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SIXTY-THIRD SEASON, 1943-1944
CONCERT BULLETIN OF THE

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, Conductor

Richard Burgin, Associate Conductor

with historical and descriptive notes by

JOHN N. BURK

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EXHIBITION

In the First Balcony Gallery may be seen paintings by three prominent greater Boston artists.

AGNES A. ABBOT is an Associate Professor in the Department of Art of Wellesley College. After studying in Boston she worked with Aldro T. Hibbard and with Charles Woodbury. She is a member of the National Association of Women Artists and the American Water Color Society and has held several “one man” exhibitions at the Grace Horne Gallery. She is represented by water colors in collections in the Museum of Fine Arts in Boston and the Fogg Museum in Cambridge.

SALLY CROSS BILL (Mrs. Carroll Bill) of East Weymouth studied in Boston under DeCamp and Ross Turner, and also in Europe. She is well known for her miniatures, decorations, flower subjects and portraits. Her work has been exhibited in the Boston Museum of Fine Arts, the Metropolitan Museum in New York, the Corcoran Gallery in Washington, the Pennsylvania Academy, and elsewhere, and she has held “one man” shows at the Guild of Boston Artists and the Copley Society. For her miniatures she won the highest award at Los Angeles and the silver medal in San Francisco.

POLLY NORDELL (Mrs. E. Parker Nordell) of Boston and East Gloucester studied with S. R. Burleigh, Stacy Tolman, Du Mond and Henri. She is a member of the Boston Society of Water Color Painters, the Providence Water Color Club, the Providence Art Club, and the New York Water Color Club.
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The following paintings are included in this exhibit:

AGNES A. ABBOT
Apple Tree
White Smoke
Winter Clouds
Burning Brush
Power House, Night
Maple Blossoms
Cranberry Bog, Winter
Yip Fu's Laundry
Hilltop, Autumn
After the Ice Storm

SALLY CROSS BILL
Anemones
Yellow Tulips
White Roses
Still life of fruit
Talisman Roses
The Black Vase
Gladiolus
Larkspur
Phlox
Poppies and Iris
Azaleas
Saint Peter

POLLY NORDELL
Peonies
Easter Lilies
Anemones
Red and White Roses
Open Tulips
Tulip Tree Branch
Red Tulips
Roses and Candles
Hibiscus
Zinnias

SOVIET RUSSIAN EXHIBITION

An exhibition showing the musical and other artistic activities of the Soviet Union has been provided for the present week by the Council of American-Soviet Friendship, of which Dr. Serge Koussevitzky is National Chairman of the Musicians' Committee. In this capacity Dr. Koussevitzky has written:

"There is something symbolic about
the two letters which capitalize the United States and the Soviet Union: the same two letters used in reverse, the sameness of purpose and ideals from opposite ends of the globe, the spirit of unity in both.

"If today the two countries fight for one cause against a common enemy, tomorrow they will have to stand together to build a new world, as united in spirit and purpose as they are united in arms."

The Massachusetts Council of American-Soviet Friendship (20 Newbury Street, Boston) have sent the following description of the exhibition:

"Soviet art has always been deeply expressive of the desires, the longings and the toil of the many peoples who have built the Soviet Union. The Soviet peoples hold their artists in great honor, and encourage their work by their intense interest.

"In this exhibition is shown how from the very first days of the war Soviet artists, actors, writers and musicians have participated with heart and soul in the struggle against Hitlerism. We see how groups of artists worked constantly in districts close to the firing line, and even at the front under fire, giving stage and musical performances. In Moscow, in Leningrad, and in many other centers, exhibitions have been organized dealing with the patriotic war. The glorious defense of the great cities, especially of Leningrad, Sevastopol and Stalingrad, has inspired writers, painters and composers, like the artists Lev Soifertis, photographs of whose work are included in this exhibit.

"One of the most interesting photographs in the exhibition is that of the performance of Shostakovich's Seventh Symphony in Moscow, under the baton of Samosud, People's Artist of the Soviet Union.

