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NINTH BERKSHIRE FESTIVAL

SEASON 1946

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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TWO NEW BOOKS

The activities of the Boston Symphony Orchestra in and out of Tanglewood figure prominently in two notable books. One, "The Tale of Tanglewood" by M. A. DeWolfe Howe, is now published, and the other, "Serge Koussevitzky, the Boston Symphony Orchestra, and the New American Music," by Dr. Hugo Leichtentritt, will be published this autumn.

In "The Tale of Tanglewood" Mr. Howe traces its early history and literary associations and its development in recent years into a musical center, which of course involves the establishment and growth of the Berkshire Festivals. The Festival programs from the beginning are listed. Mr. Howe, a Trustee of the Boston Symphony Orchestra, is likewise its historian and the author of a number of outstanding books. Dr. Koussevitzky, in an introduction to the book, writes:

"I venture to add that if the muses had their say in the writing of the present work, they used unerring inspiration, sense, and perception in selecting both the author and the subject. For the pen of Mark Howe evokes with indefinable charm memories of Tanglewood born of the genius of Nathaniel Hawthorne, its legendary fascination and historic background, and, further, tells the tale of wonder and beauty of the Tanglewood of our day."

Dr. Leichtentritt is well known by his "Music History, and Ideas." His latest book treats the growth of American symphonic music in the last century and this, and the part which Dr. Koussevitzky, as conductor of the Boston Symphony Orchestra, has played in this growth. Various chapters are entitled "The First Wave of Americanism," "Judaism in American Music," "The Russian-American School," "Neo-Classicism as Reflected in American Music," "The New Americanism of the Thirties and Forties." These are followed by two extensive chapters devoted to an analysis of "Koussevitzky's Art as a Conductor" and "Koussevitzky as an Educator," stressing the importance of the Berkshire Festivals and the Berkshire Music Center.

BOSTON SYMPHONY EXHIBITION

An exhibition, "The History of the Boston Symphony Orchestra," will be held in the Berkshire Museum, Pittsfield, from July 23 to August 20. Various pictures of the Orchestra in its early days, portraits of each conductor since 1881, programs and other memorabilia will be shown. Features of the exhibition will be the John Singer Sargent full-length portrait of Henry Lee Higginson, the founder of the Orchestra, and paintings and drawings by Donald Greason made at rehearsals, Dr. Koussevitzky conducting.

TANGLEWOOD MUSIC SHOP

The Music Shop of the Berkshire Music Center is located at the rear of the main house, ground level. The Shop will be open during all Festival performances.
An Invitation to Join
THE SOCIETY OF FRIENDS OF THE
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SERGE KOUSSEVITZKY, Director

All who are interested in the Boston Symphony Orchestra's summer school at Tanglewood and its activities are invited to become members of the newly formed Society of Friends of the Berkshire Music Center.

Those who join the Society will be privileged to attend the many school performances. The Center will give not less than twenty concerts, orchestral, chamber and choral, and three performances of Benjamin Britten's opera, "Peter Grimes," which was commissioned for the Center by the Koussevitzky Music Foundation, and which will have its first American presentation by the Opera Department.

Admission to these school concerts and opera performances will be by invitation only, and as a member of the Society your request for tickets will be fulfilled so far as space permits.

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Dr. Serge Koussevitzky, Director
Berkshire Music Center
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Boston Symphony Orchestra

SERGE KOUSSEVITZKY, Conductor

First Program

THURSDAY EVENING, JULY 25, at 8:15 o'clock

Beethoven.......Symphony No. 3 in E-flat major, "Eroica," Op. 55

I. Allegro con brio
II. Marcia funebre: Adagio assai
III. Scherzo: Allegro vivace; Trio
IV. Finale: Allegro

INTERMISSION

Shostakovitch...............Symphony No. 9, Op. 70

I. Allegro
II. Moderato
III. |Presto
IV. {Largo
V. |Allegretto

(First performance in America)

Moussorgsky......Excerpts from "Pictures at an Exhibition," Piano-
forte Pieces arranged for Orchestra by Maurice Ravel
Promenade — Tuileries — Bydlo — Ballet of Chicks in their Shells —
Samuel Goldenburg and Schmuyle — The Hut on Fowls' Legs — The
Great Gate at Kiev

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First Program

SYMPHONY NO. 3 IN E-FAT, "EROICA," Op. 55

By Ludwig van Beethoven

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

Composed in the years 1803–1804, the Third Symphony was first performed at a private concert in the house of Prince von Lobkowitz in Vienna, December, 1804, the composer conducting. The first public performance was at the Theater an der Wien, April 7, 1805. The parts were published in 1806, and dedicated to Prince von Lobkowitz. The score was published in 1820.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, three horns, two trumpets, timpani and strings.

The most recent performance at the Friday-Saturday concerts of this orchestra was October 5, 1945, when there was a dedication "To the peace of the world, and to the heroism which has made it possible."

Those who have listened to the Eroica Symphony have been reminded, perhaps too often, that the composer once destroyed in anger a dedication to Napoleon Bonaparte. The music, as one returns to it in the course of succeeding years, seems to look beyond Napoleon, as if it really never had anything to do with the man who once fell short of receiving a dedication. Sir George Grove once wrote: "Though the Eroica was a portrait of Bonaparte, it is as much a portrait of Beethoven himself — but that is the case with everything he wrote."

Sir George's second remark was prophetic of the present point of view. His first statement represented an assumption generally held a half century ago, but now more seldom encountered.

The concept of heroism which plainly shaped this symphony, and which sounds through so much of Beethoven's music, would give no place to a self-styled "Emperor" who was ambitious to bring all Europe into vassalage, and ready to crush out countless lives in order to satisfy his ambition. If the "Eroica" had ever come to Napoleon's attention, which it probably did not, its inward nature would have been quite above his comprehension — not to speak, of course, of musical comprehension. Its suggestion is of selfless heroes, those who give their lives to overthrow tyrants and liberate oppressed peoples. Egmont was such a hero, and so was Leonore. The motive that gave musical birth to those two characters also animated most of Beethoven's music, varying in intensity, but never in kind. It grew from the thoughts and ideals that had nurtured the French Revolution.

