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Berkshire Festival, Season 1956

(NINETEENTH SEASON)
TANGLEWOOD, LENOX, MASSACHUSETTS

FIRST TWO WEEKS

Concert Bulletin, with historical and descriptive notes by

JOHN N. BURK

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1956 BERKSHIRE FESTIVAL... Tanglewood

Symphoniana

The Tour of Europe

The Boston Symphony Orchestra will tour Europe for five weeks during August and September in cooperation with the International Exchange Program of the American National Theatre and Academy (A.N.T.A.).

Ireland will be the first country visited, with concerts in Cork and Dublin. Five concerts will be played, August 26-30, in Usher Hall, Edinburgh, Scotland, as part of the 1956 Edinburgh Festival and the Orchestra will then play in the principal cities of Sweden, Norway, Denmark and Finland. From Helsinki, they will enter the Soviet Union to give concerts in Leningrad and Moscow, at the invitation of the Russian Government, and will be the first American symphony orchestra to play in that part of the world. Concerts will follow in Prague and Vienna, and then in cities of Germany and Switzerland. The tour will end with performances in Paris, Chartres (in the Cathedral), Leeds and London. Charles Munch has invited his friend and colleague, Pierre Monteux, once regular conductor of this Orchestra, to conduct a number of the concerts.

The Boston Symphony Orchestra made its only previous tour of Europe in May, 1952, under the auspices of the Congress for Cultural Freedom, when it performed in France, Germany, Belgium, Holland and England. According to present plans the only cities to be revisited are Paris and London.

At the close of the European tour, September 25, the Orchestra will return immediately to open its 76th season in Boston on Friday, October 5, 1956, in Symphony Hall, with Dr. Munch beginning his eighth year as Music Director.

Friends of the Berkshire Music Center

Lovers of music who are interested in the Boston Symphony Orchestra's school at Tanglewood are cordially invited to join the Friends of the Berkshire Music Center through a voluntary contribution. All gifts to the Berkshire Music Center will be matched by the Rockefeller Foundation, thereby doubling each contribution. Friends may attend the numerous performances—orchestral, operatic, chamber, and choral—which are given by the students throughout the season. A full listing may be obtained at the Friend's office.
Program
THEATRE-CONCERT HALL
Wednesday Evening, July 4, at 8:30

THE KROLL STRING QUARTET

WILLIAM KROLL, Violin
LOUIS GRAEFER, Violin
DAVID MANKOVITZ, Viola
ACRON Twerdowsky, Cello

Mozart

I. Adagio; Allegro
II. Andante cantabile
III. Menuetto; Allegro
IV. Allegro

Quartet in C major, K. 465

Prokofieff

I. Allegro
II. Andante molto; Vivace
III. Andante

Quartet No. 1, Op. 51

Beethoven

I. Allegro con moto; Allegro vivace
II. Andante con moto quasi allegretto
III. Minuetto: Grazioso
IV. Allegro molto

Quartet in C major, Op. 59, No. 3

Intermission

Recommended To Visitors

There are many places of special interest to visit in Berkshire County during the Festival weeks.

ART MUSEUMS

The Berkshire Museum, Pittsfield. (The Magic Flute, designs for stage settings by Oskar Kokoschka; paintings by Albert Sterner; prints by Abraham Kamberg; paintings by Ralph Berkowitz; photographs by Sydney R. Kanter; sculpture by Peter Abate.)

The Sterling and Francine Clark Art Institute, Williamstown. ( Newly opened.)

The Tyringham Gallery, Tyringham. (Contemporary paintings.)

CONCERTS

South Mountain, Pittsfield. (These concerts, which were established by Elizabeth Sprague Coolidge in 1918, are without charge. They are listed on page 24.)

Pro Musica Antiqua, South Mountain (page 10), Berkshire Music Barn, Lenox, (Jazz concerts). OTHER POINTS OF INTEREST

Berkshire Playhouse, Stockbridge. (Page 6).
Williamstown Theatre, Williamstown. (Page 18).
Jacob's Pillow Dance Festival, Lee. (Page 20).
Berkshire Garden Center, Stockbridge.
Chesterwood, Glendale. (Page 24).
The Mission House, Stockbridge.
Bartholomew's Cobble, Ashley Falls.
The Crane Museum, Dalton. (Page 8).
The Shaker Museum, Old Chatham, N. Y. (Page 8).

Berkshire County possesses 58,000 acres of state forest lands, including such reservations as Greylock, Mt. Everett, and the Bird Sanctuary.

Chamber Series

William Kroll, Benny Goodman, Margaret Harshaw, Ralph Berkowitz, Rudolf Serkin, Zino Francescatti, and the members of the Boston Symphony String Quartet, have generously offered their talents for the Wednesday Chamber Concert series, which benefit the Revolving Scholarship Fund.
Fromm Foundation Concerts

Two concerts of contemporary chamber music will be presented in the Theatre-Concert Hall under the auspices of the Fromm Music Foundation. The performers will be members of the Boston Symphony Orchestra and distinguished guest artists. Each program will present two compositions commissioned by the Foundation as well as other significant works.

Music by Benjamin Britten, Aaron Copland and Maurice Ravel will be performed on Monday, July 9, at 8:30 with Mr. Copland as pianist in his own trio, Vitali. The works commissioned for this concert are a Serenade for String Quintet by Ben Weber and Sabrina Fair, a suite of songs for tenor, strings and piano by Alvin Epstein, a former composition student at the Berkshire Music Center.

The program of the second concert, on Monday, July 23, at 8:30, will include music by Samuel Barber, Darius Milhaud, Goffredo Petrassi of the Berkshire Music Center faculty, and Igor Strawinsky, as well as a newly commissioned Quintet for Bassoon and Strings by Leland Smith and Himansad Gali Cantum (Hymn for the Crowing of the Cock) for soprano and eight instruments by the Cuban composer Julian Orbón, also a former Tanglewood student.

The Fromm Foundation concerts are open to the Friends of the Berkshire Music Center and the general public.

Exhibitions In the
Glassed Reception Room
At Tanglewood

Stage designs for Mozart's The Magic Flute, are now shown in the glassed Reception Room. Beginning July 18: paintings by Ralph Berkowitz, Dean of the Berkshire Music Center; July 25; prints by Abraham Kanberg; Aug. 1: paintings by Albert Sterner; Aug. 8: sculpture and drawings by Peter Abate.

A New Booklet

A pictorial twenty-four page 75th anniversary booklet has been prepared for distribution during the European Tour. Included are pictures and biographies of each member of the orchestra. May be purchased at the Tanglewood Book Store.

The photograph reproduced on the title page was taken by Minor Beale, violinist of this Orchestra.

A Calendar of Events May Be Obtained at the
Box Office or the Friends’ Office.
Second Program
THEATRE-CONCERT HALL
Friday Evening, July 6, at 8:30
CHARLES MUNCH, Conductor

MOZART

Symphony in G minor, K. 550
I. Molto allegro
II. Andante
III. Menuetto: Allegretto
IV. Allegro assai

Concerto for Clarinet, in A major, K. 622
I. Allegro
II. Adagio
III. Rondo: Allegro

Intermission

Symphony in D major, "Prague," K. 504
I. Adagio; Allegro
II. Andante
III. Finale; Presto

Soloist
BENNY GOODMAN
Program Notes

Second Program

WOLFGANG AMADEUS MOZART
Born in Salzburg, January 27, 1756; died in Vienna, December 5, 1791

SYMPHONY IN G MINOR, K. 550
This symphony was composed in July, 1788, in Vienna. The original orchestration calls for flute, 2 oboes, 2 bassoons, 2 horns and strings. Mozart subsequently added parts for 2 clarinets, and this version is used in the present performances.

