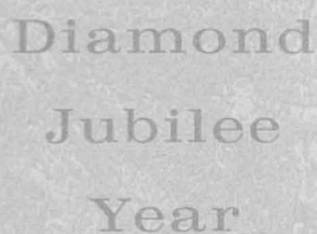
The 75th

ANN ARBOR

May Festival



1968

UNIVERSITY MUSICAL SOCIETY

ARS LONGA VITA BREVIS

· 1879 ·

Eighty-ninth Season

UNIVERSITY MUSICAL SOCIETY

of The University of Michigan

The Seventy-Fifth

ANN ARBOR MAY FESTIVAL

Five Concerts

April 20, 21, 22, 23, 1968

Hill Auditorium

Published by the University Musical Society, Ann Arbor, Michigan

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ROBBEN W. FLEMING

President, The University of Michigan
Member of the Board of Directors,
The University Musical Society

THE UNIVERSITY MUSICAL SOCIETY

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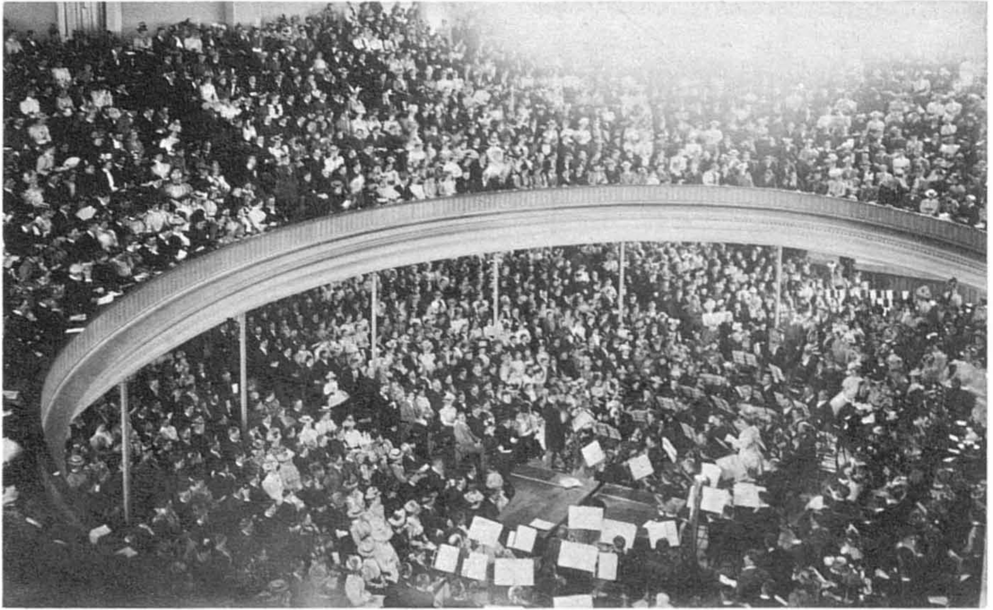

First May Festival, 1894, University Hall.
Boston Festival Orchestra, Emil Mollenhauer, Conductor.

1967 May Festival, Hill Auditorium.
Philadelphia Orchestra, University Choral Union, Thor Johnson, conducting.

THE SEVENTY-FIFTH ANNUAL

ANN ARBOR MAY FESTIVAL

Conductors

EUGENE ORMANDY, *Orchestral Conductor*
THOR JOHNSON, *Guest Conductor*
LESTER MCCOY, *Chorusmaster*

Organizations

THE PHILADELPHIA ORCHESTRA
THE UNIVERSITY CHORAL UNION

Soloists

EILEEN FARRELL .... *Soprano*
JUDITH RASKIN .... *Soprano*
JEAN SANDERS .... *Contralto*
LEOPOLD SIMONEAU .... *Tenor*
THEODOR UPPMAN .... *Baritone*
ANTHONY DI BONAVENTURA .... *Pianist*
CLAUDE FRANK .... *Pianist*

(For biographical sketches of all performers, see pages 59 to 63)

The Steinway is the official piano of the University Musical Society.
The Baldwin Piano is the official piano of the Philadelphia Orchestra.
The Philadelphia Orchestra records exclusively for Columbia Records.

FIRST MAY FESTIVAL CONCERT

SATURDAY EVENING, APRIL 20, AT 8:30

THE PHILADELPHIA ORCHESTRA
EUGENE ORMANDY, *Conductor*

SOLOIST

ANTHONY DI BONAVENTURA, *Pianist*

PROGRAM

"Egmont" Overture, Op. 84 .... BEETHOVEN

Concerto No. 2 for Piano and Orchestra .... BARTÓK

Allegro
Adagio
Allegro molto

ANTHONY DI BONAVENTURA

INTERMISSION

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

Un poco sostenuto; allegro
Andante sostenuto
Un poco allegretto e grazioso
Adagio; piu andante; allegro non troppo, ma con brio

* *Columbia Records*

SECOND MAY FESTIVAL CONCERT

SUNDAY AFTERNOON, APRIL 21, AT 2:30

THE PHILADELPHIA ORCHESTRA

THE UNIVERSITY CHORAL UNION

THOR JOHNSON, *Conductor*

SOLOISTS

JUDITH RASKIN, *Soprano*
JEAN SANDERS, *Contralto*
LEOPOLD SIMONEAU, *Tenor*
THEODOR UPPMAN, *Narrator*

CLAUDE FRANK, *Pianist*

PROGRAM

"King David," A Symphonic Psalm in Three Parts,
after a Drama by René Morax ....HONEGGER

SOLOISTS, NARRATOR, CHORUS, AND ORCHESTRA
MARY MCCALL STUBBINS at the organ

Introduction
The Song of David
Psalm: "All praise to Him"
Song of Victory
March
Psalm: "In the Lord I put my faith"
Psalm: "O! had I wings like a dove"
Song of the Prophets
Psalm: "Pity me, Lord!"
Saul's Camp
Psalm: "God the Lord shall be my light"
Incantation of the Witch of Endor
March of the Philistines
Lament of Gilboa
Song of the Daughters of Israel
The Dance before the Ark
Song: "Now my voice in song up-soaring"
Song of the Handmaid
Psalm of Penitence
Psalm: "Oh, shall I raise my eyes?"
March of the Hebrews
Psalm: "Thee will I love, O Lord"
The Crowning of Solomon
The Death of David

INTERMISSION

Concerto No. 18 in B-flat, K. 456,
for Piano and Orchestra ....MOZART

Allegro vivace
Andante un poco sostenuto
Allegro vivace

CLAUDE FRANK

THIRD MAY FESTIVAL CONCERT

SUNDAY EVENING, APRIL 21, AT 8:30

THE PHILADELPHIA ORCHESTRA
EUGENE ORMANDY, *Conductor*

PROGRAM

*"Fireworks," Op. 4 . . . . STRAVINSKY

Symphony No. 3 in A minor, Op. 44 . . . . RACHMANINOFF
Allegro moderato
Adagio ma non troppo
Allegro

(Commemorating the 25th anniversary of the composer's death)

INTERMISSION

Symphony No. 5, Op. 47 . . . . SHOSTAKOVICH
Moderato; allegro non troppo
Allegretto
Largo
Allegro non troppo

* *Columbia Records*

FOURTH MAY FESTIVAL CONCERT

MONDAY EVENING, APRIL 22, AT 8:30

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

SOLOISTS

JUDITH RASKIN, *Soprano*
THEODOR UPPMAN, *Baritone*

PROGRAM

"Exsultate, jubilate", K. 165 .... MOZART

Allegro ("Exsultate, jubilate")
Recitative ("Fulget amica dies")
Aria ("Tu virginum corona")
Vivace ("Alleluja")

JUDITH RASKIN

INTERMISSION

German Requiem .... BRAHMS

Blessed Are They That Mourn
Behold, All Flesh Is As the Grass
Lord, Make Me to Know the Measure of My Days
How Lovely Is Thy Dwelling Place
Ye Now Are Sorrowful
Here on Earth Have We No Continuing Place
Blessed Are the Dead Which Die in the Lord

JUDITH RASKIN, THEODOR UPPMAN, and
THE UNIVERSITY CHORAL UNION
MARY MCCALL STUBBINS at the organ

FIFTH MAY FESTIVAL CONCERT

TUESDAY EVENING, APRIL 23, AT 8:30

THE PHILADELPHIA ORCHESTRA

EUGENE ORMANDY, *Conductor*

SOLOIST

EILEEN FARRELL, *Soprano*

PROGRAM

Symphony No. 41 in C major, K. 551 ("Jupiter") . . . . MOZART

Allegro vivace
Andante cantabile
Menuetto
Finale: allegro molto

"Pace, pace, mio Dio!" from *La Forza del destino* . . . . VERDI
"Ritorna vincitor" from *Aïda* . . . . VERDI

EILEEN FARRELL

INTERMISSION

*Paganiniana," Divertimento for Orchestra, Op. 65 . . . . CASELLA

Allegro agitato
Polacchetta
Romanza
Tarantella

"Voi lo sapete" from *Cavalleria Rusticana* . . . . MASCAGNI
"Un bel di vedremo" from *Madama Butterfly* . . . . PUCCINI
"Vissi d'arte" from *Tosca* . . . . PUCCINI

MISS FARRELL

*Waltzes from *Der Rosenkavalier* . . . . STRAUSS

* *Columbia Records*

ANNOTATIONS

by

GLENN D. McGEOCH

The Author of the annotations expresses his appreciation to FEROL BRINKMAN *for her editorial services.*

FIRST CONCERT

Saturday Evening, April 20

Overture to *Egmont* . . . . BEETHOVEN

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

It is difficult to decide whether the man creates the age or the age the man, but in the case of Beethoven each is true. Certainly, as far as music is concerned, he created the age of Romanticism to such a degree that the new movement which began in the nineteenth century could be called "Beethovenism" as well. On the other hand, there is no more decided proof in music history that the age produces the man. In his life and in his works, Beethoven is the embodiment of his period. Born at the end of the eighteenth century, he witnessed, in the formative period of his life, the drastic changes that were occurring throughout central Europe; changes which affected not only the political but the intellectual and artistic life of the world. The French Revolution, breaking up an old civilization, announced the dawn of a new social régime. The spirit of freedom which animated the poetic thoughts of Goethe, Schiller, Wordsworth, and Byron infused into the music of Beethoven, from the creation of the Appassionata Sonata to the Choral Ninth Symphony.

Throughout this period of chaos and turmoil, Beethoven stood, a colossus, bridging with his mighty grasp the two centuries in which he lived. In his person were embodied the ideas of both the eighteenth and nineteenth centuries; he became the sage and prophet of his period, the center of the classic and romantic spirit.

These two elements were mutually helpful in making him the outstanding representative of each: his romantic tendencies helped him introduce Promethean fire into the old, worn-out forms, endowing them with new vitality; his respect for classic idioms aided him, the greatest of the early Romanticists, in tempering the excesses and extremes of his contemporaries. Thus, harmonious embodiment of opposing forces, controlled by an architectonic intelligence, resulted in the production of epoch-making masterpieces, built upon firm foundations but emancipated from tradition, and set free to discover new regions of unimagined beauty.

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

At any rate, Goethe's *Egmont* supplied Beethoven with a basis and incentive for music of such heroic delineation, and of such dramatically moving material, that it can take its place with the "Eroica" Symphony, the Fifth Symphony, and the Lenore No. 3 as an imperishable testimony to the genius which he manifested in his portrayal of the heroic, the noble and the magnanimous.

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

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

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

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

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

In referring to the Overture to *Egmont,* Mr. C. A. Barry wrote:

> In view of Beethoven's expressed intentions regarding certain portions of his incidental music to *Egmont* it may be asked: Are we not justified in extending these to the Overture? Is not this to be viewed as a dramatic tone-picture? Though entering more into generalities than the Overture of *Coriolanus,* which (as Wagner has pointed out) is restricted to a single scene, it is assuredly not less profoundly dramatic, or less expressive of the feelings

of the principal personages concerned, and of the circumstances surrounding them. Egmont's patriotism and determination seem to be brought before us, in turn with Clärchen's devotion to him. The prevailing key (F minor) serves as an appropriate background to the general gloom of the dramatic picture, but it is occasionally relieved by its relative major (A-flat)—indicative, as it often seems, of Clärchen's loving presence. The Overture concludes with the *Sieges-Symphonie* (Symphony of Victory), which at the close of the drama immediately follows Egmont's last words: "Fight for your hearts and homes, and die joyfully—after my example—to save that which you hold most dear," addressed to his comrades as he is led away to execution. This music, occurring in the Overture, seems to indicate prophetically the victory of freedom to be gained by Egmont's death for his country.*

Concerto No. 2 for Piano and Orchestra . . . . . BARTÓK

Béla Bartók was born in Nagyszentmiklos in Hungary, March 25, 1881; died in New York, September 26, 1945.

Béla Bartók was distinguished in every sphere of the music he served so conscientiously and selflessly; no creative artist in any field was ever so completely dedicated to his art, or lived such a life of self-denial in its interest. The extent of his musical activity as composer and scholar is staggering to contemplate; even to begin to recount his manifold achievements would quickly consume the space allotted to this whole program.

More than two decades after his death, his music retains a powerful individuality and refreshing originality seldom encountered in our day. It offers perhaps the greatest challenge known to contemporary musical thought and will no doubt do so for some time to come. His appearance in the world of music was marked by nothing sensational or spectacular—no fierce debates, no manifestos called public attention to his work. Yet in the 1920's his idiom had become the standard of "modern music" everywhere in the world; he was the inventor of one of the most experimental and widely practiced styles of the period between the two wars. From this era of spiritual atrophy and prevailing sterility he emerged not only a continuing experimentalist to the end of his life but an artist of the most exacting standards. From a relentless harshness and baffling complexity, his art matured and mellowed into something warmly human and communicatively direct, without sacrificing any of its originality, certainty, or technical inventiveness. He seems to have realized, as Oscar Wilde once observed, that "nothing is so dangerous as being *too* modern; one is apt to grow old-fashioned quite suddenly."

Bartók was equally distinguished as a musical scholar; with his encyclopedic knowledge of folk music, he became one of the leading authorities of our time. The profundity of his scholarship was unique among creative artists. He not only investigated the music of his native Hungary, of Rumania, Bulgaria, Yugoslavia, and French North Africa, with the authority and thoroughness of the most meticulous scientist, but as a composer he subjected it to a complete artistic transformation and distillation. It was never used as an exotic element for spicing up his own musical language in the manner of Franz Liszt and Brahms, who, with their so-called "Hungarian" rhapsodies and dances, misled

*May Festival Program Book, 1940. p. 27.

generations of musicians as to the true nature of real Hungarian folk music. A nationalistic or racial artist like Bartók has to do more than merely transcribe literally the music of his people. It is not the task or the aim of a composer merely to make arrangements of a few folk songs. He has to be so permeated with the spirit of his people that its characteristic features are woven into the texture of his score almost unconsciously. Thus, a personal style becomes so blended with the racial or national ideas that to distinguish between the two is impossible. With Bartók, it became the very substance of his musical thought and substratum of every score written by one of the greatest creative musicians of the twentieth century.

Bartók's popularity with the public was slow in coming, for he made no concession whatever to popular taste and was in fact disdainful of immediate success. He was fearless and obdurate to his own disadvantage while he lived, and the world consequently treated him unjustly. It is a tribute to his sincerity, profundity, and the richness of his art that he is emerging slowly but surely from the oblivion and neglect he experienced during his life, to be received affectionately by sincere audiences eager for new and exciting musical experiences. All honor to an artist of Bartók's uncompromising integrity and modesty, who could survive the conscientious paranoia of our time and emerge from the unhealthy morass with such dedication and sustaining strength of purpose.

Shortly after Bartók's death a memorial concert of some of his chamber music, given at the New York Public Library, was attended by a company of his friends and colleagues. On that occasion the musicologist Curt Sachs discussed some aspects of his work and his personality:

> Béla Bartók was one of the greatest composers and one of the greatest teachers of our time. But this does not tell us all. He was one of our greatest scholars too. He spent his life collecting, transcribing, and evaluating thousands of melodies of the people of Hungary, of Romania, of Yugoslavia, and the Arabian countries. We would be wronging him were we to stress only these multifarious activities—composition, teaching, research—and brand them virtuosity. In a universal genius such as he, these things go to make up the whole. Béla Bartók's creative, intellectual and educational powers were merely the multiple expression of an all-embracing personality.
>
> Again we would be wronging him were we to stress only his superlative musicianship. This he achieved because as a human being he was so honest, so pure and so affectionate. No one who has not looked into his bright and knowing eyes, who has not plumbed the depths of his loving heart, who has not felt the warmth that permeated his whole being can do full justice to the man and the artist.
>
> It is this very universal quality of the man that does not permit us to call Béla Bartók a Hungarian nationalist as critics have been prone to do until now. True, he was profoundly rooted in his native country and he had great affection for its folk melodies. Although his roots were deep sunk in the fertile soil of Hungary and although he drank richly of her sap he grew to such stature and sent his business so far beyond her horizons that we can rightfully say he belonged to the world. In his struggle to free himself from degenerate romanticism and to attain a new classicism, a struggle in which all the masters of his generation participated, he, like his friend and brother-in-arms, Zoltán Kodály, found his best inspiration in the vigorous melodic lines and rhythms of folk music. For him this music was not a foreign folk lore and a stimulating exoticism as it was to Liszt and Brahms; it was a language which he spoke without affectation and which he was able to oppose to the accepted idiom of his time. Therefore, we say once again, Bartók is not to

us an honored guest from Puszta, but a beloved citizen of the world and of our country as a part of that world. It is in the spirit of such kinship that we are gathered here . . . in celebrating Béla Bartók this evening we do not mourn the dead, but we honor, lovingly and gratefully, the ever-living.*

The Concerto No. 2 for Piano and Orchestra was written in 1930-31, at a time when Bartók was particularly preoccupied with his research into Hungarian folk music. In it is to be found a fabulously complex synthesis of harmonic, rhythmic, and melodic devices derived from this source, which only the most minute and detailed analysis of the score could reveal. The total effect of a first hearing is simply one of striking power, limitless color hues, and virtuosity that baffles the imagination. To relate that the first movement (*Allegro*) is a complex, free sonata form of unrelenting energy and drive, that the second movement (*Adagio*) is in a three-part design in which ascending and descending sequences in the piano contrast with a highly chromatic and scintillating *Presto,* and that the Finale (*Allegro molto*) is cast in an extended rondo form with barbaric episodes and recitative passages alternating with occasional references to material from the first movement, is about as instructive and revealing as a similar statement would be on the meaning of Goethe's *Faust.* To attempt to carry an audience through the labyrinths of this work's structural ingenuity would be as futile as it is unnecessary, for here is music so elementally vital in its propulsive rhythms, so strikingly contrasted in its moods of introspection and energy, that few will fail to respond directly to its emotional fertility, eloquence, and power.

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

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

The differences that actually exist between the art of the two great contemporaries Brahms and Tchaikovsky are slight indeed. Criticism in the past has been too insistent on symbolizing each of these masters as the epitome of contrasting ideals in the music of their age. It has identified their aesthetic theories and the conflict that raged around them with their art and has come to the false conclusion that no two artists reveal a greater disparity of style, expression, and technique.

In truth, Tchaikovsky and Brahms were products of the same artistic soil, nurtured by the same forces that conditioned the standards and norms of art in their time. They both lived in a spiritually 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 and its hidebound worship of the conventional. Its love of luxury and its crass materialism brought in its wake disillusionment, weariness, and indifference to beauty; its showy exterior did not hide the inner barrenness of its culture. Brahms and Richard Wagner, another of his contem-

*Philadelphia Orchestra Programs, Season 1947-48, pp. 513-15.

poraries, though opposed in verbal theory, stand together strong in the face of opposing forces, disillusioned beyond doubt with the state of their world, but not defeated by it. Both shared in a serious purpose and noble intention and sought the expression of the sublime in their art, and each in his own way tried to strengthen the flaccid spirit of the time by sounding a note of courage and hopefulness. Brahms's first piano concerto, the *German Requiem,* the *Alto Rhapsody,* the *Song of Destiny,* and particularly the great tragic songs all speak in the somber, earnest, but lofty accents of Wagner. It is no accident that the real Brahms seems to be the serious, contemplative Brahms of these works, for here is to be found the true expression of an artist at grips with the artistic and spiritual problems of his time.

Even as Beethoven before him, he was essentially of a hearty and vigorous mind. Standing abreast of such vital spirits as Carlyle and Browning, he met the challenge of his age and triumphed in his art. By the exercise of a clear intelligence and a strong critical faculty he was able to temper the tendency toward emotional excess and to avoid the pitfalls of utter despair into which Tchaikovsky was invariably led. Although Brahms experienced disillusionment no less than Wagner and Tchaikovsky, his was another kind of tragedy—the tragedy of a man born out of his time. He suffered from the changes in taste and perception that inevitably come with the passing of time. His particular disillusionment, however, did not affect the power and sureness of his artistic impulse. With grief he saw the ideals of Beethoven dissolve in a welter of cheap emotionalism. He saw the classic dignity of that art degraded by an infiltration of tawdry programmatic effects and innocuous imitation and witnessed finally its subjugation to poetry and the dramatic play. All of this he opposed with his own grand style—profoundly moving, noble, and dignified. With a sweep and thrust he forced music out upon her mighty pinions to soar once more. What Matthew Arnold wrote of Milton's verse might well have been written of the music of Brahms: "The fullness of thought, imagination, and knowledge make it what it is" and its mighty power lies "in the refining and elevation wrought in us by the high and rare excellence of the grand style."

