

The ANN ARBOR

May Festival

1963





Fiftieth

Anniversary

of

Hill Auditorium

1913 — 1963

UNIVERSITY MUSICAL SOCIETY
of The University of Michigan

Eighty-fourth Season

Program of the Seventieth Annual

ANN ARBOR
MAY FESTIVAL

Six Concerts

May 9, 10, 11, 12, 1963

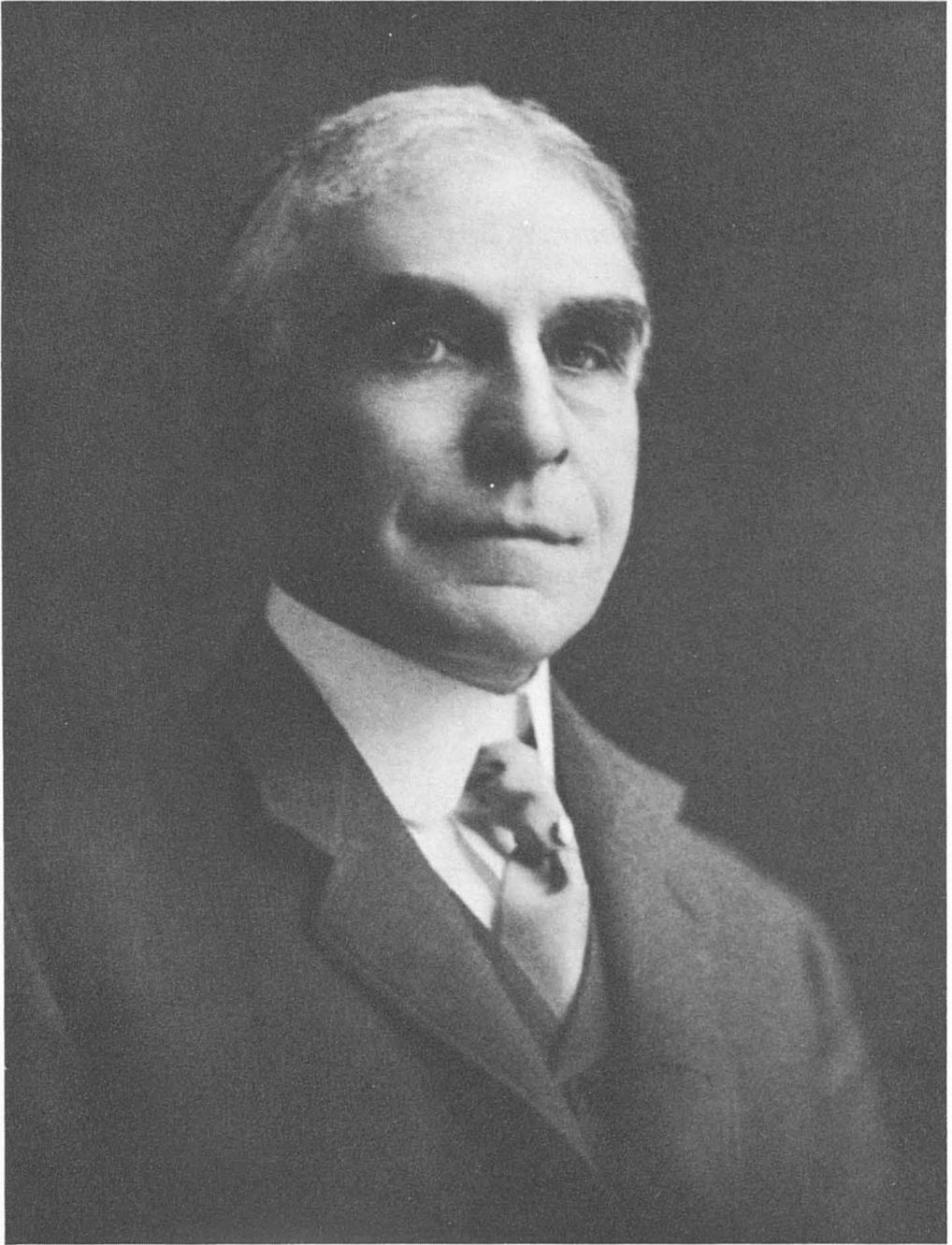
Hill Auditorium, Ann Arbor, Michigan



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ARTHUR HILL

HILL AUDITORIUM 1913-1963

Hill Auditorium, home of the Ann Arbor May Festival for fifty years, was constructed from funds bequeathed to the University by the late Arthur Hill of Saginaw. Mr. Hill, a genuine patron of the arts and an alumnus of the University, was for twelve years a

continued on page 6

HILL AUDITORIUM *(continued from page 4)*

member of the Board of Regents. He showed a keen personal interest in the cultural education of the student body and found much satisfaction in student participation in the arts.

In order to construct an auditorium which to the Regents would be a truly monumental structure, the Regents appropriated additional funds for the building. The Auditorium, in 1913, had a seating capacity of 4,500. The renovation of seats in 1948 and, more recently, an extension of the projection booth and a convertible orchestra pit have reduced the seating capacity to 4,100. These renovations, despite the reduction of seating capacity, have not only provided greater comfort for the audience but have made possible certain staged productions. Curtains, lines for lights, and scenic drops are now available. They may be installed without changing the permanent physical appearance of the hall or its fine acoustical qualities.

The University Musical Society is aware of the opportunities ahead in the cultural life of this community. There is the increasing availability of the world's leading performing groups, including the great opera and ballet companies, that additional facilities would accommodate and thus bring greater cultural activity. Providing adequate onstage and backstage conditions for the performers, as well as increasing lobby and rest room space and adding air conditioning for the comfort and convenience of the patrons, would give another impetus to Ann Arbor's prestige in the area of the performing arts.

We welcome additional gifts to help carry on the great traditions built up over the years by the University Musical Society.

THE SEVENTIETH ANNUAL
ANN ARBOR MAY FESTIVAL

Conductors

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

Organizations

THE PHILADELPHIA ORCHESTRA
THE UNIVERSITY CHORAL UNION

Soloists

ISAAC STERN *Violinist*
RUDOLF SERKIN *Pianist*
PETER SERKIN *Pianist*
GRANT JOHANNESSEN *Pianist*
E. POWER BIGGS *Organist*
ADELE ADDISON *Soprano*
JOHN MCCOLLUM *Tenor*
DONALD BELL *Baritone*
EDWIN G. BURROWS *Narrator*
ANTHONY GIGLIOTTI *Clarinet*
BERNARD GARFIELD *Bassoon*
GILBERT JOHNSON *Trumpet*

(Biographical sketches of all performers on pages 79 to 84)

*The Steinway is the official piano of the University Musical Society.
The Baldwin Piano is the official piano of the Philadelphia Orchestra.*

FIRST MAY FESTIVAL CONCERT

THURSDAY EVENING, MAY 9, AT 8:30

THE PHILADELPHIA ORCHESTRA

EUGENE ORMANDY, *Conductor*

SOLOIST

E. POWER BIGGS, *Organist*

PROGRAM

Suite from "The Music for the Royal Fireworks"HANDEL-HARTY

Overture
Alla Siciliana
Bourrée
Menuetto

Concerto in G minor for Organ, Strings, and TimpaniPOULENC

E. POWER BIGGS

Three Symphonic Excerpts from the Opera *Lulu*BERG

Ostinato: allegro
Variations
Adagio
[played without pause]

INTERMISSION

*Symphony No. 3 in C minor, Op. 78 ("Organ")SAINT-SAËNS

Adagio, allegro moderato; poco adagio
Allegro moderato, presto; maestoso; allegro; molto allegro

MR. BIGGS *at the organ*

**Columbia Records*

SECOND MAY FESTIVAL CONCERT

FRIDAY EVENING, MAY 10, AT 8:30

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

SOLOISTS

GRANT JOHANNESSEN, *Pianist*
EDWIN G. BURROWS, *Narrator*

PROGRAM

Te DeumVERDI
UNIVERSITY CHORAL UNION

Variations for Piano and OrchestraWALLINGFORD RIEGGER
GRANT JOHANNESSEN

INTERMISSION

*"Still Are New Worlds"ROSS LEE FINNEY
UNIVERSITY CHORAL UNION and EDWIN G. BURROWS

Fantasia for Piano and Orchestra in
C major, Op. 15 ("Wanderer")SCHUBERT-LISZT
GRANT JOHANNESSEN

**World première*

THIRD MAY FESTIVAL CONCERT

SATURDAY AFTERNOON, MAY 11, AT 2:30

THE PHILADELPHIA ORCHESTRA
WILLIAM SMITH, *Assistant Conductor*

SOLOISTS

ANTHONY GIGLIOTTI, *Clarinetist*
BERNARD GARFIELD, *Bassoonist*

PROGRAM

Variations on a Theme by Haydn, Op. 56aBRAHMS

Andante
Poco più animato
Più vivace
Con moto
Andante con moto
Vivace
Vivace
Grazioso
Presto non troppo
Finale: andante

Duet-Concertante for Clarinet and Bassoon,
with Harp and StringsSTRAUSS

ANTHONY GIGLIOTTI and BERNARD GARFIELD

INTERMISSION

*Symphonie fantastique, Op. 14ABERLIOZ

Largo; allegro agitato e appassionato assai
Valse: allegro non troppo
Adagio
Allegretto non troppo
Larghetto; allegro assai; allegro

*Columbia Records

FOURTH MAY FESTIVAL CONCERT

SATURDAY EVENING, MAY 11, AT 8:30

THE PHILADELPHIA ORCHESTRA

EUGENE ORMANDY, *Conductor*

SOLOIST

ISAAC STERN, *Violinist*

PROGRAM

Trumpet VoluntaryPURCELL

GILBERT JOHNSON, *Solo Trumpet*

*Concerto in E minor for Violin and
Orchestra, Op. 64MENDELSSOHN

Allegro molto appassionato

Andante

Allegro non troppo; allegro vivace molto

ISAAC STERN

INTERMISSION

Concerto No. 1 in D major for Violin
and Orchestra, Op. 19PROKOFIEV

Andantino

Scherzo: vivacissimo

Moderato

MR. STERN

Symphony No. 2 in D major, Op. 73BRAHMS

Allegro non troppo

Adagio non troppo

Allegretto grazioso, quasi andantino

Allegro con spirito

**Columbia Records*

FIFTH MAY FESTIVAL CONCERT

SUNDAY AFTERNOON, MAY 12, AT 2:30

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

SOLOISTS

ADELE ADDISON, *Soprano*
JOHN McCOLLUM, *Tenor*
DONALD BELL, *Baritone*

PROGRAM

THE CREATION HAYDN
UNIVERSITY CHORAL UNION and SOLOISTS

INTRODUCTION—Representation of Chaos

RECITATIVE (<i>Raphael</i>):	In the beginning
CHORUS:	And the Spirit of God
RECITATIVE (<i>Uriel</i>):	And God saw the light
AIR (<i>Uriel</i>):	Now vanish'd by the holy beams
CHORUS:	Despairing, cursing rage
RECITATIVE (<i>Raphael</i>):	And God made the firmament
SOLO (<i>Gabriel</i>) and CHORUS:	The marv'lous work
RECITATIVE (<i>Raphael</i>):	And God said: Let the waters under the heaven
AIR (<i>Raphael</i>):	Rolling in foaming billows
RECITATIVE (<i>Gabriel</i>):	And God said, Let all the earth
AIR (<i>Gabriel</i>):	Now rob'd in refreshing green
RECITATIVE (<i>Uriel</i>):	And the heavenly host
CHORUS:	Awake the harp
RECITATIVE (<i>Uriel</i>):	And God said: Let there be lights
RECITATIVE (<i>Uriel</i>):	In shining splendor
CHORUS with TRIO:	The heavens are telling
RECITATIVE (<i>Gabriel</i>):	And God said: Let the waters bring forth
AIR (<i>Gabriel</i>):	On mighty wings
RECITATIVE (<i>Raphael</i>):	And God created great whales
RECITATIVE (<i>Raphael</i>):	And the angels struck their immortal harps
TERZETTO (<i>Gabriel, Raphael, and Uriel</i>):	The fairest raiment now
TRIO and CHORUS:	The Lord is great

INTERMISSION

RECITATIVE (<i>Raphael</i>):	And God said, Let earth bring forth
RECITATIVE (<i>Raphael</i>):	Straight opening her fertile womb
AIR (<i>Raphael</i>):	Now shines the brightest glory
RECITATIVE (<i>Uriel</i>):	And God created man
AIR (<i>Uriel</i>):	In native worth
RECITATIVE (<i>Raphael</i>):	And God saw everything that He had made
CHORUS:	Achievèd is the glorious work
INTRODUCTION and RECITATIVE (<i>Uriel</i>):	In rosy mantle
DUET (<i>Adam, Eve</i>) and CHORUS:	By Thee with grace
DUET (<i>Adam, Eve</i>) and CHORUS:	Thou star of morning
DUET (<i>Adam, Eve</i>) and CHORUS:	Ye creatures of our God and King
CHORUS:	Hail! Bounteous Lord! Almighty, hail!

SIXTH MAY FESTIVAL CONCERT

SUNDAY EVENING, MAY 12, AT 8:30

THE PHILADELPHIA ORCHESTRA

EUGENE ORMANDY, *Conductor*

SOLOISTS

RUDOLF SERKIN, *Pianist*

PETER SERKIN, *Pianist*

PROGRAM

Passacaglio BUXTEHUDE
(Transcribed for orchestra by LUCIEN CAILLIET)

Symphony No. 35 in D major ("Haffner"), K. 385 MOZART
Allegro con spirito
Andante
Menuetto
Presto

Concerto No. 10 in E-flat major for Two
Pianos and Orchestra, K. 365 MOZART
Allegro
Andante
Rondo
RUDOLF and PETER SERKIN

INTERMISSION

*Concerto No. 4 in G major for Piano and
Orchestra, Op. 58 BEETHOVEN
Allegro moderato
Andante con moto
Rondo: vivace
RUDOLF SERKIN

**Columbia Records*

FIRST CONCERT

Thursday Evening, May 9

5:00 P.M.

"The Music for the Royal Fireworks" HANDEL-HARRV

Great Festival concert was held in Radio City
auditorium, New York City, on Thursday, May 9, 1945.

Among the new items on the program were:
The Royal Fireworks, with a band of 100.
To all, in honor of those who died in war,
And joy's the music which we hear to-day.

ANNOTATIONS

by

GLENN D. McGEOCH

THE AUTHOR of the annotations expresses his appreciation to

FEROL BRINKMAN and JUDITH McCORMICK of the University Publications
Office for their editorial services.

FIRST CONCERT

Thursday Evening, May 9

Suite from

“The Music for the Royal Fireworks” . . . HANDEL—HARTY

Georg Friedrich Handel was born in Halle, February 23, 1685; died in London, April 14, 1759.

Strong in new arms, lo! giant Handel stands,
Like bold Briareus, with a hundred hands;
To stir, to rouse, to shake the soul he comes,
And Jove's own thunders follow Mars's drums.

—POPE

The year nineteen hundred fifty-nine marked the bicentennial of the death of Georg Friedrich Handel, one of the titans of music, yet the most shamefully neglected of composers. Although *Messiah* is known throughout the civilized world and is perhaps the most beloved of all choral works, a large part of its faithful public is unaware of the fact that Handel wrote thirty-one other oratorios, to say nothing of forty-six operas and a staggering amount of instrumental music. This generation should not have to wait for the tricentennial of his birth, which will not occur until 1985, to be made once more aware of the magnitude and glory of his art.

Handel is a perfect subject for an extended and world-wide celebration of this sort for several reasons. Three countries have a national justification for holding him in highest esteem: Germany, the land of his birth; Italy, where he received his early training and experience; and England, the land of his adoption, where he created most of his music over a period of a half-century and where he lies buried in the poets' corner of Westminster Abbey among the immortals of English letters.

Handel composed in every form known to his age. In addition to the incredible number of operas and oratorios, he produced Passion music, anthems, Te Deums, cantatas, duets, trios, songs, pasticcios, incidental music for the stage, serenades, and odes. His output of instrumental music was equally fabulous. Numbered among his complete works* are sonatas, trios, organ concertos, suites, concerti grossi, overtures, and music for the harpsichord, harp, and ballet. Thus, there is readily available for opera houses, choral societies, individual singers, and instrumentalists throughout the world an almost inexhaustible wealth and variety of practically unknown music by this, the last great master of the Baroque era.

One of Handel's most rewarding seasons in London was that of the year 1748-49. This was due in part to the fact that the war of the Austrian Succession had been brought to a successful, if not a glorious, close and momentarily

* *Georg Friedrich Handel Werke* (Leipzig: Breitkopf and Härtel, 94 volumes, 1858; 6 supplemental volumes, 1888-1902).

MAY FESTIVAL PROGRAM

at least England looked forward to a bright future. The populace was in a mood for pleasure and relaxation from tension. After the signing of the peace at Aix-la-Chapelle in October, King George II set aside a day for national thanksgiving. He instructed Handel, who was reaching the height of his popularity with English audiences, to prepare appropriate music for what was hoped to be the greatest celebration of peace in the history of England. In the "Green Park" next to Buckingham House, the precursor of the present palace, an enormous wooden building was constructed by the eccentric Italian architect Servandoni. It rose to a height well over one hundred feet and was extended imposingly by means of two wings on either side of the central building. Above a huge musicians' gallery that accommodated more than one hundred players was placed a figure of Peace attended by Neptune and Mars. Over the central section a bas-relief of King George handing peace to Britannia was topped by a great pole that held an enormous sun.

As this monstrosity took shape, the town was agog with excitement, and when it was learned that Handel had completed his music ahead of schedule and that there was to be a full rehearsal at Vaux Hall Gardens on the twenty-first of April, the London public, twelve thousand strong, held up traffic on London Bridge for over three hours in their eagerness to obtain tickets at two shillings sixpence apiece! Such response to a mere rehearsal of the music, sans fireworks and decorations, was not only evidence of the enthusiasm which Handel's name engendered, but it forewarned those in charge to prepare further for the real celebration six days later. A fifty-foot hole was cut in the wall to facilitate entering and departing from the park. The fireworks display was to be initiated by a blast from one hundred brass cannons; eighteen smaller guns under the musicians gallery were to fire shots during the performance of Mr. Handel's much anticipated music. On the twenty-seventh of April, King George, in a state of elation, inspected the building, distributed money to those who had constructed it, and reviewed the guards. Crowds assembled, coaches blocked the streets, and organized bands of pickpockets practiced their profession with alacrity.

Handel had collected a spectacular group of instruments that included forty trumpets, twenty French horns, sixteen hautbois (oboes), sixteen bassoons, eight pairs of kettle drums, twelve side drums, and flutes and fifes. The huge sun at the top of the pole burst into glorious flames illuminating the park, and Handel's music was greeted with wild applause. What happened when the music ceased is vividly described by Newman Flower:

The crowd, splayed like a black carpet in the flare of the lights, roared . . . A rocket stole up, exploded, drifted away in sparks. A surge of excitement spread with a dull muffled murmur over the crowd. It was the signal for the fireworks, and the hundred and one little brass cannon roared in unison.

But the fireworks were muddled. They went off in fits and starts. The giant sun alone blazed nobly from the head of the pole. Little serpents of flame sped up the staging, fizzled and spluttered and went out. Men climbed like monkeys with torches, and lit things, lit them again. Thus hours passed with fitful display, followed by intervals of irritating failure.

FIRST CONCERT

Then came the climax. The great building was set on fire; in a few minutes it was a mass of beating, roaring flame. The crowd began to stampede, to shout, to hustle. Women were trodden down, and the heat became terrific. George giving Peace to Britannia dropped, with his head aflame, into a cauldron of fire. It was ignoble, humiliating. And so hysterical became the gallant little Italian Chevalier Servandoni when he witnessed the failure and destruction of all his organization, that he drew his sword upon the Duke of Montagu, and was promptly arrested.

The only success that had come from this national celebration had been Handel's.*

Originally the Royal Fireworks Music included an imposing overture and five short movements. This evening we hear Sir Hamilton Harty's arrangement which retains all but one minuet. The *Overture* is followed by the *Alla Siciliana* which is subtitled "La Paix" (Peace). A brusque *Bourrée* (a French 17th-century dance in quick duple meter with a single upbeat) is followed by the final movement, a *Minuetto*, in which Harty has combined two minuets in Handel's original score.

Concerto in G minor for Organ, Strings, and Timpani . POULENC

François Poulenc was born in Paris, January 7, 1899; died in Paris, January 30, 1963.

I have sought neither to ridicule nor to mimic tradition, but to compose naturally, as I felt impelled to.

—POULENC

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 Henry 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. 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. They were active in the day of the "futurists"

* Newman Flower, *George Frideric Handel, His Personality and His Times* (London: Cassell and Company Limited, new and rev. ed., 1959), pp. 326-27.

MAY FESTIVAL PROGRAM

and "cubists" in painting, a time of innovation, ridicule, and violent disputes in aesthetic matters, a time when young composers were floundering in an artistic vacuum. The long steady tradition of Romanticism had spent its strength. In France, Claude Debussy had both opposed and, in a way, brought it to fruition, but by 1915 his impressive work was finished, and no new impulse had taken its place. "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," and "Gebrauchtmusik" were some of the signposts that led nowhere.

French music between the two world wars, in spite of its conscious attempt to advance the cause of the new in music, labored to little avail against the firm purposefulness of Stravinsky and Schönberg. Although much trivial and unsubstantial music was produced in this period, France was able to keep the attention of the musical world upon her, recapturing to a degree some of her former eminence through the highly lyrical and varied genius of Poulenc, an artist who had freed himself from tradition but was not disrespectful of it. In spite of the ambivalence of his style that ranges from witty impertinence to religious fervor and somber tragedy, it remained that of a true classicist to the end, proudly restrained, clear, refined, and elegant.

The great classical literature for the solo organ is comparatively well known to musical audiences. The long traditional use of the instrument in concerted music, however, is less familiar. Hector Berlioz once wrote that the symphony orchestra was the king of instruments, the organ the pope. This statement not only points up the fact that throughout the history of music the orchestra has had fundamentally a secular function to perform, the organ a religious one, but that in the vast field of music literature these instruments have seldom joined forces and have remained as separated as church and state. Cathedral organs and concert hall orchestras are seldom found under the same roof. The fact remains, however, that although the number of works combining these two media is limited, it is more extensive than imagined.

In the early seventeenth century small portative organs were used in arbitrary combinations, with harps, viols, lyres, cornets, sackbuts (medieval trombones), and other popular instruments of the day. Conscious attempts to write simultaneously for the organ and orchestral instruments are found in such distinguished composers as Corelli, sonatas for strings and organ; Handel, organ concertos; Mozart, Salzburg organ sonatas with orchestra; Johann Sebastian Bach, *sinfonias* to cantatas. Other composers who have contributed to this unique combination are von Weber, Saint-Saëns (the "Organ Symphony" on tonight's program), Richard Strauss, and Paul Hindemith. Our own American composers Leo Sowerby, Roy Harris, Quincy Porter, Howard Hanson, and Walter Piston have added beguiling works to this literature.

MAY FIRST CONCERT

The "Organ Concerto" on tonight's program was composed in Paris in 1938 and dedicated to the Princess Edmond de Polignac, a patroness of the arts. It was first performed at the Paris Conservatory in 1941 under the direction of Charles Munch. Maurice Duruflé was the soloist. The work is in one movement with six discernible sections played without interruption:

I. *Andante*. The organ announces a brief opening, written in a quasi-declamatory style. It is followed by a section in which the organ is augmented by timpani, pizzicati basses, and later strings.

II. *Allegro giocoso*. The strings announce a spirited rhythmic theme which later reaches a brilliant climax as it is joined by scale passages in the organ. It reappears at the end of section II.

III. *Andante moderato*. This, the longest part of the composition, is filled with contrapuntal passages that grow slowly but increasingly more intense. A quiet passage leads directly into section IV.

IV. *Allegro, molto agitato*. Coming as it does between two slow sections, this mercurial and slightly agitated passage offers the strongest of contrasts. Strings lead to section V.

V. *Très calme, lent*. The organ in a single line melody (*très doux et clair*) is accompanied by softly played strings. The assertive rhythmic theme of the first *allegro* (section II) reappears with the organ scale passages.

VI. *Largo*. The organ restates the opening *andante* (section I). An extended pedal point on G creates a quiet, broad, and noble mood in which short effective solo passages appear in the viola and cello against pizzicati strings. The organ ends the work with brief chords.

Three Symphonic Excerpts from the Opera *Lulu* BERG

Alban Berg was born in Vienna, February 7,
1885; died in Vienna, December 24, 1935.

If it is art, it is not for all, and if it is for all, it is not art.
—SCHÖNBERG

Arnold Schönberg (1874-1951), the greatest innovator in twentieth-century music, took one of the most courageous and significant stands against established tradition ever assumed by a creative artist. In 1908-9 he wrote the last work in which he used a key signature (String Quartet No. 2 in F-sharp minor, Op. 10). From then on the feeling of a home key was forsaken, and the distinction between consonance and dissonance abolished. This music is popularly referred to as atonal. Schönberg objected to the word and preferred "pan-tonal" or all inclusive tonality. The abandonment of tonality is, so far, the major achievement of twentieth-century music. By 1923 Schönberg had evolved a new method of composing, using the twelve chromatic tones of the octave. Arranging them arbitrarily for each new work into a "series" or "row," he avoided any reference to the traditional diatonic system of major and minor

MAY FESTIVAL PROGRAM

scales or keys. This technique became known as "serial," and the music resulting from the use of the twelve chromatic tones, as "dodecaphonic."* In his reaction to the over-extended forms and romantic subjectivity of the romantic composers of the nineteenth century, Schönberg evolved a rigidly objective and highly intellectualized system, the use of which resulted in the creation of a music that was marked by the utmost formal concentration, thematic logic, yet perpetual variation of rhythm, texture, dynamics, and timbre.

Schönberg's method of strict serial composition was exploited by his two disciples and pupils, Alban Berg and Anton Webern (1883-1945). Their extension of his compositional methods has led to the most advanced and challenging musical thinking of our time. While Webern's treatment of the system led directly to present-day exploration, that of Berg achieved a remarkable synthesis with the past. By temperament he was a romantic; his essentially dodecaphonic style is warmed by the same impulses that conditioned the art of Schumann, Brahms, Wagner, and particularly Mahler. Berg met Schönberg in the autumn of 1904 and remained his pupil for the next six years. The relationship between pupil and teacher was built upon the greatest mutual respect and deepest personal affection. On the occasion of the première of Berg's *Wozzeck*, now the universally acknowledged twentieth-century master-work for the lyric theater, Schönberg publicly addressed these words to him:

I am happy to have this opportunity to pay tribute to the work and achievements of my pupil and friend, Alban Berg. Are not he and our mutual friend, his co-student, Anton von Webern, the strongest proof of my efficiency as a teacher? Were they not both, in the time of my severest artistic tribulations, a prop secure, reliable, loving, the very best that I have found on earth? But lest you should be led to believe that only gratitude and friendship inspire this tribute, remember that I too can read music; that there was a time when notes which seemed mere hieroglyphics to all other musicians fired my imagination; inspired me with an impression of this talent. And I am proud that my conviction and its correctness gave me the opportunity to guide this great gift to its proper goal, to the most marvelous flowering of individuality, to the greatest self-sufficiency.

