ivan, with his eyes on the beautiful thirteenth princess, was undismayed, and would not go. So they left him.

Then the prince, made bold by love, flung open the gates of the castle, and out swarmed a grotesque and motley throng of slaves and buffoons, soldiers and freaks, the Kikimoras and the Bolibochki and the two-headed monsters—subjects and satellites of the Ogre—and finally the terrible Kastchei himself, who sought to work his petrifying spell upon Ivan. But the Fire-Bird's golden feather, which Ivan still carried,

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proved to be a magic talisman, against which the wicked power of the Ogre could not prevail.

And now the Fire-Bird herself appeared. First she caused the Ogre and his crew to begin a frenzied dance, which grew ever wilder and wilder. When they had fallen to the ground exhausted, the Fire-Bird disclosed to Ivan the absurdly simple secret of Kastchei's immortality: In a certain casket the Ogre preserved an egg. If the egg were broken, Kastchei would die. It did not take Ivan long to find the egg and dash it to the ground, whereupon Kastchei expired, and the castle vanished, and the captive knights who had been turned to stone came to life and joined in the general merry-making, while Ivan and Tsarevna, the most beautiful of the Princesses, gazed expectantly into each other's eyes.

The movements of the suite performed at this concert are as follows:

INTRODUCTION leading into a section called—THE FIRE BIRD AND HER DANCE, which combines some of the music accompanying Ivan's pursuit of the miraculous Bird as prelude to the Dance itself—music of fantastic and captivating grace.

DANCE OF THE PRINCESSES. This movement, a "Khorovode," or round dance, of charming gravity and stateliness, opens with an introductory passage for two flutes in imitation over an octave F sharp sustained by the horns. The melody of the dance is first played by the oboe, accompanied by harp chords, and is continued by solo cello, clarinet, and bassoon. The second section of the theme is sung by the muted strings.

KASTCHEI'S INFERNAL DANCE. This section (introduced by a *fff* chord of the whole orchestra) is called in the ballet, Infernal Dance of All the Subjects of Kastchei. In the concert version, this movement ends on a crashing chord for all the instruments, followed by a sudden quiet of the orchestra and a brief transitional passage (*Andante*, *p*) for woodwind, horns, piano, and harp, then for divided and muted 'cellos and violas.

BERCEUSE. In the ballet, this delightful cradle-song, with its opening bassoon solo over an accompaniment of muted strings and harp, follows the Infernal Dance, lulling the Tsarevna into a sleep that will protect her from the evil designs of Kastchei.

FINALE. This movement, which succeeds the Berceuse without pause, follows, in the ballet, the Death of Kastchei, and accompanies the breaking of the Sorcerer's spell, the vanishing of his castle, and the revivification of the petrified knights. The movement opens with a horn solo (*p*, *dolce cantabile*, *lento maestoso*), above string tremolos—a melody that at the climax of the Finale is sung with thrilling beauty by all the strings in unison against an ascending scale in the brass. The work ends with a jubilant music that celebrates the release of the Ogre's victims and the happy conclusion of Ivan's adventure.

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Sunday Afternoon, May 11

Passacaglia and Fugue in C Minor J. S. BACH

Transcribed for orchestra by Eugene Ormandy

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

Disregarding the dialectical discussions of the doctors as to the derivations of, and what constitutes the difference between, a passacaglia and a chaconne, the passacaglia was a baroque form of music employing a continuous set of variations upon a clearly distinguishable bass theme, which, however, was often transferred to an upper voice.

Bach derived part of his theme for this work from a *Trio en passecaille* by André Raison, a French organist of the late seventeenth century. From it, he created an eight-measure melody in moderately slow triple rhythm, which, after repeating twenty times, he brought to a tremendous culmination in a double fugue. In adding constantly to the interest of his subject throughout the variations, Bach employed all of the polyphonic devices known to his time, creating a magnificent Gothic structure in tone.

Originally composed for the harpsichord with two keyboards, this mighty work soon found its way to the organ. "Its polyphonic structure fits so thoroughly for the organ," wrote Albert Schweitzer, "that we can hardly understand nowadays how anyone could have ventured to play it on a stringed instrument." Today it has passed from the medium of the organ to the great and complex modern orchestra, where its huge chordal masses are projected with titanic and overpowering effect.*

In the words of Stokowski, "This 'Passacaglia' is one of those works whose content is so full and significant that its medium of expression is of relative unimportance; whether played on the organ, or on the greatest of all instruments, the orchestra, it is one of the most divinely inspired contrapuntal works ever conceived."

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

This magnificent concerto, known as the "Emperor," was the last and most significant of Beethoven's five concertos for the piano. It was composed in

* Other transcriptions of the C-minor Passacaglia have been written by Heinrich Esser in the nineteenth century, and by Leopold Stokowski, Frederick Stock, and Ottorino Respighi in our own time.

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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 *Allegemeine 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 concertos, 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.

ANALYSIS

In Mozart's and Beethoven's day, the first movement of concertos were usually cast into a modified sonata form with a double exposition for orchestra and solo instrument. In this concerto Beethoven prefaces the orchestral exposition of the first movement (*allegro*, E-flat major, 4-4) 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

* 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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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.

The theme of the second movement (*adagio un poco moto*, B major, 4-4) is announced in the muted strings and 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.

The piano announces the principal theme of the third movement (*Rondo, allegro*, E-flat major, 6-8) 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, shouts, and laughs, and capers with a hilarious abandon.

Symphony No. 2 in D major, Op. 73 BRAHMS

The criticism of Brahms's Second Symphony, written by Edward Hanslick, critic for the Vienna *Neue Freie Presse*, noted in "its uniform coloring and its sunny clearness—an advance upon the first, and one that is not to be underestimated." Of the success of the symphony in Vienna, there was no possible doubt. Many of the other important members of the critical brotherhood in Vienna, who had found the First Symphony "abstruse" and "difficult of comprehension" waxed enthusiastic in their admiration of the second, and hailed it as a grateful relief. The abstruseness and austerity of the forbidding C-minor Symphony, however, have worn off, and today the observation may be made that time has set these two symphonies in rather a different light for the present generation. The C minor seems to have borrowed something of the rich tenderness, something of the warmly human quality, that has been regarded as the special property of the D major, and to have conferred upon the latter in return something of its own sobriety and depth of feeling. The C minor appears far less austere and much more compassionate than it evidently did in 1876 and the D major seems less unqualifiedly a thing of "pure happiness and gently tender grace."

This contemporary critical opinion of the D-major Symphony is stated more completely by Walter Niemann: *

The Second Symphony, Op. 73, in D major, which followed the First three years

* Walter Niemann, *Brahms* (New York: Tudor Publishing Co., 1937).

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later, may be called Brahms's Pastoral Symphony. Just as the First Symphony, with its sombre pathos, struggled upwards in thirds from movement to movement out of darkness into the sun, to a godlike serenity and freedom, so the Second, with its loftily Anacreontic mood, descends in a peaceful cycle of descending thirds in its three movements, the first being in D, the second in B, the third in G major. Even today Brahms's Second Symphony is still undeservedly a little overshadowed by the First and Third. Like Beethoven's Pastoral Symphony, on its appearance it was dismissed, far too curtly and prematurely, as marking a "little rest" on the part of the composer—perhaps due to fatigue after the deeply impassioned heroics of the First Symphony—and as being throughout a harmless, pleasing, agreeable, cheerfully "sunlit" idyll. Nothing could be further from the truth! The period between the sixties and eighties of the last century, which, in spite of all Germany's victorious wars, was so peculiarly languid, inert, and full of bourgeois sensibility in art, as well as in politics and human relations, had, none the less, as its artistic ideal a heart-rending pathos and monumental grandeur. Nowadays, regarding things from a freer and less prejudiced point of view, we are fortunately able to detect far more clearly the often oppressive spiritual limitations, moodiness, and atmosphere of resignation in such pleasant, apparently cheerful and Anacreontic works as Brahms's Second Symphony. Like its sister-symphony in the major—namely, the Third—the Second, though nominally in the major, has the veiled, indeterminate Brahmsian "Moll-Dur" character, hovering between the two modes.