Brahms lived his creative life upon the "cold white peaks" and in his epic conception of form often verged upon the expression of the sublime. No master ever displayed a more inexorable self-discipline or held his art in higher respect. He was a master of masters, always painstaking in the devotion he put into his work and undaunted in his search for perfection. The excellence he sought "dwelt among rocks hardly accessible, and he almost wore his heart out trying to reach it."

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

Tchaikovsky sensed in Brahms's music the same difficulty of comprehension. "I have looked through a new symphony by Brahms (C minor). He has no

charms for me. I find him cold and obscure, full of pretension, but without any real depth," he wrote Mme Von Meck in 1877, and again in 1880—"but in his case, his mastery overwhelms his inspiration . . . Nothing comes but boredom. His music is not warmed by an genuine emotion. . . . These depths contain nothing, they are void . . . I cannot abide them. Whatever he does, I remain unmoved and cold."

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

With extraordinary insistence this criticism of Brahms persisted. The old Brahmsians themselves encouraged it. They reveled in the master's esoteric inaccessible qualities and, like the champions of Meredith in the eighties and the later cults of Mahler and Bartók, they gloried in his "aloofness," and resented any implication of internationalism or universal appeal in his art.

It is true that Brahms has none of the overstimulating and exciting quality of his more emotional contemporaries, Tchaikovsky and Wagner, but this fact does not reduce his music to mere cerebration. One has only to hear the glorious Introduction to this symphony to realize the tremendous emotional impact of the music. If there is anything cerebral or intellectual in Brahms, it lies in the manner in which he controls and diverts his emotions into artistic channels, and that is the mark of every true artist. One reason that criticism placed upon his head the condemnation and terrible burden of cold intellectuality lies in the fact that there are none of the sensational or popular devices used to catch immediate response. There are no tricks to discover in Brahms; there is no assailing the judgment in the attempt to excite sudden enthusiasm. We are, however, impressed with the infinite wealth of profound beauty that is to be found in his pages. Critics may have been bewildered at times by his rich, musical fabric, often lost and confused in the labyrinth of his ideas. On this score, Fuller Maitland, in his admirable book on Brahms, referring to this symphony, defends him, saying, "the case is almost parallel to certain poems of Browning, the thoughts are so weighty, the reasoning so close, that the ordinary means of expression are inadequate. To try to re-score the first movement with the sacrifice of none of its meaning, is as hopeless a task as to re-write 'Sordello' in sentences that a child should understand."*

The creation of the C-minor Symphony displayed Brahms's discipline and noble intention—the most impressive marks of his character. With all the ardour of his being, he sought the levels of Bach and Beethoven. His first symphony caused him great trouble and profound thought. It took him years to complete it. The sketches for the work, with which Brahms came forward in his forty-third year (1876), date from decades back. In the fifties Albert Dietrich saw a draft of the first movement. Brahms kept it beyond the time when he committed one symphony after another to the flames, proving the

*Fuller Maitland, *Brahms* (London: Methuen and Co., 1911).

triumphant perseverance that let it survive to a state of perfection. The symphony is written with tremendous seriousness and conciseness. It speaks in tones of a troubled soul,* but rises from a spirit of struggle and torture in the first movement to the sublimity of the fourth movement with its onrushing jubilation and exultant buoyancy. Mr. Lawrence Gilman, in the program notes for the Philadelphia Symphony Orchestra, wrote the following analysis:

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

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

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

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

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

†*Journal* of the Philadelphia Orchestra, Season 1935/36, Jan. 3-7; pp. 424-25.

SECOND CONCERT
Sunday Afternoon, April 21

"King David," a Symphonic Psalm,
after a Drama by René Morax . . . . . . HONEGGER

Arthur Honegger, was born March 10, 1892,
in Le Havre; died November 27, 1955, in Paris.

After the end of the First World War, a group of young avant-garde composers, rebelling against the rich and wandering chromaticism of César Franck and wearying of the vagueness and evanescence of Debussy, who they declared had "drawn French music into an impasse" with his glamorous veiled dissonances, grouped themselves together as the *Société des nouveaux jeunes.* It included Arthur Honegger, Darius Milhaud, François Poulenc, Germaine Tailleferre, Louis Durey, and Georges Auric. They were publicly recognized in an article appearing in *Comoedia,* January 16, 1920, by Henri Collet, who referred to them as *Les Six,* "an inseparable group who by a magnificent and voluntary return to simplicity have brought about a renaissance of French music." The only thing they really had in common as artists was the patronage of Eric Satie and Jean Cocteau and a desire to react violently against the pastel music of the Impressionists and the elaborate and involved grandiose style of late Romanticism, which they opposed with a music that was direct, clean-cut, witty, and for its time sophisticated. They were active in the day of the "futurists" and "cubists" in painting, a time of innovation, ridicule, and violent disputes in aesthetic matters. Actually they were quite independent of each other artistically. Of the six, only Honegger, Milhaud, and Poulenc achieved international recognition, and certainly each of these strongly individual composers maintained a high degree of stylistic independence throughout his career.

Honegger began to compose in an anarchic period (1917–24), a time when young composers found themselves in an artistic vacuum.* The long steady tradition of Romanticism had spent its strength but no new impulse had taken its place. In France, Claude Debussy had both opposed and, in a way, brought it to fruition, but by 1915 his impressive work was finished. He died in 1918. *Les Six* blithely ignored the problems of composition inherited from him and the late Romanticists. In their gay, trivial, and often impertinent music they scorned all tradition. Behind their disrespect for the "presumptuous composer" of the past and his musical conventions was no doubt a fear that emanated from the fact that they found themselves lost and wandering in an artistic wasteland. "Atonality," "Twelve-tone technique," "Quarter-tone technique," "Barbarism," "Brutism," "Futurism," "Machine music," "Gebrauchtsmusik" were some of the sign posts that led nowhere. After so varied and

*He produced his first important work, the richly exuberant Quartet for Strings in 1917.

futile an attempt to find a new path to the future, the name J. S. Bach finally pointed the way. It dispelled fear, curtailed sensationalism, and began a trend toward serious endeavor and constructive thought. In turning back before advancing, in the music of the pre-Bach and Bach periods, composers found direction again. *Neoclassicism* was anticipated by Ferruccio Busoni (1866–1924) and finally established by Igor Stravinsky (Octet for Wind Instruments, 1923; Piano Concerto, 1924; opera-oratorio *Oedipus Rex,* 1927; and ballet *Apollon Musagètes,* 1928), Paul Hindemith, Alfred Casella, Francesco Malipiero, and Walter Piston. Directives of the period are reflected in a letter of Albert Roussel. "The tendencies of contemporary music," he wrote in 1926, "indicate a return to clearer, sharper lines, more precise rhythms, a style more horizontal than vertical; to a certain brutality, at times, in the means of expression—in contrast with the subtle elegance and vaporous atmosphere of the preceding period [Debussy and Impressionism]; to a more attentive and sympathetic attitude toward the robust frankness of Bach or Handel; in short a return, in spite of appearances, and with a freer though still somewhat hesitating language, to the traditions of the classics."*

On the whole, Honegger's music, with its powerful construction, rich polyphony, vigorous rhythms, and transparent texture, reflected a return to the objectivity and formal beauty of the classical period. Although he rose to fame as a member of *Les Six,* he was from the beginning, in spite of the shock appeal of some of his early works, a classicist at heart, and his position in relationship to this sensational and overpublicized group was always clearly defined. In the very year of its formation, Honegger wrote to the critic of *La Victoire* (September, 1920), "I attach great importance to the architecture of music, and would not like to see it sacrificed to considerations of a literary or pictorial order . . . My great model is J. S. Bach . . . I do not, like certain anti-impressionist musicians, seek a return to harmonic simplicity. On the contrary, I feel we should use the harmonic materials created by the school which preceeded us [Wagner and Debussy] but that we should use them in a different way."†

Honegger's background was, in truth, largely conservative. As a pupil of the Paris Conservatory (after earlier work in Le Havre and Zurich), he studied composition with André Gedalge and Charles Widor, orchestration with Vincent d'Indy. The essentially traditional training received from these masters he accepted without revolt. It enabled him to steer a steady course through the confusing cross currents that often proved destructive to his contemporaries. Identifying himself early with the movement toward the classics, he used Bach and Mozart as models. But unlike his Parisian contemporaries, he dared to respect Beethoven, Brahms, and Wagner, while admiring Debussy and Ravel and avidly studying the scores of Richard Strauss and Schönberg. The result was that he amalgamated classical, romantic, and modern tendencies, unwittingly blending French restraint and clarity harmoniously with the symphonic torrent

*Nadia Boulanger, "Modern French Music," *Rice Institute Pamphlet* (Vol. 13, April 1926), 51-52.
†*Ibid,* p. 147-48.

and vigor of the late German romantic composers. From Bach he acquired a sense of colossal, yet succinct form; from Mozart an exquisite and delicate orchestration; from Beethoven and Brahms an urgency and profundity of expression; and from Wagner a realization of the sensual potentialities of music. All these composers had tremendous influence upon him as a maturing young student. The catholicity of his culture saved him from sinking into the morass of banality around him. He approached every new idiom with caution, never permitting noncommunicative gulfs between himself and his audience; was never the ivory tower artist, remote and aloof, preoccupied with scholastic theories. He rose above the cold objectivity that characterized the music of those about him.

Honegger's rise to world fame was meteoric. With his elder contemporaries Ravel, Schönberg, Stravinsky, de Falla, and Prokofiev, he stood among the few most representative musicians of a new era as one of the important and arresting musicians of the day. This exalted position and world-wide recognition came to him largely through the creation of his "King David." In the course of a few months it brought the name of its creator to the attention of the whole musical world. The work was one of astonishing daring, both in the sweep of its conception and in its convincingly eloquent realization. It was music of epic quality, conceived on a massive scale, sometimes chiseled with meticulous care, and sometimes hewn with careless sweep, but always displaying abundance, vitality, and impetuous inspiration. The written text is treated with respect, and the expressive and musical values of the words are taken into account constantly. Precision of accent, suppleness and vigor, simplicity and nobility, and evocative power lie in the score. It is essentially robust, direct, and healthy music; and these qualities were largely responsible for its almost instantaneous success. In his book *Panorama de la Musique Contemporaine,* André Coeurroy said that the success of "King David" was in a way psychological. "It appeared at a moment," he writes, "when one was surfeited with an access of airy trifles, of stillborn improvisations. . . . It was the hurricane which swept away the dust."

The work is certainly a reflection of the changing norms of artistic expression in music. The tempo and pace of the past six decades of the twentieth century have left their impression on most of the traditional art forms. Poetry, drama, architecture, painting, and sculpture and the dance have undergone changes in subject matter as well as manner of expression. Directness of approach to the essence of idea, boldness of statement, omission of details that are merely decorative, condensation and concentration of expression—these are some of the characteristics of artistic technical procedure in this century in the fields of the fine arts and music.

The score of "King David" is not perfect. It suffers from a lack of unity of style; it is, moreover, quite eclectic in nature. The classicism of Bach joins hands with the charm of Ravel and Debussy, and with the accents of savagery in Stravinsky. The Introduction "The Canticle of the Shepherd David" is of archaic beauty. The opening psalm "All praise to Him, Lord of Glory" is

almost Handelian in its simplicity and directness of appeal; it is a triumph of contrapuntal suppleness, showing no artificially determined mannerisms. "God the Lord shall be my Light" is a model of pure harmonic writing where chords interlink with the suave audacity one finds in Debussy. In the processionals and fanfares, there is a decided flavor of Stravinsky's "Sacre du printemps." In such portions describing crowds, Honegger has made successful use of themes that keep their tonal independence (polytonality). He thus creates not only a rare mixture of colors, but a new aural architecture revealing clear planes, distance, and perspective, which gives a third dimensional feeling to the orchestral picture. It differs from the usual treatment of the oratorio, however, in the extreme brevity of the choruses. Except for the "Dance before the Ark," the choral psalms take from one to four minutes each. The modernity of "King David" is at once apparent when one contrasts this concision of choral writing with the expansive and extensive development of thematic materials found in the polyphonic choruses of Bach and Handel.

In spite of its eclectic nature and lack of style unification, this striking and exceptionally plastic work is one of the few acknowledged master works of contemporary music.

The following is a translation in English of the French text of "King David" made by Edward Agate:

FIRST PART

INTRODUCTION

THE NARRATOR

And in those days the Lord spoke to the people of Israel through the mouth of the prophet. And God turned against Saul and spoke to Samuel, saying: Arise, fill thine horn with oil, and go; I will send thee to Jesse the Bethlehemite: for I have provided me a king among his sons. And Samuel arose, and went to Bethlehem, where David was tending his flocks and singing in the fields.

THE SONG OF DAVID, THE SHEPHERD

(Contralto Solo)

God shall be my shepherd kind;
He will shield me from the wind,
Lead His Lamb to pastures cool,
Guide me to the quiet pool.
He shall be my staff and rod,
Restore my spirit again;
E'en the darkest vale I trod
Shall not be traveled in pain.
He will keep me from alarm,
Though the lightning play around;
Save me with His mighty arm,
The while, shelter me from harm;
Comfort I have found.

THE NARRATOR

And Jesse made seven of his sons pass before Samuel. And Samuel said: The Lord hath not chosen these.

And Samuel said unto Jesse: Are here all thy children? And he said: There remaineth yet the youngest, and behold, he keepeth the sheep. And Samuel said: Send and fetch him.

And he sent and brought him in. And the Lord said: Arise, anoint him: for this is he.

PSALM

(Chorus)

All praise to Him, the Lord of glory,
The everlasting God, my helper.
He has avenged all my wrongs and my woes,
And by His hand my people are made safe.
When hordes of heathen arose up against me,
By His right hand I felt myself sustained,
His thunder pealed on the heads of the foe,
Who in their malice sought my end.

THE NARRATOR

And Saul and the men of Israel were

gathered together and set the battle in array against the Philistines.

And there went out a champion out of the camp of the Philistines, named Goliath, a giant. And he mocked the Israelites.

And David smote him in the forehead with a stone from his sling. And the Israelites shouted and pursued the Philistines even unto the gates of Ekron.

SONG OF VICTORY
(*Chorus*)

David is great!
The Philistines o'erthrown.
Chosen of God is he,
Succored and unafraid.
Saul hath slain his thousands,
And ten thousands, David!

MARCH

THE NARRATOR

And Michal, Saul's daughter, loved David. And the evil spirit from the Lord was upon Saul as he sat in his house with his javelin in his hand, and David played to him. And Saul sought to smite David even to the wall with the javelin. For he was old and David was young and beautiful.

PSALM
(*Tenor Solo*)

In the Lord I put my faith, I put my trust.
How say ye unto my soul: "Flee like any bird unto the mountain"?
For behold, evil is here,
And the wicked bend their bow,
That they may privily shoot them that are clean and upright.

THE NARRATOR

So David fled and escaped, and came to the prophets. And he languished and pined in the heat of the desert. And he bade farewell to Jonathan, who loved him as a brother.

PSALM
(*Soprano Solo*)

O had I wings like a dove,
Then would I fly away and be at rest.
Save in the tomb alone is there no comfort?
Is there no balm to heal this woe of mine?
Where shall I find for my head some safe shelter?
Morning and eve I pray and cry aloud.
The storm of my distress blows like the tempest,
Bearing to God my cries and my prayer.

THE NARRATOR

And Saul sent messengers to take David. And they came to Naioth, in Ramah, and they found him with the company of the prophets, prophesying.

SONG OF THE PROPHETS

Man that is born of woman lives but a little while.
Whichever way he turn, the path he must pursue
Is heavy to his feet.
He cometh up like grass, which in time shall be mowed down.
He fleeth as a shadow,
And the place that once he knew remembers him no more.

THE NARRATOR

Henceforth he must wander in the wilderness; his heart assailed by want, by care and weeping.

PSALM
(*Tenor Solo*)

Pity me, Lord, for I am weak!
A refuge and harbor I seek.
My weary head Thy wings shall cover;
When will the endless night be over?
Pity me, Lord, for I am weak!
My heart upraise
To hymn Thy bounty all my days!
O sun, arise to lead me on,
That with my harp, the victory won,
I may return to sing a joyful song of praise!

THE NARRATOR

And the Lord delivered Saul into the hands of David. So David came to the people by night; and behold, Saul lay sleeping with a spear at his bolster and cruse of water at his head. And David feared to destroy the Lord's anointed.

So David took the spear and the cruse of water from Saul's bolster; and he gat him away, and no man saw it, nor knew it, neither awaked: for they were all asleep:

because a deep sleep from the Lord was fallen upon them.

And war broke out anew between the Philistines and the King of Israel. Saul's army is hard pressed on the steep hill-sides, for the enemy's horses draw near, and David is with the Philistines. The people of Israël call upon the Lord in vain.

PSALM
(Chorus)

God the Lord shall be my light and my salvation;
What cause have I to fear?
God the Lord shall be my strength in tribulation;
His help is ever near.
Though wicked enemies came,
My foes who my flesh would fain devour,
Bright sword and lance they might claim,
Yet they stumble and fall upon that hour.
E'en though an host against me should rise,
I shall not be afraid;
From field of war the Lord will hear my cries,
And their arm shall be stayed.

THE NARRATOR

And when Saul saw the host of the Philistines in Shunem, he was afraid, and his heart greatly trembled.

And when Saul inquired of the Lord, the Lord answered him not, neither by dreams nor by prophets.

And his servants said to him: Behold, there is a woman that hath a familiar spirit at En-dor.

And Saul disguised himself, and he went, and two men with him, and they came to the woman by night: and he said, I pray thee, bring me him up whom I shall name unto thee.

Then said the woman: Whom shall I bring up unto thee? And he said: Bring me up Samuel.

INCANTATION

By fire, by water, by speech and by wind, by sight and by sound, break thy chains, burst the locks which bind thee! Appear! 'Tis time! I call thee from Sheol's darkness. Return, and enter into the temple of nine doors! Appear! Give thy blood! Let the breath of life return to thy nostrils; come from the depths of the earth! Appear!

The fire burns me; the fire below! It enters into me, it searches the marrow of my bones. It pierces me like a sharp sword. Arise! Appear! O why hast thou deceived me? for thou art Saul!

THE SHADE OF SAMUEL

Why hast thou disquieted me, to bring me up?

THE NARRATOR

And Samuel prophesied to Saul, saying: Moreover the Lord will also deliver Israel with thee into the hands of the Philistines.

And Saul fell with his sons in Mount Gilboa. And the men of Israel fled from before the Philistines.

MARCH OF THE PHILISTINES

THE NARRATOR

And the Amalekite messenger brought to David the crown and the bracelets of Saul. Then David rent his clothes, and mourned and wept for Saul, and for Jonathan his son, and for the house of Israel; because they were fallen by the sword.

LAMENT OF GILBOA
(Chorus and Soli)

THE NARRATOR
(During the Chorus)

The beauty of Israel is slain upon thy high places; how are the mighty fallen!

Tell it not in Gath, publish it not in the streets of Askelon; lest the daughters of the Philistines rejoice.

Ye mountains of Gilboa, let there be no dew, neither let there be rain, upon you, nor fields of offerings; for there the shield of the mighty is vilely cast away, the shield of Saul, as though he had not been anointed with oil.

From the blood of the slain, from the fat of the mighty, the bow of Jonathan turned not back, and the sword of Saul returned not empty.

Saul and Jonathan were lovely and pleasant in their lives, and in their death they were not divided; they were swifter than eagles, they were stronger than lions.

Ye daughters of Israel, weep over Saul, who clothed you in scarlet, with other delights, who put on ornaments of gold upon your apparel.

How are the mighty fallen in the midst of the battle! O Jonathan, thou wast slain in thine high places.

I am distressed for thee, my brother Jonathan; very pleasant hast thou been unto me; thy love to me was wonderful, passing the love of women.

How are the mighty fallen, and the weapons of war perish!

THE DAUGHTERS OF ISRAEL

Ah! Ah! Weep for Saul!

SECOND PART

INTRODUCTION

THE DANCE BEFORE THE ARK

THE NARRATOR

Jerusalem! Jerusalem! David is king! He hath chosen thee to cherish the Ark of God. Behold, today it shall be set in the midst of Israel.

SONG OF THE DAUGHTERS OF ISRAEL

Sister, oh sing thy song!
Never hath God forsaken us,
E'en in captivity,
Or in adversity.
Chosen of Him above,
On us now 'lights His love.
God the Lord comes to bless Israel.