I should like to say: friendship first, yet I must say: art first. But there is really no need to hesitate. The demands of friendship and of art are reconcilable here. The friend may praise the artist; the artist may praise the friend, no, *must* praise, if he would be just . . . So hail to thee, Alban Berg.†

The prospect of a work like Berg's *Lulu* finding a fixed place in the operatic repertory is, unfortunately, remote. Audiences, though fascinated by it as masterful theater, are more often puzzled and revolted by its themes of sudden death, suicide, murder, sex, and perversion. Briefly the story concerns Lulu, a dispassionate beauty who draws men to their destruction. In the course of the drama she drives her lovers, among them a countess and a schoolboy, to degradation and ruin without the slightest feeling of regret. A completely amoral creature, she murders her third husband and is tried, found guilty, and imprisoned. Upon her release she sinks to the depths of depravity, and as a

* Other works on these programs built upon this system are: Wallingford Riegger's Variations for Piano and Orchestra and Ross Lee Finney's "Still Are New Worlds," pages 33 to 37.

†Willi Reich, "A Guide to Alban Berg's Opera *Wozzeck*," Monograph No. 2 of a series published by the League of Composers in *Modern Music*, a quarterly review.

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woman of the streets in the London slums is lured by Jack the Ripper to a ghastly death. Mr. de Schauensee quotes a Prague critic in his program notes for the Philadelphia Orchestra (September 20, 1962) on the deeper meaning of Lulu's character:

Lulu is a heroine of four dimensional power in her endurance and her suffering, destroying all that she magnetizes. She is a phenomenon of nature, beyond good and evil, a complete cosmos whose secrets, altogether removed from ordinary comprehension, can be revealed only by the music. The way this glowing ball of fire scorches everybody that it touches and finally burns itself out, leaving all life about it extinguished or fading away, has led the metaphysician in the composer to make the transposition to those unearthly spheres, where figures flicker in death like dream images, illumined only by the last dying afterglow of a great irresponsible demon.

Laurence Gilman described her, too, as a "symbol of human passion and agony and frustration and defeat." She is the creation of Frank Wedekind (1864-1918) who wrote two dramatic tragedies, *Erdegeist* ("Earth-Spirit") and *Die Buechse der Pandora* ("Pandora's Box"), upon which Berg based his own libretto. In these dramas the characters seem to exist for the purpose of giving living form to ideas.

"His characters are all caricatures, dangling puppets with a lamentable absence of destiny about them," writes Egon Friedell. "The root of all this is in Wedekind's atheism, and the correlative of it is his amorality, which culminates in his two-part Lulu tragedy. The figure of Lulu has the same significance for Wedekind as Faust for Goethe, or Richard III for Shakespeare. She is the extreme opposite of Richard, who is the supreme force of evil intended and planned in full consciousness, whereas she is the same, but entirely without her own knowledge or will. And there only is the final dissolution of Christian ethics reached. For the extreme of atheism is not the Devil, the dark angel who knows of his fall, but the angel without a soul."*

In this drama we are constantly transported from the world of action, violent and realistic as it may be, to the world of the mind. It is exactly at this point that Berg's music emerges, so astonishingly apposite to the mental state of the characters, constantly illuminating the inner meaning of the drama. "Its poignant intensity of feeling," in the words of Laurence Gilman, "is as little to be resisted by the susceptible as the exalting tenderness of its pity and grief." The score of *Lulu* contains some of Berg's most inspired pages. It is neither strictly dodecaphonic nor noticeably atonal, although most of the music is built upon a tone row. More important, however, it reveals the refinement and sensitivity of his style, his orchestral magic with its dazzling colors and textures, and his power to create a highly evocative atmosphere; an aura of unreality envelops the whole score, transporting us to a world of mind and feeling.

Schönberg and Berg are the chief representatives of Expressionism in music. Atonalism in music and Expressionism in art and literature were simultaneous movements in the early twenties, and both were used to express man's bewilder-

* Egon Friedell, *A Cultural History of the Modern Age*, trans. by Charles Francis Atkinson (New York: Alfred Knopf, 1932), III, 423.

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ment in the modern world; his frustrations, anxieties, and fears; his feeling of isolation; and his rebellion against forces over which he has no control. These feelings were expressed in the paintings of Vassily Kandinsky, Oscar Kokoschka, Franz Marc, and Paul Klee with their distorted images, strange conflicting shapes, bold dynamic lines, and violently contrasting colors; in the hallucinated visions of Franz Kafka and the "stream of consciousness" school of writers. Expressionism in the arts had its inception in the theories of Sigmund Freud that dealt with the shadowy realm of the unconscious. The arts, too, began to explore into inner psychic states and experiences, and to make them manifest in color, word, and tone with desperate intensity and a maximum of expressive force. Berg's two operas *Wozzeck* and *Lulu* are towering masterpieces of expressionistic art in music.

Lulu was begun in 1928, shortly after the completion of *Wozzeck*, but the work progressed slowly. Berg died December 24, 1935, when he had only partially realized his plans for the last act. He had also composed (1934) a five-movement orchestral suite derived from the score, which Erich Kleiber performed in Berlin late in November (1935). On December 11 the suite was heard in Vienna, and Berg, who attended the performance, mortally ill, survived it only thirteen days. The first stage performance of *Lulu* was given one and one-half years after his death on June 2, 1937, in Zurich. Twelve years passed before it was heard again—this time at the *Teatro La Fenice* in Venice in September 1949.

Four of the original five of the orchestral excerpts will be played at this performance. The first, *Ostinato*, is taken from the interlude between scenes 1 and 2 in Act II. In the opera it accompanies a cinematographic scene that covers the events of the year after Lulu's arrest and imprisonment. The music, in hurried movement, seems to arrive nowhere—an indication of Lulu's situation when she resumes life again after release from prison. *Variations* is based upon a Berlin streetwalker's song which Berg borrowed from a volume of lute songs collected by Frank Wedekind. In the opera it is first heard played as a violin solo near the beginning of Act III. *Adagio* contains some of Berg's most affecting music. Four of the victims of Lulu's charms from Act I return, among them Jack the Ripper who murders her. It is in a way Lulu's "Liebestod," sung by another character. Like the magnificent instrumental tonal passage at the end of *Wozzeck*, it is the sad and tragic apotheosis of the whole opera.

In connection with Berg's symphonic excerpts the following lines, written by Mr. Ormandy at the request of Mr. de Schauensee, are interesting:

I met Alban Berg in the early 1930's, just when he bought a summer home on Lake Woerther with the money he got from Mr. Dushkin for composing the violin concerto. He also bought his first automobile at that time and he would drive over to our place on Lake Ossiacher quite often to discuss music, composition, and the trend of contemporary music. He often told me of his great admiration for Schönberg and Bartok, whom he considered, besides himself, the greatest composers of the 20th century. He was working feverishly on "Lulu" and showed me some of the unfinished pages. He had the feeling that this would be the criterion of his career. At that time I was not as well-versed in the twelve-tone school of music as I am now and I often asked him pertinent questions

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about his writing. He always gave me answers which were intelligent, logical and understandable. He was a disciple of Schönberg—to him Schönberg could do no wrong.

During one of our conversations I mentioned to Berg how nice it would be if composers of operas would take some of the important passages from the opera and compile them into a suite which could be played orchestally in concerts. His reply was that he was thinking very seriously of doing this. After his rather sudden death, a suite for orchestra from "Lulu" was published, which included the soprano aria. At the request of the Vienna Philharmonic I conducted this suite a number of years ago, and I believe it was a first performance of this work in Vienna. The effect on the public was rather mixed. Berg's followers were very enthusiastic, but those who didn't understand his music were conspicuously silent. The press was most enthusiastic.

Since that time I have wanted to conduct this suite in the United States. However, I was never able to get an outstanding enough soprano to learn the fiendishly difficult aria for the few performances with the Philadelphia Orchestra, so this season I will conduct three movements from the suite (Ostinato, Variations and Adagio). Some day I hope I will have the honor of conducting the whole opera which I think is one of the greatest masterpieces of the century.*

Symphony No. 3 in C minor, Op. 78 ("Organ") . SAINT-SAËNS

(Charles) Camille Saint-Saëns was born in Paris,
October 9, 1835; died in Algiers, December 16, 1921.

Grammarian, painter, augur, rhetorician,
Rope-dancer, conjuror, fiddler and physician
All trades his own, your hungry Greekling counts;
And bid him mount the sky—the sky he mounts.

—JUVENAL

No other composer played so great a part in the formation of the modern French school of symphonic writing as Camille Saint-Saëns; in the field of music in which France was weakest, he served her best. A thorough master of every technical detail of his art, he brought to everything he wrote a mastery of musical means and a skillful technical manipulation. Endowed with a prodigious facility for production and a tremendous talent for the assimilation of musical thought, he was fabulously prolific and equally successful in every department of musical activity. He became a mercurial composer, an indefatigable teacher, a skillful pianist, a brilliant conductor—in which office he was active until after his eightieth year—an excellent organist, an incomparable improviser, and, besides distinguishing himself as a critic and editor, he was also a recognized poet, a dramatist, and a scientist of sorts. Nature had endowed him not only with a great intellect and talent, but also with a tremendous energy and inexhaustible capacity for work. There was hardly a branch of musical art he left untouched. He wrote piano and organ music, symphonies, symphonic poems, every variety of chamber music, cantatas, oratorios, masses, operas, songs, choral works, incidental music, operettas, ballets, transcriptions, and arrangements with equal ease and sureness. With a prodigious versatility he roamed the world of his imagination for inspiration, creating Breton and Auvergnian rhapsodies; Russian songs; Algerian suites; Portuguese barcarolles;

* Philadelphia Program Notes, September 20, 1962.

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Danish, Russian, and Arabian caprices; souvenirs of Italy; African fantasias; and Egyptian concertos. In the same manner he projected himself back into the ages past and wrote Greek tragedies, Biblical operas, pavans of the sixteenth century, minuets of the seventeenth, and preludes and fugues in the style of Bach. There was no composer he could not imitate with amazing perfection of style. "He could write at will a work in the style of Rossini, or Verdi, or Schumann, or of Wagner," wrote his fellow countryman and composer, Gounod, who never lost an opportunity of expressing admiration for his friend's wonderful gifts. This amazing versatility, however, was the source of his great weakness. Saint-Saëns gave in his art, not himself, but a rather colorless and spiritless simulacrum of the masters of the past; he possessed the unfortunate faculty of assimilation. He knew all the styles, but he knew them superficially and only externally. Lacking in genuine warmth of temperament, in imagination, perception, or genuine depth of sentiment, he made up in part for these major defects by the unquestionable power of his intuitive faculty, his natural charm of expression at all times, and his dexterous control of the technical elements of his art.

His works, however, are the product of an epoch in transition, and although not always intrinsic in value, they form so mountainous a bulk that the eye of the musical world turned perforce to France, at a period when she was poor in true musicians; they represented something which was unique in French music of the period—a great classical spirit and a fine breadth of musical culture. His personal tragedy was that although he wrote much, he added not an iota to the further progress of music.

Jean Aubry has made the most just estimate of Saint-Saëns as an artist:

It would be idle to deny his merits and to look with indifference upon his works, but none of them really forms a part of our emotional life or satisfies the needs of our minds completely. They already appear as respectable and necessary documents in musical history, but not as the living emanations of genius which will retain their vitality in spite of the passing of time and fashions.*

Saint-Saëns wrote five symphonies. His first (1885) brought him immediate fame and the attention of Franz Liszt, Hector Berlioz, and Charles Gounod, all of whom exerted a powerful influence over his life and art. The second and third symphonies were never published and were finally discarded. Thus the fourth was listed as the second and the fifth, the "Organ Symphony" on tonight's program, as the third. Actually it was the last major effort he made in the symphonic form and the most expansive and elaborately worked out composition he ever created for the orchestra.

The work was commissioned by the Philharmonic Society of London and had its world première at James Hall on May 19, 1886, with Saint-Saëns conducting.†

* Jean Aubry, *Chesterian* (London, January, 1922).

† The score carries the inscription "to the memory of Franz Liszt." Liszt died July 31, 1886, three months after the première. The inscription was not meant to be a dedication, but merely a tribute of admiration.

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Its success was immediate, and for years it remained one of the most popular and frequently performed works in the symphonic repertory. The first American performance was given by the Philharmonic Society in New York City on February 19, 1897, under the direction of Theodore Thomas.

Both European and American critics took note of its grandiose effects, its eloquence, and its masterful workmanship, but there was general concern expressed as to its departure from established ideas of orchestration and construction. Saint-Saëns, evidently aware that his arbitrary arrangement of movements and his unorthodox use of instruments might cause distress to the academicians, provided the following notes for the world première:

This symphony is divided into two parts, after the manner of Saint-Saëns' Fourth Concerto for piano and orchestra and Sonata for piano and violin. Nevertheless, it includes practically the traditional four movements: the first, checked in development, serves as an introduction to the *adagio*, and the *scherzo* is connected, after the same manner with the *finale*. The composer has thus sought to shun in a certain measure the interminable repetitions which are more and more disappearing from instrumental music.

The composer thinks that the time has come for the symphony to benefit by the progress of modern instrumentation, and he therefore establishes his orchestra as follows: three flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, double bassoon, four horns, three trumpets, three trombones, tuba, three kettledrums, organ, pianoforte (now for two hands and now for four), triangle, a pair of cymbals, bass drum, and the usual strings.

After an introduction, *adagio*, of a few plaintive measures the string quartet exposes the initial theme, which is somber and agitated (*allegro moderato*). The first transformation of this theme leads to a second motive, which is distinguished by greater tranquillity; after a short development, in which the two themes are presented simultaneously, the motive appears in a characteristic form, for full orchestra, but only for a short time. A second transformation of the initial theme includes now and then the plaintive notes of the introduction. Varied episodes gradually bring calm, and thus prepare the *adagio* in D-flat. The extremely peaceful and contemplative theme is given to the violins, violas, and violoncellos, which are supported by organ chords. This theme is then taken by clarinet, horn, and trombone, accompanied by strings divided into several parts. After a variation (in arabesques) performed by the violins, the second transformation of the initial theme of the *allegro* appears again, and brings with it a vague feeling of unrest, which is enlarged by dissonant harmonies. These soon give way to the theme of the *adagio*, performed this time by some of the violins, violas, and violoncellos, with organ accompaniment and with a persistent rhythm of triplets presented by the preceding episode. This first movement ends in a *coda* of mystical character, in which are heard alternately the chords of D-flat major and E minor.

The second movement begins with an energetic phrase (*allegro moderato*), which is followed immediately by a third transformation of the initial theme in the first movement, more agitated than it was before, and into which enters a fantastic spirit that is frankly disclosed in the *presto*. Here arpeggios and scales, swift as lightning, on the pianoforte, are accompanied by the syncopated rhythm of the orchestra, and each time they are in a different tonality (F, E, E-flat, G). This tricky gayety is interrupted by an expressive phrase (strings). The repetition of the *allegro moderato* is followed by a second *presto*, which at first is apparently a repetition of the first *presto*; but scarcely has it begun before a new theme is heard, grave, austere (trombone, tuba, double basses), strongly contrasted with the fantastic music. There is a struggle for the mastery, and this struggle ends in the defeat of the restless, diabolical element. The phrase rises to orchestral heights, and rests there as in the blue of a clear sky. After a vague reminiscence of the initial theme of the first movement, a *maestoso* in C major announces the approaching triumph of the calm

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and lofty thought. The initial theme of the first movement, wholly transformed, is now exposed by divided strings and the pianoforte (four hands), and repeated by the organ with the full strength of the orchestra. Then follows a development built in a rhythm of three measures. An episode of a tranquil and pastoral character (oboe, flute, English horn, clarinet) is twice repeated. A brilliant *coda*, in which the initial theme by a last transformation takes the form of a violin figure, ends the work; the rhythm of three measures becomes naturally and logically a huge measure of three beats; each beat is represented by a whole note, and twelve quarters form the complete measure.*

After the Paris première this symphony was declared a masterwork. "Voilà le Beethoven de la France!" Charles Gounod exclaimed with greater enthusiasm than critical judgment. Contemporary criticism is not kind to Saint-Saëns as a creative artist. Perhaps Philip Hale over thirty years ago wrote as reasonable an estimation as it is possible to accept today:

So far as an intimate knowledge of music as a science is concerned, so far as fluency and ease of expression are concerned, Saint-Saëns was beyond a doubt a remarkable musician . . . Possessing an uncommon technical equipment as composer, pianist, organist; French in clearness of expression, logic, exquisite taste, a master of rhythm with a clear appreciation of tonal color and the value of simplicity in orchestration, he is seldom warm and tender; seldom does he indulge himself in sentiment, passion, imagination . . . He seldom touches the heart or sweeps away the judgment. He was not a great creator, yet his name is ever to be mentioned with respect. Without consideration of his many admirable compositions, one should bear this in mind: In the face of difficulties, discouragement, misunderstanding, sneers, he worked steadily from his youth up, and always to the best of his ability, for righteousness in absolute music; he endeavored to introduce into French music thoughtfulness and sincerity for the advantage and the glory of the country that he dearly loved.†

* Philip Hale, *Great Concert Music; Symphony Program Notes* (New York: Garden City Publishing Co., 1939), p. 256-57.
† *Ibid.*, p. 254.

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Friday Evening, May 10

Te Deum VERDI

Composed in memory of Alessandro Manzoni

(Fortunio) Giuseppe (Francesco) Verdi was born in Le Roncole, October 10, 1813; died in Milan, January 27, 1901.

The year 1813 was of tremendous importance in the political world, and it was no less so in the domain of music, for it brought to earth two epoch-making geniuses, Richard Wagner and Giuseppe Verdi. In these two masters climaxed the greatest artistic forces of the entire nineteenth century. In them, the German and Italian opera established models that seemed to exhaust all conceivable possibilities within the two cultures. Representing two great musical nations, influenced as well by strong national tendencies, each assumed, in his own way, a novel and significant artistic attitude toward the lyric theater. Wagner, the German, full of the Teutonic spirit, revolutionized musico-dramatic art by approximating it to the symphony; Verdi, the Italian, no less national in spirit and without losing either his individuality or nationality, developed a similar style in which the orchestra increased its potency of expression without sacrificing the beauty of the human voice.

Verdi was not a man of culture as was Wagner. Born a peasant, he remained rooted to the soil, and his art reflects a primitive quality. He created music astonishingly frank and fierce for his time, turning the seductive melodies of Donizetti and Bellini into passionate utterances of new intensity through strong contrasts of violent and tender feeling. In his character he achieved emotional emancipation through the sweep and breadth of his musical discourse. His genius often carried him from the depths of triviality and vulgarity to majestic dignity and elegance, but it always reflected large resources of imagination and amazing vitality. So enduring and resourceful was he that his greatest and most elaborate works were produced after he was fifty-seven. When verging on sixty, he composed *Aida*, an opera abounding in the strength, vigor, and freedom of youth. He was sixty-one when he wrote the *Requiem*, and certainly in it is no hint of diminution of creative power. His last opera, *Falstaff*, considered by many his masterpiece, was written when he was eighty! Such unlimited resources of imagination and potent creative power as Verdi consistently revealed in his long career as a composer have seldom been equaled in the world of art. The continuous growth of his style over sixty years is evidence of an incomparable capacity for artistic development and a triumphant creative energy. Throughout his life and his works ran a virility and a verve, a nobility and valor that challenge the greatest admiration.

Realizing that he might never again possess the physical and spiritual strength to produce another major work, he composed, in the very last years of his life,

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some fragments known to the world as the *Quattro Pezzi Sacri*, consisting of four independent pieces: an *Ave Maria* for a cappella chorus; a *Laudi alla Vergine Maria* to Canto XXXIII of Dante's *Paridiso*, for women's voices; and a *Stabat Mater* and the *Te Deum* for double chorus and orchestra. In these, at the age of eighty-five, he again disclosed his exceptional powers and the most complete kind of mastery over his medium. "They represent," wrote Grieg, "Roman Catholic culture at its highest, and are full of the deepest and most beautiful inspirations by which the master was ever carried away." These wondrous works, unfortunately so neglected, were the last complete products of a creative life that spanned more than half a century, and in them there is to be found those same sensuously appealing and eloquent qualities that coursed through the pages of his earlier works.

The *Pezzi Sacri* are the products not only of Verdi's last, but also of his saddest and loneliest years. Less than a year before their performance (1898) he lost his second wife, Guiseppina Streffoni, who had always been a close companion, and in her death he experienced his most profound sorrow in a life marked by misfortune. Not even the death of his first wife and their two children only four years after his marriage plunged him into such depths of grief as did the loss of Giuseppina, for now he had to bear the burden of sorrow accompanied by the bitterness and loneliness of old age.*

As the last great figure of his era, he lived on into the next century long enough to realize that he had already been thrust into the past by the young composers of the new generation. Unacquainted with them and unfamiliar with their new idioms, he remained a lonely and solitary figure in their midst, writing an epilogue in these few fragments to an era that was becoming increasingly remote. In them, however, there were still to be heard strong echoes from a glorious past. Of his great contemporaries, only Boïto remained to write of him:

He is gone, and has carried with him a large share of light and warmth, for the world was sunned by that Olympian old age. He died magnificently like a dumb but pertinacious fighter. With bent head and rugged eyebrows, he seemed to take the measure of his unknown formidable adversary and to reckon force needed to withstand it. Thus he resisted heroically to the last. In my life time, I have lost those I idolized and sorrow has outlived resignation. But I never felt before such hatred against death, and such contempt for its mysterious, blind, stupid, triumphant, infamous power.†

In form, content, and expressive treatment of the chorus and orchestra the *Te Deum* is the most important of the *Pezzi Sacri*. It reflects the characteristic qualities of the magnificent *Requiem Mass* in its melodic luxuriance, vivid and elaborate orchestral background, and dramatic, individual treatment of the text. All of this, however, is in a smaller, reduced framework, evidencing, perhaps a greater directness and economy of means and a chastened and moderated style. In it Verdi again, as in the *Requiem*, consciously sought to give to the text the

* The *Pezzi Sacri* were not written after the death of Giuseppina, and were not created as a posthumous homage to her religious ideals as is sometimes stated.

† Ferruccio Bonavia, *Verdi* (London: Oxford University Press, 1930), p. 146.

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most accurate musical interpretation possible. In a letter written to Tebaldini, director of the choir in Loreto, in February of 1896, he indicated that none of the interpretations of the *Te Deum* texts he had heard satisfied him:

I know . . . some of the old settings of the *Te Deum* and I have heard quite a lot of modern ones. But to me no performance of this hymn has ever been convincing, quite aside from the quality of the music. Such performances generally take place as part of the pompous ceremonies in celebration of some victory or coronation, etc. At the beginning Heaven and earth exalt; *Sanctus, sanctus, Deus Sabaoth*. But about half way through, the work takes on a different color so to speak. . . . The Savior is born of the virgin and proclaims the *regnum coelorum* to mankind . . . mankind believes in the *Judex venturus*, and calls upon him, *Salve fac*; ending with the prayer *Dignare Domine, in die isto* . . . in pathos, darkness, mourning and even in terror.*

The initial words of the *Te Deum* are announced by the basses in the first of the two choirs employed, and they are echoed by the tenors of the second choir. This introduction, which serves as the structural idea for the whole work, and which is treated with such great ingenuity and effect later, is of liturgical character and origin. In this opening section Verdi seems to have found the traditional setting for the words compatible with the text. Following it, the male voices of both choirs have antiphonal, unaccompanied passages chiefly in repeated chords which are seldom changed. His purpose here is undoubtedly to throw into relief the loud ensemble proclaiming the *Sanctus*, where, after this subdued and bare effect, all the voices and instruments, joined together, create an overpowering impression.

The brief theme that follows, announced by the first choir on the words *Pleni sunt coeli*, like the Introduction theme, is of structural importance, for it returns repeatedly as the work progresses. In the course of its presentation, the second choir continues the exclamation *Sanctus*, with both choirs joining finally in a climax of tremendous power. With hushed voices, they repeat the *Sanctus*, the sopranos entering softly on the final chord, while the violins help to sustain the ethereal effect by playing harmonics. There follows a short orchestral interlude presenting an important derivation from the first theme. It is extended by repetition and soon passes to the voices, which treat it polyphonically (*Te gloriosus apostolorum*). There is a sonorous announcement of the modified liturgical theme in the brass, forcefully continued by the choirs in unison (*Tu Rex gloriae*). So ends the section of praise to the glory of God.

At the words *Tu ad liberandum suscepturus hominem*, there is, however, a distinct change of feeling. Christ born of the Virgin opens to mankind the Kingdom of Heaven (*regna coelorum*); man now believes in the Judge to come (*Judex venturus*) and appeals to Him for salvation (*salvum fac*). It was to this part of the text that Verdi referred in his letter to Tebaldini expressing his dissatisfaction with previous settings. After treating the words in eight parts he reverts to the theme of the interlude and treats it with wondrous new effects in

* Since the great polyphonic period, the *Te Deum* has been the vehicle of elaborate choral settings, usually on occasions of thanksgiving after victory. The outstanding ones are by Handel for the Peace of Utrecht, 1712; and for the victory of Dettingen, 1743; Berlioz' *Te Deum of a Thousand*, 1849-54; Bruckner, 1884; Dvorák, 1896; and Sullivan for Queen Victoria's Diamond Jubilee, 1897.

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the orchestra, while the voices sing independent phrases. The setting of the words *Salvum fac populum* is in massive choral harmonies unaccompanied—one of the most impressive parts of the work. The orchestra then presents the theme originally stated by the first choir to the words *Pleni sunt coeli* successively with that of the Interlude, and these themes, which have given to the work its compact structure, are worked out by both choirs simultaneously. An equally effective, though quite different, device is used in the *Dignare Domine, in die isto*. Here the unison voices accompanied by the orchestra create a sombre effect with the basses pulsating slowly below them “in pathos, darkness, mourning, and even in terror.” In the *Miserere nostri Domine* a lovely antiphonal effect is achieved with the simplest of means. To personalize the prayer at the end Verdi turns briefly, and for the only time in the whole work, to the solo voice. To the words *In te Domine speravi* the soprano voice, in three short phrases, ends the work.

