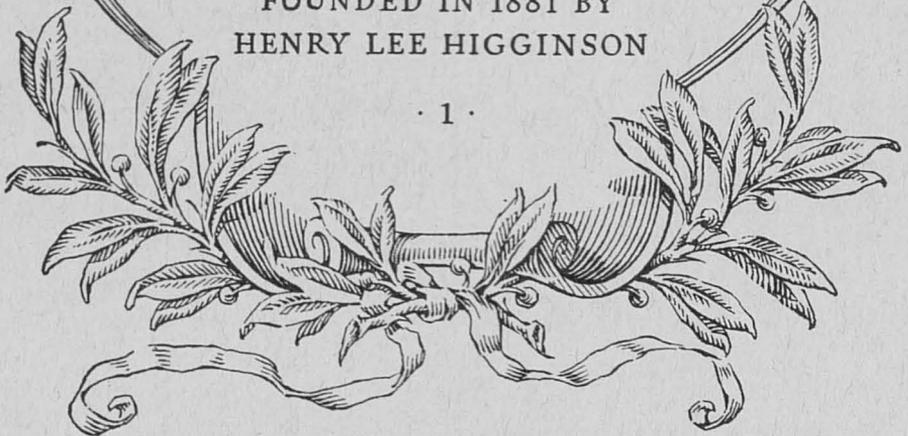


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SEVENTY-FIRST SEASON
1951-1952

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Sunday Evening, October 21

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Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

SCHEDULE OF CONCERTS, Season 1951-1952

OCTOBER

3	Wellesley	
5-6	Boston	(Fri.-Sat. I)
9	Boston	(Tuesday A)
12-13	Boston	(Fri.-Sat. II)
16	Springfield	
17	Troy	
18	Syracuse	
19	Buffalo	
20	Detroit	
21	Ann Arbor	
22	Ann Arbor	
23	Toledo	
26-27	Boston	(Fri.-Sat. III)
30	Providence	(1)

NOVEMBER

2-3	Boston	(Fri.-Sat. IV)
4	Boston	(Sun. a)
6	Cambridge	(1)
8	Boston	(Rehearsal)
9-10	Boston	(Fri.-Sat. V)
12	Hartford	
13	New Haven	
14	New York	(Wed. 1)
15	Washington	(1)
16	Brooklyn	(1)
17	New York	(Sat. 1)
20	Boston	(Tues. B)
23-24	Boston	(Fri.-Sat. VI)
27	Providence	(2)
29	Boston	(Rehearsal)
30	Boston	(Fri. VII)

DECEMBER

1	Boston	(Sat. VII)
4	Newark	(1)
5	New York	(Wed. 2)
6	Washington	(2)
7	Brooklyn	(2)
8	New York	(Sat. 2)
11	Cambridge	(2)
13	Boston	(Rehearsal)
14-15	Boston	(Fri.-Sat. VIII)
18	Boston	(Tues. C)
21-22	Boston	(Fri.-Sat. IX)
28-29	Boston	(Fri.-Sat. X)

JANUARY

1	Providence	(3)
4-5	Boston	(Fri.-Sat. XI)
8	Boston	(Tues. D)
9	Boston	(Rehearsal)

11-12	Boston	(Fri.-Sat. XII)
15	New London	
16	New York	(Wed. 3)
17	Philadelphia	
18	Brooklyn	(3)
19	New York	(Sat. 3)
22	Boston	(Tues. E)
25-26	Boston	(Fri.-Sat. XIII)
27	Boston	(Sun. c)
29	Cambridge	(3)

FEBRUARY

1-2	Boston	(Fri.-Sat. XIV)
5	Providence	(4)
8-9	Boston	(Fri.-Sat. XV)
12	New Brunswick	
13	New York	(Wed. 4)
14	Washington	(3)
15	Brooklyn	(4)
16	New York	(Sat. 4)
19	Boston	(Tues. F)
22-23	Boston	(Fri.-Sat. XVI)
24	Boston	(Sun. d)
26	Cambridge	(4)
28	Boston	(Rehearsal)
29	Boston	(Fri. XVII)