Indeed, this undercurrent of tragedy in the second Brahms symphony, quiet and slight though it may be, is perceptible to a fine ear in every movement. It is audible in the first movement, with its almost excessive wealth of themes and the unusually broad plan of its exposition section, which amalgamates so many diverse elements into a united whole—in the two A major themes of the concluding section, one with its aggressive upward leaps in a dotted rhythm, the other unified by strongly imitative devices and full of passionate insistence; but it can also be perceived in the fragments of the theme worked into an ominous *stretto* on the wind in the development section. The second movement, the *adagio non troppo*, also reveals the tragic undercurrent of this symphony in its suffering, melancholy, and deeply serious spirit. How dejected and tremulous in mood is the noble principal theme on the 'cellos, to what a pitch of deep, passionate agitation does the development section work up, how musing and sorrowful is the close! It is only the F sharp major second subject, floating softly by in Schumannesque syncopations, that brings a touch of brightness into the melancholy scene of this *adagio* by the brief glance which it casts back into the lost paradise of childhood and youth. The serious undercurrent also makes itself felt within quite small limits in what is perhaps the most typical and individual movement, the Brahmsian "intermezzo pastorale" of its *allegretto grazioso*. Less, perhaps, in a trio which forms the middle section (*presto* in $2/4$ time)—with the slight Hungarian tinge in both its rhythm and its theme, formed by diminution from the principal subject of the first section—than in the enchanting, half-elegiac, half-mischievous principal section of the G minor, *allegretto*. The way in which the naively pastoral oboe sings forth the perfectly simple, simply harmonized theme in accents of sweet, suave melancholy once again recalls the young composer of the D major Serenade. But it is perhaps in the finale that the quiet tragic undercurrent of this ostensibly cheerful symphony is most plainly apparent: in the frequent energetic

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attempts to shake off the all too peaceful and idyllic reverie, in the fantastic, romantic, and ghostly elements which can be seen glimmering beneath the ashes in a supernatural, uncanny way throughout the whole development section. For all its apparent vivacity of movement and the apparently unclouded brightness of the D major key, the finale hides within it many sombre features, and even spectral and supernatural visions.

Thus Brahms's Second Symphony, as a great idyll with a slightly tragic tinge, which we may compare with that great, ruthlessly tragic poet Hebbel's fine epic *Mutter und Kind*, was at the same time, as a "tragic idyll," a piece of the most genuine and typical local Holstein and Low German art. Its quiet, unconscious tragedy hidden beneath the blossoms of a soft idyll of man and nature, with a subdued evening tinge and a prevailing pastoral spirit, carries direct conviction to a discriminating and unprejudiced listener—far more so, in any case, than the conscious and almost forced and deliberate tragedy of the First Symphony or the Tragic Overture. Here again, perhaps, there has been no conductor of our day, who has simply ignored the traditional legend as to the innocent, idyllic character of the second Brahms symphony and interpreted it as what it really is: a great, wonderful, tragic idyll, as rich in sombre and subdued colour as it is in brightness. If one knew nothing but the finale, one might rather call it an "Anacreontic" symphony. For the subdued shimmer of festal joyousness in its principal subject (*allegro con spirito*) reminds us of Cherubini's Anacreon Overture, and the broad, jovial singing quality of its second theme, in A major, breathes pure *joie de vivre*. What is more, the transition passages and development sparkle with a Haydn-esque spirit. Yet, in spite of its predominant character, now pungent and sparkling, now dreamy and romantic, even this movement, though apparently so full of unclouded cheerfulness, is rich in mysterious Wagnerian visions, suggestive of the Wanderer, in a mystic, woodland, faery, nature atmosphere recalling the Rheingold in many sombre and even ghostly passages.

The score of the Symphony in D calls for an orchestra of two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones and a tuba, kettledrums, and strings.

ANALYSIS

The first movement (*Allegro non troppo*, D major, 3-4 time) brings forward the principal subject at once without any introduction. The transitional passage leading to the second subject commences with a new and undulating melody in the first violins, the second subject entering, some forty measures later, with a broad and singing theme, played by the violoncellos. After the repetition of this in the woodwinds a second section of the subject is introduced—a vigorous *marcato* passage in A major—followed by a further presentation of the former theme, given out by the violoncellos, this time accompanied by a triple figure in the flute. This closes the exposition, which is then repeated. The development works out with considerable elaborateness the principal theme and the undulating passage which led in the exposition from the first to the second subject. The latter theme is not worked out at all. The recapitulation brings forward the same material as that which has been heard in the exposition, but its presentation

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is modified as to the instrumentation, and the subjects are stated with contrapuntal embellishments in the accompanying parts. At the conclusion of the second subject a coda is introduced, its material being largely concerned with the opening theme of the movement, and ending tranquilly with a sustained chord, *piano*, in the wind instruments.

The second movement (*Adagio non troppo*, B major, 4-4 time) begins with an expressive melody in the violoncellos, the first six measures being later repeated by the first and second violins in unison. An imitative passage, heard successively in the first horn, the oboes, and the flutes, leads eventually to the second theme (*L'istesso tempo, ma grazioso*, 12-8 time). This, in its turn, is succeeded by another idea, heard in the strings, and developed in the woodwind with a counterpoint in the violas and violoncellos. After an elaborate development of this material a recapitulation of the former subjects is introduced, these being, however, considerably modified in length and in the manner of their presentation, the movement ending quietly with a final suggestion of its opening theme.

The third movement (*Allegretto grazioso [quasi andantino]* in G major, 3-4 time) is written in the form of an intermezzo with two episodes or trios. Its principal theme is heard in the oboe, the two clarinets, and bassoons, with a pizzicato accompaniment in the violoncellos. This is succeeded by the first episode in 2-4 time (*Presto ma non assai*), which is really a variant of the opening subject which, first presented in the strings, is re-echoed by the woodwind. After a modified restatement of the opening theme the second episode in 3-8 time (*Presto ma non assai*) is introduced. Following this the first theme is heard for the last time, beginning in F-sharp major, and modulating later to the original tonality in G major, in which key the movement closes.

The finale (*Allegro con spirito*, in D major, 2-2 time) is written in the sonata form. Its principal subject opens in the strings. A long transitional passage leading to the second theme is based on this material. The second subject—in A major—is first allotted to the strings, afterward being taken up by the woodwinds with an accompanying figure in the strings, drawn from the first measure of the principal subject.

Another division of this theme—in the full orchestra, *ben marcato*—is heard later, eventually leading into the development. This part of the movement is occupied solely with a working out of the opening and closing measures of the principal theme. The recapitulation presents the two principal subjects in much the same fashion as that in which they have been in the exposition, and it comes to a close with an elaborate and lengthy coda, the material of which is partly taken from the first measure of the second subject, and partly from the opening measure of the first.

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Sunday Evening, May 11

Overture to "Russlan and Ludmilla" GLINKA

Michael Ivanovich Glinka was born in Novospasskoi,
June 2, 1803; died in Berlin, February 15, 1857.

In the reign of Catherine the Great, Russia showed a vigorous musical enthusiasm, but an enthusiasm which emanated from foreign sources, particularly French and Italian. No conscious effort had been made toward the formation of a national artistic style until the beginning of the nineteenth century. Glinka was the founder of that style. In his opera *The Life of the Tzar* (1834), Glinka had found a subject of national import, and in his music he established a definite Russian school. If *The Life for the Tzar* is to be regarded as a national epic, Glinka's second opera, *Russlan and Ludmilla* (1842), must be credited with a significance equally nationalistic, though in a different sphere. Here he forsook history for folklore, as Wagner had done after his *Rienzi*.

The influence of *Russlan and Ludmilla* was tremendous. It set a style for such creations as have since come from the pens of Borodin, Rimski-Korsakov, and Stravinsky. Rimski-Korsakov's *Kostchei*, *Tsar Sultan*, *Snow Maiden*, *Sadko*, *Kitesh* (performed at the 1932 May Festival in concert form), and Stravinsky's *Fire Bird Suite* all have a foundation in a folklore in which the supernatural and the fantastic predominate.

But there are other elements to support this opera's claim to the distinction of being a pioneer work. It is here that oriental color is for the first time brought to Russian music. The opera is not the only field benefiting from Glinka's policy. Balakirev's piano fantasia "Islamey," an epic of the orient, Borodin's "In the Steppes of Central Asia," Rimski-Korsakov's "Scheherezade," all owe their inspiration to *Russlan and Ludmilla*.

Ludmilla, daughter of Prince Svietozar of Kiev, had three suitors, one of whom, the knight Russlan, was accepted. At her wedding Ludmilla was carried away by the magician Chernomor, and her hand was promised by her father to the suitor who would rescue her. Russlan, evoking benevolent magic, received a charmed sword and rescued Ludmilla. On the homeward journey, another suitor, Farlaf, cast the pair into magic slumber and took the maiden to Prince Svietozar, demanding her hand in marriage. Russlan, returning to the palace, denounced the traitor Farlaf and won the hand of Ludmilla.

