THE FIFTY-FIFTH ANNUAL

MAY FESTIVAL

NINETEEN HUNDRED FORTY-EIGHT

UNIVERSITY MUSICAL SOCIETY OF
THE UNIVERSITY OF MICHIGAN

Official Program of the Fifty-Fifth Annual

MAY FESTIVAL

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Notices and Acknowledgments

THE UNIVERSITY MUSICAL SOCIETY desires to express appreciation to Thor Johnson and Lester McCoy, and to 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.

Concerts will begin on time and doors will be closed during numbers.

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, APRIL 29, AT 8:30

THE PHILADELPHIA ORCHESTRA
EUGENE ORMANDY, *Conductor*

SOLOIST
BIDU SAYAO, *Soprano*

PROGRAM

Toccata and Fugue in D minor . . . . . BACH
Transcribed for Orchestra by EUGENE ORMANDY

"Non so piu cosa son" from "Marriage of Figaro" . . . . . MOZART
"Voi che sapete" from "Marriage of Figaro" . . . . . MOZART
Recitative, King of Thulé aria, and "Jewel Song," from "Faust" . GOUNOD
BIDU SAYAO

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

Allegro
Andante
Poco allegretto
Allegro

INTERMISSION

Nhapôpé (Negro Song) . . . . . VILLA-LOBOS
Folk Songs of Brazil . . . . . ARR. BRAGA
O Kinimba
Engenho Novo
MISS SAYAO

Choreographic Poem—"La Valse" . . . . . RAVEL

*Columbia records

SECOND MAY FESTIVAL CONCERT

FRIDAY EVENING, APRIL 30, AT 8:30

THE PHILADELPHIA ORCHESTRA
THE UNIVERSITY CHORAL UNION

ALEXANDER HILSBERG and
THOR JOHNSON, *Conductors*

SOLOISTS

VIRGINIA MACWATTERS, *Soprano*
NELL TANGEMAN, *Mezzo-Soprano*
DAVID LLOYD, *Tenor* JAMES PEASE, *Baritone*
WILLIAM KINCAID, *Flutist*

PROGRAM

COMPOSITIONS OF WOLFGANG AMADEUS MOZART

Overture to "Don Giovanni"

Concerto in G major, for Flute and Orchestra, K. 313

Allegro maestoso

Adagio non troppo

Rondo: tempo di menuetto

WILLIAM KINCAID

INTERMISSION

Great Mass in C minor, K. 427

UNIVERSITY CHORAL UNION AND SOLOISTS

FRIEDA OP'T HOLT VOGAN, *Organist*

THIRD MAY FESTIVAL CONCERT

SATURDAY AFTERNOON, MAY 1, AT 2:30

THE PHILADELPHIA ORCHESTRA
ALEXANDER HILSBERG, *Conductor*

THE FESTIVAL YOUTH CHORUS
MARGUERITE HOOD, *Conductor*

SOLOIST

MISCHA ELMAN, *Violinist*

PROGRAM

Toccata, Adagio, and Fugue in C major . . . . . BACH
Transcribed for orchestra by LEO WEINER

Songs of the Americas
Edited by MARGUERITE HOOD and orchestrated by ERIC DELAMARTER

Laughing Lisa (French-Canadian folk song)
Night Herding Song (American cowboy song)
Buy My Tortillas (Folk song from Chile)
Lord, I Want to be a Christian (Negro spiritual)
Arrurru—Cradle Song (Folk song from Colombia)
My Pretty Cabocla (Folk song from Brazil)
The Indian Flute (Peruvian Indian song)
Uy! Tara La La (Folk song from Mexico)
Sourwood Mountain (Appalachian Mountain folk song)
Westward (Chippewa Indian song)
Ay, Ay, Ay (Creole folk song)
The Erie Canal (American river ballad)

FESTIVAL YOUTH CHORUS

INTERMISSION

Concerto in D major, Op. 61, for Violin and Orchestra . . . BEETHOVEN
Allegro ma non troppo
Larghetto
Rondo: allegro

MISCHA ELMAN

Four Dances from the Ballet, "Gayne" . . . . . KHACHATURIAN
Saber Dance
Dance of the Rose Maidens
Lullaby
Lezgenka

FOURTH MAY FESTIVAL CONCERT

SATURDAY EVENING, MAY 1, AT 8:30

THE PHILADELPHIA ORCHESTRA
EUGENE ORMANDY, *Conductor*

SOLOIST
LEONARD WARREN, *Baritone*

PROGRAM

*Overture, "Der Freischütz" . . . . . WEBER

Iago's Credo from "Otello" . . . . . VERDI
Prologue from "Pagliacci" . . . . . LEONCAVALLO
LEONARD WARREN

INTERMISSION

"Cortigiani, vil razza dannata" from "Rigoletto" . . . . . VERDI
"Pari siamo" from "Rigoletto" . . . . . VERDI
MR. WARREN

Symphony No. 2 in D major, Op. 43 . . . . . SIBELIUS
Allegretto
Tempo andante ma rubato
Vivacissimo, lento e suave
Finale: allegro moderato

*Columbia records

FIFTH MAY FESTIVAL CONCERT

SUNDAY AFTERNOON, MAY 2, AT 2:30

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

SOLOISTS

ANNE BOLLINGER, *Soprano*
DAVID LLOYD, *Tenor*
JAMES PEASE, *Baritone*
LEON FLEISHER, *Pianist*

PROGRAM

COMPOSITIONS OF SERGEI RACHMANINOFF

"The Bells"—Symphony for Orchestra, Chorus, and Solo Voices

Silver Sleigh Bells—Allegro, ma non tanto; largo un poco; maestoso (Tenor solo and chorus)

Mellow Wedding Bells—Lento (Soprano solo and chorus)

Loud Alarum Bells—Presto (Chorus)

Mournful Iron Bells—Lento lugubre (Baritone solo and chorus)

INTERMISSION

Concerto No. 2 in C minor, Op. 18, for Piano and Orchestra

Moderato
Adagio sostenuto
Allegro scherzando

LEON FLEISHER

The piano used is a Steinway

SIXTH MAY FESTIVAL CONCERT

SUNDAY EVENING, MAY 2, AT 8:30

THE PHILADELPHIA ORCHESTRA
EUGENE ORMANDY, *Conductor*

SOLOIST
CLOE ELMO, *Contralto*

PROGRAM

Symphony No. 101 in D major ("The Clock") . . . . . HAYDN
Adagio, presto
Andante
Menuetto: allegretto
Finale: vivace

"Divinita infernal" from "Alceste" . . . . . GLUCK
"O mio Fernando" from "La Favorita" . . . . . DONIZETTI
CLOE ELMO

INTERMISSION

"The Swan of Tuonela," Legend from the "Kalevala,"
Op. 22, No. 3 . . . . . SIBELIUS
JOHN MINSKER, *English Horn*

"Letter" Aria from "Werther" . . . . . MASSENET
Azucena's Aria, "Condotta ell'era in ceppi" from "Il Trovatore" . . VERDI
MISS ELMO

*Symphonic Poem, "Feste Romane" . . . . . RESPIGHI

*Columbia record

DESCRIPTIVE PROGRAMS

BY

GLENN D. McGEOCH

FIRST CONCERT

Thursday Evening, April 29

Toccata and Fugue in D minor . . . . . J. S. BACH

Transcribed for Orchestra by Eugene Ormandy

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

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

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

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

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

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

after his death, his music was practically unknown, most of the manuscripts having been lost or mislaid.

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

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

Born into a day of small things, he helped the day to expand by giving it creations beyond the scope of its available means of expression. His art is elastic; it grows, deepens, and flows on into the advancing years. The changed media of expression, the increased expressive qualities of the modern pianoforte, organ, and complex orchestra have brought to the world a realization of the great dormant and potential beauties that lay in his work.

Mr. Ormandy's transcription, done with great respect and feeling for the old master, reveals these marvels of hidden beauty. What a magnificent world did the mighty Sebastian evolve from the dry, stiff, pedantic forms of his time! As Wagner put it, "No words can give a conception of its richness, its sublimity, its all-comprehensiveness."

Bach lived in Weimar from 1708 to 1717 where he held the position of court organist. Here he wrote his finest organ works, using the current French and Italian styles with great independence. The *Toccata and Fugue in D minor* dates from the early part of Bach's residence there.

FIRST CONCERT

The Toccata (from the Italian word "toccare," to touch), a conventional and familiar form in Bach's day, was a kind of prelude which offered an opportunity to display the "touch" or execution of the performer. As a form it lacked definition, but like a fantasia, it was improvisatory in its style and often very showy in character.

There is something Gothic about Bach's great *Toccata and Fugue in D minor*. It is a tonal cathedral towering from tremendous masses into tenuous spires; it lifts from the reality of earth to the ephemeralness of clouds. While it is beyond the power of music to represent the world of reality, it can present the fundamental qualities which lie behind reality; and Bach's music conveys, through the subtle medium of ordered sound, the abstract qualities which the Gothic cathedral possesses—solidity, endurance, strength—and above all, aspiration.

"Non so piu"
"Voi che sapete" } from "The Marriage of Figaro" . . MOZART

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

Over one hundred and sixty years ago (1785–86) Mozart composed an exquisite and charming opera, *The Marriage of Figaro*, to a text by Lorenzo da Ponte, based upon Beaumarchais' comedy by the same name. Since its first performance in Vienna, May 1, 1786, its music has constantly enlivened and refreshed men's spirits with its sparkling, insouciant humor and spicy plot. At the period of its creation, Mozart was at the heighth of his powers, having already composed *Die Entführung aus dem Serail*, the "Haffner" symphony, the six "Haydn" quartets, and many of his great piano concerti. With this work he brought to a climax the *opera buffa* (comic opera) which had replaced the *opera seria* at the end of the eighteenth century.

Mozart's manifold genius is more fully exploited in opera than in any other form and in *The Marriage of Figaro*, he reveals a vividness of characterization unequaled by any other opera composer. His amazing sense of dramatic veracity, his uncanny insight into the psychological aspects of character and the unbelievable aptness with which he established these in his music, not only proved his unerring instinct for the theater, but established him as one of the foremost composers of opera in the world.

Both arias on tonight's program are sung by the adolescent, lovesick page, Cherubino (always sung by a soprano voice). Excessively susceptible to femi-

nine charms, he is at the moment languishing for the love of his mistress, the Countess Almaviva. In the first aria ("Non so piu") from Act 1, he breathlessly confesses to Susanna, her maid, the incomprehensible emotions he feels when in the presence of lovely ladies.

I don't know what I'm saying, what I'm doing;
First I'm glowing, then I'm freezing;
Every woman makes me flutter.
The mention of love or delight disturbs my heart.
I speak of love while dreaming
To the waters, to the shadows, to the mountains, to the flowers, to the grass, to the fountain,
To the echo, to the air, to the winds which carry away the sound of my vain accents . . .

The second aria ("Voi che sapete") comes from Act II. Cherubino, accompanied on the guitar by Susanna, sings a song he has written for the Countess. Stammering and blushing at first, he confesses again his emotional confusion. The song is in ballad form, to suit the situation, the voice executing the clear, lovely melody, while the string instruments carry on a simple pizzicato accompaniment to imitate the guitar. This delicate outline is, however, shaded and animated with the utmost subtlety by solo wind instruments. Without being absolutely necessary for the progress of the melodies and the completeness of the harmonies, they supply those delicate touches of detail that distinguish the music of Mozart.

Fair ladies who know what love is
See in my heart if it abides,
The feeling I have to me is unknown
At times it is joy—at times it is woe
I shiver and yet feel all in a glow
Who holds such magic and what may it be? . . .

Recitative; King of Thulé aria; and "Jewel Song" from "Faust" . . . . . GOUNOD

Charles François Gounod was born in Paris, June 17, 1818; died at Saint-Cloud, October 17, 1893.

After several unsuccessful attempts at opera (*Sapho*, 1851; *Nonne Sanglente*, 1854; *Le Medeçin Malgré Lui*, 1858), Gounod produced *Faust* at the Théatre Lyrique, Paris, March 19, 1859, and was placed at once in the first rank of composers. Although it did not enjoy any real success at first, after it was revised for a performance at the Grande Opera, March 3, 1869, it

had over one thousand performances within the next eight years in that theater alone. For years it remained the typical and ideal opera. During the last half of the nineteenth century it represented the very ultimate in erotic experience. But time has not been as kind to *Faust* as to other works of this period. Today it is definitely an antique among operas. Its eroticism has paled before that of Wagner's *Tristan und Isolde,* Debussy's *Pelléas and Mélisande,* and several decades of Freudian ideas and influences. Marguerite's salvation is of less interest today than her misdemeanor; Faust, less fascinating than the sardonic suavely elegant Mephistophles, who, among so many static and typed characters, creates at least a semblance of dramatic vitality. Gounod had none of Mozart's or Verdi's ability to humanize or personalize his characters. His facile and melodious style, which, throughout his long career remained the chief source of his popularity, lacked the emotional intensity and dramatic impact necessary to revitalize Goethe's characters when they appeared considerably altered in an operatic libretto.* It is rather difficult for modern audiences to respond with any degree of rapture, as they did in the '70's, to Marguerite's "he loves me, he loves me not," accompanied by the plucking of daisy petals; or to feel the pangs of unrequited love when Siebel (sung by a woman) addresses a bouquet "he" has gathered for Marguerite, saying "Gently whisper to her of my love, dear flowers."

In spite of its antiquated style, however, *Faust* seems to still possess enough enduring qualities to save it from complete oblivion. The garden scene at the beginning of Act III, from which the section on tonight's program is taken, is remarkably sustained in mood, and incidentally gives the hitherto slighted soprano plenty of vocal compensation.

Mephistophles has placed a casket of jewels in Marguerite's garden. She has just returned from the Kermesse where she has met and fallen in love with Faust.

Marguerite: (alone)

Fain would I know the name
Of the fair youth I met?
Fain would I his birth
And station also know?

(To quiet her emotions she seats herself at her spinning wheel, arranges the flax upon the spindle, and recalling the old legend of the faithful King of Thule and his golden goblet, she sings, as she spins—)

*See notes on Verdi's treatment of Shakespeare's *Othello,* page 49.

Once there was a king in Thulé,
Who was until death always faithful,
And in memory of his loved one
Caused a cup of gold to be made. (Breaking off as she recalls **Faust**)

His manner was so gentle. 'Twas true politeness.

(Then she resumes the song—)

Never treasure prized he so dearly,
Naught else would use on festive days,
And always when he drank from it
His eyes with tears were o'erflowing.

(She rises and takes a few steps—)

When he knew that death was near,
As he lay on his cold couch smiling,
Once more he raised with greatest effort
To his lips the golden vase. (Breaking off)

I knew not what to say, my face red with blushes!

(Resuming the song—)

And when he, to honor his lady,
Drank from the cup the last, last time,
Soon falling from his trembling grasp,
Then gently passed his soul away.
Nobles alone can bear them with so bold a mien,
So tender, too, withal! (She goes toward the pavilion—)

I'll think of him no more! Good Valentine!
If heav'n heeds my prayer we shall meet again.
Meanwhile I am alone!

(Suddenly perceiving the bouquet left by Siebel attached to the door of the pavilion—)

Flowers! (She unfastens the bouquet.)
They are Siebel's, surely!
Poor faithful boy! (She perceives the caskets of jewels.)
But what is this?
From whom did this splendid casket come?
I dare not touch it—
Yet see, here is the key! I'll take one look!
How I tremble—yet why?—can it be
Much harm just to look in a casket!

(She opens the casket and lets the bouquet fall—)

Oh, heaven! what jewels!
Can I be dreaming?
Or am I really awake?
Ne'er have I seen such costly things before!

(She puts down the casket on a rustic seat, and kneels down in order to adorn herself with the jewels—)

I should just like to see
How they'd look upon me
Those brightly sparkling ear-drops! (Taking out the ear-rings—)

Ah! at the bottom of the casket is a glass:
I there can see myself—
But am I not becoming vain?

(She puts on the ear-rings and looks at herself in the glass. Everything else is forgotten; in child-like ecstasy, she adorns herself with the gems and in swift flying scales, and dazzling trills, expresses the exultation in her heart.)

ARIA—JEWEL SONG

Ah! I laugh, as I pass, to look into a glass;
Is it truly Marguerite, then?
Is it you?
Tell me true!
No, no, no, 'tis not you!
No, no, that bright face there reflected
Must belong to a queen!
It reflects some fair queen, whom I greet as I pass her.
Ah! could he see me now,
Here, deck'd like this, I vow,
He surely would mistake me,
And for noble lady take me!
I'll try on the rest.
The necklace and the bracelets
I fain would try!

(She adorns herself with the bracelets and necklace, then rises—)

Heavens! 'Tis like a hand
That on mine arm doth rest!
Ah! I laugh, as I pass, to look into a glass;
Is it truly Marguerite, then?
Is it you?
Tell me true!
No, no, no, 'tis not you!
No, no, that bright face there reflected
Must belong to a queen!
It reflects some fair queen, whom I greet as I pass her.
Oh! could he see me now,
Here, deck'd like this, I vow,
He surely would mistake me,
And for noble lady take me!

Symphony No. 3 in F major, Op. 90 . . . . . 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 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 Brahms 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 his symphonies are an imposing manifestation of its existence.

Brahms's first two symphonies were completed in the years 1876 and 1877, respectively. The Third did not follow until six years later and, unlike the others, was immediately successful. After its first performance, December 2, 1883, at a Philharmonic concert in Vienna, Max Kalbeck wrote, "The performance was a veritable triumph for the composer, various daily papers and periodicals asserting that not only did it outshine its predecessors, but also that it was the best thing Brahms had ever produced. Brahms was exceedingly annoyed by this extravagant and unjust praise, especially as it raised expectations which he thought he could not fulfill." In truth Brahms was at the very zenith of his creative powers when he composed this work and with it, his reputation as a symphonist was secured.

