Erma Bombeck, one of four distinguished personalities who appear on this year's Bushnell Morning Lecture Club series. Subscribers have a chance to win a theatre week in London! See page 4.

Boston Symphony
Page 7

National Band of New Zealand, Maori Dancers
Page 11

Gewandhaus Orchestra of Leipzig
Page 13
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BRITISH CALEDONIAN AIRWAYS

STARTING JUNE 4, 19 FLIGHTS WEEKLY TO BRUSSELS, SERVICE FROM LONDON.
Entertainment Guide: AT BUSHNELL

October

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NOTE ON TICKET BUYING:
Abbreviations used in this guide are: O, Orchestra; PB, Parterre Boxes; 1BL, 1st Balcony Loges; 1B, 1st Balcony; 2B, 2nd Balcony.

Unless otherwise noted, telephone reservations start one week before curtain, window sale at the box office three weeks. Mail orders are handled in the order received, and may be sent at any time.

7
Boston Symphony Orchestra, Seiji Ozawa, conductor, Mon. at 8 p.m., presents Ravel's Le Tombeau de Couperin, Rush's The Cloud Messenger, and Strauss' Don Quixote. This is the opening concert in the Bushnell Symphony Series. Tickets for Orch. at $7.50, $6.50, Parterre Boxes $10.00, 1st Bal. Loges $7.50, 1st Bal. $7.50, $6.50, $5.75, 2nd Bal. $4.50, $3.50, $3.25.

9
Hartford Symphony Orchestra under the baton of Arthur Winograd presents at 8:15 p.m. Wed. guest pianist Van Cliburn and the following program: Vaughan Williams' Overture to "The Wasps," Haydn's Symphony No. 102 in B flat, Dvorak's Symphonic Variations, and Rachmaninoff's Piano Concerto No. 3. Tickets for Orch. at $7.50, Parterre Boxes $10.00, 1st Bal. Loges $7.50, 1st Bal. $7.50, $6.50, $5.50, 2nd Bal. $4.50.

11
Richard Pryor, stand-up comedian, plays the Bushnell Boards Fri. at 8:00 p.m. Tickets: O $6.50, PB $6.50; 1BL $5.50, 1B $5.50, 2B $4.50.

12
Gewandhaus Orchestra of Leipzig under the baton of Kurt Masur (second event in the 1974-75 Bushnell Symphony Series) presents Sat. at 8 p.m. the following program; Schuman's Symphony No. 4, Mattus' Violin Concerto (with soloist Manfred Scherzer), and Brahms Symphony No. 4. Tickets for Orch. at $7.50, $6.50, Parterre Boxes $10.00, 1st Bal. Loges $7.50, 1st Bal. $7.50, $6.50, $5.50, 2nd Bal. $4.50, $3.50, $3.25.

15
National Israeli Chassidic Song Festival, 8 p.m. Tues., presented by Debron Productions, Inc. Tickets O $8.50, PB $9.00, 1BL $9.00, 1B $8.50, $7.00, 2B $5.50.

16
Neil Simon's new comedy, "The Sunshine Boys," featuring Robert Alda in the lead role, plays Bushnell's boards Wed. night at 8 p.m. Tickets for Orch. $6.50, Parterre Boxes $7.50, 1st Bal. Loges $7.50, 1st Bal. $6.50, $5.50, 2nd Bal. $3.50, $2.00.
B.M.L.C.
Holds London Theatre Trip Prize Drawing

Green, Apr. 9
Holm, May 9
Niven, Nov. 7

Bushnell Morning Lecture Club guest speaker David Niven on Nov. 7 will draw the winning ticket for a one-week London Theatre Tour for two, including air-transportation by British Caledonian Airways. The door prize is offered by the Bushnell Morning Lecture Club to its members. The first 1,000 members will receive two chances for the prize.

The Morning Lecture Club, in its second season, presents four 11 a.m. lectures at the Bushnell Memorial, followed by an optional luncheon and discussion at the Hilton featuring the speaker as guest of honor.

This season's speakers include: David Niven, Thurs. Nov. 7; nationally syndicated humor columnist Erma Bombeck, Thurs. Mar. 6; Savoyard Martyn Green, Tues. Apr. 8; and music and drama star Celeste Holm, Fri. May 9.