The opening theme shows at once the falling melodic semi-tone to the dominant which for generations seems to have been the composers' convention for plaintive sadness (in Tchaikovsky's Sixth Symphony it reaches a sort of peak). The melodic phrasing tends to descend, and to move chromatically. The harmonic scheme is also chromatic and modulatory. Conciseness and abruptness are keynotes of the score. The composer states his themes directly without preamble or bridge. The first movement could be said to foreshadow the first movement of Beethoven's C minor Symphony in that it is constructed compactly upon a recurrent germinal figure which is a mere interval; in this case, the falling second. The second theme is conspicuous by a chromatic descent. The development, introduced by two short, arbitrary chords which establish the remote key of F-sharp minor, moves by swift and sudden, but deft, transitions. Its strength is the strength of steel rather than iron, the steel of a fencer who commands the situation by an imperceptible subtlety, whose feints and thrusts the eye can scarcely follow. After pages of intensity, the music subsides softly to the last chord of its Coda.

The Andante states its theme, as did the first movement, in the strings, the basses giving another chromatic figuration. The affecting beauty of the working out has been praised innumerable times. Wagner comparing the gently descending figures in thirty-second notes to "the tender murmuring of angels' voices." Writers on Mozart have found harshness and tension in the Minuet — all agree that the Trio, in the major tonality, has no single shadow in its gentle and luminous measures. The Finale has a bright and skipping first theme; a second theme which shows once more the plaintive chromatic descent. Like the first movement, the last is compact with a manipulation which draws the hearer swiftly through a long succession of minor tonalities. The development of the movement (which is in sonata form) reaches a high point of fugal interweaving, the impetus carrying to the very end.

The form of the G minor Symphony is as clear as crystal; about its mood musicians have been at considerable variance. When Professor Tovey found
in it "the range of passion," as the artist Mozart saw fit to express passion, he was conversing with an authority of traditional opinion. Against him may be set, surprisingly enough, the opinion of Berlioz, who, addicted as he was to emotional interpretations, found in this Symphony nothing more deep-felt than "grace, delicacy, melodic charm and fineness of workmanship." It is difficult, of course, for a listener accustomed to the lusher music of two later centuries (outpourings never dreamt of in Mozart's philosophy) to project himself into the pristine simplicity of the 18th century and respond adequately to what was in its day taken as a new precedent in pathetic utterance. If one is to move discriminately within those smaller confines, receive what is fresh, personal and humanly revealing, one must surely familiarize oneself with the run-of-the-mill music of Mozart's time. Then only will Mozart's innovations, little matters of formal sequence, modulation or instrumental coloring, become immediately outstanding, as they were not only outstanding but startling to a listener of 1790. It has required a scholar like Georges de Saint-Foix to make himself so conversant with the style of Mozart's contemporaries that he could perceive in all its force "points where Mozart in the ardor of his subject was led to new boldness." That the G minor Symphony seemed in its day a radical expression of emotion can be readily confirmed by an examination of early commentaries.

**Concerto for Clarinet, K. 622**

Mozart was much taken with the possibilities of the clarinet during his last years, in Vienna, as the music he wrote for it eloquently attests. He had become well acquainted with the instrument in Mannheim, Paris, and Munich, and used clarinets in Idomeneo in the latter city (1781). Salz- burg possessed no clarinet players. But in Vienna the situation was different. There were two Stadler brothers in the Emperor's "Harmonie" of eight wind players, both of them accounted excellent clarinettists. Anton, the elder, was working upon the instrument, deepening its range. Mozart was ready to oblige him as a fellow mason and a close friend. He must also have admired Anton's artistry, for the music he provided was delicately colorful, and not obviously displayful. This music

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Included the Clarinet Quintet of 1789 (K. 581),
the obbligato parts in La Clemenza di Tito (1791),
and the Clarinet Concerto of the same year.

This Concerto was Mozart's last for any instrument — he completed it on September 28, about
two months before his death. The autograph scores
of both the Concerto and the Quintet have disappeared,
a circumstance which does not speak well
for Stadler's proper regard for them. A few pages
in sketch have survived (through André) of a
Concerto for the bassoon which are almost identical with the first movement of the Clarinet Con-
certo, except that it is in the key of G, and meets
the lower range of that instrument. This was
probably written in 1789 for Anton Stadler, and
has the Koechel numbering 584b.

There is evidence that the Clarinet Concerto in
A, as it has survived in publication, has been altered
to accommodate the normal instrument in A. It is
believed that Mozart may have written the Con-
certo with an extended lower range for Stadler's
instrument at the time, and that certain passages
were subsequently raised an octave for practical
uses when the Concerto was published in 1801.

The difficulties of the solo part in the Clarinet
Concerto are not vaunted in a way to exhibit vir-

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tuosity, but lie in the subtleties of swift running passages, the adroit play of color set off against the strings. The composer makes no provision for cadenzas. The Concerto has a marked similarity in treatment with the Quintet, the "Stadler Quintet," as Mozart called it. In both works an independently balanced string quartet, no mere accompaniment, is finely matched with the color of the dulcet partner, never taking a subordinate place. The quartet is always delicately paired with the solo instrument. In the Concerto, the oboes and bassoons are hardly used except to give body to the ritornelli which round off a section.

Anton Stadler has been given uncomplimentary adjectives by most of Mozart's biographers, from the evidence of the earliest ones, Nissen and Jahn, that he was an unscrupulous borrower, profiting by his friend's amiable generosity. Sophie Haibl (Mozart's sister-in-law) is quoted by Nissen as referring to Mozart's "false friends, secret blood suckers and worthless people who served only to amuse him at the table and intercourse with whom injured his reputation." Jahn names the elder Stadler as "the worst of this set" who often borrowed from him. At one time, when Mozart was without cash, he took two valuable repeater watches, pawned them and kept the tickets. Philip Hale wrote in his notes on the Clarinet Concerto: "After Mozart's death, Stadler's debt of 500 florins 'without bond' was recorded in the scanty list of Mozart's

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Sidney Saxl, oboe; Bernard Walton, clarinet; Dennis Brain, horn; Cecil James, bassoon; Mozart Quartets in E flat for Oboe, Clarinet, Horn, Bassoon and Piano, coupled with Beethoven Quintet in E flat. (Angel 35303)

OTHER MOZART MASTERPIECES ON ANGEL RECORDS

Klemperer Conducts Mozart "Jupiter" Symphony and Symphony in A major, K.20 Philharmonia (Angel 35209) Emil Gilels Plays Mozart Piano Sonata No. 16 in B flat, K.570 coupled with Saint-Saens Piano Concerto No. 2 (Angel 35132) available in Factory-Sealed "Perfectionist" Package or "Quality-Buy" Standard Package

SYMPHONY in D major, "Prague," K. 504
The last symphony which Mozart composed before his famous last three of 1788 (the E-flat, G minor, and "Jupiter" symphonies) was the Symphony in D major, called the "Prague" Symphony, which had its first performance in that city early in 1787. Mozart probably did not compose it especially for Prague, but when he went there from Vienna on a sudden invitation, the new score was ready in his portfolio for the first of two performances in the Bohemian capital.

"Prague is indeed a very beautiful and agreeable place," wrote Mozart on his arrival there. And he had good cause to be gratified with the more than friendly reception which he found awaiting him. Figaro, produced there in the previous season, had been an immense success and its tunes were sung and whistled on all sides. A bid was to come for another opera, and Don Giovanni was to be written and produced there within a year, and to cause another furor of enthusiasm. The composer of Figaro, as might be expected, was applauded long and loud at the two concerts of his possessions. More than once Stadler took advantage of Mozart's good nature and weaknesses. When he would give a concert in Prague, Mozart not only provided him with this Concerto, but with money for the journey and letters of recommendation. Stadler was one of Schikaneder's riotous company when Mozart was comprising The Magic Flute; a toss-pot, a reckless liver, as well as a sponge in money matters."

