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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 en-


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.
"For living and working in music"

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 élite 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.
Prokofieff...........................Symphony No. 5, Op. 100
   I. Andante
   II. Allegro marcato
   III. Adagio
   IV. Allegro giocoso

Intermission

Schumann...............Concerto for Violoncello and Orchestra in A minor, Op. 129
   Nicht zu schnell — Langsam — Sehr lebhaft

Wagner......................Prelude to “Lohengrin”

Strauss..............“Till Eulenspiegel’s Merry Pranks, after the Old-fashioned, Roguish Manner in Rondo Form,” Op. 28

Soloist: GREGOR PIATIGORSKY

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.
Prokofieff composed his Fifth Symphony in the summer of 1944. It had its first performance in Moscow on January 13 (?), 1945, when the composer conducted. The symphony had its first American performance by the Boston Symphony Orchestra, November 9, 1945.

The orchestra required consists of two flutes, two clarinets, E-flat clarinet and bass clarinet, two oboes and English horn, two bassoons and contra-bassoon, four horns, three trumpets, three trombones and tuba, timpani, bass drum, cymbals, harp, piano, military drum and strings.

Prokofieff composed his First ("Classical") Symphony in 1916–1917 and his Fourth (Op. 47) in 1929, dedicating it to this orchestra on its fiftieth anniversary. It is after fifteen years of much music in other forms that he has composed another. Robert Magidoff, writing from Moscow to the New York Times (March 25, 1945), described the Fifth Symphony and the opera "War and Peace," based on Tolstoy's novel, which has not yet had a public stage performance. Prokofieff told the writer that he had been working upon his Fifth Symphony "for several years, gathering themes for it in a special notebook. I always work that way, and probably that is why I write so fast. The entire score of the Fifth was written in one month in the summer of 1944. It took another month to orchestrate it, and in between I wrote the score for Eisenstein's film, 'Ivan the Terrible.'"

"The Fifth Symphony," wrote Magidoff, "unlike Prokofieff's first four, makes one recall Mahler's words: 'To write a symphony means to me to create a whole world.' Although the Fifth is pure music and Prokofieff insists it is without program, he himself said, 'It is a symphony about the spirit of man.'"

It can be said of the symphony in general that the broad constructive scheme of the four movements is traditional, the detailed treatment subjective and daring.

The opening movement, Andante, is built on two full-voiced melodic themes, the first in triple, the second in duple beat. Contrast is found in the alternate rhythm as both are fully developed. There is an impressive coda. The second movement has earmarks of the classical scherzo. Under the theme there is a steady reiteration of a staccato accompaniment, 4-4. The melody, passed by the clarinet to the other wood winds and by them variously treated, plays over the marked and unremitting beat. A bridge passage for a substantial wind choir ushers in (and is to usher out) the trio-like middle section, which is in 3-4 time and also rhythmically accented, the clarinet first bearing the burden of the melody. The first section, returning, is freshly treated. At the close the rhythm becomes more incisive and intense.
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The slow movement, *Adagio*, 3:4 (9-8), has, like the scherzo, a persistent accompaniment figure. It opens with a melody set forth *espressivo* by the wood winds, carried by the strings into their high register. The movement is tragic in mood, rich in episodic melody. It carries the symphony to its deepest point of tragic tension, as descending scales give a weird effect of outcries. But this tension suddenly passes, and the reprise is serene. The finale opens *Allegro giocoso*, and after a brief tranquil passage for the divided 'cellos and basses, gives its light, rondo-like theme. There is a quasi-gaiety in the development, but, as throughout the Symphony, something ominous seems always to lurk around the corner. The awareness of brutal warfare broods over it and comes forth in sharp dissonance — as at the end.

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**CONCERTO FOR VIOLONCELLO AND ORCHESTRA, IN A MINOR, Op. 129**

*By Robert Schumann*

Born at Zwickau in Saxony, June 8, 1810; died at Endenich, near Bonn, July 29, 1856

Schumann composed his Violoncello Concerto in October, 1850. It was probably not performed in his lifetime. The first recorded performance was one given at the Leipzig Conservatory to celebrate the fiftieth anniversary of his birth. The date was June 9, 1860, and the soloist, Ludwig Ebert.

