BOSTON SYMPHONY ORCHESTRA

FOUNDED IN 1881 BY HENRY LEE HIGGINSON

SEVENTY-NINTH SEASON 1959-1960

Sanders Theatre, Cambridge [Harvard University]
Boston Symphony Orchestra
(Seventy-ninth Season, 1959–1960)
CHARLES MUNCH, Music Director
RICHARD BURGIN, Associate Conductor

PERSONNEL

VIOLINS
Richard Burgin  
Concert-master
Alfred Krips
George Zazofsky
Rolland Tapley
Joseph Silverstein
Vladimir Resnikoff
Harry Dickson
Gottfried Wilfinger
Einar Hansen
Joseph Leibovici
Emil Kornsand
Roger Shermont
Minot Beale
Herman Silberman
Stanley Benson
Leo Panasevich
Sheldon Rotenberg
Freyd Ostrovsky
Noah Bielski
Clarence Knudson
Pierre Mayer
Manuel Zung
Samuel Diamond
William Marshall
Leonard Moss
William Waterhouse
Alfred Schneider
Victor Manusevitch
Laszlo Nagy
Ayron Pinto
Michel Sasson
Lloyd Stonestreet
Saverio Messina
Melvin Bryant

CELLOS
Samuel Mayes
Alfred Zighera
Jacobus Langendoen
Mischa Nieland
Karl Zeise
Martin Hoherman
Bernard Parronchi
Richard Kapuscinski
Robert Ripley
Winifred Winograd
Louis Berger
John Sant Ambrogio

BASSES
Georges Moleux
Henry Freeman
Irving Frankel
Henry Portnoi
Henri Girard
John Barwicki
Leslie Martin
Ortiz Walton

FLUTES
Doriot Anthony Dwyer
James Pappoutsakis
Phillip Kaplan

OBOES
Ralph Gomberg
Jean de Vergie
John Holmes

ENGLISH HORN
Louis Speyer

CLARINETS
Gino Cioffi
Manuel Valerio
Pasquale Cardillo
E♭ Clarinet

BASS CLARINET
Rosario Mazzeo

BASSOONS
Sherman Walt
Ernst Panenka
Theodore Brewster

CONTRA BASSOON
Richard Plaster

HORNS
James Stagliano
Charles Yancich
Harry Shapiro
Harold Meek
Paul Keaney
Osbourne McConathy

TRUMPETS
Roger Voisin
Armando Ghitala
André Come
Gerard Goguen

TROMBONES
William Gibson
William Moyer
Kauko Kahila
Josef Orosz

TUBA
K. Vinal Smith

TIMPANI
Everett Firth
Harold Farberman

PERCUSSION
Charles Smith
Harold Thompson
Arthur Press

HARPS
Bernard Zighera
Olivia Luetcke

PIANO
Bernard Zighera

LIBRARY
Victor Alpert
William Shisler
Boston Symphony Orchestra

CHARLES MUNCH, Music Director
Richard Burgin, Associate Conductor

CONCERT BULLETIN
with historical and descriptive notes by
John N. Burk

The TRUSTEES of the
BOSTON SYMPHONY ORCHESTRA, Inc.

HENRY B. CABOT • President
JACOB J. KAPLAN • Vice-President
RICHARD C. PAINE • Treasurer
TALCOTT M. BANKS
THEODORE P. FERRIS
FRANCIS W. HATCH
HAROLD D. HODGKINSON
C. D. JACKSON
E. MORTON JENNINGS, JR.

HENRY A. LAUGHLIN
JOHN T. NOONAN
PALFREY PERKINS
CHARLES H. STOCKTON
RAYMOND S. WILKINS
OLIVER WOLCOTT

TRUSTEES EMERITUS

PHILIP R. ALLEN
N. PENROSE HALLOWELL
EDWARD A. TAFT

M. A. DEWOLFE HOWE
LEWIS PERRY

THOMAS D. PERRY, JR., Manager

NORMAN S. SHIRK
Assistant Manager

LEONARD BURKAT
Music Administrator

JAMES J. BROSNAHAN
Business Administrator

ROSARIO MAZZEO
Personnel Manager

SYMPHONY HALL • BOSTON 15
Munch His dedication and interpretive powers are movingly revealed in finest living stereo on RCA Victor records exclusively.

