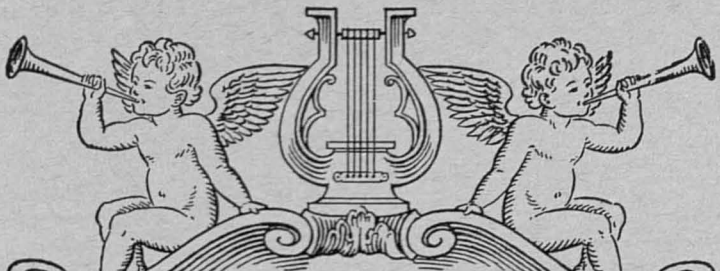

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(Seventy-eighth Season, 1958–1959)

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Program

MOZART ..... Symphony in D major, No. 35, "Haffner," K. 385

I. Allegro con spirito
II. Andante
III. Minuetto
IV. Presto

HONEGGER ..... Symphony No. 5

I. Grave
II. Allegretto
III. Allegro marcato

INTERMISSION

BEETHOVEN ..... Symphony No. 6, in F major, "Pastoral," *Op.* 68

I. Awakening of serene impressions on arriving in the country: Allegro ma non troppo
II. Scene by the brookside: Andante molto moto
III. Jolly gathering of country folk: Allegro; in tempo d'allegro; Thunderstorm; Tempest; Allegro
IV. Shepherd's Song: Gladsome and thankful feelings after the storm: Allegretto

SYMPHONY IN D MAJOR ("HAFFNER"), K. No. 385

By WOLFGANG AMADEUS MOZART

Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791

This symphony was composed in July, 1782, as a serenade, and shortly performed as such in Salzburg. The music revised as a symphony in four movements was played at a concert given by Mozart in Vienna, March 22, 1783.

It is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani, and strings.

"This symphony," wrote Philip Hale, "was played in Boston at concerts of the Orchestral Union, December 21, 1859, and May 1, 1861. No doubt there were earlier performances."

SOMETIMES composers have by chance left a written record of their progress in the composing of a particular work, and the attendant circumstances. The information can be illuminating; in the case of the "Haffner" Symphony, as referred to in Mozart's letters to his father, it is astonishing. This important score, which succeeding generations have cherished as a little masterpiece in its kind, would appear to have been the merest routine "job," undertaken grudgingly in a few hasty hours between more important matters.

In addition to this, an observation in a letter from Mozart to his father about this Symphony throws a remarkable light on the unretentiveness of his memory about his own music. We have constant evidence that he composed easily, rapidly, and altered little. The "Haffner" Symphony, in its original form as a serenade in six movements, he composed under pressure in the space of two weeks, a time crowded with obligations, including other music and his own wedding! Six months later, when he had decided to turn the score into a symphony for a sudden need, he opened the package sent by his father, and found that he had quite forgotten what he had composed. "The new Haffner Symphony has astonished me," he wrote his father, "for I no longer remembered a word of it [*'ich wusste kein Wort mehr davon'*]; it must be very effective."

When Sigmund Haffner, Mozart's fellow townsman in Salzburg, needed a serenade for a special festivity, probably the occasion of his ennoblement, he applied to Leopold who promptly wrote to his son in Vienna urging him to supply one. This was a second commission from the Bürgermeister, a prosperous first citizen of Salzburg who, it is hoped, paid Mozart generously. (The "Siegmund Haffner Strasse" still cuts across the old town.) Mozart had written what later became known as the "Haffner" Serenade as long before as 1776, for the wedding of Haffner's daughter, Elisabeth. He received the request for a new

serenade in July, 1782, when he was pressed by duties. He was hurrying to finish an arrangement of *Die Entführung* for wind orchestra, that opera having been first produced on the sixteenth of the same month. He was at work on his Serenade in C minor for wind octet (the *"Nachtmusique,"* K. 388), but nothing could have been less appropriate for Haffner's party than that sombre piece. Mozart, always obliging, stole time to put a new serenade together, sent the first movement, and managed to follow it with a slow movement, two minuets, and the finale. There was another pre-occupation – his marriage. There was still a missing number: the march. He managed to send it along on August 7 when he was a bridegroom of three days.