Beethoven was never more completely, more eruptively revolutionary than in his Eroica Symphony. Its first movement came from all that was defiant in his nature. He now tasted to the full the intoxication of artistic freedom. This hunger for freedom was one of his deepest impulses, and it was piqued by his sense of servitude to titles. Just or not, the resentment was real to him, and it increased his kinship with the commoner, and his ardent republicanism. The Eroica, of course, is no political document, except in the degree that it was the deep and inclusive expression of the composer's point of view at the time. And there was much on his heart. This was the first outspoken declaration of independence by an artist who had outgrown the mincing restrictions of a salon culture in the century just ended. But, more than that, it was a reassertion of will power. The artist, first confronted with the downright threat of total deafness, answered
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by an unprecedented outpouring of his creative faculties. There, especially, lie the struggle, the domination, the suffering, and the triumph of the Eroica Symphony. The heroism that possesses the first movement is intrepidity where faith and strength become one, a strength which exalts and purifies. The funeral march, filled with hushed mystery, has no odor of mortality; death had no place in Beethoven’s thoughts as artist. The spirit which gathers and rises in the middle portion sweeps inaction aside and becomes a life assertion. The shouting triumph of the variation Finale has no tramp of heavy, crushing feet; it is a jubilant exhortation to all mankind, a foreshadowing of the Finales of the Fifth and Ninth Symphonies. It is entirely incongruous as applied to the vain and preening Corsican and his bloody exploits. Beethoven may once have had some misty idea of a noble liberator; he was to have an increasingly bitter experience of the misery which spread in Napoleon’s wake.

SYMPHONY NO. 9, Op. 70
By Dmitri Shostakovich

Shostakovich completed his Ninth Symphony on August 90, 1945, at a Composers’ Rest Home near Ivanovo. It was first performed in Leningrad by the Leningrad Philharmonic Orchestra on November 3. This was the opening concert of this orchestra’s twenty-fifth season. Eugene Mravinsky conducted, and paired the new symphony with the Fifth by Tchaikovsky. The Ninth Symphony was repeated on the following night and has been elsewhere performed in Russia and broadcast by the Soviet Radio.

The orchestra required is as follows: two flutes and piccolo, two clarinets, two bassoons, two trumpets, four horns, three trombones and tuba, timpani, triangle, bass drum, cymbals, military drum, tambourine, and strings.

Shostakovich composed his long awaited Ninth Symphony in the space of six weeks. He began it, therefore, after the war in Europe had ended, and completed it when the final victory in the East was the news of the moment. He played the symphony on the piano on September 3 to four listeners. One of these, by his own statement, was Robert Magidoff, correspondent of The New York Times; another was Gregori Schneerson, correspondent of The Moscow News published in New York. This private performance was given in the study of Vladimir Vlasov, the director of the Moscow Philharmonic. Since D. Rabinovitch, reporting the first orchestral performance in The Moscow News, expressed his different impression as compared with the piano version, this critic was presumably the fourth.

The critics to whom the symphony was thus made known expected something different. The two symphonies previous, each lasting over an hour, were plainly concerned with the great cataclysm in which the Russian people were engaged. The composer had let it be known that these two were to be a part of a war trilogy, of which the third was to be a paean of victory. The symphony must therefore have been a complete surprise to those who first heard it. “It is the simplest piece the mature Shostakovich has ever written,” according to Mr. Magidoff, “also the gayest, most youthful, and most melodious. Practically everything Shostakovich has written in the last few years, especially during the war, borders on the tragic. The Ninth Symphony consists of five
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movements, and they all, except the fourth — a largo — are youthfully exuberant, possessed of a joyous abandon that seems ready to break out in uncontrollable torrents of sound.

"Its spirit is probably best revealed in the concluding movement. Good-natured and gay, it rises in tempo until it ends in a burst of irrepressible merriment.

"When Shostakovitch had finished playing, he rubbed his hands with satisfaction and said, completely without self-consciousness, 'It is a merry little piece. Musicians will love to play it and critics will delight in blasting it.'"

Perhaps the composer looked for disapproval from the critics, who were certainly expecting the very opposite from what they were to hear. Sheer musical exuberance, unconnected with philosophical thought, unapplied to the destinies of a nation, may have taken aback the general Russian critical opinion, which has long been thinking and talking about new music as a faithful mirror of current national happenings and popular feelings. The composer himself has always accepted as natural this idea of musico-political oneness. His latest symphony, which did not come forth until after two discarded beginnings, may have led him to realize that the Muse does not always obey dictation from without or even the reasoned intentions of the composer himself.

Mr. Schneerson has described his impressions of the symphony as its composer had played it on the piano:

"The opening bars of the First Movement (Allegro) transported us at once to a bright and pleasant world. There was joyous abandon, the

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warm pulsation of life and the exuberance of youth in those whimsical dance themes and rhythms.

“There was something about the classic purity of form, the dynamic development of the themes and the rich expressiveness emanating from a sheer pleasure in the interplay of sound images, that reminded us of Haydn. That was the first thought that occurred to all of us. Then came the unexpected twists in melody — the individuality in the harmony, abounding in sharp contrasts and combinations, and, finally, the ingenuity and sheer virtuosity of the orchestration returned us to the present. And as the symphonic action developed, as the emotional tension heightened, the Haydn and Schubert associations grew gradually fainter until at last we came to the kernel of the music, to Shostakovich himself. Shostakovich — ever original, ever fresh, ever the clever, witty narrator, eager and sincere.
"The Second Movement (Moderato) introduces a new mood, one of warm and gentle lyricism faintly touched by wistful meditation.

"The Scherzo, built on the variational development of several dance melodies, by virtue of the brilliant dynamic exposition and intensity of feeling, is perhaps the culmination of the emotional content of the entire symphony. It is the music of radiant joy, an almost childlike abandon to happiness.

"The swift movement of the Scherzo is interrupted by a brief but extremely significant episode — Largo. This expressive dramatic recitative in the form of an agitated monologue on the past reminds us of some of the tragic passages in the First Movement of the Eighth Symphony. Here, it seems to me, was a key to an understanding of the single idea uniting the three parts of this symphonic trilogy. The Largo is the link that joins the separate parts in spite of stylistic differences of musical idiom and emotional content.

"The Finale scintillates with humor and inventiveness. Radiant in mood and simple in design, the theme passes through masterful elaboration until it reaches the whirlwind coda that completes the symphony. A brief upward scale . . . and the symphony is ended."

Mr. Rabinovitch has confessed that the symphony took on for him a different character in the symphonic performance: "The symphony made a deep impression on all who heard it. As is usually the case with Shostakovich, the orchestral performance gave a somewhat different impression of the work as compared with the original piano performance. To begin with, the symphony is by no means as calm and serene
as it was first thought to be. Its philosophical message sounds far more profound and dramatic, especially in the finale, and its link with the Seventh and Eighth Symphonies more intimate and direct. That the music carries some hint of emotions associated with the great Victory can scarcely be doubted. Nevertheless there is an imprint of tragedy in this intensely moving and at times soul-stirring music."

"At its first two performances," so Mr. Rabinovitch reports, "the last three movements were encored."

Interesting details about the circumstances of its composition are reported by Mr. Magidoff in his Times dispatch about the symphony:

"The classical associations which the symphony evokes are not accidental. Haydn played a definite part in the creation of the Ninth. Shostakovich must have felt a compelling necessity to be in communion with the classics during his work on the symphony, for, an excellent pianist, he kept playing them throughout the period of composition. There was a real festival of classical music in the rest home of the Soviet Composers Union near Ivanovo, where Shostakovich wrote the greater part of the Ninth. He and a fellow composer, Dmitri Kabalevsky, played Haydn every evening from 6 to 8 — sometimes as many as three of his symphonies. They also played Mozart and early works of Beethoven.