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

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

Nhapôpé (Negro Song) . . . . . VILLA-LOBOS

Hector Villa-Lobos was born at
Rio de Janeiro, March 5, 1884.

Brazil can trace her notable musical heritage back to the sixteenth century. The evolution and blending of diverse trends that emanated from Portuguese, African, and Italian sources formed a music whose style during the nineteenth century was further conditioned by European idioms. In Rio, under the reign of Dom Pedro II, German composers, particularly Liszt and Wagner,†

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

† Wagner seriously considered giving the first performance of *Tristan and Isolde* in Rio. He had sent to Dom Pedro piano scores of *The Flying Dutchman*, *Tannhäuser*, and *Lohengrin*. The Emperor, a Wagnerian enthusiast, was present at the first performance of *Das Rheingold* in Bayreuth in 1876, and met Wagner personally.

were in the process of exerting a dominating influence when a political transformation gave a new and promising direction to Brazilian music. In 1888 slavery was abolished, and the next year Brazil was proclaimed a republic. The foreign arts thereby lost the support of wealthy and noble patrons, and almost immediately there burst forth a wild and unfettered expression among the freed slaves and the masses of the people, which reached such an intensity that the creation of a conscious and serious art-music seemed, for the time, to be impossible. The songs and dances of the peasants joined with the more sophisticated remnants of the older music into a blend of blazing colors and riotous rhythms.

Villa-Lobos was born in 1884, and matured in an era of change and chaos. His remarkable musical talent had to reach its own maturity with little or no formal guidance; his teachers in theory admitted that they had actually taught him nothing. Confident of his talent, he bowed before no tradition, and sought his own level of excellence by trial and error, driven there by a sort of inner compulsion that resulted in the creation of over fourteen hundred works in every conceivable form.

Like Bach, Villa-Lobos' contact with the world of music during his formative period was negligible. Without firsthand knowledge of what was actually happening in European music, his idiom of expression remained unaffected by any outside influences. He was thirty-seven years of age before he experienced the impressionism of Debussy and he had reached his forty-first year before he left Brazil for the first time to go to Paris. Of that experience he has written: "I didn't come to learn, I've come to show you what I have done . . . . better bad of mine than good of others . . . . I have always been, and remain, completely independent. When Paris was the crossroads of the world's music, I was there and listened attentively, but never allowed myself to be influenced by any of the novelties I heard. I claim to be all by myself and I conceive my music in complete independence and isolation . . . . I use much Brazilian folk-lore in my compositions, because the rhythms have an extraordinary fascination."

The translation of this lovely Negro song follows:

I have heard people say that on certain nights, when the patio is flooded with moonlight, the Negro girl, Nhapôpé, feeling a wound in her heart, goes begging for crumbs of life, so that her heart might live again.

Folk Songs of Brazil . . . . . Arranged by ERNANI BRAGA

"O Kinimba"—O Kinimba means Earth. This is a Spiritual from the Province of Pernambuco, sung in African dialect. A woman prays to leave the earth and go to heaven.

"Engenho Novo"—The new sugar machine. Another work-song from Rio Grande do Norte. The words and setting try to imitate the sounds made by the whirling machinery.

La Valse: A Choreographic Poem . . . . . RAVEL

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

In contrast to the ecstatic impressionism of Debussy, which fails to merge 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. In this structural sense lies the true secret of his difference from Debussy.

About 1805 Dr. Charles Burney spoke of the waltz as "a riotous German dance of modern invention. . . . The verb *waltzen*, whence this word is derived, implies to roll, wallow, welter, tumble down, or roll in the dirt and mire. What analogy there may be between these acceptations and the dance, we pretend not to say; but having seen it performed by a select party of foreigners, we could not help reflecting how uneasy an English mother would be to see her daughter so familiarly treated and still more to witness the obliging manner in which the freedom is returned by the females."

The waltz flourished, however, in spite of nice old Dr. Burney, and during the middle of the nineteenth century, under the refining influences of the Strausses, father and son, it reached its graceful and melodious perfection.

On the authority of Alfredo Casella, who, with the composer, played a two-piano arrangement of "The Waltz" in Vienna (1920), the composition had been sketched during the war and was completed in 1920; the themes are of Viennese character, and though Ravel had no exact idea of choreographic production, he conceived it with the idea of its realization in a dance representation. Casella further describes the composition:

The Poem is a sort of triptych:

a) The Birth of the Waltz. The poem begins with dull rumors as in Rheingold, and from this chaos gradually develops

b) The Waltz

c) The Apotheosis of the Waltz

The following "program" of "La Valse" is printed in the score:

Whirling clouds give glimpses, through rifts, of couples waltzing. The clouds scatter, little by little. One sees an immense hall peopled with a twirling crowd. The scene is gradually illuminated. The lights of the chandeliers burst forth, fortissimo. An Imperial Court about 1855.

The first performance of "La Valse" in the United States was at a concert of the San Francisco Symphony Orchestra, Alfred Hertz, director, October 28, 1921. When the work was played at Boston the following year (January 13–14), Mr. Hale wrote that the music suggested to the critic, Raymond Schwab, who heard it at the first performance in Paris:

The atmosphere of a court ball of the Second Empire, at first a frenzy indistinctly sketched by the pizzicati of double-basses, then transports sounding forth the full hysteria of an epoch. To the graces and languors of Carpeaux is opposed an implied anguish with some Prod'homme exclaiming: "We dance on a volcano." There is a certain threatening in this bacchanale, a drunkenness, as it were, warning itself of its decay, perhaps by the dissonances and shock of timbres, especially the repeated combinations in which the strings grate against the brass.

SECOND CONCERT

Friday Evening, April 30

Program of the Compositions of Wolfgang Amadeus Mozart

In its diversity and scope, the art of Mozart is perhaps the most astonishing achievement in the history of European art. Wherever he directed his pen, to the creation of opera, serious or comic, to cantata, mass, chamber music, sonata, or symphony, he left imperishable masterpieces. In more than six hundred works, created at a breathless speed during his short span of less than thirty-six years, Mozart revealed a universality unknown to any other composer, for his art was founded upon a thorough assimilation and sublimation of the prevailing Italian, French, and German styles of his period; and he carried to perfection all instrumental and vocal forms of his day. No composer ever revealed simultaneously such creative affluence and such unerring instinct for beauty; few artists in any age have been so copious and yet so controlled, or have so consistently sustained throughout their creative lives such a high level of artistic excellence.

The philosopher, by observing the effect of environment and conditions on man in general, may point out the probable relation of the outward circumstances of a composer's life at a certain period to his work. The musical analyst, dealing with the details of musical construction, can touch a real source of the effectiveness of a work and reveal the composer's manner of musical thinking. The poet, being susceptible to the same influences as the composer, may give a sympathetic interpretation or a vivid impression of the effect the work has had upon him. But none can fathom the processes by which a genius like Mozart was able to transcend the events of his daily life, and sublimate the emotions and feelings conditioned by those events into sound forms of such eternal beauty. There is no reasonable explanation of how he could write so persuasive and high-spirited a work as the G-major flute concerto, during a period of physical privation and worry, for a commission he did not wish to fulfill, and for an instrument he did not admire. It would not be easy to explain how, during a period of creative uncertainty and crisis, in a mood of disappointment and chagrin, he could produce the C-minor Mass as the mere fulfillment of a promised vow. The mystery of artistic creation can never be satisfactorily explained. The notes which follow can merely recount the established facts.

Overture from "Don Giovanni" . . . . . MOZART

In the *Wiener Zeitung* (No. 91), 1787 after the first performance of Mozart's *Don Giovanni* in Prague there appeared the following criticism:

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

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

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

It is clear from Mozart's letters to Gottfried von Jacquin* that *Don Giovanni* was ready some time before the first performance. Rumor has it, however, that the overture was written on the previous night and that the orchestra had to play it at sight. In Mozart's catalogue, the whole opera, including the overture, is entered as finished on October 28. It is probable that the overture was written on the night of October 27, before the second rehearsal. At any rate it is generally agreed that it was written very late. In it Mozart brought the operatic overture, like everything else he touched, to a climax. Employing significant musical ideas associated in the score with particular dramatic scenes such as the opening chords with the murdered Commandant and the allegro with the spirit of the comic episodes, he not only

* Gottfried von Jacquin (1763-92) was the son of the famous botanist, Professor Nicolaus Josef, Baron von Jacquin. He and his sister Franziska were pupils of Mozart.

fused the overture to the dramatic action of the opera itself, but more particularly he effected a musical unity between them.

The following short survey of the operatic overture, and Mozart's relation to it was written by Richard Wagner:

In earlier days a prologue preceded the play: it would appear that one had not the hardihood to snatch the spectator from his daily life and set him at one blow in the presence of an ideal world; it seemed more prudent to pave the way by an introduction whose character already belonged to the sphere of art he was to enter. This Prologue addressed itself to the spectator's imagination, invoked its aid in compassing the proposed illusion, and supplied a brief account of events supposed to have taken place before, with a summary of the action about to be represented. When the whole play was set to music, as happened in Opera, it would have been more consistent to get this prologue sung as well; instead thereof one opened the performance with a mere orchestral prelude, which in those days could not fully answer the original purpose of the prologue, since purely instrumental music was not sufficiently matured as yet to give due character to such a task. These pieces of music appear to have had no other object than to tell the audience that singing was the order of the day. Were the weakness of the instrumental music of that epoch not in itself abundant explanation of the nature of these early overtures, one perhaps might suppose a deliberate objection to imitate the older prologue, as its sobering and undramatic tendency had been recognized; whichever way, one thing is certain—the Overture was employed as a mere conventional bridge, not viewed as a really characteristic prelude to the drama.

A step in advance was taken when the general character of the piece itself, whether sad or merry, was hinted in its overture. But how little these musical introductions could be regarded as real preparers of the needful frame of mind, we may see by Handel's overture to his *Messiah*, whose author we should have to consider most incompetent, had we to assume that he actually meant this tone-piece as an Introduction in the newer sense. In fact, the free development of the Overture, as a specifically characteristic piece of music, was still gainsaid to those composers whose means of lengthening a purely instrumental movement were confined to the resources of the art of counterpoint . . .

The great inelasticity of this form appears to have suggested the need of employing and developing the so-called "symphony," a conglomerate of diverse types. Here two sections in quicker time were severed by another of slower motion and soft expression, whereby the main opposing characters of the drama might at least be broadly indicated. It only needed the genius of a Mozart, to create at once a master-model in this form, such as we possess in his symphony to the "Seraglio"; it is impossible to hear this piece performed with spirit in the theatre, without obtaining a very definite notion of the character of the drama which it introduces. However,

there was still a certain helplessness in this division into three sections, with a separate tempo and character for each; and the question arose, how to weld the isolated fractions to a single undivided whole, whose movement should be sustained by just the contrast of those differing characteristic motives.

The creators of this perfect form of overture were Gluck and Mozart.

Even Gluck still contented himself at times with the mere introductory piece of older form, simply conducting to the first scene of the opera—as in *Iphigenia in Tauris*—with which this musical prelude at any rate stood mostly in a very apt relation. Though even in his best of overtures the master retained this character of an introduction to the first scene, and therefore gave no independent close, he succeeded at last in stamping on this instrumental number itself the character of the whole succeeding drama. Gluck's most perfect masterpiece of this description is the overture to *Iphigenia in Aulis*. Here the master draws the main ideas of the drama in powerful outline, and with an almost visual distinctness. We shall return to this glorious work, by it to demonstrate that form of overture which should rank as the most excellent.

After Gluck, it was Mozart that gave the Overture its true significance. Without toiling to express what music neither can nor should express, the details and entanglements of the plot itself—which the earlier Prologue had endeavoured to set forth—with the eye of a veritable poet he grasped the drama's leading thought, stripped it of all material episodes and accidentiae, and reproduced it in the transfiguring light of music as a passion personified in tones, a counterpart both warranting that thought itself and explaining the whole dramatic action to the hearer's feeling. On the other hand, there arose an entirely independent tone-piece, no matter whether its outward structure was attached to the first scene of the opera or not. To most of his overture, however, Mozart also gave the perfect musical close, for instance, those to the *Magic Flute*, to *Figaro* and *Tito;* so that it might surprise us to find him denying it to the most important of them all, the overture to *Don Giovanni*, were we not obliged to recognize in the marvellously thrilling passage of the last bars of this overture into the first scene a peculiarly pregnant termination to the introductory tone-piece of a *Don Giovanni.**

Concerto in G major for Flute and Orchestra (K. 313) † . MOZART

In the summer of 1777, Mozart, accompanied by his ailing mother, departed from Salzburg to visit the various musical centers of Europe. He had just passed his twenty-first birthday and was eager to obtain a permanent court

* Richard Wagner, *Prose Works*, trans. by William A. Ellis (London: Kegan Paul, Trench, Trübner & Co., Ltd., 1898), Vol. 7.

† The cadenzas which Mr. Kincaid plays were composed by the Belgian musician, François Auguste Gevaert (1828–1908).

position. But the journey proved fruitless and tragic. The courts of Europe which had enthusiastically received the child prodigy, when he was exhibited before them by an ambitious father, found nothing sensational in the return of a highly gifted but unknown young composer. Furthermore, the courts throughout Europe were ringing with the music of Italy; in this musically Italianized Europe, Mozart failed to make any impression, and met only indifference and antagonism wherever he went. He returned to Salzburg in 1779, discouraged by his reception and failure to obtain a position anywhere, and heartsick at the loss of his mother who died while they were in Paris.

In October of 1777, Mozart and his mother arrived in Mannheim on their way to Paris. He was forced to delay his journey, however, because of his mother's illness and to remain there during the midwinter months. Their stay was pleasant enough, for Mozart had identified himself with the court of the Elector Palatine, Carl Theodor, where he heard the famous Mannheim orchestra. But no position was forthcoming from this contact. Furthermore, to maintain themselves, Mozart gave lessons to the daughter of the Court Councillor Serrarins in return for lodgings and taught composition to the son of Christian Danner, for one meal a day for his mother.

In these depressing and discouraging circumstances, Mozart produced this exquisitely gay and charming concerto. He composed it upon a commission from another of his pupils— a Dutchman named De Jean.*

Alfred Einstein, in his comprehensive work on Mozart writes:

> Mozart's concertos for wind instruments are for the most part occasional works in the narrower sense, intended to make a pleasant impression, and since it is in the very nature of wind instruments that their players must be treated with consideration, all these works are simple in structure, and the character of their melodic invention is determined by the limitations of the instruments. Not that Mozart himself felt in any way cramped. He always moved comfortably and freely within any limitations, and turned them into positive advantages. . . . All these concertos have something special and personal about them, and when one hears them in a concert hall, which is seldom enough, one has the feeling that the windows have been opened and a breath of fresh air has been let in.

We know that Mozart approached the task of writing the G-major Concerto for Flute without pleasure, since he did not like the flute. But the longer one knows

* Other compositions for the flute supposed to have been written for De Jean were another Concerto in D minor (K. 314), the Andante in C (K. 315), and the quartets for flute and strings (K. 285, 298).

the work, the less trace one can find of his dislike. The slow movement (in D major) is, in fact, so personal, one might even say so fantastic, so completely individual in character, that the man who commissioned the work evidently did not know what to do with it. Mozart then presumably had to replace it with a simpler, more pastoral or idyllic Andante in C (K. 315). . . . The Rondo of this G-major Concerto, a *tempo di menuetto*, is a veritable fountain of good spirits and fresh invention.*

The following description of the concerto is from Sir Donald Tovey:

Mozart had a gentle vein of irony which often goes with a long range of prophetic vision, and we may take it that when he inscribes the first movement of this Concerto *allegro maestoso* he writes the inscription with his tongue in his cheek. He is in fact doing very much what Mendelssohn did in the *Midsummer Night's Dream* music, when Peaseblossom, Cobweb, and Mustard-seed make their bows to Bottom the Weaver to the accompaniment of a flourish of trumpets on two oboes, while two flutes execute a roll of drums. . . .

The slow movement is the richest and most beautiful movement in these [flute] concertos. Here Mozart has boldly substituted two flutes for the oboes which constitute with the horns the usual wind band in his smallest concertos. Thus the solo flute is now standing out against a background largely of the same color. But the strings are muted; and the horns, in a lower key than in the first and last movements, provide a darker tone. The solemn opening figure, in which the flute has no share, intervenes with dramatic weight at the turning points of the structure. The movement is in the usual arioso sonata form.

The finale is one of those graceful *tempo di menuetto* rondos which Mozart seems to have given up writing in his later works. In spite of its leisurely tempo it gives the flute more scope for its characteristic fantastic agility than the rest of the work. It is broadly designed without any unusual features, and ends quitely, like almost all Mozart's examples in this tempo.†

Mass in C minor (K. 427)

In 1782 Mozart was in Vienna, eager for an opportunity to serve his Emperor and country. Ignored and neglected by both,‡ he wrote serenades, piano concerti, sonatas, and other incidental works. Discouraged with the lack of opportunity afforded him in his own country, and hurt by his Emperor's neglect, he addressed the following letter to his father, August 17, 1782:

* Alfred Einstein, *Mozart* (New York: Oxford University Press, 1945).

† Donald Tovey, *Essays in Musical Analysis* (London: Oxford University Press, 1935), Vol. 3.

‡ Although the Emperor had named him chamber composer, he gave him no commissions to write either for the palace chapel or St. Stephen's Cathedral.

