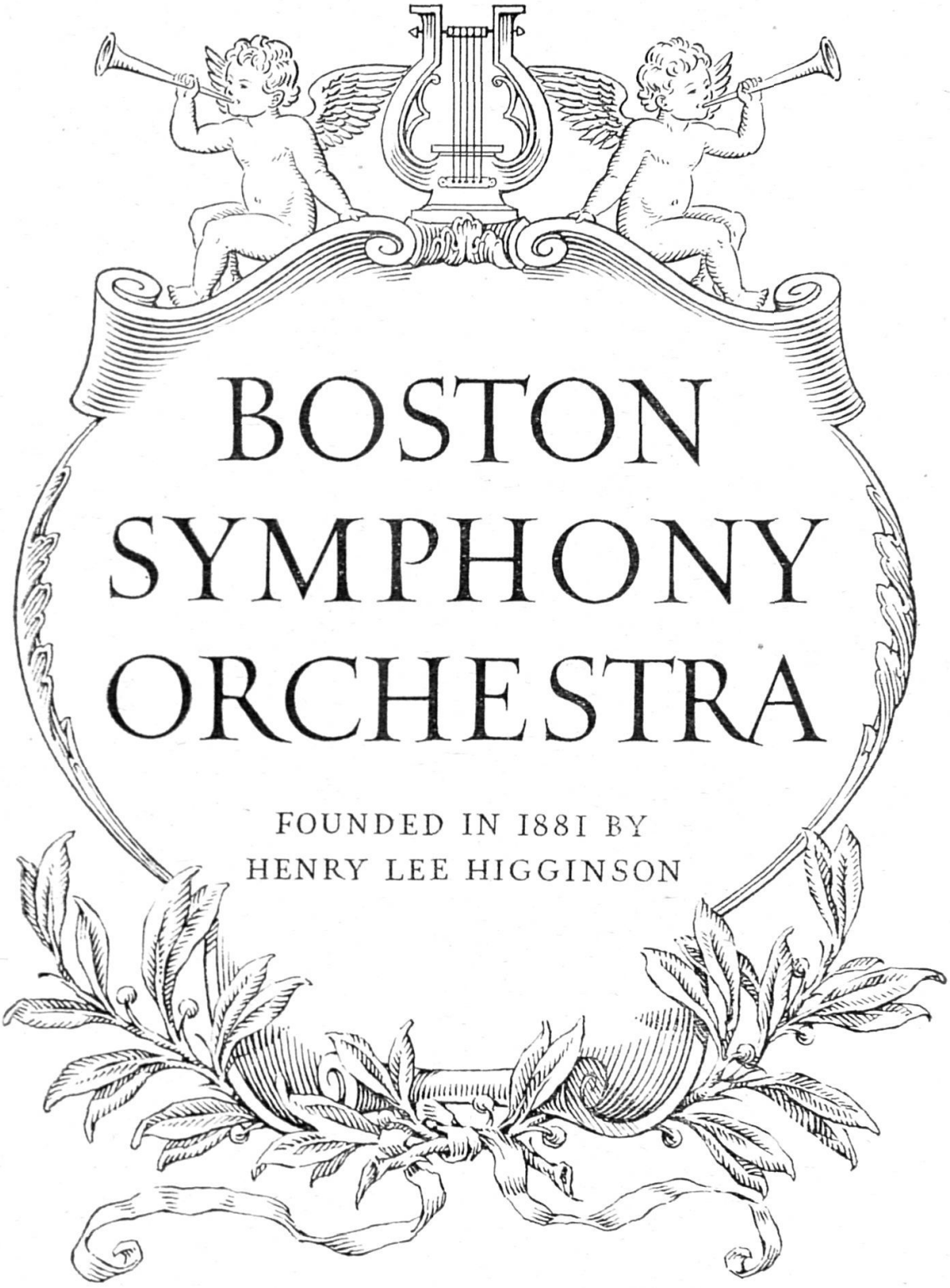

SIXTY-FIFTH SEASON

1945-1946

Hill Auditorium, Ann Arbor

Monday Evening, December 10

SIXTY-SEVENTH ANNUAL CHORAL UNION CONCERT SERIES, OF THE UNIVERSITY OF MICHIGAN

AUSPICES, UNIVERSITY MUSICAL SOCIETY

Boston Symphony Orchestra

[Sixty-fifth Season, 1945–1946]

SERGE KOUSSEVITZKY, *Conductor*

Personnel

Violins

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Concert-master
THEODOROWICZ, J.
ELCUS, G.
TAPLEY, R.
LAUGA, N.
KASSMAN, N.
KRIPS, A.
CHERKASSKY, P.
RESNIKOFF, V.
LEIBOVICI, J.