"The posters shown are some of the most outstanding examples of the work of Soviet cartoonists. Several of the photographs show these cartoonists at work, in the famous 'Tass Window' studios."
Twenty-third Programme

FRIDAY AFTERNOON, APRIL 21, at 2:30 o'clock

SATURDAY EVENING, APRIL 22, at 8:30 o'clock

SHOSTAKOVITCH.................................... Symphony No. 8, Op. 65

I. Adagio
II. Allegretto
III. (Allegro non troppo
IV. (Largo
V. (Allegretto

(First performance in Boston)

INTERMISSION

KhatcHATOURIAN............................... Piano Concerto

I. Allegro ma non troppo e maestoso
II. Andante con anima
III. Allegro brillante

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**Music by Soviet Composers Performed at These Concerts**

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SYMPHONY NO. 8, Op. 65

By DMITRI SHOSTAKOVITCH

Born September 25, 1906, at St. Petersburg, Russia

Shostakovitch completed his Eighth Symphony in time for performance at a Festival of Soviet Music in Moscow in November, 1943, celebrating the twenty-fifth anniversary of the birth of the Soviet Union. The anniversary date was November 7, and the date of the performance November 4. Eugene Mravinsky (to whom the symphony is dedicated) conducted the State Symphony Orchestra. The symphony had been performed for an invited audience of musicians, critics and newspaper correspondents on the evening before, at the Bolshoi Zal of the Moscow Conservatory.

The first performance in the Western Hemisphere was given by the New York Philharmonic-Symphony Society under the direction of Artur Rodzinski, on Sunday afternoon, April 2, 1944. The concert was broadcast by the Columbia Broadcasting System.

The symphony is scored for four flutes and piccolo, two oboes and English horn, two clarinets, E-flat clarinet and bass clarinet, two bassoons and contra-bassoon, four horns, three trumpets, three trombones and tuba, timpani, percussion and strings.

The first of the five movements is an extended Adagio. The last three are performed without break. The Eighth Symphony is not militant in the sense of the Seventh. Its proclamations are short and

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are the result of a gathering tension in a musical discourse which is in greater part melodic and reflective. The marches which the composer introduces have no suggestion of parade, but are slow in pace. The Symphony is without swift tempi.

The symphony opens with a melodic theme unfolded in a duet between the high and low strings. The violins rise into their high range, and the flutes reinforce them. The trumpets add their voices, and the woodwind choir briefly echoes music conceived for the strings. The first violins (Poco più mosso) sing a melody equally long-breathed over a soft rhythmic string accompaniment. Again the melody soars, now over a low, sustained bass. Flutes and other winds increase the tension in the course of the melodic development, until rushing figures and a full orchestra with military drum bring it to a strident climax. A lumbering march rhythm is set up which in its course amasses once more a broad sonority. Large chords alternate with drum rolls. This second climax is suddenly passed, and the English horn sings a long solo over tremolo chords. There is a final return of the original string duet.

The second movement, an Allegretto in common time, becomes march-like as in its course the full orchestra gathers in vigor and impulsion and strides along with military drums. The tempo, deliberate for a march, and likewise for a scherzo, has plainly a scherzo character, and this character is accentuated as solo passages for the piccolo, the high clarinet or the lower winds play about the rhythmic ostinato.

The third movement, Allegro non troppo, is again in common time.

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The violas alone set forth the even quarter notes of a march Marcatis-
simo. After thirty-two measures wind chords are introduced, and the
first violins take the reiterated theme with its unvaried rhythm. The
wind instruments join in the theme proper. Soon, all the strings carry
the theme, with short, interjected chords from the winds. It strides
sparely in the depths of the orchestra and accumulates sonority, the
trumpet figuring prominently. The theme subsides again into the
depths of the strings and at last is rapped out by the timpani as part
of a full-voiced climax.