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The overture contains so small an amount of the musical material found in the subsequent pages of the opera as to be hardly representative of it. It is clearly written in the classical form. The principal theme in D major, 2-2 time, is announced in the full orchestra. The second theme in F major is given out by the cellos and violas, accompanied by the strings. There is the customary development and recapitulation, and the overture ends with a coda. The theme of the coda, however, is of unusual interest. It is used throughout the opera as a leitmotif or characteristic theme, designating the conspiracies of Chernomor. It is a descending whole-tone scale. This revolutionary tonality, usually accredited to Debussy, is remarkable in a work of 1842!

“E lucevan le stelle,” from “Tosca” PUCCINI

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

Called by Verdi the most promising of his successors, Puccini, who even today may be said to dominate modern opera composers, justified his master's prophecy by a career of uninterrupted success from the date of his first dramatic venture, *Le Villi*, Milan, 1884, to his very latest unfinished work, *Turandot*, 1924. *La Tosca*, Puccini's fifth opera (text after Sardou's drama) ranks in popularity with opera-goers next to *Madame Butterfly*.

In the work from which this evening's aria is taken, Puccini exhibited his genius in adjusting both instrumental and vocal effects to the implications of the text without sacrificing the inherent capacities of either mode of expression. At the same time he drew his characters with a sure hand and interprets brilliantly the compelling situations of the dramatic action. The plot is gloomy and intensely tragic, but is occasionally relieved by such lyric scenes as the “E lucevan le stelle,” which occurs in Act III. Cavaradossi, with his death warrant before him, recalls the happy meetings of other days with his beloved Tosca, whom he never expects to see again.

“Le Rêve” from “Manon” MASSENET

Jules Émile Frédéric Massenet was born in Montaud, near St. Étienne, France, May 12, 1842; died in Paris, August 13, 1912.

Massenet's facile and melodious style was evident in his earlier works, and remained, without much development through his long career, the chief source of his popularity. This gift he applied with consummate tact so as to win and retain popular interest. Although his genius did not rise to exalted heights or exhibit any marked vitality or profound inspiration, in points of technical presentation, instrumentation, fine workmanship, and versatility of subject, he won a secure place in the world of music.

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So eminently typical of its composer is his unquestioned masterpiece, *Manon*, that to have heard it is to have heard all of his works, for here is to be found the essence of his art—suave, sensuous melody, piquant orchestration, and a generous supply of what Vincent d'Indy called a "discreet and semireligious eroticism."

The libretto for *Manon* was based upon Abbé Prévost's romance of *Manon Lescaut*, a work that has inspired several composers. Massenet's setting in 1884, however, has won the greatest acclaim, and remains the most popular version in the current operatic repertoire.

The aria on tonight's program is from Act II. The Chevalier des Grieux, in love with the fickle Manon, tells her of his dream of their future happiness together.

Suite from "The Water Music" HANDEL

Arranged by Eugene Ormandy

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

The legend of the "Water Music," so carefully preserved by music historians in the past for the delight and edification of music lovers of the future, was first told by Handel's biographer, John Mainwaring.*

It went something like this: In 1712 Handel was the Kapellmeister to the Elector of Hanover. Obtaining a leave of absence from his patron to pay a second visit to England "on condition that he agreed to return within a reasonable time," he quite overstayed his visit and "whether he was afraid of repassing the sea, or whether he had contracted an affection for the diet of the land he was in, so it was that the promise he had given at his going away had somewhat slipped out of his memory."

Not only did he overstay his leave, but he further injured the feelings of his patron by accepting favors from Queen Anne, who lost no love or affection on the Hanoverian who was in line for her throne.† He heaped insult upon injury by writing an ode in celebration of the Queen's birthday and a festival "Te Deum," and a "Jubilate" to commemorate the Peace of Utrecht.‡

* Mainwaring, *Memoirs of the Life of the late George Frederic Handel*, was published anonymously in 1760, the year after Handel's death.

† Anne's dislike for the Hanover family was believed by Spanheim to date from a visit of the then electoral Prince, George Lewis, in 1680, which was not followed, as had been expected, by a proposal of marriage.

‡ They were performed at St. Paul's in 1713.

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Queen Anne settled upon Handel a yearly pension of 100 pounds, but she apparently failed to fully appreciate his unusual position in England, for without warning and with an extreme lack of tact—she died. Handel's neglected patron ascended the throne of England in 1714, as His Britannic Majesty, George I; and Handel, slightly chagrined at the turn of affairs, retired in his embarrassment from St. James palace to the seclusion of Burlington House. Here he awaited the pleasure or displeasure of the new ruler of the British Empire, who remained sublimely indifferent to his wayward musician's person, although he could not resist his music and frequented the opera house to hear *Rinaldo* and *Amadigi*.

A "noble friend" of Handel's, continues Mainwaring, one Baron Kielmansegge, had a wife who was perhaps no more discreet than she should have been. (She did enjoy a particular friendship with the King.) Her husband was the Master of the Horse, and in this position he was able to put into effect a suggestion made by Lord Burlington to bring about a reconciliation between Handel and his estranged patron.

Now it seems that King George took particular delight in traveling on the luxuriously equipped barge, which made its way on the "Silver Thames" from Whitehall, when the court was there, to Richmond or to Hampton Court. Often on a summer day, accompanying the King's barge, was another, bearing musicians who played soothing music, "elegantly performed by the best masters and instruments" to alleviate the troubles that were crowding in upon the King.

Burlington's suggestion to Kielmansegge came to realization in this way, writes Mainwaring: "The King was persuaded to form a party on the water. Handel was appraised of the design and advised to prepare some music for that occasion. It was performed and conducted by himself, unknown to His Majesty, whose pleasure on hearing it was equal to his surprise. He was impatient to know whose it was—the Baron then produced the delinquent and asked leave to present him to His Majesty as one who was too conscious of his faults to attempt an excuse for them. The intercession was accepted without any difficulty. Handel was restored to favor."

A pretty little tale, but historical fact has once more dethroned musical fiction, and Clio's frowns upon Euterpe have turned to smiles. The "Water Music" was really not composed for the Thames party in 1715, but for one two years later, July 17, 1717, to be exact; and when this took place, King George and Handel were already better than the best of friends.

In the state archives at Berlin the following report by Frederick Bonnet, envoy from the Duchy of Brandenburg to the English court in 1717, was recently discovered: *

* The Royal water party of July 17, 1717, and Handel's connection with it were described in a similar manner in the *London Daily Courant* of July 19, 1717.

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Some weeks ago, the King expressed a wish to Baron von Kilmanseck to have a concert on the river by subscription, like the masquerades this winter which the King attended assiduously on each occasion. The Baron addressed himself therefore to Heidegger, a Suisse by nationality, but the most intelligent agent the nobility could have for their pleasures. Heidegger answered that much as he was eager to oblige His Majesty, he must reserve the subscription for the big enterprises, to wit, the masquerades, each of which was worth from 300 to 400 guineas to him.

Baron Kilmanseck, seeing that H. M. was vexed about these difficulties, resolved to give the concert on the river at his own expense, and so this concert took place the day before yesterday. The King entered his barge about eight o'clock with the Duchess of Bolton, the Countess of Godolphin, Mad. de Kilmanseck, Mad. Were and the Earl of Orkney, gentleman of the King's bedchamber, who was on guard. By the side of the royal barge was that of the musicians to the number of fifty, who played all kinds of instruments. The concert was composed expressly for the occasion by the famous Handel, native of Halle, the first composer of the King's music. It was so strongly approved by H. M. that he commanded it to be repeated, once before and once after supper, although it took an hour for each performance.

The evening party was all that could be desired for the occasion. There were numberless barges, and especially boats filled with people eager to take part in it. In order to make it more complete, Mad. de Kilmanseck had made arrangements for a splendid supper at the pleasure house of the late Lord Ranelagh at Chelsea on the river, to where the King repaired an hour after midnight. He left there at three, and at half-past four in the morning H. M. was back at St. James'. The concert has cost Baron Kilmanseck 150 pounds for the musicians alone, but neither the Prince nor the Princess took part in the festivities.

Whatever the occasion for which the "Water Music" was written, it was still conceived by Handel as music to be played out-of-doors, and its orchestration for flutes, piccolos, oboes, bassoons, horns, trumpets, and strings drew attention to new values in instrumental balance which became fundamental in the later schools of instrumental writing that were then only being formed.

Rockstro points out that the style of the instrumentation "unquestionably owes its origin to the peculiar circumstances under which it was intended that the music should be performed. The parts for the wind instruments—more especially those for the horns—are so arranged as to produce the loveliest effect when heard across the water. When effects like these were new, they must have delighted their hearers beyond all measure. The sarabandes, gavottes, and bourées of the eighteenth century are among the choicest of its musical treasures and it would be difficult to find more perfect examples of the style than these."