Two years later, needing a popular symphony for Vienna, he asked his father to send back four of the movements (including only one of the minuets), which would pass perfectly well as a symphony. It was when he received the manuscript in the post that he was surprised to find that he had forgotten "every note of it," a remarkable evidence that he could write timeless music even in a state of harassment with other matters. He liked his forgotten child on second acquaintance, added clarinet and flute parts, and felt that it would "go well." And so it did – it was loudly applauded in Vienna, and repeated. He had remarked to his father that the first movement should "strike real fire," and that the last should go "as quickly as possible." What he meant was that the first movement had the *"recht feuerig"* grandiloquence to suit a big party – its opening broad proclamation and the quieter notes in march rhythm which complete the phrase furnish most of the movement. The presto was wit through speed. *"So geschwind als es möglich ist"* meant as fast as the Salzburg basses could manage its running figure. This is party music. The minuet has the old elegance, the slow andante has "grazioso" qualities in dotted rhythms. Mozart could at any time write to catch the lay ear. Yet this Symphony has a right to its title and does not deserve to be condescended to as it sometimes has. It is a true product of the Mozart of 1782. It is really symphonic, it turns up a profusion of happy musical thoughts. It is fully worthy of the composer of *Die Entführung.*

SYMPHONY NO. 5 *(di tre re)*

By ARTHUR HONEGGER

Born in Le Havre, March 10, 1892; died in Paris, November 27, 1955

This Symphony was completed December, 1950, in Paris (indications on the manuscript score show the dates of completion of the sketch and the orchestration of each movement. First movement: September 5, October 28; Second movement: October 1, November 23; Third movement: November 10, December 3.)

The orchestra includes 3 flutes, 2 oboes, and English horn, 2 clarinets and bass clarinet, 3 bassoons, 4 horns, 3 trumpets, 3 trombones and tuba, timpani and strings.

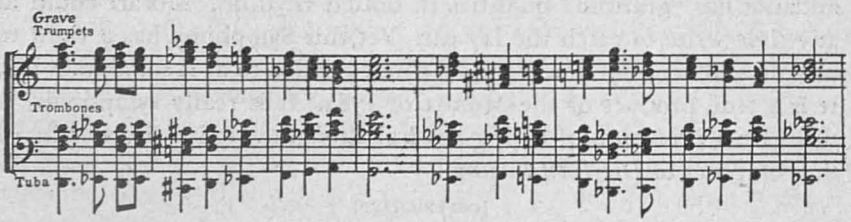
The Symphony was written for the Koussevitzky Music Foundation and is dedicated to the memory of Natalia Koussevitzky.

Mr. Munch conducted the first performances on March 9, 1951. He has introduced the Symphony in New York, London and other cities on both sides of the Atlantic, and recorded it.

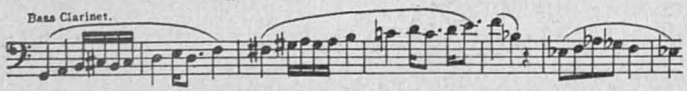
ARTHUR HONEGGER wrote his First Symphony for the 50th anniversary of the Boston Symphony Orchestra and it was performed at these concerts February 13, 1931. His Second Symphony for Strings had its first American performance by this Orchestra December 27, 1946. The Third Symphony *(Symphonie Liturgique)* was first performed here November 21, 1947, and the Fourth Symphony *(Deliciae Basiliensis)* April 1, 1949.

When Serge Koussevitzky received the manuscript of the Fifth Symphony in 1951 he had retired as conductor of the Boston Symphony Orchestra, and asked his successor to introduce it. Charles Munch eagerly accepted the latest symphony (which was to prove the last) by the composer whom he had long since known and admired and whose music he had often brought to first performance in France.

The Symphony opens with a D major chord fortissimo for the full orchestra from high flutes to low basses, which is the beginning of a regularly phrased melody, chordal in character, but with its own dissonance:*



The theme, as thus unfolded, diminishes gradually to piano. It is then gently stated by the brass and followed by a second subject heard from the clarinets, passing to the English horn:



There is a gradual crescendo which acquires urgency and tension with short trumpet figures. A sustained trumpet note is the apex. The

* The music from which the examples are taken is copyright 1951 by Editions Salabert.

composer describes this moment as: *"ce cri angoissé qui reste en suspens."* There follows a pianissimo repetition of the main theme by the divided strings with ornamental figures in the woodwinds. Winds and strings are reversed in theme and accompaniment, and the movement subsides to its pianissimo close.