Without interruption the fourth movement begins with a remi-
niscence of the opening theme of the symphony, played softly by
the muted strings. The regular recurrence of the theme in the bass
discloses a passacaglia. Over this there is a horn solo, then florid pas-
gages for the piccolo and the clarinet. The texture is shimmering,
the mood peaceful and contemplative.

The final Allegretto, 3-4, follows without pause. The movement has
been called "pastoral," although the score gives it no name. The term
is justified by a succession of melodic passages for various solo in-
struments to a light and colorful accompaniment of rhythmic or
pizzicato notes. The movement is ushered in by a bassoon solo, and
continues briefly in the violins and flutes, which in turn give way
to a long discourse from the 'cellos. The oboes have their voice. There
is a gathering of tension, according to the way of this symphony—
trumpets, drum rolls and rushing figures once more. But a succes-
sion of dissonant chords clears the atmosphere, and a long bass clarinet

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solo restores the bucolic mood. Other individual instruments extend it to a dreamy close. The symphony dies away on a soft C major chord.

In December of 1941 Shostakovitch completed his Seventh Symphony, which he had written for the most part in besieged Leningrad; he was inspired, as he stated more than once, by the heroism and intrepidity of a people under siege. While at work upon the Eighth Symphony, he is quoted as saying: "I want to be able to put in music the new optimism found by a long-suffering people. I want to make a record of the spirit of the new Red Army as it takes the offensive after discouraging retreat." The composer is reported to be working on a Ninth Symphony, about which he has said, "I want to create a musical interpretation of our triumph over barbarism and express the greatness of our people."

The two symphonies and the one to come so appear as a sort of trilogy, a record in musical terms of a nation's war consciousness through the spokesmanship of an individual artist. But it should be borne in mind that these symphonies, when heard in the future, apart from the dominating stress of war, may be less associated with extra-musical events or a communal point of view than simply taken as the

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personal musical expression of the artist Shostakovich. The deeper motivations of symphonic music will always be elusive to analysis. Perhaps the closest reliable approach to that unapproachable mystery of musical creation, the generative impulses of the dreaming mind, is a general remark by the composer about his convictions. It is more revealing than attempts by the composer or others to find a “programme” for the Eighth Symphony: “I can describe the philosophical concept of my new symphony very briefly: Life is beautiful. All that is dark and ignominious will disappear; all that is beautiful will triumph.”

That remark extends beyond the immediate fortunes of war or politics, or social dislocation. It implies the artist’s conviction that the sense of beauty which is at the center of his life cannot be assailed. His highest obligation is to develop that sense of beauty — while working as he must in the pure realm of tone. His conscious concern is not with possible causes but with the quality of the music that results. If that quality is sufficient, if he keep faith with his musical instincts, his symphonies will continue to be heard long after surrounding cataclysms have passed.

*Quoted by Gregori Schneerson of the Moscow News.

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But the Eighth Symphony comes to us now as an offering from Soviet Russia, where it is accepted as a musical document of that people's military, social and racial solidarity.

Reports of the success of the symphony on its first performance in Moscow last November are interesting. William Downs, visiting representative of the Columbia Broadcasting System, was present at the "dress rehearsal" on the eve of the first performance, and wrote:

"This was the acid test. The opinions of those people make or break a work of art in the Soviet Union. They will return to their artists', actors', writers' and singers' clubs to discuss the new work. Out of those discussions will come the final decision — and the only recourse from their opinion is the acceptance of the general public, which overrules expert decisions in any country in the world.

"Before the performance Shostakovich wandered nervously around the hall, shaking hands and greeting friends. He was exceedingly nervous. He still manages to look like a 12-year-old schoolboy caught playing hookey. He kept brushing the forelock of his hair from his forehead.

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Soviet Union, had been imported from Novosibersk to conduct the State Symphony Orchestra for the event.

"Whatever the world's verdict, the all-important critics' audience applauded with more than polite enthusiasm (Prokofieff was most enthusiastic) and the public première the next night was a repetition of success."