THE NARRATOR

And behold, shepherds lead their flocks, the workers in the fields bring their harvest and wine from their vineyards, and all to the glory of the Lord. O Israel, now get thee to the hill, for all peoples shall receive the blessing of God.

And David played before the Lord and danced before the Ark, and the earth shook, even as an harp-string trembleth beneath the hand of a virgin.

CHORUS

Mighty God!
Jehovah, be with us!
O radiance of the morn,
And the splendor of noon!
Mighty God, be with us!

PRIESTS (*Before the Ark*)

Ope wide those doors that lead to heaven!
Ope wide those gates that lead to justice!
For the righteous alone enter therein,
In those precious portals of God the Lord.

SOLDIERS

Many nations brought me to war,
Yet in Jehovah's name they were destroyed;
Compassed me round like bees that swarm,
Yet in Jehovah's name they were destroyed.
Each withered bush I set on fire,
In great Jehovah's name it was destroyed;
For He has shielded me from harm,
And His right hand has led me on.
Lord above, show Thyself, and scatter all our foes!

CHORUS

Mighty God!
Jehovah, be with us!

THE ANGEL
(*Soprano Solo*)

Give ear; 'tis not for thee as king
To build an house unto My name.
Behold, a child is born to thee,
And I will set him on thy throne.
And he shall be My son,
And I will be his Father.
Then shall he build an house for My name,
And Solomon he shall be called,
That over Israel peace may reign.

CHOIR OF ANGELS

Alleluia! Alleluia!

THIRD PART

CHORUS

Now my voice, in song upsoaring,
Shall loud proclaim my king afar.
His wealth of splendor, fast outpouring,
Shall put to nothing e'en the loveliest of star.
Pride of Adam's race that bore thee,
A simple shepherd, wont to sing,
And yet surpassing all before thee,
Thou hast been chosen by the Lord to be our king.
God will send thee sons to cherish,

Who shall inherit in their turn;
Thy name in glory shall not perish,
And all the people as their pastor
Shall announce thee master.

THE NARRATOR

And the blessing of God rested upon David's house. All the kings of the earth are united with him, and he is the greatest among them all. But sin entered into his heart, for it came to pass in an eveningtide, that David arose from off his bed, and walked upon the roof of the king's house; and from the roof he saw a woman washing herself; and the woman was Bathsheba, the daughter of Eliam, the wife of Uriah the Hittite; and she was very beautiful to look upon.

And David took Bathsheba to wife, and killed her husband Uriah the Hittite with the sword. And Bathsheba bare a son; but the thing that David had done displeased the Lord. And the Lord struck the child, and on the seventh day he died.

PSALM OF PENITENCE
(*Chorus*)

Pity me, God, in my distress!
Turn not away, but heal me again!
Wash me of sin and cleanse of shame,
And in Thy hot displeasure, O chasten me not!

THE NARRATOR

And the Lord sent Nathan unto David to reprove him for his sin.

And the wrath of the Lord fell upon David's house. For a brother had ravished his sister, and a brother killed his brother. And Absalom, David's well beloved son, rose up against his father, and David escaped and sought the desert.

PSALM
(*Tenor Solo*)

O shall I raise mine eyes unto the mountains,
From whence should come my help?
The Lord shall guide thy steps, going and coming,
From henceforth, evermore.
He will not suffer thy foot to be moved,
For He is on high, watching above;
The Lord who is thy keeper neither slumbers nor sleeps.

THE NARRATOR

So the people went out into the field against Israel; and the battle was in the wood of Ephraim. And Joab slew Absalom, whose head was caught in the thick boughs of a great oak.

And when the king heard of it he was much moved, and went up into the chamber and wept.

MARCH OF THE HEBREWS

THE NARRATOR

And David signaled with his hand, and the army stood still. And David said: Ye warriors of Israel, ye are brethren, ye are my bones and my flesh. Ye have established peace in the land. Receive my thanks!

THE NARRATOR

His enemies o'erthrown, David sings a grateful song unto the Lord.

PSALM
(*Chorus*)

Thee will I love, O Lord, who are my fortress,
Thou art my shield, the horn of my salvation.
God is my refuge safe; I trust in Him,
My rock, my strength, my tower and my deliverer.
In Him I find the solace that I long for;
He guideth my steps, that I may walk in comfort.
I call on Him and invoke His aid,
And I am saved from my strong enemy.
When waves of death encompassed me,
And snares of men made me afraid,
Then did He send, and take me from above,
And drew me forth out of many waters.

THE NARRATOR

And David waxed old in his palace of cedar and gold. And Satan stood up against Israel, and provoked David to number the people. So the Lord sent pestilence upon Israel; and He sent an angel unto Jerusalem to destroy it.

And David proclaimed Solomon, the son of Bathsheba, king over Israel and over Judah. And when Nathan had crowned Solomon, David looked on the temple for the last time.

SECOND CONCERT

THE CROWNING OF SOLOMON

THE NARRATOR

And Nathan said: Before all Israel and before Jehovah we anoint as king Solomon, the son of David. And the people shouted: God save King Solomon!

THE DEATH OF DAVID

THE NARRATOR

And David said: The spirit of God is within me. One cometh after me to lead my people in the fear of the Lord. O how good it was to live! I thank thee, God, Thou who gavest me life.

THE ANGEL

(Soprano Solo)

And God said: The day shall dawn
To bring a flower, newly born,
From thy stem in fullness growing,
In fragrance sweet, night and morn,
All my people shall adorn,
With breath of life bestowing.

CHOIR OF ANGELS

Alleluia! Alleluia!

Piano Concerto No. 18 in B-flat, K. 456 . . . . . . MOZART

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

In its diversity and scope the music of Mozart is one of the most astonishing achievements 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, concerto, or symphony, he left imperishable masterpieces. In more than six hundred works, created at a breathless speed during less than thirty 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; 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.

Mozart wrote his first original piano concerto (K. 175 in D major) in 1773 when he was seventeen. Initial attempts had been made earlier. At the age of ten he transcribed three sonatas of Johann Sebastian Bach's youngest son, that master of the gallante style Johann Christian Bach, into a series of piano concertos. These were hardly concertos in our sense of the term today, the orchestra involving only a pair of violin parts and a bass. These were written for his own use, when, as a child virtuoso performer, he had embarked upon an extended tour of Europe. Another series came in 1767, when, at the age of eleven, he again arranged sonatas of other composers, popular at that time but wholly unknown to audiences today (Raupach, Honnauer, Schobert, and Eckhardt). In these he considerably enlarged the orchestra with a pair of oboes and horns as well as strings. These works reveal the beginning of his conception of the concerto that was to guide him throughout his life. From then on he created some twenty-three piano concertos that constitute numerically the largest number of great concertos by any composer. Be-

cause he composed them from 1773 until his death in 1791, we are able to trace the development and progress of his style from his first tentative efforts to those that are on the highest level of excellence, viewed from the total output of the eighteenth century, or any century for that matter. There are more real "masterpieces" among them than in any other group of his compositions. Among the forty-nine or so symphonies, only those of his later years are considered to be the height of achievement in that form, and less than a dozen of the string quartets would fall into this class.

The piano concerto was of German origin and was late in making its appearance. The concerto for violin, on the other hand, had its inception in Italy and a history of continuous development throughout the seventeenth and eighteenth centuries. It so impressed composers in other countries beyond the Alps that, embracing it with greatest zeal, they produced a literature of imposing quantity and quality, but completely neglected the concerto for the keyboard. The one exception was Mozart, who developed it from a work in which the piano had had a prominent place in the orchestra, to where it became the dominating force in the ensemble. He reconciled the conflict between the virtuoso performer and the logic of symphonic continuity. This had presented a problem from the moment that the keyboard concerto was born, springing as it did like Minerva from the head of Zeus, when Johann Sebastian Bach transcribed a number of his own violin concertos, and those of Vivaldi and others, for the harpsichord. The problem of the conflict between solo instrument and orchestra continued with Bach's sons, Emanuel and Johann Christian, who together produced works that were the epitome of rococo elegance. For the most part, however, the eighteenth century considered the early "concertante" style of the keyboard concerto the acme of refined entertainment, and did not concern itself too much with the aesthetic questions inherent in the relationship between the solo piano and the reigning problems of formal construction that the symphony, at the same time, was attempting to achieve.* Mozart, more than any other composer, was responsible for the growth of the piano concerto to a stature comparable to that of the symphony.

There are about twelve outstanding piano concertos, composed in the middle of the 1780's at the height of his maturity and during the period of his greatest success (1783-87). The concerto on this afternoon's program comes from this group. It was composed for Maria Theresa Paradis, daughter of a State Councilor of Lower Austria, and a godchild of the Empress. She had been blind since childhood, but had acquired an imposing repertory of some sixty concertos which, from all accounts, she executed from memory with astounding virtuosity. Mozart wrote this work for her to perform in Paris while on a concert tour in the autumn of 1784. It contains none of the high moments of the great concertos that were to come from his pen but, like every succeeding concerto he wrote, it has its unique qualities and evidence of his progressing style. "The relations of the solo part and the

*See page 52.

orchestra in this work," writes Einstein, "are, to be sure, purely Mozartian, characteristic only of him, and perhaps even closer than ever before; but the solo part has a different, more 'feminine,' more sensuous character than the preceeding concertos . . . The work is full of sonority but it contains none of the 'surprises,' great or small, of the great concertos."* In general, it is conventional in its form, containing as it does three movements, the first presenting the by now inevitable double exposition of its theme initially in the orchestra and then in the piano, a slow lyrical second movement based, in this case, upon variations with a coda, and a subtle rondo last movement. Mozart had already begun to achieve the balance between solo instrument and orchestra that makes his concertos so unique. Here the piano enters into a partnership with the ensemble, sometimes presenting important thematic material, sometimes adding color with its own display of virtuosity. He uses a larger orchestra than previously (a flute, 2 oboes, 2 bassoons, and 2 horns, in addition to the usual strings). In this concerto, instead of dividing his forces into only two opposing bodies of sound (solo and orchestra), he separates the orchestra into sub-sections—strings and woodwinds—which provide contrasts either for each other or for the piano. The emphasis on the woodwind instruments is characteristic of Mozart's later works, and is also one of his chief contributions to the art of orchestration.

*Alfred Einstein, *Mozart, His Character and His Works* (New York: Oxford University Press, 1945) p. 304.

THIRD CONCERT

Sunday Evening, April 21

"Fireworks," a Fantasy for Orchestra, Op. 4 . . STRAVINSKY

Igor Feodorovitch Stravinsky was born
in Oranienbaum, Russia, June 17, 1882.

Igor Stravinsky's position as the greatest living composer in the world today is universally established and recognized. Since the deaths of Béla Bartók in 1945, and Arnold Schönberg in 1951, he is undoubtedly the most illustrious and significant figure in contemporary music, not only for his monumental works, but because of the influence he has exerted upon other composers; there are few in our day who have not felt the impact of his powerful and creative art.

Unlike Arnold Schönberg, a true revolutionist who caused a decided break with conventional methods of tonal organization, Stravinsky has remained firmly rooted in tradition. In spite of the often sensational innovations he has brought to each successive work, he has always held to certain basic musical values with characteristic conviction, and practiced them with unusual fidelity. Aesthetically, technically, and stylistically, his music is a flowering of traditional thought and practice. The term neo-classic is often applied to it and perhaps best describes the methods he has employed with such mastery throughout a long career. As Stravinsky himself has often asserted, the classical roots of his music strike deeper than we suspect or are willing to admit. Certainly its constructive coherence and inexorable logic, its economy of means, its avoidance of all unessentials, and the directness and clarity of its communication attest to its rational sources. The manner in which he successfully conceals himself in his art and the complete absence of any personal commentary or preoccupation with lyrical expression without first subjecting it to rules identify him with Classical rather than Romantic tradition. In aesthetic theory, he is a strict autonomist, maintaining that music's main function is not merely to evoke sensations but "to bring order into things" and to help us pass "from an anarchic and individual state into a state of order."* He has devoted his life to becoming a superb artisan, constantly refining his idiom and developing his technique. In the words of André Malraux, he has been concerned almost exclusively with "rendering forms into style."

As a young student, Stravinsky wavered between law and music as a career. In 1902, at a crucial time of indecision, he met Rimsky-Korsakov, whose encouragement determined his choice. After two fruitful years of study with this great master of orchestration, Stravinsky launched upon his brilliant career.

It was in the summer of 1908 that a grateful young composer sketched out a daring and unprecedented score as a wedding gift to Rimsky-Korsakov's daughter. It was to depict in tone the exciting and dazzling effects of a fire-

*Igor Stravinsky, *Autobiography* (New York: M & J Steuer, 1958).

works display. It was also intended as a tribute to his aging master, a testimony of the artistic achievements he had attained under his tutelage. The score was completed in six weeks and sent to Rimsky's summer residence. It was returned unopened with the words "not delivered on account of the death of addressee." Rimsky-Korsakov had died four days after the wedding of his daughter. Stunned by the tragic news, he put aside the jubilant and festive score and wrote "Chant funèbre."

Shortly afterward, the conductor, Alexander Siloti, performed "Fireworks" at a concert in St. Petersburg. Present at this occasion was Sergei Diaghilev, impressario of the Russian Ballet, who was so impressed by this vividly descriptive music and its dazzling orchestration that he asked the young composer to orchestrate some Chopin pieces for a ballet to be called *Les Sylphides*. Thus, Rimsky-Korsakov's gift became the means of opening the way to the creation of Stravinsky's most brilliant compositions: the *Firebird,* which showed an unmistakable indebtedness to his master; *Petrouchka,* which completely unfolded his unique and individual genius; and *The Rite of Spring,* which established him as the most epoch-making composer of his time.

While "Fireworks" shows the influence of Debussy and Ravel and a few rather direct borrowings from Paul Dukas' "Sorcerer's Apprentice," it gives indications of the strongly individualistic idiom that was to emerge shortly in the *Firebird* and *Petrouchka*—an idiom marked by incisive rhythm, frequent displacements of accents, stringent themes, dynamic drive, and sharp, sudden contrasts of color.

Symphony No. 3 in A minor, Op. 44 . . . . RACHMANINOFF

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

The leafy blossoming present springs from the whole past, remembered and unrememberable.
—CARLYLE

Rachmaninoff was born in the gloomiest period Russia had experienced for over a century. All the sublime efforts of the generation that had entertained such high hopes in the seventies, had ended in defeat. The great social reforms (including the abolition of serfdom in 1861) brought about by Alexander II were looked upon as grave mistakes. The reactionary elements that rallied around Alexander III, after the assassination of his liberal-minded father in 1881, tolerated no opposition. The new emperor counteracted the excessive liberalism of his father's reign by indicating that he had no intention of limiting or weakening the aristocratic power inherited from his ancestors. A feeling of hopeless despair was shared by the young "intellectuals" whose inability to solve problems of renovation or to break the inertia of the masses soon became tragically apparent. Their loss of faith in the future, the destruction of their illusions, was impressively reflected in the short stories of Vsevolod Garshin and in the nostalgic fiction and drama of Anton Chekhov.

The somber beauty and brooding melancholy that courses through Rachmaninoff's art marks him as one of the last of the Titans of musical romanticism, an artist who lived beyond the fulfillment of an era. He carried to an anticlimax the spirit of an epoch filled with the gloom and despair of man's struggle against relentless destiny. Like the other late Romanticists, he clung tenaciously to a dying tradition, regretful at its passing, nostalgic with its memories.

Virgil Thomson, writing in the *New York Herald Tribune* for Sunday, February 26, 1950, has summed up his position thus:

> The career of Sergei Rachmaninoff was that of a major talent. His natural gifts of ear and hand were impeccable; his training was nowhere short of completeness; recognition in professional life came early. The only kind of success he never enjoyed was that of intellectual distinction. He would have liked being a popular musician, a conservative musician and an advanced one all at the same time. But as a young modernist he suffered defeat at the hands of his contemporary, Alexander Scriabin, and there is reason to believe that later he entertained some bitterness about the impregnable position occupied in the intellectual world of music by his junior compatriot, Igor Stravinsky.
>
> There is no question, however, about Rachmaninoff's mastery. He composed, as he played the piano, in complete fullness and control. The nature of his expression—his passionless melancholy, his almost too easy flow of melody, his conventional but highly personal harmony, the loose but thoroughly coherent structure of his musical discourse—is often distasteful to musicians. They tend to find it a retreat from battle, an avoidance of the contemporary problem. But it is not possible, I think, to withhold admiration for the sincerity of the sentiments expressed or for the solid honesty of its workmanship. Rachmaninoff was a musician and an artist, and his expression through the divers musical techniques of which he was master, seems to have been complete.
>
> Whether success in the world was a deep desire of Sergei Rachmaninoff I do not know, but success was his in a way that musicians seldom experience it. It came to him in his own lifetime, moreover, and through the practice of three separate musical branches. As a composer, as a conductor, and as a touring virtuoso of the pianoforte he received worldwide acceptance and acclaim. His domestic life, too, seems to have been remarkably satisfactory. A more optimistic temperament than his would probably have glowed with happiness.
>
> Actually, his letters and recorded conversations are consistently gloomy. Like Tchaikovsky, whom he adored, and who usually wept a little on almost any day, he seemed to find his best working conditions a dispirited state. Indeed, even more than in the case of Tchaikovsky, his depressive mentality has come to represent to the Western world a musical expression both specifically Russian and specifically attractive through the appeal of sadness. Whether this opulence of discontent is found equally present in the Soviet Union I do not know; but Rachmaninoff, in spite of his conservative political opinions, has been adopted since his death as a Russian classic master in Russia. This success is another that would have pleased him profoundly, I am sure, though he would no doubt have acknowledged it with a mask of woe.
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> There is probably some resemblance between contemporary Russia and the United States underlying Rachmaninoff's great glory in both countries. The official mood of cheerfulness is in both cases, a thin surface through which wells of rich blackness gush forth constantly, relieving the emotional poverty of sustained optimism and providing for accepted states of mind both a holiday and a corrective. Rachmaninoff's music is no toner-up of depressed nations. It is most heartily enjoyed in those countries where the national energies are strong enough to need a sedative.

Rachmaninoff, like so many young men living in Moscow at the turn of the century, suffered from the contagion of his times. His melancholy turn of mind and pessismistic outlook offered little protection against the disappointments and

frustrations he met at the outset of his career as a composer. His first symphony, written in 1895 and produced in St. Petersburg, was a complete failure; it received one performance and was never heard again. This threw the young composer into the depths of despair from which he emerged only after the fabulous success of the Concerto No. 2 in C minor, Op. 18, in 1901.

Six years after the composition of the second Concerto, Rachmaninoff again turned to the symphony with renewed confidence in his talent and in the fullness of his creative powers. In 1906, he left Moscow with his wife and young daughter to seek relief from his professional duties as pianist and conductor. Dresden offered an environment favorable to creative work, and in temporary seclusion he produced his most successful compositions for orchestra, "The Isle of the Dead" and the Second Symphony. The symphony had its world première in St. Petersburg, February 8, 1908, and its first performance in Moscow, November 26, 1909. Success was immediate. Two months earlier it had been awarded the coveted Glinka Prize.

Rachmaninoff began the score to the Third Symphony in the spring of 1935, and completed it in August of 1936 at his Swiss villa on Lake Lucerne. While it never achieved the popularity of the Second Symphony, it has essentially the same appealing qualities—lovely lyricism, dramatic sweeping phrases, impassioned melody, and rich Slavic colors.

Rachmaninoff's association with the Philadelphia Orchestra was long and continuous. The following passage, written by Mr. Ormandy, is of interest, particularly as it relates to this symphony and the close contact he had with the composer during the preparation for his definitive performance of the work:

> For nearly thirty-five years, Sergei Rachmaninoff was one of The Philadelphia Orchestra's closest and dearest friends. This friendship was begun of course long before I became music director of the Orchestra, but the years in which my colleagues and I were privileged to work with Rachmaninoff, and to know him, brought us many cherished and never-to-be-forgotten memories. He was a great master, and a great man.
>
> The history of the long association between Rachmaninoff and our Orchestra is brilliantly marked with the record of his threefold gifts as a pianist, composer, and conductor, for we knew him well in each facet of his art. He made his American debut as a conductor with our Orchestra in 1909, and of course for many years not a season went by that he did not play with us or take his place on the podium as a guest conductor. As a composer his ties were particularly strong with The Philadelphia Orchestra, which he often said was his favorite. We in turn had the honor of presenting many premières of his works, including the Fourth Piano Concerto, the "Rhapsody on a Theme of Paganini," the Third Symphony, and the Symphonic Dances, as well as the first American performance of The Bells. I recall so well that day back in 1941 when we were to present the first performances anywhere of his "Symphonic Dances," the first orchestral work he had completed in this, his adopted country. Rachmaninoff was on hand for the rehearsal, and I remember very vividly how moved we were, and how honored, when he said to the assembled musicians in his modest way: "When I was a young man, I idolized Chaliapin. He was my ideal, and when I thought of composition I thought of song and of Chaliapin. Now he is gone. Today, when I think of composing, my thoughts turn to you, the greatest orchestra in the world. For that reason I dedicate this, my newest composition, to the members of The Philadelphia Orchestra and to your conductor, Eugene Ormandy." That was a tribute we will never forget.
>
> I recall too the many hours we spent together going over the details of the Third Symphony. We had already discussed it at length when he invited me to spend a weekend

with him at his estate on Long Island. The moment I arrived he took me to the piano, handed me the score, and asked that I mark the bowings throughout for the strings. We worked together all day without interruption until dinner time at about eight o'clock. Rachmaninoff was so excited that he forgot about everything else, and I simply didn't have the heart to tell him that I was working on an empty stomach, having had nothing to eat all day since a very early breakfast.