HANSEN, E.
EISLER, D.
DICKSON, H.
PINFIELD, C.
FEDOROVSKY, P.
BEALE, M.
ZAZOFSKY, G.
DUBBS, H.

KNUDSON, C.
MAYER, P.
ZUNG, M.
DIAMOND, S.
MANUSEVITCH, V.
HILLYER, R.
GORODETZKY, L.
DEL SORDO, R.

BRYANT, M.
MURRAY, J.
STONESTREET, L.
ERKELENS, H.
MESSINA, S.
NAGY, L.
SAUVLET, H.
SILBERMAN, H.

Violas

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CAUHAPÉ, J.
FOUREL, G.
ARTIÈRES, L.
VAN WYNBERGEN, C.
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GROVER, H.
WERNER, H.

LEHNER, E.
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KORNSAND, E.
HUMPHREY, G.

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ZIGHERA, A.
LANGENDOEN, J.
NIELAND, M.
DROEGHMANS, H.
ZEISE, K.
ZIMBLER, J.
PARRONCHI, B.
FABRIZIO, E.
MARJOLLET, L.

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MOLEUX, G.
DUFRESNE, G.
JUHT, L.
FRANKEL, I.
GREENBERG, H.
PORTNOI, H.
PAGE, W.
GIRARD, H.
FREEMAN, H.
BARWICKI, J.

Flutes

LAURENT, G.
PAPPOUTSAKIS, J.
KAPLAN, P.

Oboes

GILLET, F.
DEVERGIE, J.
LUKATSKY, J.

Clarinets

POLATSCHEK, V.
VALERIO, M.
CARDILLO, P.

Bassoons

ALLARD, R.
PANENKA, E.
DE GUICHARD, A.

Piccolo

MADSEN, G.

English Horn

SPEYER, L.

Bass Clarinet

MAZZEO, R.

Contra-Bassoon

PILLER, B.

Horns

VALKENIER, W.
MACDONALD, W.
MEEK, H.
COWDEN, H.

Horns

FARKAS, P.
MC CONATHY, O.
GEBHARDT, W.

Trumpets

MAGER, G.
LAFOSSE, M.
VOISIN, R.
VOISIN, R. L.

Trombones

RAICHMAN, J.
HANSOTTE, L.
COFFEY, J.
OROSZ, J.

Tuba

ADAM, E.

Harps

ZIGHERA, B.
CAUGHEY, E.

Timpani

SZULC, R.
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Hill Auditorium [*University of Michigan*] Ann Arbor

SIXTY-FIFTH SEASON, 1945–1946

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, ***Associate Conductor***

Concert Bulletin

MONDAY EVENING, *December* 10

with historical and descriptive notes by

JOHN N. BURK

MONTEIL'S GREAT PERFUME THAT EVOKES

THE DISTURBING JOY OF A NEW ROMANCE

Germaine Monteil

Hill Auditorium [*University of Michigan*], Ann Arbor

Boston Symphony Orchestra

SIXTY-FIFTH SEASON, 1945–1946

SERGE KOUSSEVITZKY, *Conductor*

MONDAY EVENING, DECEMBER 10, 1945, *at* 8:30 *o'clock*

Programme

PROKOFIEFF . . . . . "Classical" Symphony, *Op.* 25

I. Allegro
II. Larghetto
III. Gavotte: non troppo allegro
IV. Finale: Molto vivace

PROKOFIEFF . . . . . Symphony No. 5, *Op.* 100

I. Andante
II. Allegro marcato
III. Adagio
IV. Allegro giocoso

INTERMISSION

SIBELIUS . . . . . Symphony No. 2 in D major, *Op.* 43

I. Allegretto
II. Tempo andante, ma rubato
III. } Vivacissimo; Lento e suave
IV. } Finale: Allegro moderato

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Each Saturday Evening (8:30—9:30 C.S.T.) the Boston Symphony Orchestra concert is broadcast by the American Broadcasting Company under the sponsorship of the Allis-Chalmers Manufacturing Company