. . . In regard to Gluck, my ideas are precisely the same as yours, my dearest father. But I should like to add something. The Viennese gentry, and in particular the Emperor, must not imagine that I am on this earth solely for the sake of Vienna. There is no monarch in the world whom I should be more glad to serve than the Emperor, but I refuse to beg for any post. I believe that I am capable of doing credit to any court. If Germany, my beloved fatherland, of which, as you know, I am proud, will not accept me, then in God's name let France or England become the richer by another talented German, to the disgrace of the German nation. You know well that it is the Germans who have always excelled in almost all the arts. But where did they make their fortune and their reputation? Certainly not in Germany! Take even the case of Gluck. Has Germany made him the great man he is? Alas no! Countess Thun, Count Zichy, Baron von Swieten, even Prince Kaunitz, are all very much displeased with the Emperor, because he does not value men of talent more, and allows them to leave his dominions. . . . I cannot afford to wait indefinitely, and indeed I refuse to remain hanging on here at their mercy. . . .

In this mood of discouragement and hurt, he began the composition of the C-minor Mass. It was not because he was commissioned to do so, or that he had any official connection with a church that he turned to this work; it was the fulfillment of a vow made to his betrothed, Constanze Weber, that brought it into being. He had promised her before their marriage, that when she became his wife and they had returned to Salzburg, he would have a newly composed Mass performed for her. They were married, however, before the Mass was completed. The inception of the work came then not from an outside stimulus, but from an inner need and a sense of moral obligation. In a letter of January 4, 1783, he wrote to his father:

. . . It is quite true about my moral obligation and indeed I let the word flow from my pen on purpose. I made the promise in my heart of hearts and hope to be able to keep it. When I made it, my wife was not yet married; yet, as I was absolutely determined to marry her after her recovery, it was easy for me to make it—but, as you yourself are aware, time and other circumstances made our journey impossible. The score of half a mass, which is still lying here waiting to be finished, is the best proof that I really made the promise. . . .

When Mozart returned to Salzburg with his new wife at the end of July, 1783, he brought with him for performance, the parts he had completed.* On August 25, the Mass was performed in St. Peterskirche. Constanze, it is believed, sang the soprano solos. It is assumed that for this occasion, Mozart borrowed the missing parts from one or more of his fifteen previously composed masses. Einstein wrote:

* In the original Mozart score, only the Kyrie, Gloria, Sanctus and Benedictus were completed; these are authentic down to the smallest detail. Only two parts of the Credo

For its unfinished state, several reasons can be advanced. It owed its origin to a solemn vow by Mozart that he would write a mass when he had led his Constanze to the altar—and Mozart already had his Constanze. It was composed at a time when Mozart was beginning to take an interest in Freemasonry; and at a time of crisis in Mozart's creative activity—the years between 1782 and 1784. At no other time did fragments accumulate to such an extent—beginnings of fugues and fugati, and of other contrapuntal experiments. *

This "time of crisis" was brought about when Mozart under the influence of Baron von Swieten † began to study the scores of Bach and Handel and to experiment in contrapuntal and fugal writing. In a letter to his father, April 10, 1782, he writes:

I have said nothing to you about the rumour you mention of my being certainly taken into the Emperor's service, because I myself know nothing about it. It is true that here too the whole town is ringing with it and that a number of people have already congratulated me. I am quite ready to believe that it has been discussed with the Emperor and that perhaps he is contemplating it. But up to this moment I have no definite information. . . . A propos, I have been intending to ask you, when you return the rondo, to enclose with it Handel's six fugues and Eberlin's toccatas and fugues. I go every Sunday at twelve o'clock to Baron von Swieten, where nothing is played but Handel and Bach. I am collecting at the moment the fugues of Bach—not only of Sebastian, but also of Emanuel and Friedemann. I am also collecting Handel's and should like to have the six I mentioned.

The music of Bach absorbed Mozart's interest throughout 1782, and in the unfinished C-minor Mass, the first major work written as a direct result of his studies, is to be found the most eloquent traces of its influence.‡ Mozart's sudden discovery and intense interest in the polyphonic heritage of Baroque Germany caused him great mental and spiritual concern. He had by tempera-

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were sketched out—the first section ending with the words *descendit de coelis* and the *Et incarnatus est.* In 1840, J. A. André prepared an edition in which he remained close to the original work. In 1901, Alois Schmitt published another which he had reconstructed for the Mozartverein of Dresden. He filled in the gaps of the *Credo* from other Mozart masses, and for the *Agnus Dei* (omitted by Mozart) he brought back the music of the opening *Kyrie.* For tonight's performance, Dr. Johnson is following the André edition. In addition he has filled in the orchestral parts of the sections of the *Credo* sketched out by Mozart, and included the Schmitt version of the *Agnus Dei.*

* Einstein, *op. cit.*, p. 30.

† To this Director of the Imperial Court Library in Vienna we owe Haydn's *Creation* and *Seasons.* It was through him also that Beethoven became familiar with the oratorios of Handel. Beethoven dedicated the Fifth Symphony to Von Swieten.

‡ Mozart had previously made attempts at writing in the so-called "strict" or "learned" style: 1765, a short four-part chorus (K. 20); 1766, the final figure of the Galimathius Musicum (K. 32); 1767, fugues for clavier (lost); 1769, Cassation in G major (K. 63); 1776, studies with Padre Martini in Bologna.

ment, taste, and training followed the rococo "galant" manner of his great Italian predecessors, Alessandro Scarlatti, Caldara, Porpora, Durante, and others. Now aware of the superhuman grandeur of the contrapuntal Baroque masters, and shaken by his contact with Bach, he had temporary misgivings about his own style. Out of this conflict, however, came a synthesis in which he more or less reconciled the stylistic dualism of his period. Just as he had harmonized in *Don Giovanni* the "opera seria" and "opera buffa," so in the C-minor Mass he reconciled the conflicting idioms and transformed the musical language of his century. In the *Kyrie, Gratias,* and especially in the incredibly beautiful *Qui tollis* with its eight-part double chorus, in the extended fugue of the *Cum sanctu spiritu,* in the vast form of the *Sanctus* and in the ecstatic double fugue of the *Osanna,* Bach's spirit is felt. But behind them all is the transparence and charm of the Italian style. The brilliant *Gloria* contains a reference to Handel's Hallelujah chorus on the words *in excelsis,* and is, in general, written in the broad Handelian idiom. The very essence of the Neopolitan operatic aria, however, is to be heard in the mezzo-soprano solo *Laudamus te,* with its long ornate vocal runs, and in the soprano aria *Et incarnatus est* with its siciliano* rhythm and extreme bravura vocal cadenza.

To the purist, these passages indicate a lack of religious sincerity in Mozart — a degradation of ecclesiastical composition and a vulgar mixture of styles. A large part of the church music of the seventeenth and eighteenth centuries was thus censured and condemned by nineteenth century critics. Pergolesi's *Stabat Mater,* the masses, litanies, and motets of the Italians, as well as the religious works of Haydn and Mozart, were considered to be inappropriate and unliturgical.† Absence of austerity was taken for lack of respect, by these critics who in their incredible seriousness failed to sense the childlike piety, the humanity and directness of these works, or to realize that these artists were writing in the style and reflecting the taste of their period. They failed to recognize that in such artists, religious feeling and artistic impulse were one and the same thing. If music like Mozart's *C minor Mass,* Pergolesi's *Stabat Mater* and Haydn's *Creation* are to be excluded from the church, then, as Einstein points out, so should the circular panels of Botticelli depicting the Infant Christ surrounded by Florentine angels:

* A seventeenth and eighteenth century dance type of Sicilian origin in moderate 6/8 or 12/8 meter, with a flowing dotted rhythm melody. It is often found in the slow instrumental movements of Corelli, Bach, and Padre Martini (Mozart's teacher) and in the pastorale scenes from operas of the time.

† The mixture of the "galant" and "learned" styles, as evidenced in such works as Pergolesi's *Stabat Mater* remained a guiding principle for the entire eighteenth century, especially in church music.

This work is his entirely personal coming to terms with God and with his art, with what he conceived to be true church music. It has rightly been said that this torso is the only work that stands between the *B minor Mass* of Bach and the *D major Mass* of Beethoven. The name of Bach is not used here thoughtlessly for if it had not been for the crisis that the acquaintance with Bach caused in Mozart's creative career, and the surmounting of this crisis, the *C minor Mass* would never have taken the shape it did. *

KYRIE

Kyrie eleison, Christe eleison, Kyrie eleison.	Lord, have mercy upon us, Christ, have mercy upon us, Lord, have mercy upon us.

GLORIA

Gloria in excelsis Deo et in terra pax hominibus bonae voluntatis.	Glory be to God on high, and on earth peace to men of good will.
Laudamus te, benedicimus te, adoramus te, glorificamus te.	We praise Thee, we bless Thee, we worship Thee, we glorify Thee.
Gratias agimus tibi propter magnam gloriam tuam.	We give thanks to Thee for Thy great glory.
Domine Deus, rex coelestis Deus, pater omnipotens, Domine, fili unigenite, Jesu Christe Domine Deus agnus dei, filius patris.	O Lord God, heavenly King, God the Father Almighty, O Lord, the only begotten Son, Jesus Christ, Lord God, Lamb of God, Son of the Father.
Qui tollis peccata mundi, miserere nobis, suscipe deprecationem nostram, qui sedes ad dextram patris, miserere nobis.	Thou takest away the sins of the world, have mercy upon us, receive our prayer, Thou that sittest at the right hand of God the Father, have mercy upon us.
Quoniam tu solus sanctus, tu solus Dominus, tu solus altissimus.	For Thou only are holy, Thou only art the Lord, Thou only art most high.
Jesu Christe	Jesus Christ,
Cum sanctu spiritu in gloria Dei patris. Amen.	With the Holy Ghost in the glory of God the Father. Amen.

* Einstein, *op. cit.*, p. 30.

SECOND CONCERT

CREDO

(Scoring incomplete; missing parts supplied by Dr. Johnson)

Credo in unum Deum,
Patrem omnipotentem,
Factorem coeli et terrae,
visibilium omnium
et invisibilium
et in unum Dominum
Jesum Christum, filium
Dei unigentum, et ex patre
natum ante omnia saecula,
Deum deo Deo, lumen de lumine
Deum verum de Deo vero,
genitum non factum
consubstantialem patri
per quem omnia facta sunt.
Qui propter nos homines
et propter nostram salutem
descendit de coelis.

Et incarnatus est de spiritu sancto,
ex Maria virgine
et homo factus est.

I believe in one God,
The Father Almighty,
maker of heaven and earth,
and of all things visible
and invisible,
and in one Lord,
Jesus Christ, the only begotten
Son of God, begotten of his
Father before all worlds,
God of God, light of light,
very God of God,
begotten, not made,
being of one substance with the Father
by whom all things were made.
Who for us men and
for our salvation
came down from heaven.

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

SANCTUS

Sanctus, sanctus, sanctus
Domine Deus Sabaoth!
Pleni sunt coeli et terra
gloria tua.

Osanna in excelsis.

Benedictus qui venit in
nomine Domini.

Osanna in excelsis.

Holy, holy, holy,
Lord God of Hosts,
Heaven and earth are full
of Thy glory.

Hosanna in the highest.

Blessed is he, who cometh in the
name of the Lord.

Hosanna in the highest.

AGNUS DEI

(Omitted by Mozart; music of the Kyrie adapted to new text by Schmitt)

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 1

Toccata, Adagio, and Fugue in C major . . . . . BACH

Transcribed for orchestra by Leo Weiner

"There is no musical field in which Bach is not dominant and indispensable," wrote Charles Sanford Terry. "Music emanated from him with apparent equal ease in all its forms, but not, one is sure, with equal satisfaction. Inadequate material, vocal and instrumental, too often alloyed his pleasure, particularly in the rendering of his larger concerted works. On that account, if for no other, he was happiest at the organ, on which his supreme virtuosity completely expressed his design. Of all others it was the medium most responsive to the emotion that swayed him. In its company he soared in free communion with the high intelligences that inspired him. To it he confided his most intimate thoughts, and could he have foreseen the immortality that posterity bestowed on him, he would undoubtedly have associated it with his favorite instrument." *

The *Toccata and Fugue in C major* dates from the same period (1708–17) as the *Toccata and Fugue in D minor* heard on the first program,† when Bach was employed as court organist to the Duke of Weimar. During these happy years, the young composer, then in his early twenties, acquired all of the details and subtleties of the organ idiom, in which he soon surpassed all of his predecessors and contemporaries.

As in the case of every other form Bach touched, he likewise transformed the Toccata into a medium of profound expression. In his hands it took on a musical value and architectural firmness quite foreign to it. From an improvisatory, rhapsodic introduction, he gave this Toccata a fullnes and completeness of form by passing into a second section, serene and contemplative by contrasts through a transitional passage of great harmonic suspensions, to a telling climax in a highly developed Fugue, where all the brilliant technical devices that can be imagined retain the spirit of the old Toccata.

Mr. Weiner's transcription has, with telling effect, made full use of the color possibilities of the modern orchestra.

* Charles Sanford Terry, *Bach, The Historical Approach* (Oxford: Oxford University Press, 1930).

† See page 13.

THIRD CONCERT

SONGS OF THE AMERICAS

Edited by Marguerite V. Hood and Orchestrated by Eric Delamarter

1. Laughing Lisa . . . . . French-Canadian Folk Song

Upon the flow'ry meadow
  Pretty Lisa goes,
A twinkle in her laughter,
  Twinkles in her toes.

Amid the waving grasses,
  Blooming all apart,
She picks a snow-white daisy,
  With a yellow heart.

"Sweet daisy, if he loves me,
  Answer me and tell!"
She pulls the daisy petals;
  Yes, he loves he well!

2. Night Herding Song . . . . . American Cowboy Song

Montana version: a lullaby for the cattle

Go slow, little dogies, stop milling around,
  For I'm tired of your roving all over the ground,
There's grass where you're standin', so feed kind o' slow;
  And you don't have forever to be on the go.
Move slow, little dogies, move slow.
  Hio, hio, hio . . . .

Lay down, little dogies, and when you've laid down,
  You can stretch yourselves out, for there's plenty of ground.
Stay put, little dogies, for I'm awful tired,
  And if you get away, I am sure to be fired.
Lay down, little dogies, lay down.
  Hio, hio, hio . . . .

3. Buy My Tortillas . . . . . Folk Song from Chile

(*El Tortillero* is a street vendor who sings this song as he calls his wares, the crisp little pancakes, *tortillas*, which are kept hot over glowing coals and sold on the streets)

In the darkness I see nothing,
  By my feeble lantern light;
I am passing by your window,
  With a merry song tonight.

Louder I'll sing, dear,
  Making my call clear;
Who'll come and buy crispy little pancakes,
  Tortillas buenos.

With my basket full of pancakes
  I have nearly passed from sight,
Vainly waiting for a message
  For your vendor boy tonight.

4. Lord I Want to be a Christian . . . . . Negro Spiritual

Lord, I want to be a Christian
In-a my heart, in-a my heart.
Lord, I want to be a Christian
In-a my heart.

Lord, I want to be more loving
In-a my heart, in-a my heart.
Lord, I want to be more loving
In-a my heart.

5. Arrurru—Cradle song . . . . . Colombian Folk Song

Arranged by José Ignacio Perdomo—sung in Spanish.

Duérmete niño
Duérmete en paz
Las maripositas
No se ven volar.

Las aves cesaron
Su dulce cantar
Y con sus hijuelos
Durmiendo estarán.

Sleep, my baby,
Sleep in peace.
The little butterflies
Are flying no more.

The birdies have ceased
Their sweet singing;
And with their little ones
Are slumbering already.

6. My Pretty Cabocla . . . . . Folk Song from Brazil

When you are dancing the samba, my love,
A humming bird seems a-flying,
Seeking a place for nesting, you rove,
Ne'er a moment for resting;
Ah, pretty Cabocla, for you I am sighing,
Ah, pretty Cabocla, for you I am sighing!

7. The Indian Flute . . . . Folk Song of the Quechua Indians in the Peruvian Highlands

Lonely calls the Indian flute,
Like the wood-dove's coo.
Lonely on the mountain,
Down the valleys, deep and blue.
"I am waiting," calls the Indian flute.
Hear the plaintive music,
High upon the Andes mountains,
Floating down the Andes valleys.

Now the daughter at her door
Hears the shepherd's "hoo,"
Where the sunshine burns all day
On the sages, crisp and blue.
"Come, ye daughter," calls the Indian flute.
"I have waited long for you,
High upon the Andes mountains,
Deep within the Andes valleys."

8. Uy! Tara La La . . . Folk Song from Mexico, sung in Spanish

English translation by AUGUSTUS D. ZANZIG

Uy, Tara la la, Uy! Tara la la,
Ea, ea, ea, ea, ea . . . .

De miedo a ese coyote, no baja mi chivo
al agua.
Ayer tarde que bajaba, pobre chivo ya
le andaba.
Tira me una lima, tira me un limon,
Tira me las llaves chiquita de tu cora-
zón.
Si quiere vamos al mar;
A ver al navio venir,
Que bonitos ojos tienes,
Que los quisiera pedir.

For fear of a ling'ing coyote, my young
kid won't go to the water.
For yesterday when he went there, the
coyote was in that quarter.
Throw to me a lemon, throw to me a lime,
Throw to me the keys to your heart,
my dearest little maid.
Will you to the ocean go,
A beautiful ship to see,
Your eyes are very lovely,
Won't you lend them now to me?

9. Sourwood Mountain . . . Appalachian Mountain Folk Song

Chicken crowin' on Sourwood mountain,
Hey de ing dang, diddle ally day.
So many pretty girls I can't count 'em,
Hey de ing dang, diddle ally day.
My true love she lives in Letcher,
Hey de ing dang, diddle ally day.
She won't come and I won't fetch her,
Hey de ing dang, diddle ally day.