Later, when we began the first rehearsal of the new Symphony, Rachmaninoff was seated at his customary place in the hall. We had discussed tempi very carefully in advance, but when he noticed that I was not following his instructions exactly, he slipped up on the stage, and in a moment without realizing it he too was conducting with me, so that one of the puzzled members of the Orchestra said: "Maestro, whom shall we follow—you or Rachmaninoff?" The composer was then very apologetic, and admitted that when he heard the work for the first time he felt different tempi than when he composed it.

Finally, the performance itself was a great success and Rachmaninoff was happier over his success as a composer than he ever could have been as a pianist.

—EUGENE ORMANDY

Symphony No. 5, Op. 47 . . . . SHOSTAKOVICH

Dmitri Shostakovich was born September 25, 1906, in St. Petersburg (now Leningrad).

A fair and sane estimation of an artist who creates under violent conditions of social upheaval and confusing creative cross-currents is difficult in the extreme. In times of stress, criticism, attempting to evaluate an artist such as Shostakovich, must guard against the intrusion of temporary and false standards of judgment. More than ever, it must seek to penetrate beyond the artist's reactions to the events of his period to the artistic significance of the art work itself—to those eternal verities which neither time, nor place, nor condition can alter.

Nicholas Nabokov attempted an analysis of Shostakovich and his art as early as 1943 in "The Case of Dmitri Shostakovich," *Harper's* Magazine, March, 1943. He referred to the rise of an impersonal and practical "eclectic collectivistic" art which was placing the individual artist in a completely subservient position to the state and society and contended that the then young Russian composer, although talented in the extreme, was already a symptom of a new and dangerous era, an era of utility, in which the purely artistic worth of a work of art is far less important than its immediate appeal to the masses, or its purpose in serving a political, social, and educational ideal.

It is perfectly true that Shostakovich, from the first, has conscientiously, and with unquestioned sincerity, stated his artistic aims and purposes which are derived from the dialectical teachings of Tolstoy, Engels, Marx, and Stalin. Concerning the function and meaning of music in relation to the Soviet State he writes:

> Music is not merely a combination of sounds arranged in a certain order, but an art capable of expressing, by its own means, the most diverse ideas or sentiments. This conviction I did not acquire without travail. . . . Working ceaselessly to master my art, I am endeavoring to create my own musical style, which I am seeking to make simple

and expressive. I cannot think of my further progress apart from our socialistic structure, and the end which I set to my work is to contribute at every point to the growth of our remarkable country. There can be no greater joy for a composer than the inner assurance of having assisted by his works in the elevation of Soviet musical culture, of having been called upon to play a leading role in the recasting of human perception.*

Another time, he reaffirms his credo:

I am a Soviet composer, and I see our epoch as something heroic, spirited, and joyous . . . music cannot help having a political basis, an idea that the bourgeois are slow to comprehend. There can be no music without ideology. The old composers, whether they knew it or not, were upholding a political theory. Most of them, of course, were bolstering the rule of the upper classes. We as revolutionists have a different conception of music. Lenin himself said that music is a means of uplifting broad masses of people, not a leader of masses perhaps, but certainly an organizing force. For music has the power of stirring specific emotions in those who listen to it. Good music lifts and heartens and lightens people for work and effort. It may be tragic, but it must be strong. It is no longer an end in itself, but a vital weapon in the struggle.†

On the eve of the first anniversary of the Russo-German war, Shostakovich wrote, "My energies are wholly engaged in the service of my country. Like everything and everyone today, my ideas are closely bound up with the emotions born of this war. They must serve with all the power of my command in the cause of art for victory over savage Hitlerism, that fiercest and bitterest enemy of human civilization. This is the aim to which I have dedicated my creative work since the morning of June 22, 1941." Shostakovich has, on another occasion, briefly but definitely restated his creed: "I consider that every artist should want to shut himself away from the people, who in the end, form his audience. I think an artist should serve the greatest possible number of people. I always try to make myself as widely understood as possible. And if I don't succeed, I consider it is my fault . . . the advanced composer is one who plunges into the social currents swirling around him, and with his creative work serves the progress of mankind."‡

There has been common agreement among the critics of Shostakovich that he is an extremely well-schooled and gifted composer, and a craftsman of the first order. Their concern has been based on the fear that the dictates of propaganda have reshaped his natural expression, that a rigid submission to political doctrine has reduced an exciting talent to the commonplace. They have pointed out that in his deliberate attempt to make music comprehensible to the masses and to serve the Soviet State, he has restrained his individuality and forsaken the principles of absolute beauty. They have spoken of the clarity and logic of his themes but also of their tendency to be ordinary and trivial; they have acknowledged his rhythmic vitality, but have regretted his predilection for banal marches; they have maintained that the acknowledged brilliance of his stunning orchestration has not always concealed the paucity of his ideas, and they all have referred to his eclecticism, which is, in truth, his most apparent weakness. The synthetic and retrospective moments in his works

*Dmitri Shostakovich, "Autobiographie," *La Revue Musicale*, 17: 432-33, December, 1936.
†The *New York Times*, December 3, 1931.
‡*Ibid.*

are disconcertingly frequent, but the borrowings are done with an almost naïve unawareness. Tchaikovsky haunts his pages, instrumentations unique to Sibelius occur intermittently, formulas familiar in Berlioz appear bereft of their novelty, and Beethoven's culminations to climax are sounded without motivation or impulsion, often resulting in noise without meaning, and conflict without tension.

The virtues of his last works, so highly publicized, are not such as to necessitate any modification in this critical opinion. Music critics writing in the New York *Times* and the New York *Herald-Tribune,* refer to his last works as music "that bears the stigmata of a composer trying to live up to an heroic reputation"; "that becomes sprawling, noisy, lacking in coherent style"; "that goes through motions of being both grand and grave, but is nothing but a noisy, empty shell"; "that is thin and without charm or character." Alas, poor Dmitri! The persistence and uniformity of this sort of criticism today only verify Nabokov's opinions and prophesies of a quarter of a century ago, and lead us to regretfully conclude that perhaps it is too late for his indubitable genius to restore just values of beauty and universality to his music. Sincere as his intentions are, it takes more than these to assure the creation of great art. Beethoven and Wagner also were profoundly moved by the conditions of their times and were stimulated by powerful social ideologies, but these forces moved them to the creation of significant, powerful, and original music, which has survived long after the conditions, which inspired its inception, have been swept away. Their music has lived not merely because Beethoven was profoundly moved by the idea of Democracy and the French Revolution, or because Wagner believed passionately in the doctrine of Renunciation, but because the music they created possessed intrinsic value as music, and became thereby infinite, not finite, in its expression; and universal, not local, in its appeal. Great music, after all, is not merely a medium to arouse emotions; if it were, it would assume a position inferior to some of the daily events in ordinary life. It represents rather, a sublimation of emotion; a sublimation which is achieved through the very process of artistic creation, when, without intrusion of outside forces, there is a molding, a fusing, and distillation of the emotions, aroused by an outside stimulus, into an artistic expression which bears no relation to the realistic aspects of life. This is a process which casts inspiration into permanent sound-forms and shapes which are beautiful by virtue of the imaginative and original manipulation of the medium of music, and not because that medium had been forced into the confining service of expressing the finite and concrete. Shostakovich, it seems, has not learned to "contemplate emotion in tranquillity"; he has shaped his expression too directly out of experience as lived, and in his eagerness to make his music symbolize political ideas, he does not permit the stuff of life to undergo the necessary transformation into significant forms of beauty.

Ernest Newman has touched the fallacy in the art theories of Shostakovich, and all those who maintain with him that the function of music is to lift and hearten, and lighten people for work and effort, or that its purpose is simply to re-present feelings and emotions aroused by the events of life. He wrote in the *London Times* concerning the Seventh Symphony:

THIRD CONCERT

To the man Shostakovich, writing with the boom of German guns in his ears, or any other artist in any other country working under conditions of similar dire distress, our hearts go out in sympathy and brotherhood; but let us, for heaven's sake, keep clear of the crude fallacy that a work written, conceived, and carried out in such conditions thereby acquires an aesthetic virtue of its own. The contrary is the case.

. . . That the world could have dreamed, believed, that it could ever have been supposed, that great music is simply profoundly felt emotion poured out under the immediate impact of the events that generated the emotions, is merely due to the fact that most people have only the crudest notion of what a great piece of music really is in its roots and all its fibers. People can be genuinely fond of music without any understanding of the physical processes by which great music comes into being.

Shostakovich wrote his first symphony in 1925, when he was nineteen years of age. This work revealed a creative genius of such outstanding talent, and a craftsman of such extraordinary ability, that it won immediate world-wide recognition. The "October Symphony," his second, written in commemoration of the tenth anniversary of the Bolshevik revolution, and the "May Day Symphony," his third, composed in honor of the working classes' holiday on May the first, in which he envisaged a world socialism, did not, in spite of their programmatic intentions, repeat the success of the First. A conflict which had begun to appear between the artist's natural expression and Soviet official sanction, came to a climax when he produced his opera *Lady Macbeth of Mzensk* (1935). This opera, according to the critics in *Pravda,* the chief paper of the communistic party, was "founded upon formalistic ideas and bourgeois musical conceptions," and was "a concession to bourgeois taste." The Union of Soviet Composers and other official, but nonmusical organizations, placed Shostakovich in disfavor, and his career as a composer was definitely jeopardized for a period. After completing the Fourth Symphony, he himself withdrew it from performance believing it would not please the State. The Fifth Symphony played on tonight's program was composed on the basis of the criticism that had been leveled against him and was subtitled "A Soviet Artist's Reply to Just Criticism." It was performed in celebration of the twentieth anniversary of the October revolution (1937). With it Shostakovich was officially restored to grace, for according to the critic, Andrew Budyakovsky, in the *Moscow Daily News:*

The composer, while retaining the originality of his art in this new composition, has, to a great extent, overcome the ostentatiousness, deliberate musical affectation and misuse of the grotesque which had left a pernicious print on many of his former compositions. His fifth symphony is a work of great depth, with emotional wealth and content, and is of great importance as a milestone in the composer's development. The fetters of musical formalism which held the composer captive so long, and prevented him from creating works profound in conception, have been torn off. He must follow up this new trend in his work. He must turn boldly toward Soviet reality. He must understand it more profoundly and find in it a new stimulus for his work.

This criticism seems curious in the extreme, for in this symphony, Shostakovich, meek and penitent after his official chastisement, had created a completely traditional and abstract work. Heeding the admonitions he had received for his "October" and "May Day" symphonies, he had returned, in the

Fifth, to conventional structural forms and methods, to those "formalistic ideas and bourgeois conceptions," and had now pleased his critics!

Even more curious is the interpretation of the meaning of the symphony written by Alexis Tolstoy, one of the most esteemed of Russian musicologists:

> . . . Here we have the "Symphony of Socialism" [he writes]. It begins with the *largo* of the masses working underground, an *accelerando* corresponds to the subway system; the *allegro* in its turn symbolizes *gigantic factory machinery and its victory over nature.* The *adagio* represents the synthesis of Soviet culture, science, and art. The *scherzo* reflects the athletic life of the happiest inhabitants of the Union. As for the finale, it is the image of the gratitude and the enthusiasm of the masses.*

This farfetched and ludicrous statement, so typical of the "utility" school, obviously contributes nothing whatever to the understanding of the music. It does reflect, however, not only the puerile state of Soviet aesthetics, but the power of the concept that has controlled, directed, and destroyed the creative energies of one of the most promising composers of our time. In the words of Igor Stravinsky, "It is in its line a consummate masterpiece of bad taste, mental infirmity, and complete disorientation in the recognition of the fundamental values of life."†

The Fifth Symphony is in its way a master work. It is formed with classic simplicity and orchestrated brilliantly and with the utmost clarity. With only occasional suggestions of the Kremlin Square, it is music of spacious dimensions, with few of the inequalities, superficialties, and weaknesses of his later works. Its themes are, for the most part, broadly melodic, their treatment plastic, and their development logically and in some instances ingeniously carried out. It has achieved a remarkable balance between emotional tension and structural strength. Had Shostakovich continued to scale such heights, he might have ultimately conquered the peaks.

The principal theme of the first movement, *sonata allegro,* marked by strong, wide intervals, is stated in the lower strings and immediately answered in the upper strings. From this theme as an embryo, there grows, in the violins, an extensive and broadly melodic section formed of fragments that intermittently return to unify the movement. The first theme returns in the brass (horns and trumpets), and over a triple rhythmic figure it dies away in the violins. The tempo increases, the rhythms grow more incisive, and one of the main theme fragments heard in the brass becomes an aggressive march. The return of the first slow tempo marks the beginning of a telescopic recapitulation of the principal theme, very broadly sung. The strings and brass recede to a gentle mood, and the woodwinds, fully exploited, bring the movement which, in its slow and deliberate pace, has unfolded like the pages of a Russian novel, to its close.

The second movement, *allegretto,* is cast in the very conventional Song and Trio design. In style a scherzo with traditional triple rhythm and repeated

*Igor Stravinsky, *Poetics of Music* (Cambridge: Harvard University Press, 1956), pp. 114-15.
†*Ibid.*

sections, it is not unlike any of the familiar Beethoven *scherzi* in spirit, although the themes are unabashedly simple and often trite.

The third or slow movement, *largo,* like the first, is gradually culminative, growing from an austere theme in the strings to a fruition in the woodwinds, accompanied by tremolo strings. At its climax, the movement gains in tension and sonority, but without the aid of the brass choir. It is the most impressive movement of the Symphony and bows slightly to modern harmonies.

The final movement is again cast in a traditional classical form that approaches the Rondo. The marchlike theme, so characteristic of Shostakovich, is direct, propulsive, and tremendously vital. After a slow digression, in which reminiscences of earlier movements are heard, the energetic first section returns and, the tempo constantly increasing, brings the Symphony to a moving conclusion.

FOURTH CONCERT

Monday Evening, April 22

Exsultate jubilate . . . . MOZART

In November of 1772, Mozart, then seventeen years of age, arrived in Milan, Italy, to finish his opera *Lucio Silla*. The continued success of the opera after its première on December 26 inspired Mozart to create for one of its principal singers, the male soprano Venanzio Rauzzini, a motet "Exsultate, jubilate," accompanied by strings, oboes, horns, and organ. The work was performed by him in the church of Theatines, Milan, January 17, 1773.

By temperament, taste, and training, Mozart followed the rococo gallant manner of his great Italian predecessors, Alessandro Scarlatti, Caldara, Porpora, and others. Into his religious work he carried, as did they, the transparency and charm of the Italian operatic style. To the purist, works like the "Exsultate, jubilate" may 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 and litanies, the motets of the Italians, as well as the religious works of Haydn and Mozart, were considered inappropriate and unliturgical. Absence of austerity was taken for lack of respect by those critics who in their incredible seriousness failed to sense the childlike piety, the humanity, and directness of those works, or to realize that these composers were writing in the style and reflecting the taste of their period, for in such artists religious feeling and artistic impulse were one and the same thing. If music like Mozart's "Exsultate jubilate," Pergolesi's *Stabat Mater,* or 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.*

Allegro in F major

Exsultate, jubilate	Exult, rejoice,
O vos animae beatae.	O happy souls.
Dulcia canatica canendo	And with sweet music
Cantui vestro respondendo,	Let the heavens resound,
Psallant aethera cum me.	Making answer, with me, to your song.

Recitativo

Fulget amica dies,	The lovely day glows bright,
Jam fugere et nubila et procellae;	Now clouds and storms have fled,
Exortus est justis inexpectata quies.	And a sudden calm has arisen for the just.
Undique obscura regnabat nox.	Everywhere dark night held sway before.
Surgite tandem laeti,	But now, at last, rise up and rejoice,
Qui timuistis adhuc	Ye who are not afeared,
Et jucundi aurorae fortunatae.	And happy in the blessed dawn
Frondes dextera plena et lilia date.	With full hand make offering of garlands and lilies.

*Einstein, *op. cit.*

Aria (Andante)

Tu virginium corona, Tu nobis pacem dona, Tu consolare affectus, Unde suspirat cor.	And Thou, O Crown of Virgins, Grant us Peace, And assuage the passions That touch our hearts.

Allegro in F major

Alleluja	Alleluia

German Requiem . . . . BRAHMS

Whether the *Requiem* was inspired by Brahms's sorrow and need for comfort after the tragic death of his benefactor and friend, Robert Schumann, or whether it was written as a memorial to the composer's mother, has not been definitely settled. Frau Schumann is quoted as having said, "We all think he wrote it in her memory, though he has never expressly said so." Herr Kalbeck argues strenuously that it was suggested by the tragedy of Schumann's death. Doubtless both incidents led the composer to meditate upon death and upon sorrow and its consolation. The composition of the work occupied Brahms chiefly for five years. During this early Viennese period he was not negligent of other fields, having composed the Handel and Paganini variations, the two quartets for piano and strings, the Magelone Song Cycle, and many other vocal works.

"Never has a nobler monument been raised by filial love," was the way Joachim characterized the *Requiem* in his address on the occasion of the Brahms Memorial Festival held at Meiningen in October, 1899. The death of his mother in 1865 and the completion of the work in 1868 lent strength to the belief that much of the text was selected and the music written to it with her memory in the mind of the composer. Perhaps the marvelously beautiful funeral march in the second division of the work had its inspiration in this source.

In the published score it contains seven divisions. The work was first heard at one of the concerts of the Gesellschaft in Vienna, December 1, 1867. The first three numbers only were sung on that occasion. On Good Friday of the next year it was given under the direction of the composer in the Cathedral of Bremen, at which time all of the work was complete except No. 5 (the soprano solo with chorus) which was not added until after the second performance at Bremen. The first performance of the entire work in its completed form took place in Leipzig in the Gewandhaus in February, 1869.

The *German Requiem,* without any connection with the Latin Catholic Mass for the Dead, draws its text from the Scriptures in German. Brahms selected his own text with great care, and although many critics have professed to trace a lack of unity in the work, a reading of the scriptural passages suffices to demonstrate that they exhibit a continuity which the composer developed in his music as well as in the text. The blessing pronounced by Christ on those who mourn, and the blessing of the Holy Spirit on the departed faithful, entered in the Revelation of St. John, make the beginning and end of the scheme similar

in conception. Moreover, the same musical theme is used at the end of both the first and last choruses. Nor should one lose trace of the fact that although this great work is called a requiem, there is no hint of prayer being offered on behalf of the dead, but that throughout the work there recurs the underlying theme that "sorrow shall be turned to joy" which not only gives textual unity, but directs the musical expression to the complete fulfillment of this thought.

The *Requiem* is not merely a collection of technical or spiritual subtleties, otherwise it would long ago have lost its power over mankind. It is the grandeur of its conception, its deep sincerity, the truthfulness of its religious ideals, and the profound spirit of devotion that gives the real structural and spiritual unity it possesses. The standard of vocal writing, both for soloists and the chorus, is of the highest. The maturity and power of the orchestration, the contrapuntal imagination, and the ingenuity of thematic development are comparable to anything found in the great symphonies. But these considerations, important as they are, become dwarfed in the profound and indelible impression the work produces on all thoughtful people.

Blessed Are They That Mourn . . . . *Chorus and Orchestra*

Blessed are they that mourn for they shall have comfort.

—MATTHEW 5:4.

They that sow in tears shall reap in joy,
Who goeth forth and weepeth, and beareth precious seed,
Shall doubtless return with rejoicing and bring his sheaves with him.

—PSALMS 126:5-6.

The first section, which is a consolation for those who mourn, sets the mood for the entire work. The absence of first and second violins, and the more somber and full-toned expression of the lower strings seems eminently fitting as a color for the melodies and harmonies of the first division. Against this dark background the limpid simplicity and clarity of the voices creates a noble serenity.

Behold, All Flesh Is as the Grass* . . . . *Chorus*

Behold, all flesh is as the grass, and all the goodliness of man is as the flower of grass: for lo, the grass withereth and the flower thereof decayeth. But yet the Lord's word endureth forever more . . .

—I PETER 1:24—25.

Be patient therefor, brethren, until the coming of Christ. See how the husbandman waiteth for the precious fruit of the earth and hath long patience for it until he receives the early rain and the latter rain. So be ye patient. . . .

—JAMES 5:7—8.