The following performances by the Boston Symphony Orchestra are listed: February 3, 1888 (Soloist, Fritz Giese); March 6, 1896 (Leo Schulz); October 7, 1910 (Alwin Schroeder); January 30, 1920 (Jean Bedetti); April 17, 1931 (Gregor Piatigorsky); January 18, 1937, Monday Concert (Gaspar Cassadó); January 23, 1942 (Emanuel Feuermann); December 24, 1943 (Gregor Piatigorsky).

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

Clara Schumann entered in her diary, November 16: “Robert is now at work on something. I do not know what, for he has said nothing to me about it [this was the Symphony in E-flat]. Last month he composed a concerto for violoncello that pleased me very much. It seems to me to be written in true violoncello style.” There is another reference to the concerto the following year. “I have played Robert’s violoncello concerto again,” Mme. Schumann wrote, October 11, 1851, “and thus gave to myself a truly musical and happy hour. The romantic quality, the vivacity, the freshness and the humor, and also the highly interesting interweaving of violoncello and orchestra are indeed wholly ravishing, and what euphony and deep feeling there are in all the melodic passages!”

Schumann himself does not seem to have been entirely satisfied. He contemplated a performance at one of the Düsseldorf concerts two years later (May, 1852), but apparently withdrew the work. He did
"PARIS"

THE

DOUBLE-NOTE

FRAGRANCE

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not give it to a publisher until 1854, and corrected the proofs early in that year, shortly before the sorrowful event which made restraint necessary — his attempt at suicide by throwing himself into the river Rhine.

The three movements of the concerto are played without a break. In the first, which is in A minor, nicht zu schnell, the two themes are first presented by the solo instrument — the first after a few measures of orchestral introduction, the second after an intervening tutti. The slow movement, langsam, is in F major. It is based principally upon the expressive subject which the violoncello first discloses. An accelerando passage for the solo 'cello leads into the finale (sehr lebhaft, in A minor). A cadenza is introduced before the conclusion.

OVER A CENTURY OF FURNISHING AMERICA'S HOMES

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GREGOR PIATIGORSKY

GREGOR PIATIGORSKY was born in Ekaterinoslav, Russia, in 1903. As a child he studied the violin with his father, but it was the violoncello which he mastered and made his instrument. Migrating to Berlin after the war, he became first violoncellist of the Berlin Philharmonic Orchestra under Wilhelm Furtwängler. Soon he found his field as a virtuoso. He first visited the United States in 1929, and on April 17, 1931, he first played with the Boston Symphony Orchestra Schumann’s Violoncello Concerto, and has since appeared many times with this orchestra.
PRELUDE TO THE OPERA "LOHENGRIN"

By Richard Wagner

Born in Leipzig, May 22, 1813; died in Venice, February 13, 1883

Wagner composed his "Lohengrin" between 1845 and 1847. He completed the Prelude August 28, 1847, after the three acts were written in sketch, but before they were written out in full score. The first performance of the opera was at Weimar, August 28, 1850, under the direction of Franz Liszt. The Prelude was first performed in concert at the Leipzig Gewandhaus, January 17, 1853. It was first performed by the Boston Symphony Orchestra, March 14, 1884.

The orchestra required includes three flutes, two oboes, English horn, two clarinets and bass clarinet, three bassoons, four horns, three trumpets, three trombones, tuba, timpani, cymbals, and strings, with four solo violins.

Wagner, in an elaborate word picture of his Prelude, described it as a "miraculous delivery of the Holy Grail, escorted by an angelic host, and the handing it over into the custody of highly favored men." Ernest Newman has called this "one of Wagner's most perfect conceptions, both in idea and in execution. The spiritual atmosphere of Montsalvat is first established by a few chords in the
divided violins, playing high up in their register (reinforced by the flutes); at the fourth bar we hear in the violins the theme representative of the Grail. This motive is worked out in stately, deliberate fashion, the music slowly descending the scale, while oboes and clarinets are added to give a slightly deeper color when the theme is repeated in the key of E, with a syncopated accompaniment above it in the violins. The music flows on placidly into a passage derived from Elsa’s prayer; [the Grail theme] is resumed in warmer colors than at first, and gradually works up to a great climax . . . when the whole resources of the orchestra are brought into play. From this point the music makes a gradual descent by way of the theme of the Farewell of the Angels, which will be heard in the third act at the close of Lohengrin’s narration; and the Prelude ends, as it began, with a suggestion of the spiritual atmosphere that envelops the Grail.”
"TILL EULENSPIEGEL'S MERRY PRANKS, AFTER THE OLD-FASHIONED ROGUISH MANNER — IN RONDO FORM,”

FOR FULL ORCHESTRA, Op. 28

By Richard Strauss
Born at Munich, June 11, 1864

The first performance was at a Gürzenich concert in Cologne, November 5, 1895. Strauss had completed his score in Munich the previous May. It had been published in September. The first performance at the Boston Symphony Concerts (and in America) was February 21, 1896. The last performance was November 10, 1944.