My true love's blue-eyed daisy . . .
If I don't get her I'll go crazy, . . .

Big dog'll bark and little one'll bite
you, . . .
Big girl'll court and little one'll slight
you, . . .

My true love lives up the river, . . .
A few more jumps and I'll be with
her, . . .
My true love lives in the hollow, . . .
She won't come and I won't follow . . .

10. Westward . . . . . Chippewa Indian Air

From the DERRICK NORMAN LEHMER collection

Ever westward, ever westward,
  Far beyond the rolling prairies,
Sinks the sun behind the mountains
  To his crimson lodge of evening.
Who knows his pathway?
  His lodge of evening?
All the old men have not seen it.
  All the wise men know nothing of it.

Ever westward, ever westward,
  To the silent land of darkness,
Drift the souls of the departed
  To the kingdom of the West Wind.
Who knows their pathway?
  All the wise men know nothing of it.
Their lodge of evening?
  All the old men have not seen it.

11. Ay, Ay, Ay . . . . . Creole Folk Song

Below hanging moss I push my canoe,
  Where marshes are blossoming blue.
Oh, come, flower maiden, ay, ay, ay, ay,
  My garden is waiting for you.
I buy your jessamine buds white,
  Camellias glowing with red light;
What hope you would give, dear, what joy it would be,
  If each had a message for me!

I leave as a gift this murmuring shell,
  Oh, please hold it close to your ear!
It speaks for my heart, ay, ay, ay, ay, ay,
  If you are but willing to hear.
You sell your blossoms all day,
  But throw our happiness away,
While down in my garden beside our bayou,
  Bright roses are growing for you.

12. The Erie Canal . . . . . American River Ballad

I've got a mule, her name is Sal,
  Fifteen years on the Erie Canal.
She's a good old worker and a good old pal,
  Fifteen years on the Erie Canal .
We've hauled some barges in our day,
  Filled with lumber, coal and hay,
And ev'ry inch of the way we know,
  From Albany to Buffalo.

Chorus

Low bridge, ev'rybody down!
  Low bridge, for we're going through a town.
And you'll always know your neighbor,
  You'll always know your pal,
If you ever navigated on the Erie Canal.

We'd better get along, old Gal,
  Fifteen years on the Erie Canal.
You can bet your life I'd never part with Sal.
  Fifteen years on the Erie Canal.
Git up there, mule, here comes a lock;
  We'll make Rome 'bout six o'clock.
Just one more trip and then back we'll go,
  Right back home to Buffalo.

THIRD CONCERT

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

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

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

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

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

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

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

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

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

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

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

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

The Recapitulation announces the principal subject in the solo, with violoncello accompaniment, as at the beginning of the movement. The transitional passage (hunting

call in the horns) and the second theme are presented as before, the latter being now in the key of the piece. A *fortissimo tutti* leads to a cadenza, less elaborate than that of the first movement, and the close of the movement is occupied with further development of the principal theme.

Four Dances from the Ballet "Gayne" . . . . KHACHATURIAN

Aram Khachaturian was born in Tiflis, June 6, 1904; now living in Moscow.

In 1940, the name Khachaturian was unknown to American audiences and comparatively unfamiliar to even those who had been particularly interested in Soviet music and musicians. His name first appeared in the United States in 1942 when his Piano Concerto was performed at the Juilliard School of Music in New York, by the Armenian-American pianist, Maro Ajemian.

Khachaturian is an Armenian by birth, the youngest son of a poor bookbinder. While in his early teens, Armenia, under Soviet influence became a member of the new Union of Republics, and Khachaturian became a typical product of Soviet state-fostered education. The town of his birth, Tiflis (the ancient city of Tbilesi) had long been a center of artistic activity, to which poets and singers from Gruzia, Armenia, and Azerbai had gravitated. His early contact with this environment no doubt influenced the formation of his art, which is based fundamentally upon Armenian melody with its Oriental ornamentation and exotic coloring.

Until he was nineteen years of age, Khachaturian showed no particular aptitude for music; he had no theoretical knowledge of it, or background in its literature. Convinced, however, that he possessed innate musical talent, in 1923 he entered the music school of M. F. Gnessin, a pupil of Rimsky-Korsakoff. Here he studied cello for two years. In 1925 he was accepted as a composition student and applied himself with such amazing industry that in the period of one year he had produced music significant enough to be published by the Armenian State publishing department. In these early works,* he revealed the virtues and defects that have marked his work since: a desire for rich, exotic, and warm colors, a fresh and spontaneous melody inspired by Caucasian folk music, a genuinely symphonic, if loose, rhapsodic form, and an intense vitality of rhythm, marred often by a dull, trivial, or melodramatic treatment of his materials.

* Dances for violin and piano in B-flat, Op. 1, 1925; Poem in C-sharp minor, Op. 3, for piano, 1927.

Gerald Abraham writes:

The Khachaturian of this period was in the position of an eager, intelligent child who has just been given the run of a toyshop. It is really very difficult to imagine oneself in the place of this young man in his early twenties, intensely musical, very gifted, yet who was belatedly making the acquaintance of the great composers all more or less at the same time. And as was quite natural, it was the newest and gaudiest toys in the shop that caught his fancy first; like many other young musicians with fuller cultural backgrounds, Khachaturian discovered music through contemporary music and only later developed a love of the classics. At that time, the late nineteen-twenties, the younger Russian musicians had not yet been isolated from their Western contemporaries by the Chinese Wall erected to shut out foreign formalism, intellectualism and pessimism; there was free and healthy intercourse between Russia and her not-yet-Nazified Western neighbors. The young Khachaturian was particularly attracted by Ravel and the Central European "expressionists" and their influence is said to be very strongly marked in some unpublished pieces written at this period; it is still evident, in fairly mild forms in the Clarinet Trio and in still more mature works. But although orthodox Soviet critics shake their heads sorrowfully over these modest little crops produced by the wild-oats sowing of 1928-29, it must be said emphatically that the real Khachaturian is far from being an "advanced" composer as we understand "advanced modernism" in Western Europe.

The reasons for this retreat from modernity are probably complex. No doubt the fundamental reason was Khachaturian's discovery of his true creative self, which is essentially lyrical. He is intensely interested in folk-music, not only the music of his own Armenian race but that of the neighboring peoples—not as a student of musical ethnography, but as a creative artist; even as a student he is said to have written some remarkable songs in the Turkoman, Armenian and Turkish idioms; and, despite the example of Bartok, love of folk-music is not easily reconciled with advanced modernism. But it is not improbable that this natural tendency was strengthened first by the later phase of Khachaturian's musical education and then by official frowns on modernism in music.*

In 1929 he was admitted to the Moscow Conservatory where he became the pupil of the Dean of Soviet composers and teachers, Nicolai Miaskovsky. In 1934 he was graduated with the production of his first symphony, which celebrated the fifteenth anniversary of the joining of Armenia with the Soviet Union. He never failed, however, to keep close contact with his native heritage. Working at the Moscow House of Culture of Soviet Armenia, he identified himself vigorously with the movement of music for the masses, writing dances, popular songs, marches, and pieces for the balalaika. This music became immensely popular with the Red Army and endeared him to the State. He was the recipient of countless Soviet awards for carrying out "democratic" aims in his

* Gerald Abraham, *Eight Soviet Composers* (London: Oxford University Press, 1943).

art. The government held his work in such esteem that his name was engraved in marble in the conservatory hall along with the other Soviet immortals.

His place in Soviet music, before his recent castigation by the State, is best reflected in an article by Dimitri Kabalevsky, written for the *Voks*, the organ of the USSR Society for Cultural Relations with Foreign Countries. In it he writes:

Wherein lies the force of Khachaturian's music which, in such a comparatively short time, has won such attention of listeners and executants, placing him in the forefront ranks of modern composers? It is art, replete with life, born of love for country, for its remarkable people, its rich nature.

The especially attractive features of Khachaturian's music are in its rootings in national, folk fountheads. Captivating rhythmic diversity of dances of the peoples of Trans-Caucasia and inspired improvisations of *ashugs*—bards—such are the roots from which have sprung the composer's creative endeavours. In the interlinking of these two principles there grew Khachaturian's symphonism—vivid and dynamic, with keen contrasts, now enchanting in their mellow lyricism, now stirring in their tensity of dramatism.

For this composer folk music forms the initial creative impulse. Taking the seed of folk music, he develops it, resting on the principles of European—in the first instant, Russian—classic symphonism. With its markedly expressed national character, the composer's creations constitute a most interesting page in the history and development of Russian musical art.*

Maturing naturally as any artist, his harmonies grew more dissonant and complicated as he attempted, no doubt, to realize more fully the modal peculiarities of his folk melodies. The more he developed as an individual composer, the further he drew away from the "ideals" of the Soviet. Along with Russia's other world-famous composers, Shostakovitch and Prokofieff, he was only a few months ago admonished by the Central Committee of the Communist party for "formalistic" tendencies, for being influenced by the "decadent" West, for "smelling strongly of the spirit of current modernistic bourgeois music of Europe and America," for neglecting Russia's "classical" tradition and failing to maintain the ideas of "socialistic realism." According to Soviet doctrine, an artist should create only for Russia and by art "elevate, edify, explain and instruct the masses." Perhaps Khachaturian's return to trivial songs, noisy marches, and "pieces" for the balalaika—music that "inspires people to work and effort" will

* Philadelphia Program Notes for February 22, 1946.

restore him to favor, qualify him for immortality, and justify the inscription of his name in marble!

The Ballet "Gayne" (rhymes with Dinah) was first performed at the Kirov Theatre for Opera and Ballet of the Leningrad State Academy in Molotov on December 9, 1942. With it he won, in 1943, a First Degree Stalin prize. The pianist, Maro Ajemian, who introduced his Piano Concerto to America, commented on the score as follows:

It is distinctly Armenian in character with strong Russian overtones. I find it fascinating, colorful, and thrilling music. The *Sabre Dance* is overwhelmingly exciting in both rhythm and tone color. The *Lullaby* has a particularly wonderful Eastern flavor. There is no question whatever of the composer's remarkable mastery of his musical material, which stands halfway between the East and the West. No less convincing is his imagination in the use of the resources of the orchestra. The source of his inspiration is richly fertile and from it he has drawn with consummate skill.

The following description of the ballet was written by John Ball, Jr. for the Columbia recording of the suite (Set 664):

The action of the ballet takes place among the cotton pickers on a collective farm near Kolkhoz, Soviet Armenia. Gayne, the lovely Armenian heroine, is married to Giko, a villainous worker given to drinking and dealings with outlaws. When Gayne discovers her husband's infidelity to the rest of the community, she accuses him, with the result that he becomes enraged and ignites the stored bales of cotton in the village. As Gayne denounces him for his dishonesty before the rest of the workers, Giko seizes their child, Ripsik, as a hostage. The situation is saved by the timely arrival of Kazakov, commander of a Red Army border patrol, who rushes to the rescue. In the ensuing confusion, Giko succeeds in stabbing Gayne, but not fatally, before making his escape.

In the final act, Giko has been banished, and Gayne has recovered to discover that she and Kazakov are now in love. At the engagement party, which follows, a number of Soviet peoples are saluted by the composer in a series of vigorous dances performed by the guests—an Armenian *Shelakho*, a Kurdish *Sabre Dance*, an Uzundor *Woman's Dance*, a Georgian *Lezghinka*, and a Ukranian *Hopak* among them. Here the composer has given full sway to his remarkable ability to score the authentic cadences of these different peoples and to capture the controlled fury of their dancing. The music rises to a pitch of great physical and emotional tension as the celebration reaches its climax and the curtain falls.

FOURTH CONCERT

Saturday Evening, May 1

Overture to "Der Freischütz" . . . . . WEBER

Carl Maria von Weber was born at Eutin, November 18, 1786; died at London, July 5, 1826.

Seventeen years after Weber's burial in London, his body was removed and interred in his native German soil. On that occasion, Richard Wagner, giving the valedictory address over Weber's German grave, voiced the deepest feelings of his countrymen:

> Never was there a more German composer than thou; to whatever distant fathomless realms of fancy thy genius bore thee it remained bound by a thousand tender links to the heart of thy German people; with them it wept or smiled like a believing child, listening to the legends and tales of its country. It was thy child-like simplicity which guided thy manly spirit like a guardian angel, keeping it pure and chaste; and that purity was thy chief quality. Behold, the Briton does thee justice. The Frenchman admires thee, but only the German can *love* thee! Thou art his own, a bright day in his life, a drop of blood, a part of his heart.

Thus was the first of the great romanticists in music venerated by the man who was to fulfill his artistic revelation!

In Weber's day, the protest against the eighteenth century, politically, morally, socially, and artistically, was universal. This protest was two-fold. On the one hand it was negative, against all established authority; on the other, positive, in favor of a return to nature. In Germany, Goethe, Kant, and Herder, the criticism of Lessing, the return to an enthusiasm for Shakespeare, the mania for Ossian and northern mythology, the revival of ballad literature, all expressed one universal cry for a return to the natural.

Music was rather late in responding to the violent note of revolt against tradition for the sake of emotion, chiefly because music in the eighteenth century was in a transition state of technical development and was attempting to gain articulation and freedom through the cultivation of forms and designs that were unique to it. The opposition between classic and romantic principles in the second half of the eighteenth century, for this reason, was not as clearly defined in music as in literature. But with Weber and his *Der Freischütz,* this definition

of romanticism in German opera was clearly stated. Here at last was a music that presented, with astonishing realism for the time, the atmosphere of the German forest and the eeriness of the fantastic powers of nature.

Weber's ideas were in strong sympathy with the romantic revolt in literature. With his music he awoke the dormant soul of Germany to the true German spirit full of heroism and mystery, and a love for nature. Although Weber's romanticism did not spring from the innermost depths of feeling and contemplation, as it did from Schubert and Schumann or any of the earlier members of that school, Weber cultivated a romanticism that could be used in and reconciled to the theater. Here he was at times dynamic and picturesque, but he lacked the magic of his contemporaries. Reaching his artistic maturity just as the eighteenth century merged into the nineteenth, he did not seem to possess the genius either to bring to a climax the ideals of the one era or to fulfill the hopes of the other. He was no longer of the rank of the truly great Romantic composers, of whom Schubert was the last; he was already of a subsequent line in which Wagner was ultimately to overshadow him. His conscious effort to find a new equilibrium betwen the various arts antidated Wagner's idea of the music drama by half a century. But the fulfillment of this ideal was not his destiny. "He died," wrote Cornelius, "of the longing to become Wagner."

Weber was one of the first composers after Mozart to establish a definite connection between the overture and the opera, by selecting its themes from the body of the work. The overture then became a kind of brief summary of the drama, rather than a mere and unrelated instrumental introduction to it. In truth, three-fourths of this overture was drawn by Weber from material in different parts of the work. To be exact, of the total 342 measures, 219 of them belong to the opera. And yet this is no heterogeneous mass, no patchwork of unrelated themes. The overture is a perfectly unified and strongly knit composition revealing not only a perfect balance of formal elements and a just proportion of parts, but a dramatically moving and a graphically descriptive tabloid of the whole opera.

ANALYSIS

In a mood of mystery, the overture begins (*Adagio*, C major, 4-4 time) in unharmonized octaves and unison. A quiet melody in the horns, with a tranquil accompaniment in the strings, is interrupted by a sinister tremolo in the violins—the "leading motive" associated with the demon Zamiel and the Wolf's Glen.

The main movement of the overture (*Molto vivace*, C minor, 2-2 time)

opens with a syncopated and agitated theme, which is derived from the end of Maxe's aria "Durch die Wälder, durch die Auen" ("Through the forests, through the meadows"). After a crescendo in the strings, an energetic passage in the full orchestra (*fortissimo*) is brought forth. The climax is from the scene in the Wolf's Glen. The second subject, divided into two parts, is made up of a passionate phrase in the clarinet related to Maxe's outburst "Ha! Fearful yawns the dark abyss" in Act II; and the joyous conclusion of Agatha's aria "Leise, leise." A conventional development section follows and there is an abbreviated recapitulation. Practically the whole of the coda is derived from the orchestral finale of the opera.

Iago's "Credo" from "Otello" . . . . . VERDI

Giuseppe Verdi was born in La Roncole, October 9, 1813; died in Milan, January 17, 1901.

Verdi's greatest and most elaborate works were produced after he was fifty-seven years of age; and his last opera, *Falstaff* (by many considered his masterpiece), was written when he was eighty! He was seventy-three when he wrote *Otello*, and in it there is no hint of any diminution of his creative powers. The consistent and continuous growth of his style over sixty years of his life displays an incomparable capacity for artistic development and proves a triumphant vitality and a thrilling fortitude of spirit. These he had in abundance, and they sustained him through a life of sadness and misfortune. From the date of the first performance of *Rigoletto* (1851) until his death, his career was one of cumulative triumph, both in popular favor and in recognition of artistic merit.

The whole conception in *Otello* is always that of the theater. There has seldom been, if ever, in the history of opera another such welding and adjustment of movement, incident, speech, and sublimation of all these elements into inspired song as in *Otello*. With its marvelous dramatic and musical unity, its impressive synthesis, its intensity and passion, and its essential simplicity and maturity of style, it comes close to being the ideally balanced and integrated music drama.

Here the voice is restored to its proper position in the lyric drama, after Wagner had sacrificed it to a vast and endless orchestral stream, and once more the stage takes precedence over the orchestra pit. The burden of expression is returned to the singer, who, throughout the history of Italian opera, has always had that responsibility. Although *Otello* still retains some old operatic devices, they all attest a new potency, in arising in each instance as the inevitable result

of the situations of the drama. As opposed to Wagner, Verdi relies instinctively and implicitly upon the sovereign and irresistible power of the pure melodic line for the intensification of mood and the achievement of climax. His treatment of and respect for the human voice and his innate knowledge of its expressive possibilities resulted in the creation of vocal passages, such as the one on tonight's program, that are unequaled in the entire history of opera. The propulsive dramatic treatment and wonderful character delineation achieved in such passages as Iago's Credo, almost entirely through the vocal line, establish credence in the Italian point of view that through the voice alone, unhampered by a ponderous orchestra, can the highest and truest dramatic veracity be attained.