The redeemed of the Lord shall return again and come rejoicing unto Zion: joy everlasting shall be upon their heads; joy and gladness shall be their portion; and tears and sighing shall flee from them.

—ISAIAH 35:10.

*In 1854, Brahms heard Beethoven's Choral Ninth Symphony for the first time. He was so impressed that he decided to write a symphony in the same key. He completed only three movements which he later used in other works, the first two movements in the Piano Concerto in D minor; the third movement eventually became the music for this section of the *Requiem*.

The second section is written with immense force; its tempo indication *un modo marcia,* contains the "Death March of the World" broken in upon by the hopeful cry, "Now therefore be patient, O my brethren, unto the coming of Christ." The march continues and seems to end hopelessly ("The flowers decayeth"). Suddenly and with tremendous force, the text, "Albeit the Lord's world endureth forever," is affirmed and the added phrase, "The redeemed of the Lord shall return again and come rejoicing unto Zion," inspires a musical setting which marvelously balances the joyous major mode against the somber mode of the first half of this number. The grave beauty created by the sudden change from the minor ghostliness of the funeral march to the bright major of the middle section with its comforting, patient, and tender music accompanying the text, "See how the husbandman waiteth for the precious fruit of the earth," makes the return of the "Death Dance" even more oppressive. Against a funereal saraband in the orchestra, the counterpoint of macabre voices creates an uncanny and forbidding tone that recalls the grisly and grotesque impression of the "Dance of Death" woodcut of Albrecht Dürer. Brahms again emphasizes the central theme of the work, and dwells upon the phrase, "Joy everlasting," in a coda of unusual beauty, the final notes of the chorus vanishing without definitely ending, as if a vista into infinity were opened.

Lord, Make Me To Know the Measure of My Days on Earth

Lord, make me to know the measure of my days on earth,
to consider my frailty that I must perish.
Surely, all my days here are as an hand-breadth to Thee,
and my lifetime is as naught to Thee.
Verily, mankind walketh in a vain show, and their best
state is vanity.
Man passeth away like a shadow, he is disquieted in vain,
he heapeth up riches, and cannot tell who shall gather them.
Now, Lord, O what do I wait for? My hope is in Thee.
But the righteous souls are in the hand of God,
nor pain nor grief shall nigh them come.

—39TH PSALM.

As in the first section where grief and joy were brought into contrast, and in the second, where earthly anguish and the everlasting bliss of Heaven were opposed, so in this movement Brahms answers the uneasy doubts, perplexities, and moral suffering of man with divine repose and steadfastness. Thus the form of the separate numbers consists of two sections as a rule, based upon abrupt contrasts of both spirit and form.

The third movement is a fervent supplication sung by the baritone in infinite humility. There is a subtle moment when the soft calls of the low horns and kettledrums are suddenly silenced, and clear chords in the woodwinds are heard when the prayer continues with "Surely all my days here are as a handbreadth to Thee." From here the music is extended into everbroadening melodic lines, typical of Brahms. On the words "as naught to Thee" there is a precipitate fall into an unexpected pianissimo, after which a joyous uplifting

at the words "my hope is in Thee" forms a short transition to the gigantic fugue that brings the movement to its conclusion.

How Lovely Is Thy Dwelling Place . . . . *Chorus*

> How lovely is Thy dwelling place, O Lord of hosts!
> For my soul, it longeth, yea, fainteth, for the courts of the Lord;
> My soul and body crieth out, yea, for the living God.
> Blest are they that dwell within Thy house;
> They praise Thy name evermore!
>
> —PSALMS 84:1-4.

The fourth division, "How lovely is Thy dwelling place, O Lord of hosts," shows Brahms in one of his melodious and opulently harmonic moods. The text, "It longeth, yea fainteth, for the courts of the Lord," is almost literally translated into a miniature drama. The treatment of the words "living God" deserves especial attention, as it is one of the subtle beauties on which the composer must have expended his utmost skill; those few measures are some of the purest inspiration in the whole work, they are so simply expressed and yet so perfectly balanced. The number closes with a strong affirmative treatment of the words "They praise Thy name forevermore."

This whole section is permeated by an atmosphere of peaceful happiness. The dead are in God's hands, and for them are only calm, celestial joys.

Ye Now Are Sorrowful . . . . *Soprano and Chorus*

> Ye now are sorrowful, howbeit, ye shall again behold Me, and your heart shall be joyful and your joy no man taketh from you. [Soprano Solo: Look upon me; ye know that for a little time labor and sorrow were mine, but at the last I have found comfort.]
>
> —JOHN 16:22.
>
> Yea, I will comfort you as one whom his own mother comforteth.
>
> —ISAIAH 66:13.

This part of the *Requiem* was added after the Bremen performance, and the death of Brahms's stepmother, to whom he was devoted. This is her monument. The infinite tenderness and yearning of the music welled up from an artist whose adoration for his mother had a profound influence over the whole course of his life. Here Brahms expresses the soaring spirit of the departed in the high, sustained notes of the soprano solo; occasionally the chorus in a chorale-chant interject, "as one whom his own mother comforteth." To the text "Ye shall again behold me," are set the same notes that appear as the opening figure of the accompaniment and are echoed in notes of double the length in the choral "Yea, I will comfort you." The contrast of feeling and form that ordinarily accompany each section of the work are here noted between mourning and consolation.

Here on Earth Have We No Continuing Place . . . *Baritone and Chorus*

> Here on earth have we no continuing place, howbeit, we seek one to come.
>
> —HEBREWS, 13:14.

Lo, I unfold unto you a mystery. We shall not all sleep when He cometh but we shall all be changed, in moment, in the twinkling of an eye, at the sound of the trumpet. For the trumpet shall sound and the dead shall be raised incorruptible, and we shall all be changed. . . . Then, what of old was written, the same shall be brought to pass. For death shall be swallowed in victory. Grave, where is thy triumph? Death, where is thy sting?

—I Corinthians, 15:51-55.

Worthy art Thou to be praised, Lord of honor and might, for Thou hast earth and heaven created and for Thy good pleasure all things have their being and were created.

—Revelations, 4:11.

In this section of the *Requiem* the greatest climax of the work is reached. The chorus begins, "Here on earth we have no continuing place," and although in a somewhat forlorn mood, the faint hopes kindled heretofore are confirmed in the words of the baritone solo, "Lo, I unfold unto you a mystery," and lead through continuously mounting mystical harmonies to the words, "At the sound of the trumpets the dead shall be raised incorruptible and we shall all be changed." As death is swallowed up in victory so the climax of the ascendant faith is expressed in the fugal ending, "Worthy art Thou to be praised." Musically speaking, this is one of the most intense and uplifting creations in the whole range of music and is the real conclusion of the work. In this section the expected contrast is between death, the grave, and the last judgment and the thought of the resurrection.

Blessed Are the Dead Which Die in the Lord

Blessed are the dead which die in the Lord from henceforth,
Saith the spirit, that they rest from their labours,
and that their works follow after them.

—Revelations, 14:13.

Here there is no dogmatic or liturgical reference in the text; no polyphonic complexity in the music. The same musical theme that accompanied the words "Blessed are they that mourn" at the beginning of the work is heard now at the end of the words "Blessed are the dead," thus forming a complete cycle thematically and spiritually. Brahms is at his greatest when, in a mood of visionary absorption, he expresses sorrowful lamentation, serene resignation, and consolation as he does in the first and now in the last section where the opening theme is transfigured into a soft glow of eternal blessing, appeasement and reconciliation.

To the heart of a troubled world, the Brahms *Requiem* can give consolation and hope in the ultimate fulfillment of its deepest desire that all "sorrow shall be turned to joy."

FIFTH CONCERT

Tuesday Evening, April 23

Symphony in C major ("Jupiter"), K. 551 . . . . MOZART

Many of Mozart's early instrumental works resist classification because the distinctions of form we make today were not known in his time. The symphony was in the process of evolving from the Italian *sinfonia* or *opera buffa* overture, which was characterized by two fast movements separated by a contrasting slow one. It presented no other problem of formal construction and had no obligation to the work it preceded. It was purely light, gay, ceremonial music, and thus it remained in the hands of the Italians themselves until German composers in Vienna began to expand its form, about 1760, by inserting a minuet between the slow second and final fast movements, and evolving in general a more aggressive style. Mozart's various visits to Vienna, especially during the year 1767 and again briefly 1773, made him increasingly aware of the changes that were taking place in the Italian *sinfonia* at the hands of his own countrymen. The influence of the Viennese school upon Mozart, especially that of Franz Joseph Haydn, prevailed until 1777 when he visited Mannheim and heard its famous orchestra. In the Symphony in G minor, No. 25, K. 183, of 1773, he broke away noticeably from his earlier Italian models. His themes became more significant and their treatment more logical and dramatic; there was evidence that he was moving to greater freedom and individuality in the use of his instruments and that he was becoming more aware of effective balance between movements.

The four years between Mozart's seventeenth and twenty-first birthdays (1773-77) were spent in Salzburg. We know less about this period in his life than any other. Since he was at home with his family most of the time, there were few personal letters, which are the chief and most reliable sources of all biographical information concerning him. There is, however, a record of his compositions during these years that gives us some indication of his musical development. In the year 1774 alone, he created, besides the G minor, K. 183, three other symphonies—the C major, K. 200; the A major, K. 201; and the D major, K. 202. Of the three, the D major was the last one composed and the only one actually dated (May 5, 1774). These symphonies are particularly significant for they embody characteristics of his youth and promises of his maturity; they form the beginning of a transition to the monumental symphonies at the end of his life, the E-flat major, K. 543; the G minor, K. 550; and final C major "Jupiter," K. 551 on tonight's program.

During the summer of 1788, three years before his untimely death, Mozart was in dire mental distress. Ignored as a composer by musicians, slighted by

his Emperor, Joseph II,* without the security of a patron, and with his beloved Constanze ill and his finances at their lowest ebb, Mozart turned to his trusted, faithful friend and brother Mason, Michael Puchberg, for help. In a letter to him, dated June 17, 1788, we learn of Mozart's unhappy situation:

Dearest, Most Beloved Friend!

I have been expecting to go to town myself one of these days and to be able to thank you in person for the kindness you have shown me. But now I should not even have the courage to appear before you, as I am obliged to tell you frankly that it is impossible for me to pay back so soon the money you have lent me and that I must beg you to be patient with me! I am very much distressed that your circumstances at the moment prevent you from assisting me as much as I could wish, for my position is so serious that I am unavoidably obliged to raise money somehow. But, good God, in whom can I confide? In no one but you, my best friend! If you would only be so kind as to get the money for me through some other channel! I shall willingly pay the interest and whoever lends it to me will, I believe, have sufficient security in my character and my income. I am only too grieved to be in such an extremity; but that is the very reason why I should like a *fairly substantial* sum for a *somewhat longer period,* I mean, in order to be able to prevent a recurrence of this state of affairs. If you, my most worthy brother, do not help me in this predicament, I shall lose my honour and my credit, which of all things I wish to preserve. I rely entirely on your genuine friendship and brotherly love and confidently expect that you will stand by me in word and deed. If my wish is fulfilled, I can breathe freely again, because I shall then be able to put my affairs in order and *keep them so.* Do come and see me. I am always at home. During the ten days since I have come to live here I have done more work than in two months in my former quarters, and if such black thoughts did not come to me so often, thoughts which I banish by a tremendous effort, things would be even better, for my rooms are pleasant, comfortable, and *cheap.* I shall not detain you any longer with my drivel but shall *stop talking*—and *hope.*†

One day before the date of this letter, Mozart completed the E-flat Symphony (K. 543), the first of his three last and greatest symphonies. Within less than two months he finished the other two, the G minor (K. 550) on June 25, which he wrote in the short span of ten days; and the C major ("Jupiter"), on August 10. From then on, music surged from him with increasing momentum until death finally stayed his hand. The actual circumstances of their creation are unknown, and the chances are he never conducted, or even heard them performed. "But," writes Alfred Einstein, "this is perhaps symbolic of their position in the history of music, and of human endeavor, representing no occasion, no immediate purpose, but an appeal to eternity."‡

"Pace, pace, mio Dio," from *La Forza del destino* . . . VERDI

Giuseppe Verdi was born in La Roncole, October 10, 1813; died in Milan, January 27, 1901.

In *La Forza del destino,* written in 1862 and later revised in 1869, Verdi made obvious advances in musical style over *Il Trovatore* (1853) and *La*

*The Emperor appointed Mozart later to the post of Court Composer, left vacant by Gluck, at the extremely low salary of 800 florin a year (Gluck had received 2000). He had to write nothing better than court dances on commission. "Too much for what I do, too little for what I could do," Mozart is supposed to have written on one of his tax returns.

†*The Letters of Mozart and his Family,* ed. Anderson (London: Macmillan & Co., Ltd., 1938), III, 1363.

‡Einstein, *op. cit.,* p. 234.

Traviata (1853). Equally melodious, the music reveals a greater seriousness and depth of purpose. The orchestral accompaniment, no longer a mere pedestal for the voice, is full-bodied and darkly hued; the harmonies are richer and more varied. The score, which anticipates the later *Don Carlos* (1867), *Aïda* (1871), *Simon Boccanegra* (1881), and Otello (1887), is surcharged with genuine dramatic feeling and tragic foreboding.

The beauty of the music atones for the incredibility of the tale of this gloomy opera, which takes place in Spain in the early years of the eighteenth century.

Avoiding the tortuous labyrinth of its plot, it tells the story of Don Carlos' revenge upon his sister Leonora and her lover Don Alvaro for the accidental death of his father, the Marquis of Calatrava. Pursued by every turn of fate, Leonora seeks refuge in a cave near the monastery at Hornacuelos, where, in the robes of a nun, she attempts to evade the "force of destiny."

Don Carlos is wounded by Don Alvaro, who, thinking he has killed him, enters the monastery as a monk. Don Carlos pursues his enemy to the very entrance of Leonora's cave, and there is mortally wounded by Don Alvaro. Leonora rushes to embrace her dying brother, who, gathering his last strength, stabs her to the heart. Don Alvaro then throws himself from the cliff upon the rocks below.

The aria, "Pace, pace, mio Dio" ("Peace, Peace, My Lord"), is sung by Leonora in Act IV, Scene 2. She comes from her cavern to pray, still tortured by memories of her ill-fated love. She prays for peace in a melody of haunting beauty, which rises more and more poignantly as memories of Alvaro come crowding back. In it she exclaims that her longing for peace is in vain, and she finally implores Heaven to let her die.

"Ritorna vincitor" from *Aida* . . . . VERDI

Aïda was written for the Khedive of Egypt and was first performed in Cairo, December 24, 1871, and since that time has exerted its perennial appeal wherever in the world opera is performed. For *Aïda* has no rivals in the field for the dramatic power of its music and the living intensity of its plot.

Stirring choruses and magnificent orchestration, myriads of vibrant colors, abundance of pure Italian melody against richly-moving harmonies sound throughout a story of intrigue, love, hate, jealousy, and sacrifice. All this is acted, with attending pomp and spectacular pageantry, against the background of an Egyptian and Ethiopian war in the time of the Pharaohs.

Aïda, daughter of Amonasro, King of Ethiopia, has been captured by the Egyptians and is a slave at the Court of Memphis. She and the young soldier Rhadames have fallen in love. The Ethiopians, under the command of Amonasro, have invaded Egypt to rescue Aïda, and Rhadames is named to lead the Egyptian army against them. Aïda, forgetting temporarily her native land, and under the spell of her love for Rhadames, joins the frenzied crowd in their

cry, "Return victorious." Left alone, after their departure, Aïda expresses the conflict in her heart between her duty to her father and her love for Rhadames:

Return victorious! From my lips went forth these blasphemous words for the enemy of my father who now takes arms to save me. Recall them, O gods, return me to my father; destroy the armies of our oppressors. But shall I call death upon Rhadames? Love, break thou my heart and let me die! Hear me, you gods on high.

"Paganiniana," Divertimento for Orchestra, Op. 65 . . . . ALFREDO CASELLA

Alfredo Casella was born in Turin, Italy,
July 25, 1883; died in Rome, March 5, 1947.

The themes that form the musical material for this work belong to the great violin virtuoso of the past century, Niccolo Paganini. Today there is little respect left for Paganini as a composer; the tendency is to accuse him rather of trickery and bad taste, and to feel that, except for a few technical effects and indications as to the lengths to which instrumental virtuosity might be developed, the world has not profited by his advent. In his day, however, the greatest composers of the times, besides recognizing that Paganini was endowed with a mechanical perfection that surpassed belief, paid tribute to his creative talent as well. One of Chopin's earliest compositions was *Souvenir de Paganini;* Berlioz composed *Harold in Italy* for him, as a violist; Schumann dedicated a movement of his *Carnaval* (section 15, Intermezzo, "Paganini") and also transcribed several of his violin caprices for the piano (*Sechs Concertetudien componiert nach Capricen von Paganini,* Op. 3); Liszt produced a series of studies based on Paganini works (*Six grandes études de Paganini*); and two sets of variations. Twenty-eight variations (*Studien*) for piano solo were composed by Brahms on a theme from Paganini's twenty-fourth *Caprice in A minor.*

Alfredo Casella, composer, critic, scholar, pianist, and teacher, was a leading figure in the contemporary musical scene of his day. He gave to the younger generation of Italian composers a fresh impetus by infusing into the lagging artistic life of his country a new creative energy. Although he spent a great deal of his early life in Paris in direct contact with the great impressionists Debussy and Ravel, they had little if any influence upon his art, which remained indigenously Italian. He did form a new and fresh nationalistic style, however, which he based on the instrumental masters of the seventeenth and eighteenth centuries but treated with many of the melodic and harmonic devices current in contemporary music.

"Paganiniana" was composed for the centenary of the Vienna Philharmonic Orchestra. Casella conceived this brilliant work not only to display the technical prowess of this celebrated orchestra, but also to extol the virtuosity of the fabulous Paganini.

The printed study score of "Paganiniana" published by the Vienna Edition Philharmonia lists the sources of Casella's thematic material as follows: the

first movement (*allegro agitato*) is based upon four themes from Paganini's Violin Capriccios, nos. 5, 12, 16, and 19. The second movement *(polachetta)* turned to the Quartet, Op. 4, for violin, viola, cello, and guitar. The third movement (*romanza*) is from an unpublished composition entitled "The Spring." The finale (*tarantella*) is based upon a theme from Paganini's music that bears the same title.

"Voi lo sapete" from *Cavalleria Rusticana* . . . . . MASCAGNI

Pietro Mascagni was born in Leghorn, December 7, 1863; died in Rome, August 2, 1945.

In 1889 Mascagni was lifted from utter obscurity to the pinnacle of fame when he won a prize offered by the music publisher, Sonzogno, for the best one-act opera. Using the libretto by G. Targioni-Tozzetti and G. Menasci, which was adapted from a simple Sicilian tale by Giovanni Verga, Mascagni composed his opera in eight days. Its success was immediate, and wild enthusiasm and excitement swept over the audience at its first performance at the Costanzi Theater in Rome, May 17, 1890. Medals were struck in his honor, and the King of Italy conferred upon him the Order of the Crown of Italy; and since its first sensational production, *Cavalleria Rusticana* has held its place for over half a century as one of the most genuinely dramatic operas in existence. Mascagni was never able, in his many attempts, to duplicate its success. His shallow vein of musical invention ran dry and he descended into oblivion as a composer as suddenly as he arose to fame. But as long as opera exerts its power upon us, his name will be kept alive by this momentary but superb manifestation of his genius.

Turiddu, a young Sicilian peasant, returns from the war to find his sweetheart, Lola, wedded to Alfio. For consolation he courts Santuzza, who loves him desperately. Soon tiring of her, he turns again to Lola, who encourages him. Santuzza, in despair, informs Alfio of Lola's faithlessness. In fury Alfio challenges Turiddu and kills him.

Stung by the great wrong done her, Santuzza pours out her heart's grief and anguish to Lucia, the mother of Turiddu:

Well you know, Mother Lucia, how Turiddu plighted his troth to Lola before he left for the war, and how he turned to me for love. Now Turiddu and Lola love again, and I can only weep and weep and weep!

"Un bel di" from *Madama Butterfly* . . . . . . PUCCINI

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

For his operas, *Manon Lescaut* (1893) and *La Bohème* (1896), Puccini received extravagant praise from the press and the public and was established in the front rank of the younger Italian operatic composers. His next opera, *Tosca* (1900), was received coldly, and *Madama Butterfly,* at its première at

La Scala on February 17, 1904, was hissed. The reason for the sudden and temporary antagonism to this score is difficult to find, for in a slightly revised version (division into three acts and addition of a tenor aria in the last scene) performed in Brescia on May 28 of the same year, the opera was received with frenzied applause and critical approbation. With this success, Puccini became the acknowledged ruler of the Italian operatic world and the recognized successor to the great Verdi.

Madama Butterfly was based on a magazine story by John Luther Long, dramatized by the author and David Belasco, and turned into a libretto by Illica and Giocosa. The tragic story of the little Japanese maiden Cio-Cio-San, forsaken by her American husband, and the warm passionate music of Puccini's score will always make their poignant appeal as long as audiences respond to basic emotions of love, hate, and pity in the theater, and to the power of music to evoke in us these emotional states.