The important official newspapers, Izvestia and Pravda, made no critical comments, but the critic Grigori Schneerson wrote in the Moscow News in these terms:

"It is extremely difficult, and often inadvisable, to try to give an exhaustive analysis of this truly great work after hearing it for the first time. A composition of this kind should be heard several times so that it may be digested and assimilated.

"In his new symphony, the composer himself has given a key for understanding it. According to Shostakovich, the Eighth Symphony is 'an attempt to look into the future, into the post-war epoch.' He spoke of its ideological and philosophical conception being expressed in words, 'All that is dark and ignominious will disappear all that is beautiful will triumph.'

"If we regard the Symphony from this aspect, we will see how Shostakovich by his very nature sets off in its own pure light the

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'beautiful' from the 'heavy, sombre shadows of the ugly and the evil' until he achieves out of the blackness of Dante's *Inferno* the radiant glory of the future. Shostakovitch gives a stirringly tragic picture from the present grim and majestic drama of peoples suffering from 'blood, sweat and tears.'
THE BOY SHOSTAKOVITCH
As described by his mother
Sophia Shostakovitch

(The following description of the childhood of Dmitri Shostakovitch was written by his mother, and published by the North American Newspaper Alliance)

As I write I can see snowflakes falling outside and my grandchildren — my son Dmitri's children, Galya and Maxim — running merrily about, throwing snowballs. It recalls the time when their father was just such a big-eyed scamp.

For a moment I imagined him as a boy and then I recalled the recent event in the large hall of the Moscow Conservatory, the great room flooded with lights, crowds of people applauding the person infinitely dear to me and his new work — his recently finished Eighth Symphony. I have in mind the first performance of Dmitri's new symphony, November 4, 1943.

I felt somewhat proud that evening — proud of the fact that my bringing up of our children was not in vain. So today I should like

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to think back upon my son's early childhood and the path he has traversed since then.

Ours was the usual type of Russian family. Dmitri had a passion for blocks. He would build the most incredibly fantastic things with them. His sisters, Maria and Zoya, had an unmistakable preference for dolls.

Among the photographs before me is one marked: “Seven-year-old Dmitri under the piano.” He had hid himself from me so that he might stay up late and listen to the music. He worshiped music and it was the hardest thing to get him to go to bed when some of our musician friends came to visit.

Dmitri first began to study piano with me when he was nine years old. He insisted on getting a song to play. I gave him “Andante” from Haydn’s symphony, arranged for the piano. It isn’t a difficult piece; still, it requires some training. He asked me to explain the meaning of “natural,” “sharp,” and “flat.” After that he began to play Haydn’s “Andante” slowly, but note perfect.

Somewhat later he played this piece very easily; then Mozart’s “Minuet” and the whole of Tchaikovsky’s “Children’s Album.”

Two years passed. Russia was shaken by great events in 1917 and the cradle of these events was Petrograd, where we lived. Hard times
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soon set in; Petrograd was hemmed in by the enemy and tormented by famine. The children continued to study. Dmitri was preparing to enter the Conservatory and he was busy on compositions which at that time numbered about thirty.

In September, 1919, at the Conservatory, Dmitri began to study composition with Professor Maximilian Steinberg and piano with Professor Leonid Nikolayev. He composed preludes for the piano, variations for the symphony orchestra, and, finally, his diploma piece—his first important symphony, which was soon after performed publicly by the Leningrad Philharmonic.

In 1924 Dmitri graduated from the Conservatory, and the eighteen-year-old composer started out on his creative path independently.

Almost twenty years have elapsed since that date. I have grown old and Dmitri has become a great artist known to and loved by the vast Soviet country. His work has met with warm response of the people and it seems to me that this is largely due to the fact that his training, development and talents are rooted in the Soviet soil.
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“WHAT IS AMERICA’S MUSICAL FUTURE?”