Other recent albums by Charles Munch and the Boston Symphony in Living Stereo and regular L.P.: Berlioz: Harold in Italy; Beethoven: Symphony No. 3 ("Eroica")
First Program

Tuesday Evening, November 3, at 8:30 o'clock

Mozart
Symphony No. 38, in D major, "Prague," K. 504
I. Adagio; Allegro
II. Andante
III. Finale: Presto

Copland
Party Scene and Finale from the Opera, "The Tender Land"

Intermission

Beethoven
*Symphony No. 5, in C minor, Op. 67
I. Allegro con brio
II. Andante con moto
III. Allegro; Trio
IV. Allegro

Baldwin Piano

*RCA Victor Records
SYMPHONY IN D MAJOR (K. No. 504)

By Wolfgang Amadeus Mozart

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

This symphony had its first performance at Prague, January 19, 1787. It is scored for 2 flutes, 2 oboes, 2 bassoons, 2 horns, 2 trumpets, timpani and strings. The trumpets and drums are not used in the slow movement.

The last symphony which Mozart composed before his famous final 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 may not have composed 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 furore of enthu-

PROGRAM BULLETINS
FOR OUR RADIO LISTENERS

The increasing size of our radio audience has prompted a plan whereby anyone interested may receive the program bulletin each week on the basis of a magazine subscription.

The programs will be sent by first class mail each Thursday preceding the Friday and Saturday concerts.

The subscription for the season of 24 concerts, 1959–1960 is $6.00. Address the Program Office, Symphony Hall.
The Trustees of
The Boston Symphony Orchestra, Inc.

and

Mr. Aaron Richmond

announce

The only New England appearance in their world tour of

THE VIENNA PHILHARMONIC

conducted by

HERBERT VON KARAJAN

Wednesday Evening, November 18, 1959

at 8:30 P. M.

Symphony Hall, Boston

... Program ...

MOZART:...........EINE KLEINE NACHTMUSIK

BRUCKNER:...............EIGHTH SYMPHONY

TICKETS REMAINING AT $4, $6, $8 AND $10 ARE NOW ON SALE AT THE BOX OFFICE
siasm. The composer of Figaro, as might be expected, was applauded loud and long at the two concerts of his 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 from 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.”

Franz Niemetschek, a Bohemian who wrote a biography of Mozart in 1798, said of the concert of January 19: “The symphonies which he chose for this occasion are true masterpieces of instrumental composition, full of surprising transitions. They have a swift and fiery bearing, so that they at once tune the soul to the expectation of something superior. This is especially true of the great symphony in D major, which is still a favorite of the Prague public, although it has been heard here nearly a hundred times.”

The Symphony in D major is noteworthy by the absence of a minuet (in his earlier symphonies, Mozart was often content with three movements). Still more unusual is the slow introduction to the first move-

In this relatively democratic age, almost anyone can have an account—checking, trust or savings—with Cambridge Trust Company. To the aristocracy of music lovers, however, the bank’s services are offered with enthusiasm, and in the hope that there will be no discords.

**CAMBRIDGE TRUST COMPANY**

**Harvard Square**

Member Federal Deposit Insurance Corporation
ment. Haydn, and Beethoven after him, were inclined to such introductions, but Mozart usually preferred to begin at once with his lively first theme. The exceptions, which occurred in succession through Mozart's last years, were the "Linz" Symphony in C major (K. 425), the introduction to Michael Haydn's Symphony in G major (K. 444), the "Prague" Symphony, and the famous E-flat Symphony (K. 543) which followed.