This most popular of all operatic arias climaxes a scene in Act II in which Cio-Cio-San has been discussing the return of her husband with her maid Suzuki. In it she reassures herself and Suzuki that some fine day a great ship will appear far on the horizon and the boom of the cannon will announce its arrival in the harbor. They will see him coming from a distance, climbing a hill. Cio-Cio-San will hide for a moment, then she will hear him call her his "Butterfly." So let all fears be banished, he will return!

"Vissi d'arte" from *Tosca* . . . . PUCCINI

Called by Verdi the most promising of his successors, Puccini, who even today may be said to dominate modern opera composers, justified his master's prophecy by a career of uninterrupted success from the date of his first dramatic venture *Le Villa,* 1884, to his very last unfinished work *Turandot,* 1924. *Tosca,* Puccini's fifth opera, ranks among the three most popular of his works, along with *La Bohème* and *Madama Butterfly.*

In the work from which this evening's aria is taken, Puccini exhibits his genius in adjusting both instrumental and vocal effects to the implications of the text without sacrificing the inherent capacities of either mode of expression. At the same time he drew his characters with a sure hand and interpreted brilliantly the compelling situations of the dramatic action. The plot, based upon a drama written by Victor Sardou as a vehicle for the great Bernhardt, is gloomy and intensely tragic, but is occasionally relieved by such lyrical scenes as the popular aria on tonight's program.

The opera takes place in Rome during the Napoleonic wars and revolves around the opposing political factions of the time. Scarpia, the villainous chief of police, has arrested the painter Mario Cavaradossi ostensibly for his political views. Actually, he desires to possess the famous opera singer, Tosca, who is in love with Mario. In Act II, Scarpia summons her to appear before him and presents her with the choice between certain death for her lover or submitting

to his demands. Pleading with him, Tosca asks why such misery has fallen to her when she has devoted her life only to art and love and charity.

Waltzes from *Der Rosenkavalier* . . . . R. Strauss

Richard Strauss was born in Munich, June 11, 1864;
died in Garmisch-Partenkirchen, September 8, 1949.

"If it's Richard, we'll take Wagner; if it's Strauss, we'll take Johann," wrote a Berlin critic after hearing the first performance of *Der Rosenkavalier* in 1911. But this is not the critical opinion today.

No other of the Strauss scores has endeared him to so large a public, for no other abounds in such geniality, tenderness, and charm. Nor are there many of his pages that reveal such a wealth of mellifluous and engaging melody or such opulent, and at the same time, transparent orchestration.

To a public shocked and antagonized by the consuming lust and appalling frankness of *Salomé* (1902) or by the repellent decadence and crushing dissonance of *Electra* (1903), the warm humanity and gentility of this comedy of manners, with its engaging intrigue and its appealing blend of wit and pathos, buffoonery and nostalgic charm, came as a great relief that restored to the late Victorians their faith in decency and good taste.

Der Rosenkavalier is a comedy of eighteenth-century Vienna, written by von Hofmannsthal. It tells the story of a charming woman's reconciliation to her advancing years, and her noble renunciation of a love that has turned from her to a younger woman. The story, relieved by scenes of humor that verge on the bawdy, is so permeated with the spirit of human understanding, humility, and wisdom that it never fails to leave the spectator with a renewed faith in the goodness of living.

The waltzes that occur throughout the opera, particularly at the end of Act II, are mostly associated with the capers of the fat, lecherous, but impoverished Baron von Lerchenau as he dances around the room, delighted with the outcome of his immediate amorous plans.

NOTES ON THE PHILADELPHIA ORCHESTRA AND MAY FESTIVAL ARTISTS

THE PHILADELPHIA ORCHESTRA, with the five concerts of the 1968 May Festival, performs here for the thirty-third consecutive year. Organized in 1900 under Fritz Scheel, it followed for a dozen years under the leadership of Carl Pohlig, who was succeeded by Leopold Stokowski. In 1940 Eugene Ormandy became the fourth Musical Director. No other orchestra has traveled so far (12,500 miles in an average season) or so often as the Philadelphia group, which has made history through its touring. In 1936 it made its first of seven transcontinental tours; in 1949 the orchestra toured the British Isles in its first foreign pilgrimage; and in 1955 it made its first continental European tour. Last May, immediately following the May Festival concerts, they embarked upon a Far Eastern tour. The Orchestra will be in residence at the Saratoga Performing Arts Center during August for their third season at that Festival.

EUGENE ORMANDY, Music Director of the Philadelphia Orchestra, has appeared annually at these May Festival concerts since 1937. He began his prominent conducting career with sudden impetus in 1931 when he substituted for Toscanini, conducting the Philadelphia Orchestra. On that occasion a representative of the Minneapolis Symphony Orchestra who was in the audience immediately signed Ormandy as guest conductor, which won for him the permanent post, and where he continued until 1936. Born November 18, 1899, in Budapest, Ormandy's early musical training began at the age of five at the Royal Academy of Music in Budapest. At nine he became the pupil of the great violinist, Jeno Hubay, after whom he was named. He received his professor's diploma at seventeen and was given degrees in violin playing, composing, and counterpoint. He concertized, then taught at the State Conservatory in Budapest before coming to the United States to seek his fame and fortune. Mr. Ormandy became an American citizen in 1927. He is a Commander of the Order of Dannebrog, First Class, a Knight of the Order of the White Rose of Finland, and (as of February 18, 1966) Commander of the Order of the Lion of Finland for his "meritorious services in promoting Finnish-American Friendship." He is also holder of the Sibelius Medal and the medals of the Mahler and Bruckner societies. He has been awarded honorary doctoral degrees from twelve leading universities, including The University of Michigan (at the May Festival of 1952).

THOR JOHNSON, Guest Conductor of the May Festival, has conducted the University Choral Union performances with the Philadelphia Orchestra since 1940, except for four years when he was serving with the United States Army. He is now Music Director of the Nashville Symphony Orchestra. Johnson lived most of his early life in Winston-Salem, North Carolina. He was graduated from the University of North Carolina and later received a master's degree in music at The University of Michigan. In 1935, under a Beebe Foundation Scholarship, he studied in Europe with conductors Weingartner, Abendroth, Malko, and Bruno Walter. Upon his return he became conductor of the University Symphony Orchestra, organized and conducted the University Little Symphony which toured throughout the country, founded the Mozart Festival in Asheville, North Carolina, and also served as conductor of the Grand Rapids Symphony. During World War II, as Warrant Officer in the United States Army, Johnson conducted the first Symphony Band and taught for the Armed Services at Schrivenham, England. Upon discharge he conducted the Juilliard Orchestra for one year before accepting the directorship of the Cincinnati Symphony Orchestra, a position he held for eleven years. During that period he made special guest conductor appearances with the Symphony of the Air, including its Far Eastern tour. From 1959 to 1964 he was head of orchestral activities at Northwestern University. From 1964 to 1967 he was Director and Vice-President of the Interlochen Arts Academy. As a member of the President's Advisory Committee on the Arts, he was sent to Iceland, Czechoslovakia, Korea, the Philippines, and Japan for guest conducting and surveys. He is also Director of the Peninsula Music Festival in Wisconsin, the Moravian Music Festivals, and the Chicago Little Symphony.

LESTER McCOY, Conductor of the University Choral Union since 1947, prepares the chorus in the works performed in the May Festival and each Advent season conducts the Choral Union, with orchestra, and guest solo artists in the traditional *Messiah* concerts. He received his Master of Music degree from The University of Michigan in 1938. Before coming to Ann Arbor he trained and taught at Morningside College in Sioux City, Iowa. He served as Minister of Music of the First Methodist Church in Ann Arbor from 1947 to 1967, and from 1958 to 1964 he conducted the Michigan Chorale, a group of Michigan high school seniors, which toured in Europe and South America during the summer as part of the Youth for Understanding Student Exchange Program, sponsored by the Washtenaw Council of Churches. Beginning in the autumn of 1964, Mr. McCoy became Musical Director of "Musical Youth International," which has since toured Mexico and Europe.

EILEEN FARRELL, Connecticut-born dramatic soprano, first came before the public as a radio star. She had her own weekly program on CBS in the late 1940's. Her operatic debut took place in 1955 in Tampa, Florida. In 1958 she opened the San Francisco Opera season with Cherubini's "Medea," a role which established her as one of the great dramatic sopranos of our time.

In 1960 her Metropolitan Opera debut won her twenty-two curtain calls and wide critical acclaim. She has often sung with the New York Philharmonic, most recently last fall in the opening concerts of their 125th anniversary season. Her versatility includes oratorio, art songs, and "pop" music. She has sung in London, Berlin, and the Spoleto Festival in Italy. Her appearances across America have been as recitalist, soloist with symphonies, and as a member of the Bach Aria Group. Married to Robert Reagan, they have two teenage children, making their home in New Hampshire. This Festival appearance marks Miss Farrell's fifth visit to Ann Arbor.

JUDITH RASKIN, soprano, is a native New Yorker who made her professional debut in Ann Arbor in the role of "Susanna" with the NBC Opera's tour production of *The Marriage of Figaro* in 1957. After this and other roles in the NBC telecasts, roles followed in the Santa Fe Opera Company, the American Opera Society, and the New York Opera Company at City Center. Her Metropolitan Opera debut came in 1962, in the role of "Susanna." Subsequent roles have included "Nanetta" in *Falstaff,* "Sophie" in *Der Rosenkavalier,* and "Pamina" in *The Magic Flute.* Stravinsky chose her for "Anne" in his own opera *The Rake's Progress.* Recordings and recitals of Bach, Mendelssohn, Schubert, Brahms, Mahler, and Strauss won her recognition as one of the finest "lieder" singers of the world. She comes directly to Ann Arbor from recording sessions of Bach's *St. Matthew Passion* with the Philadelphia Orchestra. Married, she lives with her husband and two children in New York City.

JEAN SANDERS, Pennsylvania-born mezzo-soprano, made her formal debut in a warmly praised New York Town Hall recital, followed in 1957 with her operatic debut with the New York City Opera at City Center. Since then she has sung with the Baltimore Opera, the Connecticut Opera, the New Orleans Opera, the Philadelphia Grand Opera, and the Canadian Opera Company. She sang the coveted leading mezzo role of "Carmen" in the Ann Arbor performance with the New York City Opera in 1965, following her engagement in the *Messiah* performances the previous year. More recently Miss Sanders has sung with the Oratorio Society of New York, the American Opera Society, and as soloist with several American symphony orchestras.

LEOPOLD SIMONEAU, Canadian tenor, makes his Ann Arbor debut in Honegger's *King David.* Born to Choirmaster Joseph Simoneau and Olivine Boucher, a singer, he was the last in a family of ten children. Beginning early in life as a soloist in a choir, he sang in operettas at the age of seventeen, and within a few years began his professional career. He won the Montreal Symphony Soloist Grant over thirty other competitors. He made his operatic debut with the Variétés Lyriques de Montreal, singing the leading role in *Mignon* seven times in eleven days. Since then his world-wide reputation has been gained as leading tenor of the Metropolitan Opera, the Vienna State Opera,

Milan's La Scala, the Paris Grand Opera, the Munich State Opera, the Teatro Colon of Buenos Aires, and the Chicago Lyric Opera. In every medium of the singer's art, he has won renown. Mr. Simoneau is married to Canadian singer, Pierrette Alarie. They have appeared together in joint recitals, operas, and recordings. They are the parents of two daughters, Isabelle, 12, and Chantal, 11.

THEODOR UPPMAN, California born, has sung performances in all of the United States, except Alaska, appearing in Ann Arbor on one previous occasion in an all-Gershwin concert in the 1953 Choral Union Series. He made an auspicious debut at the Metropolitan Opera thirteen years ago in *Pelléas et Mélisande* under Pierre Monteux. Singing the title role of Benjamin Britten's opera *Billy Budd* in its world première at Covent Gardens in the 1951-52 series first prompted his singing-acting acclaim which spread to Paris and led to performances of that role on NBC Television Opera Theatre. He has sung with the New York City Opera Company, The Voice of Firestone, Bell Telephone Hour, and with the major symphony orchestras. Mr. Uppman and wife, Jean, with their two children Margot and Michael, live in New York City.

ANTHONY DI BONAVENTURA, young pianist from Philadelphia, will close his busiest concert season with the Ann Arbor Festival appearance, playing the same concerto he performed in the first concert of the Philadelphia Orchestra's 1967-68 season. In October he made his Carnegie Hall debut with the Philadelphia Orchestra, under Ormandy, and in February his Lincoln Center debut with the New York Philharmonic and William Steinberg. He comes to his first Ann Arbor appearance directly following his fifth European tour. In 1966, Mr. di Bonaventura made a State Department sponsored tour of Europe, performing in Hungary, Belgium, Denmark, Sweden, Finland, and Luxembourg. He had earlier played with the Royal Philharmonic in London, with the Vienna Symphony under Carl Schuricht, and with the Philharmonic Orchestra under Otto Klemperer—these music centers are a long way from his native West Virginia. Studies in New York City, and at the Curtis Institute of Music, with Mme Isabelle Vengerova prepared him for his career. Delayed two years in the Army, he then made his debut in a Washington recital.

CLAUDE FRANK, pianist, first arrived in the United States in 1941, via Brazil, following flights through Spain, Portugal, France, the Belgium Congo (under a Czechoslovakian passport), from his native Germany. There, when eleven years old Claude Frank first played for Artur Schnabel, and as soon as he located Schnabel in New York City in 1941 he was accepted as a Schnabel student. In 1944, he was drafted into the U.S. Infantry, and after VE day he accompanied his commander into each German village they occupied to take over the individual houses for the troops. In 1946, Frank resumed his studies with Schnabel and at Columbia University; and that summer studied conducting at Tanglewood under Koussevitsky. Later at Marlboro, with Serkin, came the beginning of his concert life. In 1956, he

toured Europe, and in 1959 he made his New York Philharmonic debut under Leonard Bernstein. More recently he has made numerous appearances with the Boston Symphony. This is his first appearance in Ann Arbor.

GLENN D. McGEOCH, program annotator for the annual May Festival Program Book, has been associated with the University School of Music since 1931, and is at present Professor of Music Literature and chairman of the Department of Music Literature and History. He holds two degrees from the University of Michigan and has studied further at Peabody Conservatory, Baltimore, Cornell, New York, and Wayne Universities in this country; and at Cambridge, England, and Munich, Germany. He initiated the first extension courses in music literature in the early 1930's and has since lectured extensively throughout the state under the joint sponsorship of the University of Michigan and the Wayne State University Adult Education division.

THE UNIVERSITY CHORAL UNION

THOR JOHNSON, *Guest Conductor*

LESTER MCCOY, *Conductor*

DAVID CORNELL, *Pianist*

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Austin, Patricia K.
Bradstreet, Lola M.
Burr, Virginia A.
Coffman, Judith A.
Colvin, Myra S.
Cook, Shirley A.
Donaldson, Kathryn
Foreman, Carol V.
Gockel, Barbara R.
Grimm, Annabelle
Hanson, Gladys M.
Hawk, Gloria L.
Headen, Nancy H.
Heitzman, Diedra
Hesselbart, Susan
Hinzman, Lillian M.
Hiraga, Mary L.
Hoener, Elaine E.
Hurst, Alice
Jerome, Ruth
Jones, Jacqueline
King, Kathleen
Luecke, Doris L.
Malan, Fannie Belle
Malila, Elida M.
Mason, Coral L.
McDonald, Ruth M.
Mohler, Carroll J.
Myers, Melissa B.
Park, Kyungduck
Permut, Cathy H.
Pickett, Jean A.
Pierce, Judith
Pittaway, Louise D.
Redman, Mary G.
Richards, Kathleen
Rodriguez, Karen
Roznoy, Melinda
Stewart-Robinson, E.
Stoel, Karen Ann
White, Myra W.
White, Sally R.
Wilks, Kathleen J.
Wilson, Miriam L.

SECOND SOPRANOS

Baker, Laura
Barter, Patty R.
Bernstein, Judith S.
Buchanan, Gale F.
Burmeister, Patricia A.
Cannon, Kathy D.
Cazepis, Helen
Cornell, Gail Ann
Cuadrado, Pepi
Datsko, Doris Mae
Dauphim, Cecile
Diskin, Karen
Ford, C. Gay
Fry, Susannah
Giles, Nancy S.
Gill, Sandra J.
Karaspostoles, LaVaughn
Horning, Alice R.
Keating, Patricia J.
Kellogg, Merlyn L.
Kontny, Elizabeth A.
Larsen, Mary K.
Leftridge, Sharon L.
Lehmann, Judith T.
MacDonald, Alice F.
MacLennan, Barbara
McArtor, Jane C.
McMaster, Carolyn J.
McNall, Marcia
Miller, Joyce A.
Murray, Marilyn R.
Newman, Judy
Ogilvie, Joan H.
Owens, Lavonia G.
Oyer, Thelma M.
Petty, Eleanor
Sayer, Karen
Slee, Beth Ellen
Slee, Debora A.
Vlisides, Elena C.
Weaver, Kathy P.
Wickens, Linda K.
Widiger, Susan J.
Young, Ethel L.

FIRST ALTOS

Abrams, Gloria S.
Beam, Eleanor P.
Brown, Marion W.
Cole, Patricia J.
DeJonge, Elizabeth
Eastman, Bernice
Ensign, Freda A.
Evans, Daisy E.
Feldkamp, Lucy G.
Fowler, Lucille B.
Harting, Kathrine
Hirshfeld, Lucy W.
Hogan, Sharon A.
Kempton, Judith A.
Kimmel, Helen G.
Kister, Susan S.
Klein, Linda S.
Konrad, Martha R.
Lane, Rosemarie
Leonard. Wendy L.
Manson, Hinda
Marsh, Martha M.
Mayer, Carol Ann
McAdoo, Harrieta A.
McCoy, Bernice I.
Mehler, Hallie J.
Meyer, Gretchen E.
Moore, Sharon B.
Newton, Hollis H.
Pfennigstorf, Heika
Reidy, Dorothy E.
Rubinstein, Sallie
Scott, Linda T.
Segal, Deborah A.
Smith, Marguerite
Swinford, Georgiana
Voigt, Maryanne
Waage, Jean K.
Wargelin, Carol G.
Wendt, Christine A.
Wiedmann, Louise P.
Wolfe, Charlotte
Wood, D. Jean

SECOND ALTOS

Arnold, Helen M.
Asmus, Susan M.
Baird, Marjorie A.
Bedell, Carolyn P.
Blake, Susan J.
Bogart, Gertrude J.
Brandt, Nancy Jean
Clayton, Caroline S.
Coleman, Mary F.
Cross, Joyce A.
Crossley, Winnifred

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Enkemann, Gladys C.
Forsyth, Ilene H.
Gates, Dolores I.
Haab, Mary E.
Johnson, Elizabeth
Johnston, Theolia
Jolosky, Marcy Rae
Knight, Mona J.
Kubiak, Donna L.
Lidgard, Ruth M.
Liebscher, Erika M.
Lovelace, Elsie W.
Lovitt, Elaine B.
Mastin, Neva M.
Mencher, Lenore S.
Miller, Rene S.
Mills, Donna J.
Murphy, Rosalind E.
Oehler, Eileen L.
Olson, Constance
Parker, Fannie R.
Payne, Ruth
Pratt, Barbara
Rakoff, Leslie Karen
Raymond, Deborah A.
Richardson, Gloria
Roeger, Beverly B.
Rubenstein, Lisa
Schutjer, Marlys
Slater, Beverly N.
Sorensen, Cynthia
Stebbins, Kathryn
Sweet, Elizabeth O.
Taylor, H. Alicia
Thomas, Carren Ann
Wilke, Mary Lou
Williams, Nancy P.
Wilson, Johanna K.

FIRST TENORS

Baker, Hugh E.
Brandt, Carl D.
Cathey, Owen
Dimkoff, Graydon
Franke, George M.
Kaeuper, David H.
Lowry, Paul T.
Meininger, James H.
Newton, Clyde A.
Reidy, James J.
Rottschaffer, J. Mark
Scherdt, Erwin
Schultz, Stanley T.
Wilks, Graham

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Barrett, Martin A.
Beyer, Hilbert
Bikle, Charles H.
Boughner, Donald F.
Clark, Harold R.
Cornell, David
Enns, Philip G.
Galbraith, Merle G.
Haines, Michael C.
Holtz, Charles L.
Jones, Charles E.
Kohn, Dr. Thomas
Raub, James R.
Repola, Kenneth L.
Settler, Leo H.
Smith, Douglas I.
Starring, Robert J.
Weamer, Alan P.