"Shostakovich seems to have had trouble with the first movement of the Ninth, completing it after six weeks, which was an unusually long
time for him; but he found his stride in writing the second movement, which took him but one week. The third took eight days, while the fourth and fifth absorbed five days' work each. Aside from creative and psychological reasons, the slowness with which the allegro was written is accounted for to a large degree by the fact that Shostakovich was at the time busy with state examinations in the Moscow Conservatory, where he is Professor of Composition, while the moderato was created in the idyllic environment of the rest home where, standing far apart amid pines, are pleasant cottages furnished with pianos at the service of the composers.

"One Soviet critic is of the opinion that the Ninth is the concluding part of a symphonic trilogy begun by the Seventh. Another insists that the Ninth is simply a bridge linking the tragic Eighth and a forthcoming 'real' Victory symphony. I asked Shostakovich about it and he admitted that the Ninth was written after three attempts, but he has not abandoned the idea of returning to the first two versions for later works. This is most unusual for Shostakovich, who never rewrites his pieces and rarely makes even the slightest alterations.

"The composer's wife, Nina Vasilyevna, says Shostakovich never jots down preliminary sketches. 'He always knows exactly what he wants and practically never touches his compositions after putting them down on paper.' Examining the original score of the Ninth I found only two brief episodes crossed out and rewritten."
The following analysis was made by Daniel Zhitomirsky, who lived with the composer and watched the growth of the score:

The Ninth opens with an Allegro of Haydn-like simplicity with a fair share of slyness and subtle irony. Shostakovitch revives in its very essence that spirit of unrestrained and bubbling mirth which lived in classical Allegros up to Rossini’s overtures. The peculiar “classicism” of this music is ultra-modern. The first theme—as is often the case with early classics—glides effortlessly and imperceptibly not so much as an individual melody but rather as a kind of animated motion. Elements of buffoonery appear in the subordinate theme. A naïve and simple formula of accompaniment dashes in; a pert but not ungraceful song appears against this background. The headlong fascination of movement grows uninterruptedly in the elaboration. The composer cleverly handles various shades of the comedy aspect. One of these, embodied in a new variation of the familiar subordinate theme, is particularly expressive.

The second movement (Moderato) reveals the world of bright and romantic lyricism. The main theme is songful and is of romance-like nature (remotely reminding one of Katherine’s romances from “Lady Macbeth of Mtsensk”), and at the same time refined and whimsical in its outline. The texture of this piece is of captivating lucidity; it is a fine, almost incorporeal “pattern on glass” as if radiating peculiar chaste beauty.

From the Introduction by SERGE KOUSSEVITZKY

**THE TALE OF Tanglewood**

*By M. A. De Wolfe Howe*

*With an Introduction by SERGE KOUSSEVITZKY*

*With illustrations • $2.00 at the Festival and all bookstores • The Vanguard Press*
The third movement is a precipitous scherzo (Presto). Its music rushes past one like a gust of wind with piercingly whistling upflights and downsweeps. The theme of the scherzo, or rather the pattern of its first bars, is the embryo out of which uninterrupted movement grows and develops. The theme of the middle section of the scherzo, with its stressed theatrical pathos verging between serious romantic agitation and irony, is poignantly relieved and expressive.

The fourth movement (Largo) was conceived as a contrasting intermezzo between the scherzo and the finale. It consists almost entirely of a large bassoon solo of an improvisational character against the background of sustained chords. This is moment of deep concentratedness. It is important not only by itself but as a certain lyrico-philosophical commentary to the whole work, stressing the precious human sources of all this light and unrestrained flow of music.

The finale (Allegretto) in its spirit is akin to the first movement but it has more of buffoonery than of spontaneous gaiety. There is in the main theme of the finale both the classical naïveté and extravaganza of variety-stage dance. The development of the finale overflows with vigor and abounds in brilliant comedy touches; a short Coda brings this merry theatrical "run" to top speed.

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"PICTURES AT AN EXHIBITION"
(Pianoforte Pieces)

By Modest Petrovitch Moussorgsky

Born at Karevo, district of Toropeta, in the government of Pskov, on March 21, 1839; died at St. Petersburg on March 28, 1881

Arranged for Orchestra by Maurice Ravel

Born at Ciboure, Basses-Pyrénées, on March 7, 1875; died in Paris, December 28, 1937

Moussorgsky composed his suite of piano pieces in June 1874. Maurice Ravel made his orchestral setting of them in 1923. The first performance of this orchestration was at a "Koussevitzky Concert" in Paris, May 3, 1923. Dr. Koussevitzky first played the suite at the Boston Symphony concerts November 7, 1924. The most recent performance was October 8, 1943.

Moussorgsky's suite has aroused curiosity about the friend he remembered with so much affection, and the drawings which he has seemed so clearly to delineate in tone. But little is known of Hartmann, and in the passage of years (during many of which the suite itself lay unnoticed) most of his drawings have been scattered or lost.

The collected writings of Stassov contain strong eulogies of Victor Hartmann, which, however, have until recently existed only in Russian. Brief descriptions of the pictures by Stassov, printed in Moussorgsky's score, have been the western world's entire knowledge of them. Alfred Frankenstein, who is the program annotator of the San Francisco Symphony Orchestra, has done the musical world a service in exhuming all of the drawings of Hartmann and all the information about him that research could bring forth.*

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PROMENADE. As a preface to the first "picture," and repeated as a link in passing from each to the next, so far as the fifth, is a promenade. It is an admirable self-portrait of the composer, walking from picture to picture, pausing dreamily before one and another in fond memory of the artist. Moussorgsky said that his "own physiognomy peeps out through all the intermezzi," an absorbed and receptive face "nel modo russico." The theme, in a characteristically Russian rhythm suggests, it must be said, a rather heavy tread.†

TUILERIES. Children disputing after their play. An alley in the Tuileries gardens with a swarm of nurses and children. (The catalogue names this drawing merely as Jardin des Tuileries.) The composer, as likewise in his children's songs, seems to have caught a plaintive intonation in the children's voices, which Ravel scored for the high woodwinds.

*This information, together with a number of illustrations, appeared in The Musical Quarterly of July, 1939, under the title, "Victor Hartmann and Modeste Moussorgsky."
†One recalls the story of Bernard Shaw, reviewing an exhibition of Alpine landscapes in London, tramping through the galleries in hob-nailed boots.
Bydlo. “Bydlo” is the Polish word for “cattle.” A Polish wagon with enormous wheels comes lumbering along, to the tune of a “folk song in the Aeolian mode, evidently sung by the driver.” Moussorgsky was not nearly so explicit. He described this movement in a letter to Stassov as “Sandomierskie Bydlo,” or “Cattle at Sandomierz,” adding that the picture represents a wagon, “but the wagon is not inscribed on the music; that is purely between us.” There is a long crescendo as the wagon approaches—a diminuendo as its disappears in the distance. Calvocoressi finds in the melody “une pénétrante poésie.” (Ravel, again departing from usual channels, has used a tuba solo for his purposes.)