MARCH

1	Boston	(Sat. XVII)
4	Boston	(Tues. G)
7-8	Boston	(Fri.-Sat. XVIII)
11	New Haven	
12	New York	(Wed. 5)
13	Newark	(2)
14	Brooklyn	(5)
15	New York	(Sat. 5)
18	Boston	(Tues. H)
21-22	Boston	(Fri.-Sat. XIX)
25	Cambridge	(5)
28-29	Boston	(Fri.-Sat. XX)
30	Boston	(Sun. e)

APRIL

1	Providence	(5)
4-5	Boston	(Fri.-Sat. XXI)
10	Boston	(Thurs. XXII)
12	Boston	(Sat. XXII)
13	Boston	(Pension Fund)
15	Boston	(Tues. I)
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Hill Auditorium [*University of Michigan*] Ann Arbor

SEVENTY-FIRST SEASON, 1951-1952

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

Concert Bulletin of the First Concert

SUNDAY EVENING, *October 21*

with historical and descriptive notes by

JOHN N. BURK

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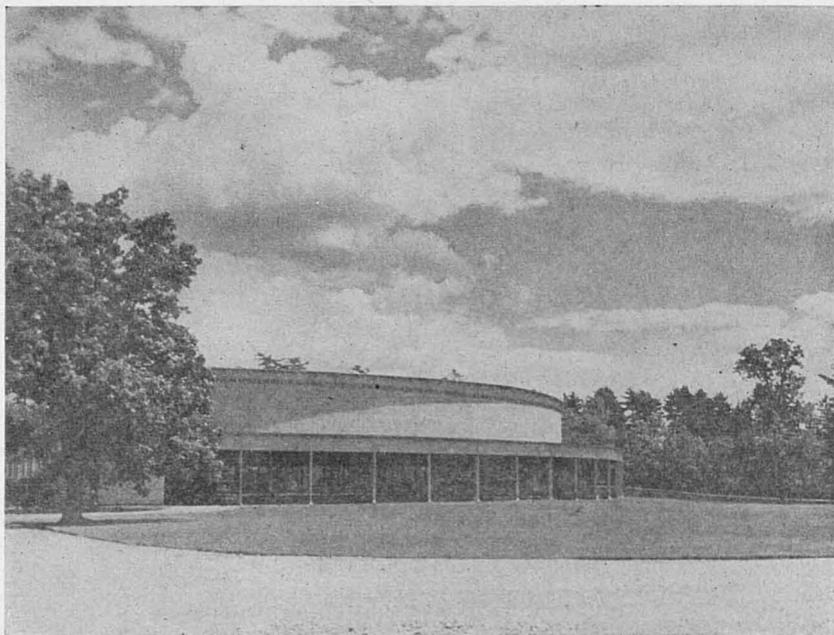
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Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

SUNDAY EVENING, OCTOBER 21, at 8:30 o'clock

Program

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

HONEGGER Symphony No. 5

- I. Grave
- II. Allegretto
- III. Allegro marcato

INTERMISSION

TCHAIKOVSKY Symphony No. 6 in B minor, "Pathétique," *Op.* 74

- I. Adagio; Allegro non troppo
 - II. Allegro con grazia
 - III. Allegro molto vivace
 - IV. Finale: Adagio lamentoso
-

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OVERTURE TO GOETHE'S "EGMONT," *Op.* 84

By LUDWIG VAN BEETHOVEN

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

Composed in 1810, the Overture (together with the incidental music) was first performed at a production of Goethe's play by Hartl in the Hofburg Theater in Vienna, May 24, 1810.

The orchestration of the Overture requires two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, timpani and strings.

IT is said that Beethoven hoped to get a commission for music to Schiller's WILLIAM TELL, and would have preferred it. Certainly there are no signs of half-heartedness in the EGMONT music.

The heroic Count of the Netherlands, champion of liberty and independence for his people, meeting death on the scaffold under an unscrupulous dictator, was an ideal subject for the republican Beethoven. His deep admiration for Goethe is well known.

Without going into musical particularization, it is easy to sense in the overture the main currents of the play: the harsh tyranny of the Duke of Alva, who lays a trap to seize Egmont in his palace, and terrorizes the burghers of Brussels, as his soldiery patrol the streets, under the decree that "two or three, found conversing together in the streets, are, without trial, declared guilty of high treason"; the dumb anger of the citizens, who will not be permanently cowed; the noble defiance and idealism of Egmont which, even after his death, is finally to prevail and throw off the invader.