"CLASSICAL" SYMPHONY, *Op.* 25

By SERGE PROKOFIEFF

Born at Sontsovka, Russia, April 23, 1891

The first performance of the *"Symphonie Classique"* was in Petrograd, April 21, 1918, the composer conducting. Prokofieff arrived in New York in September, and in December the Russian Symphony Orchestra in New York played this symphony for the first time in America. It was introduced at the Boston Symphony concerts January 26, 1927. The work is dedicated to Boris Assafieff, a writer on musical subjects whose pen name is "Igor Gleboff."

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani and strings.

WRITTEN in 1916–17, considerably before "neo-classicism" set in, this symphony in miniature surely cannot be looked upon as a pledge to past ways. It might rather be considered a momentary dalliance with the eighteenth-century formula. It would probably be as mistaken to look for reverence in the *"Symphonie Classique"* as to look for irreverence in it. Let us say that the composer had a single and passing impulse to weave his own bright threads into an old pattern.

Prokofieff gives himself precisely the orchestra of Mozart or Haydn; he is punctilious in his formal procedure. He is also concise – so much so that the four movements occupy no more than thirteen minutes – about half the usual duration of the symphonies which he took as model.

D major is the prevailing key. The first movement, with clipped phrases, *staccato* and to the point, sets forth its themes, its development, its recapitulation and coda, all complete. The *Larghetto* is in simple rondo form, beginning and ending with a charming pizzicato in the strings, *pianissimo,* a mere accompanying figure which nevertheless lingers in the memory. The theme and its development has a suggestion of eighteenth-century ornamentation, but is in less serious vein. Prokofieff departs from the letter rather than the spirit of his models in choosing a gavotte instead of the rigidly customary minuet. The Finale gives, naturally, a far greater freedom to his fancy, although he sets himself a first theme upon the common chord which his forbears might have found quite in order and to their own purposes. The working out, recapitulation, and coda are virtuously observed. The episodic byplay turns up a sauce of "modern" wit which the periwigged masters could scarcely have approved.

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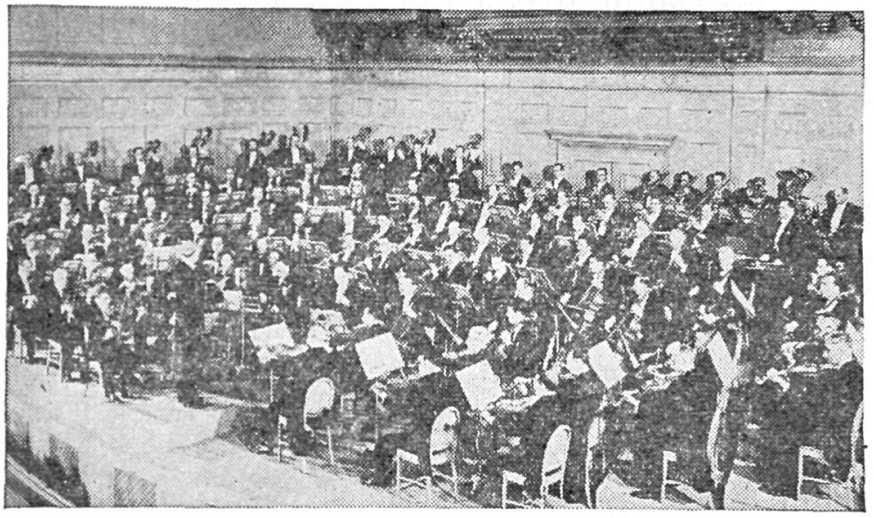

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SYMPHONY NO. 5, *Op.* 100

By SERGE PROKOFIEFF

Born in Sontsovka, Russia, April 23, 1891

Prokofieff composed his Fifth Symphony in the summer of 1944. It had its first performance in Moscow on January 13, 1945, when the composer conducted. The symphony has had its first American performances by the Boston Symphony Orchestra.