The Credo is taken from Act II. Iago is determined to wreak vengeance upon Cassio and Othello and plots, by means of Desdemona, to weave his web of deceit. His philosophy is expressed in the soliloquy wherein he mocks a cruel god who has made man in his own image:

Go then, well thy fate I descry
Thy demon drives thee onward,
That demon, lo! am I;
E'en as mine own impels me, on whose
Command I wait, relentless Fate.

Cruel is he, the God who in his image
Has fashioned me and whom in wrath
I worship.
From some vile germ of nature, some paltry atom,
I took mine issue.
Vile is my tissue,
For I am human.
I feel the primal mudflow of my breed.
Yea! This is all my creed,
Firmly I do believe as e'er did woman
Who prays before the altar,
Of ev'ry ill, whether I think or do it.

'Tis Fate that drives me to it.
Thou, honest man, art but a wretched player,
And thy life but a past;
A lie each word thou sayest,
Tear-drops, kisses, prayers,
Are as false as thou art,
Man's fortune's fool, e'en from his earliest breath
The germ of life is fashioned
To feed the worm of death!
Yea, after all this folly all must die,
And then? And then there's nothing,
And heav'n an ancient lie.

Prologue from "I Pagliacci" . . . . . LEONCAVALLO

Ruggiero Leoncavallo was born at Naples, March 8, 1858;
died at Montecatini, near Florence, August 9, 1919.

Leoncavallo's fame rests entirely upon the terse and tragic opera *I Pagliacci*. The continued popularity of this work has failed to lessen the appeal of the primitive passion of its drama with the swift climactic succession of its realistic scenes, or dim the intensity of its music which flames at times at white heat. In

spite of its stock characters, its unabashed melodrama, its often crude orchestration, *Pagliacci* always thrills an audience with its intense realism and deeply convincing emotion. But in this solitary work, Leoncavallo seems to have exhausted his creative capacity, for he never again reached its level of excellence.

Leoncavallo, who wrote his own text, voices his intentions and purpose in a novel prologue. It takes place concurrently with the orchestral introduction. The first part is a miniature overture containing three themes associated with the main events of the drama to be unfolded. The gay exuberance of the first is identified with the players (Pagliacci). The somber second theme expresses Canio's jealously for his wife, Nedda; and the third, Nedda's guilty love for Silvio. After the presentation of these three themes, Tonio, the clown, peeps through the curtain and addresses the audience.

"May I?" (Si puo?). He then steps forward and, bowing, continues, "Pardon me, ladies and gentlemen, if I appear to be alone—I am the prologue." He then explains the intention of the author to present a play from real life:*

"Our author likes a prologue and as he would revive this ancient custom, he sends me to speak before you, but not to repeat as in the olden days, that the actors are unreal and their emotions false. No, our author has borrowed directly from life, and brings before you all of its joy, sorrow and anguish. Do not believe that these emotions you behold are invented. An actor too laughs and weeps—he has a heart like you. It is for men that our author has written and the story he tells you is true." After the introduction of a tender melody he continues. "Memories deep in his heart were awakened, until with trembling hand and tears, he wrote them down. Come then, behold us on the stage as human beings, and witness the fruits of love and passion and hear our weeping, our rage and our bitter laughter." The music mounts to a terrific climax and is followed by a broad melody. The prologue concludes with Tonio saying, "Look upon us then with all our powder and paint, as human beings and hear now the story as it unfolds before you. Come then the curtain.!"

"Cortigiani, vil razza dannata"
"Pari siamo" } from "Rigoletto" . . . VERDI

Rigoletto may be classed as the starting point of Verdi's second stage of development. In this work he seemed to have turned definitely away from the type of "carnival operas" of which *Ernani* is the best, to a more serious and

* The plot of *I Pagliacci* was in fact based upon an actual tragedy in which an actor had murdered his wife. Leoncavallo's father, a magistrate, had conducted his trial. The court records were the basis of the story.

substantial style exemplified in *Rigoletto*, *Il Trovatore*, and *La Traviata*, works which gave Verdi a permanent place in the roster of composers of Italian opera. If in *Rigoletto* we do not hear the Verdi of *Otello*, we meet a greater composer than the creator of *Il Trovatore*.* If on the dramatic side we find lapses from logical development and coherent statement, on the musical side we discover fully as much that is prophetic of the higher flights of later years. The story of *Rigoletto* is disgusting in its rehearsal of murder, seduction, revenge, and passion as motives for human action, even in these days when brutal realism dominates our literature, theater, and radio. Verdi rose superior to the improprieties of plot and text, however, in creating a music that went beyond the circumstances of the story to probe the emotional motivation of the characters involved. In so doing, he created a musical lyricism that has kept this opera on the American stage continuously since its first performance in New York on November 2, 1857. It was in *Rigoletto*, incidentally, that Caruso made his American debut on November 23, 1903.

The text for *Rigoletto* was written by Piave and adapted from Victor Hugo's drama "Le Roi s'amuse." It tells the story of the gay, unprincipled Duke of Mantua and his amorous escapades, assisted by his hunchback Jester, Rigoletto. Monterone, father of one of the Duke's victims, mocked by the Jester, puts a father's curse upon him. Unknown to the Duke's court, Rigoletto has a beautiful daughter, Gilda. Sobered and frightened by Monterone's curse, Rigoletto plots the death of the Duke with a professional assassin. Gilda, learning of the plot and the Duke's infidelity, disguises herself as the Duke and is murdered in his stead.

In Act II, brooding over Monterone's curse, despondent and full of superstitious fear, Rigoletto meets Sparafucile, the assassin who offers him his services if ever needed. Rigoletto answers thoughtfully that that time may soon come. As he watches Sparafucile depart, he delivers a powerful monologue in which Verdi reflects, with amazing versatility, the shifting moods of the troubled Jester. First he compares himself with the assassin, "We are alike, he and I" (Pari siamo). "He stabs in darkness, I, in the daylight with a malicious tongue." His mood changes as he thinks of Monterone's curse. "It was a father's curse that was laid upon me." Then in terrible rage, he curses fate and inveighs against nature for his deformity. "O cruel nature that doomed me to a life of torment. I must laugh and jest and yet be an object of laughter. My master, handsome, youthful, and rich commands me, 'Come Jester, make me laugh.' In shame I obey—Oh cursed life—what hate I have for you." His anger then turns upon the courtiers. "Oh vile courtiers, if I too am vile,

* See notes, page 74.

'tis your vices made me so." Then, thinking of his home and Gilda, there is a moment of tender reflection. "Only in my blessed home is my nature changed." Again recalling the curse, he continues, "How violent was his curse —in my ears it still rings." Then attempting to cast his brooding aside he concludes, "Does this trouble in my soul fortell tragedy? Away, away, this is only folly!"

In Act III, Rigoletto's suspicions of Gilda's abduction by the Duke are aroused as he makes his entrance among the courtiers. At first he assumes a gaity, then gives way to anxiety and finally in rage he rails against the courtiers, as he attempts to force an entrance into the Duke's chamber where Gilda is in truth concealed.

"Race of vile detested courtiers!" (Cortigiani, vil razza dannata). Where is she? Do not arouse me to madness. Unarmed, yet my vengeance will draw blood." (He again tries to enter the room but is restrained). "Let me enter, you assassins—stand back—that door I must pass." (Finally giving up in despair he begs for mercy). "All against me—I beg for pity." (Pointing to one of the courtiers). "You Marullo—I weep before you—you so unkind—tell me where they have hidden my child. (Pointing to the room). "Is't there?—in pity tell me—thou art silent—alas." (Then in tears) "My lords have compassion on a despairing father. Give me back my beloved daughter. Have pity, give me back my child. Hear me, hear me."

For concert purposes Mr. Warren has reversed the order of these dramatic scenes, ending with the famous monologue, "Pari siamo."

Symphony No. 2 in D major . . . . . SIBELIUS

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

Until the recent advent of Dmitri Shostakovich, Jean Sibelius held a position of unrivalled eminence among present-day symphonists. His symphonies crowded the air waves, conductors built their programs around them, and record shops dispersed them in albums to an avid public. Our current magazines and papers, year after year, noted every anniversary of his birth, and continuously carried "human interest" stories of his personal fortitude and spiritual strength in the face of disaster. He had become a symbol of his country's courage, and his music sounded the proud defiance of a great people and the sure confidence in their ultimate victory over the ruthless Russian aggressor.

But by virtue of a sudden turn in international affairs, in what might be termed a historical accident, Finland found herself allied with our foe; and as a

result, Sibelius disappeared from our concert halls—even the German Wagner, hero of our Nazi enemies, was heard with greater frequency. A new sensation then arrested our attention—the spectacle of a heroic Russian youth, who, in the midst of his country's frightful struggle for survival, created a music that epitomized heroism and dauntless courage, but this time of the Russian people. Music that not so long before was considered dangerous to the best interests of our society, was now receiving the same approbation we had so generously heaped upon that of Sibelius. The false values, which the changing events of history can give or take away from an artist, make it exceedingly difficult, but all the more necessary, for criticism to make an objective analysis of genuine and permanent values, which alone can ultimately bring either distinction or oblivion to an artist.

There is no intention here of comparing the relative virtues or shortcomings of Shostakovich and Sibelius. The fact remains that in spite of the sensational rivalry offered by the younger Russian composer, Sibelius remains, without doubt, by virtue of the quality and quantity of his output, the outstanding symphonist of our day.

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

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

But really his art transcends the limitation of nationality. He is national, racial, and universal at the same time; and his universality is being sensed slowly. His way to popularity has steadily but surely cleared and like Brahms he has found general acceptance with time. The seriousness and sobriety of his art, the solidity of its content, the absence of externals, made no bid for immediate popularity. "For my part," wrote Sibelius, "thanks to the experience of long life

time, I have learned to accept disappointments and reverses with resignation. Scarcely one of my best works was met with the right understanding when first performed. They took at least 20 years to succeed. With regard to immediate success I have long since been cured of all illusions." His music stands or falls entirely on the enduring qualities of its expression, and only future years will determine how enduring that expression is.

Fate has been persistent in involving Jean Sibelius in great soul-stirring catastrophies. As a young musician, he was an artistic rebel determined upon Finnish freedom, politically as well as artistically, and was involved in Finland's emancipation in the 1890's. World War I found him as staunch and bravely chauvinistic as ever in the face of impending doom. And during the last war, at the close of a long life full of great artistic achievements and deep concern for his native land, the old patriarch refused to leave his unfortunate country in her need and wrote on in the midst of her greatest disaster. Sibelius' faith in humanity has been subjected to the severest tests, but he has never lost that faith.

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

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

his own artistic conscience, who dared to live his life in the grand style."* Such an indomitable spirit, it seems, must ultimately triumph in art.

Cecil Gray, in his book of Sibelius, has written illuminatingly of this work:

With the Symphony No. 2, an immense advance over the First is to be perceived. If the First is the very archetype of the romantic, picturesque symphony of the latter part of the nineteenth century, the Second strikes out a new path altogether. The First is a conclusion, the last of its dynasty and in many ways the best; the Second is the beginning of a new line, and contains the germs of immense and fruitful developments. In addition, apart from an occasional suggestion of the influence of Tschaikowsky, it is entirely personal and original in idiom from beginning to end . . .

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

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

The bustling Scherzo is comparatively conventional in form and style, apart from the lovely Trio which is built upon a theme beginning with no fewer than nine repetitions of the same note—a thing no one but Sibelius would dare or could afford to do.

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

* Karl Ekman, *Jean Sibelius, His Life and Personality* (New York: Knopf, 1938).
† Cecil Gray, *Sibelius* (London: Oxford University Press, 1931).

FIFTH CONCERT

Sunday Afternoon, May 2

Program of the Compositions of Sergei Rachmaninoff

Sergei Rachmaninoff was born April 2, 1873, in Novgorod; died March 28, 1943, in Beverly Hills.

"The Bells"—A Symphony for Orchestra, Chorus, and Solo Voices

From the poem by Edgar Allan Poe

Sergei Rachmaninoff, the last of the great musical romanticists, carrying to an epic climax the soul life of his country and his epoch, with its rich despair of man's struggle against a relentless destiny, created in this music a dramatic parallel to the fantastic, unseen threatening horror that surges through the poetry of Edgar Allan Poe. The mutual affinity between Rachmaninoff's music and Poe's poetry is obvious and natural. "There is neither rest nor respite save the quiet of the tomb," sounds the morbidity, the fatalism, and the bitterness that is so superbly voiced in *The Bells* and which also courses through his second symphony, the first piano sonata, and "The Isle of the Dead." But it is no negative or weakly submissive fatalism, no purely morbid pessimism, no excessive luxury of woe that impregnates these pages as it does those of his countryman, Tchaikovsky. Desperate in its seriousness and rich in its stern melancholy, this music stalks boldly on, deepening the spiritual gloom by embodying in sound these abstract qualities which the words particularize.

Rachmaninoff, as a composer, found himself on extremely dangerous ground when he attempted to write a musical setting for "The Bells" for he was dealing with a poem which even in translation* possessed a unique music; a poem

* Rachmaninoff used a Russian translation of Poe's poem, made by Konstantine Balmont, concerning which the composer has said, "As to Mr. Balmont's translation of Poe's beautiful poem, it is a very fine translation but owing to the difficulties of translation from English to Russian, Mr. Balmont was forced to make a more or less free version of it, and I am afraid that some of the beauty of the original had to be sacrificed. This is, I am sorry to say, also the case in the German translation, which was taken from the Russian." The same might be said of the English text which appears in the score and which the singers are forced to use. It is ably done by Fanny S. Copeland, when we consider the limitations imposed both by the music and by the use of a poetic meter slightly different from the original with which we are familiar.

whose effect was dependent upon the alliteration of words whose sounds themselves suggest the sense. The intrinsic beauty of the poetry made it particularly independent of music from the start, and the poem had evocative power that could have easily wooed a lesser musician into the obvious imitation of the pictorial suggestiveness of the words. Rachmaninoff's instinctive artistry, and his impeccable taste as a musician, saved him from the pitfalls that have proved so fatal to composers with less musical integrity. Avoiding the danger of submitting the art of music to the indignity of serving these pictorial suggestions with the result of ending in puerile imitation, he seldom makes any attempt at realism but rather, by means of an almost endless variety of combinations of orchestral instruments and voices in new and varied rhythmic and harmonic effects, has suggested, not the words of the poem, but Poe's poetic idea. By so doing he kept the art of music in its shadowy sphere of the abstract. It is music inspired by, but not dependent upon, the text. It is interesting that Poe himself recognized this autonomous nature of music when in a letter to an anonymous gentleman he wrote, "Music, when combined with a pleasurable idea is poetry; music without this idea is simply music; the idea without the music is prose from its very definiteness." The greatest writing here is, after all, not when the poet directs, but when the composer, freed from the finite meaning of words, gives fervent and eloquent musical expression in the pure orchestral interludes, where the music is, as Poe states, "simply music."

The form of the poem quite naturally presented structural problems of a peculiar difficulty in the music. Sleigh bells, marriage bells, fire bells, and funeral bells, that is to say, the order in which the composer had to treat the four aspects of his theme, required not only a careful variety of that thematic material but the symphonic pattern in which he chose to cast the work demanded stylistically contrasting movements, as well as a musical concept which would give unity to the whole work.

From a purely structural point of view, the work is magnificent. Each movement has a wealth and richness of detail that in the hands of a lesser genius would obscure or obliterate completely the design of the whole, of which it should be an inconspicuous, but nonetheless essential part. Each movement opens with an orchestral prelude serving the two-fold purpose of creating an atmosphere suitable to the text and introducing the musical substance from which the movement grows. Both these functions Rachmaninoff fulfills with brilliant resource, and each movement is developed in imposing sweeps and broad majestic curves of sound, with a breadth of contour and directness of expression—a contour in which crudities of effect at times are softened and swept away and lost in the structure of the extremely complex and detailed mass.

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Part I. Silver Sleigh Bells

Other parts of the Symphony are often more deliberately dramatic than anything in the first section, but there is nothing which surpasses it for sensitivity of effect or justice to the poet's intention. The prelude, an invocation to sleigh bells, is cleverly imitative, but without loss of intrinsic musical values, and is full of instrumental subtlety:

Listen, hear the silver bells!
Silver bells!
Hear the sledges with the bells,
How they charm our weary senses with a sweetness that compels,
In the ringing and the singing that of deep oblivion tells.
Hear them calling, calling, calling,
Hear the silver-throated bells;
See, the stars bow down to hearken, what their melody foretells,
With a passion that compels,
And their dreaming is a gleaming
Rippling sounds of laughter, falling
On the icy midnight air;
And a promise they declare,
That beyond Illusion's cumber,
Births and lives beyond all number,
Waits an universal slumber—deep and sweet past all compare.
Hear the sledges with the bells,
a perfumed air exhales,
And their thoughts are but a shining,
And a luminous divining
Of the singing and the ringing, that a dreamless peace foretells.