Goethe in the autumn of 1775 happened upon a history of the Netherlands, written in Latin by Strada, a Jesuit. He was at once struck with the alleged conversation between Egmont and Orange, in which Orange urges his friend in vain to flee with him, and save his life. "For Goethe," writes Georg Brandes, "this becomes the contrast between the serious, sober, thoughtful man of reason, and the genial, carefree soul replete with life and power, believing in the stars and rejecting judicial circumspection. Egmont's spirit is akin to his; he is indeed blood of his blood." The poet wrote his play scene by scene in the ensuing years, completing it in Rome in 1787.

It has been objected that the Egmont of history was not the romantic martyr of Goethe; that he was a family man who was compelled to remain in Brussels as the danger increased, because he could not have fled with all of his children. Yet Goethe stated, not un- plausibly, in 1827, that no poet had known the historical characters he depicted; if he had known them, he would have had hard work in utilizing them. "Had I been willing to make Egmont, as history

informs us, the father of a dozen children, his flippant actions would have seemed too absurd; and so it was necessary for me to have another Egmont, one that would harmonize better with the scenes in which he took part and my poetical purposes; and he, as Clärchen says, is my Egmont. And for what then are poets, if they wish only to repeat the account of a historian?"

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SYMPHONY NO. 5

By ARTHUR HONEGGER

Born in Le Havre, March 10, 1892

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

The orchestra includes three flutes, two oboes, and English horn, two clarinets and bass clarinet, three bassoons, four horns, three trumpets, three trombones and tuba, timpani and strings.

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

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

The Symphony begins with the orchestra in full sonority in a broad theme*:

The musical score shows the beginning of the first movement. It is marked 'Grave' and features three staves: Trumpets (top), Trombones (middle), and Tuba (bottom). The music consists of a series of chords and rhythmic patterns, primarily in a major key with some chromaticism. The tempo is slow and the mood is solemn.

The music soon subsides and a second subject is heard from the clarinets and then the English horn:

The musical score shows the second subject, marked 'Bass Clarinet'. It is a single staff with a melodic line that is more active and lyrical than the first subject. The tempo remains slow, and the mood is more intimate and expressive.

The initial fortissimo subject returns and is then treated pianissimo

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

by the divided strings with ornamental figures in the woodwinds, picked up by the strings. The movement ends pianissimo.

The second movement (*allegretto* 3-8) has a scherzo character with two interpolations suggestive of a slow movement. It opens with a duet in light staccato between the clarinet and the first violins:

The image shows a musical score for two instruments: Clarinet and Violin I. The tempo is marked 'Allegretto'. The music is written in 3/8 time and consists of two staves. The Clarinet part is on the upper staff and the Violin I part is on the lower staff. The music features a rhythmic pattern of eighth and sixteenth notes, with some rests and dynamic markings.

It progresses cumulatively as the theme is given to the single and the combined woodwinds, with occasional muted brass. There is a climax and a short *adagio* section in common time which is eloquent in a theme for the cellos and ends in a crescendo with predominant brass. There is a more agitated recurrence of the *allegretto* subject. The *adagio* returns briefly before the end.

The finale (4-4) opens with repeated staccato notes from the brass, at once taken up by the strings which carry a swift string figure in a persistent forte until the very close. The perpetual motion generates rhythmically incisive episodes in a symphony of tragic import throughout.

Under the title "*Symphonie No. 5*" the composer has written in a cryptic parenthesis: "*(di tre re).*" The answer may be found at the end of each movement, where the last note is a drum tap on D, pianissimo.

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SYMPHONY NO. 6, IN B MINOR, "PATHETIC," * *Op.* 74

By PETER ILITSCH TCHAIKOVSKY

Born at Votkinsk in the government of Viatka, Russia, May 7, 1840; died at St. Petersburg, November 6, 1893

Completed in 1893, Tchaikovsky's Sixth Symphony was first performed at St. Petersburg, October 28 of the same year.

Following the composer's death Napravnik conducted the symphony with great success at a concert of Tchaikovsky's music, November 18, 1893. The piece attained a quick popularity, and reached America the following spring, when it was produced by the New York Symphony Society, March 16, 1894. It was performed by the Boston Symphony Orchestra on December 28 following, Emil Paur conducting.

