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FIFTY-EIGHTH SEASON, 1938–1939
CONCERT BULLETIN OF THE

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, Conductor

RICHARD BURGIN, Assistant Conductor

with historical and descriptive notes by

JOHN N. BURK

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Philip R. Noble, whose photographs of Norway, England, and the Gaspé Peninsula constitute the exhibition in the First Balcony Gallery this week, has provided for these columns an interesting account of his career and his adventures in the art of his choice.

Mr. Noble writes:

"I was born in England on June 7, 1903, under the shadow of one of the greatest English cathedrals. Here I lived absorbing, I suppose, during those first years of my life, the atmosphere of an English cathedral city. Then, at the age of nine, I was sent to one of the many preparatory schools that exist in the British Isles. Of course lessons were important, but being a good mixer, being enthusiastic about games, and going to church on Sunday (I rather think our head hoped that some of us would turn out to be clergymen) were the three things that really mattered. But a year of this sort of life was suddenly interrupted by my father accepting a position in America. The rest of my academic education consisted in attending two American preparatory schools, and studying at Princeton and Harvard Universities, where my scholarship was anything but distinguished. Most of my life has been spent in New York, which I consider to be something..."
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of a disease and distinctly an acquired taste if you are going to put up with it for any length of time. Recently I have become an American citizen by conquest.

"I have always been interested in photography and, as a very small boy, used to admire the photographs that my mother took. From her, I derived my interest in this form of art expression. Many of her photographs were very beautiful, this instinct for beauty inherited, no doubt, from a father who wrote one of the most distinguished prose styles of his day. I owned my first camera when I was ten years old, a No. 2 Box Brownie. I was not content with merely taking the photographs, but was determined to do my own developing and printing. As I had no darkroom, the bathroom was the only possibility; and as I am not always the tidiest sort of person, family complications often occurred. I have owned several cameras since my first, and now possess as good a technical equipment as anyone could possibly wish.

"The pictures displayed in Symphony Hall were all taken with a Zeiss Ikon camera, Ideal A, Tessar f:4.5 lens, fitted with a Compur shutter and, in most cases, with a one time yellow filter.

"I have always been an ardent traveller ever since I came to America twenty-five years ago. And the pictures exhibited, of England, Norway, Mediterranean countries, and the Gaspé Peninsula, are prints from a series of illustrated travelogues which I present in the winter season. The English pictures were taken in 1934 and 1937, the Mediterranean in 1937, the Gaspé in 1935 and 1938, and the Norwegian in 1937. In these photographs, I have tried to capture something of the atmosphere of the countries visited whether this be scenic, architectural, or human interest.

"More and more I am convinced that the camera is a means of fine art expression. Of course the camera has its limitations — but what art form hasn't!
The greatest difficulty that the photographer confronts is the choice of a good composition. He can not leave out or put in as can the etcher or painter. But the photographer scores two definite advantages against the pen and brush — the one is accuracy of outline, the other lies in the innumerable possibilities of light and shade variation.

"Concisely, what are the two fundamental characteristics of a good photograph? First, a strong idea that has unity of purpose, secondly, a variety of detail that strengthens, but never weakens, that sense of unity. Fine photography may have sensuous appeal, but the finest photography deals, I think, more intimately with the intellectual. In spite of the extraordinary technical advance during the past ten years, I doubt very much whether in this age of artistic fads the best work being done today is a bit better than that which was being produced twenty years ago. After all, a work of art matures not necessarily by having great technical resources at one's disposal, but rather by the intelligent use of tools which in many cases may be of a very simple nature."

GREGOR PIATIGORSKY

Gregor Piatigorsky, who is to appear as soloist at the regular Symphony concerts of next week, in the First Violoncello Concerto of Saint-Saëns and Bloch's "Schelomo," has recently returned from Europe for an American tour, to round out a period of ten years of concert-giving in this country. The famous Russian musician is to play with three symphony orchestras besides this one, and is to give numerous recitals. Mr. Piatigorsky last appeared as soloist with the Boston Symphony Orchestra in December, 1936, when he was heard in Dvořák's Concerto. Other works which he has played at these concerts have been the concertos of Schumann, Haydn, Mozart (transcribed), Berezowsky, and Strauss' "Don Quixote."