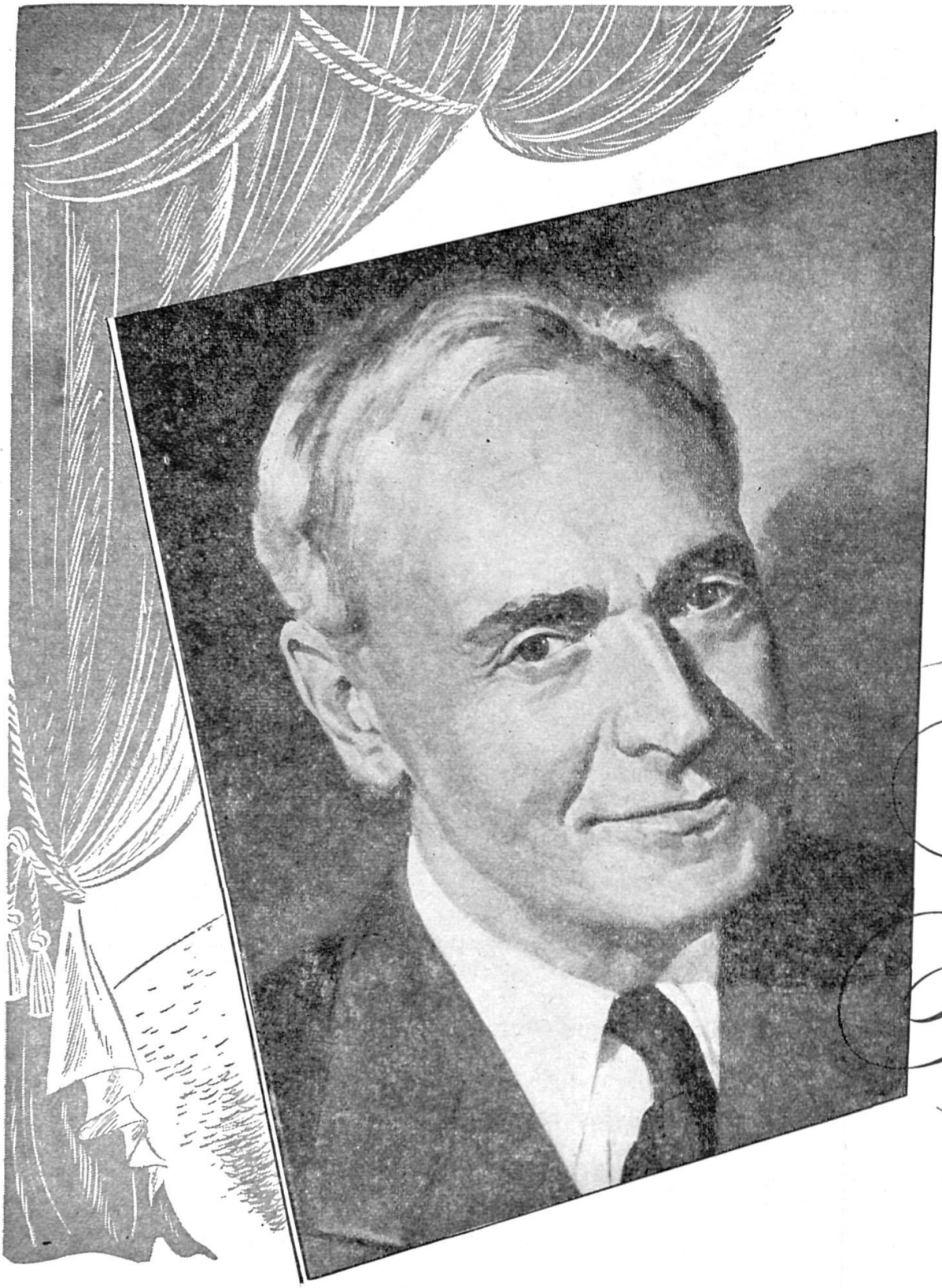
The orchestra required consists of two flutes, two clarinets, E-flat clarinet and bass clarinet, two oboes and English horn, two bassoons and contra-bassoon, four horns, three trumpets, three trombones and tuba, timpani, bass drum, cymbals, harp, piano, military drum and strings.