Part II. Mellow Wedding Bells

The mood of the second movement, a choral and instrumental epithalamium, is passionate and rapturous. This simplicity of the principal material, heard first in the first violins at the opening of the instrumental prelude and again with the words "Hear the mellow wedding bells" sung by the chorus, does at first seem to threaten too ingenious a flavor. This, however, is dispelled by the subsequent writing for the soprano solo, particularly at the joyous climax of the movement, and by the relatively unimportant part played by the chorus in this gracious and tranquil meditation. The rarest beauty of this movement is found in the pure orchestral interludes with their glowing and rich harmonies, and resplendent instrumentation:

Hear the mellow wedding bells,
Golden bells!
What a world of tender passion their melodious voice foretells!
Through the night their sound entrances
Like a lover's yearning glances,
That arise
On a wave of tuneful rapture to the moon within the skies.
From the sounding bells upwinging
Flash the tones of joyous singing
Rising, falling, brightly calling; from a thousand happy throats
Roll the glowing, golden notes,
And an amber twilight gloats
While the tender vow is whispered that great happiness foretells,
To the rhyming and the chiming of the bells, the golden bells!

Part III. Loud Alarum Bells

There is no inartistic cleavage between the second and third movements. Variety is brilliantly achieved without disloyalty to the theme, and with respect for the demands of symphonic treatment. In some ways this vivid movement, with its weird whistling of tremolo violins, its stalking dissonances, its crashing cacophony, is the most remarkable piece of invention in the whole symphony. Imagination blazes fiercely in this thrilling and terrifying picture proclaimed by the fire-bells. The dramatic tension and the pace are incredible. The first entry of the chorus, after a harrowing crescendo of tom-toms, trombone, tuba, and piccolo, strikes the ear like a thunderclap. Staccato notes alternating with stresses, telling accentuation of syllables, sudden lulls of sound and motion, followed by crash dissonances, create a moving and dramatic section.

Hear them, hear the brazen bells,
Hear the loud alarum bells!
In their sobbing, in their throbbing what a tale of horror dwells!
How beseeching sounds their cry
'Neath the naked midnight sky,
Through the darkness wildly pleading
In affright,
Now approaching, now receding
Rings their message through the night.
And so fierce is their dismay
And the terror they portray,
That the brazen domes are riven, and their tongues can only speak
In a tuneless, jangling wrangling as they shriek, and shriek, and shriek,
Till their frantic supplication
To the ruthless conflagration
Grows discordant, faint and weak.
But the fire sweeps on unheeding,
And in vain is all their pleading
With the flames!
From each window, roof and spire,
Leaping higher, higher, higher,
Every lambent tongue proclaims:
I shall soon,
Leaping higher, still aspire, till I reach the crescent moon;
Else I die of my desire in aspiring to the moon!
O despair, despair, despair,
That so feebly ye compare
With the blazing, raging horror, and the panic, and the glare,
That ye cannot turn the flames,

As your unavailing clang and clamour mournfully proclaims.
And in hopeless resignation
Man must yield his habitation
To the warring desolation!
Yet we know
By the booming and the clanging,
By the roaring and the twanging,

How the danger falls and rises like the tides that ebb and flow.

And the progress of the danger every ear distinctly tells

By the sinking and the swelling in the clamour of the bells.

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Part IV. Mournful Iron Bells

Gloom hangs over these pages like a dense cloud. Rachmaninoff, always at his best when handling themes of doom and death, has transmitted the utter despair and desolation of the text into a musical utterance of great power.

Outstanding moments of the movement include the fiercely exultant *allegro*, which is as compact structurally, as closely knit and compelling as anything in the symphony; the short but intensely moving *andante* for orchestra alone, which proceeds the return of the original tempo; the beautiful passage accompanying Balmont's words, "While those iron bells, unfeeling through the void repeat the doom," with its wonderful bell-like imitation produced by the wordless chorus, and the orchestral epilogue whose blend of poignancy and power brings the symphony to a deeply impressive close. In spite of the necessity for a slow-moving and lugubrious finale, the artistic balance of the work carries conviction.

Hear the tolling of the bells,
Mournful bells!
Bitter end to fruitless dreaming their stern monody fortells!
What a world of desolation in their iron utterance dwells!
And we tremble at our doom,
As we think upon the tomb,
Glad endeavor quenched for ever in the silence and the gloom.
With persistent iteration
They repeat their lamentation,
Till each muffled monotone
Seems a groan,
Heavy, moaning,
Their intoning,
Waxing sorrowful and deep,
Bears the message, that a brother passed away to endless sleep.

Those relentless voices rolling
Seem to take a joy in tolling
For the sinner and the just
That their eyes be sealed in slumber, and their hearts be turned to dust
Where they lie beneath a stone.
But the spirit of the belfry is a sombre fiend that dwells
In the shadow of the bells,
And he biggers, and he yells,
As he knells, and knells, and knells,
Madly round the belfry reeling,
While the giant bells are pealing,
While the bells are fiercely thrilling,
Moaning forth the word of doom,
While those iron bells, unfeeling,
Through the void repeat the doom:
There is neither rest nor respite, save the quiet of the tomb!

The choral parts of this work were edited and prepared for performance in the 1938 May Festival by Dr. Earl V. Moore.

Concerto for Piano No. 2, in C minor, Op. 18

After the complete failure of his "First Symphony" at St. Petersburg, Rachmaninoff wrote in his memoirs:

I returned to Moscow a changed man. My confidence in myself had received a sudden blow. Agonizing hours spent in doubt and hard thinking had brought me to the conclusion that I thought to give up composing. I was obviously unfitted to it, and therefore it would be better if I made an end to it at once.

I gave up my room and returned to the Satins. A paralysing apathy possessed me. I did nothing at all and found no pleasure in anything. Half my days were spent lying on a couch and sighing over my ruined life. My only occupation consisted of a few piano lessons which I was forced to give in order to keep myself alive. This condition, which was as tiresome for myself as for those about me, lasted more than a year. I did not live; I vegetated, idle and hopeless. The thought of spending my life as a piano-teacher gave me cold shudders. But what other activity was there left for me? Once or twice I was asked to play at concerts, I did this and had some success. But of what use was it to me? The opportunities to appear at concerts came my way so seldom that I could not rely upon them as a material foundation for my existence. Nor could I hope that the Conservatoire would offer me a situation as a pianoforte teacher.*

In 1898, he had great success in London conducting and playing the piano, but continued to remain in a depressed mental state. In 1900 the Satins sent him to a psychiatrist by the name of Dr. N. Dahl:

My relations had told Dr. Dahl that he must at all costs cure me of my apathetic condition and achieve such results that I would again begin to compose. Dahl had asked what manner of composition they desired and had received the answer, "A concerto for pianoforte," for this I had promised to the people in London and had given it up in despair. Consequently I heard the same hypnotic formula repeated, day after day while I lay half asleep in an armchair in Dahl's study. "You will begin to write your concerto. . . . You will work with great facility. . . . The concerto will be of an excellent quality. . . ." It was always the same, without interruption. Although it may sound incredible, his cure really helped me. Already at the beginning of the summer I began again to compose. The material grew in bulk, and new musical ideas began to stir within me—far more than I needed for my concerto. By the autumn I had finished two movements of the concerto—the *Andante* and the *Finale*—and a sketch for a suite for two pianofortes whose Opus number 17 is explained by the fact that I finished the concerto later by adding the first movement. The two movements of the concerto (Op. 18) I played during the same autumn at a charity concert directed by Siloti. The two movements of my concerto had a gratifying success. This buoyed up my self-confidence so much that I began to compose again with great keenness. By the spring I had already finished the first movement of the concerto and the suite for two pianofortes.

* Sergei Rachmaninoff, *Recollections*, trans. by O. Rutherford (New York: The Macmillan Co., 1934).

FIFTH CONCERT

I felt that Dr. Dahl's treatment had strengthened my nervous system to a miraculous degree. Out of gratitude I dedicated my second concerto to him. As the piece had had a great success in Moscow, everyone began to wonder what possible connection it could have had with Dr. Dahl. The truth, however, was known only to Dahl, the Satins, and myself.*

Analysis

First Movement (*Moderato*, 2-2, C minor). After a few introductory chords for the piano, the first theme is introduced in the strings over arpeggio figures in the piano. The subsidiary theme is then stated by the piano. In the development section the orchestra takes up the first theme and works it up at some length. A recapitulation of the main theme in the strings, accompanied by chords in the brass and a counter subject in the piano, is varied and modified. The subsidiary theme in the recapitulation is sounded in the horns in augmentation (time values of the notes lengthened). The coda, or added section, is again based upon the principal subject.

Second Movement (*Adagio sostenuto*, 4-4). The movement is introduced by sustained chords for strings and wind. The principal theme is given out first in the flute, and then in the clarinet, over an accompaniment in the piano. The piano then states the theme accompanied by arpeggio figures in the clarinets and pizzicato violins. An acceleration leads to a cadenza for the piano. A shortened return of the first part of the movement and a coda in strings and woodwinds brings the movement to a close.

Third Movement (*Allegro scherzando*, 4-4). The piano states the first subject which receives immediate development. The subsidiary theme is announced in the oboe and cellos and is then taken up in the piano, following which the first subject is developed further to a fugato treatment as in the second movement. An acceleration in speed and a great crescendo lead to the climax and another cadenza for the piano. The subsidiary theme originally announced by the oboe and cellos is now sounded by the full orchestra with chords in the piano bringing the concerto to a brilliant and dramatic finale.

* The Satins were close friends of the composer. On April 28, 1902, he married Nathalie Satin.

SIXTH CONCERT

Sunday Evening, May 2

Symphony in D major ("Clock") * . . . . . HAYDN

Joseph Haydn was born March 31, 1732,
at Rohrau; died May 31, 1809, at Vienna.

Five years before the birth of Haydn in 1732, Alexander Pope had written the first version of the *Dunciad*. When Haydn died in 1809, Walter Scott had just finished *Marmion*, while William Wordsworth was thirty-nine years of age and had eleven years before published his Romantic Manifesto in the *Lyrical Ballads*. Haydn saw the birth and death of Mozart and lived until Beethoven was thirty-nine years of age.

In the seventy-seven years of his life, Haydn had witnessed and helped shape the great classic tradition in musical composition, and had lived to see his formal and serene classic world sink under the surging tide of Romanticism. He, himself, however, played no part nor reflected in his art that period of deep unrest at the end of the eighteenth century that resulted in the literary and philosophical insurrection of which Goethe in Germany and Rousseau in France were representative. Rousseau and the "Sturm und Drang" period in Germany had announced that an old civilization had broken up and that a new one was about to appear. Swift progression was seething all over Europe; Beethoven had caught this spirit in his Eroica Symphony (1805) and the Appassionata Sonata (1806). But Haydn, living with his memories and gathering the few last laurels that were thrown at his feet, heard only the faintest echoes of these great works which tore at the very roots of musical expression and rent the whole fabric of musical forms.

The bombshells of Napoleon's army could be heard by Haydn as he lay dying near Vienna. He mitigated his servants' fear by confidently saying, "There can come no evil where Haydn is," and, calling upon all of his strength, he seated himself at his clavichord and played his Austrian hymn, "God Save the Emperor," through three times. A few days later he was dead, and with him disappeared the even tenor and calm serenity of existence, so beautifully symbolized by his own life and so confidently expressed in his music.

* The symphony gets its name from the second movement, in which the pizzicato accompaniment of the strings suggests the ticking of a clock. It is numbered 4 in the Breitkopf and Härtel edition, number 3 in Peters, number 107 in Haydn's catalogue. There are other variants.

SIXTH CONCERT

Haydn represents the classical tradition in music history; he systematized musical forms and secularized expression. Not only did he realize the unique powers of music as an art in itself and evolve new forms, but he was the first composer to achieve the glorification of the natural music which exists in the hearts of the people, by elevating its essentially healthy and vigorous qualities into the realm of high art. It is beyond controversy that, of the great masters of the German genius epoch, Haydn was the first to make himself intelligible to the masses. He spoke a musical language that appealed with the same directness to the skilled artist as to the merest layman. He disseminated his art among all, he was its true secularizer; he brought it to earth.

In his music every thought takes on a grace of form. With a wholeness of impression, there is a lucidity in detail, a neatness and elegance, and a perfect ease and clearness in the exposition of his ideas. All who enjoy clear writing, who rejoice to see expression achieved within the limits of graceful certainty, can feel comfortable with Haydn. He is always consistent, if not greatly original. His materials are used with strict economy; his perception is shrewd and businesslike. He saw things simply, but he saw them well, and he recorded his impressions frankly, honestly, and without clouding them with too much imagination.

Fancy Beethoven going to see Dr. Herschel's great telescope, looking through it at the stars, and then writing in his diary, as Haydn did, "It is forty feet long and five feet in diameter!" Beethoven would have recorded the glories of the heavens. But Haydn's interests and observations were factual, direct and practical, as the entries in his diary further attest:

"The national debt of England is estimated to be over two hundred millions," he wrote. "Once it was calculated that if it were desired to pay the debt in silver, the wagons that would bring it close together would reach from London to York (211 miles), each wagon carrying $6,000.

"The city of London consumes annually 800,000 cartloads of coal. Each cart holds thirteen bags, each bag two *Metzen*. Most of the coal comes from Newcastle. Often 200 vessels laden with coal arrive at the same time. A cartload costs 2½ pounds. In 1795 (?) the price of a cartload was 7 pounds.

"Thirty-eight thousand houses have been built within the last thirty years.

"If a woman murders her husband she is burned alive, a husband on the contrary, is hanged."

In Haydn's music we find the same accountantlike accuracy, a fine sense of structure, and, above all, gaiety and humor. He is never introspective and his music is never subjective. He does not, in Ossianic phrase, indulge in the "luxury of grief." He catches, rather, the harmony, the joy of nature, and we enjoy him as we do an easy conversation, or a morning walk, or the objective beauty that lies in any object's shape or color. His beauty is direct and obvious. There are those who believe there is more in the beauty of nature than can be perceived immediately, that nature is more than merely refreshing. For them Beethoven has written. Haydn's one theme is the charm, the worth, and the beauty of reality at the moment. His music does not attempt to express the passionate, striving soul, but rather the calm soul that finds joy and satisfaction in what it knows it already possesses.

Recent research puts the number of symphonies written by Haydn at one hundred and four. The Symphony in D major, popularly known as the "Clock," was written in London in 1794,* the second in a set of six which Haydn composed for his concert manager, Johann Peter Salomon. Its first performance took place in the Haymarket Theatre, May 4, 1795, at the first of four concerts given for Haydn's benefit. It was received with extreme enthusiasm. Haydn's penchant for the practical and the factual is again displayed in the entry he made in his diary. "The Hall was full of fine people; everyone was very pleased, and so was I. I took in four thousand gulden. Only in England can one do that."

But England at this period was avid for culture. She had turned away from material pleasures and practical pursuits to embrace the arts with an immoderate enthusiasm. Her indulgence in everything musical became a temporary mania. Every day saw the formation of new theatrical enterprises, a new musical series, or a new musical society. Haydn's name was not unfamiliar to this London public. Long before his first journey there several of his symphonies had been heard at concerts, and amateurs had performed his quartets and sonatas.

When he arrived in London on his first journey in 1790 he was received with uncontrolled excitement and extravagantly acclaimed by the public. His snuff box, snatched from him as a souvenir, was enshrined in a silver coffer, elaborately ornamented with lyres and Latin inscriptions; ladies wore as favors, pins that bore his name set in diamonds, his portrait was painted three times.

* Haydn made two trips to London, one in 1790, and the second in 1794. In a record of his journeys which he made for Griesinger, Haydn stated that he had written 768 pages of music in England, and had received in Austrian money at least 24,000 gulden —assuring him peace and security in his last years.

Dr. Burney, the renowned musical historian and critic and purveyor of musical taste, dedicated a poem to him. All this attention no doubt flattered him, but it wearied him more. His diary is full of complaints about his social life. Invitations to dinner, he wrote, were so numerous that he was obliged to make a rule that he would accept only those from titled people. He remarked, however, and with no little satisfaction, that the dinner invitations had cut down his living expenses considerably.

This typical, high-spirited Haydn symphony with its infectious good humor, economy of means, and lucidity of statement speaks to us with the same directness and frankness we find in his diary. No detailed word analysis of its movements could reveal more of its charm than comes to us directly through merely listening to the music itself.

"Divinita infernal" from "Alceste" . . . . . GLUCK

Christoph Willibald Gluck was born July 2, 1714
in Erasbach; died November 15, 1787 in Vienna.

Gluck's reputation as the great reformer of opera rests upon the beauty and strength of six of his one hundred and seven operas. *Orfeo* (1762), *Alceste* (1767) and *Paride ed Elena* (1770) to Italian texts; *Iphigénie en Aulide* (1774), *Amide* (1777), and *Iphigénie en Tauride* (1779) to French texts.