The orchestration consists of two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, bass drum, cymbals, tam tam and strings.

TALKING with his brother Modeste on the day after the first performance of the Sixth Symphony, Tchaikovsky discussed the problem of a title, for he was about to send the score to the publisher. He had thought of calling it "A Programme Symphony" and had

written to his nephew, Vladimir Davidoff, of this intention, adding, "This programme is penetrated by subjective sentiment. . . . The programme is of a kind which remains an enigma to all — let them guess it who can." And he said to Modeste when the question of a title was under discussion, "What does 'programme symphony' mean when I will give it no programme?" In other words, he foresaw that to give it such a name would at the same time explain nothing and invite from every side a question which he could not answer. He accepted Modeste's suggestion of "*Pathétique*" but thought better of it after the score had been shipped to Jurgenson, and wrote his preference for the number and nothing else. But the symphony was published as the "*Pathétique*"; Jurgenson had evidently insisted upon what was a good selling title. We can only conclude from these circumstances that there was some sort of programme in Tchaikovsky's mind but that the "subjective" sentiment of which he spoke was more than he could explain. Plainly, too, the word "*Pathétique*," while giving the general character of the music, fell short of conveying the programme.

Modeste's title "*Pathétique*" was an obvious first thought, and an apt one, because the symphony has all the habiliments of melancholy — the stressing of the minor mood, the sinking chromatic melodies, the poignant dissonances, the exploration of the darkest depths and coloring of the orchestra, the upsweeping attack upon a theme, the outbursts of defiance. But these are not mere devices, as Tchaikovsky used them. If they were, the symphony would be no better than a mass of mediocre music in the affecting style then being written. They were externals useful to his expressive purpose, but no more basic than the physical spasm which is the outward sign of an inward impulse. There is a deeper motivation to the symphony — a motivation which is eloquent and unmistakable in the music itself and which the word "*Pathétique*" serves only vaguely to indicate.

There have always been those who assume that the more melancholy music of Tchaikovsky is a sort of confession of his personal

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troubles, as if music were not a work of art, and, like all the narrative arts, a structure of the artist's fantasy. The symphony, of course, is colored by the character of the artist himself, but it does not mirror the Tchaikovsky one meets in his letters and diaries. The neurotic fears, the mental and physical miseries as found in the diaries have simply nothing to do with musical matters. Tones to Tchaikovsky were pure sensuous delight, his salvation when life threatened to become insupportable. And he was neither the first nor the last to resort to pathos for the release of music's most affecting and luxuriant expression. The fact that he was subject to periodical depressions and elations (he showed every sign of elation while at work upon the symphony) may well have attuned him to nostalgic music moods. But the general romantic trend of his time certainly had a good deal more to do with it. His generation revelled in the depiction of sorrow. The pathos of the jilted Tatiana of Pushkin actually moved Tchaikovsky to tears and to some of his most dramatic music. But Tchaikovsky enjoyed nothing more than to be moved to tears — as did his admirers, from Nadejda von Meck down. "While composing the [sixth] symphony in my mind," Tchaikovsky had written to his nephew, "I frequently shed tears."

There can be no denying that the emotional message of the "*Pathétique*" must have in some way emanated from the inmost nature of its composer. But the subtle alchemy by which the artist's emotional nature, conditioned by his experience, is transformed into the realm of tone patterns is a process too deep-lying to be perceived, and it will be understood least of all by the artist himself. Tchaikovsky, addicted like other Russians to self-examination, sometimes tried to explain his deeper feelings, especially as expressed in his music, but invariably he found himself groping in the dark, talking in high-sounding but inadequate generalities. At such times he accused himself of "insincerity"; perhaps we could better call it attitudinizing to cover his own vague understanding. Only his music was "sincere" — that is, when he was at his best and satisfied with it, as in the "*Pathétique*." He wrote to Davidoff, to whom he was to dedicate the symphony, "I certainly regard it as quite the best — and especially the most sincere — of all my works. I love it as I never loved any one of my musical offspring before." Here is a case where the artist can express himself as the non-artist cannot; more clearly even than he consciously knows himself.