Stadler was thus indebted to his friend and fellow Mason for ready money as well as for some inmortral music and the opportunity to play it to his own advantage. On the other hand, Stadler improved the possibilities for subtlety in the instrument then coming into vogue and must be admitted to have inspired music to the exceeding advantage of posterity. It should be borne in mind that Mozart was a free borrower as well as a free lender; other of his brother masons, such as Michael Puchburg, supplied him frequently with funds without any confident expectation of repayment. Mozart loved the good things of life — parties, dancing, wine, billiards, but above all fine clothes. This last extravagance seems to have kept a hole in his pocket.

BENNY GOODMAN was born in Chicago in 1909 and studied clarinet as a boy with members of the Chicago Orchestra. He played with a number of jazz bands before he went to New York in 1934 and formed his own jazz group. It was in 1938 that he gave his first memorable jazz concert in Carnegie Hall. His activities in the popular field in concerts on the radio, on records, and in television, are known far and wide. Studying with Reginald Kell, he realized a long standing ambition for classical music. He has played with the principal orchestras; commissioned such works as Contrasts by Bartók and the concertos for his instrument by Copland and by Hindemith, and played in each of them.

another
"Benny Goodman Story"
in the July Issue of High Fidelity

From "Sing, Sing, Sing" to Mozart's Clarinet Concerto is quite a jump (and not of the "One O'clock" variety either!). But Benny Goodman makes it with effortless ease.

The young pianist Friedrich Gulda makes the jump the other way — from classical to jazz. And many other virtuosi are equally at home in both fields. Read about this "New Breed of Cat," by Charles Edward Smith in the July issue of HIGH FIDELITY.

You'll also enjoy this month's Discography, "Americans on Microgroove," plus over 100 record reviews, "Tested in the Home" hi-fi equipment reports, and much more!

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Third Program

THEATRE-CONCERT HALL
Saturday Evening, July 7, at 8:30
CHARLES MUNCH, Conductor

MOZART . . . . . . . . . . Symphonic in D major, "Haffner," K. 385
  I. Allegro con spirito
  II. Andante
  III. Minuetto
  IV. Finale: Presto

MOZART . . . . . . . . . . Sinfonia Concertante, for Oboe, Clarinet, Horn and Bassoon, K. 297b
  Oboe: RALPH GOMBERG
  Clarinet: GINO CIOFFI
  Horn: JAMES STAGLIANO
  Bassoon: SHERMAN WALT
  I. Allegro
  II. Adagio
  III. Andantino con Variazioni

INTERMISSION

MARTINU . . . . . . . . . . Military Mass, for Men’s Chorus and Orchestra
  (Conducted by Hugh Ross)

COWELL . . . . . . . . . . "A Thanksgiving Psalm" from "The Dead Sea Scrolls" for Men’s Chorus and Orchestra
  (First Performance: Conducted by Hugh Ross)

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visit in 1787, and after the D major symphony at the first of them he could not appease the audience until he had improvised upon the piano for half an hour. At length a voice shouted the word "Figaro!" and Mozart, interrupting the phrase he had begun to play, captured all hearts by improvising variations on the air "Non più andrai."

Writing on January 15 to his friend Gottfried von Jacquin, Mozart related how a round of entertainment mostly connected with music-making was awaiting him. On the evening of his arrival, he went with Count Canal to the "Breitfeld Ball, where the flower of the Prague beauties assemble. You ought to have been there, my dear friend; I think I see you running, or rather limping, after all those pretty creatures, married and single. I neither danced nor flirted with any of them — the former because I was too tired, and the latter from my natural bashfulness. I saw, however, with the greatest pleasure, all these people flying about with such delight to the music of my Figaro, transformed into quadrilles and waltzes; for here nothing is talked of but Figaro, nothing played but Figaro, nothing whistled or sung but Figaro, no opera so crowded as Figaro, nothing but Figaro — very flattering to me, certainly."

Third Program

Symphony in D major, "Haffner," K. 385

Wolfgang Amadeus Mozart
Born in Salzburg, January 27, 1756; died in Vienna, December 5, 1791

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

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

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

The "Haffner" Symphony is quite distinct from the Haffner Serenade, which was written six years before (1776) at Salzburg. Sigmund Haffner, a prosperous merchant and Bürgermeister of the town, had commissioned the Serenade from the twenty-year-old Mozart for the wedding of his daughter, Elizabeth. In July, 1782, Mozart in Vienna received from his father an urgent order for a new serenade to be quickly composed and dispatched to Salzburg for some festivity at the Haffner mansion—what might be called a second Haffner Serenade. The commission was inconvenient. He was in the midst of re-arranging for wind instruments his latest opera, Die Entführung aus dem Serail, which had been mounted on July 16. He was distracted, too, by the immediate prospect of his marriage with Constanze Weber. The domestic situation of Constanze had become impossible for her. Mozart's father still withheld his consent. Mozart, aware of his family's obligations to the Haffners, anxious at the moment, no doubt, to propitiate his father, agreed to provide the required music.

Needing a new symphony for a concert which he gave in Vienna the following February, he thought of the serenade he had written for Salzburg five months before. He could easily transform it into a symphony by dropping the march and additional minuet, and adding two flutes and two clarinets to the opening movements and finale. It was in this way that the "Haffner" Symphony came into being.

SINFONIA CONCERTANTE IN E-FLAT, FOR OBOE, CLARINET, HORN, BASSOON, WITH ORCHESTRA, K. 297B

(WOLFGANG AMADEUS MOZART

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

Composed in Paris between April 5 and 20, 1778, the score of this work disappeared without performance. A copy was found in the State Library in Berlin and was published in the collected edition of Mozart's works in 1886. It was also edited by Professor Friedrich Blume for the Eulenburg edition of miniature scores in 1928.

This music is the very definition of the title (which is more accurate than "Konzertante Quartett" as it was first published). Like the Konzertante Sinfonie for Violin and Viola (K. 364), it is symphonic in its expansiveness, in the character of the development. At the same time it is a concerto grosso by the setting of the solo quartet, which is a sort of concertino against the orchestral tutti. The quartet is a unified group rather than a succession of soloists—a Harmoniemusik, where the individual voices are alternated, blended, interlaced, backed by the accompanying orchestra or relieved by the predominant string tone of the tutti. Only in the adagio, where the melodic line is lengthened in time, does each soloist have his extended phrase while accompanied by his fellows.

The first movement, which is the longest, is thematically rich and tends to prolong the development by the varied possibilities of color combination and alternation which the composer has given himself. The long "cadenza" before the close is not used for virtuoso display but is a sort of coda where the group as a group demands the solo attention. The slow movement is signified by Einstein as in reality an andante rather than an adagio. The solo players carry the melody in turn, the bassoon providing in one place a sort of ducet "Alberti bass" to the higher instruments.

The variation finale naturally permits solo virtuosity to come to the fore, but always in a musically integrated way. The ten variations give special solo opportunities to the oboe or clarinet or the two together. The second variation brings the bassoon to the fore, and the eighth provides a duet by a melodic bassoon and an ornamental oboe in arpeggios. The horn has no extensive solos, but its function is by no means subordinated. Each variation is rounded off by a recurring refrain from the tutti. At last there is an adagio passage and an allegro coda in a tripping 6/8.