The rondo, dedicated to Dr. Arthur Seidl, is scored for piccolo, three flutes, three oboes, English horn, small clarinet in E-flat, two clarinets, bass clarinet, three bassoons, double-bassoon, four horns (with the addition of four horns ad lib.), three trumpets (with three additional trumpets ad lib.), three trombones, bass tuba, kettle-drums, snare drum, bass drum, cymbals, triangle, a watchman's rattle, strings.

At first, Strauss was inclined to let the title: "Till Eulenspiegel's lustige Streiche, nach alter Schelmenweise — in Rondoform" stand as sufficient explanation of his intentions. Franz Wüllner, about to perform the work in Cologne, coaxed from him a letter which revealed a little more:

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[ 14 ]
"It is impossible for me to furnish a programme to 'Eulenspiegel'; were I to put into words the thoughts which its several incidents suggested to me, they would seldom suffice, and might even give rise to offence. Let me leave it, therefore, to my hearers to crack the hard nut which the Rogue has prepared for them. By way of helping them to a better understanding, it seems sufficient to point out the two 'Eulenspiegel' motives, which, in the most manifold disguises, moods, and situations, pervade the whole up to the catastrophe, when, after he has been condemned to death, Till is strung up to the gibbet. For the rest, let them guess at the musical joke which a Rogue has offered them." Strauss finally noted three themes: the opening of the introduction, the horn motive of Till, and the portentous descending interval of the rogue's condemnation.

But Strauss was persuaded by Wilhelm Mauke, the most elaborate and exhaustive of Straussian analysts, to jot the following indications in pencil in his score:

"Once upon a time there was a Volksnarr; Named Till Eulenspiegel; That was an awful hobgoblin; Off for New Pranks; Just wait, you hypocrites! Hop! On horseback into the midst of the market-women;
With seven-league boots he lights out; Hidden in a Mouse-hole; Disguised as a Pastor, he drips with unction and morals; Yet out of his big toe peeps the Rogue; But before he gets through he nevertheless has qualms because of his having mocked religion; Till as cavalier pays court to pretty girls; She has really made an impression on him; He courts her; A kind refusal is still a refusal; Till departs furious; He swears vengeance on all mankind; Philistine Motive; After he has propounded to the Philistines a few amazing theses he leaves them in astonishment to their fate; Great grimaces from afar; Till’s street tune; The court of Justice; He still whistles to himself indifferently; Up the ladder! There he swings; he gasps for air, a last convulsion; the mortal part of Till is no more.”

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Boston Symphony Orchestra

SERGE KOUSSEVITZKY, Conductor

Eighth Program

SATURDAY EVENING, AUGUST 10, at 8:15 o’clock

William Schuman.................. American Festival Overture

Martinů...................... Concerto for Violin and Orchestra
  I. Andante — poco allegro — andante
  II. Moderato
  III. Poco allegro — allegro

INTERMISSION

Shostakovich....................... Symphony No. 9, Op. 70
  I. Allegro
  II. Moderato
  III. [Presto
  IV. [Largo
  V. [Allegretto

Tchaikovsky....................... Ouverture Solennelle, “1812” Op. 49

Soloist

MISCHA ELMAN

BALDWIN PIANO

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Eighth Program

AMERICAN FESTIVAL OVERTURE

By William Howard Schuman

Born in New York City, August 4, 1910

The American Festival Overture was composed in the summer of 1939 for the concerts of American music by the Boston Symphony Orchestra, and performed by this orchestra in Symphony Hall, October 6 and November 19 of that year. The orchestration is as follows: two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, four horns, two trumpets, three trombones and tuba, timpani, bass drum, cymbals, snare drum, xylophone, and strings.

The composer writes as follows about his Overture:

"The first three notes of this piece will be recognized by some listeners as the 'call to play' of boyhood days. In New York City it is yelled on the syllables, 'Wee-Awk-Eee' to get the gang together for a game or a festive occasion of some sort. This call very naturally suggested itself for a piece of music being composed for a very festive occasion. From this it should not be inferred that the Overture is program music. In fact, the idea for the music came to mind before the origin of the theme was recalled. The development of this bit of 'folk material,' then, is along purely musical lines.