The final impression of the "Pathetic" Symphony when it is listened to without preconceptions is anything but pessimistic. The first movement and the last, which are the key movements of the symphony, are very similar in plan. The duality in each case consists of a spare and desolate theme and another of sorrowful cast which is neverthe-

less calm and assuaging. Each theme is developed independently in separate alternating sections, each working up into an agitated form. But the second theme has always the final answer. Each movement ends gently with a gradual and peaceful subsidence.

The bassoon softly sets forth the first theme, *Adagio*, in rising sequences accentuating the minor. The violas carry it down again into the depths, and after a suspensive pause the theme becomes vigorous and rhythmic in an *Allegro non troppo* as it is developed stormily over a constant agitation of string figures. The figure melts away and after another pause the second theme, tranquil and singing in a clear D major, spreads its consolation. "*Teneramente, molto cantabile, con espansione,*" reads the direction over it. The theme is developed over a springy rhythm in the strings and then, in an *Andante* episode, is sung without mutes and passionately, the violins sweeping up to attack the note at its peak. This theme dies away in another long descent into the depths of the bassoon. And now the first theme returns in its agitated rhythmic form and works up at length to violent and frenzied utterance. Another tense pause (these pauses are very characteristic of this dramatic symphony) and the second theme returns, in a passionate outpouring from the violins. Its message is conclusive, and at last passion is dispersed as the strings give out soft descending *pizzicato* scales of B major. The strife of this movement, with its questionings and its outbreaks, is at last resolved.

The second movement, an *Allegro con grazia* in $5/4$ rhythm throughout, has relics of the traditional scherzo in its repeats, trio and *da capo*, but there is nothing scherzo-like in its mood. It moves at a steady, even pace, gracefully melodic, a foil to the great variety of tempo and the extreme contrasts of the movement before. The main section offers a relief from melancholy, and only the trio, with its constant descent and its reiteration of drumbeats, throws a light cloud over the whole. Here there is another verbal clue: "Sweetly and softly" ("*Con dolcezza e flebile*").

After the placidity of this movement, the third bursts upon the scene with shattering effect. It seems to pick up the fitful storminess of the first movement and gather it up into a steady frenzy. Again the strings keep up a constant agitation as the brass strides through fragments of a martial theme. Pomp is here, with clashing cymbals. But when with a final abrupt outburst the movement has ended, the frenzies of defiance (if such it is) are completely spent.

Again the complete contrast of a dark lamentation in the strings, as the last movement begins. With its melodic descent, its dissonant chords, the symphony here reaches its darkest moments. Then comes the answering theme in a gentle and luminous D major. "*Con lenezza*

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LIKE the musical world, the insurance world has its romantic side.

And like the insurance world, that of music has its factual side.

This was impressed on an insurance man visiting Symphony Hall. His interest was aroused when he caught sight of a man standing before a bookcase filled with bulky scrapbooks, and poring over one of them.

"These are contemporary newspaper accounts of the Boston Symphony Orchestra's activities through the years," the man at the book stack replied to a question.

"And what's the job you're doing?" the visitor queried further.

"I dig after forgotten facts. Legends have a way of getting substituted for musical history. But there are plenty of facts as romantic as the legends."

The insurance man was convinced and fascinated by some examples.

And so the Employers' Group feels that the pleasure of Boston Symphony patrons may be enhanced by some of the discoveries of the research man, whom we shall call Delver Forfax.

On the adjoining page we present Delver in his account of:

Col. Higginson and Tchaikovsky

“I SEE by the New York papers that Tchaikovsky has just made his first American appearance as composer-conductor. It also says here that Colonel Henry L. Higginson was in the distinguished audience.”

The newspaper from which Delver Forfax looked up was a yellowed clipping in a Boston Symphony scrapbook.

“It happened 60 years ago, on May 5, 1891. A very interesting overlooked anniversary. On the stage, and in the audience, Tchaikovsky and Col. Higginson took part in the dedication by the New York Symphony Society of its new home, Music (later, Carnegie) Hall.



What an Introduction!

“The Colonel had founded his Boston Symphony Orchestra ten years before. What music of Tchaikovsky, who was just turning fifty-one, had Higginson’s men played in Boston’s Music Hall up to now? Exactly three complete works and two fragments. Tchaikovsky’s name first went on a Boston Symphony program with the “Marche Slave,” in 1883. Then, at wide intervals, came the First Piano Concerto, the Serenade for Strings, and the ‘Romeo and Juliet’ Overture. What about the five symphonies then existing? Only the two middle movements of the Fourth had been played.