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Brueger, John M.
Burr, Charles F.
Clayton, Joseph F.
Cross, Harry Lee
Damborg, Mark J.
Eisenhardt, G. Harris
Fitzgerald, John D.
Glenn, Steven
Grapentine, Carl J.
Hagerty, Thomas F.
Hall, Lawrence E.
Haworth, Donald L.
Herren, Donald C.
Huff, Charles R.
Kays, J. Warren
Kissel, Klair H.
Lanini, Kent P.
Luria, Eric
McMaster, Ronald A.
Miller, Dean F.
Risenhoover, Morris
Rothenberg, Jeffrey W.
Savory, James E.
Smethurst, Everett W.
Waldren, Ray Allen
Weigl, Robert Curt
Wickens, Christopher

SECOND BASSES

Bond, Howard
Carpenter, Robert D.
Cutler, Norman Joel
Gates, Frederick K.
Gill, Douglas E.
Herre, James E.
Hunsche, David F.
Layher, Thomas A.
Lehmann, Charles F.
Lohr, Lawrence L.
Loukotka, Joseph J.
Mastin, Glenn G.
Mathern, Thomas D.
McAdoo, William P.
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Mueller, David J.
Oberhausen, Richard
O'Connor, Alfonso
Peterson, Robert R.
Petty, Mark A.
Preston, Robert E.
Randolph, David G.
Schonschack, Wallace
Slee, Vergil N.
Sommerfeld, Roy T.
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White, Donald E.
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Frank E. Saam
Frank Costanzo
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Barbara de Pasquale
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Jerome Wigler
Norman Black
Irving Ludwig
George Dreyfus
Larry Grika
Julia Janson
Manuel Roth
Benjamin Sharlip
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Stephane Dalschaert

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Wolfgang Granat
Irving Segall
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Winifred Mayes
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Santo Caserta

BASSES
Roger M. Scott
Ferdinand Maresh
Neil Courtney
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Carl Torello
Wilfred Batchelder
Samuel Gorodetzer
Michael Shahan
Emilio Gravagno

FLUTES
Murray W. Panitz
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OBOES
John de Lancie
Stevens Hewitt
Charles M. Morris
Louis Rosenblatt,
English Horn

CLARINETS
Anthony M. Gigliotti
Donald Montanaro
Raoul Querze
Ronald Reuben,
Bass Clarinet

BASSOONS
Bernard H. Garfield
John Shamlian
Adelchi Louis Angelucci
Robert J. Pfeuffer,
Contra Bassoon

HORNS
Mason Jones
Nolan Miller
Leonard Hale
John Simonelli
Herbert Pierson
Glenn Janson

TRUMPETS
Gilbert Johnson
Donald E. McComas
Seymour Rosenfeld
Samuel Krauss

TROMBONES
Tyrone Breuninger
M. Dee Stewart
William McGlaughlin
Robert S. Harper,
Bass Trombone

TUBA
Abe Torchinsky

TIMPANI
Gerald Carlyss
Michael Bookspan

BATTERY
Charles E. Owen
Michael Bookspan
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Manuel Roth

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AND ORGAN
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Thomas C. Colburn (Secretary), 1897–1902
Charles K. Perrine (Secretary), 1903–1904
Charles A. Sink (Executive Secretary, 1904–1927); President, 1927–
Gail W. Rector (Assistant to the President, 1945–1954); Executive Director, 1957–

THE UNIVERSITY MUSICAL SOCIETY, which this year observes its eighty-ninth season, was organized during the winter of 1879–80 and was incorporated in 1881. Its purpose was to maintain a choral society and an orchestra, to provide public concerts, and to organize and maintain a school of music which would offer instruction comparable to that of the University in its schools and colleges.* *Ars longa vita brevis* was adopted as its motto. In 1894, as a climax to its offerings, the "First Annual May Festival" was inaugurated. Gradually the number of concerts in the Choral Union Series was increased to ten, and the May Festival, from three to six concerts. In 1946, with the development of musical interest, a supplementary series of concerts was added—the Extra Concert Series. Handel's *Messiah,* which had been performed at intervals through the years, became an annual production. Since 1946 it has been given in two performances each season; and since 1965, three performances are scheduled each year. Beginning with 1967, The May Festival has comprised five concerts.

* The "Ann Arbor School of Music" was organized in 1879 and in 1892 was reorganized as the "University School of Music." In 1929 the University provided partial support, and students and faculty were given University status. In 1940 the University Musical Society relinquished full control and responsibility for the School to The University of Michigan.

THE UNIVERSITY MUSICAL SOCIETY

Since 1941 an annual Chamber Music Festival of three concerts has been held in Rackham Auditorium; and, since 1962, an annual Dance Festival of three events. During the season the Chamber Arts Series of seven attractions takes place and the Summer Concert Series of four recitals is scheduled for July. Last summer as a special tribute to the University Sesquicentennial Celebration, the eleven-concert Fair Lane Festival was presented at the site of the Henry Ford mansion, now part of the Dearborn Campus of The University of Michigan. Thus, at the close of its eighty-ninth year, the Musical Society will have presented, throughout the season, fifty-three major events by distinguished artists and organizations from a dozen countries.

THE UNIVERSITY CHORAL UNION was an outgrowth of a "Messiah Club," made up of singers from several local churches. For a decade and a half, assisted by distinguished professional artists and organizations, it participated in numerous Choral Union concerts. In addition to its *Messiah* concerts, since 1894 it has performed at the annual May Festivals, offering a wide range of choral literature over the years (see pages 99 and 100). The chorus membership numbers about three hundred singers, including townspeople and students.

THE ANN ARBOR MAY FESTIVAL

Maintained by the University Musical Society and founded by Albert A. Stanley and his associates on the Board of Directors in 1894

MUSICAL DIRECTORS	CONDUCTORS
Albert A. Stanley, 1894–1921	Thor Johnson, 1940–1942
Earl V. Moore, 1922–1939	Hardin Van Deursen, 1943–1946
	Thor Johnson (Guest), 1947–

GUEST CONDUCTORS

Gustav Holst (London, England), 1923, 1932
Howard Hanson (Rochester), 1926, 1927, 1933, 1935
Felix Borowski (Chicago), 1927
Percy Grainger (Australia), 1928
José Iturbi (Philadelphia), 1937
Georges Enesco (Paris), 1939
Harl McDonald (Philadelphia), 1939, 1940, 1944
Virgil Thomson (New York), 1959
Aaron Copland (New York), 1961
Igor Stravinsky (Los Angeles), 1964
Robert Craft (Los Angeles), 1964

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, 1946–1953, and Guest Conductor, 1953; Eugene Ormandy, Conductor, 1954–; William Smith, Assistant Conductor, 1957–.

The University Choral Union, Albert A. Stanley, Conductor, 1894–1921; Earl V. Moore, Conductor, 1922–1939; Thor Johnson, Conductor, 1940–1942; Hardin Van Deursen, Conductor, 1943–1947; Thor Johnson, Guest Conductor, 1947–; Lester McCoy, Associate Conductor, 1947–1956, and Conductor, 1957–.

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, 1943–1956; Geneva Nelson, 1957; Marguerite Hood, 1958.

1894—Ann Arbor May Festival—1968

Presented by

1967—THE UNIVERSITY MUSICAL SOCIETY—1968

of The University of Michigan

Seventy-five-year Résumé of Artists Presented and Music Performed at the May Festival

MAY FESTIVAL PERFORMING ARTISTS

SOPRANOS

Adele Addison—63
Leonora Allen—15
Perceval Allen—09, 11
Selma Amansky—39
Sara Anderson—99, 00, 02
Florence Austral—26
Rose Bampton—33, 36, 44
Inez Barbour—14
Frances Bible—60
Lillian Blauvelt—05
Alice Bliton—15
Anne Bollinger—48
Lucrezia Bori—21, 34
Inge Borkh—56
Anne Brown—46
Leslie Brown—01
Hilda Burke—31, 38
Clara Bussing—04
Montserrat Caballé—66
Emma Calvé—97
Frances Caspari—02, 03, 04, 06
Leonora Corona—23, 33
Shanna Cumming—03
Phyllis Curtin—62
Agnes Davis—38
Lisa Della Casa—60
Bernice de Pasquali—11
Ruth Diehl—46
Claire Dux—24, 30
Florence Easton—22
Eileen Farrell—51, 68
Maude Fay—17
Anna Fitziu—19
Kirsten Flagstad—37
Olive Fremstad—09
Johanna Gadski—98
Mabel Garrison—16
Lucy Gates—17
Dusolina Giannini—24, 30
Alma Gluck—12, 14
Frances Greer—61
Hilde Gueden—56
Nanette Guilford—30
Emily Hagar—25
Janice Harsanyi—61, 65, 66
Ethyl Hayden—30, 35
Judith Hellwig—42
Frieda Hempel—15, 16, 22
Norma Heyde—50
Florence Hinkle—12, 13, 14, 21
Jane Hobson—56
Fredericka Hull—27
Helen Jepson—35, 39
Ada Johnson-Konold—15, 16, 18, 21, 24
Lois Johnston-Gilchrist—17, 18, 19, 27
Emma Juch-Wellman—94, 00
Suzanne Keener—23
Evta Kileski—02
Dorothy Kirsten—59
Maude C. Kleyn—15, 16, 21
Olive Kline—15
Ilona Kombrink—59
Nina Koshetz—33
Emmy Krueger—24
Leone Kruse—28
Marjorie Lawrence—38
Thelma Lewis—26, 28, 36, 37
Juliette Lippe—32
Goeta Ljungberg—32
Anna Lohbiller—99
Kathrina Lohse-Klafsky—96
Florence MacBeth—23
Mary MacKenzie—61
Charlotte Maconda—06
Lois Marshall—54, 55, 56, 59, 64
Doris Marvin—16
Edith Mason—29
Dorothy Maynor—40, 41
Marjorie McClung—32
Ruth McCormick—31
Virginia McWatters—48
Zinka Milanov—44, 53, 54
Mildred Miller—67
Josephine Mitts—26
Marie Montana—28
Mary Moore—35
Nina Morgana—24
Patrice Munsel—52
Claudia Muzio—18
Patricia Neway—52
Birgit Nilsson—61
Lillian Nordica—95
Jarmila Novotna—41
Mildred Olson—36
Odina Olson—26

PERFORMING ARTISTS

Jane Osborne-Hannah—10
Dorothy Park—35, 36
Adele Parkhurst—22
Frances Peralta—25
Gwendolyn Pike—31
Lily Pons—31, 36, 40, 43, 54, 58
Rosa Ponselle—19, 27, 34
Leontyne Price—57, 60, 65
Marie Rappold—13
Judith Raskin—68
Lillian Read—05, 06
Regina Resnik—47
Elisabeth Rethberg—37
Corinne Rider-Kelsey—07, 08, 10
Anita Rio—02, 03, 04
Ruth Rodgers—32
Stella Roman—43
Shirley Russell—49
Sibyl Sammis-MacDermid—10, 11
Bidu Sayao—44, 46, 48
Geraldine Schlemmer—25
Jean Seeley—36
Marcella Sembrich—99
Myrna Sharlow—18, 20
Betsy Lane Shepard—27
Lura Simpson—26
Lenora Sparkes—20, 21
Mrs. W. E. Spitzkey—01
Burnette Staebler—36
Eleanor Steber—45, 52
Risé Stevens—51, 55, 57
Rose Stewart—94, 95, 96
Grete Stueckgold—33
Marie Sundelius—26
Joan Sutherland—64
Pia Tassinari—49
Rosa Tentoni—40
Helen Traubel—42, 47
Veronica Tyler—67
Jeannette van der Vepen-Raume—27
Helen Van Loon—32
Astrid Varnay—43, 52
Galina Vishnevskaya—67
Thelma von Eisenhauer—44
Jeannette Vreeland—29, 34, 36
Jennifer Vyvyan—66
Jennie Walker—98
Louise Walsworth—26
Dorothy Warenskjold—53
Susanne Watt—54
Ljuba Welitch—50
Frances Wood—97
Marie Zimmerman—01

MEZZO-SOPRANOS AND CONTRALTOS

Mabelle Addison—23
Merle Alcock—19, 21, 28, 30
Doris Ambos—26
Marian Anderson—38, 39, 42, 50
Elsie Baker—27
Rose Bampton—33, 36, 44
Katherine Bloodgood—96, 97
John Bogart (boy alto)—66
Isabelle Bouton—00, 03, 06
Sophie Braslau—16, 27, 29
Margaret Calvert—26
Bruna Castagna—38
Lilli Chookasian—62, 66
Loretta Degnan—25
Hope Bauer Eddy—33, 35
Cloe Elmo—48
Maureen Forrester—65
Coe Glade—34
Hertha Glaz—45
Jeanne Gordon—23
Mina Hager—32
Louise Homer—02, 03, 04, 17, 19, 26
Doris Howe—21
Nora Crane Hunt—15, 18, 21
Clara J. Jacobs—01
Josephine Jacoby—99
Anna Kaskas—47
Margaret Keyes—09, 10, 14, 15
Minerva Komenarski—19
Jeanne Laval—26
Carolina Lazzari—20
Augusta Lenska—25, 26
Myrtle Leonard—35
Martha Lipton—56, 57
Margarete Matzenauer—16, 17, 18, 20, 28
Kathryn Meisle—22, 25, 30
Christine Miller—17
Janice Moudry—53
Florence Mulford—04, 11, 12
Grace Munson—06
Rosalind Nadell—45, 46
Eunice Northrup—26
Margarete Ober—15
Nell Rankin—55
Eleanor Reynolds—31
Emma Roberts—18
Fielding Roselle—01
Jean Sanders—68
Anna Schram-Imig—17
Ernestine Schumann-Heink—00, 01, 07, 08, 13, 27
Daisy Force Scott—05
Bessie Sickles—26
Janet Spencer—97, 98, 02, 07, 08, 11
Gertrude Stein-Bailey—94, 95, 96, 98, 05
Suzanne Sten—41
Gladys Swarthout—39, 49
Enid Szantho—40, 41, 42
Nell Tangeman—48
Marion Telva—28, 37
Blanche Thebom—50, 51, 54
Kerstin Thorborg—43, 44
Blanche Towle—99
Claramae Turner—58
Nevada Vander Veer—12, 29
Cyrena Van Gordon—21, 22, 31
Jean Watson—46
Tann Williams—49
Rosalie Wirthlin—13
Elizabeth Wysor—39

TENORS

Paul Althouse—18, 22, 28, 29, 30, 34, 35, 36
Waldie Anderson—66, 67
Jacques Bars—04
Kurt Baum—54
Daniel Beddoe—09, 10
Joseph T. Berry—03
Barron Berthald—96, 97, 98, 02

Jussi Bjoerling—46
George Oscar Bowen—21
Giuseppe Campora—67
Fernando Carpi—19
Arthur Carron—37
Giuseppe Cavadore—39
Leslie Chabay—55
Mario Chamlee—22, 25
Holmes Cowper—04
Richard Crooks—26, 29
Albert Da Costa—60
Tudor Davies—28
Horace L. Davis—16
Coloman de Pataky—51
Murray Dickie—65
Andreas Dippel—03
Shirley Field—26
Warren Foster—36
Maurice Gerow—37, 38
Beniamino Gigli—23, 32
Dan Gridley—30
Arthur Hackett—19, 27, 34
William Hain—46
Glenn P. Hall—01, 02, 06
James Hamilton—18, 20, 31
George J. Hamlin—99
Orville Harrold—21
Harold Haugh—49, 50, 53, 56
Frederick Jagel—31, 32, 33, 43, 45, 47
Howard Jarratt—59
Edward Johnson—07, 08, 20
Fred Killeen—06, 07, 12
Morgan Kingston—16, 17
Felix Knight—42
Stanley Kolk—66
Arthur Kraft—23
Charles Kullman—41, 44
Forrest Lamont—24
William H. Lavin—98
Hipolito Lazaro—18
Emmett Leib—32
Richard Lewis—62
David Lloyd—48, 61
Charles Marshall—21, 23
Riccardo Martin—14, 22
Giovanni Martinelli—15, 17, 18, 26, 35, 36, 38, 39, 40
Nino Martini—38
John McCollum—54, 63, 64
John McCormack—16
J. H. McKinley—97
Lauritz Melchior—37
Harry Mershon—21
Reed Miller—11, 12
Robert Miller—33
G. Leon Moore—00
James Moore—02
Rhys Morgan—25
Lambert Murphy—13, 14, 15, 21
Odra Ottis Patton—18, 26, 27, 28, 29
Marshall Pease—02
Jan Peerce—39, 42, 50
Rudolf Petrak—56, 57
William Rieger—95, 98
Frank Ryan, Jr.—25, 28
Tito Schipa—24
Alfred D. Shaw—01, 05
Clarence Shirley—99
Leopold Simoneau—68
Sidney Straight—29
Charles Stratton—26
Brian Sullivan—58
Royden Susumago—26, 27
Set Svanholm—49, 52
Ferruccio Tagliavini—47
Armand Tokatyan—27
Edward C. Towne—94
Ellison Van Hoose—05, 06, 12
Theodore Van Yorx—07
William Wegener—03
William Wheeler—20
Walter Widdop—31
William Wilcox—26
Evan Williams—96, 00, 01

BASSES

W. Roy Alvord—01
Pasquale Amato—13, 14, 16
Salvatore Baccaloni—43, 46
Vicente Ballester—24, 25
Chase Baromeo—16, 17, 21, 24, 28, 30, 31, 32, 33, 34, 38
Mario Basiola—28
Donald Bell—63
Ara Berberian—61
Joseph T. Berry—03
Sidney Biden—10
Mark Bills—35
David Bispham—98, 00, 05
Richard Bonnelli—26, 29, 30, 38, 39
Kim Borg—60
John Brownlee—44
Giuseppi Campanari—96, 97, 99, 01, 04, 06, 07, 10
William Clarke—95
Louis Cogswell—12
Horatio Connell—11
Norman Cordon—39, 40, 41
Philip Culkin—26, 28
Claude Cunningham—08
Royal Dadmun—24
Fred Daley—05
Vernon D'Arnalle—05
Giuseppe Del Puente—98
Giuseppe Denise—23
Robert Dieterle—16, 18, 19, 20, 21, 22
Allen A. Dudley—10
Philip Duey—52
Nelson Eddy—31, 32, 43, 49
Nelson Eddy (of Ann Arbor)—33
Aurelio Estanislao—59
Wilbur Evans—35
Keith Falkner—36
Bernard Ferguson—18
Ezio Flagello—67
George Galvani—33
Emilio de Gogorza—02, 03, 04, 07, 19
Donald Gramm—57, 62
Marion Green—12
John Gurney—47
William Gustafson—29
Richard Hale—40 (narrator)
Mack Harrell—41, 42, 50, 52
Theodore Harrison—15, 21, 26
Max Heinrich—94, 95, 96
Ralph Herbert—64
Barre Hill—25, 26, 27, 29
Jerome Hines—63
William Wade Hinshaw—13, 17
Gustaf Holmquist—16, 17, 19, 21
William Howland—98, 00, 01, 02, 03, 06, 07, 08, 10
Julius Huehn—36

Maurice Judd—26
Earle Killeen—02, 05, 08, 09
Alexander Kipnis—40, 43
Otto Koch—26
Raymund Koch—28
Gardner Lamson—96, 97
Carl Lindegren—33
George London—52, 58
Giuseppe de Luca—17, 18
Frederic Martin—02, 03, 04
George Matthews—31
Robert McCandliss—21, 29
Robert McFerrin—57
Morley Meredith—55
Robert Merrill—57
Heinrich Meyn—97
Arthur Middleton—18, 21
Gwilym Miles—99, 00, 01, 06
Sherrill Milnes—66
Carlo Morelli—37
Nicola Moscona—45, 46, 57
Frederick Munson—13
David Nash—18
Oscar Natzka—51
Maxim Panteleieff—35
Fred Patton—31
James Pease—48
Rollin Pease—22
Ezio Pinza—37, 39, 47
Leon Rothier—20
Titta Ruffo—20
Carl Schlegel—22
Henri Scott—13, 14, 23, 25
Andres de Segurola—19
Frederic Shaffmaster—36
Cesare Siepi—53, 65
William Simmons—27
Martial Singher—49, 58
Herman Skoog—33
Kenneth Smith—53
Yi-Kwei Sze—58, 66
John Charles Thomas—32, 33
Lawrence Tibbett—25, 27, 29, 41
Charles Tittmann—25
Giorgio Tozzi—59
Theodore Trost—26
Theodor Uppman—68
Hardin Van Deursen—38
William Warfield—54, 55, 61
Leonard Warren—48
Theodore Webb—34, 35
Robert Weede—40
Reinald Werrenrath—14, 16, 22
John White—30
Clarence Whitehill—11, 15, 23
Myron Whitney, Jr.—99
Lawrence Winters—56
Herbert Witherspoon—05, 06, 07, 08, 09, 10, 12
James Wolfe—26, 27
F. Howland Woodward—02
Renato Zanelli—20
Otto Zelner—01

NARRATORS

Rabbi Barnett Brickner—42
Edwin Burrows—63
Marvin Diskin—61
Richard Hale—40
William Halstead—36
Nancy Heusel—61
Richard Hollister—16
Paul Leyssac—30, 35, 45
Hugh Norton—61
Jerrold Sandler—61
Erica Stiedry—56
Thomas Trueblood—97
Theodor Uppman—68
Vera Zorina—61, 64