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SATURDAY EVENING, JANUARY 21, at 8:15 o'clock

RICHARD BURGIN Conducting

SHOSTAKOVITCH . . . . . . . . . . . . . . . . . . . . . . . Symphony No. 5, Op. 47
   I. Moderato
   II. Allegretto
   III. Largo
   IV. Allegro non troppo
   (First performances in Boston)

INTERMISSION

BACH . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . Toccata and Fugue in D minor (Dorian) for Organ, transcribed for Orchestra by Alexander Tansman

LANGENDOEN . . . . . . . . . . . . . . . . . . . . . . Improvisations for Orchestra
   I. Unisono
   II. Capriccio
   III. Pastorale and Procession
   IV. Burleska
   (First performances in the United States)

LISZT . . . . . . . . . . . . . “Les Préludes,” Symphonic Poem No. 3 (after Lamartine)

STEINWAY PIANO

This programme will end about 4:20 on Friday Afternoon, 10:05 o'clock on Saturday Evening

For revised Pension Fund Programme see page 620
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1851  •  •  1939
SYMPHONY NO. 5, Op. 47
By Dmitri Shostakovich
Born September 25, 1906, at St. Petersburg

Shostakovich composed his Fifth Symphony for performance in celebration of the twentieth anniversary of the Republic of Soviet Russia. The first of a series of performances was given at Leningrad, November 21, 1937. The first performance at Moscow was on the 29th of January following. The Symphony had its first American hearing at a broadcast concert of the National Broadcasting Company, in New York, April 9, 1938, Artur Rodzinski conducting.

The Symphony is scored for two flutes and piccolo, two oboes, clarinets in A, B-flat, and E-flat, two bassoons and contra-bassoon, four horns, three trumpets, three trombones and tuba, timpani, bass drum, cymbals, triangle, tambourine, tam-tam, xylophone, bells, celesta, piano, two harps, and strings.

The Symphony is conceived, developed and scored for the most part with great simplicity. The themes are usually melodic and long-breathed in character. The manipulation of voices is plastic, but never elaborate. The composer tends to present his material in the pure medium of the string choirs, notably in the opening and slow movements, where wind color and sonority are gradually built up. The first movement and the last gain also in intensity as they unfold by a gradual increase of tempo throughout, effected by continual metronomic indications.

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The book contains the same numbers that made up the original volume of "Seven Songs for the Harpsichord or Forte Piano" which the composer dedicated to George Washington, also facsimiles of Hopkinson's page of dedication and the president's letter of acceptance.

Actually the book contains eight songs. When the composer decided to add another number, with typical Yankee thrift he retained his original title and merely appended a note to the last song saying, "N. B. This Eighth Song was added after the Title Page was engraved."

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The first movement opens with an intervallic theme, stated antiphonally between the low and high strings. From it there grows a theme (violins) in extensive, songful periods. The development is in the nature of melodic exfoliation. The first theme returns in horns and trumpets, and subsides to the gentle voice of the violins, over a characteristic triple rhythmic figure. As the tempo quickens, the rhythms tighten and become more propulsive, while the melody, sounding from the brass choir, becomes exultant in animation. The recapitulation suddenly restores the initial slow tempo as the first theme is repeated by the orchestra in unison, largamente. The fortissimo strings and deep brass give way to a gentler reminiscent mood, as the wood-wind voices, here first fully exploited, bring the movement to a close.

The second movement is in the historical scherzo form with clear traces in the course of the music of the traditional repeats, trio section and da capo. The themes are in the triple time of the Austrian Ländler, from which, in the past, scherzos have sprung. The slow movement, like the first, is one of gradual melodic growth, from string beginnings. The theme, too, is reminiscent of the first theme in the opening movement. The individual voices of the wood wind enter, and the tension increases as the strings give a tremolo accompaniment, and sing once more, muted and in the high register. The finale, in rondo form, devolves upon a straightforward and buoyant march-like rhythm and a theme unmistakably Russian in suggestion. There is a constant increase in tempo to an inspiriting and sonorous conclusion.