The noblest and most inspiring of all sacred hymns, the great canticle *Te Deum laudamus*, was composed about the beginning of the fifth century, A.D., by Bishop Nicetas of Dacia (c. 335–414).* Its passages were drawn from the Old and New Testaments, the Psalms, Prophets, Gospels, and Epistles—a remarkable fusion of scattered biblical elements. It is little wonder that the early Christians found in its all-comprehensive verses, appealing to man’s will to strive and endure, an expression of their unconquerable faith and resolution, or that composers have, throughout the history of music, met the challenge of its glorious text:

Te Deum laudamus te Deum con-
fitemur.

Te aeternum Patrem, omnis terra
veneratur.

Tibi omnes angeli, tibi coeli, et
universae potestates;

Tibi cherubim et seraphim, in-
cessabili voce proclamant:

Sanctus, sanctus, sanctus
Dominus Deus Sabaoth.

Pleni sunt coeli, et terra
majestatis gloriae tuae.

Sanctus, sanctus, Dominus Deus
Sabaoth.

Te gloriosus, apostolorum chorus,
Te prophetarum, laudabilis numerus,
Te martyrum, candidatus laudat
exercitus.

Te per orbem terrarum, sancta
confitetur Ecclesia,

Patrem immensae majestatis,
Venerandum tuum verum, et unicum
Filium,

Sanctum quoque, Paraclitum Spiritum.

We praise Thee, O God: we acknowledge
Thee to be the Lord.

Thee, the eternal Father, all the
earth doth worship.

To Thee all the Angels, to Thee the
Heavens, and all the powers therein:

To Thee the Cherubim and Seraphim with
unceasing voice cry aloud:

Holy, Holy, Holy Lord God of
Sabaoth.

The heavens and this earth are full of
the majesty of thy Glory.

Holy, Holy Lord God of Sabaoth.

Thee, the glorious choir of the Apostles,

Thee, the admirable company of the
Prophets,

Thee, the white-robed army of
Martyrs do praise.

Thee, the Holy Church throughout
the world doth confess,

The Father of infinite majesty,
Thine adorable, true and only Son,

Also the Holy Ghost, the Comforter.

* Research of Professor Peter Wagner, Dom Paul Cagin, O.S.B., and Clemens Blume, places the time of its composition at a much earlier date.

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*Tu Rex gloriae, Christe.
Tu Patris, sempiternus es
Filius.
Tu ad liberandum suscepturus
hominem:
Non horruisti Virginis uterum
Tu devicto mortis aculeo:
Aperuisti credentibus regna
coelorum.
Tu ad dexteram Dei sedes, in
gloria Patris.
Judex crederis, esse venturus.
Te ergo quaesumus, tuis famulis
subveni:
Quos pretioso sanguine redemisti.
Aeterna fac cum sanctis tuis, in
gloria numerari.*

*Salvum fac populum tuum Domine,
Et benedic haereditati tuae.
Et rege eos, et extolle illos
usque in aeternum.
Per singulos dies, benedicimus te.
Et laudamus nomen tuum in saeculum,
et in saeculum saeculi.
Dignare Domine die isto, sine
peccato nos custodire.
Miserere nostri Domine;
miserere nostri.*

*Fiat misericordia tua Domine
super nos, quemadmodum
speravimus in te.
In te Domine speravi:
Non confundar in aeternum.*

Thou, O Christ, art the King of Glory
Thou art the everlasting Son of the Father,
Thou didst not abhor the Virgin's
womb when Thou tookest
Upon Thee human nature to deliver man.
When Thou hadst overcome the sting of
death, Thou didst
Open to believers the kingdom of
Heaven.
Thou sittest at the right hand of God,
in the glory of the Father.
Thou, we believe, art the Judge to come.
We beseech Thee, therefore, help Thy
servants whom Thou
Hast redeemed with Thy precious Blood.
Make them to be numbered with Thy
Saints, in glory everlasting.

Save Thy people, O Lord, and bless
Thine inheritance.
And rule them and exalt them
forever.
Day by day, we bless Thee.
And we praise Thy name forever;
yea forever and ever.
Vouchsafe, O Lord, this day, to
keep us without sin.
Have mercy on us, O Lord; have
mercy on us.

Let Thy mercy, O Lord, be upon
us; even as we have hoped in
Thee.
In Thee, O Lord, have I hoped: let
me not be confounded forever.

Variations for Piano and Orchestra RIEGGER

Wallingford Riegger was born in Albany, Georgia,
April 29, 1885; died in New York City, April 2, 1961.

Technically solid and solidly musical.

—VIRGIL THOMSON

The following paragraph was written by Richard Goldman and appeared in
Musical Quarterly for January, 1950:

Wallingford Riegger's music has never been widely popular or often performed, nor has it had the critical recognition it plainly deserves. His position as a leading figure among active American composers has, it appears, been acknowledged by inattention or, in some quarters, granted with an uncomfortable reluctance. To compose music is apparently not enough: in the helter-skelter of organizations, pronouncements, publicity, and glamorizing that characterizes musical life in a modern world, it is often necessary to have been favored by an aggressive nature or an aggressive sponsorship to arrive decisively; and it seems particularly necessary to have written a few exaggerated works for performance by the loudest orchestras or on the most fashionable stages. Riegger is a quiet man in a noisy

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world; he has enunciated no principles, demanded no "rights," made no claims, and written nothing that substitutes size for content. His energy has flowed into the creation of music which is unlike that of anyone else, which has an extraordinary quality attained by invention and discipline, and which owes nothing to fashion or the desire to reach an audience by means of shock or false simplicity. Riegger's music, striking in its vigorous individuality, has clarity without naïveté, force without bombast, resourcefulness without pedantry, independence without rootlessness, and vitality without boyishness. This shy man, ill at ease in the society that career necessitates, lacks only jargon and grandiloquence.*

Today, a decade later, and two years after his death, Wallingford Riegger is still a name almost totally unknown to concert hall audiences. Although his few major works have won their place in the repertoire of our leading orchestras, and his musical colleagues, composers and critics alike, have acknowledged him to be one of the "liveliest minds," "keenest musical intelligences," and "powerful creative personalities this country has produced," he is still one of our least performed, discussed, or publicized composers. His music has neither won a large audience, nor continued to interest the *avant garde*. Between the two world wars, however, he exerted a tremendous influence upon young American musicians by virtue of his constant experimentation with new tonalities and textures. He was, for instance, one of the first of our composers to use the twelve-tone technique of Arnold Schönberg. His atonal Rhapsody (1926) and radical Study in Sonority (1927)—ten violins or any multiple of ten—with its sonorities of exquisite freshness, were written when his acquaintance with Schönberg's theories was limited. His conscious, yet highly individual, use of the tone-row in Dichotomy for Thirteen Instruments (1931–32), and his unique adaptation of the twelve-tone method as a logical integration of his previous explorations, apparent in his powerful Third Symphony (1946–47), which won the New York Critics award in 1948, prove his preoccupation with these devices long before they had become musical status symbols. He was also one of the first to experiment in electronic music in its earliest manifestations.

As an artist Riegger was always more interested in the art of music and his contribution to its progress than he was in his own personal career. His intense musical integrity guided him to compose by the dictates of his artistic conscience rather than merely to please an audience. He never adapted the pose of the "skilled craftsman" who appeals only to a select coterie of "advanced thinkers," nor has he ever complied to the demands of a culture-ridden public for the agreeable and acceptable. The true stature of such an artist becomes apparent only with time.

Although the Variations for Piano and Orchestra is not as impressive a work as the Third Symphony, it reveals basic characteristics of Riegger's style—economy of material, compactness of form, and clarity and logic of thematic treatment. The score is full of subtle surprises, and the dialogue between the piano and orchestra is constantly refreshed by free and buoyant rhythms.

* Up to the time of the appearance of the article, the only published material on Riegger was an autobiographical sketch in the *Magazine of Art* (1939); an article by Henry Cowell in *Musical America*, December 1, 1948; and scattered reviews.

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Riegger created propulsive, raggedly rhythmic compositions full of jangling dissonances and roughhewn contrasts. Yet everything is, as here, neat, controlled, and effective.

For the Louisville Orchestra Commissions recording of the Variations for Piano and Orchestra (LOU 5453) the composer wrote the following program notes:

As originally conceived, this work was to be purely orchestral, somewhat in the nature of a symphonic poem, and as such occupied several weeks of creative effort. However a fugue theme that I had evolved from the original twelve-tone series seemed fairly to clamor for the keyboard, whereupon I toyed with the idea of turning the work into a piano concerto. What finally emerged was the present theme and variations, twelve in number, with the above-mentioned fugue serving as coda.

The work begins with orchestra alone, the piano not entering until in the course of the first variation. The other variations follow with a slight break between each and a brief interlude between the eleventh and twelfth, the latter then leading directly into the coda, i.e., the fugue. The work closes with a complete restatement of the original theme, this time with the piano participating.

“Still Are New Worlds” FINNEY

Ross Lee Finney was born in Wells,
Minnesota, December 23, 1906.

The composer of today without some trace of
Romanticism in his heart must be lacking in
something fundamentally human.

—ARNOLD SCHÖNBERG

Since 1948, Mr. Finney has been chairman of the composition department at The University of Michigan to which he has brought distinction both as a composer and teacher. He studied in this country with S. B. Hill, Donald Ferguson, and Roger Sessions, and in Europe with Nadia Boulanger and Alban Berg. He has received two Guggenheim Fellowships (1937, 1947) and a Pulitzer Prize (1937). In 1955 he was granted the Boston Symphony award.

Among his most important compositions are: orchestral works—Symphonies No. 1 (1942) and No. 2, commissioned by the Koussevitsky Foundation in 1959, Concerto for Violin and Orchestra (1933–47), Concerto for Piano and Orchestra (1948); piano works—four piano sonatas and incidental pieces, chamber music with piano—three sonatas for violin and piano, two sonatas for cello and piano, a piano quartet; a piano quintet; chamber music without piano—eight string quartets, a Fantasy in two movements for violin alone, commissioned by Yehudi Menuhin and first performed at the International Exposition in Brussels (1958), a Fantasy for cello alone; a string quintet, commissioned by the Coolidge Foundation; and several song cycles—five songs, poems by Archibald MacLeish; Poor Richard, seven songs to words by Benjamin Franklin; Three Love Songs to poems by John Donne; Chamber Music, thirty-six songs to poems by James Joyce.

Mr. Finney composes with artistic conviction and superb craftsmanship.

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He has successfully amalgamated a variety of contemporary musical influences into an extremely effective and highly individual style. In his last string quartets, in the second symphony (performed at the 1960 May Festival), and in the work on tonight's program, he has achieved a remarkable synthesis of conscious technical device and spontaneous expression, combining the basic serial principle of Schönberg's twelve-tone system with rhythmic elasticity and structural inventiveness. With each new work he makes increasingly clear the difference between adaptation of and adherence to the Schönberg method. Like his teacher Alban Berg before him, he possesses a strong romantic impulse that compels subjective and imaginative forces not only to shape the form of his work and make it subservient to his expressive purpose, but to humanize a rigidly abstract system and convert it into a powerful medium of communication. In none of his works is this more evident than in "Still Are New Worlds," which receives its world première on tonight's program.* Mr. Finney has arbitrarily selected a miscellaneous series of quotations from poets, scientists, and philosophers of the past and present,† concerned with man's attempt to understand the world around him. They probe, question, or comment upon the vastness, the grandeur, and the meaning of the universe. No texts could be more opposed in form or spirit nor more reflective of the periods they represent than those of "Still Are New Worlds" and Haydn's *Creation* to be heard on Sunday afternoon's program. Haydn presents an argument, a dramatic narrative, Finney merely a panorama of feeling induced by quotations taken out of context that range from the seventeenth century to our day. The text of *The Creation*, based upon Biblical history and reinforced by Milton and Protestant theology, undisturbed by the rationalism and scientific discoveries known to the eighteenth century, confidently justifies the ways of God to men. "Thy bounteous care, O Lord and God, fills heaven and earth with good"; that of "Still Are New Worlds," in disillusionment and fear, asks how modern man can justify the ways of God in an age in which science may well lead to his destruction. "Who durst defy th' omnipotent—the dismal—waste on all sides round?" It is the work of an artist who is faced with the great spiritual dilemma of his time—can faith in God and fear of science be reconciled?

In Part I, man is enchanted by the mystery and beauty of the universe. He observes the sun "of all orbs most excellent . . . the heart of the world" (Kepler); the earth "warmed by the sun . . . and moistened by the rain" that produces living things (Harvey); and "the wondrous architecture of the world" (Marlowe). "Man hath weaved a net and made the heavens his own" (Donne); "he is not blamed for searching to find the ways of God" (Milton), or for questioning "if we are but part of a vaster universe" (Fontenelle). He comes finally to the realization that "Still are new worlds further than the furthest

* It was commissioned by the University Musical Society to honor the fiftieth anniversary of the construction of Hill Auditorium.

† Quotations, with two exceptions, are taken from Marjorie Hope Nicolson's book, *The Breaking of the Circle* (Northwestern University Press, 1950; revised edition, Columbia University Press, 1960).

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thought of men can traverse" (More). Part I ends with the disturbing realization of the infinite extension of space.

In Part II man seeks the aid of science to find the meaning of this new, seemingly imponderable world. "Without mathematical language—triangles, circles and other geometrical figures—one wanders in vain through a dark labyrinth" (Galileo). "Let numbers, figures, motion's laws" reveal "each secret cause" (Akenside); "take heed, and do not aspire to immortal life but exhaust the limits of the possible" (Pindar). But science that was to teach us everything ends in disillusionment and hypothesis. "All the knowledge on earth will give . . . nothing to assure possession of the world" (Camus). Modern man, in danger of a future "flaming . . . with hideous ruin, and combustion—leaving regions of sorrow . . . where peace . . . can never dwell" asks in his perplexity "how to justify the ways of God to men" (Milton).

"I had originally intended to end the work with a quotation from a modern scientist," explains Mr. Finney, "but since I was developing a pattern of feeling rather than an argument, I was unable to find what I wanted. I came to feel that Milton in the beginning of *Paradise Lost* had best expressed the dilemma of modern man. It was necessary, however, to wrench the quotation completely out of context. As it is used here, 'He' suggests man, not God; the 'almighty power'—nuclear explosion, not Satan 'flaming with hideous ruin'; and 'Thou . . . brooding on the vast abyss' becomes man trying to defend God's way."

Mr. Finney further points out that the above progression of moods is also reflected in the manner in which the score was conceived. Part I, concerned largely with the finite world, is primarily for chorus and orchestra. Only toward the very end, when, in the excerpt from Fontenelle, the question is asked, "Is that vast space which comprehends our sun and planets but a part of the universe?", the speaking voice enters with the chorus, opening as it does the world of the infinite. In Part II it becomes more important and prominent as the meaning of the quotations must be made increasingly clear. With the excerpt from the twentieth-century poet Albert Camus, the tape recorder is added to the chorus and speaking voice for the first time, providing the new and strange effect, at first reflective and nostalgic, but bursting forth with terrifying effect at the beginning of the Milton quotation, "He . . . with ambitious aim" and again at the words "with hideous ruin and combustion, down to bottomless perdition."

Although the form of the work comes from the nature of the text, as does indeed *The Creation*, the music here is unified by the use of a tone row, chosen, according to Mr. Finney, "because of its chordal character and its usefulness in vocal writing. Several permutations of the row result in scale passages that are important in the orchestral writing." No technical consideration of the serial technique, or further discussion of the use of electronic music is necessary to explain the impact of this work. Mr. Finney's new score reveals again a strict economy of means that produces an inner energy and directness that communicates itself without subterfuge; it is honest, uncluttered, and vigorous music that leaves the impression of artistic purposefulness and integrity.

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PART I

CHORUS (*Allegro maestoso*)

The sun, of all the orbs most excellent, whose whole essence is purest light, than which there is no greater star; singly and alone the producer, conservator, and warmer of all things; most fair, limpid and pure, king of the planets for his motion, heart of the world, its eye for his beauty, and alone we judge worthy of the Most High God.

KEPLER: Fragment from an early disputation

CHORUS: (*Adagio sereno*)

The moist earth, warmed by the sun, evaporates; the vapours drawn upwards are condensed, and descending in the form of rain, moisten the earth again . . . Generations of living things (are) produced; and tempests and meteors engendered by the circular motion, and by the approach and recession of the sun.

HARVEY: "Of the Motion of the Heart and Blood of Animals"

CHORUS (*Adagio sostenuto*)

Our Soules . . . can comprehend
The wondrous Architecture of the world;
And measure every wondering planet's course,
Still climbing after knowledge infinite,
And alwaies moving, as the restless Spheares.

MARLOWE: *Tamburlaine*

CHORUS (*Allegro marcato*)

Man hath weav'd out a net, and this net throwne
Upon the heavens, and now they are his owne.
Loth to goe up the hill, or labour thus
To goe to heaven, we make heaven come to us.
We spur, we raine the starres, and in their race
They're diversely content t'obey our pace.

DONNE: *First Anniversary*, II, 279-84

CHORUS (*Allegro con spirito*)

To ask or search I blame thee not; for Heaven
Is as the Book of God before thee set,
Wherein to read his wondrous works, and learn
His seasons, hours, or days, or months, or years.

MILTON: *Paradise Lost*, VIII, 66-69

CHORUS AND SPEAKING VOICE (*Adagio misterioso*)

Is every Star the Center of a Vortex, as big as ours? Is that vast space which comprehends our Sun and Planets, but a part of the Universe? Are there as many spaces, as there are fix'd Stars?

FONTENELLE: *Conversations upon a Plurality of Worlds*

CHORUS (*Adagio sereno*)

Farre aboven
Further than furthest thought of men can traverse,
Still are new worlds, aboven and still aboven,
In th' endlesse hollow Heaven, and each World hath his Sun.

HENRY MORE: *Democritus Platonissaus or an Essay upon The Infinite of Worlds out of Platonic Principles*

PART II

SPEAKING VOICE

Philosophy is written in that great book which ever lies before our eyes—I mean the universe—but we cannot understand it if we do not first learn the language and grasp the symbols in which it is written. This book is written in the mathematical language, and the symbols are triangles, circles, and other geometrical figures, without whose help it is

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impossible to comprehend a single word of it; without which one wanders in vain through a dark labyrinth.

GALILEO: *Il Saggiatore*, 1610

CHORUS (*Moderato pomposo*)

Give me to learn each secret cause;

Let number's, figure's, motion's laws

Revealed before me stand;

These to great nature's scenes apply,

And round the Globe, and through the sky,

Disclose her working hand.

MARK AKENSIDE: *Hymn to Science*

SPEAKING VOICE

O my soul, do not aspire to

immortal life, but exhaust the limits of the possible.

PINDAR: *Pythian*, iii

CHORUS, SPEAKING VOICE, AND TAPE RECORDER (*Andante ma non tanto*)

. . . here are trees and I know their gnarled surface, [here is] water and I feel its taste. These scents of grass and stars at night, . . . evenings when the heart relaxes—how shall I negate this world whose power and strength I feel?

Yet all the knowledge on earth will give me nothing to assure me that this world is mine . . . You teach me that this wondrous and multicolored universe can be reduced to the atom and that the atom itself can be reduced to the electron . . . You tell me of an invisible planetary system in which electrons gravitate around a nucleus. You explain this world to me with an image. I realize then that you have been reduced to poetry. You have . . . changed theories. Science that was to teach me everything ends . . . in hypothesis, lucidity founders in metaphor, uncertainty is resolved in a work of art.

The soft lines of these hills and the hand of evening on this troubled heart teach me much more. I have returned to my beginning. I realize that if through science I can seize Phenomena and enumerate them, I cannot, for all that, apprehend the world.

CAMUS: *The Myth of Sisyphus: An Absurd Reasoning*; Sec. II, *Absurd Walls*, translated by Justin O'Brien, Knopf, 1955

CHORUS, SPEAKING VOICE, AND TAPE RECORDER (*Furioso*)

He . . . with ambitious aim . . .

. . . th' Almighty Power

Hurled headlong flaming from the ethereal sky,

With hideous ruin and combustion, down

To bottomless perdition . . .

Who durst defy th' Omnipotent . . .

The dismal . . . waste . . .

on all sides round,

As one great furnace flamed . . .

No light, but . . .

Regions of sorrow . . . where peace

. . . can never dwell.

MILTON: *Paradise Lost*, Book I

Thou . . .

. . . with mighty wings outspread,

Dove-like sat'st brooding on the vast Abyss,

. . . what in me is dark

Illumine, what is low raise and support;

That . . .

I may assert Eternal Providence,

And justify the ways of God to men.

MILTON: *Paradise Lost*, Book I

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Fantasia for Piano and Orchestra in C major, Op. 15 ("Wanderer") SCHUBERT-LISZT

Franz Liszt was born in Raiding, Hungary,
October 22, 1811; died in Bayreuth, July 31, 1886.

As a composer, pianist, teacher, and critic Franz Liszt completely dominated his age. As a composer he brought to fruition the romantic tendencies of the period with his vividly expressive and highly descriptive music. He created new art forms (the symphonic poem) and increased the expressive qualities of the orchestra, the piano, and every medium in which he chose to work. He was perhaps the most sensational pianist who ever lived, and as such he contributed incalculably to general musical interest. In his capacity as a teacher he established a school of piano technique that has produced, and is still producing, some of the most notable pianists of our day. As a critic and as a propagandist, he drew the attention of the world to young unknown composers, among them Brahms and Wagner, and clarified the various movements that were becoming apparent in the musical evolution of the early nineteenth century.

Liszt displays a broad sweep and a grand style and moves with ease in vast musical forms. His tendency to casual improvisation destroys at times the homogeneity of his work, but when the foundations of this improvisation are well constructed he often reaches the apogee of brilliance and power.

Unfortunately, however, Liszt's creative talent and inventiveness tended to lag behind his imagination and artistic desire. As a result, much of his music is more grandiose than majestic, more voluptuous than passionate, and more pretentious than inspired. Despite his fustian, however, he was one of the last great Europeans with the gift of universality, fiery eloquence, and the grand epic style, and where he lacked spontaneity of invention he impressed with his own bold and adventurous intelligence.

In 1828 Franz Schubert composed the Phantasia, Op. 15, for piano. In the second movement he employed the melody of one of his immortal songs, "Der Wanderer" (1816), which, in a disguised form, dominated the rest of the work. Some thirty years later Franz Liszt, finding in this work a highly individual treatment of form, and instinctively sensing the inherent potentialities for orchestral treatment, transcribed it for piano and orchestra. According to Donald Francis Tovey:

The "Wanderer" Fantasia had a special interest for Liszt, because, without any revolutionary gestures, it solved the problem of the "Symphonic Poem," that new art form by which Liszt was trying to achieve for instrumental music what Wagner, quite independently, was achieving in opera; that is to say, a music that can fill an hour without breaking up into self-contained smaller designs. For this purpose certain new ways of developing and connecting themes were needed, and Schubert provided them in full maturity in this unique composition. Not only is the Wagner-Liszt leitmotiv system present, but there is also the far more important and difficult achievement of transforming whole sections into new rhythmic and characteristic forms. Schubert . . . provides the whole technical and aesthetic method of such transformations in what may be called the scherzo of the "Wanderer" Fantasia.

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Another point which interested Liszt in this work is the reason which induced him to arrange it for orchestra with pianoforte. It is thoroughly orchestral in conception, and often shows up the incapacity of the pianoforte to give the true orchestral "punch" to the climaxes. It is defensible, as Schubert himself abundantly shows, to write orchestrally for the pianoforte and the string quartet, in the sense that the writing suggests orchestral qualities; but that is quite another story. Schubert was not a great pianist, and he might have written more scrupulously for the pianoforte if he had been unable to play it at all. As it was, he played like a bold scorereader, and broke off in the middle of the finale of the "Wanderer" Fantasia, saying, "The devil may play it!"

So this is where Liszt comes in, not as a Vandal showman, but as a pious exponent of Schubert's meaning. Sometimes the virtuoso gets the better of the exponent, and Liszt cannot resist a mild attack of glass-chandelier pianistics. These lapses create an impression out of all proportion to their actual wickedness; but nothing is easier than to correct them. We have only to restore Schubert's original figures, not too literally, but adapted to their orchestral surroundings. Purists have much to learn if they condemn this work of Liszt, thus corrected, on general grounds of piety. From such critics one might fear a double charge of impiety, to Liszt as well as to Schubert!*

* Donald F. Tovey, *Essays in Musical Analysis* (London: Oxford University Press, 1935), IV, 70-71.

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Saturday Afternoon, May 11

Variations on a Theme by Haydn

(Chorale St. Antonii), Op. 56a BRAHMS

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

For Brahms it was "no laughing matter to write a symphony after Beethoven." To his friend Levi, he wrote, just after the completion of the first movement of the First Symphony, "I shall never compose a symphony! You have no conception of how the likes of us feel when we hear the tramp of a giant like him [Beethoven] behind us."

Brahms was forty-four years of age before he undertook the task. His severe self-criticism and conscientiousness led him into countless experiments and trials. Before he published his first string quartets, for instance, he had composed over twenty works in that form; and before he ventured into the symphonic field, he made a most unostentatious debut with two Serenades in orchestral style at the age of twenty-six. After an interim of nearly fourteen years he sent up another signal with the Haydn Variations, written during the summer of 1873. This amply designed and captivating prelude forms an intermediate stage in his progress from the serenades to the first of the four great symphonies. To an infinitely greater degree than the two Serenades, it claims to be the first truly symphonic work of Brahms, and it carried his name as an instrumental composer into every country. Although the variations created in their day a veritable sensation, the most we can say of this rather tentative work with its pastel shades and delicate contrasts, is that its charm is still a constant source of delight. We cannot escape, however, an impression of experimenting with the form chosen, and although Brahms's manner of elaborating a theme here resembles slightly his treatment in the Handel and Paganini variations, without, of course, their harmonic richness and melodic invention, there is nothing of the novelty or creative power one finds in the gigantic final Passacaglia of the Fourth Symphony, and we are led to the acknowledgement that the delight we take in this work is derived as much from the original theme and its recurrences, as from anything Brahms did with it. In truth, Brahms was merely trying out and subjecting to his needs the medium of the full symphony orchestra.

The original theme, a delightful half hymn and half folk tune, was described in the manuscript, which was brought to his attention in 1870 by Dr. Karl Ferdinand Pohl, Haydn's biographer and the Archivist of the *Gesellschaft der Musikfreunde* as "The Chorale St. Antonii." At that time there was no question as to the authenticity of the tune. It was derived from the second movement of a

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then unpublished *Feldpartiten* (Pieces To Be Played Outdoors) in B-flat major, an octet for wind instruments by Haydn.*

There is, however, no reason to be certain that the subject of the variations really was the original work of Haydn. Scholars have never been able to decide whether it was an old tune or one of Haydn's inventions. At any rate, Brahms entered the theme, along with other phrases of older composers, in a notebook, as was his custom. In 1873 he completed the variations in two forms, one for two pianos which came to publication first (November, 1873) and the other for full orchestra, which was not brought out until January, 1874. It had been performed, however, by the Philharmonic Orchestra, under Hans Richter, on November 2, 1873.