Film star David Niven will open the series with his lecture, "Around the World of David Niven." The international film personality and Oscar and Academy awards winner has over 80 leading films to his credit. Presently he is working on a third book.

Erma Bombeck, a nationally syndicated columnist, will speak about the life of "housewife, garbage hustler, and pretty face" in "Would You Believe — The Love Goddess." Her column and books evidence her talent for coining phrases aptly describing humorous episodes in the life of the middle American housewife.

Savoyard Martyn Green will discuss "The Importance of Humors" in a talk which takes a close look at W. S. Gilbert. Mr. Green starred for 25 years in principal comedy roles with London's D'Oyly Carte Gilbert & Sullivan Company, and is looked upon as one of the greatest authorities on, and performers of, the works of Gilbert & Sullivan. He continues to appear in starring roles on stage, in motion pictures, and on T.V.

Musical and dramatic star Celeste Holm will talk on "A Personal Harvest," a discussion of her stage and film roles. In honor of the Mark Twain Memorial's Centennial Celebration, Miss Holm will give special attention to her role as Aunt Polly in the recent film, "Tom Sawyer." Miss Holm's career has been a varied one including supper clubs, state tours across the U.S. and abroad, Broadway, and film and T.V. roles.

A $10 membership includes the four lectures, a morning coffee hour, babysitting, and a free shuttle bus. The Hilton luncheon and discussion is optional, and includes free parking. Group and Senior Citizen discounts are available. For information phone the Bushnell Memorial at 527-3123.
Jackson Brown, sponsored by Guber, Ford and Gross, Thurs. at 8 p.m. will present an evening folksong concert. Tickets O $6.50, PB $6.50, IBL $6.50, IB $5.50, 2B $4.50.

Connecticut Opera Association presents Sat. at 8 p.m. Verdi's "Aida," starring Marina Krilovici, Giorgio Casellato-Lamberti, Bianca Berini, Giovanni Ciminielli, Ara Berberian, and Louis Sgarro. Tickets for Orch. at $16.00, 1st Bal. Loges $16.00, 1st Bal. $16.00, $14.00, $11.00, 2nd Bal. $8.00, $6.00, $5.00.

Slask, a dazzling Polish Song and Dance Company numbering 60 dancers and 50 musicians and a wardrobe of some 2,000 costumes, appears on Bushnell's dance stage Sun. with performances at 2:00 and 7:00 p.m., under the auspices of Edmund Liszka. Tickets to Slask (pronounced "Shlonsk") for Orch. $8.80, Parterre Boxes $9.35, 1st Bal. Loges $9.35, 1st Bal. $8.80, $7.70, 2nd Bal. $5.50, $4.40, are now available at Liszka Travel Agency, 11 Charter Oak Avenue, Hartford, by mail or over the counter. Call 249-6255.

Aida, 1:00 p.m. Mon. and Tues., is presented in special matinee performances sponsored by the Connecticut Opera Guild and the Connecticut Opera Association for area students and senior citizens. Tickets for students are available through area schools. Limited tickets at $2.50 for senior citizens are available through senior citizen centers. For details phone 522-9474.

Connecticut Yankee in King Arthur's Court, 7:00 p.m. Thurs., is presented as a special performance for area groups. General admission is $1.50.

Shakespeare's Britain — Today," 8 p.m. Fri. & Sat., 2 & 5 p.m. Sun. This travelogue, personally narrated by Eric Paval, takes the arm-chair traveler to regions in the British Isles famous for their history and for their link to Shakespeare's plays. Tickets: O $2, $1.75, PB $2, IBL $1.75, IB $2.00, $1.75, $1.25, 2B $1.25.

Hartford Symphony Orchestra, 8:15 p.m. Wed., presents Kyung-Wha Chung, violinist, in a Mark Twain Centennial Concert under the baton of Music Director Arthur Winograd. The program is Elgar's "Cockaigne Overture," Dvorak's "Romance for Violin and Orchestra," Prokofieff's Violin Concerto No. 2 in G Minor, and Saint-Saens' Symphony No. 3 (Organ). Tickets: O $7.50, PB $10.00, IBL $7.50, IB $7.50, $6.50, $5.50, 2B $4.50.