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“Prendi l'anel ti dono” from “La Sonnambula” BELLINI

Vincenzo Bellini was born in Catania in Sicily, November 1, 1801; died in Paris, September 24, 1835.

The fame of Vincenzo Bellini was carried throughout Europe in 1831, when he was but twenty-nine years of age, with the performance of his opera, *I Capuletti ed i Montacchi* (*Romeo and Juliet*). At a time when the florid music of Rossini was all the fashion, the elegiac charm of Bellini's art, with its simple and idyllic melody, made a profound impression.

Like his fellow countrymen, Rossini and Donizetti, Bellini considered the human voice the chief medium through which emotion and sentiment could be expressed best in opera. His orchestration, therefore, remained, for the most part, weak and colorless; the woodwind section became practically superfluous. Only the strings were necessary to give the proper support to the all-important vocal melody. But for the complete realization of all the subtle nuance that lies within the power of the human voice, for an infinitely expressive vocal style, Bellini has had few peers in the realm of opera.

Although *Norma* is Bellini's most familiar work today, the pastoral opera, *La Sonnambula* is still considered to be his masterpiece. In the 1830's it was looked upon as a novelty by a sensational young composer; by 1852 it was included in every operatic repertory in Europe and translated into German, French, Polish, Czechoslovakian, Finnish, Danish, Swedish, and Croatian. In the “golden age” of singing, it became a favorite vehicle for such famous singers as Malibran, Patti, Lind, Campanini, and Grisi. The succeeding era of Wagnerianism, with its desire for the grandiose and overly-complex, found the thin orchestration, the delicate melodies, and the vocal frills of Bellini inexpressive and even stupid, and the opera disappeared from the boards for a time. Around 1905, revivals with Caruso, Sembrich, Plançon, and Tetrizzini, revealed again the charm of this score, which lay in its very simplicity. But for some reason it has never won the lasting esteem that has been granted the composer's more heroic work, *Norma*.

The selection on tonight's program is really a duet from Act I, sung between the peasant Elvino and his bride Amina. The tenor part is often sung as an aria on concert programs. In it, Elvino speaks to his bride of his faithfulness and love as he places a wedding ring upon her finger.

“O Paradiso” from “L'Africana” MEYERBEER

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

During the second quarter of the nineteenth century the operatic “czardom” of Meyerbeer reached its apogee, not only in Paris and Berlin, but indirectly

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throughout the provincial theaters. Although he was not a composer of the first rank, he possessed a keen understanding of the taste of the public which he served, and a peculiar gift for exaggeration and effective contrast in his music for the stage. Some beautiful *cantilena* passages have been set in bizarre and trivial "frames" in his operas, which tend to create, through concert performances of his fine arias, a higher evaluation of his work than the dramatic productions in their entirety justify.

The aria in this evening's program is taken from the last of the master's dramatic works, *The African*, text by Scribe, which was produced at Paris, April 28, 1865. The story deals with the period and experiences of Vasco da Gama, the explorer, and hence is quasi-historical in its appeal. This aria occurs in Act IV, in the Temple of Brahma, whither Vasco has been conducted to await his execution. The beauty of the Indian landscape inspires him to voice his admiration and to hail this land as an earthly paradise.

Rapsodie espagnole RAVEL

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

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

In contrast to the ecstatic impressionism of Debussy, which fails to merge

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emotion into an objective lyricism, but merely allows it to spread and dissolve into vague colored patterns, the art of Maurice Ravel appears more concrete. Although he was at home among the colored vapors of the Debussyan harmonic system, Ravel expressed himself in a more tangible form and fashioned the same materials into set designs. His art, in this connection, stands in much the same relationship to musical impressionism as the art of Renoir does to the same style in painting; it restores formal values. In this structural sense lies the true secret of his dissimilarity from Debussy. But, like Debussy, he reveals the typical French genius, an exquisite refinement, unerring sense of form, purest craftsmanship, attention to minute details, impeccable taste, and a finesse and lucidity in execution.

Born practically on the Spanish border and "lulled to sleep by the ancient songs of Spain," Ravel throughout his life, had a penchant for Spanish themes, as is evidenced by his "Habanera" (1895); the opera *L'Heure espagnole* and the Rhapsody on tonight's program, both from the year 1907; the popular "*Alborado del Grazioso*" (1912); the famous "*Bolero*" (1928) and in several other smaller works.*

Felix Borowski wrote the following analysis of the "Rapsodie espagnole":

PRELUDE A LA NUIT. Almost the entire movement is based on the figure set forth at the beginning by the muted violins and violas. Fourteen measures later the clarinet brings forward a short subject, which is also repeated at the end by solo strings. The movement is twice interrupted by cadenzas for two clarinets and for two bassoons respectively, the latter being curiously accompanied by arpeggios in harmonics for solo violin, and trills for three other violins. The movement ends with a chord in harmonics for the divided cellos and double-basses, leading into the next division.

MALAGUENA. This form belongs to the dance songs of southern Spain, which include also fandangos and rondinos. These are written usually in 3-8 time; Ravel's malaguena is, however, in 3-4.

The movement opens with a figure in the double-basses which plays an important part in the construction of the piece, being repeated for twenty-nine measures, somewhat in the style of a *basso ostinato*. Shortly after the cessation of this figure the key changes from A minor to D major, and a new idea is brought forward by a muted trumpet, accompanied by the tambourine and *pizzicato* choirs in the strings. This having been worked over and brought to a climax, there is a sudden pause, and a declamatory solo is set forth in slow tempo by the English horn. There is a suggestion of the rhythmic figure of the opening movement given to the celesta and to solos in the strings. The figure in the basses, with which the movement had begun, now returns with chromatic descending figures in the flutes and clarinets above it.

* Roland Manuel, *Maurice Ravel et son oeuvre* (Paris: A. Durand et fils, 1914).

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HABANERA. This movement was originally conceived in 1895. The habanera, sometimes called *contradanza criolla* (Creole country dance) is Cuban, but it is said to have been introduced into Cuba by negroes who came to that island from Africa. The actual subject of the movement is heard in the woodwind after an introduction of eight measures, in which a syncopated figure for the clarinet plays an important part. The theme is continued by a solo viola, and its opening part repeated by the strings. A new idea is then brought forward by the woodwind and first harp, its rhythm punctuated by the strokes of a tambourine, the syncopated figure being constantly in evidence in the strings. This theme is worked over almost to the end of the movement, which comes with softly played harmonics in the harp with the syncopated rhythm at first in the violins, and lastly in the celesta.

FERIA (The Fair). The movement is divided into three parts. The opening division is based on two ideas, the first of which, two bars long, is given out after four introductory measures by the flute. There is a curious passage for divided cellos and double-basses. Some twenty-seven measures after the beginning of the piece the second idea is heard in three muted trumpets, its rhythm being reinforced by a tambourine. The figure is repeated by the oboes and English horn, the xylophone now accentuating the rhythm. This thematic idea is eventually brought forward, *ff*, by the full orchestra, and with this and the foregoing material the remainder of the division of the movement is occupied.

The second part of the piece opens with a solo for the English horn in slower tempo. This is continued by the clarinet. The third division consists of a redevelopment—it is not altogether a repetition—of the material of the opening portion of the movement.

Te Deum VERDI

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

Such unlimited resources of imagination and potent creative power as Verdi consistently revealed in his long career as a composer have seldom been equaled in the world of art. So enduring was his amazing creative vitality that it not only sustained him over a productive period of sixty years, but it enabled him to produce his greatest and most elaborate works after he was fifty-seven years of age. The magnificent *Requiem* he wrote at sixty-one, and his last opera, *Falstaff*, by many considered his masterpiece, was written when he was eighty! Realizing that he might never again possess the physical and spiritual strength to produce another major work, he composed, in the very last years of his life, some fragments known to the world as the *Quattro Pezzi Sacri*, consisting of four independent pieces; an *Ave Maria* for a capella chorus; a *Laudi alla Vergine Maria* to Canto XXXIII of Dante's *Paridiso*, for women's voices; and a *Stabat Mater* and the *Te Deum* for double chorus and orchestra. In these, at

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the age of eighty-five, he again disclosed his exceptional powers and the most complete kind of mastery over his medium. "They represent," wrote Grieg, "Roman Catholic culture at its highest, and are full of the deepest and most beautiful inspirations by which the master was ever carried away." These wondrous works, unfortunately so neglected, were the last complete products of a creative life that spanned more than half a century, and in them there is to be found those same sensuously appealing and eloquent qualities that coursed through the pages of his earlier works.*

The *Pezzi Sacri* are not only the products of Verdi's last, but also of his saddest and loneliest years. Less than a year before their performance (1898), he lost his second wife, Guiseppina Streffoni, who had always been a close companion, and in her death, he experienced his most profound sorrow in a life marked by misfortune.†

Not even the deaths of his first wife and their two children only four years after his marriage plunged him into such depths of grief as did the loss of Guiseppina, for now he had to bear the burden of sorrow accompanied by the bitterness and loneliness of old age.