PROKOFIEFF composed his First ("Classical") Symphony in 1916–1917 and his Fourth (*Op.* 47) in 1929, dedicating it to this orchestra on its fiftieth anniversary. It is after fifteen years of much music in other forms that he has composed another. Robert Magidoff, writing from Moscow to the *New York Times* (March 25, 1945), described the Fifth Symphony and the opera "War and Peace," based on Tolstoy's novel, which has not yet had a public stage performance. Prokofieff told the writer that he had been working upon his Fifth Symphony "for several years, gathering themes for it in a special notebook. I always work that way, and probably that is why I write so fast. The entire score of the Fifth was written in one month in the summer of 1944. It took another month to orchestrate it, and in between I wrote the score for Eisenstein's film, 'Ivan the Terrible.' "

"The Fifth Symphony," wrote Magidoff, "unlike Prokofieff's first four, makes one recall Mahler's words: 'To write a symphony means to me to create a whole world.' Although the Fifth is pure music and Prokofieff insists it is without program, he himself said, 'It is a symphony about the spirit of man.' "

It can be said of the symphony in general that the broad constructive scheme of the four movements is traditional, the detailed treatment subjective and daring.

The opening movement, *Andante,* is built on two full-voiced melodic themes, the first in triple, the second in duple beat. Contrast is found in the alternate rhythm as both are fully developed. There is an impressive coda. The second movement has earmarks of the classical scherzo. Under the theme there is a steady reiteration of a staccato accompaniment, 4-4. The melody, passed by the clarinet to the other wood winds and by them variously treated, plays over the marked and unremitting beat. A bridge passage for a substantial wind choir ushers in (and is to usher out) the trio-like middle section, which is in 3-4 time and also rhythmically accented, the clarinet first bearing the burden of the melody. The first section, returning, is freshly treated. At the close the rhythm becomes more incisive and intense.



THE WORLD'S GREATEST ARTISTS ARE ON

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The slow movement, *Adagio,* 3-4 (9-8), has, like the scherzo, a persistent accompaniment figure. It opens with a melody set forth *espressivo* by the wood winds, carried by the strings into their high register. The movement is tragic in mood, rich in episodic melody. It carries the symphony to its deepest point of tragic tension, as descending scales give a weird effect of outcries. But this tension suddenly passes, and the reprise is serene. The finale opens *Allegro giocoso,* and after a brief tranquil passage for the divided 'cellos and basses, gives its light, rondo-like theme. There is a quasi-gaiety in the development, but, as throughout the Symphony, something ominous seems always to lurk around the corner. The awareness of brutal warfare broods over it and comes forth in sharp dissonance — as at the end.

"When the war broke out," Prokofieff said to Mr. Magidoff in his recent interview, "I felt that everyone must do his share, and I began composing songs, marches for the front. But soon events assumed such gigantic and far-reaching scope as to demand larger canvases. I wrote the Symphonic Suite '1941,' reflecting my first impressions of the war. Then I wrote 'War and Peace.' This opera was conceived before the war, but the war made it compelling for me to complete it. Tolstoy's great novel depicts Russia's war against Napoleon, and then, as now, it was not a war of two armies but of peoples. Following the opera I wrote the 'Ballad of an Unknown Boy' for orchestra,


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choir, soprano and dramatic tenor, to words of the poet Pavel Antokolsky. Finally I wrote my Fifth Symphony."

Discussing his opera "War and Peace," Prokofieff confessed to having been faced with the problem of compressing that panoramic novel into practicable operatic proportions.

" 'The greatest problem was the choice of material. The novel had too much one wanted to use. Another difficulty lay in my determination to use Tolstoy's prose rather than verses written on the basis of that prose. Here was where the help of my wife came in. The general dramatic conception of the opera is my own, but she did individual scenes and picked out the text usable for singing. Virtually all the lines of the opera belong to Tolstoy. Whenever the music was written before the text for it had been chosen, my wife searched and found in the novel words for the dialogue we lacked.' "

"The opera consists of eleven scenes," Mr. Magidoff explains, "the first six of which tell the story of Natasha and Andrei Bolkonsky, while the last five depict the war against Napoleon. One exception is the fifth scene, where Prokofieff shows the drama of the bewildered soul of a young girl with a warmth and tenderness remindful of Tchaikovsky. The war scenes seem to me more dramatic and musically rich than the scenes depicting the relationships of the heroes of the opera.