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BOKUSLAV MARTINU

Born in Policka, December 8, 1890

Martini, who was in France during the occupation, was moved by the formation there in 1940 of a voluntary Czech army. He accordingly composed a military mass for these his fellow countrymen. For a text he used lines from the Czech poet, Jiri Mucha and likewise quotations from the Psalms. The composer has written that it was intended "to be performed out of doors—under the sky and clouds that unite us with the soldiers at the front as well as with our compatriots at home" (New Yorké Listy, April 12, 1941). When the French army was disbanded, the project lost its purpose and the composer completed the work for concert uses, adding piano and organ. It was performed at the Cathedral in Princeton in 1948, and by the Schola Cantorum in New York City on March 19, 1952. On this occasion the following description was published in the program:

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turn 'Thy regard on the hosts below, whose folded hands beg bread for their lost children. O Lord our God, how heavy is the task! Kyrie Eleison.' The baritone solo* then take up the plain, 'From foreign shores I cry in anguish. Still let me live though crushed in battle I may lie; Eli, Eli, leave us not alone.' After an orchestral interlude, bugle calls introduce verses from the 44th and 42nd Psalms sung in unison and the chorus rises to a climax evoking a picture of the distant fatherland. The soloist describes the terror of his night long vigil. 'The orchestra and chorus assume once more their full strength, leading into Psalm 57, sung a cappella with dramatic interjections by the solo voice, and the work closes with the first words of the Lord's Prayer accompanied by a distant trumpet call and muffled drums.'

*A in the present performance the solo part will be taken by the combined baritones.

"A Thanksgiving Psalm from 'The Dead Sea Scrolls'" for Men's Chorus and Orchestra

HENRY COWELL

Born in Menlo Park, California, March 11, 1897

Mr. Cowell's composition, recently completed, is the first musical setting of a text from the Dead Sea Scrolls. The text is drawn from the Thanksgiving Psalms, and has been translated from the Aramaic into English by Millar Burrows, Winkley Professor of Biblical Theology at Yale, and so published in his book The Dead Sea Scrolls (The Viking Press, New York). The scroll containing the psalms was found in four pieces, and purchased by Dr. E. L. Sukenik, Professor of Archeology at the Hebrew University in Beirut. "The psalms," writes Professor Burrows, "of which there are about twenty altogether, resemble somewhat those of the Old Testament and often echo the language of the Bible. They are of interest as showing that the practice of composing hymns of praise was by no means extinct. While they may not have the same degree of poetic power and originality as the Old Testament Psalms, they

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Concert Spirituel, in 1781. Purely instrumental music until then took a subservient place in the general estimation as compared with opera or choral music. Yet symphonies of Haydn, performed at the Concert Spirituel, and published in the French capital, were enthusiastically received. A critic in 1788 called him "ce vaste génie," and exalted his developments over those by the "sterile composers who continually pass their ideas back and forth, from one to the other." Haydn had been approached at Esterhazy in 1784 by the Concert de la Loge Olympique, a rival organization, for a series of symphonies. These were duly forthcoming, and the Symphony in D major, numbered by Eusebius Mundyczewski in his chronological listing for Breitkopf and Härtel as 86, was the fifth of them which he sent to Paris. The Symphony in G major, No. 88, although not in this set, is believed to have been written for Paris also.

The Concert de la Loge Olympique was a highly fashionable and decidedly exclusive institution. It was affiliated with freemasonry, and its subscribers, admitted only after solemn examination and ritual, gained admission to the concerts by paying two louis d'or a year, and wearing as badges of admission the device of a silver lyre on a sky blue ground. The concerts succeeded those of the Concert des Amateurs, which, founded in 1769, ceased in 1781. The performances of the Concert de la Loge Olympique were given from 1786 in the Salle des Gardes of the Palace of the Tuileries. In the personnel amateurs were mingled with professionals, but it is probable that the amateur players were more rigorously selected than the players of the Concert des Amateurs. At the concerts of the Loge Olympique, Giovanni Battista Viotti, the eminent violinist and accompanist to the Queen of France, stepped in as leader. The orchestra was placed on an especially erected stage in the Salle des Gardes, and the audience took its place in surrounding tiers of seats. Queen Marie Antoinette, and the Lords and Ladies of her court, attended in numbers. Toilettes of the utmost elaboration were formally required, and the musicians wore brocaded coats, full lace ruffles, swords at their sides, and plumed hats which they were allowed to place beside them on the benches while they played. When the drums of the French Revolution sounded in Paris in 1789, the Concert de la Loge Olympique came to a sudden end.

The introduction to this symphony rises, in the course of its twenty-one bars, to a fortissimo climax of unusual melodic intensity. The lingering dominant at last releases the spritely principal theme,
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Sunday Afternoon, July 8, at 2:30
LUKAS FOSS, Conductor

HAYDN

Symphony No. 86, in D major
I. Adagio; Allegro spiritoso
II. Capriccio: Largo
III. Minuetto: Allegretto
IV. Finale: Allegro con Spirito

FINE

Serious Song: Lament for String Orchestra

HAIEFF

Divertimento
I. Prelude
II. Aria
III. Scherzo
IV. Lullaby
V. Finale

INTERMISSION

IVES

"The Unanswered Question"

BACH

Piano Concerto in D minor
I. Allegro
II. Adagio
III. Allegro

Soloist
LUKAS FOSS

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\textbf{IRVING FINE}

Born in Boston, December 3, 1914
Irving Fine composed his \textit{Serious Song} by a commission of the Louisville Orchestra, for performance in Louisville, in 1935.

Irving Fine studied piano with Frances L. Grover, majored in music at Harvard University (A.B. 1937, A.M. 1938) where he studied theory and composition under Walter Piston, Edward Burlingame Hill, and A. Tillman Merritt. He continued his studies with Nadia Boulanger in Cambridge and France. For several years he was assistant conductor of the Harvard Glee Club and Choir. Having been an Assistant Professor of Music at Harvard University, he became a member of the faculty of the Berkshire Music Center at Tanglewood in 1947. He is now Frederick R. Mann Professor of Music at Brandeis University.

The following works have been published: Toccata Concertante, 1947; Three Choruses from \textit{Alice in Wonderland}, 1943; A cantata — \textit{The Choral}
New Yorker, 1944; Sonata for Violin and Piano, 1946; and the Suite — Music for Piano, 1947. He has composed: Music for Modern Dance, 1941; a Partita for Woodwind Quintet, 1948; incidental music to Alice in Wonderland; Notturno, composed for the Zimbel Sinfonietta, 1951; a string quartet (Koussevitzky Music Foundation commission, 1952); a Song Cycle Mutaibility, 1953; Children's Songs for Grownups, 1956.

DIVERTIMENTO
ALEXEI HAIEFF

Born in Blagoveschensk, Siberia, August 25, 1914

The composer tells us that three of the Divertimento's five movements were originally written for piano. He has extended them in the orchestral version, "Each movement," he explains, "is dedicated to a different friend of mine. The Lullaby was composed for my friends' babies, who were being born in abundance in 1944." The Divertimento was composed in this year.

At the age of six, Alexei Haieff was taken by his parents to China, from where at seventeen he came to the United States. He began to study music while still in China, and in New York first worked with Constantin Shvedoff, continuing with a scholarship for three and a half years at the Juilliard Graduate School with Ruben Goldberg and Frederick Jacobi. He also studied with Nadia Boulanger, first in Cambridge and later in France (1938-39). In 1942 he received the Lili Boulanger Memorial Award and also the Medal from the American Academy in Rome. In 1945 he was commissioned by the Koussevitzky Music Foundation to write a piece for 'cello and piano. He now makes his home in New York.

Besides the Divertimento, Mr. Haieff has composed a symphony, a sonata for two pianos, a short ballet, a violin suite, and works for smaller combinations and solo instruments.

"THE UNANSWERED QUESTION," FOR CHAMBER ORCHESTRA
CHARLES EDWARD IVES

Born in Danbury, Connecticut, October 20, 1874; died in New York, May 15, 1954

Composed in 1908, The Unanswered Question was published in 1935.