Ballet of Chicks in Their Shells. Hartmann made sketches for the costumes and settings of the ballet “Trilbi,” which, with choreography by Marius Petipa and music by Julius Gerber, was performed at the Bolshoi Theater in St. Petersburg in 1871. The sketches described in the exhibition catalogue show canaries “enclosed in eggs as in suits of armor. Instead of a head-dress, canary heads, put on like helmets, down to the neck.” There is also a “canary-notary-public, in a cap of straight feathers,” and “cockatoos: gray and green.” The story of “Trilbi” concerned a chimney sprite in a Swiss chalet, who fell in love with the housewife. The fact that the plot in no way suggested either canaries or chickens in their shells did not bother the choreographer, who was looked upon to include in his spectacle the child dancers of the Imperial Russian Ballet School in the traditional garb of birds and butterflies.

Samuel Goldenburg and Schmuyle. This depiction, like “Bydlo,” is identified with sketches made at Sandomierz, a small town in Poland not far from Warsaw. Hartmann’s wife was Polish. He spent a month at Sandomierz in 1868, sketching many figures in the Jewish district. According to Frankenstein, there is no authority for the use of the two names in connection with this movement. Moussorgsky in his original manuscript neglected to put any title upon this one movement, and it was Stassov who added the title, “Two Polish Jews, one rich, the other poor.” The music derives from two pencil drawings shown in the exhibition and listed as belonging to Moussorgsky. They were entitled, “A rich Jew wearing a fur hat: Sandomir,” and “A poor Sandomir Jew.” Stassov may have been thinking of another picture among the several which were made at this time when he used the names of Goldenburg and Schmuyle. Riesmann calls this number “one of the most amusing caricatures in all music—the two Jews, one rich and comfortable and correspondingly close-fisted, laconic in talk, and slow in movement, the other poor and hungry, restlessly and fussily fidgeting and chatting, but without making the slightest impression on his partner, are musically depicted with a keen eye for characteristic and comic effect.

The Hut on Fowls’ Legs. The drawing is listed as “Baba Yaga’s hut on fowls’ legs. Clock, Russian style of the 14th century. Bronze and enamel.” The design, of Oriental elaboration, shows the clock in the shape of a hut surmounted by two heads of cocks and standing on the legendary chickens’ feet, done in metal. The subject suggested to the composer the witch Baba Yaga, who emerged from her hut to
take flight in her mortar in pursuit of her victims. To every Russian this episode recalls the verses of Pushkin in his introduction to “Rus-
slan and Ludmilla.”

**The Great Gate at Kiev.** Six sketches for the projected gate at Kiev are listed in the catalogue and thus described: “Stone city-gates for Kiev, Russian style, with a small church inside; the city council had planned to build these in 1869, in place of the wooden gates, to commemorate the event of April 4, 1866. The archway rests on granite pillars, three quarters sunk in the ground. Its head is decorated with a huge headpiece of Russian carved designs, with the Russian imperial eagle above the peak. To the right is a belfry in three stories, with a cupola in the shape of a Slavic helmet. The project was never carried out.” The “event of April 4, 1866,” so discreetly referred to, was the escape of Czar Alexander II from assassination on that date. This design was said to be a great favorite of Moussorgsky. Stassov wrote of the gates as extraordinarily original: “Their style is that of the old heroic Russia. Columns, which support the trim arch crowned by a huge, carved headpiece, seem sunk into the earth as though weighted down by old age, and as though God knows how many cen-
turies ago they had been built. Above, instead of a cupola, is a Slavic war helmet with pointed peak. The walls are decorated with a pattern of colored brick! How original is this!”

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Serge Koussevitzky cherished a special dream for many years, even in his European days — a center of the arts where students of the highest qualification could supplement their technical training by working with professionals of the first order and in turn observing them at their work.

The exigencies of a strenuous career long prevented Dr. Koussevitzky from acting upon his plan. But when the Boston Symphony Orchestra had acquired the 200 acres of Tanglewood in the Berkshire Hills, and the Shed had been built and safely inaugurated in 1938 as the home of the Berkshire Festivals, he found at last the opportunity to make his dream a reality. In the summer of 1940 the Berkshire Music Center was established under his direction at Tanglewood. In a preliminary announcement of its opening, Dr. Koussevitzky visualized the Center as a place for "living and working in music — to serve those who seek the best in music and the related arts, who are anxious to refresh mind and personality through contact with the elite in art and culture, and who long for a creative rest in the summer."

Suspended through the three war summers, the Berkshire Music Center has been resumed on the original plan, with 400 students. The main activity, as before, is "collective performance," orchestral, choral, operatic. The orchestra is giving symphony concerts, the opera department will undertake an important première, the chorus will join the Boston Symphony Orchestra in the Festival performances.

Those who attended the Center in its first years are now to be found in our foremost orchestras (including the Boston Symphony Orchestra), in opera, or among the rising generation of composers and conductors. Amateur singers treasure the experience of having sung in the Festival chorus. These results alone are enough to vindicate what has grown from a venture (an unusual one for an orchestra) into the significant center of the arts its director intended it to be.

Those who become members of the Society of Friends of the Berkshire Music Center will have access to all school performances. (See page 4.)
BERKSHIRE FESTIVAL — NINTH SEASON, 1946

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, Conductor

Second Program

SATURDAY EVENING, JULY 27, at 8:15 o’clock

Beethoven........Symphony No. 6, in F major, Op. 68, “Pastoral”

I. Awakening of serene impressions on arriving in the country: Allegro ma non troppo
II. Scene by the brookside: Andante molto moto
III. Jolly gathering of country folk: Allegro; in tempo d’allegro; Thunderstorm: Allegro
IV. Shepherd's Song: Gladsome and thankful feelings after the storm; Allegretto

INTERMISSION

Rachmaninoff.........Piano Concerto No. 2, in C minor, Op. 18

I. Moderato
II. Adagio sostenuto
III. Allegro scherzando

Ravel..............“Daphnis et Chloé,” Ballet, Orchestral Excerpts (Second Suite)

Lever du jour — Pantomime — Danse générale

Soloist:

EUGENE LIST

(Mr. List uses the STEINWAY PIANO)

Baldwin Piano

Each Saturday Evening Concert at Tanglewood will be broadcast 9:30 to 10:30 by the American Broadcasting Company under the sponsorship of the Allis-Chalmers Manufacturing Co.
Second Program
SYMPHONY NO. 6, IN F MAJOR, "PASTORAL," Op. 68
By Ludwig van Beethoven

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

The "Pastoral" Symphony, completed in 1808, had its first performance at the Theater-an-der-Wien, in Vienna, December 22, 1808, the concert consisting entirely of unplayed music of Beethoven, including the C minor Symphony, the Fourth Piano Concerto, and the Choral Fantasia.