Remembering that this Symphony was composed between Figaro and Don Giovanni, commentators have noted a likeness in the chief theme of the allegro to the first theme of the Overture to Don Giovanni. Erich Blom goes even further in associating the Symphony with the opera that followed: "The portentous and extended slow introduction of the 'Prague' Symphony is charged with the graver aspects of Don Giovanni; the half-close leading to the allegro is practically identical with that at a similar juncture in the great sextet of the opera, and an ominous figure in the finale almost makes one think of the stone guest appearing among a riot of mirth, though the grace and the laughter of Susanna are there too. The slow movement makes us dream of the idyllic summer-night stillness in Count Almaviva's invitingly artificial garden. The wonder of the Symphony is, however, that in spite of the variety of the visions it may suggest to the hearer, it is a perfect whole. Every structural part and every thematic feature is exquisitely proportioned. No separate incident is allowed to engage attention independently of the scheme in which it is assigned its function, even where it is as incredibly beautiful as the second subject of the first movement, which is surreptitiously introduced by a passage that is apparently merely transitional, or as engagingly spritely as the second subject of the finale with its bubbling bassoon accompaniment."

[Copyrighted]
The opera The Tender Land was commissioned by Richard Rodgers and Oscar Hammerstein II on the occasion of the 30th anniversary of the League of Composers, and composed between 1952 and 1954. The text is by Horace Everett. The opera had its first performance by the New York City Opera Company under the direction of Thomas Schippers at the New York City Center, April 1, 1954. It was performed by the opera department of the Berkshire Music Center at Tanglewood on August 2 and 3, 1954 and (revised from a two- into a three-act opera) by the Oberlin Conservatory on May 20 and 21, 1955. Two choruses from The Tender Land were performed at the benefit concert, "Tanglewood on Parade," on August 8, 1957, the composer conducting. Choral portions were presented at Brandeis University, again under the composer's direction, on June 8, 1957.

The suite requires 3 flutes and piccolo, oboe and English horn, 2 clarinets and bass clarinet, 2 bassoons, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, harp, piano, and strings.

(The orchestral suite was arranged for a larger orchestra than that used in the opera by the addition of piccolo, 2 horns, 2 trombones and tuba.)

A n interview by Howard Taubman in the New York Times (March 28, 1954) anticipates the first performance with an explanation by the composer of how he came to write the opera. "I've been wanting to do an opera ever since The Second Hurricane, but couldn't get a libretto." Mr. Copland revealed that he had long since jotted down possible themes in a notebook even before he had found a likely libretto. At length he had come across a book, Let Us Now Praise Famous Men, by James Agee and Walker Evans. The book consisted of photographs taken in a rural area of Alabama. A picture of an old woman with a young one made a special impression upon Mr. Copland. "There was something so full of living and understanding in the face of the older woman," he said, "and something so open and eager in the face of the younger one, that I began to think that here was the basis of an idea." It was therefore at his suggestion and under his advice that Horace Everett worked out his libretto.

The plot was related to the New York Herald Tribune by Mr. Copland in advance of the first performance.

"The opera takes place in the mid '30s, in June, spring harvest time. It's about a farm family — a mother, a daughter who's just about to graduate from high school, a younger sister of ten, and a grandfather. There's big doings in the works — no-one in the family has ever
graduated before, and a whopping party is planned for the occasion.

"Then two drifters come along asking for odd jobs. The grandfather is reluctant to give them any, and the mother is alarmed because she's heard reports of two young men molesting the young girls of the neighborhood. Nevertheless, the fellows are told they can sleep in the shed for the night.

"The graduation party itself begins at the opening of the second act. The heroine, who by a genuine coincidence has the same name — Laurie — as the gal in Rodgers & Hammerstein's Oklahoma!, has, naturally, fallen in love with one of the drifters. And they prove it by singing a twelve-minute love duet. That, I can tell you, is revolutionary. After all, love duets are a sort of rarity in modern opera, and twelve minutes is a long time.

"But about their budding love affair there is something of a complication. You see, she associates him with freedom, with getting away from home, and he associates her with settling down. Martin (that's the hero's name) asks Laurie to run away with him, and she, of course, accepts. But in the middle of the night, after a long discussion with his fellow hobo, Top, he decides that his kind of roving life is not for Laurie, so he silently steals off.

"When Laurie discovers that she's been jilted, she decides to leave home, anyway, and at the conclusion of the opera the mother sings a
song—a song of acceptance that is the key to the opera. In it she looks to her younger daughter as the continuation of the family cycle that is the whole reason for their existence.”