The second movement (allegretto, 3-8) has a scherzo character with two interpolations of an adagio section, suggestive of a slow movement. The opening theme is a duet in delicate staccato between the clarinet and the first violins, establishing a mood which could be called light and transparent but hardly light-hearted:

The theme progresses cumulatively as it is given to the single and combined winds. The development is a play of counterpoint using fugal devices but not fugal form – the subject in retrograde, in contrary motion, and the two combined. There is a climax and a short adagio section, somber and deeply moving, colored by muted brass, a 'cello theme and a prominent tuba bass. There is a more agitated recurrence of the allegretto subject. The adagio returns and is combined with the allegretto subject presented in reverse order, in such a way that though contrasted in style they become one in mood.

The finale is described by Honegger as being "violent in character." Its course is swift, a continuous forte until the end. There are repeated staccato notes from the brass, at once taken up by the strings, which carry a string figure in the persistent forte. The movement recalls an earlier and more exuberant Honegger but conveys a special sense of controlled power. It subsides rather suddenly before its close, its final quiet D; a coda in the composer's words: *"subitement assourdi et*

comme terrifié." The coda is reminiscent of the gravity, the fine restraint of a symphony which had almost yielded to a headlong utterance.

Honegger gave his Fifth Symphony its parenthetic subtitle *("di tre re")* with a sense of trepidation (this by his own admission) that the bare title might seem to place it beside the incomparable "Fifth" in C minor. "*'Di tre re,'*" writes the composer, "is not an allusion to the three magi or any other kings, but is used only to indicate that the note *re* [D] occurs three times to end each of the three movements in a pizzicato by the basses and a stroke by the timpanist who has no other notes to play but these three." The composer has given no further information on his three enigmatic D's, perhaps for the good reason that he has no conscious explanation to offer beyond the suitability of three quiet endings for this symphony, predominantly dark in color, personal and sober in feeling.

Something close to an answer (if an answer is needed) may be found in his own description of how he went about composing *("Je suis compositeur," Éditions du Conquistador, Paris)* in which he quotes as his motto a line from André Gide – "The true artist can be no more than half-aware of himself as he produces." "How do I go about my work?" wrote Honegger. "Can I define my methods? I am not quite sure." He pointed out the advantages of a painter, a sculptor, or a writer who is guided from the start by the definite object he is depicting. He works in a visible and tangible medium which he can re-examine and reconsider as he progresses. A composer has no such advantages. "At the moment when a musician conceives a symphony, at the instant when he is composing, he is *alone and in the shadows.*" He has to finish his score and have it elaborately copied in parts before he can hear a note of it. There is no intermediate step between the "blueprint" and the actual performance. And as he works, "alone," and in silence, he has no rules of structure to help him: to use the structural schemes of earlier composers would be merely to copy what others have worked out to meet their own exigencies. The plan must be found and realized during the very process of creation. Suppose, says Honegger, that a ship had to be built under such conditions. It might on launching (which is its first performance) turn bottom side up! And he adds slyly: "Many modern scores float upside down. And very few people notice it." Which of course is another way of saying that the composer whose principal motive is to be "different" can never produce a score that can claim our time and attention with an equilibrium of its own.

This symphony firmly keeps its keel for the reason that its composer, a superb craftsman, has been able, in the solitude of his study, to integrate and build from a compulsion and an intuition quite his own.

SYMPHONY NO. 6, IN F MAJOR, "PASTORAL," *Op.* 68

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

The "Pastoral" Symphony, completed in 1808, had its first performance at the Theater-an-der-Wien, in Vienna, December 22, 1808, the concert consisting entirely of unplayed music of Beethoven, including the C minor Symphony, the Fourth Piano concerto, and the Choral Fantasia.

The Symphony is scored for 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 2 trombones, timpani, and strings. The dedication is to Prince Lobkowitz and Count Razumoffsky.