As the last great figure of his era, he lived on into the next century long enough to realize that he had already been thrust into the past by the young composers of the new generation. Unacquainted with them and unfamiliar with their new idioms, he remained a lonely and solitary figure in their midst, writing an epilogue in these few fragments, to an era that was becoming increasingly remote. But in them there were still to be heard strong echoes from a glorious past. Of his great contemporaries, only Boïto remained to write of him:

He is gone, and has carried with him a large share of light and warmth, for the world was sunned by that Olympian old age. He died magnificently like a dumb but pertinacious fighter. With bent head and rugged eyebrows, he seemed to take the measure of his unknown formidable adversary and to reckon force needed to withstand it. Thus he resisted heroically to the last. In my life time, I have lost those I idolized and sorrow has outlived resignation. But I never felt before such hatred against death, and such contempt for its mysterious, blind, stupid, triumphant, infamous power.

In form, content, and expressive treatment of the chorus and orchestra, the *Te Deum* is the most important of the *Pezzi Sacri*. It reflects the characteristic

* Among Verdi's posthumous papers was found a brief sketch he had made for a musical setting to a poem written by Queen Margherita after the assassination of her husband, King Humbert, in Italy, 1900. These were actually the last notes Verdi wrote.

† The *Pezzi Sacri* were not written after the death of Giuseppina, and were not created as a posthumous homage to her religious ideals as is sometimes stated.

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qualities of the magnificent Requiem Mass in its melodic luxuriance, vivid and elaborate orchestral background, and dramatic, individual treatment of the text. But all of this is in a smaller, more reduced framework, evidencing perhaps a greater directness and economy of means—a more refined expression, reflecting through the same idioms, a chastened and moderated style. In it Verdi again, as in the Requiem, consciously sought to give to the text the most accurate musical interpretation possible. In a letter written to Telbaldini, director of the choir in Lorento, in February of 1896, he indicated that none of the interpretations of the *Te Deum* texts he had heard satisfied him:

I know . . . some of the old settings of the *Te Deum* and I have heard quite a lot of modern ones. But to me no performance of this hymn has ever been convincing, quite aside from the quality of the music. Such performances generally take place as part of the pompous ceremonies in celebration of some victory or coronation, etc. At the beginning Heaven and earth exalt; *Sanctus, sanctus, Deus Sabaoth*. But about half way through, the work takes on a different color so to speak . . . The Savior is born of the virgin and proclaims the *regnum coelorum* to mankind . . . mankind believes in the *Judex venturus*, and calls upon him, *Salve fac*; ending with the prayer *Dignare Domine, in die isto* . . . in pathos, darkness, mourning and even in terror.

ANALYSIS

The initial words of the *Te Deum* are announced by the basses in the first of the two choirs employed, and they are echoed by the tenors of the second choir. This introduction, which serves as the structural idea for the whole work, and which is treated with such great ingenuity and effect later, is of liturgical character and origin. In this opening section Verdi seems to have found the traditional setting for the words compatible with the text. Following it, the male voices of both choirs have antiphonal, unaccompanied passages chiefly in repeated chords which are seldom changed. His purpose here is undoubtedly to throw into relief the loud ensemble proclaiming the *Sanctus*, where, after this subdued and bare effect, all the voices and instruments, joined together, create an overpowering impression.

The brief theme that follows, announced by the first choir, on the words *Pleni sunt coeli* is again of structural importance, for it returns repeatedly as the work progresses. In the course of its presentation, the second choir continues the exclamation *Sanctus*, with both choirs joining finally in a climax of tremendous power. With hushed voices, both choirs repeat the *Sanctus*, the sopranos entering softly on the final chord, while the violins help to sustain the ethereal effect by playing harmonics. There follows a short orchestral interlude presenting an important derivation from the first theme. It is extended by repetition

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and soon passes to the voices, which treat it polyphonically (*Te gloriosus apostolorum*). There is a sonorous announcement of the modified liturgical theme in the brass, forcefully continued by the choirs in unison (*Tu Rex gloriae*). So ends the section of praise to the glory of God.

At the words *Tu ad liberandum suscepturus hominem*, there is, however, a distinct change of feeling. Christ born of the Virgin opens to mankind the Kingdom of Heaven (*regna coelorum*); man now believes in the Judge to come (*Judex venturus*) and appeals to Him for salvation (*salvum fac*). It was to this part of the text that Verdi referred in his letter to Tebaldini expressing his dissatisfaction with previous settings. After treating the words in eight parts he reverts to the theme of the interlude and treats it with wondrous new effects in the orchestra, while the voices sing independent phrases. The setting of the words *Salvum fac populum* is in massive choral harmonies unaccompanied—one of the most impressive parts of the work. The orchestra then presents the theme originally stated by the first choir to the words *Pleni sunt coeli* successively with that of the Interlude, and these themes, which have given to the work its compact structure, are worked out by both choirs simultaneously. An equally effective, though quite different device is used in the *Dignare Domine, in die isto*. Here the unison voices accompanied by the orchestra create a sombre effect with the basses pulsating slowly below them “in pathos, darkness, mourning and even in terror.” In the *Miserere nostri Domine* a lovely antiphonal effect is achieved with the simplest of means. To personalize the prayer at the end, Verdi turns briefly, and for the only time in the whole work, to the solo voice. To the words *In te Domine speravi* the soprano voice, in three short phrases, ends the work.

The noblest and most inspiring of all sacred hymns, the great canticle, *Te Deum laudamus*, was composed about the beginning of the fifth century, A.D., by Bishop Nicetas.* Its passages were drawn from the Old and New Testaments, the Psalms, Prophets, Gospels, and Epistles—a remarkable fusion of scattered biblical elements. It is little wonder that the early Christians found in its all-comprehensive verses, appealing to man's will to strive and endure, an expression of their unconquerable faith and resolution, or that composers have, throughout the history of music, met the challenge of its glorious text: †

* Recent research of Professor Peter Wagner, Dom Paul Cagin, O.S.B., and Clemens Blume, places the time of its composition at a much earlier date.

† Since the great polyphonic period, the *Te Deum* has been the vehicle of elaborate choral settings, usually on occasions of thanksgiving after victory. The outstanding ones are by Handel for the Peace of Utrecht, 1712; and for the victory of Dettingen, 1743; Berlioz' *Te Deum of a Thousand*, 1849-54; Bruckner, 1884; Dvorak, 1896; and Sullivan for Queen Victoria's Diamond Jubilee, 1897.

SIXTH CONCERT

Te Deum laudamus, te Deum con-
fitemur.

Te aeternum Patrem, omnis terra
veneratur.

Tibi omnes angeli, tibi coeli, et
universae potestates;

Tibi cherubim et seraphim, in-
cessabili voce proclamant:

Sanctus, sanctus, sanctus
Dominus Deus Sabaoth.

Pleni sunt coeli, et terra
majestatis gloriae tuae.

Sanctus, sanctus, Dominus Deus
Sabaoth.

Te gloriosus, apostolorum chorus,
Te prophetarum, laudabilis numerus,
Te martyrum, candidatus laudat
exercitus.

Te per orbem terrarum, sancta
confitetur Ecclesia,

Patrem, immensae majestatis,
Venerandum tuum verum, et unicum
Filium,

Sanctum quoque, Paraclitum Spiritum.

Tu Rex gloriae, Christe.

Tu Patris, sempiternus es
Filius.

Tu ad liberandum suscepturus
hominem:

Non horruisti Virginis uterum.

Tu devicto mortis aculeo:

Aperuisti credentibus regna
coelorum.

Tu ad dexteram Dei sedes, in
gloria Patris.

Judex crederis, esse venturus.

Te ergo quaesumus, tuis famulis
subveni:

Quos pretioso sanguine redemisti.

Aeterna fac cum sanctis tuis, in
gloria numerari.

We praise Thee, O God: we acknowl-
edge Thee to be the Lord.

Thee, the eternal Father, all the
earth doth worship.

To Thee all the Angels, to Thee the
Heavens, and all the powers therein:

To Thee the Cherubim and Seraphim with
unceasing voice cry aloud:

Holy, Holy, Holy Lord God of
Sabaoth.

The heavens and this earth are full of
the majesty of thy Glory.

Holy, Holy Lord God of Sabaoth.

Thee, the glorious choir of the Apostles,
Thee, the admirable company of the
Prophets,

Thee, the white-robed army of
Martyrs do praise.