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Shostakovich was nineteen years old when he wrote his first orchestral work, the Symphony Op. 10 which, played far and wide and established in the repertory of orchestras, has naturally drawn the interest and attention of the Western world to the composer.* Musicians have watched with hopeful curiosity the subsequent development of the young artist. His growth has been puzzling because it is quite without precedent. The environment of Shostakovich, the only one he has known from childhood, has been a communal state which has made the works of its artists its direct concern. Shostakovich has apparently taken it as quite a matter of course that his music must be integral with the thoughts and needs, the cultural ideology of Soviet Russia. His Second and Third Symphonies had explicit revolutionary programmes. But these symphonies did not repeat the success of the first. The element of the grotesque then took precedence in his works and despite the success of his opera “Lady Macbeth of Mzensk” (1935), there came at length a rift between official sanction and individual inclination. The composer in his exuberance used satire which was purely musical in its impulse, and which instead of exposing bourgeois ideals, merely reflected them. His fantasy

*This symphony, first performed at Leningrad on May 12, 1926, was introduced in America by the Philadelphia Orchestra on November 2, 1928. The first performance in Boston was at a Boston Symphony concert, Richard Burgin conducting, November 8, 1935.
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became personal idiosyncracy which neglected to fall in with class-conscious expectations. At the beginning of 1936, two articles appeared in the Pravda, chief organ of the Communist Party, condemning Shostakovich (along with other composers) for his “formalistic ideas founded on bourgeois musical conceptions.” A new movement, taken up by the “Union of Soviet Composers,” and in official circles which were not musical, put Shostakovich into general disfavor. His opera “Lady Macbeth of Mzensk” was found, even by those who had once praised it, to be “a concession to bourgeois taste,” and a pending new production was withdrawn, as was the new and lately mounted ballet “Limpid Stream.” This last rebuke was serious, for the composer had carefully built his ballet on the subject of a communal farm, only to be told by Pravda that he had depicted “merely painted peasants, the kind you see on the covers of candy boxes.” Shostakovich, although he continued to hold his position as teacher at the Leningrad Conservatory,* faced, it would seem, definite extinction by the simple expedient of the withdrawal of his music from performance and circulation.

* For this and other information about Shostakovich, we are indebted to the articles on this composer by Nicolas Slonimsky in the Bulletin of the American Russian Institute (January 15, 1938), and in the International Cyclopedia of Music and Musicians, edited by Oscar Thompson.

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That the Leningrad Philharmonic accepted his new Fourth Symphony for performance in December, 1936, indicates that there was no positive official ban. But the composer withdrew the Symphony before it could come to performance, as if he were not satisfied that he had met the requirements of the new aesthetic alignment. He composed another, his Fifth, which was duly performed at Leningrad at the celebrations in the autumn of 1937. It was evident at once that he had toed the line. All seats for the first and for succeeding performances were taken far in advance. There were ovations and enthusiastic reviews at every hand. The chorus of written praise extended beyond the musical profession, and included the prominent literary figure Alexei Tolstoy, and Gromoff, the aviator and hero of the transpolar flight. The article by Andrew Budyakovsky in the Moscow Daily News is typical: "The composer while retaining the originality of his art in this new composition has to a great extent overcome the ostentatiousness, deliberate musical affectation and misuse of the grotesque which had left a pernicious print on many of his former compositions," he wrote. "Shostakovich's 'Fifth Symphony' is a work of great depth, with emotional wealth and content, and is of great importance as a milestone in the composer's development."

*It is interesting to note that on its performance in Paris last June, the Symphony was summarily dismissed by several critics.

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The critics of Shostakovich were not very consistent. This one (and his fellows) congratulated the composer for having freed himself of “formalism” at the very moment when their supposedly chastised and penitent artist had settled into an abstract symphony, based squarely upon time-honored structural form and harmonic principles. Heeding admonitions, years before, that music should have an expressive connection with the life of the Russian people, he had written his Second (“October”) Symphony with political implications, and his Third (“May Day”) Symphony with an explicit programme and a verbal message. These works did not seem to call forth his best powers. Shostakovich instinctively partook in the general return of composers to the abstract forms. That an inner, instinctive voice has at length conditioned the style of Shostakovich, and, in turn, brought his critics into line, would seem a restoration of just values.