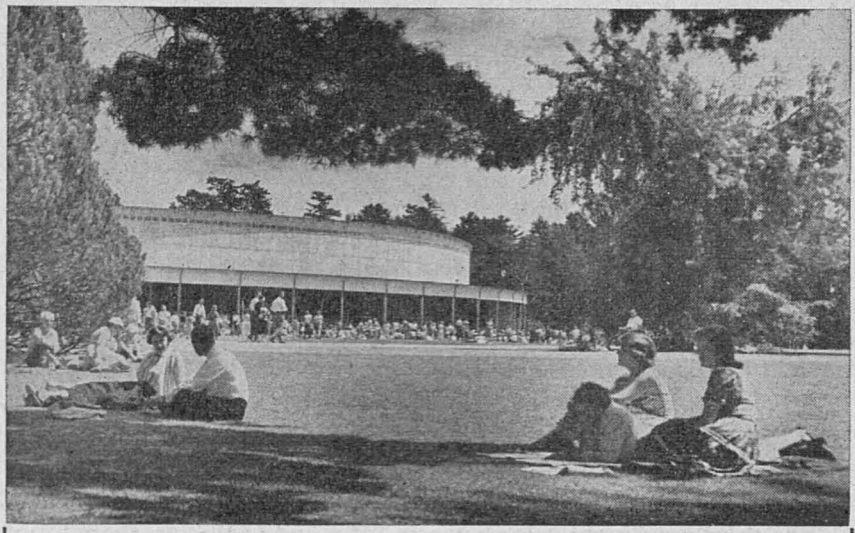
BEETHOVEN had many haunts about Vienna which, now suburbs, were then real countryside. Here, probably in the neighborhood of Heiligenstadt, he completed the Pastoral Symphony, and the C minor Symphony as well. The sketchbooks indicate that he worked upon the two concurrently; that, unlike the C minor Symphony, which had occupied him intermittently, the Pastoral was written "with unusual speed." The C minor Symphony was, in the opinion of Nottebohm, completed in March, 1808. The Pastoral, as some have argued, may have been finished even earlier, for when the two were first performed from the manuscript at the same concert, in December, the program named the Pastoral as "No. 5," the C minor as "No. 6" —

which is building a case on what looks like nothing more than a printer's error.

After the tension and terseness, the dramatic grandeur of the Fifth Symphony, its companion work, the Sixth, is a surprising study in relaxation and placidity. One can imagine the composer dreaming away lazy hours in the summer heat at Döbling or Grinzing, lingering in the woods, by a stream, or at a favorite tavern, while the gentle, droning themes of the symphony hummed in his head, taking limpid shapes. The symphony, of course, requires in the listener something of this patient relaxation, this complete attunement to a mood which lingers fondly and unhurried. There are the listeners such as an English critic of 1823, who found it "always too long, particularly the second movement, which, abounding in repetitions, might be shortened without the slightest danger of injuring that particular part, and with the certainty of improving the effect of the whole." One can easily reach this unenviable state of certainty by looking vainly for the customary contrasting episodes, and at the same time missing the detail of constant fresh renewal within the more obvious contours of thematic reiteration.

Opening in the key of F major, which according to the testimony of Schindler was to Beethoven the inevitable sunny key for such a subject, the symphony lays forth two themes equally melodic and even-flowing. They establish the general character of the score, in that they have no marked accent or sharp feature; the tonal and dynamic range is circumscribed, and the expression correspondingly delicate, and finely graded. There is no labored development, but a drone-like repetition of fragments from the themes, a sort of murmuring monotony, in which the composer charms the ear with a continuous, subtle alteration of tonality, color, position. "I believe," wrote Grove, "that the delicious, natural May-day, out-of-doors feeling of this movement arises in a great measure from this kind of repetition. It causes a monotony which, however, is never monotonous — and which, though no imitation, is akin to the constant sounds of Nature — the monotony of rustling leaves and swaying trees, and running brooks and blowing wind, the call of birds and the hum of insects." One is reminded here (as in the slow movement) of the phenomenon of unfolding in nature, of its simplicity and charm of surface which conceals infinite variety, and organic intricacy.