The "Pastoral" Symphony had its most recent performance in the Friday-Saturday series of the Boston Symphony Orchestra, February 8, 1946.

The Symphony is scored for two flutes and piccolo, two oboes, two clarinets, two bassoons, two horns, two trumpets, two trombones, timpani, and strings. The dedication is to Prince Lobkowitz and Count Razumoffsky.

It was with care and forethought that Beethoven wrote under the title of his Pastoral Symphony: "A recollection of country life. More an expression of feeling than painting."* Beethoven was probably moved to special precautions against the literal-minded, in that he was divulging provocative subtitles for the first and only time.

* The inscription "Mehr Ausdruck der Empfindung als Malerei" was probably on the original manuscript. It appeared in the programme of the first performance (December 22, 1808) and on the published parts (1809), but was omitted when the score was published (1824).
Some have not needed the warning in a symphony where "feeling" controls every page, where the "painting" is never more than a suggestive course to thoughts which are purely musical. Yet Beethoven's wisdom in giving this plain road sign (whatever his motive may have been for withdrawing it) is proved by the abundance of critics (early and late) who have been inclined to object to the birds, the brook, the storm, or the peasants. Those who at various times in England during the past century have tied the music to stage tableaux, sometimes with action, would have done well to pay a little attention to the composer's injunction. Beethoven had, no doubt, very definite pictures in his mind while at work upon the symphony. Charles Neate has reported a conversation on the very subject of the Pastoral Symphony, in which Beethoven said: "I have always a picture in mind while composing, and work up to it." He might have added (except that the evidence is plain enough in his music) that these images were always completely transmuted into the tonal realm, where, as such, they took their place in his musical scheme.

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CONCERTO NO. 2 IN C MINOR FOR PIANOFORTE WITH ORCHESTRA, Op. 18

By Sergei Vassilievich Rachmaninoff

Born at Onega in the government of Novgorod, April 1, 1873; died in Beverly Hills, California, March 28, 1943.

Composed in the year 1900, Rachmaninoff's Second Concerto for Pianoforte was first performed by the Philharmonic Society of Moscow on October 27, 1901 (the composer as soloist). It was published in the same year. The first performance in New York was by the Russian Symphony Society, November 18, 1905 when Raoul Pugno was the pianist. The Boston Symphony Orchestra, under Max Fiedler, first played this concerto in New York, December 3, 1908, with Ossip Gabrilowitsch as soloist. The composer played at the first Boston performance, December 17, 1909. Subsequent performances have been as follows: November 17, 1916 (Ossip Gabrilowitsch); January 31, 1919 (Sergei Rachmaninoff); January 27, 1922 (Wilhelm Bachaus); January 25, 1926 (Monday Evening Concert — Jesús María Sanromá); April 12, 1935 (Walter Gieseking); December 4, 1939 (Monday-Tuesday Series) — Simon Barer; October 26, 1945 (Alexander Brailowsky).

The orchestral portion of the concerto is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones and bass tuba, timpani, bass drum, cymbals, and strings.

This concerto gained for the composer, in 1904, the Glinka prize of five hundred roubles, founded by the publisher Belaiev.

It was his Second Concerto which contributed more than any other piece to the early popularity of Rachmaninoff. The curious circumstances under which he wrote it have been disclosed in his memoirs.* For two years Rachmaninoff suffered from a "mental depression," connected with certain contretemps in his career as composer and conductor in Moscow. His friends, alarmed at his state of apathy, tried various means of rousing him. A visit to Tolstoy at Yasnaya Polyana was ineffective, but treatment under Dr. Dahl, a radical in his profession, and a pioneer in the field of auto-suggestion, had very decided results. "My relations had told Dr. Dahl," wrote Mr. Rachmaninoff, "that he must at all costs cure me of my apathetic condition and achieve such results that I would again begin to compose. Dahl had asked what manner of composition they desired and had received the answer, 'A Concerto for pianoforte,' for this I had promised to the people in London and had given it up in despair. Consequently I heard the same hypnotic formula repeated day after day while I lay half asleep in an armchair in Dahl's study. 'You will begin to write your Concerto. . . . You will work with great facility. . . . The Concerto will be of an excellent quality. . . .' It was always the same, without interruption. Although it may sound incredible, this cure really helped me. Already at the beginning of the summer I began again to compose. The material grew in bulk, and new musical ideas began to stir within me — far more than I needed for my Concerto. By the autumn I had finished two movements of the Concerto — the Andante and the Finale — and a sketch for a Suite for two pianofortes whose Opus number 17 is explained by the fact that I finished the Concerto later by adding the first movement. The two movements of the Concerto (Op. 18) I played during the same autumn at a charity concert directed by Siloti. The two movements of my Concerto had a gratifying success. This buoyed up my self-confidence so much that I began to compose again with great keenness. By the spring I had already finished the first movement of the Concerto and the Suite for two pianofortes.

* "Rachmaninoff's Recollections," Told to Oskar von Riese mann.

[26]
“I felt that Dr. Dahl’s treatment had strengthened my nervous system to a miraculous degree. Out of gratitude I dedicated my second Concerto to him. As the piece had had a great success in Moscow, everyone began to wonder what possible connection it could have with Dr. Dahl. The truth, however, was known only to Dahl, the Satins, and myself.”

*The Satins were the friends with whom he stayed at that time. He was married to Natalie Satin, April 29, 1902.

EUGENE LIST

Eugene List was born in Philadelphia in 1918. After spending most of his childhood years in California, he returned to his native city to study under a scholarship with Olga Samaroff. Such incidents as the American première of the Piano Concerto of Shostakovich, which he played under the direction of Stokowski, drew attention to his talents. He volunteered for armed service in March, 1942, was ultimately advanced to the rank of Staff Sergeant in the Special Service Branch of the Army. His assignments took him to Potsdam, where he played for Truman, Churchill and Stalin, an incident which figured in the press dispatches of that conference. He went to Europe again last May as a private citizen to play at the Prague International Festival and in other cities.

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“DAPHNIS ET CHLOÉ” — BALLET IN ONE ACT — ORCHESTRAL FRAGMENTS

SECOND SERIES: “Daybreak,” “Pantomime,” “General Dance”

By Maurice Ravel

Born at Ciboure, Basses-Pyrénées, March 7, 1875; died in Paris, December 28, 1937

The ballet “Daphnis et Chloé” was completed in 1912*, and first produced June 8, 1912 by Diaghileff’s Ballet Russe, at the Châtelet in Paris, Pierre Monteux conducting. Of the two orchestral suites drawn from the ballet, the second had its first Boston Symphony Orchestra performance, December 14, 1917 (Dr. Kari Muck conducting). The most recent performances in the Friday and Saturday series were October 6–7, 1944.