Whether the composer’s move toward simplification in the Fifth
Symphony has been made by the prompting of his own instincts or by pressure of outward necessity remains the secret of Shostakovich. Our Western experience offers us no criterion for a situation where a great nation, even in its non-musical circles, can be vitally interested as a single artist matures. We find it strange that many people in various walks of life will speak with a single voice for a new symphony or against a stage piece in their genuine search for an art for the many, acting without a basic motive (if so it be) of self-interest, personal malice, or narrow factionalism. To look at the other side of the picture and behold an important composer heeding, in all seriousness, this peculiar apparition of concerted advice, is at least as strange. "Capitalist" society has long been familiar with the spectacle of composers whose musical inclinations have been at odds with the desires of those who have held the purse strings, or with the listening public at large. Some have written inferior music for gain; some have imposed their will upon the world, arousing the clash of controversy; some have quietly persisted in going their own way, paying the penalty of temporary obscurity and neglect. Experience points that new and important music, having usually put forth unaccustomed and challenging ideas, has run into conflict with a general inertia of musical habit. It has prevailed through the dogged adherence of its maker to

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It will be interesting to review the career of Shostakovich in the light of the statements he himself has made upon his aims and views. “I was born in 1906 at Leningrad,” he wrote for *La Revue Musicale* in December, 1936. “My musical leanings became manifest in 1915, and I began to study music at that time. In 1919 I entered the Conservatory at Leningrad, completing my course in 1925. I worked there under the direction of L. Nikolaiev (piano, and theory of composition), of Professor M. Sokolov (counterpoint and fugue), and of Professor M. Steinberg (harmony, fugue, orchestration, and practical composition). My studies at the Conservatory complete, I continued to attend the class in composition directed by Professor Steinberg. I began to compose at that time. My symphony, which has made the

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round of almost all of the world’s orchestras, was the product of my culminating studies at the Conservatory.

“... was the product of my culminating studies at the Conservatory. I was then absorbing with enthusiasm, and quite uncritically, all the knowledge and fine points [finesses] which were being taught me. But once my studies were finished, there came the necessity of assorting a large part of the musical baggage which I had acquired. I grasped that music is not merely a combination of sounds, arranged in a certain order, but an art capable of expressing by its own means the most diverse ideas or sentiments. This conviction I did not acquire without travail. Let it suffice that during the whole year of 1926, I did not write a single note, but from 1927 I have never stopped composing. During this period, I have written two operas: ‘The Nose’ (after Gogol), and ‘Lady Macbeth of Mzensk’ (after Lesskoff); three ballets, including the ‘Golden Age,’ and ‘The Bolt’; three symphonies, including the ‘Ode to October’ and the ‘Symphony of May 1st’; 24 preludes for piano; a concerto for piano and orchestra; music for films, etc.*

“In this interval of time, my technique has become more finished

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* The composer’s “etc.” includes a piano sonata, other piano pieces such as “Aphorisms,” “Three Fantastic Dances,” and two pieces for string octet (1927). More recently, there have been a string quartet (1938), and a suite for jazz orchestra, written for the new “State Jazz Orchestra,” inaugurated November 28, 1938, in Moscow.
and secure. Working ceaselessly to master my art, I am endeavoring to create my own musical style, which I am seeking to make simple and expressive. I cannot think of my further progress apart from our socialist structure, and the end which I set to my work is to contribute at every point toward the growth of our remarkable country. There can be no greater joy for a composer than the inner assurance of having assisted by his works in the elevation of Soviet musical culture, of having been called upon to play a leading rôle in the re-casting of human perception."

This avowal of faith was nothing new from Shostakovitch, who had written in a communcation to the New York Times (December 5, 1931): "I am a Soviet composer, and I see our epoch as something heroic, spirited and joyous. . . . Music cannot help having a political basis—an idea that the bourgeoisie are slow to comprehend. There can be no music without ideology. The old composers, whether they knew it or not, were upholding a political theory. Most of them, of course, were bolstering the rule of the upper classes.