By Serge Koussevitzky

(As told to Alice Berezowsky)

(The following article is quoted from Musical America, February, 1944, where it appeared with the following endorsement—“Because of his pre-eminence not only as a conductor, but also as a builder of musical institutions and his lively interest in contemporary music, the opinions of this noted artist on vital questions about our musical life should prove stimulating.”)

I am not interested in speaking of the past. It speaks for itself. What does concern me is the present and future of music in this country, especially the future. Along what lines will musical life proceed in the United States after the war: Toward government subsidy? greater popularization and community participation? greater or less professionalism?

From my point of view, these questions are easy to answer, but, the answer to them will be very difficult to realize. Why? Because throughout past history we can see that not a single democratic government ever busied itself to do something real in art for the

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people. Democratic governments freed themselves from the traditional tyrannies of the crown, but they retained the monarchic traditions in matters of art. I don't want to mention all the governments in all the countries. But if you will spend a little time thinking about it, you will see that this is true. So it is, I am sorry to say, in America. How long we will have to wait until it is otherwise, I do not know. But I do know that the masses don't want to wait. They want art now! They need it now, for they must have more time for joy and for the arts.

Let us forget about government subsidy. Let us assume for the sake of argument that as far as Government in Art is concerned in this country, the present situation is not likely to change for a long time. What then can we Americans do to give the masses what they want? From my point of view there is a very simple way. The organized people must give to themselves what they want. I say "organized" because without organization nothing is possible.

We have in this country many organized groups. Merely as a classic example, let us consider the laborers who have organized themselves into unions. If each union worker in the United States would contribute one dollar a year to the support of art for the masses, millions

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of dollars would be available for all the arts. We in America could construct big auditoriums seating thousands of people; we could have symphony orchestras, opera companies, theatres, art galleries and chamber music organizations in every state. Each city could be served artistically during not only “the season,” but throughout every month in the year. And the people would have the people’s own artists.

The result would be democratic in the highest sense, because art would be supported by the people and controlled by the artists, who could thus give to their fellow members of society the most precious thing in life next to bread: nourishment for the spirit. If the labor leaders would only realize the joy, the happiness and the satisfaction that would arise from such a plan! And a dollar a year is not too much, not even for a beggar. No, it is not to much . . . it is only twice going to the movies!

We hear a great deal nowadays about the conflict in music between the professional and the amateur. There is no conflict. There will be greater professionalism in this country as there is greater need for it. The degree of that need depends on the degree of the masses’ musical education. We artists must make propaganda to change and intensify musical education in the schools.

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If we want to develop musical art in America and produce perhaps as great a genius as Beethoven, we have to give to the great body of people the same elements of musical education, the ABC of music that the professionals acquire. Everyone must know the elements of music the way he or she knows the fundamentals of reading and writing and arithmetic. Not every child who learns to read and write will become a dramatist or a poet. Not every child who learns arithmetic will become a banker; nor every child who studies geography, a world traveller or explorer. But the elements of reading, writing, arithmetic and geography are necessary to their living. So, too, are the elements of music for their spiritual living!

In fact, it is more important to pay attention to the musical education of the average child than it is to that of the professional musician. The professional, because of his God-given gifts, will find a way, he will make a way to get the education he needs to follow his profession. I insist on saying that the education of the people is as essential as the education of the professionals. The cultivated masses are the soil from which a modern Beethoven will come. Only from the masses will we develop a genius.

Many musical Americans ask me to tell them what is lacking in
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our musical scheme of things and what harmful practices I would eliminate if I could.

I will tell you what is lacking: confidence in our own artists. We in America must have confidence in our own composers and performers. The audience must stop thinking that the best artists come from the outside world.

The most harmful practice is the lack of proper understanding of the artists' standard. It is difficult to explain just what the artist's standard is. It requires an unerring esthetic sense and taste, and a true insight to perceive which of the stars in the artistic constellation are destined to shine into the ages. Too often, an artist is judged only by his technique and not by his real artistry and it takes the deeper artist a long time to gain recognition.