Fruition After Disappointment

“If Colonel Higginson had expected to make new discoveries for his orchestra to play, the new Music Hall dedication concert was no help. The long program of speeches and of music conducted by Walter Damrosch (aged 29) assigned little time to Tchaikovsky. The audience and musicians were thrilled to see him, the critics praised his conducting. But what masterpieces of his did he present? None — just his quite un-extraordinary march for the coronation of Czar Alexander III.

“But more and better works were conducted by Tchaikovsky in the course of three more festive concerts shared with Damrosch. Included was his Third Suite. Colonel Higginson may have heard it — although I haven’t seen documentary proof. But at any rate, Arthur Nikisch introduced it with success at a Boston Symphony concert toward the start of the following season.

“The *Courier* called it ‘a characteristic and worthy product . . . of a kind that might be expected . . . of the original yet not eccentric, bold yet not reckless genius who stands first today among Russian composers.’”



e devozione," the composer directs, lest we miss its character of "gentleness and devotion." The theme is sung by the strings over soft pulsations from the horns. The anguished opening theme returns in more impassioned voice than before. But when this voice has lapsed into silence in the dramatic way which by this time has become inevitable, there comes a chain of soft trombone chords that might well have been labelled "*con devozione*," and once more there is heard the quiet descending scale theme by the muted strings. Now passion is gone as well as violence, as the melody descends into the deepest register of the 'cellos and melts into silence. If the composer ends darkly, he is at least at peace with himself. Resignation is a strange word to use for Tchaikovsky, but it seems to fit here.

When Tchaikovsky conducted the first performance of his newly completed Sixth Symphony in 1893, one might reasonably have expected a great success for the work. The composer then commanded favorable attention, having attained eminence and popularity — though nothing remotely approaching the immense vogue this very symphony was destined to make for him immediately after his death, which occurred nine days after the first performance. The composer believed in his symphony with a conviction which he by no means always felt for his newest scores as he presented them to the world. His preliminary doubts about the melancholy finale, the *adagio lamentoso*, read like astonishment at his own temerity in having followed his own artistic dictates with so sure a hand against all symphonic tradition.

He had good reason to believe that the broad and affecting flood of outpouring emotion would sweep the first audience in its current. But such was not the case. The performance, according to Tchaikovsky's scrupulous brother Modeste, "fell rather flat. The symphony was applauded, and the composer recalled; but the enthusiasm did not surpass what was usually shown for one of Tchaikovsky's new compositions. The symphony produced nothing approaching that powerful and thrilling impression made by the work when it was conducted by Napravnik, November 18, and later, wherever it was played." The critics, too, were cool. The *Viedemosti* found "the

JULES WOLFFERS

PIANIST — TEACHER

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thematic material not very original, the leading subjects neither new nor significant." The *Syn Otechestva* discovered Gounod in the first movement and Grieg in the last, and the *Novoe Vremja* drew this astonishing conclusion: "As far as inspiration is concerned it stands far below Tchaikovsky's other symphonies."

Cases such as this, and there are plenty of them, where a subsequently acknowledged masterpiece first meets an indifferent reception, invite speculation. Was the tardy general acceptance of new ideas mostly to blame, or was the first audience perhaps beclouded by a groping and mediocre performance, intransigence on the part of the players? It would seem that even a reasonably straightforward performance of anything quite so obvious as the "Pathetic" Symphony should have awakened a fair degree of emotional response.

Mankind's propensity to find presentiments of death in the symphony, which Rimsky-Korsakov had plentiful opportunity to observe, was circumstantially combated by Modeste and by Kashkin, who were careful to account for each of Tchaikovsky's actions in the year 1893. There are quoted a number of letters written while he was at work upon the symphony; he speaks about the progress of his score, always in a tone of buoyant confidence in his music. Kashkin last saw him shortly before the performance of his symphony; Modeste was with him until the end. Both say that he was in unflinching good spirits. Death was mentioned in the natural course of conversation at the funeral of his friend Zvierev in October. Zvierev, as it happened, was one of several friends who had died in close succession. Tchaikovsky talked freely with Kashkin at this time. Friends had died; who would be the next to go? "I told Peter," wrote Kashkin, "that he would outlive us all. He disputed the likelihood, yet added that he had never felt so well and happy." And from Modeste: "A few years ago one such grief would

Koussevitzky Tribute

An Eye For Music

by MARTHA BURNHAM HUMPHREY

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have affected Tchaikovsky more keenly than all of them taken together seemed to do at this juncture." And elsewhere: "From the time of his return from England (in June) until the end of his life, Tchaikovsky was as serene and cheerful as at any period in his existence."