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Serge Koussevitzky, Conducting

* From figures supplied December 20 by The Eastern Company, N. E. Distributors for RCA VICTOR
listen to it. Good music lifts and heartens, and lightens people for work and effort. It may be tragic, but it must be strong. It is no longer an end in itself, but a vital weapon in the struggle."

The composer's sketch of 1936 was apparently written just before the outbreak of open opposition through Russia to his music, and he must already have felt that the divergence between his musical tendencies and the immediate advantage of Soviet musical culture was being questioned. His Second and Third Symphonies, each with a bold and comprehensive programme designed as a mighty "organizing force," had somehow fallen short of their aim. The opera "The Nose" (1930), on Gogol's fantastic short story, had been strongly influenced by atonality and other Western experimentalism, and had been accordingly attacked by the R. A. P. M. ("Russian Association of Proletarian Musicians," since defunct) as a manifestation of "bourgeois decadence." This opera did not succeed, nor did the ballets "The Golden Age" (1930), and "The Bolt" (1931), which outwardly satirized the bourgeois West and capitalist tendencies in Russia respectively. Orchestral suites from these pieces survived the stage productions. The opera 'Lady Macbeth of Mzensk' (1935), an earthy tale of adulterous passion and murder in provincial Russia, had an immediate success both in its own country and abroad.
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The anonymous article which appeared in the *Pravda* on January 28, 1936, crystallized a case against Shostakovitch. His music was declared "un-Soviet, unwholesome, cheap, eccentric, tuneless, and leftist." When his new ballet, "Limpid Stream," named after the title of a collective farm which was its scene, was produced in February, it was found inconsequential, stylized, artificial, quite failing to depict peasant life. The *Pravda* attack was considered to support a governmental tendency in favor of music closer to the thought and understanding of the masses. There may have been official significance in that fact that Stalin had shortly before singled out for special praise the young composer, Ivan Dzerzhinsky, and his opera "And Quiet Flows the Don."

The predicament of Shostakovitch and the nature of the outcry against him may be better understood as described by Grigori Schneerson (printed in *Modern Music*, March-April, 1938):

"A few years ago there appeared the now famous series of articles in the newspaper *Pravda* which were followed by the highly publicized discussion in the Composers' Union, condemning the formalistic tendencies as well as the vulgar realism of 'Lady Macbeth.' Both within and beyond the boundaries of Russia, admirers of that composer's remarkable gifts heard this censure as a thunderclap from a clear sky. Shostakovitch, synonym of young Soviet musical creation, its

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most outstanding representative, with a world reputation to boot, was hurled from his pedestal!

"Not many at that time understood the meaning, the purpose of the Pravda criticism. With courageous directness the paper raised the problem of 'ultimate truth in art,' and, more specifically, of folk-consciousness in the composer, as against an indulgence in fruitless devices to enrapure the 'art-gourmands.' The articles were intended as a clarion call to artists to create as for a great epoch.

"In the Western world the object of the avant-garde is presumably the overthrow of old artistic foundations, the breaking out of 'new paths,' however meaningless, at any cost. For us in the Soviet, however, the avant-garde is held to express progressive ideas only when it talks to the people in a new, powerful, and intelligible language. The demands of the wide masses of people, their artistic tastes, grow from day to day. The 'advanced' composer is therefore one who plunges into the social currents swirling round him, and, with his creative work, serves the progress of humankind."
TOCCATA AND FUGUE in D minor
(in modo Dorico) for Organ (Peters III, No. 3)

By JOHANN SEBASTIAN BACH
Born in Eisenach, March 21, 1685; died at Leipzig, July 28, 1750

ORCHESTRATED BY ALEXANDER TANSMAN
(Born at Lodz, Poland, June 12, 1897)

This Toccata and Fugue (Peters Edition III, No. 3; Bach Gesellschaft XV; 136) is attributed to the latter part of Bach's sojourn at Weimar (1708–1717). The “transcription and orchestration” of Alexander Tansman calls for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones and tuba, timpani, bass drum, cymbals and strings.

This transcription had its first performance at the concerts of the St. Louis Symphony Orchestra, Vladimir Golschmann, conductor, December 20, 1935.