There are three elements in this unusual piece of music, each with its special function: a solo trumpet, an answering quartet of woodwinds, and, off stage and scarcely audible, a string orchestra. The trumpet (muted) proposes a questioning phrase, and repeats it six times in the course of the music — "The Perennial Question of Existence," Ives calls it in an introduction printed in the score. Each time, the woodwind quartet strives to give "The Invisible Answer." Their phrases become "gradually more active, faster, and louder." They become the "'Fighting Answerers,' and after a 'secret conference,' seem to realize a futility, and begin to mock 'The Question' — the strife is over for the moment." But underlying this enigmatic dialogue, the invisible string orchestra sounds throughout in a muted pianissimo chords widely spaced, mysterious, always tranquil. They are immutable — from them alone there is no change in tempo or dynamics. They represent "'The Silences of the Druids, Who Know, See, and Hear Nothing.'" After the last question, "'The Silences' are heard beyond in 'Undisturbed Solitude.'"

The composer allows great latitude in the instruments used, imagining either chamber music groups or a chamber orchestra, according to the circumstances of performance. He permits the substitution of an English horn, oboe, or clarinet for the trumpet. The woodwind group can be four flutes or two flutes with oboe and clarinet (here two flutes and two clarinets are used).

If the music of Charles Ives is unique, his life story is no less so. It was from his father, George Ives, that the composer had his first experience of music, and his first theoretical instruction in it. George Ives had been a bandleader at sixteen, in the Civil War. He was a constant experimenter in acoustics, in the relations and placement of tones, and his experiments, in the eighties, must certainly have made a significant impression upon the boy Charles. The father became interested in the fractional subdivision of tones as demonstrated by Karl Rudolph Koenig on a specially constructed instrument at the Philadelphia Exposition in 1876, and pursued this path for himself. He tried the effect of superimposed tonalities by having two bands play simultaneously, and he also had them approach, pass, and leave each other while playing. This experience must certainly have suggested to the young Ives the juxtaposition of unrelated harmonies and rhythms. According to Henry Bellmann, who presumably had the information from Ives,* the father "experimented with various chords, some built of fourths and fifths, and awakened in his son an unquenchable curiosity concerning the illimitable possibilities of new instrumental and harmonic combinations."

Young Charles took up the organ, studying with Dudley Buck, and for a long time acted as organist in the churches of New Haven and elsewhere. He

* Musical Quarterly, January 1933.

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was therefore already musically grounded when he entered Yale in 1894. There, besides figuring in athletics and other normal undergraduate pursuits, he studied music with Horatio Parker. There is every sign that, in spite of a complete variance in musical point of view, the young iconoclast from Danbury respected the academician, wrote in docile fashion to please him, and willingly subjected himself to classical form. On the other hand, the pupil was allowed without reproach to try out some of his experiments in polytonality with the Hyperion Theatre Orchestra in New Haven.

On graduating, in 1898, he went to New York City, where after playing the organ in the Central Presbyterian Church (1900-1902) he forswore a livelihood through music for the remainder of his life. At this point he had composed three symphonies, piano and chamber music, and a great quantity of songs. This music contained incursions into the realm of dissonance—rhythmic and harmonic juxtaposition far bolder than anything Schoenberg, Bartók, or Stravinsky had done or would do for years to come, at a time when these composers were obscure young students of music—if they were known to anyone in America, it was not Charles Ives.

Ives, seeking a business career, became a clerk in the Mutual Life Insurance Company of New York, left in 1906, and in 1909 started an agency of his own with Julian S. Myrick. This venture proved its integrity as a small partnership and grew into a large and flourishing firm. Ives and Myrick became agency managers of the Mutual Life Insurance Company. Reasons of health prompted the retirement of Ives in 1930.

Through these years, unknown to his business associates, he composed constantly. In 1922-23, he published privately a book of 114 songs and the Concord Sonata for Piano. In 1934 he had eleven volumes of chamber music bound in photostatic form, from his manuscripts, some of them scarcely legible. Since then, ill health much reduced his musical output.

The record of public performances of the music of Charles Ives, other than the occasional appearance of one of his songs in a recital, has until recently

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Joseph de Pasquale, Violin
Samuel Mayes, Cello
and Eugen Lehner, Viola

assisted by

BENNY GOODMAN
Clarinet

HAYDN

String Quartet in E-flat major, Op. 33, No. 2

I. Allegro moderato, cantabile
II. Scherzo: Allegro
III. Largo sostenuto
IV. Finale: Presto

MOZART

Clarinet Quintet in A major, K. 581

I. Allegro
II. Larghetto
III. Minuetto
IV. Allegretto con Variazioni

INTERMISSION

BRAHMS

String Quintet in G major, Op. 111

I. Allegro non troppo, ma con brio
II. Adagio
III. Un poco allegretto
IV. Vivace

been astonishingly sparse. It is the record of a few intrepid individuals who have braved scores appallingly difficult to perform. Their efforts have been well rewarded, for on those few occasions when a piece has been allowed to be heard it has made a striking impression, indeed a favorable impression, even on those who have been puzzled by it.

CONCERTO IN D MINOR
FOR PIANO AND ORCHESTRA

Johann Sebastian Bach
Born in Eisenach, March 21, 1685; died in Leipzig, July 28, 1750

This Concerto, like others by Bach which have survived as works for the keyboard, is believed to have been originally composed for the violin. Instead of an alternation of solo and tutti, customary in the concerto grosso form, the soloist’s part here seems to grow from the more integral function of continuo and to support or be supported by the

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(Operated by the Boston Symphony Orchestra)
accompanying string orchestra. Throughout the Concerto the soloist does not have a single bar of rest. The first and last movements in particular are virile, rhythmic and ebullient in style. The late Hugo Leichtentritt once provided a perceptive description of the Concerto for these programs:

"The entire First movement is built on a single principal theme, of which the tutti and solo phrases are the component parts. With an admirable art Bach builds a large and highly interesting piece from this scanty thematic material, by vivid dialogue of the two groups, by effective illumination through well devised modulation to a number of different keys, by resounding climaxes, brilliant cadenzas, ingenious contrapuntal combinations.

"The slow movement is written in a variant of the chaconne form. It is based on a bass theme of

13 measures, recurring 5 times, not however as usually in the same key, but in various keys. Modulating little interludes lead over from one tonality to the next one. The free unfolding of the melodious upper part above this chaconne bass is truly a marvel of melodic invention and expansion. One does not hear five variations, but a single aria of the greatest beauty and expressiveness.

"The last movement approaches in its form a freely treated fugue. Its theme in its whole extension is, however, given only to the orchestra, where it is heard six times. The solo piano is treated in fantasy style. The interludes between the entries of the fugue theme give the piano occasion to display its virtuosity in ornamental free fantasy or in thematic dialogue, in constant flow. Sometimes it assists the orchestra by playing along part of the fugue theme, or by adding a fanciful new counterpoint. Towards the close a brilliant cadenza leads to the culmination of the entire movement, one of the most animated and vigorous pieces written by Bach."

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**Sixth Program**

**WOLFGANG AMADEUS MOZART**

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

**MARCH, ANDANTINO AND FINALE (PRESTO) FROM THE SERENADE IN D MAJOR, K. 320 AND 320a**

'This Serenade, dated by its composer "Salzburg, August 3, 1779," was the last of the suites in this form which he wrote before leaving his native town for Vienna, and may or may not have been performed on his Archbishop's name day. It requires flutes, oboes, bassoons, horns and trumpets in twos, timpani and strings — on account of the use of a "posthorn" fanfare in the second minuet it is sometimes called the "Posthorn" Serenade. There are seven movements including a concertante for the wind instruments, the Andantino and Presto being the fifth and the last. Two marches, published separately, were considered by Alfred Einstein on

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account of their manuscript paper, tonality and instrumentation as intended to open and close this Suite, marches having been used at the time for this purpose, Mr. Einstein has accordingly numbered the pair of marches K. 320a. The first of these, here played, had an unusual direction: "battendo col legno" for the violin, the players to strike their strings with the backs of their bows, giving a tattoo for a spritely theme by the oboes. The Andantino in D minor has a plaintive and affecting melody, sung by the violins. The Finale is based on naive themes considerably developed, with the expected fugato. Its brilliance of treatment and in particular the characteristic crescendo passages are pointed out by Saint Foix as influenced by what Mozart had lately heard at Mannheim and Paris.