In order to come to life, both music and the drama need an auxiliary art: the performing art. Both need producers, directors—and performers. But they differ in this respect: The public can at

(reprint from a 1902 Symphony program)

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least read a play, form an idea of it and derive some joy from it. The public cannot even read a musical score.

When I play music I try to find the inner meaning of the work and to have, not just an abstract feeling about it, but a real vision. Often when I approach Beethoven, I have in my mind Shakespeare. When I play a modern composition, again I try to find a real vision. That doesn’t mean I think about one small incident. When I play Shostakovitch, I have in mind the whole Russian people. I want to give the sound of the Russian people’s deep sufferings and supreme courage; to picture their life as it is in all its phases.

Frequently, the public and artists themselves ask me: “Do you play modern music because you like it and place a high value on it, or do you play it to help the composers?”

There are three factors in my attitude: First: It is such a great joy to me to conduct living music that I can hardly find the right

(Continued on page 1382)
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# Boston Symphony Orchestra

[Sixty-third Season, 1943–1944]

SERGE KOUSSEVITZKY, Conductor

## Personnel

### Violins

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<th>LAUGA, N.</th>
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<td>EISLER, D.</td>
<td>PINFIELD, C.</td>
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<td>MESSINA, S.</td>
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<td>SEINIGER, S.</td>
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<th>FOUREL, G.</th>
<th>VAN WYNBERGEN, C.</th>
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<td>BERNARD, A.</td>
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<td>HUMPHREY, G.</td>
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<th>BEDETTI, J.</th>
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<th>DROEGHMANS, H.</th>
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<td>ZIMBLER, J.</td>
<td>ZEISE, K.</td>
<td>MARJOLLET, L.</td>
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<tr>
<th>MOLEUX, G.</th>
<th>JUHT, L.</th>
<th>GREENBERG, H.</th>
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### Flutes

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<th>POLATSCHEK, V.</th>
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<tr>
<td>PAPPOUTSAKIS, J.</td>
<td>DEVERGIE, J.</td>
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<th>BASS Clarinet</th>
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<td>MADSSEN, G.</td>
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<td>MACDONALD, W.</td>
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<td>MEEK, H.</td>
<td>VOISIN, R.</td>
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<th>KANEY, P.</th>
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<td>LANNoyE, M.</td>
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<td>GEBHARDT, W.</td>
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### Harps

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<td>ADAM, E.</td>
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### Librarian

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<th>Librarian</th>
<th>ROGERS, L. J.</th>
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words to express it. I feel the inner joy that I think every artist feels when he performs music. An artist is unable to explain this joy because he can do so only by transforming and dissolving himself in the music.

Second: I believe that life creates art; not that art creates life. Because life moves every moment, art does too. Art is a reflection of life, the only life, the spiritual life.

If we cannot say today: “This man is a Bach” and “This man is a Beethoven,” we can say: “We have great composers.” We cannot predict who will be the greatest among them. Only those who have the perspective that the passage of time affords can say that.

We have also great groups of composers. Each of them is bringing something to the art of music. Every great, or less great, or even little, composer brings something to the art of music which makes the art great in its entirety. Each one brings his portion. In examination of his music we can judge how real a composer is. We can see whether his technique is perfect; whether he knows how the orchestra and the

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individual instruments sound and whether or not he has something to say, no matter what the degree of importance. Sometimes a single man has one single word to say in all his life and that one word may be as important as the lifework of a great genius. We need that word . . . and so does the genius himself need that word!

Everyone knows that the greatest discoveries of science were the result of the accumulated work and efforts of hundreds of men of research who had gone before them. So it is in music . . . the ground for a great genius is prepared by hundreds of composers. Beethoven did not spring suddenly out of a musical void. There were countless composers who prepared the material and the ground for him. It was not so strange that the critics wrote of Beethoven in his own time that his work was stolen from Haydn and Mozart and others. The greatest reproach made against his music by his contemporaries was that it was not original. And now we see that his music was greatest in originality, greatest in form, greatest in emotion.