These works embody many of the characteristic features of French opera from the time of Rameau (1683–1764), i. e. comparative subordination of music to drama, avoidance of vocal display, a similarity of style in recitative and aria, general simplicity of subject matter and treatment and a generous use of chorus and ballet, both associated closely with the dramatic action. These ideas were not original with Gluck, they were in the main those of the Italian originators of the opera in the early seventeenth century. But during the swift development and popularization of the form throughout the late seventeenth and early eighteenth centuries, abuses had crept in which finally drew the attention of serious minds to the necessity for reform. The reclamation of the opera came from a period alive with ideas of social correction. With the slow disintegration of absolute monarchy and the loss of faith in divine institution, there grew, increasingly, a critical attitude toward the arts. The "Return to Nature" movement too, ultimately gave rise to an impulse for reform, and, in music, that impulse was aimed at the most popular of all musical forms, and the one closest associated with the dying social order, opera. These social movements gradually exposed the artificialities of the opera and revealed the abuses

from which it had suffered at the hands of singers, overly ambitious to display their vocal prowess, and of composers who had become over indulgent to their demands and to those of a public grown avid for excitement. The writings of the Encyclopedists Grimm, D'alembert, Rousseau, and especially Diderot, on music were concerned chiefly with problems of reform. Their suggestions became the basis of a work by Francesco Algarotti who pointed out in his essay on opera every reform suggestion made by Gluck.* No doubt these French-inspired ideas came to Gluck directly through his librettist Raniero di Calzabigi, who had received them in turn from Algarotti. Perhaps the greatest contribution of the Encyclopedists to music aside from popularizing the new theoretical ideas of Rameau, was to prepare the way for the Gluck reform. In Gluck they recognized a composer who was in sympathy with their ideas and could carry them to complete and practical fulfillment. "A wise man was formerly a philosopher, a poet, and a musician," wrote Diderot, "these talents degenerated when they were separated from one another. The field of philosophy has shrunk, poetry lacks ideas, and song needs energy and force. . . . A great composer and a great opera poet would soon repair all this damage. . . . Let him appear then, this man of genius who will place the true tragedy and the true comedy on the operatic stage. Let him cry out. . . . *Adducite mihi psaltem* 'Bring me a composer,' and he will create the true opera." † That composer was to be Gluck and that "great opera poet," Calzabigi. Grimm, after the advent of Gluck, quoted in his *Correspondance litteraire* for May, 1777, a passage by Marmontel which summarizes Gluck's position:

> Gluck made musical declamation move more swiftly, forcefully, and energetically.. By exaggerating its expression he at least avoided the pitfall of boredom. He used harmony with excellent effect, forced our singers to observe the same measure as the orchestra, fused the chorus into the dramatic action, and linked the dances to a suitable scene. His art is a composite work, in which German taste prevails, but in which is implied the manner of conciliating the outstanding characteristics of the French and Italian opera.‡

The opera *Alceste*, with its text by Calzabigi, was performed for the first time in Vienna, December 16, 1767. In the French version prefaced by Baillo du Rollet and performed at the Opéra in Paris on April 23, 1776, Gluck wrote the following preface, explaining his aims and reflecting the ideas of his French contemporaries:

* Conte Francesco Algarotti, *Saggio sopra l'opera in musica* (2d ed., Leghorn, 1763).

† Denis Diderot, *Dorval et moi* (Paris: 1875–79), VII, 156–57.

‡ Alfred Richard Oliver, *The Encyclopedists as Critics of Music* (New York: Columbia University Press, 1947).

SIXTH CONCERT

When I undertook to compose the music to *Alceste*, my intention was to rid it of all those abuses which, introduced either through the mistaken vanity of singers or the over-indulgence of composers, have so long disfigured Italian Opera, and turned the finest and most pompous spectacle into the most ridiculous and tedious. I wished to reduce music to its true function, which is to second poetry in expressing the emotions and situations of the play, without interrupting the action nor chilling it with useless and superfluous ornaments, and I believed that music ought to be to poetry what vividness of colouring and well-managed contrasts of light and shade are to a correct and well-composed drawing, serving to animate the figures without marring the outline. I accordingly have wished neither to stop an actor where the dialogue is at its warmest, in order to let the orchestra play a tedious *ritornello*, nor to hold him back on a favourable vowel in the middle of a word, that he may either show off the agility of his fine voice in a long roulade or wait for the orchestra to give him time to take breath for a cadenza. I have not thought proper to pass rapidly over the second part of an air, even when it is the more important and passionate, so as to repeat the words of the first part the regulation four times, and end the air where the sense perhaps does not end, to give the singer an easy opportunity to show that he can capriciously vary a passage in as many different ways; in fine, I have sought to banish all those abuses against which common sense and reason have so long protested in vain.

I have deemed that the overture ought to apprize the spectator of the action to be represented, and, so to speak, constitute itself the argument; that the coöperation of the instruments should be determined proportionately to the interest and passion of a scene and that no sharp contrasts between air and recitative should be left in the dialogue, so as not to stunt the period out of all reason, nor inappropriately interrupt the vigour and warmth of the action.

I have believed, furthermore, that my greatest efforts should be reduced to seeking for a beautiful simplicity, and have avoided making a display of difficulties, to the prejudice of clearness; the discovery of a novelty has not seemed admirable in my eyes, except in so far as it was naturally suggested by the situation, or helpful to the expression; and there is no rule of form which I have not thought best willingly to sacrifice to the effect.

Such are my principles. Fortunately the libretto lent itself marvellously well to my purpose; the celebrated author, having imagined a new scheme for the drama, had substituted the language of the heart, strong passions, interesting situations, and an ever-varied spectacle for flowery descriptions, superfluous metaphors, and cold and sententious moralizing . . .

In the story of Alceste, the people of Pherae are told that they must prepare for the death of their beloved King Admet. Alceste, his wife, appears in the temple of Apollo to plead for his life. The oracle decrees that Admet may live, if another will cross the river Styx in his stead. Alceste resolves in this aria, which closes the first act, that she herself will go in his place.

The following translation of the text was made by W. F. Apthorp:

Deities of the Styx, ministers of death!
I will not invoke your cruel pity,
I save a loving husband from his disastrous fate;
But I abandon a faithful wife to you.
To die for him we love is too sweet an effort
So natural a virtue . . .
My heart is animated with the noblest transport.
I feel new strength
I go whither my love calls me.

"O Mio Fernando" from "La Favorita" . . . . . DONIZETTI

Gaetano Donizetti was born March 29, 1797, in Bergamo; died there April 8, 1848.

Of Donizetti's sixty-seven operas, not more than a half dozen are now recognized as of enduring quality. Of these, his comic operas *L'Elisir d'amore* (1832), *La Fille du régiment* (1840), and *Don Pasquale* (1843), are worthy successors to Rossini's *Il Barbiere di Siviglia* (1816), carrying on the traditions of opera buffa beyond the first decade of the nineteenth century. In these amusing works the last vestiges of the form are to be found. Of his serious operas only *Lucia di Lammermoor* (1835) has survived; *La Favorita* has long since left the boards. This is in a way unfortunate for its libretto is far superior to the many "blood and thunder" texts he employed, and its pages contain some of Donizetti's most inspired music.

The authors of the text, Alphonse Royer and Gustave Waëz, based their libretto upon the French tragedy "La Comte de commingues" by Baculard-Darnand. Part of the last act was written by Scribe and part of it was the work of Donizetti himself.

When Richard Wagner was living and starving in Paris, doing hack work for publishers to sustain himself, he made a piano arrangement of the vocal score. Wagner, who had no love for Italian composers of this period, or for any composer as a matter of fact, who had the misfortune to be alive, wrote in the year following the production of *Favorita* at the Académie Royale, Paris, Dec. 2, 1840, "In this music of Donizetti, we find besides the acknowledged merits of the Italian school, that superior refinement, and dignity which we miss in the numberless other operas of this inexhaustible maestro."

The action of this tragic opera takes place in Castile about the middle of the fourteenth century. Leonore (a favorite name for tragic operatic heroines), in love with Fernando, a young novice in the monastery of St. James of Compostella, had formerly been the mistress of Alphonse XI, King of Castile. Upon learning of this, after his marriage to her, Fernando returns to the monastery. Disguised as a novice, Leonore follows him, arriving just in time to hear him take his final vows. Exhausted and fatigued by privation, she dies, forgiven, in his arms.

The following aria is sung by Leonore just before her marriage to Fernando in Act III. In a beautifully sustained cantabile aria, interspersed with dramatic recitatives, she meditates upon her tragic position, and refers to herself as the bride of death, and calls upon heaven to torment her until she has received Fernando's forgiveness.

Symphonic Poem: "The Swan of Tuonela" . . . . . SIBELIUS

In 1893, Sibelius, collaborating with the author, J. H. Erkko, attempted to write an opera. The text was to be taken from Lonnrots' *Kaleva*, a famous collection of legends and folklore, and the title of the work was to be "Veneen Luominen" or "The Building of the Boat." The work was never finished—in fact its completion was discouraged by friends of Sibelius, who were more experienced in opera than he. The very beautiful and well-known "Swan of Tuonela," originally intended as the prelude, became one in a suite of four "Legends" for orchestra. These were titled: I. Lemminkainen and the Maidens," II. "Lemminkainen in Tuonela," III. "The Swan of Tuonela," IV. "The Return of Lemminkainen." The last two "Legends" were later revised and now exist as tone poems.* They were the only ones to reach publication. The first two have remained in the obscurity of manuscripts.

Six years before his first symphony (1899), Sibelius had in these works achieved an unmistakable individualtity of style. Although "The Swan of Tuonela" is still outstanding among his works for its iconoclastic technique, it revealed early all of those qualities that have since characterized his music—long-breathed melodies with a minimum of pattern, seemingly endless in their rhapsodic wanderings, unexpected epigrammatic insertions, free interrelationship of chords, extreme elasticity of rhythm and highly individualized instrumental effects. The total impression in "The Swan of Tuonela" is one of extreme vagueness and remoteness—qualities which lend themselves to the crea-

* The "Swan of Tuonela," indicated as Op. 22, No. 3, was revised in 1896 and again in 1900.

tion of a mood that is in keeping with the literary intention as Sibelius inscribed it on the score:

"Tuonela, the Land of Death, the Hell of Finnish mythology, is surrounded by a broad river of black water and rapid current on which the Swan of Tuonela glides majestically and sings."

No detailed analysis could possibly reveal the full secret of the somber beauty of this work. There is one passage, however, that warrants special attention. Toward the end, the violins, violas, and cellos in unison sing a broad mournful melody. It is taken up by the English horn in one of the most beautiful passages ever written for the instrument. Behind it the strings are divided into fourteen parts (even the basses are divided), nine of them playing double stops and ten being played with the wooden part of the bow (*col legno*). Against a continued roll on the drum, and a series of reiterated minor-third chords on the kettle-drums, a sustained line is held in the lower register of the harp, with the strings finally returning to the natural bowing. All this accompaniment is subdued to a triple pianissimo, allowing the English horn and finally a last phrase for the cello to bring this moody work to its mournful end.

"Letter" Aria from "Werther" . . . . . MASSENET

Jules Emil Frederic Massenet was born at Montaud, near St. Etienne, France, May 12, 1842; died at Paris, August 13, 1912.

Massenet's facile and melodious style, evident in his earlier works, 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. His music is marked by many of the French characteristics found in Gounod—a gentle lyricism, sweetly sensuous melody, respect for text, and delicately colored nuance.

Werther was founded upon Goethe's melancholy and romantic story, "The Sorrows of Werther." The libretto was arranged by Edouard Blau, Paul Milliet, and George Hartman. It had its first performance at the Imperial Opera House, Vienna, February 16, 1892, with Massenet conducting. *Werther* has never won popular acclaim in spite of the fact that by many critics it is considered Massenet's finest work.

SIXTH CONCERT

The action takes place in Germany in 1772. Werther, a serious and melancholy youth, falls in love with Charlotte, who is betrothed to his friend Albert. She returns his affection but marries Albert out of duty. Following Charlotte's entreaty to leave her forever, Werther, after visiting the couple on Christmas Day, sends a letter, telling of his proposed journey and requesting the loan of Albert's pistols. Charlotte reads the letter, and rushes at midnight through a bitter snow storm to his rooms. There she finds him mortally wounded and he dies, in her arms, while outside is heard the ringing of bells and the singing of Christmas carols.

In the following aria, Charlotte reads Werther's letter, meditating as she does so, upon certain passages:

Werther, my Werther—dear name; he who won my heart little by little! Since he left I cannot smile, nor forget him. He wrote that he loves me—now I can smile again. Yet this letter makes me sad—should I destroy it? I could not!

(She reads from the letter)

"I am writing from my little room.
A grave sky, a December sky,
Heavy over me, has oppressed my heart.
I am far away here, always alone."
(She meditates)
Oh! to have nobody near you!
Nobody to show you a ray of affection—
Heaven, how could I have had
The sad courage to order him to leave and let him go.
(Resuming the letter)
"I hear the children's voices under my window, joyfully singing
And I think of the time which is dear to me.
Your children then played around me: will they forget me?"
(Again she ponders)
Werther, no! No, they do remember:
Your memory is cherished.
Should he return?
What he wrote makes my heart turn to ice and frightens me.
(Again she reads)
"But if I cannot return one happy day to you,
Don't accuse me, think of me.
When your eyes read these lines
And bathe them with your tears—
Charlotte, tremble for me, yes, tremble!"

"Condotta ell'era in ceppi" from "Il Trovatore" . . . . VERDI

Il Trovatore was Verdi's twelfth opera. At its first performance in 1853, it won immediate success, and has enjoyed ever since a universal favor few other operas of its kind and period have known. That a work so old-fashioned in style, and so utterly opposed to modern operatic ideas can still hold its place unchallenged is a tribute to the amazing genius of Verdi who, in his own later works, *Aïda*, *Otello*, and *Falstaff*, cruelly exposed its crudity and immaturity. Although he brought dignity, strength, and refinement to his later works, the Verdi of *Il Trovatore* is still firmly enshrined in the hearts of the opera public. In spite of its inherent and obvious weaknesses, its trivial and commonplace tunes with their persistent dance-like rhythms which often distort the text, in spite of its thinly orchestrated score and weakly harmonized and bombastic choruses, *Il Trovatore* remains a work of such natural and vivid beauty and primitive power that none of the constantly changing aesthetic tenets has been able to destroy its effectiveness. It has survived a long period of scorn and derision. Through the ridicule heaped upon it by the Wagnerites, and the supercilious and patronizing attitude of modern critical opinion, its value and popularity have remained unaffected.

Part of the indestructability of *Trovatore* is due to the fact that like so many of its Italian predecessors, it is a singer's opera, and if well sung, will remain a vivid and exciting experience. As long as there are tenors with ringing high C's, sopranos who can negotiate a long embellished melodic line without appearing to be gasping for their last breath, stentorian baritones who do not swallow their high F's and contraltos who have not buried their voices in their chests, *Trovatore*, it seems, will survive wars, plagues, and its critics to the end of time.

The countess Leonora has two lovers (the Leonora in *La Favorita* did not stop with two)—Manrico, the Troubadour and the Count di Luna. She prefers Manrico, the son of the gypsy Azucena. Azucena has vowed vengeance upon the Count because his father had had her mother burned at the stake as a witch. At the time of her execution, the younger brother of Count di Luna was stolen and his fate had never been known. In Act II, Manrico is with his mother Azucena at a gypsy camp. She tells him of her mother's death by fire, and, how in vengeance, she had stolen the count's younger child and had thrown him into the flames that consumed her mother. She discovered too late, that in her hysteria and confusion she had sacrificed her own child. Manrico was, of course, the lost brother of Count di Luna, whom Azucena had reared as her own. The rivalry of the two for Leonora and the final murder

of Manrico by his own brother, di Luna, brings this lurid tale to its gruesome end.

The aria "Condotta ell'era in ceppi" with its wailing clarinet accompaniment tells the story of the burning of the child. Manrico has just spoken, "None can hear us, tell me of that sorrowful story," to which Azucena replies:

You do not know it? Indeed thou hast been long at the wars, if thou hast not heard the story of my mother's tragic ending. In fetters they dragged her to her woeful fate. With you in my arms I followed weeping. In vain I strove to penetrate the crowd, in vain she prayed for time to bless her child. The soldiers with brutal insults drove her on with their lances into the flaming pile. Wildly she cried, "Avenge me," and those words will burn in my heart forever. Carrying, I thought, the count's child in my arms, my mind disordered by my mother's anguished cries, I hurled it into the fire. Suddenly I beheld the Count's child approaching. My own child through me had perished. (Azucena falls fainting.)

Symphonic Poem: "Feste Romane" . . . . . RESPIGHI

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

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

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

"Feste Romane" is the third of a cycle of three symphonic poems, written by Respighi, commemorating the city of Rome. The first, "The Fountains of Rome," written in 1916, sought to create for the listener a tonal impression of four of the city's famous fountains seen at different times of the day. Eight years later, in 1924, he produced "The Pines of Rome," in which he aimed to recall the century-old trees which dominate so characteristically the Roman landscape. In 1928, he composed the "Roman Festivals," the last and, musically speaking, perhaps the least impressive of the three, which, he writes, "is meant to summon up visions and evocations of Roman fetes by means of the

maximum of orchestral sonority and color." While the work is in truth a veritable riot of orchestral colors, it does not possess particularly impressive ideas or reveal an unusual creative imagination. As a study in startling and complex instrumentation, it is stunningly effective; as an applause catcher it is unsurpassed.

The following programmatic explanation is printed in the score:

I. *Circenes* (Games in the Circus Maximus): A threatening sky hangs over the Circus Maximus; it is the people's holiday. "Hail Nero!" The iron doors are unbolted; the strains of religious song and the howling of wild beasts float on the air. The crowd rises in agitation. Unperturbed, the song of the martyrs develops, conquers and then is lost in the tumult.

II. *Guibileo* (The Jubilee): The pilgrims trail along the highway, praying. From the summit of Mount Mario, there finally appears to ardent eyes and gasping souls the Holy City: "Rome! Rome!" A hymn of praise bursts forth. The churches ring out their reply.

III. *L'Ottobrata* (The October Harvest Festivals): The October Festivals in the Roman "Castelli," covered with vines; echoes of the hunt, tinkling bells and songs of love. Then, in the tender evenfall, there arises a romantic serenade.

IV. *La Befana* (The Epiphany): The night before Epiphany in the Piazza Navena. A characteristic rhythm of trumpets dominates the frantic clamor. From time to time, above the swelling noise, float rustic motives, saltarello cadences, the strains of a barrel organ from a booth and the appeal of the "barker," the harsh song of the intoxicated and the lively *stornello,* in which is expressed the popular feeling: "Lassàtece passà! semo Romani!"—"We are Romans, let us pass."

THE UNIVERSITY MUSICAL SOCIETY

Organized in 1879. Incorporated in 1881.