(Continued on page 6)
Elsewhere: Potpourri

Bushnell Promenade Gallery, through Oct. 31, features a special Exhibit celebrating the Mark Twain Memorial Centennial. Works on exhibit range from the rarely-shown Korder portrait of Clemens (1935), and three oils from among daughter Clara’s favorites, to prints, lithographs, and memorabilia of historical interest reflecting the rescue of the house at 351 Farmington Avenue for a memorial to him. Promenade Gallery Viewing Hours are 3-5 p.m. Wednesdays, at 166 Capitol Avenue.

*Farmington Valley Arts Center, Avon Park North, Avon, maintains a gallery and information office featuring invitational one-man and group artists’ shows, educational and travelling exhibits. Visiting hours are Weds. - Sat. 11 a.m. - 3 p.m., Sun. 1 - 4 p.m. Society of Conn. Craftsmen hours are Weds. - Sat. 11 a.m. - 3:30 p.m., Sun. 1 - 3 p.m. Book Barn hours are Weds. - Sat. 11 a.m. - 4 p.m., Sun. 12:30 - 4 p.m. Studios Daily at each artist’s discretion. Call (203) 678-1867.

*Hartford Art School’s Josefowicz Gallery presents an exhibit of paintings and drawings by Hartford-born artist Frederic Church, in cooperation with the Mark Twain Centennial. Call (203) 243-4393 for details. Admission is free. Hours are Mon. - Fri. 9 a.m. - 4:30 p.m., Mon. - Thurs., 7 - 9 p.m.

*Hartford Jewish Community Center, 335 Bloomfield Ave., West Hartford, announces an exhibit and sale of portraits by Irving Katz- enstein, thru Oct. 13, from 4:30 - 6:30 p.m. daily.

*Jewish Community Center, New Haven, thru Oct. 4, presents “Photographs by D. C. Pinckney and Mark Fineman.” For Center hours call (203) 865-5181.

*Litchfield-Torrington Auxiliary of Child & Family Services, Northwest, Conn., sponsors the Third Annual Litchfield Art & Craft Show-Sale Oct. 12 & 13, 10 a.m. - 5 p.m. Free Admission and refreshments at Litchfield Junior High School, Route 202, Litchfield.

*Mark Twain Masquers, Oct. 4, 5 and 10, 11, 12 presents “Butterflies are Free,” a humorous and inspiring love story for all ages. Curtain at 8:00 p.m. For tickets, write Mark Twain Masquers, Inc., 170 Kingswood Road, West Hartford 06119, or call 247-9625.

*Polka Dot Playhouse, Pleasure Beach — Exit 29, Bridgeport, Oct. 4 - Oct. 28, presents “And Miss Reardon Drinks a Little.” Fri. & Sat. eves at 8:30 p.m., Sun. matinee Oct. 13 at 2:30 p.m. For ticket information call (203) 374-1777.

*Trinity College Cinesudio, Sept. 29, 30, Oct. 1 “Four Nights of a Dreamer” and “Sambizanga”; Oct. 2, 3, 4, 5, “The Chaplin Revue” (G); “Alice in Wonderland” (G); Oct. 6, 7, 8 “20,000 Years in Sing Sing” and “The Big Sleep.” General admission $2.00, Students $1.50. Call 527-3811 for starting times.


*Wadsworth Atheneum, Oct. 13 - Nov. 3, Rare books and bookplates from the museum collection. Museum hours: Tues. - Sat. 11 - 4, Sun. 1 - 5. Admission: under 12, free; 12 to 18, $6.50, over 18, $1.

*Wesleyan University, Middletown thru Oct. 16, presents “Prints & Drawings by David Schoor and Ceramics by Mary Risley,” Center for the Arts, Tues. - Sat. 10 - 4 p.m. Sun. 2 - 5 p.m. (347-9411).

*Yale School of Music, Sprague Memorial Hall, 470 College St., Oct. 8 at 8:30 p.m., presents the Prague String Quartet. For ticket information call 436-1971. M.W.

Notes on the Program

(C)

Boston Symphony Orchestra, Inc.