There are artists who are working for art and there are artists who are working for themselves. The public must learn to distinguish between them. Those who work for themselves sometimes do good . . . like the artist who plays only the music of one dead composer and

---

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eventually brings something to the understanding of that composer . . . but that artist is doing what he does principally for himself, not for art.

The greatest mistake made by musical authorities, and through them, the public, is the use of that meaningless phrase “Let the music speak for itself.” This is a harmful idea and paves the way for mediocrity. It is entirely wrong because the performing artist, no matter how near he is to the composer’s heart and soul, cannot present music otherwise than through the medium of his own temperament and understanding.

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is a living element. When it is not performed it is a dead world. A composer must hear what he writes; if he cannot do so, he doesn’t know where he is. He loses assurance and doesn’t know whether he has achieved what he has set out to do. He can only be sure of what he is doing when his black, dead notes come alive. I feel a rage and my whole body begins to tremble in a protest against conservatism and lack of understanding that it is the composer who gives us the greatest joy we have in the art of music!

Since my musical life has been spent in Russia, Europe and the United States, and this is my 20th anniversary year as conductor of the Boston Symphony Orchestra, I have been asked to express my opinion as to what will be America’s post-war position in the world of music. Will Europe again become the seat of musical leadership after the war?

I believe that the center of music will be in two countries: Russia and the United States. The fresh young desire for better and greater things and the rich possibilities for their realization are only in those two countries. They will dominate all cultural life.

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me what should be their goal. I will tell them: perfection of themselves. How? Working! Why do I say this? Very simple.

An artist is a child of God. He bears the greatest responsibility of anyone in the world for he must constantly give to the world. The artist must sow, plant and reap in the souls of men everything that is in the best taste, that gives the greatest joy and brings perfect harmony and beauty. He must be perfect; then he can bring perfection. He must be the concrete answer to the metaphysical question: "What is a Man?" The artist must feel that when thousands of ears listen to him and thousands of eyes look at him, he deserves it. In all his life, in his every move, he must strive to be an example to mankind in every way. He must be clean... inside and out.

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This concerto, performed at these concerts October 29–30, 1943 (William Kapell, soloist), was composed in 1935 and then performed in Moscow and other parts of the Soviet Union. Its first American performance was at the Juilliard School of Music in New York on March 14, 1942, when the late Albert Stoessel conducted and the soloist was the Armenian girl pianist Maro Ajemian. There was another performance by the same musicians at a Russian Relief concert in the Cosmopolitan Opera House in New York on May 17. The concerto was first heard in Boston at the Pop Concerts in Symphony Hall on July 13, 1942, when Bernhard Weiser was the soloist and Arthur Fiedler conducted. At a performance in Cincinnati, February 5, 1943, Eugene Goossens conducted and Artur Rubinstein

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took the solo part. The accompaniment is scored for two flutes, two oboes, two clarinets and bass clarinet, two bassoons, four horns, two trumpets, three trombones and tuba, small drum, bass drum, cymbals, and strings.

The country which produced Michael Arlen and William Saroyan has now also a composer who is attracting the attention of the musical world—Aram Khatchatourian. Nicolas Slonimsky, always a principal source of Western information on Soviet music, has devoted a special article to this composer.* This writer points out that while Russian composers, particularly those of the nationalist group in St. Petersburg, were always attracted by the melodies of the Russian Orient, "it was only after the revolution that the minority nations brought forth native composers who make use of melodic and rhythmic resources of their countries not in the form of exotic stylization, but as creative reconstruction."

Khatchatourian, he continues, is such a composer. "His life history is typical of musicians of his generation who entered adolescence at the time of the Revolution. He was the son of an Armenian bookbinder. He began to study music very late, at the age of nineteen, when he went to Moscow, and enrolled in a music school. He selected

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the 'cello as his instrument, but soon his interest turned to creative composition. His first teacher was Michael Gnessin. Later he studied under Miaskovsky and Vassilenko at the Moscow Conservatory. He learned the formal science quickly, supplementing his studies with the analysis of masterworks, from Bach to Ravel.