Modeste follows the last days of his life, day by day. On November 1st, he went to the theatre with friends, was "in perfect health." Tchaikovsky laughed at Warlamov's distaste for spiritualism and preoccupation with death, and said: "There is still time enough to become acquainted with this detestable snub-nosed one. At any rate, he will not have us soon. I know that I shall live for a long time." — When we walked home about 2 A.M., Peter was well in body and mind." It was at luncheon that day (November 3) that Tchaikovsky drank a glass of water that had not been boiled, and laughed at his friend's fear of cholera. But the disease had seized him that night, and Peter said to his brother: "I think this is death. Good-by, Modi." Shortly before his death, which occurred at three o'clock on the morning of November 6, Tchaikovsky, delirious, talked reproachfully of Mme. von Meck, whose friendship with him had ended in a break, hurt feelings and cruel misunderstanding. Modeste will admit no deliberate intent in his death, but there are those who believe that he drank the glass of germ-infested water because life had become intolerable to him; who claim that his cheerfulness was assumed to conceal his darker feelings from those about him. Still, the testimony of Modeste must be given great weight. No one was so close to Peter at this time. Peter, as open-natured as a child, never in his letters withheld from his intimate friends, least of all from his cherished "Modi," his spells of woeful depression, and the faithfulness with which Modeste records his brother's weaknesses inspires confidence.*

Whatever conclusion may be reached about Tchaikovsky's death, to attempt to connect the Sixth Symphony with any brooding intentions of death is to go against the abundant evidence of Modeste. "The year of 1893 opened with a period of serene content, for which the creation of his Sixth, or so-called 'Pathetic' Symphony is mainly accountable. The composition of this work seems to have been an act of exorcism, whereby he cast out all the dark spirits which had possessed him in the preceding years." And Modeste goes on to describe a year peaceful in creation, of which there are cheerful bulletins of progress to his nephew Davidov, to Kashkin, to his publisher Jurgenson, or to his brother. The only cloud in his content was the temporary homesickness of his journey to England — a mood which invariably descended on him when he was away from home and among strangers. Modeste Tchaikovsky may have been a more acute psychologist than some of our moderns when he spoke of the Sixth Symphony as a "casting out of the dark spirits that had possessed him."

* What inner agonies of spirit preceded, and, it is said, resulted in his unhappy marriage, Modeste has not glossed over or tried to hide. If his passing allusion to them was slight and unparticularized, the decencies of the period and the near memory of his brother more than exonerated him.

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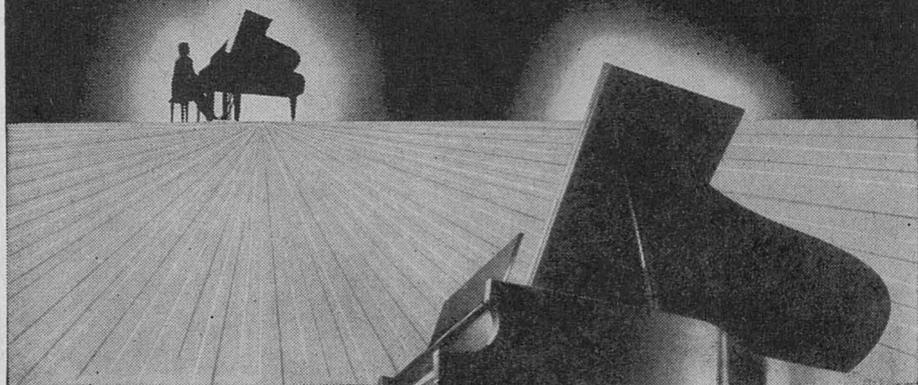
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