Thee, the Holy Church throughout
the world doth confess,

The Father of infinite majesty,
Thine adorable, true and only Son,
Also the Holy Ghost, the Comforter.

Thou, O Christ, art the King of Glory
Thou art the everlasting Son of the Father,
Thou didst not abhor the Virgin's
womb when Thou tookest

Upon Thee human nature to deliver man.
When Thou hadst overcome the sting of
death, Thou didst

Open to believers the kingdom of
Heaven.

Thou sittest at the right hand of God,
in the glory of the Father.

Thou, we believe, art the Judge to come.
We beseech Thee, therefore, help Thy
servants whom Thou

Hast redeemed with Thy precious Blood.
Make them to be numbered with Thy
Saints, in glory everlasting.

OFFICIAL PROGRAM

Salvum fac populum tuum Domine,
Et benedic haereditati tuae.
Et rege eos, et extolle illos
usque in aeternum.
Per singulos dies, benedicimus te.
Et laudamus nomen tuum in saeculum,
et in saeculum saeculi.
Dignare Domine die isto, sine
peccato nos custodire.
Miserere nostri Domine;
miserere nostri.

Fiat misericordia tua Domine
super nos, quemadmodum
speravimus in te.
In te Domine speravi:
Non confundar in aeternum.

Save Thy people, O Lord, and bless
Thine inheritance.
And rule them, and exalt them
forever.
Day by day, we bless Thee.
And we praise Thy Name forever;
yea forever and ever.
Vouchsafe, O Lord, this day, to
keep us without sin.
Have mercy on us, O Lord; have
mercy on us.

Let Thy mercy, O Lord, be upon
us; even as we have hoped in
Thee.
In Thee, O Lord, have I hoped: let
me not be confounded forever.

THE UNIVERSITY CHORAL UNION

Founded in 1879

Sixty-Eighth Season, 1946-1947

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LESTER MCCOY, *Assistant Conductor*

LENNIS BRITTON, *Accompanist*

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Madison, David
Assistant Concertmaster
Zenker, Alexander
Aleinikoff, Harry
Henry, Dayton M.
Simkins, Jasha
Kayaloff, Yasha
Coleman, David
Lipkin, Arthur B.
Gesensway, Louis
Costanzo, Frank
Lusak, Owen
Reynolds, Veda
Simkin, Meyer
Sharlip, Benjamin
Putlitz, Lois
Schmidt, Henry
*Farnham, Allan
Ruden, Sol
Rosen, Irvin
Bove, D.
Di Camillo, A.
Gorodetzky, A.
Snader, Nathan
Kaufman, Schima
Eisenberg, Irwin
Dabrowski, S.
Krayk, Stefan
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Brodo, Joseph
Miller, Charles S.
Roth, Manuel

Schwartz, Isadore
Mueller, Matthew J.

VIOLAS

Lifschey, Samuel
Roens, Samuel
Mogill, Leonard
Braverman, Gabriel
Ferguson, Paul
Frantz, Leonard
Bauer, J. K.
Kahn, Gordon
Greenberg, Wm. S.
Loeben, Gustave A.
Gray, Alexander
Epstein, Leonard

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Mayes, Samuel H.
Hilger, Elsa
Gusikoff, B.
Belenko, Samuel
Siegel, Adrian
Gorodetzer, Harry
Lewin, Morris
Sterin, J.
Gray, John
de Pasquale, Francis
Druian, Joseph
Olefsky, Paul

BASSES

Torello, Anton
Lazzaro, Vincent
Torello, Carl

Strassenberger, Max
Benfield, Warren A.
Eney, F. Gilbert
Siani, S.
Weimann, Heinrich
Torello, William

HARPS

Costello, Marilyn
Bukay, Anna

FLUTES

Kincaid, W. M.
Terry, Kenton F.
Atkinson, Burnett F.
Fischer, John A.

OBOES

Tabuteau, Marcel
De Lancie, John
Di Fulvio, Louis
Minsker, John
Siegel, Adrian

ENGLISH HORN

Minsker, John

CLARINETS

MacLean, Ralph
Serpentini, Jules J.
Rowe, George D.
Lester, Leon
Guerra, Selma

BASS CLARINET

Lester, Leon

* On leave, in the service of the United States.

OFFICIAL PROGRAM

SAXOPHONES

Lester, Leon
Guerra, Selma

BASSOONS

Schoenbach, Sol
Fisnar, John
Gruner, William
Del Negro, F.

HORNS

Jones, Mason
Tomei, A. A.
Fearn, Ward O.
Mayer, Clarence
Lannutti, Charles
Pierson, Herbert

TRUMPETS

Krauss, Samuel
Hering, Sigmund
Rehrig, Harold W.
Rosenfeld, Seymour

BASS TRUMPET

Gusikoff, Charles

TROMBONES

Gusikoff, Charles
Lambert, Robert
Leavitt, Earl
Harper, Robert S.

EUPHONIUM

Gusikoff, Charles

TUBA

Donatelli, Philip A.

TIMPANI

Schulman, Leonard

BATTERY

Podemski, Benjamin
Grupp, David
Valerio, James

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Organized in 1879. Incorporated in 1881.

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

MUSICAL DIRECTORS

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

CONDUCTORS

Thor Johnson, 1939-1942
Hardin Van Deursen, 1942-1947
Thor Johnson (Guest), 1947

THE ANN ARBOR MAY FESTIVAL

Maintained by the University Musical Society

Founded by

Albert A. Stanley and his associates in the Board of Directors in 1894

MUSICAL DIRECTORS

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

CONDUCTORS

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

ORGANIZATIONS

The Boston Festival Orchestra, Emil Mollenhauer, Conductor, 1894-1904
The Chicago Symphony Orchestra, Frederick Stock, Conductor, 1905-1935;
Eric DeLamarter, Associate Conductor, 1918-1935

OFFICIAL PROGRAM

- The Philadelphia Orchestra, Leopold Stokowski, Conductor, Saul Caston and Charles O'Connell, Associate Conductors, 1936; Eugene Ormandy, Conductor, 1937, 1938; Eugene Ormandy, Conductor, Saul Caston, Associate Conductor, 1939-1945; Eugene Ormandy, Conductor, Alexander Hilsberg, Associate Conductor, 1946-
- The University Choral Union, Albert A. Stanley, Conductor, 1894-1921; Earl V. Moore, Conductor, 1922-1939; Thor Johnson, Conductor, 1940-1942; Hardin Van Deursen, 1943-1947; Thor Johnson (Guest), 1947.
- The Young People's Festival Chorus (now the Festival Youth Chorus), trained by Florence B. Potter, and conducted by Albert A. Stanley, 1913-1918. Conductors: Russell Carter, 1920; George Oscar Bowen, 1921-1924; Joseph E. Maddy, 1925-1927; Juva N. Higbee, 1928-1936, Roxy Cowin, 1937; Juva N. Higbee, 1938; Roxy Cowin, 1939; Juva N. Higbee, 1940-1942; Marguerite Hood, 1943-
- The Stanley Chorus (now the Women's Glee Club), trained by Marguerite Martindale, 1934; trained by Wilson Sawyer, 1944
- The University Glee Club, trained by David Mattern, 1937
- The Lyra 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
Jose Iturbi (Philadelphia), 1937
Georges Enesco (Paris), 1939
Harl McDonald (Philadelphia), 1939, 1940, 1944

CHORAL WORKS

- 1894 Manzoni Requiem, Verdi
1895 Damnation of Faust, Berlioz
1896 Lohengrin, Act I, Finale from Die 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; Tannhäuser, Wagner
1903 *Caractacus, Elgar; Aïda, 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; Aïda, Verdi
1907 Messiah, Handel; Samson and Delilah, Saint-Saëns
1908 Creation, Haydn; Faust, Gounod