"The first section of the work is concerned with the material discussed above and the ideas growing out of it. This music leads to a

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transition section and the subsequent announcement by the violas
of a Fugue subject. The entire middle section is given over to this
Fugue. The orchestration is at first for strings alone, later for wood
winds alone and finally, as the Fugue is brought to fruition, by the
string and wood winds in combination. This climax leads to the
final section of the work, which consists of opening materials para-
phrased and the introduction of new subsidiary ideas. The tempo of
the work is fast.”

The composer attended the public schools in New York, and gradu-
ated with Bachelor of Science and Master of Arts degrees from
Columbia University. He was the pupil of Max Persin in harmony,
of Charles Haubiel in counterpoint, and studied composition in a
more general sense with Roy Harris. He attended the Mozarteum
Academy, in Salzburg, Austria. He has been active as an educator,
and is interested in problems of progressive education in relation to
the arts.

Schuman’s Second Symphony was performed by the Boston Sym-
phony Orchestra February 17, 1939. His third symphony had its first
performance by this Orchestra October 17, 1941. The Symphony for
Strings, the fifth in order but not so named, was written for the
Koussevitzky Music Foundation and first performed by this Orchestra
November 12, 1943. “A Free Song” for chorus and orchestra on a text
of Whitman was performed March 26, 1943; “Prayer in Time of War,”
October 6, 1944.

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CONCERTO FOR VIOLIN AND ORCHESTRA
By Bohuslav Martinů
Born December 18, 1890, at Policka, Czechoslovakia

Martinů's Violin Concerto, completed in April, 1943, had its first performance at the concerts of this orchestra, December 31, 1943. Mr. Elman was the soloist.
The orchestration calls for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones and tuba, timpani, percussion, and strings.

The composer has kindly written for this programme the following notes about his new work and the problems with which he was confronted while writing it:

"Last season when the Boston Symphony Orchestra visited New York, Mischa Elman heard my First Symphony. The next day he asked me to write for him a Violin Concerto. At first I was puzzled and not at all certain about undertaking it, because I had only just finished another Violin Concerto (Chamber Concerto, Edgartown, Massachusetts) and also another work for violin, a 'Suite Concertante' for Samuel Dushkin, a piece which I had begun in Europe, in Paris. I was also entertaining the plan of writing a Concerto for Two Pianos for Luboshutz and Nemenoff, whom I had met at the Berkshire Symphonic Festival. But since the form of a Violin Concerto had been in

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my mind for a long while, I already had certain musical ideas on the subject, which became much more definite when I listened to Mischa Elman in his studio. Then I accepted the proposition, and towards the end of February, hardly a day after I had finished the Two-Piano Concerto, I began the Violin Concerto. I completed it on the 26th of April and presented it to Mischa Elman. At his suggestion I added the cadenza at the end of the first part.

"The idea for this concerto presented itself to me with the following order — Andante, a broad lyric song of great intensity which leads to an Allegro exploiting the technique and the virtuosity of the instrument, and has the aspect of a single-movement composition. The definitive form complies with concerto structure, I have preserved its grave character, lyric in the first part; and even in the middle Allegro the Andante theme returns to end the movement. The second part is a sort of point of rest, a bridge progressing towards the Allegro finale. It is an Intermezzo moderato, almost bucolic, accompanied by only a part of the orchestra and progressing attacca into the finale, which is Allegro. This favors the technique of the violin, which is interrupted by broad and massive 'tutti' passages. The concerto ends with a sort of 'stretto,' Allegro vivo.

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England Brothers Pittsfield
"I should like to add a few points which came to me as I composed it and which might throw a little light on that most difficult problem — writing a violin concerto. As with all compositions for solo instrument, the solo violin requires a quite special 'state of mind.' A piano solo allows us to preserve the image of the musical thought in its full scope, that is to say, almost complete with harmony, polyphony, color and the dynamics of orchestral structure. For the violin solo, all which we wish to express must be contained in a single line, which must also imply the rest. To put it differently, the single part of the violin solo must in itself already contain the whole musical scheme, the whole concerto. We have in musical literature certain types of violin concertos which I could define as concertos which exploit beauty of tone against an orchestral background (as in Mozart), or a concerto which exploits the sonority of the solo instrument together with the orchestra; there are also those where the violin is exploited from a professional point of view without much originality of composition. Finally, there are those concertos in which one exploits the orchestra and adds a violin solo, without paying too much attention to its inherent tonal beauties. It is at this point that the problem becomes confused. In working with the orchestra we have lost the capacity of 'thinking solo.'