The Party Scene is, as indicated, music from the Act II graduation party, especially the square dance material from that act.

The Finale is an exact transcription for orchestra of the vocal quintet that concludes Act I of the opera.

Horace Everett’s text of the Quintet (“The Promise of Living”) is as follows:

The promise of living
With hope and thanksgiving
Is born of our loving
Our friends and our labor.
The promise of growing
With faith and with knowing
Is born of our sharing
Our love with our neighbor.
The promise of living
The promise of growing
Is born of our singing
In joy and thanksgiving.

(Copyright by Boosey and Hawkes)
[COPYRIGHTED]

ENTR’ACTE

TO BOO OR NOT TO BOO, THAT IS THE QUESTION

By Francis D. Perkins

(In the seventh program of last season under the heading “Spontaneous Disapproval” the subject of applause was discussed by Harold Rutland, an English writer. The following article gives a similar American view. It is quoted from the New York Herald Tribune, August 23, 1959.)

Both in this country and in England, disappointed concert and opera-goers usually express their opinions in a polite and negative
way. On hearing a sub-standard performance, they either do not applaud at all, or limit applause to a mere acknowledgment of the performer's efforts. Later, they may air their views with considerable warmth in private conversations; cancel their subscriptions, or write to the managements concerned, but they avoid the sibilant hiss, the strident boo or the type of cheer which is named after New York's northernmost borough.

In England, booing is such a rare occurrence that a demonstration of that kind against a particular singer last winter at Covent Garden aroused an unusual flood of comment. London's "Opera" magazine, inviting its readers to discuss the subject, received a handsome response. Some of the writers censured such vocal criticism as impolite; some favored booing with certain reservations, arguing that there was too much placid acceptance of poor performances.

In New York, this observer remembers only a handful of occasions when disaffected listeners hissed, and most of these were back in the 1920's. Some hostile sounds greeted what then seemed cacophonous modern music in a Boston Symphony concert under Pierre Monteux and another by the Philadelphia Orchestra under Leopold Stokowski. There was also publicly expressed opposition at a concert of the International Composers' Guild and a little mild sibilance at the local premiere of the late George Antheil's "Ballet Mecanique."

All this hissing was aroused by compositions rather than by sub-standard performances, and this suggests a possible distinction in our musical public's mind between the responsibility of the composer and the performer. A composer can hardly disclaim responsibility for what he writes and his listeners hear, unless the performance is so bad as to disguise it. As for the performer, according to this theory, the general impression seems to be that he is doing the best he can, and that even if that is hopelessly inadequate, his efforts should be acknowledged with some applause. There may be a subconscious belief that he is not solely responsible for his failure.

Does the purchase of a ticket entitle its holder to register public vocal objections if he feels he has been sorely aggrieved or swindled? Mr. Stokowski once asked those who audibly disliked his modern offerings to withdraw and make room for broader-minded listeners, but bad performances are in a rather different category. Still, if a right to boo exists, is it advisable to exercise it? In concerts, negative disapproval is usually sufficient damnation. One can usually tell the difference between sincere plaudits from an audience at large and the sporadic, scattered manual encouragement of friends, teachers and managers who are valiantly trying to support a lost cause.

Metropolitan Opera patrons, however, know that applause is not always a measure of merit; that a singer's group of enthusiastic sup-
porters may resonantly clap and cheer whether his singing is up to standard or far below it. In the latter case, a dissenter might well feel inclined to boo. But booing also might become a weapon for groups who dislike a particular singer with equal lack of artistic discrimination and add to the existing opera-interrupting din. In the letters received by “Opera,” the general feeling was that vicious personal booing is utterly indefensible, but that indiscriminate applause is also pointless.

One correspondent suggested that booing be applied to offending members of an audience — the rustlers of programs and candy wrappers, for instance. If we extend this to interrupting operatic applause, he has something. It might be interesting to see what would happen if those who wished to hear the music should shush the claqueurs who drown it out. It might, after a while, convince them that the right to hear all of an opera which one has paid to attend is superior to any individual right to a noisy public demonstration of enthusiasm.