* World première at the May Festival Concerts

OFFICIAL PROGRAM

- 1909 Seasons, Haydn; Damnation of Faust, Berlioz
 1910 Fair Ellen, Bruch; Odysseus, Bruch; New Life, Wolf-Ferrari
 1911 Judas Maccabeus, Handel; Eugène Onégin, 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 Die Meistersinger, Wagner; The Walrus and the Carpenter (Youth Chorus), Fletcher
 1914 Caractacus, Elgar; Messiah, Handel; Into the World (Youth Chorus), Benoit
 1915 New Life, Wolf-Ferrari; Children's Crusade, Pierné
 1916 Paradise Lost, Bossi; Samson and Delilah, Saint-Saëns; Children at Bethlehem (Youth Chorus), Pierné
 1917 Dream of Gerontius, Elgar; Aïda, Verdi; The Walrus and the Carpenter (Youth Chorus), Fletcher
 1918 The Beatitudes, Franck; Carmen, Bizet; Into the World (Youth Chorus), Benoit
 1919 Ode to Music, Hadley; Faust, Gounod; Fair Land of Freedom, Stanley
 1920 Manzoni Requiem, Verdi; Damnation of Faust, Berlioz
 1921 Elijah, Mendelssohn; Aïda, Verdi; *Voyage of Arion (Youth Chorus), Moore
 1922 New Life, Wolf-Ferrari; A Psalmic Rhapsody, Stock; Tannhäuser (Paris version), Wagner; A Song of Spring (Youth Chorus), 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 Aïda and La Forza del Destino, Verdi
 1925 The Bells, Rachmaninoff; B-minor Mass (excerpts), Bach; La Gioconda, Ponchielli; Alice in Wonderland (Youth Chorus), Kelley
 1926 Elijah, Mendelssohn; Lohengrin, Wagner; *The Lament of Beowulf, Hanson; The Walrus and the Carpenter (Youth Chorus), Fletcher
 1927 Missa Solemnis, Beethoven; †Choral Symphony, 2d and 3d movements, Holst; Carmen, Bizet; *Heroic Elegy, Hanson; Voyage of Arion (Youth Chorus), Moore
 1928 St. Francis of Assisi, Pierné; Marching Song of Democracy, Grainger; Aïda, Verdi; Quest of the Queer Prince (Youth Chorus), Hyde
 1929 German Requiem, Brahms; New Life, Wolf-Ferrari; Samson and Delilah, Saint-Saëns; Hunting of the Snark (Youth Chorus), Boyd
 1930 Magnificat, Bach; King David, Honegger; Manzoni Requiem, Verdi; *A Symphony of Song (Youth Chorus), Strong
 1931 St. Francis of Assisi, Pierné; Boris Godunov (original version), Moussorgsky; Old Johnny Appleseed (Youth Chorus), Gaul
 1932 Creation, Haydn; Symphony of Psalms, Stravinski; †Choral Fantasia, Holst; †Legend of Kitesh, Rimsky-Korsakoff; The Spider and the Fly (Youth Chorus), Protheroe
 1933 Belshazzar's Feast, Walton; *Merry Mount, Hanson; Spring Rapture (Youth Chorus), Gaul
 1934 The Seasons, Haydn; †Ein Friedenslied, Heger; By the Rivers of Babylon, Loeffler; The Ugly Duckling (Youth Chorus), English
 1935 *Songs from "Drum Taps," Hanson; King David, Honegger; Boris Godunov (original version), Moussorgsky; *Jumblies (Youth Chorus), James
 1936 Manzoni Requiem, Verdi; Caractacus, Elgar; Children at Bethlehem (Youth Chorus), Pierné

* World première at the May Festival Concerts

† American première at the May Festival Concerts

OFFICIAL PROGRAM

- 1937 Aïda, Verdi; *The Seasons, Fogg; Spring Rapture (Youth Chorus), Gaul; Excerpts from Parsifal, Wagner
- 1938 The Bells, Rachmaninoff; *Cantata, Paul Bunyan (Youth Chorus), James; Carmen, Bizet
- 1939 Otello, Verdi; Choral Symphony, McDonald; Psalmus Hungaricus, Kodaly; Onward, Ye Peoples, Sibelius; Alto Rhapsody, Brahms
- 1940 Samson and Delilah, Saint-Saëns; Cantata, The Inimitable Lovers, Charles Vardell, Jr.
- 1941 Alleluia, Randall Thompson; Requiem, Brahms; Eugène Onégin, Tchaikovsky; Saint Mary Magdalene, d'Indy; Songs, M. E. Gillett
- 1942 King David, Honegger; Ninth Symphony, Beethoven; The Walrus and the Carpenter (Youth Chorus), Fletcher
- 1943 Laus Deo, Stanley; A Psalmic Rhapsody, Stock; Manzoni Requiem, Verdi; A Folk Song Fantasy, orchestrated by Marion E. McArtor
- 1944 Elijah, Mendelssohn; Songs of the Two Americas (Youth Chorus), orchestrated by Eric DeLamarter
- 1945 Ninth Symphony, Beethoven; Te Deum laudamus, Bruckner; Blessed Damozel, Debussy; A Free Song, Schumann; Fun of the Fair (Youth Chorus), Rowley, orchestrated by Dorothy James
- 1946 Requiem, Mozart; Alexander Nevsky, Prokofieff; American Folk Songs (Youth Chorus), arranged by Marguerite Hood, and orchestrated by Dorothy James
- 1947 Missa Solemnis, Beethoven; Te Deum, Verdi; Song Cycle from the Masters (Youth Chorus), orchestrated by Russell Howland

* American première at the May Festival Concerts

UNIVERSITY MUSICAL SOCIETY

PROGRAMS, 1946-1947

THE UNIVERSITY MUSICAL SOCIETY, in addition to the annual May Festival, provided the following concerts during the season of 1946-47:

The Sixty-Eighth Annual CHORAL UNION CONCERT SERIES

JAMES MELTON, *Tenor*

PETER HANSEN *at the Piano*

October 10, 1946

Thanks Be to Thee	HANDEL
Air from "Comus"	ARNE
Scene and Aria from "Lucia di Lammermoor"	DONIZETTI
Meine Liebe ist grün	BRAHMS
Mit einer Wasserlilie	GRIEG
Voices	HAGEMAN
Don Juan Gomez	HAGEMAN
Fantaisies, aux divins mensonges	DELIBES
Intermezzo in A minor	BRAHMS
Valse oubliée	LISZT
Fantaisie impromptu	CHOPIN

PETER HANSEN

Fleur jétée	FAURÉ
Après un rêve	FAURÉ
El Vito	Arr. by FERNAND OBRADORS
She Moved Thro' the Fair	Arr. by HERBERT HUGHES
Hame	H. WALFORD DAVIES
I Rise When You Enter	THEODORE CHANLER

EUGENE ISTOMIN, *Pianist*

October 30, 1946

Prelude and Fugue in D minor	J. S. BACH
Prelude and Fugue in G major	J. S. BACH
Thirty-two Variations in C minor	BEETHOVEN
Sonata in A major, Op. 120	SCHUBERT
Intermezzo, Op. 117, No. 2	BRAHMS
Capriccio, Op. 116, No. 3	BRAHMS
Suite (1941)	ADOLF BUSCH
Two Preludes	DEBUSSY
Andante spianato et grande polonaise brillante	CHOPIN

OFFICIAL PROGRAM

THE CLEVELAND ORCHESTRA

GEORGE SZELL, *Conductor*

November 10, 1946

"Výšehrad," Symphonic Poem No. 1	SMETANA
Three Sea Interludes from the opera, "Peter Grimes," Op. 33	BRITTEN
"Don Juan," Tone Poem, Op. 20	STRAUSS
Symphony in C major, No. 7	SCHUBERT

YEHUDI MENUHIN, *Violinist*

ADOLPH BALLER *at the Piano*

November 19, 1946

Sonata No. 1 in D major, Op. 12	BEETHOVEN
Sonata in G minor	BACH
Symphonie espagnole, Op. 21	LALO
La Fontaine d'Arethuse	SZYMANOWSKI
Hungarian Dance No. 4 in B minor	BRAHMS-JOACHIM
Gypsy Airs	SARASATE

THE ICELANDIC SINGERS

SIGURDUR THORDARSON, *Conductor*

FRITZ WEISSAPPEL *at the Piano*

November 25, 1946

Iceland	EINARSSON
The Mother Tongue	SVEINBJORNSSON
Kyrie	THORDARSON
Templehill	THORSTEINSSON
Burn Ye Beacons	ISOLFSSON
Spring of Spring	PRINCE GUSTAF
Cradle Song	SCHUBERT
Nursery Rhyme	GRIEG
The Norsemen	GRIEG
Lullaby	THORDARSON
My Little Sister	ISOLFSSON
The Harp	EINARSSON
The Desert	RUNOLFSSON
She Sleeps in the Calm of Twilight	GEDMUNDSSON
The Champagne Song	H. C. LUMBYE
Pioneers	THORDARSON

BOSTON SYMPHONY ORCHESTRA

RICHARD BURGIN, *Conducting*

December 9, 1946

Symphony in C minor, No. 95	HAYDN
Suite from the Ballet, "Chout," Op. 21	PROKOFIEFF
Symphony No. 1 in E minor, Op. 39	SIBELIUS

OFFICIAL PROGRAM

VLADIMIR HOROWITZ, *Pianist*

January 17, 1947

Sonata in A major, K. 331	MOZART
Two Songs Without Words	MENDELSSOHN
Sonata No. 2, Op. 45	KABALEVSKY
Variations on a Theme by Clara Wieck	SCHUMANN
Impromptu in A-flat major	CHOPIN
Four Etudes, Op. 10	CHOPIN
St. Francis of Paola Walking on the Waters	LISZT