Of the five Toccatas which Bach has left us among his organ works, there are two in D minor, each with accompanying fugue.† This Toccata and Fugue (the fugue is called “Dorian,” to distinguish it

† The first, a more brilliant and displayful work, is familiar in the piano transcription of Carl Tausig, and has likewise been orchestrated by Leopold Stokowski, Louis Wertheim and Leonidas Leonardi.

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from the earlier one) is generally believed to belong to Bach’s later Weimar years, when his organ music took on a more matured, quiet and thoughtful character. Albert Schweitzer points how “in the Weimar Fugues virtuosity becomes less and less prominent. The themes become compact, simple, unadorned, almost severe; in the working out there is no longer any thought of effect. . . . Their lack of showy effects accounts for these works not being so popular with players and audiences as the A minor and G minor Fugues, but one has only to live with them to prize them more highly than those, even if at first sight they have not the same fascination. . . . The theme of the D minor Fugue is indescribably suggestive of tranquil power; it throws out its branches like an arch of mighty stones. Those who still maintain that Bach’s Fugues are too elaborately wrought for church use are apparently ignorant of this one, or do not feel the Palestrina-like character of its style, or perceive that all these themes are really embodiments of religious ideas.”

In the opinion of Hubert Parry “the Toccata* is not so interesting

* The Toccata is defined as “a form of keyboard-composition in which there is usually a rapid, flowing and continuous succession of figures, passages and the like, devised so as to make a brilliant and showy effect and to give opportunity for executive display, thus justifying its name as a ‘touch’ piece.”

Albert Schweitzer also notes: “The organ toccata derives ultimately from Claudio Merulo

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as the earlier one in the same key. A form which depends so much upon a rhapsodical quality, like a brilliant improvisation, does not gain by too thoughtful and premeditated an air. The Fugue is a very noble piece of work in a distinctly melancholy vein, which is notable as presenting a trait in common with the last fugue of the first series of the 'Wohltemperirtes Clavier,' as the greater part of the interest of the movement is based on an afterthought."

Harvey Grace, in his handbook on the organ works of Bach, cannot praise this Fugue too highly, calling it "one of the greatest things in music. It is abstract music raised to its highest point." The English organist gives the advice to his fellows that "this lofty Fugue should be played as a voluntary by every organist at least six times in the year."

(1532–1604), the great master of the Venetian organ school, which in turn developed out of the school of the Netherlands. The toccata was afterwards brought by Frescobaldi to the highest perfection it ever reached in Italy. In Georg Muffat's celebrated *Apparatus musicorganisticus* (1690) we see the art of which he is the last great representative coming to a standstill."
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IMPROVISATIONS FOR ORCHESTRA
By Jakobus Langendoen
Born at The Hague, Holland, February 3, 1890

Composed in 1932, these Improvisations were first performed by "Het Residentie Orkest" of The Hague on November 2, 3 and 4, 1937, at Haarlem, The Hague and Rotterdam, Professor Issay Dobrowen, conducting.

The score calls for four flutes and two piccolos, two oboes and English horn, clarinets in A, B-flat and E-flat, bass clarinet, four bassoons and contra-bassoon, four trumpets, four horns, three trombones and tuba, timpani, bass drum, cymbals, small drum, tambourine, triangle, tam-tams, gongs, harp, xylophone, and strings.

The composer describes his Improvisations as a suite consisting of four unconnected sketches. He chose his title because in writing the score he improvised upon sketches of motives and themes which he had jotted down from time to time, without special thought of form and development.

The first part is written for the strings in unison, with reinforcement by the wind instruments in a few places.

The Capriccio opens with a short motive, first given to the clarinet. A second theme of more songful character leads into a brilliant section, in which the first theme is heard from the brass in full force.
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"A sudden stop, a few reminiscences, another try at force, and unexpectedly this improvisation ends softly in lento.

"A distinct drone of gongs, tam-tams and cymbals forms the background of the third improvisation. An oboe improvises at length until a motion like the rhythmic stamping of feet begins to manifest itself. We begin to distinguish fragments of the primitive chanting of an approaching crowd. It seems as if a priest were driving this mob into a frenzy with his monotonous incantations, which they repeat in unison. It all passes by, and slowly disappears in the distance, where we still hear the percussion instruments as in the beginning. The oboe tries to improvise once more, but soon gives up, and so this image vanishes.