In his autobiographical sketch of 1928, Ravel described his “Daphnis et Chloé” as “a choreographic symphony in three parts. . . . My intention in writing it was to compose a vast musical fresco, less scrupulous as to archaism than faithful to the Greece of my dreams, which inclined readily enough to what French artists of the late eighteenth century have imagined and depicted. . . . Sketched in 1907, ‘Daphnis’ was several times subjected to revision — notably the finale.”

There were late revisions. If Ravel’s date of 1907† is indeed correct, “Daphnis et Chloé” was five years in the making and must indeed have many times been “remis sur le métier,” as Ravel expressed it, before the perfectionist was sufficiently content with his handiwork to release it for dancing and for printing.

Diaghileff, deflecting the principal creative musicians of the day (Stravinsky, Strauss, Debussy) to his purposes, could not quite make ballet composers out of them, and the same may be said of Ravel, whose two ballets (this one and “Bolero”) have surely led a lusty life on the concert stage.

* This according to Serge Lifar, who was a dancer in the Ballet Russe at that time and who states that “Daphnis et Chloé” was not put on in 1911, “because Ravel was not yet ready. At last, in 1912 he sent the orchestral score to Diaghileff.” — “La Revue Musicale,” December, 1938.

† The date is surprising. Diaghileff’s Ballet had its first Paris season in 1909; 1909, and sometimes 1910, are given as that in which Ravel began “Daphnis et Chloé.” Roland-Manuel thinks that Ravel made a “mistake of two years” in naming 1907, which again is surprising, since Roland-Manuel originally wrote the autobiographical sketch at Ravel’s dictation. In 1907 Diaghileff was in Paris and probably had met Ravel, but there was no plan as yet for a ballet season in Paris. It is, of course, possible that Ravel’s first sketches for “Daphnis et Chloé” were purely symphonic in intent, a fact he might not have been quick to admit after the vicissitudes of the piece in the theatre.
BERKSHIRE FESTIVAL — NINTH SEASON, 1946

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, Conductor

Third Program

SUNDAY AFTERNOON, JULY 28, at 3:30 o'clock

MENDELSSOHN............Symphony in A major, No. 4, "Italian," Op. 90
   I. Allegro vivace
   II. Andante con moto
   III. Con moto moderato
   IV. Saltarello: presto

COPLAND.................Suite from the Ballet, "Appalachian Spring"

INTERMISSION

TCHAIKOVSKY..................Symphony No. 5 in E minor, Op. 64
   I. Andante; allegro con anima
   II. Andante cantabile, con alcuna licenza
   III. Valse: Allegro moderato
   IV. Finale: Allegro maestoso; allegro vivace

Baldwin Piano

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SIXTY-SIXTH SEASON, 1946-1947

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Third Program

SYMPHONY IN A MAJOR, NO. 4, "ITALIAN," Op. 90

By Felix Mendelssohn-Bartholdy

Born in Hamburg, February 3, 1809; died at Leipzig, November 4, 1847

Completed in 1833, Mendelssohn's Fourth Symphony was first performed by the Philharmonic Society in London on May 13, 1833. The composer made a revision which was completed in 1837, but not performed on the European Continent until two years after his death—November 1, 1849—when Julius Rietz conducted it at the Gewandhaus concerts in Leipzig.

The most recent performance at the Friday-Saturday concerts of the Boston Symphony Orchestra was February 5, 1943.

The orchestration calls for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani and strings.

Mendelssohn, always the rigorous self-critic, felt the need for recasting this symphony. His letters reveal that he was in travail over the first movement which, he conjectured, might turn out to be something quite different. The revision was completed in 1837, but not performed on the European continent until two years after his death.
He wrote to his friends Ignaz and Charlotte Moscheles, the “amiable couple in Chester Place,” from Düsseldorf, June 26, 1834: “The other day, Dr. Frank, whom you know, came to Düsseldorf, and I wished to show him something of my A major Symphony. Not having it here, I began writing out the Andante again, and in so doing I came across so many errata that I got interested and wrote out the Minuet and Finale too, but with many necessary alterations; and whenever such occurred I thought of you, and of how you never said a word of blame, although you must have seen it all much better and plainer than I do now. The first movement I have not written down, because if once I begin with that, I am afraid I shall have to alter the entire subject, beginning with the fourth bar — and that means pretty nearly the whole first part — and I have no time for that just now. The dominant in the fourth bar strikes me as quite disagreeable; I think it should be the seventh (A–G)."

It was probably the Finale, with which Mendelssohn was never quite satisfied, which delayed the publication of the score (1851) until after the composer’s death. Tovey has examined with renewed care this Finale, with all its delicate workmanship and neat realization, and has admitted his entire inability to perceive where it could be
improved. "But the work may be perfect, though Mendelssohn was disappointed in it; and an instinct deeper than his conscious self-criticism may have prevented him from altering it." This writer finds his way out of the enigma of Mendelssohn's discontent by deciding that the mature man could not wholly concur with the product of his own more youthful point of view. It is "rather an objection to the laws of human growth than the recognition of defects that self-criticism and revision can remedy. Certainly, in the first three movements every bar and every note is in the right place, except for one tiny oversight in the slow movement which only a mistaken piety would leave uncorrected. As to the finale, no defect is discoverable; but we can imagine that Mendelssohn could have wished to broaden its design toward the end. On the other hand, it is possible that the revising of it would have proved to be an arbitrary and endless business, leaving the movement neither better nor worse than before."
SUITE FROM THE BALLET, "APPALACHIAN SPRING"
By Aaron Copland

Born in Brooklyn, N.Y., November 14, 1900

Aaron Copland began to compose the music of his ballet in Hollywood in June, 1945, and completed it just a year later in Cambridge, Massachusetts. He wrote the ballet for Miss Martha Graham on a commission from the Elizabeth Sprague Coolidge Foundation. The ballet was first performed by Miss Graham and her company at the Coolidge Festival in the Library of Congress, Washington, D.C., October 30, 1944. The principal parts were danced by Miss Graham, Erick Hawkins, Merce Cunningham and May O'Donnell. Isamu Noguchi designed the architectural setting; Edith Guifond, the costumes. Louis Horst conducted. Miss Graham and her company introduced "Appalachian Spring" to Boston during her engagement at Jordan Hall, January 26-27, 1945. The suite was performed by the Boston Symphony Orchestra, October 5, 1945.

The original score called for a chamber ensemble of thirteen instruments. The present arrangement for symphony orchestra was made by the composer in the spring of 1945. It requires woodwinds in twos, horns, trumpets and trombones in twos, piano, harp, percussion and strings. The score is dedicated to Mrs. Elizabeth Sprague Coolidge.