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We become accustomed to having at our disposal the variegated possibilities of the orchestra, which more often than not become an inducement to 'express something': that is to say, the emotional elements, inevitably tending toward intensity of accent and dynamics, result in a confusion as these elements serve to intensify not the real musical content but the dynamics of tone, sound and power. This we can do with an orchestra, but we cannot do it so easily with a solo instrument, least of all with a violin solo. A melody whose structure fulfills the function of a string orchestra is not necessarily a melody which will be adequate for the violin solo. The dynamics, nuances, and the difference between $p-mf-f$ of the violin solo are limited and in no way comparable to the dynamic power of the string orchestra. In short, we confound a single violin with a group of violins, with a resulting conflict between desire and ability. It is just here that a composition requires a different state of mind for its whole structure and for the content of the musical idea. Here the motivation of the actual music — dynamic, romantic — cannot help us much. We find
ourselves before an old problem of music as music, 'absolute music,' as against expressive music (in the literary sense of expressing 'something'). But this is a problem where misunderstanding so often arises from the confusion of 'words.' My only wish has been to touch upon one of the questions which is bound to occupy a composer when he undertakes a violin concerto, and it is not to be assumed from what I have said that I have solved this problem in my composition. I am far from making any such pretension. My wish was to draw attention to this question which has filled my thoughts, and the thoughts of many others, during composition.
MISCHA ELMAN

MISCHA ELMAN was born in Stalnoje, Russia, January 20, 1891. As a small child he studied violin in Odessa with Alexander Fiedemann and made his first public appearance at the age of seven at a school concert. In 1901 he was taken to St. Petersburg to study with Leopold Auer at the Conservatory there. An appearance in Berlin in 1904 marked the beginning of his long public career. Mr. Elman had a considerable reputation in Europe when he came to this country in 1908, making his début with the Russian Symphony Orchestra in New York on December 10. He has made many tours of this country and other parts of the world. His first appearance with the Boston Symphony Orchestra was on January 1, 1909 (Tchaikovsky's Concerto). He has since appeared at these concerts April 4, 1909 (Pension Fund Concert, Beethoven's Concerto and Saint-Saëns' Introduction and Rondo Capriccioso); January 7, 1910 (Dvořák's Concerto); January 6, 1911 (Lalo's Symphonie Espagnole); January 7, 1944 (Martinu's Concerto), and November 30, 1945 (Tchaikovsky's Concerto).

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SYMPHONY NO. 9, Op. 70
By DMITRI SHOSTAKOVITCH
Born September 25, 1906, at St. Petersburg, Russia

Shostakovitch completed his Ninth Symphony on August 30, 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 performance at the Berkshire Festival concert of July 25 was the first in America.

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

SHOSTAKOVITCH 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 Shostakovitch has ever written," according to Mr. Magidoff, "also the gayest, most youthful, and most melodious. Practically everything Shostakovitch has written in the last few years, especially during the war, borders on the tragic. The Ninth Symphony consists of five 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.

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. Shostakovich 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 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.

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 concentrated-ness. 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.
OUVERTURE SOLENNELLE, “1812,” Op. 49

By Peter Ilyitch Tchaikovsky

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

What was probably the first performance of this overture took place at the Art and Industrial Exhibition at Moscow on August 20, 1882.

The overture has been performed at the Friday and Saturday concerts of the Boston Symphony Orchestra, December 29, 1893 (Emil Paur, conductor); April 24, 1896; February 4, 1898; May 2, 1902 (Wilhelm Gericke, conductor); May 1, 1903; March 4, 1910 (Max Fiedler, conductor); December 27, 1929, and January 2, 1942 (Serge Koussevitzky, conductor).

The orchestration calls for two flutes and piccolo, two oboes and English horn, two clarinets, two bassoons, four horns, two cornets-à-pistons, two trumpets, three trombones and tuba, timpani, triangle, tambourine, military drum, bass drum, cymbals, bells, cannon, band ad libitum, and strings.