Walter Niemann's description of the variations follows:

The variations are eight in number and, in accordance with Haydn's manner and spirit, end, not in a fugue, but a finale. The piquant five-bar measure of the first period of the theme is preserved throughout all the variations, in homogeneous and close connection with it. The same is true of the key, B-flat major. It is only in the second, fourth, and eighth variations that it changes to the more sombre key of B-flat minor. Like the Handel "Variations" for piano, the Haydn "Variations" are also "character" variations, sharply contrasted and varied in movement, rhythm, style, colour, and atmosphere.

The first variation, pensive and softly animated (with triplets against quavers), is directly connected with the close of the theme by its soft bell-like echoes. The second, with its Brahmsian dotted progressions in sixths on the clarinets and bassoons, above the *pizzicato* basses and the ringing "challenge (*Anruf*)" of the *tutti*, is more animated, but still subdued, as is indicated by the key of B-flat minor. The third, pensive and full of warm inspiration in its perfectly tranquil flowing movement, introduces a melodious duet between the two oboes in its first section, accompanied an octave lower by the two bassoons, and in the second part, where it is taken up by the first violin and viola, weaves round it an enchantingly delicate and transparent lace-work in the woodwind. The fourth, with its solo on the oboes and horns in unison, steals by in semiquavers, as sad and gray as a melancholy mist, again in B-flat minor. The fifth goes tittering, laughing, and romping merrily off, in light passages in thirds in a 6/8 rhythm on the woodwind (with piccolo) against the 3/4 rhythm of the strings, which starts at the seventh bar. The sixth, with its staccato rhythm, is given a strong, confident colour by the fanfares on the horns and trumpets. The seventh is a Siciliano, breathing a fervent and tender emotion, with the melody given to the flute and viola, in 6/8 time, Bach-like in character, yet every note of it pure Brahms. Here at last he speaks to our hearts as well. The eighth, in B-flat minor, hurries past, shadowy and phantom-like, with muted strings and soft woodwind, in a thoroughly ghostly and uncanny fashion—a preliminary study on a small scale for the finale in F minor of the F major Symphony. The finale opens, very calm, austere and sustained, as a further series of variations on a *basso ostinato* of five bars. It is developed with extraordinary ingenuity, works up through constant repetitions of the chorale theme, each time in a clearer form and with cumulative intensity, to a brilliant close, with as it were, a dazzling apotheosis of the wind instruments, thrown into relief against rushing scale-passages, as in the concluding section of the *Akademische Festouverture*. We may, if we like, see in this basso ostinato the first germ of the mighty final chaconne on a basso ostinato of the Fourth Symphony.†

These amiable variations, with their light but superb orchestration, their lively nervous energy, and at times their exquisitely tender moments, would

* Haydn's "Partita" was not published until 1932.

† Walter Niemann, *Brahms*, trans. by C. A. Phillips (New York: Alfred A. Knopf, 1920), pp. 326-27.

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perhaps seem less distant and more significant if it were not for the absolutely overpowering and tragic grandeur of the First Symphony which immediately followed them, or for the Aeschylean quality of the variation form as he used it in the last movement of the Fourth Symphony.

Duet-Concertante for Clarinet and Bassoon, with Harp and Strings STRAUSS

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

Trained during his formative years in the classical musical tradition of Haydn, Mozart, and Beethoven, Strauss exerted his individuality and independence of thought and expression with such daring and insistence that at his mature period he was considered the most modern and most radical of composers. Critics turned from their tirades against Wagner to vent their invectives upon him; they vilified him as they had Wagner, with a persistence that seems incredible to us today.

The progressive unfolding of his genius aroused much discussion, largely because it was so uneven and erratic. Hailed on his appearance as the true successor to Richard Wagner, this "Richard II" became, for some years, the most commanding figure in modern music. Forty years ago, except in Germany and Austria, he was almost entirely ignored by the leaders of progressive musical opinion. No composer has ever suffered such a sudden and decisive reversal of fortune. Just when his popularity seemed to be steadily growing and controversy dying down, his works began to disappear from current programs and for a period of approximately ten years became almost inaccessible to the public.

During this period, the art of music was changing at a greater rate of speed than at any time in its history. Russia had begun to assert itself in the field with such great force that it seemed she was about to usurp the position of Germany as the leading musical nation. France had caught the attention of the musical world with late impressionistic and modern devices, and England had suddenly revived interest in native art by rediscovering her heritage of Elizabethan music, and by attending to a contemporary output.

With the interest of the world suddenly caught by the novelty of new styles and held by the rapid shift from one to another, attention was drawn away from Germany just at that period when Strauss was winning acceptance. When, after ten years of indifference to his output, the world again began to hear his works, it was with different ears. Music that had been controversial now seemed perfectly acceptable; what at first appeared to be novel in harmonic device, exotic in coloration, and new in conception of form was now looked upon as commonplace. Strauss's fresh and ingenious manner of treating old material had been mistaken for startling innovation and open rebellion against musical traditions.

Russia in particular had so extended the expressive powers of music that

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much that had seemed unusual and even cacophonous now appeared to be utterly prosaic. After the performance of Stravinsky's *Le Sacre du printemps* (1914), the one-time exceptional harmony, erratic melody, and queer instrumentation of Strauss "left the itch of novelty behind."

In the light of today, therefore, Strauss is no longer considered an innovator of any true significance. But let it be said that, from the first, he has manifested an extraordinary mastery of technical procedure; that he is one of the few composers of our century who has shown himself capable of constructing work on a monumental scale and of approaching the epic conception. His work as a whole is greater than any of its constituent parts, and, in this sense, he possesses an architectonic quality of mind that is impressive. There are in his greatest works an exuberance, a fertility of invention and a technique of handling the orchestra that are admittedly unsurpassed. He has again and again shown this power to create beauty of rare freshness, although he most tragically failed in the complete realization of his highest achievement. For this, the present generation will never forgive him. His unpardonable sin was that he promised nothing for the future; he offered no challenge, as did Stravinsky and Schönberg, to the composers of our day.

A contemporary and highly individual evaluation of the art of Strauss today appeared in *High Fidelity* magazine for March, 1962. It was written by the pianist, Glenn Gould. He wrote in part:

. . . The great thing about the music of Richard Strauss is that it presents and substantiates an argument which transcends all the dogmatisms of art—all questions of style and taste and idiom—all the frivolous, effete preoccupation of the chronologist. It presents to us an example of the man who makes richer his own time by not being of it; who speaks for all generations by being of none. It is an ultimate argument of individuality—an argument that man can create his own synthesis of time without being bound by the conformities that time imposes.

Strauss is invariably represented on current programs only by his major works; the great symphonic tone poems *Don Juan*, *Tod und Verklärung*; *Till Eulenspiegel*, *Also sprach Zarathustra*, *Don Quixote*, and *Ein Heldenleben*, and by his sensational and epoch-making operas *Salomé* and *Elektra*, or the popular and nostalgic *Der Rosenkavalier*. The "Duet-Concertante," written in 1947, two years before his death, and performed by Radio Svizzera Italiana April 5, 1948, reveals him in the more intimate realm of his many exquisite art songs.

In the eighteenth century the term "concertante" indicated a piece of music for several solo instruments in rivalry with each other, with or without the orchestra. Today the term is usually employed as an adjective to describe the nature of prominent solo or "concertante" parts; or to indicate a "concertante" style, which affords opportunities for the brilliant display of performance technique. It is in the sense of a "rivaling" use of the clarinet and bassoon, against a background of strings and harp, that the "Duet-Concertante" on this afternoon's program is used.

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Symphonie fantastique, Op. 14A BERLIOZ

Hector Berlioz was born in Côte-Saint-André, France,
December 11, 1803; died in Paris, March 8, 1869.

And ever as he went, he swept a lyre of
unaccustomed shape.

—SHELLEY

Among the Romanticists in art, music, literature, and politics, Hector Berlioz was the most dramatic—the one who most theatrically symbolized the new movement of revolt, not only in his native France, but in all Europe. So intimately identified was his personality and art with the radically progressive spirit of the new literary and social movement that, like Byron, he personified it. Of each it can be said he had but one subject—himself. Possessing a personality as expansive and powerful as Byron's, Berlioz' aesthetic impulses were exposed with the same force and bombast; the result was a similar spectacular and exhibitionistic art.

All complexities of the Romantic movement are mirrored in this music. Although Berlioz, like De Musset and Chopin, occasionally revealed the sensitive, introspective, poetic side of a suffering soul, his real creative nature was manifest in a burst of daemonic originality, in expressions of turbulent passion. He was to the music of his time what his contemporaries Gericault and Delacroix were to painting. As has been said of Delacroix' brush, Berlioz seemed to compose with a "drunken" pen. Like the writings of Victor Hugo and Alexander Dumas, his music became a "glowing tapestry of bewitching color schemes." In his scores, he displayed an immense organizing and creative power beside which the extravagances of many of the other artists of his period seemed reticent and inarticulate. His penchant for the abnormal, grim, and grotesque forced music with such suddenness into new channels of expression that he alone became the source of an entirely new art of orchestration. Here his genius found the greatest scope. "In the domain of fancy," wrote the Russian composer Glinka, "no one has such colossal inventions and his combinations have, besides all other merits, that of being absolutely novel. Breadth in the ensemble, abundance in details, close weaving of harmonies, powerful and hitherto unheard of instrumentation are the characteristics of Berlioz' music."*

The *Symphonie fantastique*, composed in 1829–30 when Berlioz was twenty-seven years of age, marked a turning point in his career. It ended a period of apprenticeship and opened an era in which he was to become one of the most influential composers of the century, unremittingly shaping the characteristic musical idioms of his day. The great classical age was coming to a violent end in France, although many of its tenets were still undefined in the minds of the public. Haydn had been dead only twenty-one years, the late works of Mozart were seldom performed, and Beethoven, who had died only three years before, was a complete enigma.

* Nathan Haskell Dole, *Famous Composers* (2d ed.; New York: T. Y. Crowell, 1925).

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By 1830, on the other hand, the nineteenth century had codified most of its ideas. The victory of the middle class was undisputed; the bourgeoisie were fully aware of their power in society; the aristocracy as a class had vanished. In their novels Stendhal and Balzac had dealt with subject matter and moral conflicts utterly unknown to former generations. Chateaubriand had created the type of "esprit romanesque" in his novel *René* (1802) and had retired into political life. In the decade between 1820 and 1830, the romantic movement in France was in a state of gestation. Its revolutionary moods were creating a veritable vortex of shocking ideas and startling works of art. Gericault exhibited his tumultuous "Raft of the Medusa" (1819);* Stendhal in *Racine and Shakespeare* (1823) thundered out against the time-honored unities in the drama; Victor Hugo, sensing the spirit of the times, published in October of 1827 (death of Beethoven) his famous romantic manifesto in the preface to *Cromwell* that in the words of Gautier "shone before our eyes like the tables of the Laws of Sinai"; in impassioned rhetoric he wrote "Art is revolutionary and dynamic, its object is not beauty but life." The way was opened for attacks on the stagnation that had come over French literature, due to its long compliance to classical formulas and rigid rules. The same year Delacroix, who had already released French painting from the bondage of the academy with his fierce energy, riotous color, and tumultuous forms, exhibited his *Death of Sardanapalus* and inspired by the uprising of 1830, when the Bourbons were uprooted, painted his *Liberty Leading the People*. In 1828, Auber's opera *La Muette de Portici* shot forth sparks of revolutionary passion, and opened a new era in French lyric drama. It was in 1828 also that Gerard de Neval produced a translation of Goethe's *Faust*, Part 1 (used later by Berlioz in his opera, *The Damnation of Faust*). On February 25, 1830, five months before the July Revolution, Victor Hugo's *Hernani* had its first performance, and the Romantic drama obtained its first decisive victory. While Berlioz was composing the *Symphonie fantastique*, Rossini's French opera *William Tell* was thrilling audiences with its theme of liberation from tyranny. From this meleé emerged a mass of literary figures, bold in their will to revolt. Only one French musician can be counted among them—Hector Berlioz.

In September of 1827, an English troupe of actors came to Paris and revealed Shakespeare, then entirely unknown in France, to a generation of rebellious young artists. The open construction of his plays, his disregard for the unities, the violence of his action, and the truthfulness of his characterizations created a sensation. Berlioz attended the first performance of *Hamlet* and was, like Delacroix, Hugo, Dumas, and Sainte-Beuve, not only intoxicated by Shakespeare, but enraptured by the beauty and talent of a young Ophelia named Harriet Smithson. "I saw Miss Smithson," Berlioz wrote in his memoirs. . . . "I can only compare the effect produced by her wonderful imagination and heart, with the convulsion produced on my mind by the work of the great poet

* The subject was inspired by a tragic event—the wreck of the ship Medusa and the suffering of her passengers on a raft in the open sea.

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whom she interpreted."* While writing the *Symphonie fantastique*, he was in a state of emotional confusion induced by a seemingly hopeless attachment for the beautiful and talented Irish actress. Before the first performance, in compliance with the times that welcomed verbally expressed meanings in music, he provided his symphony with a detailed descriptive program. Unfortunately, he also subtitled the work, an *Episode in the Life of an Artist*. Both imply that the symphony was intended to be a sort of musical autobiography, describing the mental torture of a young man in the throes of unrequited love. This program, as it appeared in the full score published by Breitkopf and Härtel, together with the English translation by Harry Brett is as follows:

FIRST MOVEMENT: Dreams, Passions (*Largo*, C minor, 4/4;
Allegro agitato e appassionato assai, C major, 4/4)

At first he thinks of the uneasy and nervous condition of his mind, of somber longings, of depression and joyous elation without any recognizable cause, which he experienced before the Beloved One had appeared to him. Then he remembers the ardent love with which she suddenly inspired him; he thinks of his almost insane anxiety of mind, of his raging jealousy, of his reawakening love, of his religious consolation.

SECOND MOVEMENT: A Ball (*Allegro non troppo*, A major, 3/8)

In a ballroom, amidst the confusion of a brilliant festival, he finds the "Beloved One" again.

THIRD MOVEMENT: Scene in the Meadows (*Adagio*, F major, 6/7)

It is a summer evening. He is in the country, musing, when he hears two shepherd lads who play, in alternation, the *ranz des vaches* (the tune used by the Swiss shepherds to call their flocks). This pastoral duet, the quiet scene, the soft whisperings of the trees stirred by the zephyr wind, some prospects of hope recently made known to him, all these sensations unite to impart a long unknown repose to his heart and to lend a smiling color to his imagination. And then She appears once more. His heart stops beating, painful forebodings fill his soul, "Should she prove false to him!" One of the shepherds resumes the melody, but the other answers him no more . . . Sunset . . . distant rolling of thunder . . . loneliness . . . silence . . .

FOURTH MOVEMENT: March to the Scaffold (*Allegretto non troppo*,
G minor and B-flat major, 4/4)

He dreams that he has murdered his "Beloved," that he has been condemned to death and is being led to execution. A march that is alternately somber and wild, brilliant and solemn, accompanies the procession . . . The tumultuous outbursts are followed without modulation by measured steps. At last the fixed idea returns, for a moment a last thought of love is revived—which is cut short by the death blow.

FIFTH MOVEMENT: Dream of a Witches' Sabbath (*Larghetto*, C major, 4/4;
and *Allegro*, E-flat major, C minor, and C major, 6/8)

He dreams that he is present at a witches' revel, surrounded by horrible spirits, amidst sorcerers and monsters in many fearful forms, who have come together for his funeral. Strange sounds, groans, shrill laughter, distant yells, which other cries seem to answer. The "Beloved" melody is heard again, but it has lost its shy and noble character; it has become a vulgar, trivial, grotesque dance tune. She it is who comes to attend the witches' meeting. Riotous howls and shouts greet her arrival . . . She joins the infernal orgy . . . bells toll for the dead . . . a burlesque parody of the *Dies irae* . . . the Witches' round dance . . . The dance and the *Dies irae* are heard together.

The "Beloved One," who appears throughout these hallucinations is expressed

* Hector Berlioz, *Memoirs*, trans. Rachel (Scott Russell) Holmes and Eleanor Holmes (New York: Alfred A. Knopf, Inc., 1932), p. 66.

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by Berlioz through a theme, which he called an *idée fixe*. It is heard in the opening *Allegro agitato* and returns in various states of metamorphosis in each of the movements. The idea of such a unifying theme was of an early origin, and not original with Berlioz. The melody, in embryonic form had already appeared in an earlier work, *Estelle*, written at the age of twelve. "When I began to write the *Symphonie fantastique* in 1829," he wrote, "the melody came back to me, and as it seemed to express the overwhelming grief of a young heart in the pangs of a hopeless passion, I welcomed it. It is the air for the first violins at the opening of the largo in the first part of the work, Reveries, Passions; I put it in just as it was."* Its identification with Harriet Smithson was therefore fortuitous, and not originally associated with her.

Undue stress has been placed upon the importance of the above program, and a general misunderstanding of Berlioz' musical intention has ensued. It has become a current belief that he never composed without a verbal description of some sort. The truth of the matter is that he never wrote another program after the *Symphonie fantastique*. Far from being the originator of program music, as many believe (it has sporadically appeared throughout the whole history of music), Berlioz was among the first to break with its practice. In fact, immediately after having written the above, he expressed his hope that it would not be printed at concerts, but that the music would "of itself, and irrespective of any dramatic aim, offer an interest in the musical sense alone."

As to the validity of the program, Barzun writes: "Now or never is the time to be literal in order to judge the commonplace that Berlioz wrote the work about himself and Harriet Smithson. The striking thing is the total lack of connection between Berlioz' relations with the actress and the scenes he chose for his story: he had never taken her to a ball, never been with her in the country—much less at a public execution; he hardly knew her except across the footlights. Even the "revenge" of introducing the love theme into the witches' revel answered far more to the need of using the *idée fixe* in different contexts than to any symbolic significance: this part of the program suggests *Faust* and a then recent version of DeQuincey's *Opium Eater* rather than real life."†

In spite of the long appended story, Berlioz did not go beyond the principles of symphonic construction established by Beethoven. Aesthetically, it is impossible to retain them in any measure, and at the same time submit to extramusical intentions, which in themselves would determine the freedom of formal procedures. Berlioz called his symphonies "instrumental dramas," and endowed as he was with an extraordinary aural and pictorial imagination, he merely conferred upon the fundamental eighteenth-century symphonic framework an incredible variety of melodic, rhythmic, and color contrasts completely unknown to his day. From savage massed effects, he could move to the most delicate filigree of sound. For his amazing orchestral sonorities and bizarre instrumenta-

* *Ibid.*, p. 15.

† Jacques Barzun. *Berlioz and His Century, an Introduction to the Age of Romanticism* (New York: Meridian Books; rev. ed., 1960), p. 108.

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tion, he had no models or guides. It is in this area that the "Symphonie" is truly "fantastique." Nothing revolutionary can be said about the formal outline of the work: the first movement (Reveries and Passions) begins with a conventional slow introduction and adopts a modified sonata form with first and second subjects, exposition and recapitulation; the second movement (A Ball), although a waltz, is in the tradition of the classical *scherzo*; the third movement (Scenes in the Country) is a large two-part *adagio* (like Beethoven in the choral Ninth Symphony, he reverses the classical order of the second and third movements); the fourth movement (March to the Gallows) is inserted into the usual four-movement symphony (Beethoven had done the same in his "Pastoral Symphony" No. VI). The fifth movement (Dream of a Witches' Sabbath) has a slow introduction and contrasting themes. It is in the last two movements that the greatest daring and originality are in evidence. Here are heard sonorities and intensities of expression, brought about by dissonant harmonies, clashing rhythms, and polytonality (two or more keys at the same time) utterly unknown before Berlioz created them out of his incredibly fertile mind.

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Saturday Evening, May 11

Trumpet Voluntary PURCELL [CLARKE]

Jeremiah Clarke was born in London, c.
1659; died in London, December 1, 1707.

Although this Voluntary is still publicly attributed to Henry Purcell, it is now conceded to be the work of another composer.* In the early 1870's a certain Dr. William Spark, town organist at Leeds, England, edited a series of publications called *Short Pieces for Organ*. The first piece in Book VII, published in 1878, was entitled "Trumpet Voluntary in D major" by Henry Purcell. Spark gave as his authority "an ancient manuscript," then in his possession. No other information was proffered, and at his death in June, 1897, no trace of this source was found. He had, however, sent a reprint to Sir Henry Wood who, envisioning its possibilities, made an orchestral arrangement that became familiar to English audiences as the "Purcell-Wood Trumpet Voluntary." Through radio performances and recordings it soon became known throughout the entire world. In England it was much in evidence, both in public and private performances, playing a national role in royal coronations and weddings as was befitting a composition by England's world famous composer of the Restoration. Purcell had spent his whole life in the service of the English court, during the reigns of Charles II, James II, and William and Mary. He had played his part in providing "welcome songs," odes, and works for the stage for royal occasions as a matter of routine. In his works he had realized the potential of the trumpet as a melodic instrument and had written for it as such. Approximately fifty examples could be found in his works that contained significant parts for the instrument. No one had reason to question the authenticity of this Voluntary's authorship. No one, that is, except the Purcell Society who, when editing their sixth volume (*Harpichord and Organ Music*) of Purcell's works in 1895, could find no original source to justify its inclusion. It was suspect until 1939, when it was brought to general notice, through the extensive research of C. L. Cudworth, that it was identical with a tune by Jeremiah Clarke, published in a *Choice Collection of Ayres for Harpsichord*, by J. Young, London, in 1700. In this collection the tune was entitled "The Prince of Denmark's March, a Rondeau by Mr. Clarke." In the preface the editor stated that all pieces included were authentic and were given to him by the composers themselves. The British Museum possesses a set of past-books in manuscript entitled *Suite de Clarke in D*. The Voluntary is number four of the set. Jeremiah Clarke, although no genius and in no way Purcell's equal, was a good composer who wrote in a charming and often elegant style. It is well within the realm of possibility for him to have

* *Musical Times* (London), No. 1327, September, 1953, p. 401.

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written the "Trumpet Voluntary Tune." The use of the trumpet, moreover, in English music of this period was not exclusive with Purcell. His contemporaries, Daniel Purcell, Blow, Eccles, Finger, Peasable, and Barrett made comparable contributions to its repertory. In the last quarter of the seventeenth century the art of playing the instrument had evolved to the point where the entire register was demanded. The limitation to four or five keys and the natural scale remained constant in this period, however, due to the lack of technical developments.

Concerto in E minor for Violin and Orchestra,

Op. 64 MENDELSSOHN

Felix Mendelssohn-Bartholdy was born in Hamburg,
February 3, 1809; died in Leipzig, November 4, 1847.

His standards and execution, scholarship and composition brought great music within the general appreciation more than any other single musician.

—PERCY YOUNG

It is well in these chaotic days to turn to a perfectly balanced nature such as Mendelssohn's, in whose life and art all was order and refinement. There are few instances in the history of art of a man so abundantly gifted with the good qualities of mind and spirit. He had the love as well as the respect of his contemporaries, for aside from his outstanding musical and intellectual gifts he possessed a genial yet pious nature. Moses Mendelssohn, the famous philosopher, was his grandfather, and in an atmosphere of culture and learning every educational advantage was his. His life was spared the economic insecurity felt so keenly by many composers; he knew neither poverty nor privation, never experienced any great soul-stirring disappointments, never suffered neglect, or any of the other ill fortune that seemed to beset Beethoven, Mozart, Schubert, or Verdi. His essentially happy spirit and healthy mind were unclouded by melancholy; no morbidity colored his thinking. His genius was of the highest order, but it was untried, untempered by fire, unstrengthened by forces of opposition. It produced an art that was, like his life, cultured, well-ordered, and serene.

Mendelssohn's music, like that of its period in Germany, for all its finesse and high perfection, has something decidedly dated about it. Full of priggish formulas, it was the delight of Queen Victoria and the English—thoroughly conventional, polite, stylish music—as rear guard as Frederick IV, who admired and promoted it. Influenced by the oratorios of Handel and Haydn, the *Waldlieder* of Weber, and the piano music of Schubert, Mendelssohn's art was eclectic in detail, but in general it bore no relation whatever to contemporary music in France nor to the overpowering romanticism of his own country. His habitual forms were those of the classical school, yet his idiom was often fresh and ingenious. In the minds of some, grief might have lent a deeper undertone to his art, or daring innovation have given it a vitality and a virility. But innovation was foreign to Mendelssohn's habit of mind and he rarely attempted

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it. He must be thought of as a preserver of continuity with the past rather than as a breaker of new paths. His instinctively clear and normal mind, however, produced a music that should refresh us today with its inner logic, its order, and its tranquillity.

In July of 1838 Mendelssohn wrote to Ferdinand David: "I should like to write a violin concerto for you next winter. One in E minor runs through my mind, the beginning of which gives me no peace." No progress seems to have been made immediately, for in 1839 Mendelssohn again wrote David: "Now that is very nice of you to press me for a violin concerto. I have the liveliest desire to write one for you, and if I have a few propitious days here (Hochheim, near Coblenz) I shall bring you something of the sort. But it is not an easy task. You want it to be brilliant, and how is such a one as I to manage that? The whole first solo is to consist of the high E." It is well to explain that although Mendelssohn studied the violin in his earlier youth, when he played any stringed instrument it was the viola he preferred.

Thus, under the inspiration, advice, and practical suggestion of David, the concerto gradually took form. Though the score bears the date of completion of September 16, 1844, Mendelssohn, according to his custom, continued to revise and polish it. David took infinite pains with the technical details of the solo part; he was responsible for much of the cadenza as it now stands. The results of Mendelssohn's instinct for what was effective, and his unerring perception of what was artistically suitable, combined with David's knowledge of the capacities of the violin as a solo instrument, have yielded the world a masterpiece in this field of musical literature. It is the only published example of its kind by Mendelssohn.

The orchestral accompaniment of the violin concerto is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and strings. The three movements are meant to be played without pause.

The first movement (*Allegro molto appassionata*, E minor, 2/2 time) has an introductory measure in the orchestra; the solo violin follows immediately with the principal theme. After this statement the orchestra enters with a section of its own, based on the same material, following which the violin brings forward a new idea over a pulsating figure in the winds. There is passage work in triplets, leading to the second theme in G major, played by the clarinets and flutes over a long held G in the solo violin. The development begins in the solo instrument with a working out of the principal theme, this being the only material that is used. The cadenza is introduced at the close of the development instead of at the end of the recapitulation, as was usual with other writers. The recapitulation enters shyly, as it were, in the midst of the arpeggios of the solo violin. The subjects are presented as before, the second theme being now in E. There is no pause between the first movement and the *Andante*.