In 1945 "Appalachian Spring," subtitled "Ballet for Martha," received the Pulitzer Prize for music, as well as the award of the Music Critics' Circle of New York for the outstanding theatrical work of the season 1944-1945.

The action of the ballet, as described by Edwin Denby in the New York Herald-Tribune, May 15, 1945, is concerned with "a pioneer celebration in the spring around a newly-built farmhouse in the Pennsylvania hills in the early part of the last century. The bride-to-be and the young farmer-husband enact the emotions, joyful and apprehensive, their new domestic partnership invites. An older neighbor suggests now and then the rocky confidence of experience. A revivalist and his followers remind the new householders of the strange and terrible aspects of human fate. At the end the couple are left quiet and strong in their new house."

Mr. Copland has supplied the following information about "Appalachian Spring":

"The music of the ballet takes as its point of departure the personality of Martha Graham. I have long been an admirer of Miss Graham's work. She, in turn, must have felt a certain affinity for my music because in 1931 she chose my Piano Variations as background for a dance composition entitled 'Dithyramb.' I remember my astonishment, after playing the Variations for the first time at a concert of the League of Composers, when Miss Graham told me she intended to use the composition for dance treatment. Surely only an artist with a close affinity for my work could have visualized dance material in so rhythmically complex and aesthetically abstruse a composition. I might add, as further testimony, that Miss Graham's 'Dithyramb' was considered by public and critics to be just as complex and abstruse as my music.
“Ever since then, at long intervals, Miss Graham and I planned to collaborate on a stage work. Nothing might have come of our intentions if it were not for the lucky chance that brought Mrs. Elizabeth Sprague Coolidge to a Graham performance for the first time early in 1942. With typical energy, Mrs. Coolidge translated her enthusiasm into action. She invited Martha Graham to create three new ballets for the 1943 annual fall festival of the Coolidge Foundation in Washington, and commissioned three composers — Paul Hindemith, Darius Milhaud and myself — to compose scores especially for the occasion.*

“After considerable delay Miss Graham sent me an untitled script. I suggested certain changes to which she made no serious objections. The première performance took place in Washington a year later than originally planned — in October, 1944. Needless to say, Mrs. Coolidge sat in her customary seat in the first row, an unusually interested spectator. (She was celebrating her eightieth birthday that night.)

“The title Appalachian Spring was chosen by Miss Graham. She borrowed it from the heading of one of Hart Crane’s poems, though the ballet bears no relation to the text of the poem itself.

“The Suite arranged from the ballet contains the following sections, played without interruption:

1. Very slowly — Introduction of the characters, one by one, in a suffused light.
2. Fast — Sudden burst of unison strings in A major arpeggios starts the action. A sentiment both elated and religious gives the keynote to this scene.
3. Moderate — Duo for the Bride and her Intended — scene of tenderness and passion.
4. Quite fast — The Revivalist and his flock. Folksy feelings — suggestions of square dances and country fiddlers.
6. Very slowly (as at first) — Transition scene to music reminiscent of the introduction.
7. Calm and flowing — Scenes of daily activity for the Bride and her Farmer-husband. There are five variations on a Shaker theme. The theme — sung by a solo clarinet — was taken from a collection of Shaker melodies compiled by Edward D. Andrews, and published under the title The Gift to be Simple. The melody I borrowed and used almost literally, is called Simple Gifts.
8. Moderate — Coda — The Bride takes her place among her neighbors. At the end the couple are left ‘quiet and strong in their new house.’ Muted strings intone a hushed, prayer-like passage. The close is reminiscent of the opening music.”

* Milhaud’s ballet was “Imagined Wing,” performed at the Library of Congress October 28–30, 1934, and Hindemith’s ballet was “Hérodiade.” Miss Graham changed this title to “The Mirror Before Me.” “The Mirror Before Me” and “Appalachian Spring” were performed by Miss Graham and her company at Jordan Hall, Boston, in her engagement January 26–27, 1945.
FIFTH SYMPHONY IN E MINOR, Op. 64
By Peter Ilyitch Tchaikovsky

Born at Votkinsk in the government of Viatka, Russia, May 7, 1840;
died at St. Petersburg, November 6, 1893

Completed in August of 1888, Tchaikovsky’s Fifth Symphony was first performed
at St. Petersburg on November 17 under the composer’s direction.
It is scored for two flutes and piccolo, two oboes, two clarinets, two bassoons,
four horns, two trumpets, three trombones and tuba, timpani, and strings. It is
dedicated to Theodor Ave-Lallemant of Hamburg.

The most recent performances at the Friday and Saturday concerts of the Boston
Symphony Orchestra were on October 13, 1944.

The first movement opens the symphony with a sombre theme, of
minor accentuation, in the lower range of the clarinet and strings.
It is not to be a structural part of the movement, but a sort of apparition, haunting this as it will haunt each of the movements to come.

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**Berkshire Festival Programs**

**BRAHMS WEEK**

**THURSDAY EVENING AUGUST 1:**
- Tragic Overture, *Op. 81*
- Piano Concerto No. 1, in D minor
- Symphony No. 4 in E minor, *Op. 98*
  *Soloist* — Claudio Arrau

**SATURDAY EVENING AUGUST 3:**
- Symphony No. 3 in F major, *Op. 90*
- Rhapsody for Contralto, Male Chorus, and Orchestra, *Op. 53*
- Symphony No. 2 in D major, *Op. 73*
  *Soloist* — Carol Brice

**SUNDAY AFTERNOON AUGUST 4:**
- Variations on a Theme by Haydn, *Op. 56a*
- Concerto in A minor for Violin and Violoncello, *Op. 102*
- Symphony No. 1 in C minor, *Op. 68*
  *Soloists* — Erica Morini and Gregor Piatigorsky

**THURSDAY EVENING AUGUST 8:**
- Prokofieff — Symphony No. 5, *Op. 100*
- Schumann — Violoncello Concerto in A minor, *Op. 129*
- Wagner — Prelude to “Lohengrin”
- Strauss — “Till Eulenspiegel’s Merry Pranks,” Rondo
  *Soloist* — Gregor Piatigorsky

**SATURDAY EVENING AUGUST 10:**
- Schumann — American Festival Overture
- Martinu — Concerto for Violin
- Shostakovich — Symphony No. 9
- Tchaikovsky — “Francesca da Rimini”
  *Soloist* — Mischa Elman

**SUNDAY AFTERNOON AUGUST 11:**
- Thompson — “The Testament of Freedom,” for Men’s Voices with
  *Orchestra*
- Beethoven — Symphony No. 9 in D minor, *Op. 125*
  *Festival Chorus* — Soloists to be announced
Now, it soon dies away, and yields to the quickened main body of the movement. The winds softly disclose the rhythmic main theme, which gathers strength and incisiveness, and after a climax yields to the expressive second theme in B minor, first heard from the strings alone. This undergoes a transformation, and, in a newly established D major, engenders a broad syncopated melody from the violins in Tchaikovsky's best cantabile style. The development is mostly concerned with the rhythmic main theme and its cumulative possibilities. In the recapitulation the cantabile theme is heard again, there is another climax on the principal theme, and a dying away to pianissimo.