Tchaikovsky composed this overture when in 1880 his friend Nicholas Rubinstein wrote him of festival celebrations at Moscow to be given in the summer of 1881, and asked him to compose a festival piece with chorus for the occasion. What Tchaikovsky composed was the Overture “1812” and the Serenade for Strings. The cathedral at Moscow was erected as a solemnification of the victory of 1812, when Napoleon, the invader of the city, was defeated on September 7 at Borodino with the loss of 80,000 men. The overture was referred to by Tchaikovsky as “The Year 1812” and in early performances was given the subtitle, “The Holy War.” According to plans it was to be performed in the open in the public square before the new church, a structure fantastic to Western eyes with its central and four surrounding minarets. Battalions of brass were to be used, bells sounded at the climax, and cannon fired by an electric switch connected at the conductor’s desk. There is no available evidence that this performance took place. Rosa Newmarch, in her English edition of Tchaikovsky’s Life and Letters by his brother Modeste, states that the Overture “1812” was heard for the first time at the sixth Art and Industrial Exhibition concert on August 20, 1882, when the composer’s Violin Concerto had its first Russian performance in a programme of his own music.

Tchaikovsky, as if pursued by his artist’s conscience, never mentioned his overture in his letters without an apology. He wrote to Mme. von Meck while he was composing it, in October, 1880: “The overture will be very noisy. I wrote it without much warmth of enthusiasm. Therefore, it has no great artistic value.” Suggesting it to the conductor Napravnik in a letter of June 29, 1881, he wrote: “If you like, I will send the score for you to see. It is not of any great value, and I shall not be at all surprised or hurt if you consider
the style of the music unsuitable to a symphony concert”; and he wrote to Jürgenson, his publisher, from Naples on February 22, 1882, “I absolutely do not know whether my Overture ‘1812’ is good or bad, but let us hope it is the former — forgive my self-assurance.” Tchaikovsky was loath to include it upon a programme at the Crystal Palace in London, believing that it was only of “local patriotic interest.” Some early critics found it too noisy for their taste, and one remarked that it was worth listening to on account of the enjoyment of “golden silence” which would follow. But the “1812” overture soon became a popular favorite and was often the closing piece on a programme of Tchaikovsky’s music conducted by himself. Its popularity was probably more disturbing to him than rejection would have been. Self-questioning continued. He wrote after its great success at St. Petersburg on March 17, 1887 (a concert with an aftermath of critical disapproval); “My concert. Complete success. Great enjoyment — but still, why this drop of gall in my honey pot?” and after a performance at Prague in the following year the diary says: “An overwhelming success, a moment of absolute bliss. But only one moment.”

The overture opens with a Largo upon a hymn first heard in the string section, which has been identified as a Russian melody, “God Preserve Thy People.” Oboe recitatives and rushing passages for the strings usher in the music of battle which, after an Andante with a march-like tune set forth to an accompaniment of military drum and fanfares, breaks forth in the main section of the overture with a furious Allegro giusto. This may be assumed as the description of the battle of Borodino. Fragments of the “Marseillaise” are heard. The introductory hymn returns, proclaimed by the whole orchestra fortissimo. The hymn of Lvov, then the national hymn of Russia, makes its triumphant assertion and dispels the “Marseillaise” (purists have objected that the “Marseillaise” was not in use by the French army in 1812, the hymn of Lvov not yet written).

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Announcement

1947

BERKSHIRE FESTIVAL

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, Conductor

AT TANGLEWOOD

The Berkshire Festival next summer will consist of five weeks of concerts.

The first week will be devoted to Bach, and the second to Mozart.

The concerts of the third and fifth weeks, in the Shed, will range from the early orchestral music to the music of today.

The fourth week will consist of four concerts, dedicated to the music of Beethoven.

All present subscribers to the Berkshire Festival will be notified about the plans for next summer, and will have an option on their present seat locations.