SYMPHONY NO. 5, IN C MINOR, Op. 67
By Ludwig van Beethoven
Born in Bonn, December 16(?), 1770; died in Vienna, March 26, 1827

The Fifth Symphony was completed near the end of the year 1807, and first performed at the Theater an der Wien, Vienna, December 22, 1808, Beethoven conducting. The parts were published in April, 1809, and the score in March, 1826. The dedication is to Prince von Lobkowicz and Count Rasumovsky.

The Symphony is scored for 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons and double-bassoon, 2 horns, 2 trumpets, 3 trombones, timpani and strings (the piccolo, trombones and double-bassoon, here making their first appearance in a symphony of Beethoven, are used only in the Finale).

Something in the direct, impelling drive of the first movement of the C minor symphony commanded the general attention when it was new, challenged the skeptical, and soon forced its acceptance. Goethe heard it with grumbling disapproval, according to Mendelssohn, but was astonished and impressed in spite of himself. Lesueur, hidebound professor at the Conservatoire, was talked by Berlioz into breaking his
vow never to listen to another note of Beethoven, and found his prejudices and resistances quite swept away. A less plausible tale reports Maria Malibran as having been thrown into convulsions by this symphony. The instances could be multiplied. There was no gainsaying that forthright, sweeping storminess.

Even if the opening movement could have been denied, the tender melodic sentiment of the Andante was more than enough to offset conservative objections to “waywardness” in the development, and the lilting measures of the scherzo proper were more than enough to compensate the “rough” and puzzling Trio. The joyous, marchlike theme of the finale carried the symphony on its crest to popular success, silencing at length the objections of those meticulous musicians who found that movement “commonplace” and noisy. Certain of the purists, such as Louis Spohr, were outraged at hearing the disreputable tones of trombones and piccolo in a symphony. But Spohr could not resist Beethoven’s uncanny touch in introducing a reminiscence of the scherzo before the final coda. Even Berlioz, who was usually with Beethoven heart and soul, felt called upon to make a half-apology for the elementary finale theme. It seemed to him that the repetitiousness of the finale inevitably lessened the interest. After the magnificent first entrance of the theme, the major tonality so miraculously prepared for in the long transitional passage, all that could follow seemed to him lessened by comparison, and he was forced to take refuge in the simile of a row of even columns, of which the nearest looms largest.

It has required the weathering of time to show the Beethoven of the Fifth Symphony to be in no need of apologies, to be greater than his best champions suspected. Some of his most enthusiastic conductors in the century past seem to have no more than dimly perceived its broader lines, misplaced its accents, under or over shot the mark when they attempted those passages which rely upon the understanding and dramatic response of the interpreter. Wagner castigated those who hurried over the impressive, held E-flat in the second bar, who sustained it no longer than the “usual duration of a forte bow stroke.” Even many years later, Arthur Nikisch was taken to task for over-prolonging those particular holds. Felix Weingartner, as recently as

FOR DISTINGUISHED CONTEMPORARY
— IN —

DINNERWARE
CRYSTAL
GOURMET COOKERY UTENSILS
HANDCRAFT JEWELRY
LAMPS AND GIFTS

THE UPPER STORY
KI 7-3994 • 40 CHURCH STREET • HARVARD SQUARE
1906, in his "On the Performance of the Symphonies of Beethoven," felt obliged to warn conductors against what would now be considered unbelievable liberties, such as adding horns in the opening measures of the symphony. He also told them to take the opening eighth notes in tempo, and showed how the flowing contours of the movement must not be obscured by false accentuation.