DETROIT SYMPHONY ORCHESTRA

KARL KRUEGER, *Conductor*

February 17, 1947

Overture, "Prometheus," Op. 43	BEETHOVEN
Symphony No. 4 in B-flat major, Op. 60	BEETHOVEN
Symphony No. 6 in B minor, Op. 74	TCHAIKOVSKY

LOTTE LEHMANN, *Soprano*

PAUL ULANOWSKY *at the Piano*

February 26, 1947

Freudvoll und leidvoll } Ich liebe dich } In questa tomba oscura }	BEETHOVEN
Der Kuss } Frühlingstraum } Der Fischer } Die Krähe }	SCHUBERT
An den Mond } Ungeduld } Ruhe Süßliebchen } Der Kuss } Wen du nur zuweilen lächelst }	BRAHMS
Das Mädchen } Auf einer Wanderung } Auf einem grünen Balcon }	WOLF
Bescheidene Liebe } Meinem Kinde } Ständchen }	STRAUSS

CHICAGO SYMPHONY ORCHESTRA

DÉSIRÉ DEFAUW, *Conductor*

March 16, 1947

Overture to "Marriage of Figaro"	MOZART
Symphony in E-flat major (B. & H. No. 3)	HAYDN
Chorale	FRANCK
Alborada del gracioso	RAVEL
Symphony No. 5 in E minor	DVOŘÁK

FIRST ANNUAL EXTRA CONCERT SERIES

VITYA VRONSKY and VICTOR BABIN, *Pianists*

August 8, 1946

Andante and Variations, Op. 46	SCHUMANN
"Strains from Far-Off Lands"	VICTOR BABIN
Duetтино Concertante, after Mozart	BUSONI
Le Bal Martiniquais	MILHAUD
Variations on a Theme by Haydn, Op. 56B	BRAHMS

DOROTHY MAYNOR, *Soprano*

October 28, 1946

Freue dich, erlöste Schar	J. S. Bach
Donna Elvira's aria from "Don Giovanni"	MOZART
Auf Flügeln des Gesanges }	MENDELSSOHN
Neue Liebe }	
Verschwiegene Liebe }	HUGO WOLF
Hochbeglückt in deiner Liebe }	
L'Invitation au voyage	DUPARC
Airs chantés	POULENC
Song to the Moon, from "Rusalka"	DVOŘÁK
Mit Myrthen und Rosen }	SCHUMANN
Aufträge }	
Rheinlegendchen }	MAHLER
Ich atmet' einen linden Duft }	
Wer hat dies Liedlein erdacht }	
Sweet Music }	RATHAUS
As I Ride }	
I'm a Trav'lin' to the Grave	Arr. by DETT
What Kind of Shoes	Arr. by WOLFF
Go On, Brother	Arr. by DETT

SALVATORE BACCALONI, *Basso Buffo*

GEORGE SCHICK *at the Piano*

December 5, 1946

Son imbrogliato (La Serva padrona)	PERGOLESI
Udite, O rustici (L'Elisir d'amore)	DONIZETTI
Solche heigelaufer Laffen (Die Entführung) }	MOZART
Ha, wie will ich triumphieren (Die Entführung) }	
Monologue: "Mondo, ladro, mondo rubaldo" (Falstaff) }	VERDI
Quand' ero paggio (Falstaff) }	
Three Fantastic Dances	SHOSTAKOVICH
Rhapsody in G minor	BRAHMS
GEORGE SCHICK	
Madamina (Don Giovanni)	MOZART
Siege of Kazan (Boris Godunov)	MOUSSORGSKY
Nina	TANARA
Serenata gelata	BUZZI-PECCIA
Ah, pietá, signor (Don Giovanni)	MOZART

OFFICIAL PROGRAM

ALEC TEMPLETON, *Pianist*

February 21, 1947

The King's Hunt	(Old English)	JOHN BULL
Gigue		JOHN BULL
Le Petit poulet		RAMEAU
Prelude and Fugue in E major		BACH
Chaconne		BACH-BUSONI
Nocturne in F major		CHOPIN
Tocatta on a Northumbrian Tune		HOLST
La Terrasse des audiences au clair de lune } Poisson d'or }		DEBUSSY
Three Characteristic Etudes		TEMPLETON
Humoresque (reharmonized)		DVOŘÁK-TEMPLETON
Zampa's No Grampa } Five Notes }		TEMPLETON
Tea for Two or Two in One } Four in One }		TEMPLETON

SEVENTH ANNUAL CHAMBER

MUSIC FESTIVAL

BUDAPEST STRING QUARTET

JOSEF ROISMANN, *Violin*
EDGAR ORTENBERG, *Violin*

BORIS KROYT, *Viola*
MISCHA SCHNEIDER, *Violoncello*

Friday Evening, January 24, 1947

Quartet in A major, K. 464	MOZART
Quartet in E-flat major (1945)	HINDEMITH
Quartet in E minor, Op. 59, No. 2	BEETHOVEN

Saturday Afternoon, January 25, 1947

Quartet in C major, Op. 33, No. 3	HAYDN
Quartet in G minor, Op. 10	DEBUSSY
Quartet in E minor, Op. 116	SMETANA

Saturday Evening, January 25, 1947

Quartet in D major, Op. 18, No. 3	BEETHOVEN
Quartet No. 2	PROKOFIEFF
Quartet in B-flat major, Op. 67	BRAHMS

ANNUAL CHRISTMAS CONCERTS

"MESSIAH"

Georg Friedrich Handel

December 14 and 15, 1946

SOLOISTS

LURA STOVER, *Soprano*

RALPH LEAR, *Tenor*

EILEEN LAW, *Contralto*

ALDEN EDKINS, *Bass*

SPECIAL MESSIAH ORCHESTRA

UNIVERSITY CHORAL UNION

CHARLES E. VOGAN, *Organist*

HARDIN VAN DEURSEN, *Conductor*

CONCERTS FOR 1947-1948

SIXTY-NINTH ANNUAL CHORAL UNION SERIES

ZINKA MILANOV, <i>Soprano</i>	October 8
CHICAGO SYMPHONY ORCHESTRA, ARTUR RODZINSKI, <i>Conductor</i>	October 26
DANIEL ERICOURT, <i>Pianist</i>	November 4
SET SVANHOLM, <i>Tenor</i>	November 14
WESTMINSTER CHOIR, JOHN FINLEY WILLIAMSON, <i>Conductor</i>	November 24
BOSTON SYMPHONY ORCHESTRA, SERGE KOUSSEVITZKY, <i>Conductor</i>	December 8
MYRA HESS, <i>Pianist</i>	January 10
DETROIT SYMPHONY ORCHESTRA; KARL KRUEGER, <i>Conductor</i>	February 23
GEORGES ENESCO, <i>Violinist</i>	March 2
CINCINNATI SYMPHONY ORCHESTRA, THOR JOHNSON, <i>Conductor</i>	March 18

SECOND ANNUAL EXTRA CONCERT SERIES

PATRICE MUNSEL, <i>Soprano</i>	October 18
CLEVELAND ORCHESTRA, GEORGE SZELL, <i>Conductor</i> . . .	November 9
DON COSSACK CHORUS, SERGE JAROFF, <i>CONDUCTOR</i> . . .	December 2
MINNEAPOLIS SYMPHONY ORCHESTRA, DIMITRI MITROPOULOS, <i>Conductor</i>	February 15
ALEXANDER BRAILOWSKY, <i>Pianist</i>	March 10

EIGHTH ANNUAL CHAMBER MUSIC FESTIVAL

PAGANINI STRING QUARTET—Three concerts, January 16 and 17, 1948
HENRI TEMIANKA and GUSTAVE ROESEELS, *Violins*; ROBERT COURTE, *Viola*, and
ROBERT MAAS, *Violoncello*.

ANNUAL CHRISTMAS CONCERTS

“MESSIAH” (Handel)—December 13 and 14, 1947
FRANCES YEEND, *Soprano*; MARY VAN KIRK, *Contralto*; HAROLD HAUGH, *Tenor*;
MARK LOVE, *Bass*; University Choral Union; Special “Messiah” Orchestra.

FIFTY-FIFTH ANNUAL MAY FESTIVAL

April 29, 30 and May 1, 2, 1948—Six concerts

PHILADELPHIA ORCHESTRA, EUGENE ORMANDY, *Conductor*, and ALEXANDER
HILSBURG, *Associate Conductor*; University Choral Union, Festival Youth Chorus,
and distinguished soloists, both vocal and instrumental.