" 'War and Peace' has not yet completely won over the Soviet music critics, who have, on the whole, succumbed to the beauty and power of Prokofieff's Fifth Symphony. Many of them quarrel violently with Prokofieff's lack of respect for many traditions of opera, including his neglect of long arias and what sounds to them an unpermissible misuse of recitative and the use of a blasphemous combination of sensitive lyricism and naturalistic prose.

"Prokofieff seems little concerned by either praise or condemnation and just goes on writing. His plans for 1945 include the rewriting of his Fourth Symphony, the completion of his first violin sonata, started in 1939, and plans for a Sixth Symphony."

Prokofieff's most recent work, "Ode for the End of the War," was scheduled for performance in Moscow on the twenty-eighth anniversary of the Soviet Revolution, November 7. The Ode is scored for eight harps, four grand pianos, three trumpets and three saxophones.

SYMPHONY NO. 2, IN D MAJOR, *Op.* 43

By JEAN SIBELIUS

Born December 8, 1865, at Tavastehus, Finland

Begun in Italy in the spring of 1901, the symphony was completed in Finland before the end of the year. It was first performed on March 8, 1902, at Helsinki under the composer's direction. The first performance in this country was by the Chicago Symphony Orchestra, Theodore Thomas, Conductor, January 2, 1904. Wilhelm Gericke introduced it at the Boston Symphony Concerts on March 11 of the same year.

The Second Symphony is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, timpani and strings. The score is dedicated to Axel Carpelan.

THE Second Symphony proclaims Sibelius in his first full-rounded maturity, symphonically speaking. He has reached a point in his exuberant thirties (as did also Beethoven with his "Eroica" and Tchaikovsky with his Fourth at a similar age) when the artist first feels himself fully equipped to plunge into the intoxicating realm of the many-voiced orchestra, with its vast possibilities for development. Sibelius, like those other young men in their time, is irrepressible in his new power, teeming with ideas. His first movement strides forward confidently, profusely, gleaming with energy. The *Finale* exults and shouts. Who shall say that one or all of these three symphonies overstep, that the composer should have imposed upon himself a judicious moderation? Sober reflection was to come later in the lives of each, find its expression in later symphonies. Perhaps the listener is wisest who can forego his inclinations toward prudent opinion, yield to the mood of triumph and emotional plenitude, remember that that mood, once outgrown, is hard to recapture.

Copiousness is surely the more admissible when it is undoubtedly the message of an individual, speaking in his own voice. The traits of Sibelius' symphonic style — the fertility of themes, their gradual divulging from fragmentary glimpses to rounded, songful completion, the characteristic accompanying passages — these have their beginnings in the first tone poems, their tentative application to symphonic uses in the First Symphony, their full, integrated expression in the Second.

Sibelius begins his Second Symphony with a characteristic string figure, a sort of sighing pulsation, which mingles with the themes in the first pages and recurs at the end of the movement. One would look in vain for a "first" and "second" theme in the accepted manner. There is a six bar melody for the wood winds, a theme given out by the bassoons, another of marked and significant accent for the violins,

and another, brief but passionate, for the violins. These themes are laid forth simply, one after the other, with no transitions or preparations. Yet the tale is continuous as if each suggested, quite naturally, the next. There follows the theme for the flutes which Cecil Gray refers to as what "would in ordinary parlance, no doubt, be called the 'first subject.'" It appears as nothing more than a high sustained C-sharp, followed by a sort of shake and a descending fifth. The phrase would be quite meaningless outside of its context, but Sibelius uses it with sure effect over the initial string figure to cap his moments of greatest tension, and finally increases it by twice its length to an eloquent period. The initial scraps of themes succeed each other, are combined, gather meaning with development. The whole discourse unfolds without break, coheres in its many parts, mounts with well-controlled graduation of climax. The fusion of many elements is beyond the deliberate analyst. It bespeaks a full heart, a magnificent fertility, an absorption which pervades all things and directs them to a single end.

The slow movement opens, as did the first, with a string figure which is an accompaniment and yet far more than an accompaniment. Various wood winds carry the burden of melody, introduced and maintained in an impassioned minor, *lugubre*. Thematic snatches of melody follow each other in rich profusion. In the opening move-

ment, Sibelius has made telling use of the time-honored contrast between the lyric and the incisive, proclamatory elements. In his *andante* this sharp opposition is notably increased. An oratorical, motto-like theme, launched by stormy, ascending scales, keeps drama astir. As the melodic themes recur, an undercurrent of the spinning, whirring figures in the strings, such as are to be found in almost any score of Sibelius, dramatizes lyricism itself.