The slow movement opens suggestively with an accompaniment of gently falling thirds, in triplets, a murmuring string figure which the composer alters but never forgets for long, giving the entire movement a feeling of motion despite its long-drawn songfulness. The accompaniment is lulling, but no less so than the grateful undulation of the melody over it. Professor Tovey states that the slow movement is "one



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of the most powerful things in music," basing his adjective on the previous assertion that this symphony "has the enormous strength of someone who knows how to relax." He adds: "The strength and the relaxation are at their highest point in the slow movement." The analyst finds sufficient proof for his statement in the form, which is like a fully developed first movement.*

The episode of the bird-call inserted before the three concluding measures has come in for plentiful comment, and cries of *"Malerei."* The flute trill of the nightingale, the repeated oboe note of the quail (in characteristic rhythm) and the falling third (clarinet) of the cuckoo, are blended into an integrated phrase in a pendant to the coda before its final rapturous cadence. Beethoven may have referred to these bars as a "joke" in a conversation with Schindler, but it was a whim refined so as to be in delicate keeping with the affecting pianissimo of his close. Perhaps his most serious obstacle was to overcome the remembrance among his critics of cruder devices in bird imitation.

The third movement is a scherzo in form and character, though not so named, and, as such, fills symphonic requirements, fits in with the "program" scheme by providing a country dance, and brings the needed brightness and swift motion after the long placidities. The trio begins with a delightful oboe solo, to a simple whispered accompaniment for the violins and an occasional dominant and octave from the bassoon, as if two village fiddlers and a bassoon were doing their elementary best. Beethoven knew such a rustic band at the tavern of the "Three Ravens" in the Upper Brühl, near Mödling. "Their music and their performance were both absolutely national and characteristic, and seem to have attracted Beethoven's notice shortly after his first arrival in Vienna. He renewed the acquaintance at each visit to Mödling, and more than once wrote some waltzes for them. In 1819 he was again staying at Mödling, engaged on the Mass in D. The band was still there, and Schindler was present when the great master handed them some dances which he had found time to write among his graver labours, so arranged as to suit the peculiarities which had grown on them; and as Dean Aldrich, in his Smoking Catch, gives each singer time to fill or light his pipe, or have a puff, so Beethoven had given each player an opportunity of laying down his instrument for a drink, or even for a nap. In the

* "To achieve this in a slow tempo always implies extraordinary concentration and terseness of design; for the slow tempo, which inexperienced composers are apt to regard as having no effect upon the number of notes that take place in a given time, is much more rightly conceived as large than as slow. Take a great slow movement and write it out in such a notation as will make it correspond in real time values to the notes of a great quick movement; and you will perhaps be surprised to find how much in actual time the mere first theme of the slow movement would cover of the whole exposition of the quick movement. Any slow movement in full sonata form is, then, a very big thing. But a slow movement in full sonata form which at every point asserts its deliberate intention to be lazy and to say whatever occurs to it twice in succession, and which in so doing never loses flow and never falls out of proportion, such a slow movement is as strong as an Atlantic liner that should bear taking out of water and supporting on its two ends."

course of the evening he asked Schindler if he had ever noticed the way in which they would go on playing till they dropped off to sleep; and how the instrument would falter and at last stop altogether, and then wake with a random note, but generally in tune. 'In the Pastoral Symphony,' continued Beethoven, 'I have tried to copy this.' " There is a brief episode of real rustic vigor in duple time,* a reprise, likewise brief, which rises to a high pitch of excitement, and is broken off suddenly on its dominant of F by the ominous rumble of the 'cellos and basses in a tremolo on D-flat. The storm is sometimes looked upon as the fourth of five movements. It forms a sort of transition from the scherzo to the finale, which two movements it binds without any break. The instrumental forces which Beethoven calls upon are of interest. In his first two movements, he scaled his sonority to the moderation of his subject, using only the usual wood winds and strings, with no brass excepting the horns, and no percussion. The scherzo he appropriately brightened by adding a trumpet to his scheme. In the storm music he heightened his effects with a piccolo and two trombones, instruments which he had used in his symphonies for the first time when he wrote his Fifth. The trombones are retained in the Finale, but they are sparingly used. The timpani makes its only entrance into the symphony when Beethoven calls upon it for his rolls and claps of thunder; and he asks for no other percussion. There are those who find Beethoven's storm technique susperseded by Liszt, who outdid his predecessor in cataclysmic effects, and at the same time put the stamp of sensationalism upon Beethoven's chromatics and his diminished seventh chords. Beethoven could easily have appalled and terrified his audience with devices such as he later used in his "Battle of Victoria," had he chosen to plunge his Pastoral Symphony to the pictorial level of that piece, mar