MAURICE RAVEL (1875-1937)

Le tombeau de Couperin

Program note by James Lyons

As a work for solo piano — Ravel’s last, incidentally — Le tombeau de Couperin was not a notable success. Strictly speaking it could not have been, because it marked a stylistic retrogression after the harmonic leap forward in the Valse nobles et sentimentales and Gaspard de la nuit. But fortunately that was not the end of the matter.

Two years later, Ravel was delighted to hear that Jean Borlin wanted to choreograph Le tombeau for Rolf de Mare’s Swedish Ballet (actually the suggestion had come from Ravel’s old Montmartre confere, the conductor D. E. Inghelbrecht). Whereupon the composer himself scored four of the movements as a concert suite, omitting the Fugue and Toccata, and also, significantly, omitting all of the dedications — as if to testify that in this orchestral guise Le tombeau was not a mere arrangement but a new work altogether, intended to have a life of its own. And so it has had, ever since its Paris premiere on February 28 1920.

Ironically, the orchestral version of Le tombeau de Couperin probably has more neoclassic purity in its resplendence than the leaner-lined keyboard prototype. The modern orchestra, after all, was the instrument Ravel knew best. No matter, it is a masterpiece of its genre — whether or not one agrees with Edwin Evans that the composer incarnated “the very spirit of the precise
First Event, Bushnell Symphony Series, 1974-75

BOSTON SYMPHONY ORCHESTRA

SEIJI OZAWA, Music Director

COLIN DAVIS, Principal Guest Conductor

NINETY-FOURTH SEASON

SEIJI OZAWA, Conductor

PROGRAM

Le tombeau de Couperin .................................................... RAVEL
  Prelude
  Forlane
  Menuet
  Rigaudon

The Cloud Messenger ..................................................... RUSH

INTERMISSION

Don Quixote — Op. 35 ..................................................... STRAUSS
  Introduction
  Theme with Variations
  Finale

JULES ESKIN, cello
BURTON FINE, viola

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and ordered classicism of the eighteenth century.”

The concert suite comprises a Prelude, Forlane, Menuet, and Rigaudon. The forlane is akin to the jig, but not to Bach’s because, being Italian in origin, it is not contrapuntal. Admirers of Oliver Wendell Holmes will recall his use of ‘rigadoon’ as a synonym for ‘sashy’ in Elsie Venner: Rousseau had ascribed the form to a certain dancing master named Rigaud, but in fact no one can attest to its origins.

LOREN RUSH

The Cloud Messenger

Loren Rush began the study of piano at the age of six and gradually extended his studies to include bassoon, contrabass, percussion and the Japanese koto, the instrument he uses as a compositional aid. He studied composition with Robert Erickson and attended San Francisco State University, where he received a doctoral degree. His fellowships and awards include the Rome Prize, the Institute of Arts and Letters Award and a Guggenheim Fellowship. He has been active in the San Francisco Bay Area both as a conductor and instrumentalist in the performance of new music.

Mr. Rush wrote the following comments for the American premiere of The Cloud Messenger:

“After the premiere of Nexus 16 at Tanglewood in 1964 Erich Leinsdorf asked me to write a piece for the Boston Symphony Orchestra. By the following summer in Point Richmond I had a fairly precise mental image of the piece and even a few sketches, and by the fall of 1967 I was able to show him in New York the score in nearly complete form, except for some of the detail. He agreed to program the piece as soon as he received the score in a form complete enough that the performance parts could be made. The Cloud Messenger was completed in the summer of 1970. By then I had been living in Rome for a year and Erich Leinsdorf had retired from the Boston Symphony Orchestra.

“The Cloud Messenger was premiered in 1971 with the Rome Symphony Orchestra (RAI) conducted by Giamplero Taverna. It is in one movement and scored in ninety-nine individually defined instrumental parts. It is mainly dramatic, a sort of musical ‘theater of the mind’ where several musical ‘characters’ are developed in various dramatic relationships. Liszt probably would have called it a tone poem.

“The title is somewhat more evocative than descriptive.”

RICHARD STRAUSS 1864-1949

Don Quixote, Fantastic Variations on a Theme of Knightly Character op. 35

Program note by John N. Burk

Strauss completed the score of Don Quixote on December 29 1897. Fritz Wullner conducted the premiere at Cologne on March 8 1898.