The second movement (*Andante*, C major, 6/8 time) presents eight measures of introduction before the violin announces the principal theme. It is interesting to remember that Mendelssohn originally intended the accompaniment (in the strings) to this melody to be played pizzicato. "I intended to write it in this

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way," wrote Mendelssohn to David, "but something or other—I really don't know what—prevented me." There is a middle section, of more agitated character, and the first part then returns with some variation in the solo part.

The finale, a joyous rondo, is preceded by a short connecting passage (*Allegro non troppo*, 4/4 time). The main movement (*Allegro molto vivace*, E major, 4/4 time) has its first theme set forth by the solo instrument. Following brilliant passage work in the violin, the orchestra brings in, *fortissimo*, a new theme in B major. This is worked over at considerable length, and the violin sings a new subject in G major over a development (in the strings) of the principal theme. A recapitulation ensues, in which the orchestra takes this theme while the solo instrument brings forward the opening subject of the movement. The *fortissimo* second theme appears *once more* in the orchestra, this time in E major, and a brilliant coda brings the concerto to a close.

Concerto No. 1 in D major for Violin and Orchestra, Op. 19 PROKOFIEV

Sergey Sergeyevitch Prokofiev was born in Sontsovka,
Russia, April 23, 1891; died in Moscow, March 5, 1953.

If we wished to establish Prokofiev's genealogy as a composer, we would probably have to betake ourselves to the 18th century . . . to composers . . . who have inner sympathy and naïveté of creative art in common with him. Prokofiev is a classicist, not a romantic, and his appearance must be considered as a belated relapse of classicism in Russia.

—LEONID SABANEYEV

Sergey Prokofiev, a senior member of a very significant group of Soviet Republic composers, of whom Dmitri Shostakovich is perhaps the most sensational member, after a few startling excursions into the grotesque and only an occasional sojourn into the cacophonous realm of the musical modernism of his day, produced music that was not merely interesting and clever but also brilliantly effective.

At a period when European audiences either were being doped into a state of insensibility by the vacuity of Post-Impressionists, incensed to riots by the shocking barbarisms of Stravinsky, or baffled into boredom by the mathematical cerebration of Schönberg (whose music seemed, as far as emotional expression was concerned, to be hermetically sealed), the spectacle of a composer who was still able to create music that had natural ease and fluidity, and a freshness and spontaneity that was essentially "classical," was as surprising as it was eventful.

During a protracted absence from his native land between 1918 and 1932, at which time he traveled in Japan and the United States and lived in Paris, Prokofiev won a tremendous reputation as an international composer. Such works as the Classical Symphony (1916-17), the Scythian Suite (1916), the opera *Love of Three Oranges* (1921), which he composed for the Chicago Opera Association, and the ballet *Chout* (1921) had, with their driving energy, clear designs, bright colors, and ironic overtones, carried his name throughout the musical world. Upon his return to Russia in 1934, and his identification with

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Soviet cultural life and its rigid proscription on free expression, he steered a cautious course between his own artistic instincts and the demands of the State. Gradually, a shift from his former rather abstract and sometimes abstruse manner to one more immediate and acceptable to Russian audiences was noted. In a tempered frame of mind he wrote, among other works, *Lieutenant Kijé* in 1934, the Second Violin Concerto in 1935, a Russian Overture and *Peter and the Wolf*, both in 1936, incidental music for the film *Alexander Nevsky*, and a cantata dedicated to Stalin, *Zdravitsa*, in 1939, an opera based upon Tolstoy's *War and Peace* in 1940, his Fifth Symphony in 1945 (his Fourth Symphony had been written seventeen years before), and the Sixth Symphony in 1947.

Aside from Russian folk-song sources to which he turned for these works, a new romantic idiom began to shape itself. In spite of his conscious attempts to abide by the dictates of the State, he, along with Shostakovich and Khatchaturian, was attacked by the Communist Party's famous decree of February 11, 1948, for writing music that "smelled strongly of the spirit of modern bourgeois music of Europe and America," and again later in the year by Tikhon Khrennikov, secretary-general of the Soviet Composers' Union, for his "bourgeois formalism." In spite of these reprimands, Prokofiev, to the end of his life five years later, continued to produce works of high individuality and artistic value. He never lost entirely the clear, terse style and motoric drive he revealed in his earlier works, and although in his compositions after 1935 there was a new emotional quality, an almost romantic richness of melody and the fulfillment of a latent lyricism, the old style was still definite and clearly defined. This continued to give to his music the same sureness and spontaneity that has always been its chief distinction. At the time of his death he was at the very height of his creative powers. He had become infinitely more than a clever composer who delighted in the grotesque; his music is, according to Leonid Sabaneyev and many other critics, the most original and valuable that Russian art of this century has produced.

Although Prokofiev wrote his D major Violin Concerto in 1913, its official world première did not occur until a decade later, on October 18, 1923, at the Théâtre National de l'Opéra in Paris, Serge Koussevitsky conducting. It was published the following year and was first performed in the United States on April 24, 1925, again with Koussevitsky, then the new conductor of the Boston Symphony Orchestra. The work caused perplexity in the audience which greeted it with outbursts of laughter. Most of the critics were likewise baffled. In the *Musical Courier* (1925) an article entitled "Is It to Laugh?" declared:

The violin concerto of Prokofiev was played and a good many people laughed, in consequence of which many able pens have been set to work discussing the limits of humorous suggestion in music designed to be serious. The fact seems to be that it was not meant to be altogether solemn, and that the composer's intention was to make the audience laugh with him and not at him. Be that as it may, the scoring is admirable.

Whatever caused the bewilderment in the audience and confusion among the critics thirty-eight years ago is impossible to surmise. Today the quiet charm

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and the transparent beauty of this work, so devoid of empty bombast and vulgar display, are immediately apparent.

In three relatively short movements, a tranquil *Andantino*, a scintillating *Scherzo*, and a warmly lyrical *Finale*, Prokofiev displays not only his clarity of style and economy of means, but also his powers of direct communication. H. T. Parker, a highly respected critic in his day, wrote the following review in the *Boston Evening Postscript* after the American première. The critical opinion expressed thirty-seven years ago is pertinent today:

He has done the miracle—written a music that sounds like no other in the kind, revitalizing a withered form, pursuing, and sometimes capturing, a fitful, evasive beauty; gaining new and strange sonorities, restless again but also magical. The attendant orchestra . . . no more than pairs the woodwinds and trumpets; few and sparingly used are the instruments of percussion. The part of the solo-violin is abrupt, changeful, exacting, hard to keep in mind and at the fingers' ends, rather than of superlative difficulty . . . In the upper tones the violin remains persistently. Yet they are seldom sharp-edged, thin or shrill . . . Low-scaled and as gently colored is the orchestral background. Often it has a silvery sheen across which threads the violin, warmer and deeper tinted. There are euphonies, there are dissonances, both hushed rather than outspoken . . . The formal progress avoids the academic orthodoxies, the routined mechanics. Yet in a short-breathed and inconstant music there is discoverable symphonic web . . . The spell of wandering and change haunts the hearer.

Symphony No. 2 in D major, Op. 73 BRAHMS

The differences that actually exist between the art of the two great contemporaries Brahms and Wagner are slight indeed. Criticism in the past has been too insistent on symbolizing each of these masters as the epitome of opposing forces 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, Wagner 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 Wagner, 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 and

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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.

The overly introspective and supersensitive artist is likely to cut himself off from a larger arc of experience in life and is prone to exaggerate the importance of the more intimate and personal sentiments, and when, as in the age of Brahms, Tchaikovsky, and Wagner, such a tendency is widespread a whole school may become febrile and erotic. But Brahms, even as Beethoven before him, 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, with his persistent penchant for melancholy expression, his feverish sensibility, and his neurotic fears, 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 Brahms of music is the man, in Milton's magnificent phrase, "of devout prayer to that Eternal Spirit that can enrich with all utterance and knowledge, and send out His seraphim with the hallowed fire from His altar, to touch and purify the lips of whom He pleases."

The criticism of the Brahms Second Symphony, written by Edward Hanslick, critic for the Vienna *Neue Freie Presse*, noted in "its uniform coloring and its sunny clearness" an advance upon the first, and one that is not to be underestimated. There was no possible doubt of the success of the symphony in Vienna. Many of the other important members of the critical brotherhood in Vienna, who had found the first symphony "abstruse" and "difficult of comprehension"

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waxed enthusiastic in their admiration of the second, and hailed it as a grateful relief. The abstruseness and austerity of the forbidding C-minor Symphony, however, have worn off, and today the observation may be made that time has set these two symphonies in rather a different light for the present generation. The C minor seems to have borrowed something of the rich tenderness, something of the warmly human quality, that has been regarded as the special property of the D major, and to have conferred upon the latter in return something of its own sobriety and depth of feeling. The C minor appears far less austere and much more compassionate than it evidently did in 1876, and the D major seems less unqualifiedly a thing of "pure happiness and gently tender grace."

This critical opinion of the D-major Symphony is stated more completely by Walter Niemann:

The Second Symphony, Op. 73, in D major, which followed the First three years later, may be called Brahms's Pastoral Symphony. Just as the First Symphony, with its sombre pathos, struggled upwards in thirds from movement to movement out of darkness into the sun, to a godlike serenity and freedom, so the Second, with its loftily Anacreontic mood, descends in a peaceful cycle of descending thirds in its three movements, the first being in D, the second in B, the third in G major. Even today the Brahms Second Symphony is still undeservedly a little overshadowed by the First and Third. Like Beethoven's Pastoral Symphony, on its appearance it was dismissed, far too curtly and prematurely, as marking a "little rest" on the part of the composer—perhaps due to fatigue after the deeply impassioned heroics of the First Symphony—and as being throughout a harmless, pleasing, agreeable, cheerfully "sunlit" idyll. Nothing could be further from the truth! The period between the sixties and eighties of the last century, which, in spite of all Germany's victorious wars, was so peculiarly languid, inert, and full of bourgeois sensibility in art, as well as in politics and human relations, had, none the less, as its artistic ideal a heart-rending pathos and monumental grandeur. Nowadays, regarding things from a freer and less prejudiced point of view, we are fortunately able to detect far more clearly the often oppressive spiritual limitations, moodiness, and atmosphere of resignation in such pleasant, apparently cheerful and Anacreontic works as Brahms's Second Symphony. Like its sister-symphony in the major—namely, the Third—the Second, though nominally in the major, has the veiled, indeterminate Brahmsian "Moll-Dur" character, hovering between the two modes.

Indeed, this undercurrent of tragedy in the second Brahms symphony, quiet and slight though it may be, is perceptible to a fine ear in every movement. It is audible in the first movement, with its almost excessive wealth of themes and the unusually broad plan of its exposition section, which amalgamates so many diverse elements into a united whole—in the two A major themes of the concluding section, one with its aggressive upward leaps in a dotted rhythm, the other unified by strongly imitative devices and full of passionate insistence; but it can also be perceived in the fragments of the theme worked into an ominous *stretto* on the wind in the development section. The second movement, the *adagio non troppo*, also reveals the tragic undercurrent of this symphony in its suffering, melancholy, and deeply serious spirit. How dejected and tremulous in mood is the noble principal theme on the 'cellos, to what pitch of deep, passionate agitation does the development section work up, how musing and sorrowful is the close! It is only the F-sharp major second subject, floating softly by in Schumannesque syncopations, that brings a touch of brightness into the melancholy scene of this *adagio* by the brief glance which it casts back into the lost paradise of childhood and youth. The serious undercurrent also makes itself felt within quite small limits in what is perhaps the most typical and individual movement, the Brahmsian "intermezzo pastorale" of its *allegretto grazioso*. Less, perhaps, in a trio which forms the middle section (*presto* in 2/4 time)—with the slight Hungarian tinge in both its rhythm and its theme, formed

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by diminution from the principal subject of the first section—than in the enchanting, half-elegiac, half-mischievous principal section of the G minor, *allegretto*. The way in which the naïvely pastoral oboe sings forth the perfectly simple, simply harmonized theme in accents of sweet, suave melancholy once again recalls the young composer of the D major Serenade. But it is perhaps in the finale that the quiet tragic undercurrent of this ostensibly cheerful symphony is most plainly apparent; in the frequent energetic attempts to shake off the all too peaceful and idyllic reverie, in the fantastic, romantic, and ghostly elements which can be seen glimmering beneath the ashes in a supernatural, uncanny way throughout the whole development section. For all its apparent vivacity of movement and the apparently unclouded brightness of the D major key, the finale hides within it many sombre features, and even spectral and supernatural visions.

Thus Brahms's Second Symphony, as a great idyll with a slightly tragic tinge, which we may compare with that great, ruthlessly tragic poet Hebbel's fine epic *Mutter und Kind*, was at the same time, as a "tragic idyll," a piece of the most genuine and typical local Holstein and Low German art. Its quiet, unconscious tragedy hidden beneath the blossoms of a soft idyll of man and nature, with a subdued evening tinge and a prevailing pastoral spirit, carries direct conviction to a discriminating and unprejudiced listener—far more so, in any case, than the conscious and almost forced and deliberate tragedy of the First Symphony or the Tragic Overture. Here again, perhaps, there has been no conductor of our day, who has simply ignored the traditional legend as to the innocent, idyllic character of the second Brahms symphony and interpreted it as what it really is: a great, wonderful, tragic idyll, as rich in sombre and subdued colour as it is in brightness. If one knew nothing but the finale, one might rather call it an "Anacreontic" symphony. For the subdued shimmer of festal joyousness in its principal subject (*allegro con spirito*) reminds us of Cherubini's Anacreon Overture, and the broad, jovial singing quality of its second theme, in A major, breathes pure *joie de vivre*. What is more, the transition passages and development sparkle with a Haydnesque spirit. Yet, in spite of its predominant character, now pungent and sparkling, now dreamy and romantic, even this movement, though apparently so full of unclouded cheerfulness, is rich in mysterious Wagnerian visions, suggestive of the Wanderer, in a mystic, woodland, faery, nature atmosphere recalling the Rheingold in many sombre and even ghostly passages.*

The first movement (*Allegro non troppo*, D major, 3/4 time) brings forward the principal subject at once without any introduction. The transitional passage leading to the second subject commences with a new and undulating melody in the first violins, the second subject entering, some forty measures later, with a broad and singing theme played by the violoncellos. After the repetition of this in the woodwinds a second section of the subject is introduced, a vigorous *marcato* passage in A major, followed by a further presentation of the former theme given out by the violoncellos, this time accompanied by a triple figure in the flute. This closes the exposition. The development works out with considerable elaborateness the principal theme and the undulating passage which led in the exposition from the first to the second subject. The latter theme is not worked out at all. The recapitulation brings forward the same material as that which has been heard in the exposition, but its presentation is modified as to the instrumentation, and the subjects are stated with contrapuntal embellishments in the accompanying parts. At the conclusion of the second subject a coda is introduced, its material being largely concerned with the opening theme of the movement, and ending tranquilly with a sustained chord, *piano*, in the wind instruments.

* Walter Niemann, *Brahms* (New York: Tudor Publishing Co., 1937).

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The second movement (*Adagio non troppo*, B major, 4/4 time) begins with an expressive melody in the violoncellos, the first six measures being later repeated by the first and second violins in unison. An imitative passage, heard successively in the first horn, the oboes, and the flutes, leads eventually to the second theme (*L'istesso tempo, ma grazioso*, 12/8 time). This, in its turn, is succeeded by another idea, heard in the strings, and developed in the woodwinds with a counterpoint in the violas and violoncellos. After an elaborate development of this material a recapitulation of the former subjects is introduced, these being, however, considerably modified in length and in the manner of their presentation, the movement ending quietly with a final suggestion of its opening theme.

The third movement (*Allegretto grazioso [quasi andantino]* in G major, 3/4 time) is written in the form of an intermezzo with two episodes or trios. Its principal theme is heard in the oboe, the two clarinets, and bassoons, with a pizzicato accompaniment in the violoncellos. This is succeeded by the first episode in 2/4 time (*Presto ma non assai*) which is really a variant of the opening subject which, first presented in the strings, is re-echoed by the woodwinds. After a modified restatement of the opening theme the second episode in 3/8 time (*Presto ma non assai*) is introduced. Following this the first theme is heard for the last time, beginning in F-sharp major, and modulating later to the original tonality of G major, in which key the movement closes.

The finale (*Allegro con spirito*, in D major, 2/2 time) is written in the sonata form. Its principal subject opens in the strings. A long transitional passage leading to the second theme is based on this material. The second subject, in A major, is first allotted to the strings, afterward being taken up by the woodwinds with an accompanying figure in the strings, drawn from the first measure of the principal subject.

Another division of this theme—in the full orchestra, *ben marcato*—is heard later, eventually leading into the development. This part of the movement is occupied solely with a working out of the opening and closing measures of the principal theme. The recapitulation presents the two principal subjects in much the same fashion as that in which they have been in the exposition, and it comes to a close with an elaborate and lengthy coda, the material of which is partly taken from the first measure of the second subject and partly from the opening measure of the first.

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Sunday Afternoon, May 12

THE CREATION HAYDN

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

One has to shed tears about the greatness, the majesty, the goodness of God. The soul is uplifted. One cannot but love and admire.

—PRINCESS ELEANORE LIECHTENSTEIN

In the seventy-seven years of his life, Haydn had witnessed and helped to shape the great classic tradition in musical composition, and had lived to see his formal and serene world sink under the surging tide of Romanticism. When he died in 1809, William Wordsworth was thirty-nine years old and had eleven years before published his Romantic Manifesto in the *Lyrical Ballads*. Haydn saw the birth and death of Mozart and lived until Beethoven, who was thirty-nine years of age, had already produced, among his epoch-making works, six of the nine symphonies, five piano concertos, and one early version of the opera *Fidelio*.

Haydn, however, played no part in nor reflected in his art that period of deep unrest at the end of the eighteenth century that resulted in the literary and philosophical insurrection of which Goethe in Germany and Rousseau in France were representative. Rousseau and the *Sturm und Drang* period in Germany had announced that an old civilization had broken up and a new one was about to appear. Swift progression was seething all over Europe; Beethoven had caught this spirit in his "Eroica" symphony and the "Appassionata" sonata. But Haydn, living with his memories and gathering the few last laurels thrown at his feet, heard only the faintest echoes of these great works which tore at the very roots of musical expression and rent the whole fabric of musical forms.

The bombshells of Napoleon's army could be heard by Haydn as he lay dying near Vienna, and, with his death, disappeared the even tenor and calm serenity of existence so beautifully symbolized by his own life and so confidently expressed in his music. With Haydn died the classical tradition in music.

Music was late in responding to the violent note of revolt against tradition for the sake of emotion, chiefly because music in the eighteenth century was in a transitional state of technical development and was attempting to gain articulation and freedom through the cultivation of forms and designs unique to it. For this reason the opposition between classic and romantic principles in the second half of the eighteenth century was not as clearly defined in music as in literature. Haydn represents this period in music history; he systematized musical forms and secularized expression. Not only did he realize the unique powers of music as an art in itself and evolve and codify new forms, but he

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achieved the glorification of the natural music which exists in the hearts of the people, by elevating its essentially healthy and vigorous qualities into the realm of art. It is beyond controversy that, of the great masters of the German genius epoch, Haydn was the first to make himself intelligible to the masses. He spoke a musical language that appealed with the same directness to the skilled artist as to the merest layman. He disseminated his art among all. He was its true secularizer; he brought it to earth.

In his music, every thought takes on a grace of form. With a unity of the whole, there is a lucidity in detail, a neatness and elegance, and a perfect ease and clearness in the exposition of his ideas. For all who enjoy clear writing, who rejoice to see expression achieved with graceful directness and charming certainty, Haydn composed. He is never too introspective, and his music is never too subjective. In the Ossianic phrase, he does not indulge in the "luxury of grief"; there is no passionate striving for the unobtainable here. Haydn's one theme in art is the joy and beauty of the moment; he saw things simply, and he recorded his impressions with honesty, frankness, and great economy of means.

"Haydn's works," wrote Lang, "occupy a definite position in our musical life, a position that could not be filled by anyone or anything else. Love of life, wholesomeness, clarity, purity of feeling, noble and profound sentiments, inexhaustible humor, and impeccable craftsmanship were the characteristic traits of his art which should be treasured by us in whose art they appear so seldom."*

Under the egis of Johann Salomon, a renowned impresario and erstwhile violinist, Haydn, near the end of his life, made two visits to London, England. The first in 1790, when he was fifty-eight and the undisputed master of instrumental music, climaxed in the most brilliant successes of his long and distinguished career. His enthusiastic reception in the English capital bore important results. He created six of the now famous twelve "London" Symphonies; he was awarded, at the instigation of the renowned music historian Dr. Charles Burney, the honorary degree Doctor of Music at Oxford; and he received the first strong incentive to write in a form he had long neglected—the oratorio.† In May of 1791, he attended a Handel Festival at Westminster Abbey, and the impact of this performance led ultimately to writing in this form. Haydn's former familiarity with the epic oratorio style of Handel is unknown, but the effect of the great massed choruses upon him at this concert was soul shaking. Bursting with tears at the Hallelujah Chorus, he uttered his now famous tribute to Handel, "He is the master of us all!"

When Haydn returned to Vienna in 1795, after a second journey to London (January 1794) during which time he composed the final six "London" Symphonies, he turned his attention, with the memory of the Handel concert still fresh, to the writing of *The Creation*. Salomon had given him the libretto,

* Paul Henry Lang, *Music in Western Civilization* (New York: W. W. Norton and Company, Inc., 1941) p. 635.

† He had composed his first oratorio *Il Ritorno di Tobia* in 1774-75.

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arranged by an utterly unknown Mr. Lidley.* The text, based upon the first chapter of *Genesis* and more particularly upon Milton's *Paradise Lost*, was in English, a language not too familiar to Haydn. The German translation was entrusted to Baron van Swieten† who, after a visit to London, returned like Haydn, a Handel enthusiast. The choice of van Swieten was propitious, for in his translation of Lidley's libretto, he helped to create the entire musical structure which is made up of accompanied and unaccompanied recitatives, a variety of aria forms, choruses that were used together or alternated with solo voices—all determined, as in Handel's oratorios, by the nature of the text. While the influence of the form was strong, there is no mistaking Haydn's individuality of style throughout. Handel was a guide and inspiration, not a model to be imitated.

The Creation was composed during the years 1797–98 and was first privately performed on April 29 and 30, 1798, at the palace of Prince Schwartzberg. From every account it was a spectacular event; crowds gathered outside, but only the privileged were allowed to enter. The Princess Liechtenstein records that "all the elegant Polish, English and Viennese ladies were present"; Carpini, an early biographer of Haydn, writes, "I was present and I can assure you I never witnessed such a scene. The flower of the literary and musical society of Vienna were assembled in the room, which was well adapted to the purpose. The most profound silence, the most scrupulous attention, a sentiment, I might say, of religious respect prevailed when the first stroke of the bow was given"; a writer in the *Neuer teutscher Merkur* later recalled, "three days have gone since that enrapturing evening, and still the music sounds in my ears and in my heart; still the mere memory of all the flood of emotions then experienced constricts my chest."‡ Ferdinand Pohl writes that "the noblemen . . . paid the expenses, and handed over to Haydn the entire proceeds amounting to 4,000 florins. The impression produced was extraordinary; the whole audience was deeply moved and Haydn (who had conducted the performance) confessed that he could not describe his sensations. "One moment," he said, "I was as cold as ice, the next I seemed on fire. More than once I was afraid I should have a stroke."§ Subsequent performances were numerous throughout the musical world during the last years of his life, and brought him great rewards, both financial and honorary. His last appearance in public was at a performance of *The Creation* in Vienna. This poignant moment in music history is sympathetically retold by Geiringer:

On no other occasion did the love and respect shown to the composer become more apparent than at the remarkable performance of *The Creation* in Italian on March 27, 1808.

* Tovey, in his *Essays in Musical Analysis*, Vol. V, contends that Lidley is a misspelling of Linley, a renowned musician and manager. His son was Thomas Linley, a violin prodigy and friend of Mozart, and his eldest daughter was Mrs. Richard Brinsley Sheridan.

† Baron Gottfried van Swieten (1734–1803) was the son of the physician to Empress Maria Theresa, prefect of the Vienna Court Library, and ambassador to the Court of Frederick the Great of Prussia. There he became familiar with the then unknown works of Johann Sebastian Bach, whose music he introduced to Mozart. Beethoven dedicated his first symphony to him in 1800.

‡ Karl Geiringer, *Haydn, a Creative Life in Music* (New York: W. W. Norton and Co., Inc., 1946).

§ Ferdinand Pohl, *Joseph Haydn* (Leipzig: H. Botstiber, 1927), Vol. III.

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The concert was planned in celebration of Haydn's approaching seventy-sixth birthday. The master was formally invited, and in view of the mild weather, his physician allowed him to leave the house. . . . A huge crowd, which had to be kept in order by military guards, had gathered. Members of the high nobility as well as distinguished musicians, among them Beethoven . . . received the master, who was carried in an armchair into the beautiful lecture hall. On his appearance a flourish of trumpets and drums was sounded, mingled with jubilant exclamations: "Long live Haydn!" The master was seated among the highest aristocracy next to Princess Eszterházy, who wrapped the old man in her own shawl when she noticed him shivering a little. . . . The French ambassador, noticing with pleasure that Haydn was wearing the gold medal from the Concerts des Amateurs on his coat, exclaimed: "This medal is not enough; you should receive all the medals that are distributed in the whole of France." Poems in German and Italian were written for the occasion and were handed to the master by his friends. . . . The audience was in an unusually receptive state of mind. When thunderous applause followed the words "Let there be light . . . and there was light," Haydn lifted his hands upwards and exclaimed: "Not from me; from thence comes everything." The reception given to him and his work moved the master indescribably. Indeed, he was so shaken that it was thought advisable not to let him stay on after the interval. Everybody present realized that the days on earth of the frail old man were numbered. The people thronged around him with tears in their eyes, shaking his hands and embracing him. Beethoven at this moment behaved not at all like a "Great Mogul," for he knelt down before Haydn and fervently kissed the hands and forehead of his old teacher. Only in broken sentences could Haydn express his thanks and good wishes, but before he was carried out, he lifted his hand as if to bless the whole assembly.*

Although the text for *The Creation* is based largely upon Milton's *Paradise Lost*, Books VII and VIII, little of the magnificence of his lines survives in Lidley's libretto. Removed by translation and adaptation from the original, it does not penetrate beneath the beauties of the merely terrestrial portion of the story; it never reaches the splendor of the vast symbolic phantasmagory of Milton's poem. The basic concept of the nature of the universe remains unchanged, however, and with this, Haydn was in sympathetic agreement. Milton's strongly Protestant cast of mind inclined him to a literal understanding of the scriptures. He believed that they were meant to be universally understood and not complicated with scientific references. Although he had affinities with the rationalizing spirit of his age and carried the burden of the scientific thinking of his time,† he, as a Puritan, had meditated long on the Bible and had accepted its account of the creation as authentic and sacred. The imagination by which one can get outside of himself and his times and evoke challenging and provocative thought was not among Milton's gifts. However vast his conceptions, however forceful he could be in describing the universe in all its immensity, he never allowed his imagination, powerful as it was, to come into conflict with Biblical history. His picture of the creation therefore is a vivid retelling of the creative act, when God drew space out of chaos and made it fruitful. As a sincere believer, he intended in *Paradise Lost* merely to "justify the ways of God to men."