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

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Calvin B. Cady, 1879–1888
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Earl V. Moore, 1922–1939

CONDUCTORS

Thor Johnson, 1939–1942
Hardin Van Deursen, 1942–1947
Thor Johnson (Guest), 1947–
Lester McCoy, Associate Conductor, 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), 1947–1948

ORGANIZATIONS

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

The Chicago Symphony Orchestra, Frederick Stock, Conductor, 1905–1935; Eric DeLamarter, Associate Conductor, 1918–1935

The Philadelphia Orchestra, Leopold Stokowski, Conductor, Saul Caston and Charles O'Connell, Associate Conductors, 1936; Eugene Ormandy, Conductor, 1937, 1938; Eugene Ormandy, Conductor, Saul Caston, Associate Conductor, 1939–1945; Eugene Ormandy, Conductor, Alexander Hilsberg, Associate Conductor, 1946–

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 Conductor), 1947–; Lester McCoy, 1947 Associate Conductor

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

* World première at the May Festival Concerts

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-Saäns
1908 Creation, Haydn; Faust, Gounod
1909 Seasons, Haydn; Damnation of Faust, Berlioz
1910 Fair Ellen, Bruch; Odysseus, Bruch; New Life, Wolf-Ferrari
1911 Judas Maccabeus, Handel; Eugène Onégin, Tchaikovsky
1912 Dream of Gerontius, Elgar; Samson and Delilah, Saint-Saëns; Chorus Triomphalis, 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 Psalmodic 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, Stravinsky; †Choral Fantasia, Holst; †Legend of Kitesh, Rimsky-Korsakoff; The Spider and the Fly (Youth Chorus), Protheroe

* World première at the May Festival Concerts
† American première at the May Festival Concerts

1933 Belshazzar's Feast Walton; *Merry Mount, Hanson; Spring Rapture (Youth Chorus), Gaul

1934 Ninth Symphony, Beethoven; 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

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 Psalmodic Rhapsody, Stock; Manzoni Requiem, Verdi; A Folk Song Fantasy, orchestrated by Marion E. McArtor

1944 Elijah, Mendelssohn; Songs of the Americas (Youth Chorus), edited by Marguerite Hood and orchestrated by Eric DeLamarter

1945 Ninth Symphony, Beethoven; Te Deum laudamus, Bruckner; 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

1948 Great Mass in C minor, Mozart; "The Bells," Rachmaninoff; Songs of the Americas (Youth Chorus), edited by Marguerite Hood, and orchestrated by Eric DeLamarter

* American première at the May Festival Concerts

THE UNIVERSITY CHORAL UNION

Maintained by the University Musical Society
Founded in 1879

Sixty-Ninth Season, 1947–1948

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Zwagerman, Marcia

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Heel, Helen Elsie
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Hendricks, Marie S.
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Kymer, Emilie Jeanne
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Mills, Katherine M.
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Stimson, Sally Anne
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Vandenberg, Phyllis A.
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ALEXANDER HILSBERG, *Associate Conductor*
HARL MCDONALD, *Manager*
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Kayaloff, Yasha
Coleman, David
Lipkin, Arthur B.
Gesensway, Louis
Costanzo, Frank
Lusak, Owen
Reynolds, Veda
Simkin, Meyer
Sharlip, Benjamin
Putlitz, Lois
Schmidt, Henry

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Rosen, Irvin
Bove, D.
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Kaufman, Schima
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Roens, Samuel
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Ferguson, Paul
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Loeben, Gustave A.
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Belenko, Samuel
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ENGLISH HORN
Minsker, John

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Serpentini, Jules J.
Rowe, George D.
Lester, Leon
Musumedi, Joseph

BASS CLARINET
Lester, Leon

SAXOPHONES
Lester, Leon
Guerra, Selma

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Del Negro, F.
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Tomei, A. A.
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Hering, Sigmund
Rehrig, Harold W.
Rosenfeld, Seymour
Dell'Angelo, Michael

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Gusikoff, Charles

TROMBONES
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Lambert, Robert
Leavitt, Earl
Harper, Robert S.

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Schmidt, Henry

UNIVERSITY MUSICAL SOCIETY PROGRAMS, 1947-1948

THE UNIVERSITY MUSICAL SOCIETY, in addition to the annual May Festival, provided the following concerts during the season of 1947–48:

The Sixty-Ninth Annual

CHORAL UNION CONCERT SERIES

KARIN BRANZELL, *Contralto*

DONALD COMRIE *at the Piano*

October 8, 1947

Dido's Lament, from "Dido and Aeneas"	PURCELL
Sandmännchen	BRAHMS
Meine Liebe ist grün	BRAHMS
Das verlassene Mägdlein	WOLF
Gesang Weyla's	WOLF
Med en primula veris Med en vandlilie En Svane Og jeg vil ha mig en hjertenskjaer	GRIEG
Der Lindenbaum Fischerweise Nachtviolen Der Erlkönig	SCHUBERT
The Cloths of Heaven	DUNHILL
The Cherry Tree	SAM BARLOW
Air de Lia, from "L'Enfant prodigue"	DEBUSSY

CHICAGO SYMPHONY ORCHESTRA

ARTUR RODZINSKY, *Conductor*

October 26, 1947

Toccata and Fugue in D minor	BACH
Symphony No. 1 in C minor, Op. 68	BRAHMS
Suite from the Ballet, "Appalachian Spring"	COPLAND
Three Dances from "Gayne"	KHATCHATURIAN

OFFICIAL PROGRAM

DANIEL ERICOURT, *Pianist*

November 4, 1947

Sonata in C major . . . . . MOZART
Four Songs Without Words . . . . . MENDELSSOHN
Novelette, Op. 21, No. 8 . . . . . SCHUMANN
Sonata No. 3 (from an old Notebook) . . . . . PROKOFIEFF
Mouvement
La Terrasse des audiences du clair de lune } . . . . . DEBUSSY
Feux d'artifice
Ondine . . . . . RAVEL
Sposalizio . . . . . LISZT
Mephisto Waltz . . . . . LISZT

SET SVANHOLM, *Tenor*

LEO TAUBMAN *at the Piano*

November 14, 1947

Come raggio di sol . . . . . CALDARA
Vittoria . . . . . CARISSIMI
An die Leier
Liebesbotschaft
Der Atlas . . . . . SCHUBERT
An Sylvia
Ungeduld
Auf dem Kirchof . . . . . BRAHMS
Botschaft . . . . . BRAHMS
Du meines Herzens Krönelein . . . . . STRAUSS
Wie sollten wir geheim sie halten . . . . . STRAUSS
Högsang . . . . . TURE RANGSTROM
En gemmal dans Rytm . . . . . TURE RANGSTROM
Var et en Dröm . . . . . SIBELIUS
Swarta Rosor . . . . . SIBELIUS
Blow, Blow, Thou Winter Wind . . . . . QUILTER
Song of the Open . . . . . LAFORGE
The Unforeseen . . . . . CYRIL SCOTT
Miranda . . . . . HAGEMAN

WESTMINSTER CHOIR

JOHN FINLEY WILLIAMSON, *Conductor*

November 24, 1947

Stabat Mater (Motet for Double Chorus) . . . . . PALESTRINA
Be Not Afraid (Motet for Double Chorus) . . . . . BACH
Benedictus qui venit (Missa choralis) . . . . . LISZT
Good It Is To Thank Jehovah . . . . . SCHUBERT
Valley, Deep Valley . . . . . DI LASSO
O Savior, Throw the Heavens Wide . . . . . BRAHMS
The Crusaders . . . . . MACDOWELL
To Be Sung of a Summer Night on the Water . . . . . DELIUS
At Montserrat . . . . . NICOLAU
Haste Thee Nymph . . . . . HANDEL

American Folk Songs

There is a Balm in Gilead . . . . . Arr. WILLIAM L. DAWSON
Soldier, Soldier (Virginia Folk Song) . . . . . Arr. JOHN POWELL
Poor Wayfaring Stranger (Early American White Spiritual . . . . . Arr. GEORGE JACKSON and E. J. CATWOOD
St Louis Blues . . . . . WILLIAM C. HANDY
Ezekiel Saw de Wheel . . . . . Arr. WILLIAM L. DAWSON
Lane County Bachelor (Traditional Cowboy Song) . . . . . ARTELLS DICKSON and GEOFREY O'HARA
Skip To My Lou (Early American Square Dance) . Arr. HARRY ROBERT WILSON
Go 'Way From My Window (Kentucky Mountain Ballad) . JOHN JACOB NILES
Deaf Woman's Courtship (Virginia Folk Song) . . . . Arr. JOHN POWELL
One World . . . . . GEOFFREY O'HARA

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITSKY, *Conductor*

December 8, 1947

Divertimento in B-flat major for Strings and Two Horns . . . . . MOZART
Excerpts from the Second Suite, "Daphnis et Chloe" . . . . . RAVEL
"Harold in Italy": Symphony with Viola Solo, Op. 16 . . . . . BERLIOZ

MYRA HESS, *Pianist*

January 10, 1948

Adagio in G major . . . . . BACH
Toccata in D major . . . . . BACH
Drei Klavierstücke (composed May, 1828) . . . . . SCHUBERT
Sonata, Op. 111 . . . . . BEETHOVEN
Albumblätter (from "Bunte Blätter," Op. 99) . . . . . SCHUMANN
Carnaval, Op. 9 . . . . . SCHUMANN

DETROIT SYMPHONY ORCHESTRA

KARL KRUEGER, *Conductor*

February 23, 1948

Overture, "Marriage of Figaro" . . . . . MOZART
Symphony No. 8, F major . . . . . BEETHOVEN
Excerpts from "Götterdämmerüng" . . . . . WAGNER
"Till Eulenspiegel's Merry Pranks" . . . . . STRAUSS
Overture, "Romeo and Juliet" . . . . . TCHAIKOVSKY

GEORGES ENESCO, *Violinist*

Assisted by SANFORD SCHLUSSEL, *Pianist*

March 2, 1948

Sonata in A major . . . . . VIVALDI
Sonata in G minor (Devil's Trill) . . . . . TARTINI

Sonata in A minor, No. 3 . . . . . ENESCO
Preludium e fuga, G minor (for violin alone) . . . . . BACH
Kaddisch . . . . . RAVEL
Perpetuum mobile . . . . . RAVEL
Zigeunerweisen . . . . . SARASATE

CINCINNATI SYMPHONY ORCHESTRA

THOR JOHNSON, *Conductor*

March 18, 1948

Concerto Grosso in D minor . . . . . VIVALDI–GIANNINI
Symphony No. 4 in E minor, Op. 98 . . . . . BRAHMS
Suite *provençale* . . . . . MILHAUD
The White Peacock . . . . . GRIFFES
"Pines of Rome" . . . . . RESPIGHI

SECOND ANNUAL EXTRA CONCERT SERIES

PATRICE MUNSEL

STUART ROSS *at the Piano*

BETTY WOOD, *Flutist*

October 18, 1947

Alleluja, from "Exultate" . . . . . MOZART
Ah! lo so . . . . . MOZART
The Wren . . . . . BENEDICT
Nocturne . . . . . POLDOWSKI
Mon petit coeur soupire . . . . . Arr. by WEKERLIN
Air Champêtre . . . . . POULENC
Dansons la gigue . . . . . POLDOWSKI
Aria, "Sevillana" from "Don César de Bazen" . . . . . MASSENET

Prelude in E minor . . . . . MENDELSSOHN
Cordoba . . . . . LECUONA
Etude in C minor . . . . . CHOPIN

STUART ROSS

Lament (Vocalise) . . . . . SANDOVAL
I'd Be a Butterfly . . . . . BAYLY
O Cease Thy Singing, Maiden Fair . . . . . RACHMANINOFF
The Russian Nightingale . . . . . ALABIEFF–LIEBLING
Aria, "Sempre Libera" from "La Traviata" . . . . . VERDI

CLEVELAND SYMPHONY ORCHESTRA

GEORGE SZELL, *Conductor*

November 9, 1947

Symphony No. 4 in D minor, Op. 120 . . . . . SCHUMANN
"Dance of the Seven Veils" from, "Salomé" . . . . . STRAUSS
Symphony No. 7 in A major, Op. 92 . . . . . BEETHOVEN

OFFICIAL PROGRAM

DON COSSACK CHORUS

SERGE JAROFF, *Conductor*

December 2, 1947

Oh, This Day	D. BORTNIANSKY
Selection from the traditional Requiem	Arr. by SHVEDOFF
Lord, Have Mercy On Us (Gospody Pomiluy)	LVOVSKY
Lord, Save the Pious People	TCHAIKOVSKY
Cantata of Russian Church Music	KASTALSKY
Excerpts from Two Russian Operas	Arr. by SHVEDOFF
Who Knows?	Arr. by SHVEDOFF
Drinking Songs (Traditional)	Arr. by JAROFF
Evening Bells	Arr. by JAROFF
Reminiscences	STRIMER
America, The Beautiful	Arr. by SHVEDOFF
"Bandura"—Ukrainian Folk Songs	Arr. by DAVIDOVSKY
Today is the Last Day	Arr. by JAROFF
Song of Stenka Razin	Arr. by DOBROVEIN
Don Cossack Battle Song	TRADITIONAL

MINNEAPOLIS SYMPHONY ORCHESTRA

DIMITRI MITROPOULOS, *Conductor*

February 15, 1948

Overture—"Leonore," No. 3 Op. 72	BEETHOVEN
Symphony No. 41, C major, K. 551 ("Jupiter")	MOZART
Symphony in B-flat major, Op. 20	CHAUSSON
Three Pieces from "The Damnation of Faust"	BERLIOZ

ALEXANDER BRAILOWSKY, *Pianist*

March 10, 1948

Toccata and Fugue in D minor	BACH–BUSONI
Sonata in A major	SCARLATTI
Sonata in F minor ("Appassionata")	BEETHOVEN
Fantasy Impromptu Ballade in G minor Nocturne in F-sharp major Waltz in E-flat major Polonaise in A-flat major	CHOPIN
La Plus que lente	DEBUSSY
Toccata	RAVEL
Impromptu in F minor	FAURÉ
Hungarian Rhapsody No 6	LISZT

EIGHTH ANNUAL CHAMBER MUSIC FESTIVAL

THE PAGANINI QUARTET

HENRI TEMIANKA, *First Violin*
GUSTAV ROSSEELS, *Second Violin*
ROBERT COURTE, *Viola*
GABOR REJTO, *Violoncello*

Friday Evening, January 16, 1948

L'Estro Armonico (Concerto No 5) in A major . . . . . VIVALDI
Quartet in B-flat major, Op. 130 . . . . . BEETHOVEN
Quartet in A minor, No. 1, Op. 7 . . . . . BARTOK

Saturday Afternoon, January 17, 1948

Quartet in B-flat major, Op. 64, No. 3 . . . . . HAYDN
Quartet in C minor, Op. 18, No. 4 . . . . . BEETHOVEN
Quartet in B-flat major, K. 458 ("The Hunt") . . . . . MOZART

Saturday Evening, January 17, 1948

Quartet in D major, Op. 64, No. 5 ("The Lark") . . . . . HAYDN
Quartet No. 2 . . . . . MILHAUD
Quartet in A minor, Op. 132 . . . . . BEETHOVEN

ANNUAL CHRISTMAS CONCERTS

"Messiah"
George Friedrich Handel

December 13 and 14, 1947

SOLOISTS:

FRANCES YEEND, *Soprano*
MARY VAN KIRK, *Contralto*
HAROLD HAUGH, *Tenor*
MARK LOVE, *Bass*

UNIVERSITY CHORAL UNION
UNIVERSITY MUSICAL SOCIETY ORCHESTRA
FRIEDA OP'T HOLT VOGAN, *Organist*
LESTER MCCOY, *Conductor*

CONCERTS FOR 1948-1949

SEVENTIETH ANNUAL CHORAL UNION SERIES

Eileen Farrell, *Soprano* . . . . . October 6
French National Orchestra . . . . . October 25
Charles Münch, *Conductor*
Cleveland Orchestra . . . . . November 7
George Szell, *Conductor*
Ezio Pinza, *Bass* . . . . . November 18
Clifford Curzon, *Pianist* . . . . . November 27
Boston Symphony Orchestra . . . . . December 6
Serge Koussevitzky, *Conductor*
Ginette Neveu, *Violinist* . . . . . January 8
Vladimir Horowitz, *Pianist* . . . . . February 11
Nathan Milstein, *Violinist* . . . . . March 4
Chicago Symphony Orchestra . . . . . March 27
Fritz Busch, *Guest Conductor*

THIRD ANNUAL EXTRA CONCERT SERIES

Marian Anderson, *Contralto* . . . . . October 14
Cincinnati Symphony Orchestra . . . . . November 15
Thor Johnson, *Conductor*
Rudolf Serkin, *Pianist* . . . . . December 3
Jascha Heifetz, *Violinist* . . . . . February 19
Indianapolis Symphony Orchestra . . . . . March 13
Fabien Sevitzky, *Conductor*

NINTH ANNUAL CHAMBER MUSIC FESTIVAL

Paganini String Quartet . . . . . January 14, 15, 16, 1949

Henri Temianka, *Violin*
Gustave Rosseels, *Violin*
Robert Courte, *Viola*
Robert Maas, *Violoncello*

ANNUAL CHRISTMAS CONCERTS

"Messiah" (Handel) . . . . . December 11 and 12, 1948

Doris Doree, *Soprano*
Nan Merriman, *Contralto*
Frederick Jagel, *Tenor*
John Gurney, *Bass*
Choral Union and Orchestra
Lester McCoy, *Conductor*

FIFTY-SIXTH ANNUAL MAY FESTIVAL

Six Concerts . . . . . May 5, 6, 7, 8, 1949