Don Quixote, more than any other subject which Richard Strauss fell upon in the triumphant progress of his tone poems, seemed to match his musical proclivities. The strain of the bizarre which runs through all his music, his richly apparelled melodic felicity, the transfiguring passion which sets the seal of enduring beauty upon each of his more important scores — these qualities were finely released and closely integrated by the tale of the lunatic knight, where also eccentricity becomes
charm, where gross realism, at one moment ridiculous and pitiable, is suddenly touched with the dreams and visions of chivalry.

INTRODUCTION: — Strauss's Variations' have no real resemblance to the classical form of that name. Instead of one theme, there are three, corresponding with the principal characters in the story almost as leading motives: Don Quixote, Dulcinea — the lady of his dreams — and Sancho Panza. Each appears constantly in relation to the succession of musical episodes. Indeed, the themes are not varied in the traditional sense of ornamentation or modification by development. They rather proceed on their way basically unchanged, encountering various adventures in a musical sense corresponding to the story, reflecting the circumstance of the moment as higher or baser aspirations collide with reality and are rebuffed.

THEME: — The theme already clearly indicated and developed is first stated in its rounded fullness by the solo cello. There follows immediately the theme of Sancho Panza. It emerges from the bass clarinet and tuba with an earthy peasant plainness and is taken up by the solo viola. For the remainder of the tone poem, the cello is to depict Don Quixote, and the viola his squire.

VARIATIONS: — 1) The adventure of the windmills — 2) Encounter with a "warlike" flock of sheep, bleating (muted brass) — 3) A musical dialogue suggestive of the many discourses Don Quixote holds with his squire, Sancho, who cannot follow his master's glittering vision — 4) A company of pilgrims singing hymns along the road whom Don Quixote takes for desperadoes abducting a great lady — 5) The "Vision of Dulcinea" which Quixote suffers during an all-night vigil, ending in a rapturous nocturne — 6) On the road Sancho makes an allusion to Dulcinea as they pass a blowsy country wench, causing Quixote to swear vengeance upon the insidious magic power he thinks has transformed Dulcinea into said wench —

7) Seated blindfolded on a wooden horse, the two fancy they are galloping through the air — 8) Quixote, believing an empty boat he and Sancho discover at the banks of a stream has been placed there by a magical agency, takes off in it with Sancho to accomplish a "rescue"... which turns out to be themselves when they capsize — 9) Quixote rides a charge on two mendicant friars on their mules, thinking them malignant magicians responsible for all the tricks played upon him — 10) A friend, seeking to cure Quixote, dresses in knightly armor and challenges him to a duel, bests him, and induces him finally to adopt the simple life of the shepherd.

FINALE: — The death of Don Quixote. The Knight has regained his sanity (his theme loses its eccentric guise) but his spirit is broken and his strength is ebbing away. His friends and the members of his household, gathered around him, are incredulous at first as he addresses them in words of sound sense.

Strauss rises to the pathos of the last moment in the life of the ridiculous madman whose efforts have been futile and wasted, yet somehow in reminiscence enduringly noble and touching. The voice of the cello ends with an expiring sigh before the final cadence.
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October 2–19, 1974

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*A Selection of International Film Classics* will begin on Wednesday, October 23 and continue through December 21, 1974.

**Tickets:** In advance at the Atheneum Shop, or at the Box Office. There are no telephone reservations or refunds.

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To receive a complete schedule by mail call 278-2670.

Presented in association with The American Film Institute

**Wadsworth Atheneum**

**THE CORSAIR:** A scintillating arrangement of the Berlioz Overture, made in 1971 by Geoffrey Brand, while he was professional conductor of the famous Black Dyke Mills Band of England.

**NIMROD:** One of the variations from Elgar's "Enigmas" arranged by Dr. Dennis Wright.

**TRUMPETS WILD:** A Cornet Trio in modern idiom, adapted from Robert Schumann's "Wild Horseman" (his album for young people, 1848 Op 68).

**CHALLENGING BRASS:** An original work for brass band, commissioned by BBC in 1967 for its competition of the same title.