* Geiringer, *op. cit.*, pp. 169-70.

† A century before Milton, Copernicus had announced the physical order of the universe that supplanted the old Ptolemaic system in which the earth, not the sun, was thought to be its center, a concept that had held firmly since the first quarter of the Christian era. Kepler and Galileo had established this theory upon a firm basis, yet the new concept had made little progress by the middle of the seventeenth century.

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It is doubtful, however, that Haydn had ever read Milton's poems. Interested as he was in the English astronomer William Herschell and his famous telescope through which he viewed the heavens in London in 1792, he was far more likely, as Tovey suggests, to have been familiar with the Nebular Hypothesis theory advanced in 1796 (two years before *The Creation*) by the French astronomer Laplace.* But like Milton, Haydn had a simple and unquestioning faith in God, that no scientific discovery could disturb. Skepticism and doubt were, on this issue, as unknown to him as they were to the Puritan poet. And so, with the utmost devotion Haydn approached his task. "Never," he wrote, "was I so devout as when composing *The Creation*. I knelt down every day and prayed to God to strengthen me for my work." At the end, he wrote, as he did whenever he completed a composition, the words *Laus Deo*, through which he expressed his praise and thanksgiving to his Maker.

The score is divided into three parts:

PART I includes the first four days of the creation. From infinite space symbolized by the opening unison C-minor chord, Haydn evolves his conception of chaos before God brought order into the universe, in the utmost classical manner, by remaining for twenty bars in the key of C minor. A descending figure introduces ambiguous and unexpected moments that create a feeling of loneliness and vague uncertainty. There is none of Milton's "dark, wasteful, wild" realm here, no raging discordant sound. As Tovey points out, "classical tonality is Haydn's musical cosmos." Thus, with the use of chromatic passing tones, suspensions and wandering harmonies, he leads us from this boundless and lifeless region into that of cosmic life, with an ascending figure in the woodwinds. The words of the Bible (*Genesis*, Book I) are now distributed between the archangels Raphael (bass), Uriel (tenor), and Gabriel (soprano), who narrate, in turn, the story of the creation of the world, while the end of each day is celebrated with thanksgiving and rejoicing by choirs of heavenly hosts (chorus).

Moments worthy of attention in Part I are: The passage in which the chorus moves suddenly from C minor (*pianissimo*) after the words, "Let there be light" to C major (*forte*) with "And there was light" where the chorus repeats on changing harmonies the words "A new created world springs up at God's command"; the naïve but effective tone painting on the words, "Howling raged the blast of the tempest," "Crashing thunder resounded on high," "light and flaky snow" in Raphael's narrative, and again where, in Italian bravura style, the tumult of "Rolling in foaming billows" is contrasted with the quiet "Lightly murmuring gently glides . . . The crystal brook"; the serene cantilena "Now rob'd in cool refreshing green," in which Gabriel describes the beauty of the fields, the flowers, the growing fruits, the "kingly groves" and "lofty hills"; the concise Handelian chorus "Awake the harp" when the heavenly hosts proclaim the end of the third day and praise God; Uriel's recitative, in which he describes

* Pierre Simon Laplace (1749-1827) stated his theory that our solar system was formed out of a nebula—a cloud of intensely heated gas. He based his theory upon those before him (Johannes Kepler, Isaac Newton, Emanuel Swedenborg, and Immanuel Kant). The theory was accepted by scientists for over a century.

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the rising sun with the stepwise lift of the melody and the constant increase in the number of instruments, and the mild light of the moon in the lower basses, *pianissimo*; the quick change of tempo and the mood on the words "The boundless vaults of heav'ns domain"; the brilliant Handelian paean with chorus and the three archangels again praising God and the "Wonder of His work."

Part II begins with the fifth day as Gabriel narrates the creation of living things. In "On mighty wings now circling soars the eagle," the lark is heard in the clarinet while "adoring, coos the tender turtle dove" is realistically evoked in bassoons and violins. Raphael speaks God's words when he says, "Be fruitful all, and multiply," while divided violas, cellos, and basses create rich and abundant sound.

The three archangels again proclaim the greatness of God in Haydn's most brilliant choral writing, accented by vocal embellishments in the voices of Gabriel and Uriel.

PART II continues with the sixth day, and the creation of "cattle and creeping things and beasts of the earth," the most charmingly naïve passage in the work. Haydn's delightful humor is everywhere apparent. "Why should he be forbidden," writes Tovey, "to use at least some of his might to make us mirth in the Garden of Eden?" Each animal is announced by a short instrumental characterization. Unlike those in Milton, who "sprang as broke from bonds . . . struggling out of the earth," Haydn's animals appear before us calm and free. The lion, introduced by a low trill, does not roar; the tiger leaps but gently—"no beast of prey," as Tovey notes, "until after the fall of man," the stag is nimble in fast runs; the steed in 6/8 rhythm gallops perhaps, but has no "fiery look"; "the fields, the meadows green" are evoked in a short pastoral instrumental interlude, and the insects, to a short agitated figure, appear but do not swarm; but "creep with sinuous trace the worm," is unmistakably heard in the orchestra. Raphael's aria "Now shines the brightest glory of heaven" reviews the achievements of the sixth day, and creates a feeling of majesty and promise that ends in God's noblest creation—"man in His own image" sung by Uriel, who continues in an aria "In nature worth and honor clad" to describe him "toward heaven raised uprightly stands a man . . . the Lord and King of nature all." In a final chorus "Achieved is the glorious work" the music reaches its greatest intensification and power. A double fugue brings Part II to an end with typical Handelian simplicity and grandeur.

PART III is a postlude—a glimpse into Paradise before the fall. Three flutes supported at times by pizzicato strings depict the dawn of the seventh and last day—Introduction, Morning. "In rosy mantle bright awaked by sweetest tones" sung by Uriel, leads to an extended duet between Adam and Eve. They praise the Lord alternately, in solos and duets, separated by a chorus of angels which again thanks a "bounteous Lord" who "called forth the wondrous frame," and brings the work in this performance to its close.

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The following text is derived from editions by G. Schirmer, Inc., and the Shaw-Parker translation published by Lawson-Gould, Inc., New York.

PART I

Introduction—Representation of Chaos

Recitative (Raphael)

In the beginning God made heaven and earth;
And the earth was without form, and void;
And darkness was upon the face of the deep.

Chorus

And the Spirit of God moved upon the face of the waters.
And God said: Let there be light, and there was light.

Recitative (Uriel)

And God saw the light, that it was good;
And God divided the light from the darkness.

Air (Uriel)

Now vanish'd by the Holy beams
The ancient, ghostly, shuddering blackness.
The first of days appears.
Confusion yields, and order shines most fair.
Aghast, the fields of hell confounded fly,
Down they sink in the deep abyss to endless night.

Chorus

Despairing, cursing rage attends their rapid fall.
A new-created world springs up at God's command.

Recitative (Raphael)

And God made the firmament, and divided the
waters which were under the firmament,
From the waters which were above the firmament: and it was so.
Then howling raged the blast of the tempest,
The clouds then were driven like chaff in the wind,
The lightnings slashed the heavens asunder,
And crashing thunder resounded on high.
From waters rose at His command the all-refreshing rain,
The devastating hail, the light and flaky snow.

Solo (Gabriel and Chorus)

The marv'ulous work behold amaz'd the glorious hierarchy of heaven;
And to th'ethereal vaults resound the praise of God,
And of the second day.

Recitative (Raphael)

And God said: Let the waters under the heaven be gathered together
to one place, and let the dry land appear: and it was so.
And God called the dry land earth, and the gathering of waters called
He the seas: And God saw that it was good.

Air (Raphael)

Rolling in foaming billows
Tumultuous swells the raging sea.
Highland and headland uplifted, through clouds
their tow'ring summits rise.
Through broad and ample plains full flows
the gath'ring stream and winding wanders.

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Lightly murm'ring, gently glides through silent glade
the crystal brook.

Recitative (Gabriel)

And God said: Let all the earth bring forth grass,
the herb yielding seed, and the fruit-tree yielding
fruit after his kind, whose seed is in itself,
upon the earth: And it was so.

Air (Gabriel)

Now rob'd in cool refreshing green,
The fields their new enchantment wear.
And more to charm the sight
Arise the flow'rs in bright array.
Here herbs of ev'ry leaf abound,
Here dwells a healing grace.
The burden'd boughs their golden fruit afford;
Here arbors spread their vaulted restful shade,
And lofty hills are crown'd with kingly groves.

Recitative (Uriel)

And the heavenly host proclaimed the third day,
praising God, and saying:

Chorus

Awake the harp, the lyre awake.
And let your joyful song resound.
Rejoice in the Lord, the mighty God;
For He both heaven and earth
Has clothed in stately dress.

Recitative (Uriel)

And God said: Let there be lights in the firmament of heav'n,
To divide the day from the night, to give light upon the earth;
And let them be for signs, and for seasons, and for days,
and for years.
He made the stars also.

Recitative (Uriel)

In shining splendor radiant now the sun bestrides the sky;
A wondrous, joyful bridegroom,
A giant proud and glad,
He runs his order'd course.
With softer beams and wistful shimmer,
Steals the moon through still silent night.
The boundless vaults of heav'n's domain shine with unnumber'd
magnitude of stars.
And the sons of God rejoic'd in the fourth day in chorus divine,
Praising God's great might, and saying:

Chorus with Trio

The heavens are telling the glory of God,
With wonders of His work, resounds the firmament;
Reveal'd are His ways by day unto day,
By night that is gone, to following night.
In ev'ry land is known the word,
Ev'ry ear will hearken, never tongue be dumb.

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PART II

Recitative (Gabriel)

And God said: Let the waters bring forth abundantly
every moving creature that hath life,
And fowl that fly above the earth in the open
firmament of heaven

Air (Gabriel)

On mighty wings now circling soars the eagle proud,
And cleaves the air with swift exulting flight to greet the sun.
At morn the lark his cheerful welcome sings;
Adoring, coos the tender turtle dove.
From ev'ry bush and grove pours now the nightingale
her sweetest carol;

No grief has ruffled yet her breast,
Nor yet to sorrow has been tun'd her charming rondelay.

Recitative (Raphael)

And God created great whales and every living
creature that moveth; and God blessed them, saying:
Be fruitful all, and multiply, ye creatures of the sky,
Be multiplied, and fill the air with singing;
Multiply, ye creatures of the waters, and fill each wat'ry deep;
Be fruitful, grow, and multiply;
Rejoice in the Lord your God!

Recitative (Raphael)

And the angels struck their immortal harps, and sang
the wonders of the fifth day.

Terzetto

(Gabriel)

In fairest raiment now, with virgin green adorn'd,
The rolling hills appear.
From deep and secret springs, in fleeting crystal flow,
The cooling brook doth pour.

(Uriel)

In joyful garlands borne on wheeling tides of air,
Upwings the feather'd host.
The myriad feathers' gleam reflect in shimm'ring flight
The golden sun's pure light.

(Raphael)

From sparkling waters leap the fish,
And twisting flash in ceaseless motion round.
From deepest ocean home waltzes up leviathan in foaming waves to play.

(Gabriel, Uriel, Raphael)

How many are Thy works, O God!
Who may their number tell?

Trio and Chorus

The Lord is Great, and great His might,
His glory lasts for ever and for evermore.

INTERMISSION

Recitative (Raphael)

And God said: Let earth bring forth every living creature after
his kind, cattle, and creeping things, and beasts of the earth
after his kind.

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Recitative (Raphael)

Straight opening her fertile womb,
The earth brings forth at God's command unnumber'd living creatures,
In perfect forms and fully grown.
Triumphant, roaring, stands the lion there.
With a lightning leap, the tiger appears.
Bounding with branching head, the nimble stag.
With snorting and stamping, flying mane, uprears in might the noble steed.
In pleasant pastures, quietly the cattle graze on meadows green.
And o'er the ground as growing there abide the fleecy, gentle sheep.
As clouds of dust arise, in swarms assembl'd the host of insects.
In long dimension, creeps, with sinuous trace, the worm.

Air (Raphael)

Now shines the brightest glory of heaven;
Now spreads the lavish attire of earth.
The air is filled with soaring processions,
The water swell'd by swarming legions;
The ground is trod by pond'rous beasts.
But all the work was not complete; there wanted yet that wond'rous being,
That God's design might thankful see,
And grant his goodness joyful praise.

Recitative (Uriel)

And God created man in His own image,
In the image of God created He him;
Male and female created He them.
And God breathed into his nostrils the breath of life,
And man became a living soul.

Air (Uriel)

In native worth and honor clad, with beauty, courage and strength adorn'd,
Toward heaven raised uprightly, stands a man, the Lord and King of
nature all.
His broad and arching noble brow proclaims of wisdom's deep abode,
And in his eyes with brightness, shines the soul, the breath and
image of his God.
With fondness leans upon his breast the partner
for him form'd.
A woman, fair and graceful spouse,
Her softly smiling virgin looks of flow'ry spring
the mirror,
She loves him, yields her joy and bliss.

Recitative (Raphael)

And God saw ev'rything that He had made.
And behold, it was very good,
And the heavenly choir loud rejoicing raised their song of praise,
And hailed the sixth day.

Chorus

Achieved is the glorious work;
Our song let be the praise of God.
Glory to His name for ever.
He sole on high exalted reigns.
Hallelujah!

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PART III

Introduction. Morning.

Recitative (Uriel)

In rosy mantle, bright awak'd by sweetest tones,
The morning young and fair.
From heaven's vaulted realm streams purest harmony to earth below.
Behold the happy pair as hand in hand they go:
As from their eyes radiant shines the thanks they owe.
Full soon their tongues shall tell the louder praise of God:
Let then our voices ring united with their song!

Duet (Adam and Eve):

By thee with grace, O bounteous Lord,
Are earth and heaven stor'd.
This world, so great, so wonderful,
Thy mighty hand has fram'd.

Chorus

Oh, blessed be His holy might,
His praise we sing eternally.

(Adam)

Thou star of morning, Oh, how fair thy tidings of the day;
What radiance rare, O sun, is thine, thou eye and soul of all.

Chorus

Proclaim, in your extended course,
Your Maker's pow'r and glory bright!

(Eve)

And thou, the tender queen of night, and all ye starry host,
Proclaim in ev'ry land, proclaim His praise in heaven's harmonies!

(Adam)

Ye mighty elements, by His pow'r your endless changes make;
Ye misty vapors, which the wind doth spin and roll thro' heav'n.

Chorus

Oh sing the praise of God the Lord!
Great is His name, and great is His Might.

(Eve)

Soft flowing fountains, tune His praise, and trees adoring bow;
Ye fragrant plants, ye flowers fair, with sweetness fill the air!

(Adam)

Ye that on highest mountains climb; and ye that lowly creep,
Ye whose flight doth cleave the skies; and ye that swim the deep.

Duet and Chorus

Ye creatures of our God and King!
Praise Him, all ye breathing life!

(Eve and Adam)

Ye shadow'd woods, ye hills and vales,
Your thanks with ours unite, and echo loud from morn to eve
Our joyful hymn of praise.

Chorus

Hail! bounteous Lord! Almighty, hail!
Thy word call'd forth this wondrous frame,
The heavens and earth Thy power adore;
We praise Thee now and evermore.

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Sunday Evening, May 12

Passacaglio BUXTEHUDE
Transcribed for orchestra by Lucien Cailliet.

Dietrich Buxtehude was born in Helsingborg, Denmark, in 1637; died in Lübeck, Germany, May 9, 1707.

One whose genius was touched by the poetic fires that lit Bach's own.

—CHARLES SANFORD TERRY

The name of Dietrich Buxtehude is practically unknown to concert audiences today. In his era, however, his widespread reputation as a composer was exceeded only by his fame as one of Europe's greatest performers on the organ. Danish by birth, he ultimately settled in 1668 in Lübeck, Germany, having obtained there a most coveted and remunerative position as organist at the Mariankirke (St. Mary's Church). Here, in 1673, in connection with the church services, he instigated a series of evening performances of sacred and secular music for a chorus and orchestra known as the *Abendmusiken*. He not only prepared and conducted these concerts but also frequently appeared as organ soloist. Buxtehude's fame spread quickly throughout Europe and drew to Lübeck many musical pilgrims, scholars, and creative talents. In 1703 young Georg Friederich Handel traveled from Hamburg to pay his respects, and Johann Sebastian Bach, in October, 1705, with a one month leave of absence, left his position as organist in Arnstadt to make a similar pilgrimage of homage to the most eminent performer of his time. He extended his leave of absence three months and no doubt studied with the master.

Much of Buxtehude's music has been lost, but other instrumental works besides those for organ, including sonatas for strings, clavier suites, chamber music, etc., reveal that his music often crossed the border line between sacred and secular expression. Of the art of Buxtehude, Romain Rolland has written:

When writing for a concert public and not for religious service, he felt the need of making his music of a kind which would appeal to everyone . . . Buxtehude sought nothing but clear, pleasing and striking designs and even aimed at descriptive music. He willingly sacrificed himself by intensifying his expression and what he lost in abundance he gained in power. . . . The neatness of his beautiful, melodic designs and the repetition of phrases which sink down into the heart, are all essentially Handelian traits. No less is the magnificent triumph of the ensembles, and his manner of painting in bold masses of light and shade.*

The *passacaglia* was a form popular with seventeenth- and early eighteenth-century composers. It was originally a slow dance of three beats to the measure based on a brief phrase persistently recurring in the bass (*basso ostinato*).†

* Romain Rolland, *Handel*, trans. by A. Eaglefield Hull (New York: Henry Holt & Co., 1916), p. 30.

† Brahms's Variations on a Theme by Haydn, played on the third program of this May Festival, ends with a *passacaglia*.

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In Buxtehude's Passacaglio there are twenty-eight variations (7 in D minor; 7 in F major; 7 in A minor; 7 in B minor) built upon a four-measure phrase in $3/2$ time.

Symphony No. 35 in D major

("Haffner"), K. 385 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, 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.

In the early months of 1782, while working on the instrumental parts of *Die Entführung aus dem Serail* and composing the Serenade in C minor for Wind Octet (K. 388), Mozart was also attempting to gain the consent of his adamant father to his marriage with Constance Weber. As usual he was in dire need of money and was beset by worry over the sudden general confusion of his life. While in this troubled state of mind he received a letter from his father telling him that "a well-to-do and excellent and patriotic man," Sigmund Haffner, who "deserved well of Salzburg by reason of his large bequests," desired some "more festal strains."*

"I have certainly enough to do," he answered his father (July 20, 1782), "for by Sunday a week my opera must be arranged for wind instruments or else some one will get the start of me, and reap the profits! And now I have to write a new work! I hardly see how it will be possible. . . . You shall certainly receive something every post-day, and I will work as rapidly as I can, and as well as I can, compatibly with such speed." He hurriedly arranged a serenade and sent off the first movement.

The next week he wrote again, "You will make a wry face when you receive only the first *allegro*; but it could not be helped, for I was called on in such great haste. . . . On Wednesday, the 31st, I will send you the two *minuets*, the *andante*, and the last movements. If I can, I will send a *march* also." The march followed a week later on August 7 when he was a bridegroom of only three days.

* Mozart had previously written (in 1776) the Haffner Serenade in G major, K. 250, and a march for the wedding of Haffner's daughter, Elizabeth.

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As originally planned, the music was to take the form of a suite, including two minuets, an andante, a march, and a finale. Unable to complete the work as designed, Mozart, two years later, revised it for performance in Vienna on March 23, 1783, by omitting the march and one minuet. He further enriched the orchestration by adding flutes and clarinets.

Mozart had so forgotten the contents that when his father, at his son's request, sent the manuscript back to him in February, 1783, he wrote casually, "The new 'Haffner' Symphony has quite astonished me, for I did not remember a note of it. It must be very effective." It was, indeed, for it charmed the Vienna audience who demanded its repetition. In spite of the fact that some consider it to be an amphibious work that bears too many marks of its origin as merely party music to justify its inclusion among Mozart's major symphonies, it has justly won and retained a position of unrivalled popularity.

The first movement is all brilliance and gaiety, with a vigorous and buoyant principal theme announced in the full orchestra and later ingeniously developed. The recapitulation section is contrapuntally treated, with trills and rushing passages and with emphatic chords sustaining the energetic mood to the end of the movement. He remarked to his father that the movement should "strike real fire."

The first theme of the second movement is announced in the violin. It is a warm, vibrant melody. Mounting into the upper regions the theme takes on an airy grace and loveliness. After a repetition a solemn but not gloomy interlude provides a deviation, after which the opening section returns with enough modification of the thematic line and form to gain interest.

The third movement is in the traditional minuet style with a stately and dignified melody that possesses a soft, lustrous brilliance. There is a restatement of this section after an intimate and tender trio section.

The fourth movement is a glittering and exquisitely designed web of sound, elaborate and delicate in its ornamentation. The section is built upon two themes—the first, beginning softly in the strings, is repeated with slight alteration. The second subject, at first restrained, grows in vigor as it proceeds. In a letter to his father, Mozart designated that this movement must be played as fast as possible, but without loss of clarity or detail.

Concerto No. 10 in E-flat major for Two Pianos and

Orchestra, K. 365 MOZART

With the piano concerto Mozart reached the pinnacle of his instrumental writing in the orchestral medium. It engaged his interest from earliest youth (at the age of 9 he converted three sonatas of Johann Christian Bach into concertos, K. 107) to the end of his life and ultimately became his most characteristic creation. As in the case of every other musical form he touched, he brought the concerto to a state of perfection. "It was in the piano concerto," wrote Einstein, "that Mozart said the last word in respect to the fusion of the concertante and symphonic elements—a fusion resulting in a higher unity be-

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yond which no progress was possible, because perfection is imperfectable.”* It was, in fact, in Mozart’s piano concertos, not in Beethoven’s, as is often believed, that the emancipation of the orchestra was finally and completely accomplished, and the ideal balance between solo instrument and orchestral body was realized.

The very early works from the year 1767 (K. 37, 39, 40, 41) were merely arrangements from sonatas by other composers (Raupach, Honauer, Schobert, Eckhardt, and C. P. E. Bach). It was not until the end of 1773, when he was seventeen years of age, that he composed his first original piano concerto (K. 175 in D major). In the so-called “Salzburg group” (K. 175, 238, 242 for three pianos, 246, 271, 365), that ranged from 1773 to 1780 and from which the work on tonight’s program comes, he followed with a few exceptions the modest and graceful tradition of the rococo style but indicated that he was already aware of the artistic problems presented in the contending elements of the solo instrument and the orchestra.

The term *concertante* was one of several eighteenth-century terms used to designate pieces in which several solo instruments participated after the manner of their forerunner, the earlier *concerto grosso* of Corelli and his imitators. Alfred Einstein describes the *concertante* more colorfully than any musical dictionary:

When to the competition of two or more instruments, the orchestra is added as another participant in the dazzling tournament—a participant that usually opens the occasion and retires, leaving the center of attention to the combatants, mostly accompanying or commenting upon their activities, and returning to the foreground only when they are tired and must rest a little—we are squarely in the *concertante* domain.†

According to Einstein, “The purest examples of the *concertante* style are to be found in Mozart’s works for piano, four hands or for two pianos—all intended for two partners of equal importance.”‡ Later in his career he departed from this manner of composition more and more, or perhaps it is more to the point to say with Einstein that “he separated its ingredients, developing the symphonic elements in ever purer form in the orchestral symphony, and the *concertante* elements in the concerto for solo instruments.§ In the lively figuration, animated imitation found in the Concerto for Two Pianos, K. 365 on tonight’s program, we have a perfect example of Mozart in a stage of transition to the monumental series of concertos written in Vienna after 1781, where he brought the form to a point of perfection that has seldom been equaled and never surpassed. It was composed in Salzburg early in 1779 when he was twenty-three years of age, with the intention that it was to be performed by himself and his gifted sister, Maria Anna (“Nannerl”). It was not played publicly, however, until November 23, 1781, in Vienna. At this time one Josephine Aurnhammer of whom Mozart wrote, “The lady is a fright—she is as

* Alfred Einstein, *Mozart, His Character and His Work* (New York: Oxford University Press, 1945), p. 288.

† *Ibid.*, p. 273.

‡ *Ibid.*, p. 270.

§ *Ibid.*, p. 274.

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fat as a farm wench—but she plays enchantingly,” joined him in the performance. “In general,” writes Einstein, “the concerto is a work of happiness, gait, overflowing richness of invention and joy in itself, and this is evidence of how little the secret of creative activity has to do with personal experience, for it was written just after the bitterest disappointments of Mozart’s life.”* Einstein here refers to the attendant facts surrounding the creation of this work.

On September 23, 1777, Mozart departed from Salzburg with his mother on a grand tour to Mannheim and Paris, hoping to gain fame and permanent employment. From the moment he arrived in Paris on March 27, 1778, to the time of his return in January, 1779, his life was filled with anguish and frustration. He experienced a series of degrading failures in his attempt to find an appropriate position worthy of his talents; he was lost in intrigues and court politics, exploited yet unrewarded; and he was desperately in love with Aloysia Weber (sister of Constanze whom he later married) whose indifference plunged him into deep depression. His mother died suddenly and had to be buried on foreign soil. On his way home from Paris, he met Aloysia Weber in Munich and she made it unmistakably clear that her interest in him was at an end. He returned to Salzburg a broken man. Whatever personal emotions of grief and anguish Mozart experienced under these tragic conditions, they never found expression in his music. Here they were transformed into significant forms of beauty that have brought joy and delight to generations.

In this melodious and gay concerto there is no intention of making the two instruments independent. The players emulate each other in the delivery of melodic passages, together or in succession. Sometimes they are merely repeated, sometimes varied, but all equally distributed. Throughout, the contrast between the two solo instruments is very clear. Mozart reached an absolute height, not only in dealing with contrasts generated by two instruments of equal timbre, but between the two solo instruments and those of the orchestra, in true *concertante* style. Whether in the “mechanical gait” of the first movement (*Allegro*); in the quiet beauty of the second (*Andante*) with its extended *cantilena*; or in the onward rush of merriment in the last (*Rondo, allegro*), where the orchestra assumes a position of major importance without giving up its *concertante* function, all is clear, precise, logical, and eternally refreshing.