Concerto in E major, for Three Pianos, and Orchestra, K. 242

Mr. Goldovsky has written the following note about the Concerto for Three Pianos:

Mozart wrote this concerto in February, 1776, a couple of weeks after his 20th birthday, for the Countess Antonia Lodron and her two daughters Luisa and Josefa. The Lodrons belonged to one of the foremost Salzburg families and were among young Mozart's most faithful supporters. The father, Count Ernst Lodron, was one of the functionaries at the court of the archbishop; the mother, Countess Antonia, was the archbishop's sister, a patroness of music and a pianist in her own right. There were three children, a son Sigmund, and the two daughters. The young ladies were taught by the court organist, Adlgasser, and after his death in 1777, their instruction was entrusted to father Mozart.

The new teacher seems to have been quite interested in his young pupils and mentions them on several occasions in his letters to Wolfgang. We get many amusing glimpses of the musical doings in Salzburg along with the report on the progress of the young ladies. It seems the young sisters also sang; how well, it is hard to say. In a letter Leopold mentions: "On Easter Sunday the two
Lodron girls are to sing or croak, I don't know which, for I haven't heard them for a long time." Their piano playing, on the other hand, seems to have been quite satisfactory. Two months later father Mozart writes with satisfaction — "The two Lodron girls have each played three times already, and, what is more, they have played music which I gave them, for they could not have managed one single piece of all the music which they learned during five years with the late Adlgasser. . . . On June 7th the Lodron girls played again, the elder playing Lucchesi's concerto very well indeed." Three years later Leopold reports the latest Salzburg gossip to his son . . . the 19-year-old Luisa Lodron is about to marry a man 42 years her senior. Wolfgang's answer is couched in jocular terms: "I am very sorry that the dear, young, beautiful, clever and sensible Fraulein Luisa Lodron has fallen into the clutches of such a pot-belly. I send greetings to Pepper (Josefa) Lodron and most cordial condolences in her grief at seeing her sister snap up that nice tid-bit." To return to the triple concerto, Mozart thought well enough of it to take it with him on his Grand Tour of Europe. In October, 1777, we find it on his "Academy" program in Augsburg where he played it with the piano-builder, Johann Andreas Stein and the cathedral organist, Demler.

**PIANO CONCERTO IN A MAJOR, K. 488**

In the Lenten season in Mozart's Vienna, concerts were extremely popular, and the Concerto in A major is the second of three which Mozart wrote for three Lenten concerts in the spring of 1786.*

A glance at Mozart's activities in the winter of 1785-86 will show to what efforts he was put to budget his small household and his pleasures. In the first place, he had just ventured upon his most cherished project — The Marriage of Figaro. The father wrote to Marianne on November 2 that her brother was "up to his ears" in Figaro — he had shifted all of his pupils to afternoon hours in order to have his mornings free for uninterrupted progress on his opera. Meanwhile, he had much else to do. There was Der Schaupielsdirektor, the one-act operatrapesty, which he had to compose for a performance at Schönbrunn on February 7. There was a performance of Idomeneo in March, which he supervised for Prince Augsperg, writing two new numbers. Then there were innumerable concerts, for some of which he must write new works. In addition to the three pianoforte concertos, the composition of other instrumental music had kept the inexhaustible Mozart from finishing his musical setting of Beaumarchais. He put his last touches to the score of Figaro just before its performance on May 11, 1786.

* The first of these, in E-flat major, K. 482, was composed December 16, 1785; the third, in C minor, K. 491, March 24, 1786.
Sixth Program

THEATRE-CONCERT HALL

Friday Evening, July 13, at 8:30

Conductors: BORIS GOLDOVSKY and PIERRE LUBOSHUTZ

MOZART

March, Andantino and Finale (Presto) from the Serenade in D Major, K. 320 and 320a

Concerto in F major for Three Pianos and Orchestra, K. 242

I. Rondo: Tempo di Minuetto
II. Adagio
III. Rondo: Tempo di Minuetto

Soloists: PIERRE LUBOSHUTZ, GENIA NEMENOFF, BORIS GOLDOVSKY

Piano Concerto in A major, K. 488

I. Allegro
II. Adagio
III. Allegro assai

Soloist: BORIS GOLDOVSKY

Conductor: PIERRE LUBOSHUTZ

INTERMISSION

Concerto in E-Flat major for Two Pianos and Orchestra, K. 365

I. Allegro
II. Andante
III. Rondo: Allegro

Soloists: PIERRE LUBOSHUTZ and GENIA NEMENOFF

Conductor: BORIS GOLDOVSKY

The soloists use Baldwin Pianos.
Still, this profusion of music represents but a part of his activities during the six months in question. The scores as such usually brought him no income, which had to be derived from their performance at an endless round of concerts. Besides the public performances, there was a considerable vogue for private concerts in the houses of the Viennese nobility. A wealthy patron of the arts would be proud to entertain his friends with music-making by the celebrated Mozart, and, let us hope, rewarded him well for his services. Lent, with the theatres closed, was a fashionable time for such evenings, and the father Leopold discloses in a letter that Wolfgang’s harpsichord was carried back and forth between the theatre and various private houses no less than twelve times between February 11 and March 11, 1785.

**Concerto in E-flat Major for Two Pianos and Orchestra, K. 365**

The three-piano concerto was composed in 1776 for the three Countesses Lodron, at Salzburg. The two-piano concerto of 1781, was probably composed, in the opinion of Otto Jahn, for performance by Mozart and his sister.

Boris Goldovsky’s description of the Concerto is here quoted:

> "The first movement of the concerto is extraordinarily rich in thematic material . . . delightful tunes succeed each other in generous profusion. The opening is majestic and dignified, but the bulk of the movement is made up of a brilliant interplay of virtuoso conversation between the two pianos. At the recapitulation there is an unexpected excursion into the minor key and the regions of the subdominant, but otherwise there is little to disturb the good humor of the Allegro. The Andante is a perfect blend of youthful charm and pastoral melancholy — a mood so often associated in Mozart’s works with the key of E flat major.

> "The gem of the work is the final Rondo. It was obviously intended for an audience equipped with a keen appreciation for musical niceties, for here we find Mozart playing subtle harmonic games with his listeners. All the re-entries of the main theme are handled with special gusto, particularly the second one where the sustained D in the oboe, introduced and treated as the dominant of the key of G, just before ushering the theme, suddenly and magically turns into the leading tone of E flat major.

> "In another place we see Mozart carefully preparing and executing a huge musical joke — right from the start, the cadential ending of the main theme is delayed by a hold on the dominant of C minor. This is faithfully repeated at the second appearance of the theme, but at its third re-appearance the listener gets the surprise of his life. Without any warning, a completely unexpected turn to A flat major is substituted, creating one of the nicest effects of *rapp de théâtre* in the entire instrumental literature."

PIERRE LUBOUSHTEIN is a Russian by birth, and a graduate of the Conservatory of Moscow. He made his début there as soloist at the Kousselvitsky concerts. GENIA NEMENOFF is his wife. Born in Paris of Russian parents, she studied at the Paris Conservatoire under Isidor Philipp. The two artists began playing music for two pianofortes for the entertainment of their friends. From this association there developed their joint public concerts.

BORIS GOLDSOVY, born in Moscow in 1908, was taken by his family to Germany at the time of the Russian Revolution in 1917. He studied there with Artur Schnabel and then went to Budapest to study with such masters as Leo Weiner and Ernst Dohnányi. He came to this country in 1939, studied conducting with Fritz Reiner at the Curtis Institute and later became his assistant. He went to Cleveland as assistant to Artur Rodzinski, then conductor of the Cleveland Orchestra, and directed the Opera Department at the Cleveland Institute of Music.