"The Burlesca is a wild, roaring piece, a riot of obstreperous effects and, although short of duration, is exacting of conductor and orchestra."

Mr. Langendoen has been a member of the 'cello section of this Orchestra since 1920. His "Variations on a Dutch Theme of Adrianus Valerius" was performed at these concerts, March 4 and 5, 1927, the work having previously been performed as a solo quintet at a concert of the Boston Flute Players Club, April 27, 1924.

At the age of sixteen, Mr. Langendoen began his studies of the violoncello with Gustavus Windish at Capetown, South Africa. He studied later with Charles Van Isterdael of The Hague Royal Con-

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servatory, where he also studied harmony, theory and counterpoint. At graduation he played his “Variations” for violin cello and orchestra. In Berlin he studied with Joseph Malkin (1912–13); in Amsterdam with Izak Mossell. He became first 'cellist of the Royal Opera at The Hague for three years, from 1914, later joining the orchestra of the Kurhaus at Scheveningen. Since his engagement with the Boston Symphony Orchestra in 1920, Mr. Langendoen has taken the position of first 'cellist in the Pops Orchestra. At the Pops his “La Goyita” and “Serenade” have been played. He has also composed pieces for the 'cello.
"LES PRÉLUDES" (AFTER LAMARTINE), SYMPHONIC POEM NO. 3

By Franz Liszt

Born at Raiding, near Oedenburg, Hungary, October 22, 1811; died at Bayreuth, July 31, 1886

Rewritten from an earlier work, "Les Quatre Éléments," of 1844, "Les Préludes" was first performed at Weimar, February 23, 1854, the composer conducting. The score was published in 1856.

It is written for two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, side drum, bass drum, cymbals, harp and strings.

"Les Préludes" had its first Boston performance at a Philharmonic concert on December 3, 1859. The first performance at the concerts of the Boston Symphony Orchestra was December 9, 1881. The most recent performance was February 19, 1932.

What Liszt published as the third of his twelve symphonic poems was probably the earliest, of orchestral origins, if one considers that the thematic material was derived from his cantata "Les Quatre Éléments," produced at Marseilles in 1844. The words of the choral work, the movements of which depict "The Earth, The North Winds, The Floods, and The Stars," were not satisfactory to the composer, who looked to Victor Hugo to write him a new text. Hugo, whose "Ce qu'on entend sur la montagne" furnished him with the subject for his first symphonic poem, did not take up any suggestions that may have been put forward. In 1849, while Liszt was making a fair copy of "Ce qu'on entend sur la montagne," he also brought out his earlier score and drafted a purely symphonic version. However, he laid it aside again. Once more, in 1854, wishing a new piece for a Pension Fund concert of the Court Orchestra at Weimar, he turned once more to the incompleted symphonic poem, which perhaps at this time may have had its first association with the poem of his friend Alphonse Lamartine, the fifteenth number of the "Méditations Poétiques." It is probable that this symphonic poem underwent considerable remodelling when it acquired its final title and form. At the Weimar concert, Schumann's Fourth Symphony (then a year old) was performed, the same composer's "Concertstück" for Four Horns, and Liszt's choral "An die Künstler." A large success for each of Liszt's new works was reported.

That "Les Préludes" acquired its subject and title when the musical materials used were far from new can be scarcely disturbing when the nature of the poem, a philosophical reflection rather than an explicit programme, is considered. The following paraphrase, here translated from the French, was furnished by Liszt in his score:

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"What is life but a series of preludes to that unknown song whose initial solemn note is tolled by Death? The enchanted dawn of every life is love; but where is the destiny on whose first delicious joys some storm does not break? — a storm whose deadly blast disperses youth's illusions, whose fatal bolt consumes its altar. And what soul thus cruelly bruised, when the tempest rolls away, seeks not to rest its memories in the pleasant calm of rural life? Yet man allows himself not long to taste the kindly quiet which first attracted him to Nature's lap; but when the trumpet gives the signal he hastens to danger's post, whatever be the fight which draws him to its lists, that in the strife he may once more regain full knowledge of himself and all his strength."

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