Concerto No. 4 in G major, Op. 58

for Piano and Orchestra BEETHOVEN

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

Beethoven always approached a new form with caution, leaning heavily at first upon traditions established by his predecessors Haydn and Mozart. Whatever the form—the symphony, the sonata, the quartet, or the concerto—he entered the untried field with deliberation. Once he found himself the master

* *Ibid.*, p. 296.

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he subjected the form to merciless scrutiny and went about deliberately to free it from the fetters of the past that were binding it.

His piano compositions were always in the vanguard of his maturing style. Whenever the piano was the medium he showed greater originality and freedom from the restrictions of tradition. Prior to the year 1800 he had composed eleven piano sonatas, among them the "Pathétique" (C minor, Op. 13), a cornerstone for nineteenth-century romantic piano music. Isolated movements from the others began to show feverish exploration such as that detected in the slow movement of Op. 10, No. 3, one of the most powerful utterances to be found in his early music.

Beethoven's first three piano concertos came from the same period (1795-1800), although the third showed considerable advance over the first two rather conservative ones, disclosing a more conscious liberation of creative energy. It was the most mature and highly developed of all the compositions which Beethoven had brought to fruition in the first year of the new century. In the grandeur of its conception the third piano concerto is an imposing landmark on the way to the epoch-making "Eroica" symphony composed four years later, again proving that through the medium of the piano Beethoven first released the vast innovation force that was to recondition every musical form he touched.

About five years elapsed between the writing of the third and fourth concertos, the latter being composed for the most part and completed in 1806. During this period Beethoven was pursued by disaster, disappointments, and sorrows of all kinds brought about by the full realization of the seriousness of his increasing deafness and the collapse of the high hopes he had for his opera *Fidelio*. In a letter to Wengeler dated November 16, 1801, he had written, "I will as far as possible defy my fate, though there must be moments when I shall be the most miserable of God's creatures—I will grapple with Fate, it shall never drag me down."*

There are few more potent examples of an artist's defense against his fate or escape from personal grief and tragic circumstances than those that are to be found in the fourth piano concerto, the first Rasoumowsky quartet, the fourth symphony, and the violin concerto which came from his pen during this time. In their exuberance and lighthearted charm, Beethoven lost himself in a world of his own making, a world of adolescent happiness and fairy-tale atmosphere.

The fourth concerto was dedicated to the Archduke Rudolph of Austria, Beethoven's pupil, friend, and patron,† and was published in August, 1808. It had its initial performance at one of the two subscription concerts devoted entirely to Beethoven's works, given at the home of Prince Lobkowitz in Vienna, in March, 1807. In addition to the new concerto, the fourth symphony and the "Coriolanus" overture were also presented for the first time. The first public performance took place at the Theater an der Wien, Vienna, December 22,

* *Grove's Dictionary of Music and Musicians* (3d ed., New York: The Macmillan Company, 1935), I, 280.

† The Fifth Symphony, the *Mass in C*, a number of chamber works (Archduke Trio No. 6 in B-flat major, Op. 97) were also dedicated to him.

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1808, with Beethoven as soloist. At this concert also the fifth and sixth (Pastoral) symphonies had their première performances.

For many years the fourth concerto was neglected, overshadowed by the overwhelming popularity of the great one in E-flat major known as the "Emperor." It was Mendelssohn who saved it from possible oblivion when he revived it at a Gewandhaus concert at Leipzig in 1836. At the time, Robert Schumann wrote, "I have received a pleasure from it such as I have never enjoyed and I sat in my place without moving a muscle or even breathing, afraid of making the least noise."*

The fourth concerto marks an innovation in the long evolution of the form, from a mere show piece with a servile orchestral accompaniment to a full emancipation of the orchestra, such as one finds in those of Schumann and Brahms.

The first movement (*allegro moderato*, G major, 4/4) begins with the announcement of the principal theme in the piano. By giving the initial statement to the solo instrument instead of the orchestra Beethoven helped to free the concerto from one of its most traditional bonds.† It is a brief statement of only four measures after an introductory chord, but none the less daring for its brevity. With the entrance of the orchestra the treatment becomes orthodox, presenting the conventional exposition of contrasting themes.

The second movement (*andante con moto*, E minor, 2/4) is compared by Liszt to Orpheus taming the wild beasts with his music. He refers obviously to the contrasts between the forbidding, strongly rhythmic recurring figure in the strings and the tender, wistful melody in the piano. The movement is very free in its construction, aiming chiefly at expressiveness. Described by Sir George Grove, it "is one of the most original and imaginative things that ever fell from the pen of Beethoven, or any other musician. The strings of the orchestra alone are employed, but they maintain throughout a dialogue with the piano in alternate phrases of the most dramatic character—the orchestra in octaves *forte* and *staccato*, fierce and rude; the piano employing but one string *molto cantabile*, *molto espressivo*, as winning, soft, beseeching as ever was human voice."‡

The third movement (*rondo: vivace*, G major, 2/4), following the preceding movement without pause, opens with a lively theme announced immediately in the strings, *pianissimo*, answered by the piano in a florid variation. After a short melodic phrase, first heard in the strings and taken up by the piano, and a bold digressing section in the orchestra, the second theme of the movement is stated in the piano. This "round" of returning themes is brilliantly developed in a "reckless, devil-may-care spirit of jollity" to a coda of enormous proportions, and the movement ends on an exciting increase of tempo.

* Groves, *op. cit.*, p. 306.

† This, although considered an innovation at the time, had been done by Mozart in an earlier concerto.

‡ Groves, *op. cit.*

NOTES ON THE PHILADELPHIA ORCHESTRA AND MAY FESTIVAL ARTISTS

THE PHILADELPHIA ORCHESTRA is performing the six concerts of the 1963 May Festival for the twenty-eighth consecutive year. Organized in 1900 under Fritz Scheel, it followed for a dozen years under the strong leadership of Carl Pohlig, who was succeeded by the strikingly effective 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 six 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. In addition to the special tours, each season it plays regular schedules in New York, Baltimore, Washington, and other Eastern cities. The fame of the orchestra has further spread through its recordings. Since its first sessions at Camden in 1917, recordings have been an integral part of its activities. The Philadelphia Orchestra has recorded exclusively for Columbia Records since 1943 and now has a larger recorded repertoire than any other orchestra. Through its more than two million miles of travel and its untold number of records sold, it has certainly earned the title of the world's best-known orchestra.

EUGENE ORMANDY, Musical Director of the Philadelphia Orchestra, 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. Ormandy's early musical training began at the age of five at the Royal Academy of Music in Budapest, Hungary. At nine he became the pupil of the great violinist Jenő Jubbay, 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. He has been praised and honored the world over, receiving several honorary degrees, one of which was presented to him by The University of Michigan at the May Festival of 1952.

WILLIAM SMITH is the Assistant Conductor of the Philadelphia Orchestra. He also serves as conductor of choirs and orchestra at the University of Pennsylvania. He founded the Philadelphia Orchestra Chorus a few years ago. Born in New Jersey, Smith came to his present post in 1953. A versatile musician, he understudies Mr. Ormandy in preparation of all concerts, conducts reading

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rehearsals of new works, assists in the preparation of all choral groups and vocal soloists, and is the official pianist and organist of the orchestra.

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. 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 Army Symphony Band and taught for the Armed Services at Shrivenham, 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. Since 1959 he has been head of orchestral activities at Northwestern University. 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, the University Symphony 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 serves as Minister of Music of the First Methodist Church in Ann Arbor, and for the past five years has conducted the Michigan Chorale, a group of Michigan high school seniors, which has 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.

ISAAC STERN, violinist, was born July 21, 1920, in Kriminiesz, Russia. His parents brought him to San Francisco when he was less than one year old. At six he began studying the piano, but two years later he changed to violin. At fifteen he made his local debut and guest performances with the San Francisco Symphony, under Pierre Monteux' direction, followed by appearances

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with the Los Angeles, Portland, Seattle, Minneapolis, and Chicago orchestras. His New York debut in 1937 launched a career that has since been a steady rise to fame. Now for twenty years he has been concertizing throughout the world. Among Mr. Stern's extensive list of Columbia recordings are several all-time best sellers. With his wife Vera, daughter Shira, and son Michael, he makes his home, when not concertizing, in an apartment overlooking Manhattan. He has performed in Ann Arbor previously on three occasions, most recently in recital in November of 1958.

RUDOLF SERKIN, pianist, is making his tenth visit to Ann Arbor with this Festival appearance. An American citizen, he was born of Russian parents in 1903 in Eger, Bohemia (now Czechoslovakia). He was educated in Vienna, where at the age of twelve he made his debut with the Vienna Symphony. His serious professional career began in Berlin a few years later under the guidance of the late famous violinist, Adolf Busch, whose only daughter, Irene, Serkin married in 1935. The family moved to Switzerland in 1927 and then to America in 1939. Mr. Serkin first performed in the United States in 1933 at the Coolidge Festival in Washington, D.C., before an invited audience. His very significant public debut came in 1936 with the New York Philharmonic under Toscanini. Today, with their five children, the Serkins make their home in Philadelphia. Mr. Serkin is not only an inspired performer but also an inspiring teacher, leading the Curtis Institute Piano Department and, during the summer, the Marlboro School of Music and Festival.

PETER SERKIN, pianist, who joins in performance with his famous father on the closing program of this Festival, was born in New York on July 24, 1947, and grew up in Guilford, Vermont, receiving his first piano instruction from Blanche Honneger Moyse and Luis Batlle. He entered the Curtis Institute of Music in 1958, studying under Lee Luvisi and later with his father, Rudolf Serkin. He made his debut at the age of 10, when he played at the Marlboro (Vermont) Music Festival, which is headed by his father. He has since performed repeated engagements there and in recent years has given recitals, performed in chamber works, and has played with symphony orchestras, including the Philadelphia and Cleveland orchestras, and, during last summer, with orchestras in Brussels, Paris, and Montreal. His performance at this May Festival marks his first appearance in Ann Arbor.

GRANT JOHANNESSEN, born in Salt Lake City of Norwegian parents, received his early training there. Later he studied in France with Robert Casadesus and Nadia Boulanger and then with Egon Petri. He has been soloist with practically every major orchestra in the United States and Europe, and his numerous concert tours have taken him throughout America, Europe, Australia, the Far East, and South America. Mr. Johannesen is also familiar to American audiences by his many television and radio appearances, and dis-

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criminating record collectors know his performances on the labels of Capital and His Master's Voice. When Johannesen is free from concert commitments, he pursues his hobbies of musical manuscripts and antique art, with an avid interest in the international theater. He first performed in Ann Arbor in May of 1955, making this his second appearance at the Ann Arbor May Festival. This appearance follows immediately his triumphant spring concert tour through Russia.

E. POWER BIGGS, organist, was born in England but has long been an American citizen, residing in Cambridge, Massachusetts. He was graduated from the Royal Academy of Music in London. He is noted not only as a performer but as an eminent scholar, conducting extensive research in European and early American music for the organ and performing on famous and historic organs, documenting their sounds on recordings. Mr. Biggs has played organ recitals and has appeared as soloist with leading orchestras in almost all the great cities in America and throughout Europe, from far north Iceland to southern Spain. This is his first appearance in Ann Arbor.

ADELE ADDISON, noted American soprano, grew up in Springfield, Massachusetts. After leaving high school she attended the Westminster Choir College. At graduation she won a coveted scholarship to the Berkshire Music Center at Tanglewood where she studied with Boris Goldovsky. In 1952, following her studies with the eminent voice teacher, Povla Frijsh, at the Juilliard School of Music, Adele Addison made her New York recital debut at Town Hall. Miss Addison is well known across the country for her many solo recitals, recordings, television appearances, including *Omnibus*, and her sound-track performance in the motion picture *Porgy and Bess*. A favorite with conductors, she has sung with most of the major symphonies throughout the country. For several seasons Miss Addison has been leading soprano in the New York City Opera Company and excels in her performances with many prominent oratorio societies of America. In March of this year Miss Addison performed in the Soviet Union under the Cultural Exchange Program and paused en route to give concerts in France. This is Adele Addison's third appearance in Ann Arbor.

JOHN McCOLLUM, American tenor, was born and educated in California where by 1950 he was well established as a newspaperman when he decided to change to a singing career. His concert tours have taken him to practically every state in the Union, including Alaska, where he performed with the Robert Shaw Chorale. Mr. McCollum annually sings a full quota of recitals from coast to coast and has been re-engaged repeatedly with many of the major orchestras and musical festivals. He has scored with leading opera auspices, including the New England Opera Theatre, Washington Opera Society, Goldovsky Opera Theatre, Colorado's Central City Opera, among others. He excels also in oratorio and has been featured soloist with the New York Oratorio Society, Boston Handel and Haydn Society, Schola Cantorum, and the New York

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Concert Choir. This fall, Mr. McCollum joined the faculty of the School of Music of The University of Michigan. This will be his second appearance at the Ann Arbor May Festival.

DONALD BELL, bass-baritone, comes from Canada. His musical education took place at London's Royal College of Music and in Germany in the studios of Carl Ebert and Herman Weisenbom. In spite of his youth, he has accomplished a distinguished record of singing on both continents of America and Europe. He began this season with an auspicious appearance in the televised inaugural Lincoln Center's new Philharmonic Hall, performing the choral works under Leonard Bernstein's direction. He has also appeared under such renowned conductors as Sir Thomas Beecham, Josef Krips, Eugene Ormandy, Sir Malcolm Sargent, Thomas Schippers, Sir William Walton, Otto Klemperer, and George Szell. He not only has distinguished himself as an oratorio singer of excellence, but also as a superb recitalist. His operatic debut took place at the Bayreuth Festival in 1958. Mr. Bell comes to Ann Arbor for his May Festival debut directly from European engagements.

EDWIN G. BURROWS, narrator in the choral première Friday evening, has been associated with the University of Michigan Broadcasting Service since 1948 and is at present the manager of the two University FM stations. His voice is frequently heard on their programs. He holds two degrees, a Bachelor of Arts from Yale University and a Master of Arts from The University of Michigan, having concentrated his academic interests in English and American literature as well as drama and creative writing. He was a winner of the major Hopwood Award in poetry and has published a volume of original works. He has participated both as performer and director in local dramatic and concert presentations.

ANTHONY GIGLIOTTI, principal clarinetist, is a native Philadelphian who entered Curtis Institute to follow in the footsteps of his father, Joseph Gigliotti, a prominent clarinet teacher. During World War II he enlisted in the band Eugene Ormandy organized at the Philadelphia Navy Yard. Later this band was assigned to the USS Randolph, and Gigliotti spent a year and a half in the Pacific Theater. Returning to Curtis after service discharge, he graduated in 1946. Before joining the Philadelphia Orchestra in 1949 he played one season with the Ballet Russe de Monte Carlo and three seasons with Thomas Schermann's Little Orchestra Society of New York. He currently serves on the Curtis Institute faculty and plays in the Philadelphia Woodwind Quintet.

BERNARD GARFIELD, principal bassoonist, came to the Philadelphia Orchestra a few seasons ago as first bassoonist, upon the retirement of veteran Sol Schoenbach. He is a graduate of Columbia University where he majored in composition. He also holds a degree in bassoon from the Royal College of Music

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in London. He was first bassoonist with the Little Symphony of New York for nine years and first desk man with the New York City Ballet Orchestra for eight years, concurrent with the Little Symphony tenure. The director as well as bassoonist of the New York Woodwind Quintet, he has appeared as soloist at the Aspen (Colorado) Music Festival. He is also a member of the Philadelphia Woodwind Quintet.

GILBERT JOHNSON, principal of the trumpet section, joined the Philadelphia Orchestra at the close of the 1957-58 season to accompany it on the extensive European tour. A native of California, he was educated at Hartford, Connecticut, where he earned a Bachelor of Music degree from the Julius Hartt School of Music. He later enrolled at the Curtis Institute. Johnson began his professional career when he took the first trumpet position with the Ballet Russe Orchestra and later with the Boston Pops. After a tour of duty with the Armed Forces he served as solo trumpet with the New Orleans Philharmonic.

THE UNIVERSITY CHORAL UNION

THOR JOHNSON, *Guest Conductor*

LESTER MCCOY, *Conductor*

NICOLO SARTORI, *Pianist*

FIRST SOPRANOS

Ackerman, Tamara L.
Arentz, Joan Carol
Baskerville, Inez M.
Berg, Donna Lea
Bird, Ellen Anne
Bradstreet, Lola M.
Burr, Virginia A.
Carruth, Margo
Dinneen, Kathryn E.
Dorstewitz, Ellen M.
Eriksson, Sandra E.
Garvelink, Carol J.
Haefner, Barbara L.
Hanson, Gladys M.
Hardenbergh, Gretchen
Harrington, Rachel I.
Hawk, Gloria Lee
Henes, Karen Kay
Hook, Patricia M.
Huber, Sally Anne
Isbell, Melinda O.
Jerome, Ruth O.
Julien, Charlotte J.
Jurgensen, Aase
Knighton, Daphne M.
Luecke, Doris L.
McDonald, Ruth M.
Nash, H. Carol
Nauman, Marian C.
Newcomb, Alice R.
Pearson, Agnes I.
Peck, Laurel E.
Plekker, Judith E.
Politis, Clara
Ramée, Dorothy W.
Ramée, Ellen K.
Reichert, Judith W.
Ribbens, Millicent C.
Riegner, Elizabeth J.
Robinson, Jane M.
Rulfs, Mary Kathleen
Sevilla, Josefina Z.
Sommerfeld, Martha L.
Stevens, Ethel C.
Upham, Joan B.
Walker, Lynn I.
Waters, Deborah Ann
Worthington, Ruth Ann
Yoon, Soon Young S.

SECOND SOPRANOS

Amrhein, Dorothy M.
Baldwin, Wardea
Baumgartner, Rosemary
Brown, Susannah E.
Curtis, Margaret L.
Datsko, Doris
Douglas, R. Marie
Dumler, Carole H.
Friedrich, Lynne
Gibson, Brenda
Hendrickson, Marianne
Hinton, Linda Louise
Hunter, Patricia Lee
Hodges, Doris W.
Iafolla, Hazel M.
Jensen, Judyan
Jones, Marion Anne
Karapostoles, LaVaughan
Knudson, Judy Kay
Koykka, C. Karen
Lamb, Margaret Carol
Landman, Marguerite J.
Littell, Mary Helen
Loyer, Carolyn Marie
Lyman, Frances Jean
McAdoo, Mary J.
Niitme, Anne Ly
Nobilette, Dorothy M.
Noble, Donna Marie
Oppenneer, Diane V.
Oyer, Thelma Marie
Papke, Bonnie Jean
Peterson, Margaret A.
Raus, Magdalene L.
Reading, Melissa
Scott, Elaine A.
Siff, Judy
Skimmin, Susan Alice
Sleet, Audrey M.
Smith, Barbara May
Smith, Iva Alexine
Smith, Nancy Lillian
Sorensen, Carol A.
Spoor, Lorelie Holly
Urist, Barbara Diane
VandenBout, Gretchen C.
Vig, Jeanne Marie
Vlisides, Elena C.
Wolfe, Charlotte Ann

FIRST ALTOS

Ashby, Lynne Anne
Babakian, Irene
Bachman, Virginia A.
Beam, Eleanor P.
Breyfogle, Janet E.
Buchele, Joan Cross
Clements, Iris E.
Eiteman, Sylvia C.
Evans, Daisy E.
Fletcher, Margaret A.
Hahn, Christel
Haney, Barbara Anne
Hangas, Nancy D.
Hodgman, Dorothy B.
Hoffman, Jeannette D.
Jones, Mary M.
Kraut, Florence R.
Kuick, Kay Angela
Lane, Rosemarie
Manson, Hinda
Markeson Carole J.
Marsh, Martha M.
Marshall, Shelley L.
McCoy, Bernice
Mehler, Hallie J.
Pearson, Bernadene
Plewes, Nancy A.
Ring, Betty L.
Rosenbaum, Stephanie
Royal, Betty Lou
Rubinstein, Sallie
Salisbury, Wilma R.
Schwartz, Carla Rae
Shelly, Barbara J.
Smith, Marguerite M.
Spurrier, Laura T.
Swenson, Judith Ann
Townsend, Mary E.
Van Dreal, Janet D.
Wakefield, Sarah R.
Wargelin, Carol G.
Wentworth, Elizabeth
Westerman, Carol F.
White, Arlene Ruth
Wiedmann, Louise P.
Yonkers, Mary B.
Zeeb, Helen R.

UNIVERSITY CHORAL UNION

SECOND ALTOS

Allen, Jeannette D.
 Allen, Mary Lee
 Arnold, Helen M.
 Bacon, Meredyth E.
 Barber, Marjorie Sue
 Blake, Susan Jane
 Bodine, Nada Jane
 Bogart, Gertrude J.
 Brock, Thelma F.
 Bronson, Geraldine M.
 Cartwright, Patricia
 Clayton, Caroline S.
 Coggins, Ruth Ann
 Cramer, Kathleen J.
 Crossley, Winnifred M.
 Cummings, Ann
 Deming, Caren Joy
 Enkemann, Gladys C.
 Foster, Vera L.
 Goetz, E. Sue
 Haab, Mary E.
 Harris, H. Ann
 Irwin, Christine M.
 Johnson, Grayce E.
 Johnston, Theolia C.
 Kero, Ruth Helen
 Knight, Mona J.
 Lidgard, Ruth M.
 Liebscher, Erika M.
 Lovelace, Elsie W.
 Luton, Jane Elizabeth
 Miller, Carol L.
 Miller, Rene S.
 Morrison, May
 Poland, Sydney Z.
 Reynolds, Judith L.
 Roeger, Beverly B.
 Schreiber Sharon Ann
 Slater, Beverly N.
 Stagner, Janet Faye
 Suess, Irene C.
 Way, Annette
 Westerman, Joan L.
 Williams, Nancy P.
 Williams, Winefred L.

FIRST TENORS

Baker, Hugh E.
 Balias, Louis M.
 Batch, Nicholas C.
 Benoliel, Bernard J.
 Berlin, Lee P.
 Crandall, John E.

Greenberger, Allen J.
 Hendershott, Marcus D.
 Lowry, Paul T.
 Noble, Kenneth R.
 Ramée, Allan L.
 Sherburn, Earl F.
 Traer, James F.
 White, Lee James
 White, Melvin Alan

SECOND TENORS

Aneff, James S.
 Bachman, Jerald G.
 Bassett, Benton
 Brown, Walter D.
 Carpenter, Gerald R.
 Clements, Peter J.
 Elledge, Robert M.
 Fidler, William F., Jr.
 Gaskell, Jerry T.
 Humphrey, Richard
 Kohl, Atlee M.
 Krawczyk, Victor R.
 Morpheu, Richard E.
 Pfiieger, Ronald E.
 Preston, Marvin
 Raub, James Ray
 Rogers, Noyes W.
 Sain, Robert L.
 Seltzer, Lawrence F.
 Spooner, Thomas E. E.
 Wakefield, John E.
 Williams, Donald R.
 Wolfe, John Andrew

FIRST BASSES

Anderson, Ronald D.
 Bartz, Gary Lynn
 Beam, Marion L.
 Brueger, John M.
 Burian, Peter Hart
 Burr, Charles F.
 Clayton, Joseph F.
 Ferrell, Winifred D.
 Garner, Richard T.
 Hoffmann, Raymond E., Jr.
 Johns, Cort M.
 Kays, J. Warren
 Kinkel, John R.
 Kissel, Klair H.
 Leininger, Robert
 Liang, Alexander C.
 Loveless, Owen R.
 Mallen, Robert G.

McWilliams, Leslie G.
 Meader, Robert E.
 Morse, Alfred W.
 Pearson, John R.
 Pickut, Guenther
 Spearing, Darwin R.
 Swanson, Landen H.
 Tazelaar, Willem H.
 Thomas, Howard P.
 Threlkeld, Paul T.
 Toth, Kenneth E.
 Whitney, William H.
 Wilkins, David G.

SECOND BASSES

Abdella, Victor M.
 Baker, George H.
 Barranger, John J.
 Barton, Ben F.
 Bednar, Walter H.
 Blackwell, Walter H.
 Ebert, David A.
 Eichenbaum, Daniel M.
 Evans, Michael B.
 Forburger, Dean C.
 Harrison, Paul R.
 Hecht, Dwight W.
 Herold, Fred J.
 Herrmann, Lothar
 Huber, Franz E.
 Lanini, Kent P.
 Litow, Richard J.
 McAdoo, William P.
 Mead, Douglas A.
 Miki, Eiji
 Morrow, Donald
 Nauman, John D.
 Orr, Andrew W., III
 Parlette, Alan E.
 Patterson, Bobby L.
 Pellett, David E.
 Peterson, Robert R.
 Queen, Jimmie N.
 Salow, William R.
 Sauvain, Richard W.
 Seppanen, Cliff R.
 Sorensen, N. Pete
 Steinmetz, George P.
 Trembath, Richard D.
 Wall, Ralph J.
 Wallace, John W.
 Werner, Peter C.
 Williams, David G.

THE PHILADELPHIA ORCHESTRA

EUGENE ORMANDY, *Music Director and Conductor*

WILLIAM SMITH, *Assistant Conductor*

ROGER G. HALL, *Manager*

JOSEPH H. SANTARLASCI, *Assistant Manager*

VIOLINS

Brusilow, Anshel,
Concertmaster
Madison, David,
Associate Concertmaster
Shulik, Morris
Reynolds, Veda
Ruden, Sol
Lusak, Owen
Costanzo, Frank
Saam, Frank E.
Grunschlag, David
Arben, David
Simkins, Jasha
Stahl, Jacob
Goldstein, Ernest L.
Simkin, Meyer
Gesensway, Louis
Steck, William
Schmidt, Henry W.
Rosen, Irvin
Schwartz, Isadore
Wigler, Jerome
Di Camillo, Armand
Eisenberg, Irwin I.
Tung, Ling
Sharlip, Benjamin
Black, Norman
Ludwig, Irving
Dreyfus, George
Roth, Manuel
Miller, Charles S.
Lanza, Joseph
Gorodetzky, Aaron
Light, Herbert
Miller, Max

VIOLAS

Cooley, Carlton
Mogill, Leonard
Braverman, Gabriel
Ferguson, Paul
Primavera, Joseph P., Jr.
Iglitzin, Alan
Kaplow, Maurice
Curtiss, Sidney
Bogdanoff, Leonard
Granat, Wolfgang
Greenberg, William S.
Fawcett, James W.

VIOLONCELLOS

Munroe, Lorne
Hilger, Elsa
Gorodetzer, Harry
de Pasquale, Francis
Druian, Joseph
Belenko, Samuel
Brennand, Charles
Saputelli, William
Farago, Marcel
Caserta, Santo
Phillips, Bert
Stokking, William, Jr.