He has been on the faculty of the Berkshire Music Center since its inception in 1940. It was in 1946 that he founded the New England Opera Theatre. Mr. Goldovsky is the son of the violinist Lea Luboshutz and a nephew of Pierre Luboshutz.

**Seventh Program**

**Johann Sebastian Bach**

Born in Eisenach on March 21, 1685; died in Leipzig, July 28, 1750

**Brandenburg Concerto No. 2, in F Major, for Trumpet, Flute, Oboe, and Violin with String Orchestra**

The Brandenburg concertos were composed between May 1718 (when Bach met the Margraf of Brandenburg) and the spring of 1721 (the time of their dedication). The six concertos which Bach wrote for Christian Ludwig, the Margraf of Brandenburg, are among other things a study in variety of instrumental combination. The Second, for example, with its trumpet part calling for a small instrument in the highest register, has no counterpart among the rest.

The problem in performances of the high trumpet parts in many of Bach’s scores, and especially in this concerto, lies in the difference between the instruments of his time and ours, and in the training of the players. Only natural trumpets were at Bach’s disposal, in various keys, and the highest of them, the clarino, or Clarinbläser, was called for in the Second Brandenburg Concerto. These instruments had a small bore which facilitated high harmonic notes. Special players for these instruments would be able to confine their embouchure to the high muscular tension required. "The player’s burning restriction to the high register," writes Curt Sachs ("The History of Musical Instruments"), trained
Seventh Program
THEATRE-CONCERT HALL
Saturday Evening, July 14, at 8:30
CHARLES MUNCH, Conductor

BACH

Brandenburg Concerto No. 2, in F major
I. Allegro moderato
II. Andante
III. Allegro

Trumpet: Roger Voisin
Oboe: Ralph Gomberg

Flute: Doriot Anthony Dwyer
Violin: Richard Burgin

Concerto for Violin and Orchestra No. 2, in E major
I. Allegro
II. Adagio
III. Allegro

INTERMISSION

Suite No. 2, in B minor, for Flute and Strings
Overture
Rondo
Bourrée I; Bourrée II
Polonaise and Double
Minuet
Badinerie

Flute Solo: Doriot Anthony Dwyer

Suite No. 3, in D major, for Orchestra
Overture
Air
Gavotte I; Gavotte II
Bourrée
Gigue

Soloist
WILLIAM KROLL

Baldwin Piano
RCA Victor Records
his lips and breath; he used an appropriate mouthpiece with a flat cup and a broad rim that gave good support to the overrevered lips. This was the ‘secret’ that enabled the trumpeters of the Bach epoch to play such surprisingly high parts, up to D, E and even G, in spite of the low pitch of their instruments (D alto, a minor third below our F trumpets, a minor sixth below our B-flat trumpets). But we should not forget that in those times solo parts were written especially for one artist and his special skill.” The virtuosity developed by the Clarinbläser in producing high harmonics with beauty of tone has been praised by contemporaries. “Our ordinary trumpet,” wrote Johann Ernst Altenburg, the 18th Century trumpeter virtuoso, “known by the Romans as ‘tuba,’ by the French as ‘trumpette,’ and by the Italians as ‘tromba’ or ‘clarina,’ is familiar as a musical and military instrument. Its tone is mottlesome, penetrating, clear, somewhat shrill in the high notes but strident in its lower register. It rings our above all others and justifies its title, ‘queen of instruments.’ Mattheson characterized it as ‘resonant and heroic,’ and Schmidt as ‘exultant.’ It is usually made of hammered silver or brass, six sections forming three tubular lengths expanding funnel-wise towards the bell end and fitted with a mouthpiece proportionate with its narrow tubing.” Various expedients have been resorted to in performance of this Concerto. Richard Strauss, acting on his father’s belief that Bach’s clarino was “a kind of high-pitched clarinet, made of metal,” used a Piccolo-Heckelphone, especially contrived by Wilhelm Heckel, and possessing “a good deal of oboe character.” Arturo Toscanni, and also Pablo Casals at Prades have used a clarinet in E-flat, conducting performances of this concerto.

CONCERTO FOR VIOLIN AND STRING ORCHESTRA, No. 2, IN E MAJOR

Bach wrote his violin concertos in all probability at Cothen, where he was employed between 1717 and 1723. This, like most of Bach’s concertos, has a string accompaniment, with clarinet continuo.

Two concertos for a single violin and orchestra by Bach have come down to us, one in A minor and one in E major.

Attempting to describe the two concertos, Albert Schweitzer falls back upon the remark of his predecessor Forkel: “One can never say enough of their beauty.” Dr. Schweitzer further observed in his notable book on Bach (1905) that the two concertos “are beginning to win praise in our concert halls. Modern audiences are enthralled by the two adagio movements, in which the violin moves about over a basso ostinato. We involuntarily associate them with the idea of Fate. The beauty of the A minor Concerto is severe, that of the E major full of an unconquerable joy of life that sings its song of triumph in the first and last movements.”

Bach has caused considerable disagreement among the authorities by his habit of frequently transcribing his concertos with another instrument for the leading part. Each one of the violin concertos is found in versions for clavier, authenticated by Bach’s own hand. Nor is it always possible to say positively which version was the original one. This violin concerto, for example, has an exact counterpart among the clavier concertos, listed by the Bach Gesellschaft as No. 3; the First Violin Concerto in A minor exists as the Clavier Concerto No. 7 in G minor. If, as is supposed, Bach’s sons Philipp Emanuel and Wilhelm Friedemann, dividing their father’s music, each received two violin concertos, these two conjectured ones, known to us only as clavier concertos, may have been lost by Friedemann, while those in A minor and E major came down to us from the music of Philipp Emanuel, having been played in Hamburg and Berlin from parts preserved in the State Library and the Singakademie.

WILLIAM KROLL was born in New York City, studied with Henri Marteau at the Hochschule in Berlin and with Franz Kneisel at the Institute of Music in New York. He was active in the organization of the Musicians’ Guild there. He has largely devoted his career to chamber music and is a valuable member of the faculty in the Berkshire Music Center. He was first violinist of the Coolidge Quartet and in 1944 founded the Kroll String Quartet.

OVERTURE (SUITE) No. 2, IN B MINOR, FOR FLUTE AND STRING ORCHESTRA

Bach’s orchestral suites, of which there are four, have generally been attributed to the five-year period (1717-23) in which he was Kapellmeister to young Prince Leopold of Anhalt-Cöthen. Albert Schweitzer conjectures that they may belong to the subsequent Leipzig years, for Bach included them in the performances of the Telemann Musical Society, which he conducted from the years 1729 to 1736. But the larger part of his instrumental music belongs to the years at Cöthen where the Prince nor only patronized but practised this department of the art — it is said that he could acquire himself more than acceptably upon the violin, the viola da gamba, and the clarinet. It was for the pleasure of his Prince that Bach composed most of his chamber music, half of the “Well-tempered Clavichord,” the “Inventions.” Composing the six concertos for the Margraf of Brandenburg at this time, he very likely made copies of his manuscripts and performed them at Cöthen.