Those—and there is no end of them—who have attempted to describe the first movement have looked upon the initial four-note figure with its segregating hold, and have assumed that Beethoven used this fragment, which is nothing more than a rhythm and an interval, in place of a theme proper, relying upon the slender and little used "second theme" for such matters as melodic continuity. Weingartner and others after him have exposed this fallacy, and what might be called the enlightened interpretation of this movement probably began with the realization that Beethoven never devised a first movement more conspicuous for graceful symmetry and even, melodic flow. An isolated tile cannot explain a mosaic, and the smaller the tile unit, the more smooth and delicate of line will be the complete picture. Just so does Beethoven's briefer "motto" build upon itself to produce long and regular melodic periods. Even in its first bare statement, the "motto" belongs conceptually to an eight-measure period, broken for the moment as the second fermata is held through an additional bar. The movement is regular in its sections, conservative in its tonalities. The composer remained, for the most part, within formal boundaries. The orchestra was still the orchestra of Haydn, until, to swell the jubilant outburst of the finale, Beethoven resorted to his trombones.

The innovation, then, was in the character of the musical thought. The artist worked in materials entirely familiar, but what he had to say was astonishingly different from anything that had been said before. As Sir George Grove has put it, he "introduced a new physiognomy into the world of music." No music, not even the "Eroica," had had nearly the drive and impact of this First Movement.

The Andante con moto (in A-flat major) is the most irregular of the four movements. It is not so much a theme with variations as free thoughts upon segments of a theme with certain earmarks and recurrences of the variation form hovering in the background. The first setting forth of the melody cries heresy by requiring 48 bars. The first strain begins regularly enough, but, instead of closing on the tonic A-flat, hangs suspended. The wood winds echo this last phrase and carry it to a cadence which is pointedly formal as the strings echo it at the nineteenth bar. Formal but not legitimate. A close at the eighth bar would have been regular, and this is not a movement of regular phrase lengths. Regularity is not established until the end of the movement when this phrase closes upon its eighth bar at last! The
The remaining Tuesday evening concerts in Sanders Theatre, Cambridge will be as follows:

December 1       CLAUDE FRANK, Piano

January 5

February 2       RUGGIERO RICCI, Violin

March 8

April 12

Tickets for each concert at the Subscription Office, Symphony Hall, CO 6-1492
whole andante is one of the delayed cadences. The second strain of the melody pauses upon the dominant and proceeds with an outburst into C major, repeats in this key to pause at the same place and dream away at leisure into E-flat. The two sections of melody recur regularly with varying ornamental accompaniment in the strings, but again the questioning pauses bring in enchanting whispered vagaries, such as a fugato for flutes, oboes and clarinets, or a pianissimo dalliance by the violins upon a strand of accompaniment. The movement finds a sudden fortissimo close.

The third movement (allegro, with outward appearance of a scherzo) begins pianissimo with a phrase the rhythm of which crystallizes into the principal element, in fortissimo. The movement restores the C minor of the first and some of its rhythmic drive. But here the power of impulsion is light and springy. In the first section of the Trio in C major (the only part of the movement which is literally repeated) the basses thunder a theme which is briefly developed, fugally and otherwise. The composer begins what sounds until its tenth bar like a da capo. But this is in no sense a return, as the hearer soon realizes. The movement has changed its character, lost its steely vigor and taken on a light, skimming, mysterious quality. It evens off into a pianissimo where the suspense of soft drum beats prepares a new disclosure, lightly establishing (although one does not realize this until the disclosure comes) the quadruple beat. The bridge of mystery leads, with a sudden tension, into the tremendous outburst of the Finale, chords proclaiming C major with all of the power an orchestra of 1807 could muster—which means that trombones, piccolo and contra-bassoon appeared for the first time in a symphony. The Finale follows the formal line of custom, with a second section in the dominant, the prescribed development section, and a fairly close recapitulation. But as completely as the first movement (which likewise outwardly conforms), it gives a new function to a symphony—a new and different character to music itself. Traditional preconceptions are swept away in floods of sound, joyous and triumphant. At the end of the development the riotous chords cease and in the sudden silence the scherzo, in what is to be a bridge passage, is recalled. Again measures of wonderment fall into the sense of a coda as the oboe brings the theme to a gentle resolution. This interruption was a stroke of genius which none could deny, even the early malcontents who denounced the movement as vulgar and blatant—merely because they had settled back for a rondo and found something else instead. The Symphony which in all parts overrode disputation did so nowhere more unanswerably than in the final coda with its tumultuous C major.
Boston Symphony Orchestra
CHARLES MUNCH, Music Director