* Berlioz sees in this "melody of grosser character the arrival of mountaineers with their heavy sabots," while the bassoon notes in the "musette," as he calls it, reminds him of "some good old German peasant, mounted on a barrel, and armed with a dilapidated instrument."

its idyllic proportions, and abandon the great axiom which he set himself on its title-page. Beethoven must have delighted in summer thunder showers, and enjoyed, so his friends have recorded, being drenched by them. This one gives no more than a momentary contraction of fear as it assembles and breaks. It clothes nature in majesty always – in surpassing beauty at its moment of ominous gathering and its moment of clearing and relief. Critics listening to the broad descending scale of the oboe as the rumbling dies away have exclaimed "the rainbow" – and any listener is at liberty to agree with them.

Peaceful contentment is re-established by yodelling octaves in peasant fashion from the clarinet and horn, which rises to jubilation in the *"Hirtengesang,"* the shepherd's song of thanks in similar character, sung by the violins. Robert Haven Schauffler went so far as to say that "the bathetic shepherd's pipe and thanksgiving hymn that follow suddenly reveal a degenerate Beethoven, almost on the abject plane of the 'Battle' symphony." There will be no lack of dissenters with this view, who will point out that slight material has been used to great ends – and never more plainly than here. Beethoven was indeed at this point meekly following convention, as in every theme of the Pastoral Symphony, in writing which he must have been in a mood of complacent good-humor, having expended his eruptive ardors upon the C minor Symphony. No musical type has been more convention-ridden than the shepherd, with his *ranz des vaches,* and even Wagner could "stoop" to gladsome shepherd's pipings in "Tristan," clearing the air of tensity and oppression as the ship was sighted. Beethoven first noted in the sketchbooks the following title for the *Finale:* "Expression of Thankfulness. Lord, we thank Thee"; whereupon we need only turn to Sturm's *"Lehr und Erbauungs Buch,"* from which Beethoven copied lines expressing a sentiment very common at the time: the "arrival at the knowledge of God," through Nature – "the school of the heart." He echoed the sentiment of his day in his constant praise of "God in Nature," but the sentiment happened also to be a personal conviction with him, a conviction which, explain it how you will, lifted a music of childlike simplicity of theme to a rapturous song of praise without equal, moving sustained and irresistible to its end. One cannot refrain from remarking upon the magnificent passage in the coda where the orchestra makes a gradual descent, serene and gently expanding, from a high pitched *fortissimo* to a murmuring *pianissimo.* There is a not unsimilar passage before the close of the first movement.

• •

It was with care and forethought that Beethoven wrote under the title of his Pastoral Symphony: "A recollection of country life. More

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

SCHEDULE OF CONCERTS, Winter Season 1958–1959

OCTOBER

3–4	Boston	(Fri.-Sat. I)
7	Boston	(Tues. A)
10–11	Boston	(Fri.-Sat. II)
14	Rochester	
15	Columbus	
16	Toledo	
17	Detroit	
18	Ann Arbor	
19	East Lansing	
23	Boston	(Thurs.) III
24	U. N. Concert in New York	
25	Boston	(Sat. III)
28	Cambridge	(I)
31–		
NOVEMBER		(Fri.-Sat. IV)
1	Boston	
2	Boston	(Sun. a)
4	Providence	(I)
7–8	Boston	(Fri.-Sat. V)
11	New Haven	(I)
12	New York	(Wed. I)
13	Newark	
14	Brooklyn	(I)
15	New York	(Sat. I)
17	Cambridge	(Kresge Aud. M.I.T.)
18	Boston	(Tues. B)
21–22	Boston	(Fri.-Sat. VI)
23	Boston	(Sun. b)
25	Providence	(II)
28–29	Boston	(Fri.-Sat. VII)

DECEMBER

2	Boston	(Tues. C)
5–6	Boston	(Fri.-Sat. VIII)
9	New Brunswick	
10	New York	(Wed. II)
11	Washington	(I)
12	Brooklyn	(II)
13	New York	(Sat. II)
16	Cambridge	(II)
19–20	Boston	(Fri.-Sat. IX)
23	Boston	(Tues. D)
26–27	Boston	(Fri.-Sat. X)
30	Providence	(III)