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BERKSHIRE FESTIVAL — NINTH SEASON, 1946

Boston Symphony Orchestra
SERGE KOUSSEVITZKY, Conductor

Ninth Program
SUNDAY AFTERNOON, AUGUST 11, at 3:30 o'clock

THOMPSON .................. “The Testament of Freedom,” for Men's Voices with Orchestra

I. Largo
II. Lento sostenuto
III. {Alta marcia
IV. {Lento tranquillo

INTERMISSION

BEETHOVEN ............... Symphony No. 9 in D minor, with final chorus on Schiller’s Ode to Joy, Op. 125

I. Allegro, ma non troppo, un poco maestoso
II. Molto vivace: Presto
III. Adagio molto e cantabile
IV. Presto; Allegro
   Allegro assai
   Presto
   Baritone Recitative
   Quartet and Chorus: Allegro assai
   Tenor Solo and Chorus: Allegro assai vivace, alla marcia
   Chorus: Andante maestoso
   Adagio, ma non troppo, ma divoto
   Allegro energico, sempre ben marcato
   Quartet and Chorus: Allegro ma non tanto
   Chorus: Prestissimo

FESTIVAL CHORUS
Prepared by ROBERT SHAW

Soloists:

FRANCES YEEND, Soprano
JOSEPH LADERROUTE, Tenor

EUNICE ALBERTS, Contralto
JAMES PEASE, Bass

BALDWIN PIANO
Ninth Program

THE TESTAMENT OF FREEDOM

FOR MEN'S VOICES WITH ORCHESTRAL ACCOMPANIMENT

By RANDALL THOMPSON

Born in New York City, April 21, 1899

"The Testament of Freedom" was first performed (the composer playing a piano accompaniment) April 15, 1943, at Cabell Hall, University of Virginia, by the University Glee Club, Dr. Stephen Tuttle conducting. This performance was broadcast over a Columbia network, and the broadcast was recorded by the Office of War Information and sent by short wave to the Armed Forces overseas.

The orchestral score, completed and published in 1944, calls for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones and tuba, timpani, snare drum, bass drum, cymbals and strings. The score is dedicated "To the University of Virginia Glee Club, in Memory of the Father of the University, 1743-1943." It was performed at the Friday-Saturday Concerts of the Boston Symphony Orchestra, April 6-7, 1945.

RANDALL THOMPSON, then a member of the faculty of the University of Virginia, composed "The Testament of Freedom" for the occasion of the 200th anniversary of the birth of its founder, Thomas Jefferson. It is a setting of four passages from the writings of Thomas Jefferson, for male chorus, sometimes in unison, sometimes divided.

I. The God who gave us life gave us liberty at the same time; the hand of force may destroy but cannot disjoin them.

— A Summary View of the Rights of British America (1774).

II. We have counted the cost of this contest, and find nothing so dreadful as voluntary slavery. Honor, justice and humanity forbid us tamely to surrender that freedom which we received from our gallant ancestors, and which our innocent posterity have a right to receive from us. We cannot endure the infamy and guilt of resigning succeeding generations to that wretchedness which inevitably awaits them if we basely entail hereditary bondage upon them.

Our cause is just. Our union is perfect. Our internal resources are great. ... We gratefully acknowledge, and signal instances of the Divine favor towards us, that His Providence would not permit us to be called into this severe controversy until we were grown up to our present strength, had been previously exercised in warlike operation, and possessed of the means of defending ourselves. With hearts fortified with these animating reflections, we most solemnly, before God and the world, declare that, exerting the utmost energy of those powers which our beneficent Creator hath graciously bestowed upon us, the arms we have been compelled by our enemies to assume we will, in defiance of every hazard, with unabating firmness and perseverance, employ for the preservation of our liberties; being with one mind resolved to die freemen rather than to live slaves.

— Declaration of Causes and Necessity of taking up Arms. (July 6, 1775.)
III. We fight not for glory or for conquest. We exhibit to mankind the remarkable spectacle of a people attacked by unprovoked enemies, without any imputation or even suspicion of offense. They boast of their privileges and civilization, and yet proffer no milder conditions than servitude or death.

In our native land, in defense of the freedom that is our birthright and which we ever enjoyed till the late violation of it; for the protection of our property, acquired solely by the honest industry of our forefathers and ourselves; against violence actually offered; we have taken up arms. We shall lay them down when hostilities shall cease on the part of the aggressors and all danger of their being renewed shall be removed, and not before.

— Declaration of Causes and Necessity of taking up Arms. (July 6, 1775.)

IV. I shall not die without a hope that light and liberty are on steady advance. . . . And even should the cloud of barbarism and despotism again obscure the science and liberties of Europe, this country remains to preserve and restore light and liberty to them. . . . The flames kindled on the 4th of July, 1776, have spread over too much of the globe to be extinguished by the feeble engines of despotism; on the contrary, they will consume these engines and all who work them.

— Letter to John Adams, Monticello (September 12, 1821).

The God who gave us life gave us liberty at the same time; the hand of force may destroy but cannot disjoin them.