RCA Victor Records released since April 1956

BACH
Brandenburg Concertos (Complete)  LM-2182, 2198
Barber's Dance of Vengeance  LM-2197
Adagio for Strings  LM-2105

BEETHOVEN
Overtures: “Fidelio" (4); “Coriolan”  LM-2015
Symphony No. 3, “Eroica”  LM-2233
Symphony No. 6, “Pastoral”  LM-1997
Symphony No. 9  LM-6066
Violin Concerto (HEIFETZ)  LM-1992

BERLIOZ
“L’Enfance du Christ”  LM-6053
“Harold in Italy” (PRIMROSE)  LM-2228

BLOCH
“Schelomo” (PIATIGORSKY)  LM-2109

BRAHMS
Symphony No. 1  LM-2097
Symphony No. 2; “Tragic” Overture  LM-1959
Piano Concerto No. 1 (GRAFFMAN)  LM-2274

DEBUSSY
“The Martyrdom of St. Sebastian”  LM-2030
“La Mer”  LM-2111
“Prelude to the Afternoon of a Faun”  LM-1934
Three Images  LM-2282

DUKAS
The Apprentice Sorcerer  LM-2292

ELGAR
Introduction and Allegro  LM-2105

FRANCK
Symphony No. 1 in D minor  LM-2131

IBERT
“Escales” (Ports of Call)  LM-2111

D’INDY
Symphony on a Mountain Air  (HENRIOT-SCHWEITZER)  LM-2271

KHATCHATURIAN
Violin Concerto (KOGAN-MONTEUX)  LM-1760

MARTINU
“Fantaisies Symphoniques”  LM-2083

MENDELSSOHN
“Italian” and “Reformation” Symphonies  LM-2221
Violin Concerto (HEIFETZ)  LM-2314

MOZART
Clarinet Concerto; Clarinet Quintet  (GOODMAN, Boston Symphony String Quartet)  LM-2073

PISTON
Symphony No. 6  LM-2083

PROKOFIEFF
Romeo and Juliet, Excerpts  LM-2110
Piano Concerto No. 2 (HENRIOT-SCHWEITZER)  LM-2197
Violin Concerto No. 2 (HEIFETZ)  LM-2314

RACHMANINOFF
Piano Concerto No. 3 (JANIS)  LM-2237

RAVEL
“Bolero,” “La Valse,” “Rapsodie Espagnole”  LM-1984
“Mother Goose” Suite  LM-2992

SAINT-SAËNS
Havanaise (KOGAN-MONTEUX)  LM-1760
“Omphale’s Spinning Wheel”  LM-2292

SCHUBERT
Symphony in C major (Posthumous)  LM-2344

TCHAIKOVSKY
“Francesca da Rimini”; “Romeo and Juliet” Overtures  LM-2043
Symphony No. 4  LM-1953
Symphony No. 5 (MONTEUX)  LM-2239
Serenade for Strings  LM-2105

WAGNER
Excerpts, “Tannhäuser,” Tristan, “The Ring” (EILEEN FARRELL)  LM-2255

WALTON
Cello Concerto (PIATIGORSKY)  LM-2109
A child responds to TONE

Nothing so stimulates a child's inborn love of music as a fine piano in the home. Such a piano is the Acrosonic by Baldwin.

The Acrosonic rewards even the smallest musical efforts with the kind of full, singing tone usually associated only with large and costly pianos. It is a constant invitation to music.

Your child's hands will find the Acrosonic touch a special delight—with its quick response and patented full-blow action. In every way, you will find the small extra investment in a truly fine piano more than justified in the Acrosonic by Baldwin.

Your choice of a variety of styles, including Traditional, Contemporary, Modern, Transitional and Provincial. Complete selection of handsome finishes.

160 BOYLSTON STREET, BOSTON

Baldwin

BALDWIN GRAND PIANOS • ACROSONIC VERTICAL PIANOS • HOWARD SPINET PIANOS • HAMILTON STUDIO PIANOS • BALDWIN ELECTRONIC ORGANS • ORGA-SONIC SPINET ORGANS