BASSES

Scott, Roger M.
Torello, Carl
Arian, Edward
Maresh, Ferdinand
Eney, F. Gilbert
Lazzaro, Vincent
Batchelder, Wilfred
Gorodetzer, Samuel
Courtney, Neil

FLUTES

Panitz, Murray W.
Scutt, Kenneth E.
Terry, Kenton F.
Krell, John C.,
Piccolo

OBOES

de Lancie, John
Raper, Wayne
Morris, Charles M.
Rosenblatt, Louis,
English Horn

CLARINETS

Gigliotti, Anthony M.
Montanaro, Donald
Serpentini, Jules J.
Lester, Leon,
Bass Clarinet

SAXOPHONE

Montanaro, Donald

BASSOONS

Garfield, Bernard H.
Shamlan, John
Angelucci, A. L.

Pfeuffer, Robert J.,
Contra Bassoon

HORNS

Jones, Mason
Hale, Leonard
Fearn, Ward O.
Mayer, Clarence
Lannutti, Charles
Pierson, Herbert

TRUMPETS

Johnson, Gilbert
Krauss, Samuel
Rosenfeld, Seymour
Rehrig, Harold W.
Hering, Sigmund

TROMBONES

Smith, Henry C. III
Stewart, M. Dee
Cole, Howard
Harper, Robert S.,
Bass Trombone

TUBA

Torchinsky, Abe

TIMPANI

Hinger, Fred D.
Bookspan, Michael

BATTERY

Owen, Charles E.
Bookspan, Michael
Abel, Alan
Roth, Manuel

CELESTA, PIANO,

AND ORGAN
Smith, William

HARPS

Costello, Marilyn
DeCray, Marcella

LIBRARIAN

Taynton, Jesse C.

PERSONNEL MANAGER

Schmidt, Henry W.

STAGE PERSONNEL

Barnes, Edward, *Manager*
Hauptle, Theodore E.
Sweeney, James

PHOTO PUBLICITY

Siegel, Adrian

THE UNIVERSITY MUSICAL SOCIETY

PRESIDENTS

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

MUSICAL DIRECTORS

Calvin B. Cady, 1879-1888
Albert A. Stanley, 1888-1921
Earl V. Moore, 1922-1939

CONDUCTORS

Thor Johnson, 1939-1942
Hardin Van Deursen, 1943-1947
Thor Johnson (Guest), 1947-
Lester McCoy, Associate Conductor,
1947-1956; Conductor, 1956-

ADMINISTRATORS

Ross Spence (Secretary), 1893-1896
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-fourth 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 and since 1946 has been heard in two performances each season. In 1941 an annual Chamber Music Festival of three concerts was inaugurated. Last fall the first Chamber Dance Festival was presented. Thus, at the time of its eighty-fourth year, the Musical Society has presented, throughout the season, thirty-five major concerts performed by distinguished artists and organizations.

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 90 and 91). The chorus membership numbers about three hundred singers, including both townspeople and students.

* 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 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

Albert A. Stanley, 1894–1921
Earl V. Moore, 1922–1939

CONDUCTORS

Thor Johnson, 1940–1942
Hardin Van Deursen, 1943–1946
Thor Johnson (Guest), 1947–

GUEST CONDUCTORS

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

ORGANIZATIONS

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

The Chicago Symphony Orchestra, Frederick Stock, Conductor, 1905–1935;
Eric De Lamarter, Associate Conductor, 1918–1935.

The Philadelphia Orchestra, Leopold Stokowski, Conductor, Saul Caston and
Charles O'Connell, Associate Conductors, 1936; Eugene Ormandy, Con-
ductor, 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; Har-
din 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.

UNIVERSITY CHORAL UNION REPERTOIRE

- BACH: Mass in B minor (excerpts)—1923, 1924, 1925 (complete), 1953
 Magnificat in D major—1930, 1950
- BEETHOVEN: Missa Solemnis in D major, Op. 123—1927, 1947, 1955
 Symphony No. 9 in D minor, Op. 125—1934, 1942, 1945
- BERLIOZ: *The Damnation of Faust*—1895, 1909, 1920, 1952
- 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
 Alto Rhapsodie, Op. 53—1939
 Song of Destiny, Op. 54—1950
 Song of Triumph, Op. 55—1953
- 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
- DVORÁK: Stabat Mater, Op. 58—1906
 Requiem Mass, Op. 89—1962
- ELGAR: *Caractacus*—1903, 1914, 1936
 The Dream of Gerontius, Op. 38—1904, 1912, 1917
- FINNEY, ROSS LEE: "Still Are New Worlds"—1963*
- FOGG: The Seasons—1937*
- FRANCK: The Beatitudes—1918
- GABRIELI: In Ecclesiis benedicto domino—1958
- GIANNINI: Canticle of the Martyrs—1958
- GLUCK: *Orpheus*—1902
- 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
 "Jeanne d'Arc au bucher"—1961
- KODÁLY: Psalmus Hungaricus, Op. 13—1939
- LAMBERT, CONSTANT: Summer's Last Will and Testament—1951†
- LOCKWOOD, NORMAND: Prairie—1953*

* World première

† American première

‡ United States première

UNIVERSITY CHORAL UNION REPERTOIRE

- 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
 PIERNÉ: *The Children's Crusade*—1915
 Saint Francis of Assisi—1928, 1931
 PONCHIELLI: *La Gioconda*—1925
 POULENC: *Sécheresses*—1959
 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
 SCHOENBERG: *Gurre-Lieder*—1956
 SCHUMAN, WILLIAM: *A Free Song* (Cantata No. 2)—1945
 SIBELIUS: *Onward Ye Peoples*—1939, 1945
 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 Psalmic Rhapsody*—1922, 1943
 STRAVINSKI: *Symphonie de psaumes*—1932, 1960
 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, RALPH: *Five Tudor Portraits*—1957
 "Floris Campi"—1959
 Dona nobis pacem—1962
 VERDI: *Aida*—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
 Stabat Mater—1899
 Te Deum—1947, 1963
 VILLA-LOBOS, HEITOR: *Choros No. 10, "Rasga o coração"*—1949, 1960
 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*—1896; "Venusberg" Music—1946
 WALTON, WILLIAM: *Belshazzar's Feast*—1933, 1952
 WOLF-FERRARI: *The New Life*, Op. 9—1910, 1915, 1922, 1929

† American première

1962—UNIVERSITY MUSICAL SOCIETY—1963

Résumé of Concerts and Music Performed

Concerts—Thirty-seven events were presented as listed below. The total number of appearances of the respective artists and organizations, under the auspices of the University Musical Society, is given in parentheses.

84th Annual Choral Union Series

Detroit Symphony Orchestra (23); Paul Paray, Conductor (3)	October 7
<i>La Traviata</i> (Verdi)—Goldovsky Opera Theater	October 10
French National Orchestra (2); Charles Munch, Conductor (20)	October 24
Uday Shankar Hindu Dance Company	November 6
Leningrad Philharmonic	November 12
<i>Marriage of Figaro</i> (Mozart)—New York City Opera Co.	November 17
Gerard Souzay, Baritone	January 8
Pittsburgh Symphony Orchestra (11); William Steinberg, Conductor (3)	February 4
Toronto Symphony Orchestra (4); Walter Susskind, Conductor (2); Annie Fischer, Pianist	March 12
San Francisco Ballet	March 22

17th Annual Extra Series

<i>Sound of Music</i>	October 31
<i>Rigoletto</i> (Verdi)—New York City Opera Company (2)	November 18
NDR Symphony Orchestra of Hamburg; Istvan Kertesz, Conductor	January 16
Birgit Nilsson, Soprano (2)	March 18

Christmas Concerts

Handel's <i>Messiah</i>	December 1 and 2
Sarah Endich, Soprano (3)	Norman Farrow, Baritone (3)
Louise Parker, Contralto (2)	Mary McCall Stubbins, Organist (33)
Rolf Bjoerling, Tenor (2)	Lester McCoy, Conductor (29)
	University Choral Union
	University Symphony Orchestra

Special Concerts

Chicago Little Symphony; Thor Johnson, Conductor (49)	December 9
Chamber Music Festival (23rd annual)	February 20, 21, 22, 23, 24
Members of the Budapest Quartet (38); and Eugene Istomin, Pianist (5)	
Julian Bream, Guitarist and Lutenist	March 31

Seventieth Annual May Festival—May 9, 10, 11, 12

The Philadelphia Orchestra (170); Conductors: Eugene Ormandy (94), Thor Johnson (51), William Smith (7); University Choral Union (244); and soloists:	
Isaac Stern, Violinist (4)	John McCollum, Tenor (4)
Rudolf Serkin, Pianist (10)	Donald Bell, Baritone (3)
Peter Serkin, Pianist	Edwin G. Burrows, Narrator
Grant Johannesen, Pianist (2)	Anthony Gigliotti, Clarinet
E. Power Biggs, Organist	Bernard Garfield, Bassoon
Adele Addison, Soprano (5)	Gilbert Johnson, Trumpet

UNIVERSITY MUSICAL SOCIETY

The complete repertoire of the concerts this season includes music which represents a wide range of musical forms and periods. The compositions, classified into categories of (1) orchestral; (2) instrumental (by chamber music groups and virtuoso artists); (3) vocal (solo); (4) choral union with orchestra; (5) choral ensemble; (6) ballet; (7) opera; (8) musical; and (9) ethnic dance groups are listed below. Works first performed here are denoted by asterisks.

ORCHESTRAL

- | | |
|---|---|
| <p>BACH
 Concerto No. 2 in F major, for
 Trumpet and Strings
 ("Brandenburg")Hamburg</p> <p>BARBER
 Adagio for StringsDetroit</p> <p>BARTÓK
 Concerto for OrchestraHamburg
 Music for Stringed Instruments,
 Percussion, and CelestaLeningrad</p> <p>BEETHOVEN
 Overture to <i>Leonore</i>,
 Op. 72, No. 3Toronto
 Symphony No. 8 in F major ..Pittsburgh</p> <p>BERG
 *Excerpts from <i>Lulu</i>Philadelphia</p> <p>BERLIOZ
 Symphonie fantastique
 in C majorPhiladelphia
 Overture, "Le Corsair" ..French National</p> <p>BERRY
 *Fantasy, Chorale, and
 FugueChicago Little Symphony</p> <p>BIZET
 Ballet Music from <i>Carmen</i>Detroit</p> <p>BRAHMS
 Symphony No. 2 in
 D majorPhiladelphia
 Variations on a Theme
 by HaydnPhiladelphia</p> <p>BUXTEHUDE
 *(Cailliet) PassacaglioPhiladelphia</p> <p>COHN
 *Variations on
 "The Wayfaring Stranger"Detroit</p> <p>DEBUSSY
 "La Mer"French National</p> <p>DVORÁK
 *Slavonic Dance No. 8, Op. 46
 (encore)Toronto
 *Slavonic Dance No. 1, Op. 72
 (encore)Hamburg
 Symphony No. 4 in G majorToronto</p> <p>FAURÉ
 Pavane (encore)Detroit</p> | <p>FRANCK
 Symphony in D minorDetroit</p> <p>GLINKA
 Overture to <i>Ruslan and Ludmilla</i>
 (encore)Leningrad</p> <p>GRAENER
 *Divertimento in
 D majorChicago Little Symphony</p> <p>HANDEL
 Suite from "Music for the
 Royal Fireworks"Philadelphia</p> <p>HAYDN
 Symphony No. 83 in G minor
 ("The Hen") .Chicago Little Symphony
 Symphony No. 97 in C major .Pittsburgh</p> <p>LIADOV
 Tableau Musical, "Baba Yaga"
 (encore)Leningrad</p> <p>MENDELSSOHN
 Symphony No. 4 in A major
 ("Italian")Hamburg</p> <p>MERCURE
 *TryptichToronto</p> <p>MILHAUD
 *SerenadeFrench National</p> <p>MOUSSORGSKY
 *"Morning Twilight over the Moscow
 River" from <i>Khovanstchina</i>
 (encore)Leningrad</p> <p>MOZART
 Overture to
 <i>The Marriage of Figaro</i>Leningrad
 *Sleigh Ride, K. 605
 (encore)Chicago Little Symphony
 Symphony No. 35 in D major
 ("Haffner")Philadelphia</p> <p>PURCELL
 *Trumpet VoluntaryPhiladelphia</p> <p>RAVEL
 "La Valse"French National</p> <p>ROUSSEL
 <i>Bacchus et Ariane</i> Ballet,
 Second SuiteFrench National</p> <p>SAINT-SAËNS
 Symphony No. 3 in C minor
 ("Organ")Philadelphia</p> |
|---|---|

UNIVERSITY MUSICAL SOCIETY

SHOSTAKOVICH
Symphony No. 5Leningrad
TOCH
*Big Ben, Variations on the
Westminster ChimesPittsburgh

WAGNER
Kaisermarsch in B-flat major .Pittsburgh
WEBERN
*Symphony, Op. 21Pittsburgh

INSTRUMENTAL

ALBÉNIZ
*GranadaBream
*LeyendaBream

BACH
*(Mozart) Prelude and Fugue in
C minor(m) Budapest Quartet
*Prelude and Fugue in D majorBream
*(Mozart) Prelude and Fugue
in F minor(m) Budapest Quartet

BARTÓK
*Concerto for Piano and Orchestra,
No. 3Fischer and Toronto

BEETHOVEN
Concerto No. 4 in
G major ...R. Serkin and Philadelphia
Piano Quartet in E-flat major
.....(m) Budapest and Istomin
*Piano Trio, Op. 1, No. 2, in G major
.....(m) Budapest and Istomin
*Piano Trio, Op. 11, in B-flat major
.....(m) Budapest and Istomin
*Serenade in D major,
Op. 8(m) Budapest Quartet
*Sonata in C major, Op. 2,
No. 3Rubinstein
*String Trio in D minor, Op. 9,
No. 3(m) Budapest Quartet

BRAHMS
Piano Quartet in A major, Op. 26,
No. 2(m) Budapest and Istomin
Piano Quartet in G minor, Op. 25,
No. 1(m) Budapest and Istomin
Piano Trio in C major
.....(m) Budapest and Istomin

BYRD, WILLIAM
*GalliardBream
*My Lord Willoughby's
Welcome HomeBream
*PavanaBream
*Pavana BrayBream

CHOPIN
Ballade in G minor, Op. 23 ...Rubinstein
Étude, Op. 10, No. 4
Étude, Op. 25, No. 5Rubinstein
Fantasie in F minor, Op. 49 ...Rubinstein
Nocturne in F-sharp major, Op. 15,
No. 2 (encore)Rubinstein
Preludes, Op. 28, Nos. 1, 3, 4, 20,
22, 23Barr

CIMAROSA
*Two SonatasBream

CUTTING, FRANCIS
*Bockington PoundBream
*GreensleevesBream
*WalsinghamBream

DEBUSSY
*"Hommage à Rameau"
from Images IRubinstein
"Poissons d'or"
from Images IIRubinstein
Prélude in A minorRubinstein

DOWLAND, JOHN
*Captain Piper's GalliardBream
*The Earl of Essex's GalliardBream
*Henry Noel's GalliardBream
*Sir John Langton's PavanBream

EICHNER
*Concerto in C major for Oboe
and OrchestraCaldwell and
Chicago Little Symphony

HANDEL
*Concerto in B-flat major for Harp
and OrchestraNadeau and
Chicago Little Symphony

LISZT
Hungarian Rhapsody No. 12 in
C-sharp majorRubinstein

MENDELSSOHN
*Piano Trio in D minor
.....(m) Budapest and Istomin

MOZART
Concerto in E-flat major for
Two Pianos and Orchestra,
K. 365Rudolph and Peter Serkin
and Philadelphia
*Divertimento for String Trio in E-flat,
K. 563(m) Budapest Quartet
Piano Quartet in E-flat major, K. 493
Piano Quartet in G minor, K. 478
.....(m) Budapest and Istomin

POULENC
*Concerto in G minor for Organ,
StringsBriggs and Philadelphia

PURCELL
*Air—Rondeau—Minuet—
HornpipeBream

RAVEL
*Valse nobles et
sentimentalesRubinstein

REGER
*String Trio in A minor,
Op. 77b(m) Budapest Quartet

UNIVERSITY MUSICAL SOCIETY

RIEGGER

- *Variations for Piano and Orchestra
.....Johannesen and Philadelphia

SCHUBERT

- (Liszt) Fantasia in C major, Op. 15
("Wanderer")Johannesen and
Philadelphia

SCRIABIN

- Nocturne and Prelude, Op. 9Barr

STRAUSS, R.

- *Duet-Concertante for Clarinet and
BassoonGigliotti, Garfield, and
Philadelphia

TIRCUIT

- *Odoru Katachi for Percussion and
OrchestraDreves and
Chicago Little Symphony

VILLA-LOBOS

- *Choros No. 1Bream
O Polichinelo (encore)Rubinstein

BALLET

- *Blue Danube Waltz
(Strauss)Kovach-Rabovsky
*Caprice (von Suppé)San Francisco
*Concerto Barocco
(Bach)Canadian Ballet
"Chopiniana"
(Chopin)Kovach-Rabovsky
*Divertissement d' Auber
(Auber)San Francisco
*Esmeralda, Grand pas de deux from
Act II (Pugni)Kovach-Rabovsky
*Giselle, Peasant pas de deux from
Act I (Adam)Kovach-Rabovsky
*Judgment of Paris
(Weill)Canadian Ballet

- *Lilac Garden
(Chausson)Canadian Ballet
*Nutcracker Ballet, pas de deux
(Tchaikovsky)Kovach-Rabovsky
*One in Five (Strauss) ...Canadian Ballet
*Orfeo and Euridice
(Gluck)Kovach-Rabovsky
*Les Rendez-vous
(Auber)Canadian Ballet
*The Saffron Knot
(Wagner)Kovach-Rabovsky
*Variations de Ballet
(Glazounow)San Francisco

OPERA

*MOZART

- The Marriage of*
FigaroNew York City Opera

VERDI

- **Rigoletto*New York City Opera
**La Traviata* ...Goldovsky Opera Theater

MUSICAL

RODGERS, RICHARD

- *"Sound of Music" (Lyrics by
Hammerstein) .."Sound of Music" Co.

VOCAL

BACKER-GROENDAHL

- *Mot kveldNilsson

DEBUSSY

- *Chevaux de boisSouzay
*Le Jet d'eauSouzay
MandolineSouzay
*De soirSouzay
Trois ballades de VillonSouzay

DE FALLA

- Polo (encore)Souzay
*Folk Song (Swedish) arranged by
Peterson-Berger (encore)Nilsson
Folk Song (Swedish) When I Was
Seventeen (encore)Nilsson

GLUCK

- Aria, "Divinités du Styx"
from *Alceste*Nilsson

GRIEG

- Jeg elsker digNilsson
*Og jeg vil ha mig en hjertens
kjaerNilsson
*En svaneNilsson

LULLY

- *Air de Caron, from *Alceste*Souzay
*Air de Cadmus, from
Cadmus et HermoineSouzay
*Air de Ballet (Vous êtes le charme)
from *Rafrina*Souzay

MARCHESI

- *La Folletta (encore)Nilsson

PETERSON-BERGER

- *Intet aer som vaentans tiderNilsson

UNIVERSITY MUSICAL SOCIETY

PUCCINI

Aria, "Vissi d'arte"
from *Tosca* Nilsson

SCHUBERT

*Du bist die Ruh'Souzay
Der ErbkönigSouzay
FrühlingsglaubeSouzay
*Kriegers AhnungSouzay
Nacht und TräumeSouzay
*Der SchifferSouzay
*Die SterneSouzay
*WehmutSouzay

SIBELIUS

*Demanten paa Marssnoen Nilsson
Saev, saev, susa Nilsson
Svarta rosor Nilsson

STRAUSS, RICHARD

Caecilie Nilsson
Freundliche Vision Nilsson
Heimliche AufforderungSouzay
MorgenSouzay
StändchenSouzay
Zueignung Nilsson

STRAVINSKY

*Tilim-bom (encore)Souzay

VERDI

Aria, "Pace, pace, mio Dio" from
La Forza del Destino Nilsson

WOLF, HUGO

*Anakreons Grab Nilsson
*Ich hab in Penna einen
Liebsten wohnen Nilsson
In dem Schatten meiner Locken .. Nilsson
Kennst du das Land Nilsson

CHORAL UNION WITH ORCHESTRA

FINNEY, ROSS LEE

*"Still Are New Worlds" ... Choral Union
Burrows and Philadelphia

HANDEL

Messiah Choral Union, U. Orchestra
and Soloists

HAYDN

The Creation Choral Union,
Philadelphia and Soloists

VERDI

Te Deum Choral Union, Philadelphia
and Soloists

CHORAL ENSEMBLE

BACH

*Jesu, Priceless Treasure
..... Michigan Chorale

BRIGHT

*Te Deum Laudamus ... Michigan Chorale

FOLK SONGS

*All Through the Night
(Welsh) Michigan Chorale
*Crucifixion Michigan Chorale
Everytime I Feel the Spirit
(Negro) Michigan Chorale
*He's Got the Whole World
(Negro) Michigan Chorale
*Jesus Walked this Lonesome
Valley Michigan Chorale
*Mary Had a Baby
(Appalachian) Michigan Chorale

*Peter Go Ring Dem Bells
..... Michigan Chorale

FOSTER

*Camptown Races Michigan Chorale
*Old Black Joe Michigan Chorale

LERNER

*Selections from
"My Fair Lady" ... Michigan Chorale

PACHELBEL

*Now Thank We All
Our God Michigan Chorale

RODGERS

*Selections from
"Oklahoma" Michigan Chorale

RUBBRA

*"Lord, with What Care. Michigan Chorale

ETHNIC GROUPS

*FOLK SONGS AND DANCES

El Amante de Cordoba Molina
Astra Puja Shankar
Baile de Luis Alonso Molina
Bolero de Ravel Molina
Brahmaputra Shankar
La Campañera Molina
Los Camperos (Zapateado) Molina
Capriccio Español Molina
Fiesta en Andalucia Molina

Fon-Leb Phakavali
The Great Renunciation Shankar
Los Gitanos de Granada Molina
Hunuman and Benchakai Phakavali
Jota "La Dolores" Molina
Khada Shankar
Krisna Ni Begane Baro Shanker
Los Lagarteranos (Castellana) ... Molina
Malaga La Bella Molina
Manohra's Dance Phakavali

UNIVERSITY MUSICAL SOCIETY

La Noche	Molina
Panthadi Meena and Kabita ...	Phakavali
Ranaad Solo	Phakavali
Rum Klong	Phakavali
Rum Kratob Mai	Phakavali
Sud Jatri	Phakavali
Sword Dance	Phakavali
Taberna Flamenco	Molina
Tangos Y Tientos	Molina
La Tarantula	Molina
Tiempos De Goya	Molina
Viva España	Molina
Yu-Ngid	Phakavali

SUMMARY

Classification	Number of Compositions	First Performances at these Concerts	Composers Represented	Foreign Artists
Orchestral	42	14	33	4
Instrumental	56	36	26	1
Vocal	42	21	15	2
Choral Union	4	1	4	—
Choral Ensemble	15	13	7	—
Ballet	15	14	13	2
Opera	3	2	2	—
Musical	1	1	1	—
Ethnic Dance Groups	32	32	*	3
Totals	210	134	101	12
		Less duplications	—26	—2
			74	10

*Undetermined

Presentations for the 1963-1964 Season

CHORAL UNION SERIES

- NEW YORK PHILHARMONIC Wednesday, September 11
LEONARD BERNSTEIN, *Conductor*
- GYORGY SANDOR, *Pianist* Tuesday, September 24
- JEROME HINES, *Bass* Monday, October 7
- BULGARIAN NATIONAL ENSEMBLE Friday, October 18
PHILIP KOUTEV, *Director*
- THE CLEVELAND ORCHESTRA Thursday, November 7
GEORGE SZELL, *Conductor*
- Don Giovanni* (Mozart) Sunday, November 17
NEW YORK CITY OPERA COMPANY
- PHILHARMONIA HUNGARICA Monday, January 20
TOSSY SPIVAKOVSKY, *Violin Soloist*
- MAZOWSZE DANCE COMPANY (from Poland) Thursday, January 30
- TERESA BERGANZA, *Coloratura mezzo-soprano* . . . Wednesday, February 26
- CHICAGO OPERA BALLET Friday, March 13

EXTRA SERIES

- Tosca* (Puccini) Thursday, October 10
GOLDOVSKY OPERA THEATER
- BALLET FOLKLORICO OF MEXICO Friday, November 1
- Madama Butterfly* (Puccini) [2:30] Sunday, November 17
NEW YORK CITY OPERA COMPANY
- VIENNA SYMPHONY ORCHESTRA Thursday, February 20
WOLFGANG SAWALLISCH, *Conductor*
- ANNA MOFFO, *Soprano* Friday, April 3

CHAMBER ARTS SERIES

- KIMIO ETO, *Kotoist*, with SUZUSHI HANAYAGI
and assisting musicians Sunday, October 13
- MOSCOW CHAMBER ORCHESTRA Wednesday, November 13
RUDOLF BARSHAI, *Conductor*
- JULIAN BREAM CONSORT Tuesday, November 26
Treble lute, pandora, cittern, viol, flute, and violin
- SESTETTO ITALIANO LUCA MARENZIO Tuesday, December 10
Madrigals and Christmas music from Italy
- ZURICH CHAMBER ORCHESTRA Saturday, January 25
EDMOND DESTOUTZ, *Conductor*
- KOREAN COMPANY OF DANCERS AND MUSICIANS . . . Sunday, February 9
- ORCHESTRA SAN PIETRO OF NAPLES Thursday, March 19
RENATO RUOTOLO, *Director*

ANNUAL CHRISTMAS CONCERTS

Messiah (Handel) (Two Performances) Saturday, December 7
[2:30] Sunday, December 8

Soloists:

LOIS MARSHALL, *Soprano*
BEVERLY WOLFF, *Contralto*
JOHN CRAIG, *Tenor*
RICHARD CROSS, *Bass*

THE UNIVERSITY CHORAL UNION
THE UNIVERSITY SYMPHONY ORCHESTRA
MARY MCCALL STUBBINS, *Organist*
LESTER MCCOY, *Conductor*

FESTIVALS

Chamber Dance Festival

MARINA SVETLOVA DANCE ENSEMBLE Friday, October 25
SHANTA RAO, and Company of Dancers
and Musicians from South India Saturday, October 26
HUNGARIAN BALLETS BIHARI—KOVACH and
RABOVSKY, with Gypsy Musicians . [2:30] Sunday, October 27

Chamber Music Festival (three concerts) February 14, 15, 16
NEW YORK PRO MUSICA, NOAH GREENBERG, *Director*

Ann Arbor May Festival (Six Concerts) April 30, May 1, 2, 3
THE PHILADELPHIA ORCHESTRA, EUGENE ORMANDY, *Conductor*;
guest conductors and soloists.