In the Andante cantabile, the strings provide a subdued background over which the solo French horn sings its fine melody in a serene D major. The clarinet joins in answering phrases, and as the string accompaniment becomes an agitated pulsation, the woodwinds disclose a new and equally beautiful melody. The 'cellos give the first melody an impassioned voice, and the strings give a full-throated eloquence to the second. A third melody (with trilling embellishment), first given to the clarinet, is similarly developed and intensified. Frenzied descending scales bring in the fateful theme which introduced the symphony, now no longer ghostly, but violent. Its stay is brief. The violins give a new and still richer voice to the "horn" theme, the winds take it in unison, and the strings in turn intensify the second melody. There is another interruption by the intruding introductory theme, but the second theme returns to bring a quiet close. It does so in a way to confirm a conviction that the arch melodist never used his skill more adroitly than in this movement to heighten the power of instrumental song by variety of instrumental color.*

The violins have the waltz melody of the third movement, the winds have the second strain, the bassoon a third. What corresponds to the trio is a bustling figure for the strings in staccato sixteenth notes, picked up by the winds. The waltz section, returning, is treated in fuller orchestration. The motto theme intrudes like a shadow just before the closing chords, casting a sudden gloom over the scene.

In the Finale, the motto theme, at last squarely taking the center of the stage, comes forward in a strongly assertive E major. It is reiterated, and thrown in relief against rushing figures. But its rôle is still introductory. The main body of the movement (E minor, Allegro vivace) makes its sudden entrance and is developed according to its character, which is bustling and aggressive. Now the motto theme makes its last return, this time to take full possession and reach the peak of proclamation from the brass. There is a dramatic pause, on the dominant, and in a broad and majestic E major, the theme delivers its final message. The coda is swift and brilliant, ending with a reminiscence of the principal subject of the first movement.

*One marvels at the "popular" taste which is quite content with a single crumb from so sumptuous a feast.
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<tr>
<th>ANTITUDES</th>
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<td><strong>Years Ago</strong></td>
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<tr>
<td><strong>MAIN STREET</strong></td>
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<td><strong>GREAT BARRINGTON, MASS.</strong></td>
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<thead>
<tr>
<th><strong>STOCKBRIDGE</strong></th>
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<tbody>
<tr>
<td><strong>Blue Bird Sport Shop</strong></td>
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<tr>
<td><strong>STOCKBRIDGE, MASS.</strong></td>
</tr>
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<td><strong>Main Street</strong></td>
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<tr>
<td><strong>Distinctive Woolen Sportswear</strong></td>
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<td><strong>Winter Shop</strong></td>
</tr>
<tr>
<td>52 Green Street</td>
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<td>Northampton, Mass.</td>
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<tr>
<td><strong>Berkshire Farm Agency</strong></td>
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<td>Licensed Broker</td>
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SERGE Koussevitzky, Conductor

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Schubert ................. "Unfinished" Symphony (new recording); "Rosa-
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Strauss, J. ............... Waltzes: "Voices of Spring," "Vienna Blood"
Strauss, R. .............. "Also Sprach Zarathustra"
                        "Till Eulenspiegel's Merry Pranks"
Stravinsky .............. Capriccio (Sanromà); Song of the Volga Bar
                        wemen (arrangement)
Tchaikovsky ............. Symphonies Nos. 4, 6; Waltz (from String Serenade);
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Vivaldi .................. Concerto Grosso in D minor

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[Sixty-fifth Season, 1945–1946]

**SERGE KOUSSEVITZKY, Conductor**

## Personnel

### Viols

<table>
<thead>
<tr>
<th>Violins</th>
<th>Violas</th>
<th>Violoncellos</th>
<th>Basses</th>
</tr>
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<tbody>
<tr>
<td>BURGIN, R.</td>
<td>ELCUS, G.</td>
<td>LERICI, H.</td>
<td>DENMARK, M.</td>
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<tr>
<td>ELCUS, G.</td>
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<td>THEODOROWICZ, J.</td>
<td>TAPLEY, R.</td>
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<td>HANSSEN, E.</td>
<td>DICKSON, H.</td>
<td>FEDOROVSKY, P.</td>
<td>ZAZOLFSKY, G.</td>
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<td>EISLER, D.</td>
<td>PINFIELD, C.</td>
<td>BEALE, M.</td>
<td>DUBIS, H.</td>
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<td>KNUDSON, G.</td>
<td>ZUNG, M.</td>
<td>MANUSCHI, V.</td>
<td>GORODETSKY, L.</td>
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<td>MAYER, P.</td>
<td>DIAMOND, S.</td>
<td>HILLYER, R.</td>
<td>DEL SORDO, R.</td>
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<tr>
<td>BRYANT, M.</td>
<td>STONESTREET, L.</td>
<td>MESSINA, S.</td>
<td>LAVOYLET, H.</td>
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<tr>
<td>MURRAY, J.</td>
<td>ERELENS, H.</td>
<td>NAGY, L.</td>
<td>SILBERMAN, H.</td>
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<td>LEFRANC, J.</td>
<td>FOUREL, G.</td>
<td>[Unknown]</td>
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<td>CAUHAPE, J.</td>
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<td>WERNER, H.</td>
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<td>LEHRNER, E.</td>
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<td>GERHARDT, S.</td>
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### Bassoons

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<tr>
<th>Flutes</th>
<th>English Horn</th>
<th>Oboes</th>
<th>Clarinet</th>
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<tr>
<td>LAURENT, G.</td>
<td>SPTYER, L.</td>
<td>GILLET, F.</td>
<td>POLATCHEK, V.</td>
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<td>PAPPOUTSAKIS, J.</td>
<td>[Unknown]</td>
<td>DEVERGIE, J.</td>
<td>VALERIO, M.</td>
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<tr>
<td>KAPLAN, P.</td>
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### Trumpets

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<th>Timpani</th>
<th>Percussion</th>
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<td>VALKENIER, W.</td>
<td>FARKAS, P.</td>
<td>SZULC, R.</td>
<td>STERNBURG, S.</td>
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<td>MACDONALD, W.</td>
<td>MC CONATHY, O.</td>
<td>POLSTER, M.</td>
<td>WHITE, L.</td>
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<td>MEEK, H.</td>
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<td>ARCIERI, E.</td>
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<td>Tuba</td>
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<td>ADAM, E.</td>
<td>CAUGHEY, B.</td>
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<td>Rogers, L. J.</td>
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