The third movement pivots upon a swift 6-8 rhythm; it suggests Beethoven in its outward contour, but is more tumultuous than gay. A suspensive pause with pianissimo drum taps introduces the tender trio in which the oboe sings a soft melody which is echoed by its neighbors and subsides in a pianissimo from the solo 'cello. It is as peaceful and unruffled in this symphony of violent contrasts as its surroundings are stormy. The *vivacissimo* and trio are repeated — with a difference.

There creeps into the trio, at first hardly perceptibly, the solemn chant of the finale, as yet but softly intoned, and adroitly, without any sense of hopping over an awkward stile, the master leads his hearers straight into the finale, which is at once in full course. There are two principal themes, the first making itself known as an elementary succession of half notes, the second a longer breathed, incendiary melody with an accompanying scale figure adding fuel to its flame. The structure* of the movement is traditional, with two themes alternating, interlarded with episodic matter; the simple scheme serves its contriver in building with great skill a long and gradual ascent to a climax in full splendor. Rising sequences, mounting sonorities, contribute to the impressiveness of the final conflagration.

* Bengt de Torne points out in his "Sibelius — A Close-Up," that this finale is in reality a "classical sonata movement," which, "having no big coda like those to be found in Beethoven's work, . . . preserves the form of a Mozart allegro." Yet D. Millar Craig, the English commentator, writes of the "big coda" to this movement. That two analysts should choose for disagreement over nomenclature this particular ringing and clarion conclusion is only less surprising than that it should be associated in any way with Mozartean poise. Mr. Torne allays the perplexity which his academic comparison arouses by adding: "Like all true innovators — and unlike those whose bloodless, intellectual productions aim at overthrowing the great traditions in art — Sibelius believes that the new and transforming ideas must come from within, not from the exterior form. And like Dante he is a revolutionary by temperament although a conservative by opinion."

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Bach, C. P. E.	Concerto for Orchestra in D major
Beethoven	Symphonies Nos. 2 and 8; Missa Solemnis
Berlioz	Symphony, "Harold in Italy" (Primrose) Three Pieces, "Damnation of Faust"
Brahms	Symphonies Nos. 3, 4 Violin Concerto (Heifetz)
Copland	"El Salón México"
Debussy	"La Mer," Sarabande
Fauré	"Pelléas et Mélisande," Suite Elegy (Bedetti)
Foote	Suite for Strings
Grieg	"The Last Spring"
Handel	Larghetto (Concerto No. 12)
Harris	Symphony No. 3
Haydn	Symphonies Nos. 94 ("Surprise"); 102 (B-flat)
Liadov	"The Enchanted Lake"
Liszt	Mephisto Waltz
Mendelssohn	Symphony No. 4 ("Italian")
Moussorgsky	"Pictures at an Exhibition" Prelude to "Khovanstchina"
Mozart	Symphonies in A major (201); C major (338)
Prokofieff	Classical Symphony; Violin Concerto No. 2 (Heifetz); "Lieutenant Kijé," Suite; "Love for Three Oranges," Scherzo and March; "Peter and the Wolf"
Ravel	Bolero; "Mother Goose," Suite "Daphnis and Chloé," Suite No. 2 (new recording)
Rimsky-Korsakov	"The Battle of Kerjenetz"; Dubinushka
Satie	"Gymnopédie" No. 1
Schubert	"Unfinished" Symphony; "Rosamunde," Ballet Music
Schumann	Symphony No. 1 ("Spring")
Sibelius	Symphonies Nos. 2 and 5; "Pohjola's Daughter"; "Tapiola"; "Maiden with Roses"
Strauss, J.	Waltzes: "Voices of Spring," "Vienna Blood"
Strauss, R.	"Also Sprach Zarathustra" "Till Eulenspiegel's Merry Pranks"
Stravinsky	Capriccio (Sanromá); Song of the Volga Bargemen (arrangement)
Tchaikovsky	Symphonies Nos. 4, 6: Waltz (from String Serenade); Overture "Romeo and Juliet"
Vivaldi	Concerto Grosso in D minor