OVERTURE (SUITE) No. 3, IN D MAJOR, FOR ORCHESTRA

This, “Overture” calls for two oboes, three trumpets, timpani, first and second violins, viola, and basso continuo. The “overtures,” so titled, by Bach were no more than variants upon the suite form. When Bach labeled each of his orchestral suites as an “over-
Eighth Program
THEATRE-CONCERT HALL
Sunday Afternoon, July 15, at 2:30
CHARLES MUNCH, Conductor

Bach

PART I

Chorus
Recitative (Evangelist, Jesus, with interjections by chorus)
Chorus
Recitative (Evangelist, Jesus)
Chorus
Recitative (Evangelist, Jesus)
Chorale
Recitative (Evangelist, Jesus)
Chorale
Recitative (Evangelist)

The Passion According to St. John

PART II

Chorus
Recitative (Evangelist, Pilate)
Chorus
Recitative (Evangelist, Pilate)
Chorus
Recitative (Evangelist, Pilate, Jesus)
Chorale
Recitative (Evangelist, Pilate, Jesus)
Chorus
Recitative (Evangelist)
Arioso (Bass)
Recitative (Evangelist)
Chorus
Recitative (Evangelist, Pilate)
Chorale
Recitative (Evangelist, Pilate)
Chorus
Recitative (Evangelist, Pilate, Jesus)
Chorale
Recitative (Evangelist, Jesus)
Chorus
Recitative (Evangelist, Jesus)
Chorale
Recitative (Evangelist, Jesus)
Chorus
Recitative (Evangelist, Jesus)
Chorale
Recitative (Evangelist, Jesus)
Chorus
Recitative (Evangelist, Jesus)
Chorale
Recitative (Evangelist, Jesus)
Chorus
Recitative (Evangelist, Jesus)

Evangelist and solo tenor... John McCollum
Jesus and solo bass.............. Mac Morgan
Solo soprano.............. Adele Addison
Solo contralto.............. Florence Kopleff
Peter, Pilate, and solo bass... James Joyce

Harpischord: Daniel Pinkham
Viola da gamba: Alfred Zigler

Festival Chorus, Hugh Ross, Conductor
there is no doubt that the French overture such as Lulli wrote was in his mind. This composer, whom Bach closely regarded, had developed the operatic overture into a larger form with a slow introduction followed by a lively allegro of fugal character and a reprise. To this “overture” were sometimes added, even at operatic performances, a stately dance or two, such as were a customary and integral part of the operas of the period. These overtures, with several dance movements, were often performed at concerts, retaining the title of the more extended and impressive “opening” movement. Georg Muffat introduced the custom into Germany, and Bach followed him. Bach held to the formal outline of the French overture, but extended and elaborated it to his own purposes.

In the dance melodies of these suites, Albert Schweitzer has said "a fragment of a vanished world of grace and eloquence has been preserved for us. They are the ideal musical picture of the rococo period. Their charm resides in the perfection of their blending of strength and grace."

The “overture” of the third suite, which is its main substance, consists of a grave, a vivace, on a fugue figure, and a return of the grave section, slightly shorter and differently treated. The air, lento (which certainly deserves its popularity, but not to the exclusion in lay experience of many another beautiful air by this composer), is scored for strings only. The Gavotte is followed by a second gavotte, used in trio fashion (but not more lightly scored as was the way with early trios), the first returning da capo. The Bourrée (allegro) is brief, the final Gigue more extended but nevertheless a fleeting allegro vivace.

DOROTHY ANTHONY DWYER was born in Streator, Illinois. Her first teacher was her mother, a professional flutist. She attended the Eastman School of Music, where she studied with Joseph Mariano. Other teachers she has worked with are Georges Bataille, William Kincaid, and Ernst Lierl. She played in the National Symphony in Washington, D.C., for two years and later joined the Los Angeles Philharmonic, also playing first flute in the Hollywood Bowl Orchestra. Miss Anthony (now Mrs. Thomas Dwyer) devoted much of her time in California to chamber music, participating in many first performances of contemporary works. She joined the Boston Symphony as principal flute in the autumn of 1952, and has since likewise played in chamber combinations.

Eighth Program

THE PASSION ACCORDING TO ST. JOHN
JOHANN SEBASTIAN BACH

Born in Eisenach, March 21, 1685; died in Leipzig, July 28, 1750

Bach’s Johannepassion is believed to have been first performed at the St. Thomas church in Leipzig on Good Friday, 1723. The score now extant, a revision made for performance in 1727, calls for 2 flutes, 2 oboes, strings, organ and harpsichord continuo, together with the solo voices. A Violino da Gamba is introduced with the contralto air after Jesus’ death, and two Oboi da Caccia in the final tenor and soprano airs, are here given to English horns.

This setting of The Passion According to St. John was the first of five Passions which have been attributed to Bach. Among them this and the Matthauspassion only are complete and authentic beyond dispute. Each, according to a custom during Bach’s Cantorship at Leipzig, was performed at the Good Friday Vesper Service of the St. Thomas church and the St. Nicholas church on alternate years. The St. Matthew Passion was performed at St. Thomas in 1729; the St. John Passion was probably Bach’s inaugural score at Leipzig (other than the Cantata which he submitted as candidate for the post of Cantor of the St. Thomas School in February, 1723). The conjectured performance at the St. Thomas church in 1723 would have been a fortnight before his formal installation.

With this score, Bach turned away from the sentimental music which had so long occupied him at Cöthen, and devoted himself to the music of the Protestant Church ritual. A not inconsiderable part, but still only a part of his duties at Leipzig was to provide and perform, not only such scores as the Passions, the Magnificat, the Mass in B minor, but a new cantata for each Sunday and each Holy Day. There must have been little short of three hundred cantatas in all, of which one hundred and ninety are extant.

This astonishing output may not have been so
MAC MORGAN was born in Texarkana, Texas, and studied principally at the Eastman School of Music. He has sung on numerous occasions with this Orchestra in Tanglewood and in Boston.

JAMES JOYCE, born in Boston, has sung in many parts under the direction of Boris Goldovsky at Tanglewood (1951 and 1952) and with the New England Opera Theatre. He has made two tours with that company. He sang Faust in Verdi's Opera in a stage production by the St. Louis Symphony Orchestra in St. Louis.

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1. FOLLOW THE TANGLEWOOD SIGNS, which have been placed by the State Police and the Department of Public Works to show the least congested approaches.

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Symphony No. 3

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Les Préludes

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"L'Histoire du Soldat"; Octet for Winds

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Flutes

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Philip Kaplan

Piccolo

George Maden

Oboes

Ralph Cowberg

Jean Deverez

John Holmes

English Horn

Louis Speyer

Clarinet

Gino Codhi

Manuel Valverde

Panioula Cardillo

B-flat Clarinet

Bass Clarinet

Rosario Mazero

Bassoons

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Ernst Pasenka

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Contrabassoon

Richard Plaster

Horns

James Stagliano

Charles Vаниц

Harry Shapero

Harold Meek

Paul Keaney

Osbournie McGonatty

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Roger Voisin

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Gerard Gourno

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William Mayer

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Violoncellos

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Mordecai Zuckerman

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Karl Zeise

Joseph Zimbler

Bernard Pickering

Leon Marjollet

Martin Hofmann

Louis Berger

Richard Kapuscinski

Robert Rieder

Basses

Georges Moleux

Gaston Dufrene

Ludwig Juht

Irving Frankel

Henry Freeman

Henry Poitno

Henry Girard

John Farnenick

Flutes

Ashley Anthony Dwyer

James Pappoutsakis

Charles Marshall

Philip Kaplan

Piccolo

George Maden

Oboes

Ralph Cowberg

Jean Deverez

John Holmes

English Horn

Louis Speyer

Clarinet

Gino Codhi

Manuel Valverde

Panioula Cardillo

B-flat Clarinet

Bass Clarinet

Rosario Mazero

Bassoons

Sherman Walt

Ernst Pasenka

Theodore Brewster

Contrabassoon

Richard Plaster

Horns

James Stagliano

Charles Vаниц

Harry Shapero

Harold Meek

Paul Keaney

Osbournie McGonatty

Trumpet

Roger Voisin

Marc Lafimere

Armando Ghalata

Gerard Gourno

Trombones

William Gibson

William Mayer

Kasuo Kahlis

Josel Oroz

Tuba

K. Vinal Smith

Harps

Bernard Ziebert

Olivia Zaetek

Timpani

Roman Sust

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Percussion

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