"Khatchatourian began to write music almost as soon as he had mastered the rudiments. In 1926, after three years of study, he composed a 'Dance' for violin and piano, and in the next year wrote a piano piece, 'Poem.' These were simple pieces inspired by the melodies of his native Armenia, and this folk character has remained the chief characteristic of his style.

"At one time Khatchatourian was interested in the effective employment of dissonance in modern music. Among the products of this period was a piano piece, 'Study in Ninths.' But this phase of modernistic experimentation was brief. Soon Khatchatourian returned to his true vocation; the recreation of his native Caucasian folk music within the bounds of new harmony.

"Although Khatchatourian started late, he was in no hurry to catch up with the times, and to build up an imposing catalogue of opus numbers. His first performances were invariably successful with the public and the press; what is more important, second and third performances followed with similar success."

Khatchatourian's Symphony, completed in 1934, was written as a celebration of the fifteenth anniversary of the Sovietization of Armenia. This Symphony is pointed out by Mr. Slonimsky as the composer's "most significant composition," and he calls it "an authentic expression of the spirit of Armenian music. The ability to recreate melodies in popular style is the crucial test of a national composer, and by that test Khatchatourian's Symphony has a claim to success..."

"As orchestrator, Khatchatourian follows the traditions of Borodin and Glazounov, contrasting instrumental solos with the full orchestral passages. The effect is secured by means of sonorous accumulation, reaching a maximum brilliance, and then subsiding to another period of calm. Khatchatourian's Symphony is a succession of sonorous waves, mounting and receding, in conformity with the larger lines of the formal design."

The composer ventured into chamber music in 1932 with a Trio for violin, clarinet and piano. "In it he has used not only his native Armenian melodies and rhythms, but also themes from other minority republics. There is an Uzbek theme in the last movement which is adroitly elaborated so as to create an impressive climax."

The Piano Concerto is music of technical brilliance, with frank display passages in the first and last movements. "The slow middle
movement is a poetic interlude with a lilting waltz rhythm. The orientalism of the Concerto is revealed in the scales of eight and nine notes and the consequent emphasis on the small intervals in thematic treatment.” There are extended cadenzas in the first and last movements. The Concerto was discussed in the Sovietskaya Musica of Moscow (September, 1939) by Georgi Khubov, who compares the slow movement with Borodin at his best and who finds in this movement the essence of present-day lyricism, “its perfect inner harmony, its vitality, and its folk character.” Khatchatourian wrote in 1938 a “Poem about Stalin,” a symphonic work for the October Festival of that year. The “Poem about Stalin” concludes with a chorus to a text by the folk-poet Ashug Mirza, from the town of Taus in Azerbaijan. “Khatchatourian has been greatly influenced by the art of the Ashugs, Caucasian poet-minstrels who have created a new literature of truly popular poems and tales, successors, after a lapse of many centuries, of the great popular epics, the Bylini. Khatchatourian cultivates this new folk art, making it an integral part of Soviet music.” His works include the Ballet “Happiness,” which uses national dance rhythms from Russia, the Ukraine and Georgia, as well as Armenia. He has followed a general Soviet custom in composing a number of mass songs and choruses.

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* From information supplied by Columbia Concerts Inc.

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Twenty-fourth Programme

FRIDAY AFTERNOON, APRIL 28, AT 2:30 O’CLOCK

SATURDAY EVENING, APRIL 29, AT 8:30 O’CLOCK

Brahms. Symphony No. 4 in E minor, Op. 98

I. Allegro non troppo
II. Andante moderato
III. Allegro giocoso
IV. Allegro energico e passionato

INTERMISSION

Beethoven. Symphony No. 5 in C minor, Op. 67

I. Allegro con brio
II. Andante con moto
III. Allegro: Trio
IV. Allegro

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

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert. A lecture on this programme will be given on Wednesday at 4:45 o’clock, in the Lecture Hall.
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