**THE HEADLESS HORSEMAN:** The Rider may have lost the head but the horse has certainly been given his!

**NAPOLI:** Virtuoso style cornet solo, based on a famous popular Italian tune.

**FROM THE NEW WORLD:** Not the entire symphony, but the best known themes arranged by Drake Rimmer.

**PRELUDE FOR AN OCCASION:** A majestic fanfare is followed by the main allegro section. Shortly another fanfare-like motif appears, passed between cornets and trombones. Other melodic ideas are introduced before the opening fanfare returns in varied form. A Coda concludes the Prelude.

**SPECTRUM:** Red, Orange, Yellow, Green, Blue, Indigo and Violet. Except that composer Gilbert Vinter changed the last color to purple, this work gives a vivid musical picture of the colors in correct order.

**TREBLE TROMBONES:** Eight trombones in a lively rendition of a happy trio.

**THE PADSTOW LIFEBOAT:** Composer Malcolm Arnold is well known for his music for films. He composed this march on a commission for the launching of a new lifeboat at Padstow in Southern England 1967, near Trevose lighthouse. Its foghorn is heard at intervals throughout the March. A humorous work, it opens with the firing of the engine, a stately outward journey, the short rough sea ride and a triumphal trip home.

**WILLIAM TELL:** The famous Rossini overture, as melodic and exciting in Brass Band form as in its original.
The National Band of New Zealand
and Maori Dancers

Mervyn J. Waters, Musical Director and Conductor

Flourish For An Occasion
Fanfare and “Star Spangled Banner”
Overture “The Corsair”..........................BERLIOZ
Entracte “Nimrod” (from Enigma Variations)..............ELGAR
Cornet Trio “Trumpets Wild”......................HAROLD WALTERS
Original Brass “Challenging Brass”..................GILBERT VINTER

MAORI DANCERS ACT I

“The Headless Horseman”...........................RON GOODWIN
Cornet Solo “Napoli” (Errol Mason)......................H. BELLSTEDT
Symphonic Excerpts “From The New World”.............DVORAK

INTERVAL

“National Fanfare”....................................J. CURNOW
Prelude “Prelude For An Occasion”....................EDWARD GREGSON
Brass Display “Spectrum”.............................GILBERT VINTER
Trombone Trio “Treble Trombones”.....................JACK HELYER

MAORI DANCERS ACT II

Concert March “The Padstow Life Boat”.............MALCOLM ARNOLD
Overture “William Tell”...............................ROSSINI

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Notes on the Program

By Johannes Forner

ROBERT SCHUMANN

Fourth Symphony

Schumann did not write a great deal for orchestra until he was thirty years old, after he had more or less composed the piano works and the “Lieder.” He sought, at thirty, to extend the wild enthusiasm and fantasy of the smaller works, his original field, to orchestral music.

The fourth symphony is to be understood as a striving after the synthesis of a poetic idea, with the basic forms of a symphonic cycle (it was called ‘symphonic fantasy’ in the original version). Clara Schumann’s diary for the summer of 1841 tells of the genesis of the work: “... and sometimes I would hear the D minor sounding wildly in the distance, and I knew that it was a work created from the depths of his soul.”

The D minor symphony follows, chronologically, Schumann’s second symphony. After completing the first movement of the piano concerto, he began working in June 1841, and had finished by December. But the first performance on December 6th 1841 in the Gewandhaus, conducted by Ferdinand David, then Director of Music, met with only moderate success. Schumann withdrew the work.

Not until ten years later did he rearrange the score and, above all, change the orchestration. In this form the work was again performed in Dusseldorf in 1853, and this time it achieved great success.

The individual movements overlap, but this is due less to architectural considerations than to the expression of...
Second Event, Bushnell Symphony Series, 1974-75

GEWANDHAUS ORCHESTRA OF LEIPZIG

Kurt Masur, Music Director
Manfred Scherzer, Violin Soloist

PROGRAM

Symphony No. 4, D Minor, Op. 120........... ROBERT SCHUMANN
(1841, revised 1851)

Violin Concerto (1968).......................... SIEGFRIED MATTHUS
(b. 1934)

INTERMISSION

Symphony No. 4, E Minor, Op. 98............ JOHANNES BRAHMS
(1884-85)

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The familiar lineman is supported by engineers and technicians whose concern with the social and cultural aspects of service complement their practical job of providing the power which serves the community.