PIANISTS

Victor Babin—56
Gina Bachauer—57
William Bachaus—22
Harold Bauer—15, 24, 36
Fannie Bloomfield-Zeisler—03, 21
Jorge Bolet—52, 68
Anthony di Bonaventura—68
Alexander Brailowsky—43, 53, 57
Joseph Brinkman—32
John Browning—61
Robert Casadesus—47
Van Cliburn—64, 67
Elizabeth Davies—26, 27
Jeanette Durno-Collins—05
Phillipe Entremont—64
Rudolf Firkusny—53
Leon Fleisher—48
Claude Frank—68
Dalies Frantz—27
Arthur Friedheim—94
Ossip Gabrilowitsch—19, 25
Rudolf Ganz—18
Glenn Gould—58
Gitta Gradova—32
Gary Graffman—66
Percy Grainger—28, 30
Ethel Hauser—26, 27
Josef Hofmann—29
Ernest Hutcheson—02, 27
Eugene Istomin—61
Jose Iturbi—41
Byron Janis—56, 62
Grant Johannesen—55, 63
Alberto Jonas—96, 97
William Kapell—46, 50, 51
Ethel Leginska—17
Tina Lerner—10
Oscar Levant—45
Mischa Levitzki—26, 34
Josef Lhevinne—20, 35
Eugene List—37
Albert Lockwood—01, 07
Pierre Luboshutz—44
Guy Maier—30, 33
Benno Moiseiwitsch—49
Genia Nemenoff—44
Ignace Paderewski—31
Lee Pattison—30, 33
Sergei Rachmaninoff—42
Sviatoslav Richter—65
Artur Rubinstein—38, 51, 54
Gyorgy Sandor—58, 62, 66
Ernest Schelling—23
Artur Schnabel—40
Peter Serkin—63
Rudolf Serkin—39, 45, 55, 59, 60, 63
Martinus Sieveking—95
Brahm Van Den Berg—06
Elsa Von Grave—98, 99
Vitya Vronsky—56
James Wolfe—50

ASSISTING PIANISTS

André Benoist—26
Helen Blume—25
Anna Broene—22
Ava Case—21, 22, 24
Minnie Davis-Sherrill—10, 15
William E. Doty—31
Mabel Rhead Field—21, 22, 23, 24, 25, 27, 28, 29, 30, 31, 32, 33, 34, 35, 42
Irene Finlay—23
Lucille Graham—23
Frances Hamilton—17
Frank La Forge—18
Maud Okkelberg—32
Dorothy Wines Reed—20
Stuart Ross—27, 34
Edwin Schneider—16
Wilma Seedorf—21
Josefin Vollmer—29

ORGANISTS

E. Power Biggs—63
Richard Keys Biggs—17
Joseph Bonnet—18
Palmer Christian—24-44
Henry Church—07
Charles Courboin—19
Eric DeLamarter—22, 23
William Doty—34, 35
Clarence Eddy—95
Ralph Kinder—16
Edwin Kraft—20
Philip La Rowe—23
John McClellan—96
Robert Noehren—61
Kenneth Osborne—33
Llewellyn Renwick—97, 99, 00, 01, 02, 03, 08, 09, 10, 11, 12, 15
August Schmidt—05, 06
Leopold Stokowski—36
Mary McCall Stubbins—49, 50, 53, 54, 55, 58, 65, 67, 68
Frank Taber—20
Frieda Op't Holt Vogan—47, 48

VIOLINISTS

Ruth Breton—31
Anshel Brusilow—60, 62, 64
Guila Bustabo—34
Mischa Elman—25, 48
Georges Enesco—39
Henri Ern—05
Zino Francescatti—45, 53, 56
Carroll Glenn—42
Jascha Heifetz—33, 41
Joseph Knitzer—37
Jacob Krachmalnick—54
Leopold Kramer—07
Fritz Kreisler—43
Sylvia Lent—24
Lea Luboshutz—27
Nathan Milstein—44, 46, 50, 52
Mischa Mischakoff—32
Jeanne Mitchell—55
Erica Morini—49
Ruth Posselt—35
Michael Rabin—58
Benno Rabinof—28
Ruggiero Ricci—30
Erna Rubinstein—23
Albert Spalding—26, 38
Tossy Spivakovsky—51
Isaac Stern—47, 63
Marian Struble—21
Bernard Strum—00, 01
Joseph Szigeti—40, 57
Charles Treger—64
Anthony Whitmire—23
Felix Winternitz—94
Herman Zeitz—96, 97
Efrem Zimbalist—29, 36

VIOLISTS

Anshel Brusilow—61
Robert Courte—59
Joseph de Pasquale—65, 66
William Primrose—50

CELLISTS

Emanuel Feuermann—40, 42
Fritz Giese—94
Arthur K. Hadley—00
Alex Heindl—98
Alfred Hoffmann—01
Lorne Munroe—54, 60, 61, 62
Gregor Piatigorsky—41, 44, 49
Leonard Rose—54
Mstislav Rostropovich—67
Bruno Steindel—05, 07
Carl Webster—03

PERFORMING ARTISTS

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Alfred Barthel (Oboe)—09
Marilyn Costello (Harp)—60
Bernard Garfield (Bassoon)—63
Anthony Gigliotti (Clarinet)—63
Gilbert Johnson (Trumpet)—63
Mason Jones (Horn)—64
William M. Kincaid (Flute)—45, 48, 50, 59, 60
John Krell (Piccolo)—57
John de Lancie (Oboe)—63
Ernest Liegl (Flute)—32
Alice Lungershausen (Harpsichord)—50
Leopold de Mare (French Horn)—08
Charles North (Flute)—97
Van Veachton Rogers (Harp)—94, 95, 96
Alberto Salvi (Harp)—24
Andres Segovia (Guitar)—60
Frank Versaci (Flute)—43

MAY FESTIVAL REPERTOIRE

SYMPHONIC

ALBERT, EUGENE d'
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ALFVÉN
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ANDREA
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Aria (Stokowski)—36
Chaconne (Gesensway)—59
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Chorale Prelude: Sleepers Awake, A Voice is Calling (Ormandy)—40
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Concerto No. 2 in F major, for Trumpet and Strings ("Brandenburg") (Allegro only)—34
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Praeludium, Choral and Fugue (Abert)—97, 23
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Prelude and Fugue in F minor—37
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BALAKIREFF
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BANTOCK
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BACH: Magnificat in D major—1930, 1950
Mass in B minor (excerpts)—1923
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Sleepers, Awake (Cantata 140)—1964
BEETHOVEN: Missa Solemnis in D major,
Op. 123—1927, 1947, 1955
Symphony No. 9 in D minor, Op. 125—
1934, 1942, 1945, 1966
BERLIOZ: *The Damnation of Faust*—1895,
1909,1920,1952
Te Deum—1965
BERNSTEIN: Chichester Psalms—1966
BIZET: *Carmen*—1904, 1918, 1927, 1938
BLOCH: "America," An Epic Rhapsody—
1929
Sacred Service (Parts 1, 2, 3)—1958
BOSSI: Paradise Lost—1916
BRAHMS: Requiem, Op. 45—1899
(excerpts); 1929, 1941, 1949, 1968
Alto Rhapsodie, Op. 53—1939
Song of Destiny, Op. 54—1950
Song of Triumph, Op. 55—1953
BRITTEN: Spring Symphony—1965
BRUCH: Arminius—1897, 1905
Fair Ellen, Op. 24—1904, 1910
Odysseus—1910
BRUCKNER: Te Deum laudamus—1945
CAREY: "America"—1915
CHABRIER: Fête Polonaise from *Le Roi malgré lui*—1959
CHADWICK: The Lily Nymph—1900
CHÁVEZ, CARLOS: Corrido de "El Sol"—
1954‡, 1960
DELIUS: Sea Drift—1924
Requiem—1966
DVORÁK: Requiem Mass, Op. 89—1962
Stabat Mater, Op. 58—1906
ELGAR: Caractacus—1903, 1914, 1936
The Dream of Gerontius, Op. 38—
1904, 1912, 1917
FINNEY, ROSS LEE: "Still Are New Worlds"
—1963*
"The Martyr's Elegy"—1967*
FOGG: The Seasons—1937*
FRANCK: The Beatitudes—1918
GABRIELI: In Ecclesiis benedicto domino—
1958
GIANNINI: Canticle of the Martyrs—1958
GLUCK: *Orpheus*—1902 (excerpts)
GOLDMARK: The Queen of Sheba
(March)—1923
GOMER, LLYWELYN: Gloria in Excelsis—
1949*
GOUNOD: *Faust*—1902, 1908, 1919
Gallia—1899
GRAINGER, PERCY: Marching Song of
Democracy—1928
HADLEY: "Music," An Ode, Op. 75—1919
HANDEL: *Judas Maccabeus*—1911
Messiah—1907, 1914
Solomon—1959
HANSON, HOWARD: Songs from "Drum
Taps"—1935*
Heroic Elegy—1927*
The Lament for Beowulf—1926*
Merry Mount—1933*
HAYDN: *The Creation*—1908, 1932, 1963
The Seasons—1909, 1934
HEGER: Ein Friedenslied, Op. 19—1934†
HOLST: A Choral Fantasia—1932†
A Dirge for Two Veterans—1923
The Hymn of Jesus—1923†
First Choral Symphony (excerpts)—
1927†
HONEGGER, ARTHUR: "King David"—1930,
1935, 1942, 1968
"Jeanne d'Arc au bûcher"—1961
KODÁLY: Psalmus Hungaricus, Op. 13—1939
Te Deum—1966
LAMBERT, CONSTANT: Summer's Last Will
and Testament—1951†
LOCKWOOD, NORMAND: Prairie—1953*
MARCHETTI, FILIPINO: Ave Maria—1896
MCDONALD, HARL: Symphony No. 3
("Lamentations of Fu Hsuan")—1939
MENDELSSOHN: *Elijah*—1901, 1921, 1926,
1944, 1954, 1961
St. Paul—1905
MENNIN, PETER: Symphony No. 4, "The
Cycle"—1950
MOUSSORGSKY: *Boris Godunov*—1931, 1935
MOZART: Great Mass in C minor, K. 427—
1948
Requiem Mass in D minor, K. 626—
1946
"Davidde penitente"—1956
ORFF, CARL: Carmina Burana—1955
PARKER: Hora Novissima, Op. 30—1900

*World première
†American première
‡United States première

PIERNÉ: The Children's Crusade—1915
Saint Francis of Assisi—1928, 1931
PONCHIELLI: *La Gioconda*—1925
POULENC: Sécheresses—1959
"Gloria"—1964
PROKOFIEV: Alexander Nevsky, Op. 78—1946
RACHMANINOFF: The Bells—1925, 1938, 1948
RESPIGHI: La Primavera—1924†
RIMSKI-KORSAKOV: *The Legend of Kitesh*—1932†
ROSSINI: Stabat Mater—1897
SAINT-SAËNS: *Samson and Delilah*—1896, 1899, 1907, 1912, 1916, 1923, 1929, 1940, 1958
SCHÖNBERG: Gurre-Lieder—1956
SCHUMAN, WILLIAM: A Free Song (Cantata No. 2)—1945
SIBELIUS: Onward Ye Peoples—1939
SMITH, J. S.: Star Spangled Banner—1919, 1920
STANLEY: Chorus Triumphalis, Op. 14—1897, 1912, 1921
Fair Land of Freedom—1919
Hymn of Consecration—1918
"Laus Deo," Choral Ode—1913, 1943
A Psalm of Victory, Op. 8—1906
STOCK: A Psalmodic Rhapsody—1922, 1943
STRAVINSKY: Symphonie des psaumes—1932, 1960
"Perséphone"—1964
SULLIVAN: The Golden Legend—1901
TCHAIKOVSKY: Episodes from *Eugen Onegin*—1911, 1941
THOMPSON, RANDALL: Alleluia—1941
VARDELL, CHARLES: Cantata, "The Inimitable Lovers"—1940
VAUGHAN WILLIAMS: Five Tudor Portraits—1957
"Flos Campi"—1959
Dona nobis pacem—1962
VERDI: *Aïda*—1903, 1906, 1917, 1921, 1924 (excerpts), 1928, 1937, 1957
La Forza del Destino (Finale, Act II)—1924
Otello—1939
Requiem Mass—1894, 1898, 1913, 1920, 1930, 1936, 1943, 1951, 1960, 1967
Stabat Mater—1899
Te Deum—1947, 1963
VILLA-LOBOS, HEITOR: Choros No. 10, "Rasga o coracao"—1949, 1960
VIVALDI: Magnificat—1967
VIVALDI-CASELLA: Gloria—1954
WAGNER: *Die fliegende Holländer*—1918
Lohengrin—1926; Act. I—1896, 1913
Die Meistersinger, Finale to Act III—1903, 1913; Choral, "Awake," and Chorale Finale to Act III—1923
Scenes from *Parsifal*—1937
Tannhäuser—1902, 1922; March and Chorus—1895; "Venusberg" Music—1946
WALTON, WILLIAM: Belshazzar's Feast—1933, 1952
WOLF-FERRARI: The New Life, Op. 9—1910, 1915, 1922, 1929

FESTIVAL YOUTH CHORUS

ABT: Evening Bells—1922
ANONYMOUS: Birds in the Grove—1921
ARNE: Ariel's Song—1920
The Lass with the Delicate Air—1937
BARRATT: Philomel with Melody—1924
BEETHOVEN: A Prayer—1923
BEGLARIAN, GRANT (orchestrator): Hungarian Folk Songs—1958
BENEDICT: Sweet Repose Is Reigning Now —1921
BENOIT: Into the World—1914, 1918
BOYD, JEAN: The Hunting of the Snark—1929
BRAHMS: The Little Dust Man—1933
Lullaby—1931
Eleven Songs—1954
BRITTEN, BENJAMIN: Suite of Songs—1953
BRUCH: April Folk—1922
BUSCH: The Song of Spring—1922
CARACCIOLO: Nearest and Dearest—1923
A Streamlet Full of Flowers—1923
CAREYS: "America"—1913, 1917, 1918, 1920
CHOPIN: The Maiden's Wish—1931
COLERIDGE-TAYLOR: Viking Song—1924
DELAMARTER, ERIC (orchestrator): Songs of the Americas—1944, 1948
ENGLISH, GRANVILLE: Cantata, "The Ugly Duckling"—1934
FARWELL: Morning—1924
FLETCHER: The Walrus and the Carpenter —1913, 1917, 1926, 1942, 1950, 1957
FOLK SONGS—Hungarian—1958
Italian: The Blackbirds, Sleep Little Child—1921
Scotch: "Caller Herrin"—1920
Welsh: Dear Harp of My Country—1920
Zuni Indian: The Sun Worshippers—1924
GAUL: Cantata, "Old Johnny Appleseed"—1931
Cantata, "Spring Rapture"—1933, 1937
GILLETT: Songs—1941
GOUNOD: "Waltz Song" from *Faust*—1924
GRAINGER, PERCY: Country Gardens—1933
GRETCHANINOFF: The Snow Drop—1938
HANDEL: "He Shall Feed His Flock," from *Messiah*—1929
HOWLAND, RUSSELL (orchestrator): Song Cycle from the Masters—1947, 1952
HUMPERDINCK: Selection from *Hänsel and Gretel*—1923
HYDE: Cantata, "The Quest of the Queer Prince"—1928
D'INDY: Saint Mary Magdalene—1941
JAMES, DOROTHY: Cantata, "Jumblies"—1935*
Cantata, "Paul Bunyan"—1938*
American Folk Songs (orchestration)—1946, 1951
Lieder Cycle (orchestration)—1949
Songs by Robert Schumann (orchestration)—1956
KELLY: Suite, "Alice in Wonderland"—1925
KJERULFS: Barcarolle—1920
MADSEN: Shepherd on the Hills—1920, 1922
MCARTOR, MARION (orchestrator): Songs—1940
Folk Song Fantasy—1943
Suite of Songs (Britten)—1953
Viennese Folk and Art Songs—1955
MENDELSSOHN: On Wings of Song—1934
Spring Song—1924
MOHR-GRUBER: Christmas Hymn, "Silent Night"—1916
MOORE, E. V.: "The Voyage of Arion"—1921,* 1927
MORLEY: It Was a Lover and His Lass—1921, 1938
Now Is the Month of Maying—1935
MOZART: Cradle Song—1930
The Minuet—1922
MYRBERG: Fisherman's Prayer—1922
PIERNÉ: The Children at Bethlehem—1916, 1936
The Children's Crusade—1915
Saint Francis of Assisi—1928, 1931
PLANQUETTE: Invitation of the Bells from *Chimes of Normandy*—1924
PROTHEROE: Cantata, "The Spider and the Fly"—1932
PURCELL: In the Delightful Pleasant Grove—1938
REGER: The Virgin's Slumber Song—1938
REINECKE, CARL: "In Life If Love We Know Not"—1921
O Beautiful Violet—1924
ROWLEY-JAMES: Cantata, Fun of the Fair —1945
RUBINSTEIN: Thou'rt Like Unto a Flower —1931
Wanderer's Night Song—1923
SADERO: Fa la nana bambin—1935
SCHUBERT: Cradle Song—1924, 1939
Hark, Hark the Lark—1930

* World première

Hedge Roses—1934, 1939
Linden Tree—1923, 1935
Serenade in D minor—1939
The Trout—1937
Whither—1939
Who Is Sylvia?—1920

SCHUMANN, GEORG: Good Night, Pretty Stars—1924

SCHUMANN, ROBERT: Lotus Flower—1930
Spring's Messenger—1929
The Nut Tree—1939
Songs—1956

SCOTT: The Lullaby—1937

STRAUSS, JOHANN: Blue Danube Waltz—1934

STRONG: Cantata, A Symphony of Song—1930*

SULLIVAN: Selection from Operas—1932

THOMAS: Night Hymn at Sea—1924

TOSTI: Serenade—1933

VAN DER STUCKEN: At the Window—1920

WAGNER: "Whirl and Twirl" from *The Flying Dutchman*—1924

WAHLSTEDT: Gay Liesel—1922

WEBER: "Prayer" from *Der Freischütz*—1920
The Voice of Evening—1924

UNIVERSITY MUSICAL SOCIETY

International Presentations for the 1968-69 Season

SUMMER CONCERT SERIES—1968

ALICIA DE LARROCHA, *Pianist* ....Thursday, June 27
VLADIMIR ASHKENAZY, *Pianist* ....Wednesday, July 10
DAVID BAR-ILLAN, *Pianist* ....Tuesday, July 16
JORGE BOLET, *Pianist* ....Monday, July 22

CHORAL UNION SERIES

CHICAGO SYMPHONY ORCHESTRA ....Saturday, October 5
ISTVAN KERTESZ, *Conductor*
GARY GRAFFMAN, *Pianist* ....Monday, October 14
BAVARIAN ORCHESTRA OF MUNICH ....Saturday, October 26
RAFAEL KUBELIK, *Conductor*
BIRGIT NILSSON, *Soprano* ....Thursday, November 14
YEHUDI MENUHIN, *Violinist,* and
HEPHZIBAH MENUHIN, *Pianist* ....(2:30) Sunday, November 24
GREGG SMITH SINGERS ....(2:30) Sunday, January 12
HAGUE PHILHARMONIC ....Friday, January 24
WILLEM VAN OTTERLOO, *Conductor*
"CARMEN" (GOLDOVSKY OPERA COMPANY) ..(8:00) Saturday, February 15
RUDOLF SERKIN, *Pianist* ....Wednesday, March 5
MOSCOW STATE SYMPHONY ....Thursday, March 13
EVGENI SVETLANOV, *Conductor*

DANCE SERIES

NATIONAL BALLET (from Washington, D.C.) ....Friday, October 11
ROMANIAN FOLK BALLET ....Thursday, October 24
MAZOWSZE DANCE COMPANY (from Poland) ....Monday, November 18
ALVIN AILEY AMERICAN DANCE THEATRE ....Saturday, February 8
BALLET FOLKLORICO OF MEXICO ....Wednesday, February 26

CHAMBER ARTS SERIES

MADRIGALISTI DI VENEZIA ....Sunday, October 20
MELOS ENSEMBLE (from London) ....Thursday, November 7
JANET BAKER, English Mezzo-soprano ....Sunday, January 5
MUSIC FROM MARLBORO ....Saturday, February 1
ISRAEL CHAMBER ORCHESTRA ....Monday, February 10
COLOGNE CHAMBER ORCHESTRA ....Saturday, February 22
ORCHESTRA MICHELANGELO DI FIRENZE ....Sunday, March 23

ANN ARBOR MAY FESTIVAL—1969

April 24, 25, 26, 27—5 Concerts, Thursday through Sunday

THE PHILADELPHIA ORCHESTRA, EUGENE ORMANDY, *Conductor;*
THOR JOHNSON, *Guest Conductor, and soloists.*

UNIVERSITY MUSICAL SOCIETY

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