JANUARY

2–3	Boston	(Fri.-Sat. XI)
4	Boston	(Sun. c)
6	Boston	(Tues. E)
9–10	Boston	(Fri.-Sat. XII)
13	Hartford	
14	New York	(Wed. III)
15	Washington	(II)
16	Brooklyn	(III)
17	New York	(Sat. III)
20	Cambridge	(III)
23–24	Boston	(Fri.-Sat. XIII)
27	Providence	(IV)
30–31	Boston	(Fri.-Sat. XIV)

FEBRUARY

1	Boston	(Sun. d)
3	Cambridge	(IV)
6–7	Boston	(Fri.-Sat. XV)
10	Boston	(Tues. F)
13–14	Boston	(Fri.-Sat. XVI)
16	Storrs	
17	New London	
18	New York	(Wed. IV)
19	Philadelphia	
20	Brooklyn	(IV)
21	New York	(Sat. IV)
27–28	Boston	(Fri.-Sat. XVII)

MARCH

1	Boston	(Sun. e)
3	Boston	(Tues. G)
6–7	Boston	(Fri.-Sat. XVIII)
9	Northampton	
10	New Haven	(II)
11	New York	(Wed. V)
12	Baltimore	
13	Brooklyn	(V)
14	New York	(Sat. V)
17	Cambridge	(V)
20–21	Boston	(Fri.-Sat. XIX)
24	Boston	(Tues. H)
26–28	Boston	(Thurs.-Sat. XX)

APRIL

3–4	Boston	(Fri.-Sat. XXI)
7	Cambridge	(VI)
10–11	Boston	(Fri.-Sat. XXII)
12	Boston	(Sun. f)
14	Providence	(V)
17–18	Boston	(Fri.-Sat. XXIII)
21	Boston	(Tues. I)
24–25	Boston	(Fri.-Sat. XXIV)

an expression of feeling than painting."* Beethoven was probably moved to special precautions against the literal-minded, in that he was divulging provocative subtitles for the first and only time.

Beethoven had a still more direct reason for trying to set his public straight on his musical intentions in this symphony. He wished, no doubt, to distinguish his score from the "program music" highly popular in his day, trivial imitations by composers entirely incapable of the "feeling" Beethoven justly stressed in his similarly entitled score. He could not even approve the literal imitation of animal life in Haydn's "Creation," an oratorio which was in great vogue in Vienna at that time. He did indeed later capitulate to the lower order of *"Malerei"* in his "Battle of Victoria," but for this excursion in the popular taste he never claimed a preponderance of feeling over imagery. There were nature pictures in music as well as battle pieces at that time, and they were on a similar level. A symphony of this sort has been found which may well have suggested Beethoven's Pastoral Symphony, and its plan of movements. It is a "Grand Symphony" subtitled "A Musical Portrait of Nature" by a Swabian composer, Justin Heinrich Knecht, published about 1784. This work was advertised in the publication of Beethoven's Opus 2, his first three piano sonatas, so Sir George Grove has discovered, "and the boy must often have read Knecht's suggestive titles on the cover of his own sonatas. If so, they lay dormant in his mind for twenty-four years, until 1808." Grove, who examined the score, hastened to reassure his readers that "beyond the titles, there is no similarity in the two compositions." The title-page has no pictorial reticence:

1. A beautiful countryside where the sun shines, the soft breezes blow, the streams cross the valley, the birds twitter, a cascade murmurs, a shepherd pipes, the sheep leap, and the shepherdess lets her gentle voice be heard.

2. The heavens are suddenly darkened, all breathe with difficulty and are afraid, the black clouds pile up, the wind makes a rushing sound, the thunder growls from afar, the storm slowly descends.

3. The storm, with noise of wind and driving rain, roars with all its force, the tops of the trees murmur, and the torrent rolls down with a terrifying sound.

4. The storm is appeased little by little, the clouds scatter and the sky clears.

5. Nature, in a transport of gladness, raises its voice to heaven, and gives thanks to its Creator in soft and agreeable song.

* The inscription *"Mehr Ausdruck der Empfindung als Malerei"* was probably on the original manuscript. It appeared in the program of the first performance (December 22, 1808) and on the published parts (1809), but was omitted when the score was published (1824).

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

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