The poetic idea which pervades the whole work. Thus, the flowing quaver phrase in the slow introduction occurs again in the romance, and in the trio of the obstinate scherzo. In the same way, the lively main theme of the first movement returns with restraint and prepares for the finale.

The first movement is not repeated. Instead, the development produces new ideas. The rhythmical and vehement march-theme introduces the final movement and dominates it. The romance, with its light melancholy oboe tune, is like an isle of tranquility amidst a sea of change, which is built up to a fiery, joyful coda.

SIEGFRIED MATTHUS

Violin Concerto

Siegfried Matthus, born in 1934, is one of the most outstanding among today's young composers in the G.D.R. He received training in Berlin by Rudolf Wagner-Regeny, and later became a master-pupil of Hanns Eisler's.

This fresh, youthful violin concerto was composed in 1968. In five rigidly built movements, a convincing optimistic philosophy of life unfolds, yet it does not ignore inner conflicts.

Contrasts in theme and orchestration are characteristic of the first movement, an allegro in sonata form. Playful transformations with the transparency of chamber music characterise the second movement, entitled "Theme with variations." Different instruments play solo in each of the nine variations, until finally the solo violin leads back to the recapitulation in a cadence-like passage.

The third and central movement consists mostly of elements of improvisation. It actually represents a solo cadence in the form of a recitative, which is broken by the orchestra several times in a way
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JOHANNES BRAHMS

Fourth Symphony

The self-critical nature of Johannes Brahms prevented him from producing his First Symphony until he was 43 years old. He experimented with piano and chamber music, with the serenades and Haydn variations, and finally arrived at the great symphonic form, knowing in advance the responsibilities and burdens incumbent on anyone who wanted to write symphonies after Beethoven.

In 1885, precisely 10 years later, he completed the last of his symphonic works, the Fourth. This work was composed directly after the symphony in F major, and it reflects the composer's rather serious state of mind at that time. Its archaic devices of harmony and form are striking. They are characteristic of Brahms’ approach to this work. While interpreted by some as reflecting the composer's desire to escape to the past, much more probably they mirror his attempts to find strength and inspiration suggestive of the final themes of Tchaikovsky's and Mendelssohn's violin concertos. (No irony is implied here — the forebears are given a waggish sideways glance.)

The following andante is constructed entirely around a cantabile on the violin, supported by an even quaver movement in the bass strings, while in the finale, the playful concertante of the first movement is heightened in its playfulness and emphasised bravura.

The violin concerto is dedicated to Manfred Scherzer, this evening's soloist. He first performed it in 1969 with the Dresden Philharmonie under Kurt Masur. The premiere was an outstanding critical and popular success.
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to deal with the unsolved problems of his own time.

The epic and mournful central theme which begins the first movement creates the peculiar atmosphere of austerity which pervades the entire work, while the subsidiary themes of the wind instruments express defiance and boldness. The composer, after developing this theme for a short time, switches to a ballad-like mood, impressive in its epic qualities.

The second movement is restrained yet powerful. The Phrygian plaintive theme of the horn echoes the E major of the key. Melancholy gives way to more comforting thoughts, but still it persists in the background. Neither the passionate cantilena of the cellos, nor the brighter colors of the middle section of the passage, succeeds in alleviating the general mood. The movement ends quietly with the initial theme.

The third movement, almost a noisy scherzo, seems to depart from the general mood of the symphony. Reminiscent of Beethoven, it expresses not so much a joy, but rather a grim sense of humour. A piccolo, double bassoon, three kettledrums and even a triangle are added to the orchestra! On the one hand, this offers a clear contrast with the sad mood of the first two movements, and on the other it heralds the majesty of the crowning finale.

The wind instruments begin a weighty eight-bar theme from which are developed 31 variations modeled on the chaconne. This strict contrapuntal structure, reminiscent of the 17th and 18th centuries, links Brahms with the classical form of the sonata, and gives the composition inner dramatic force. It shows a remarkable wealth of variations, much consistency, and power of invention. Resignation has given way to the inevitable element of fate.