SYMPHONY NO. 9 IN D MINOR, WITH FINAL CHORUS ON SCHILLER'S "ODE TO JOY," OP. 125

By LUDWIG VAN BEETHOVEN

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

Completed in 1824, Beethoven's Ninth Symphony was first performed at the Kärnthnerthortheater in Vienna on May 7 of that year and repeated on May 29. The first performance in this country was given by the New York Philharmonic Society, May 26, 1846. The Germania Musical Society in Boston, assisted by a chorus from the Handel and Haydn Society, gave a performance here February 5, 1858. The Symphony was given annually by Georg Henschel to conclude each of the Boston Symphony Orchestra's first three seasons. The most recent performance at the Friday and Saturday concerts was April 27, 1915. The last performance was at a Pension Fund Concert, April 28, 1946.

The Symphony is scored for two flutes and piccolo, two oboes, two clarinets two bassoons and contra-bassoon, four horns, two trumpets, three trombones, timpani, bass drum, triangle, cymbals and strings. The score is dedicated to Wilhelm III of Prussia.

I.

Themes which are gradually unfolded from mysterious murmurings in the orchestra — no uncommon experience nowadays — all date back to the opening measures of the Ninth Symphony, where Beethoven
conceived the idea of building a music of indeterminate open fifths on the dominant, accumulating a great crescendo of suspense until the theme itself is revealed in the pregnant key of D minor, proclaimed fortissimo by the whole orchestra in unison. It might be added that no one since has quite equaled the mighty effect of Beethoven's own precedent — not even Wagner, who held this particular page in mystic awe, and no doubt remembered it when he depicted the elementary serenity of the Rhine in a very similar manner at the opening of the "Ring."

The development in this, the longest of Beethoven's first movements, progresses with unflagging power and majesty through many an episode, many a sudden illumination from some fragment of his themes. At the restatement of the main theme the orchestra is flooded with the triumph of the D major long withheld. The long coda, coming at the point where it would seem that nothing more could be said on a much developed subject, calls forth new vistas from the inexhaustible imagination of the tone magician who needed little more than the common chord upon which to erect his vast schemes. Tovey writes of this movement (in "Essays of Musical Analysis") that it "dwarfs every other first movement, long or short, that has been written before or since," attaining its stature, in his opinion, by a perfect balance in the organization of its parts. And Grove goes further still ("Beethoven and his Nine Symphonies"): "Great as are the beauties of the second and third movements — and it is impossible to exaggerate them — and original, vigorous and impressive as are many portions of the finale, it is still the opening allegro that one thinks of when the Ninth Symphony is mentioned. In many respects it differs from other first movements of Beethoven; everything seems to combine to make it the greatest of them all."

II.

For the only time in his symphonies, Beethoven in this case put his scherzo second in order and before the slow movement. A scherzo it is in everything but name, with the usual repeats, trio, and da capo (with bridge passages added). There is the dancelike character of earlier scherzos, and an echo of rusticity in the trio, recalling the Sixth and Seventh. Yet all is lifted to the prevailing mood of rarified purity as this movement, like the others, adds a new voice to an old form. This scherzo has been called "a miracle of repetition in monotony," by virtue of the incessant impact of its rhythm (associated with the kettle drums, tuned in octaves) which keeps a constant course through the most astonishing variety in modulation, color, counterpoint. The movement begins as a five-voice fugue, recalling the fact that Beethoven first conceived the theme as the subject for a fugue — the earliest of his sketches which eventually found its way into the symphony. The trio continues the contrapuntal interest by the combination of two themes. The famous passage for the oboe against wind chords reminded Berlioz of "the effect produced by the fresh morning air, and the first rays of the rising sun in May."
TANGLEWOOD, LENOX, MASS.

Berkshire Music Center

SERGE KOUSSEVITZKY, Director

1947

There will be a term of six weeks, three weeks devoted to the music of Bach, Mozart, and Beethoven, in conjunction with the Festival programs.

For further information address Berkshire Music Center, Symphony Hall, Boston 15, Mass.
III.

The slow movement is built upon two themes whose structural relation lies principally in contrast: the first, adagio in B-flat, 4-4 time, the second, andante moderato in D major, triple time. After the almost static adagio, the second theme attains flowing motion in its melody, which Beethoven has marked "espressivo." This theme recurs in alternation with the other, but unlike the other is hardly varied, except in the instrumentation. The adagio theme undergoes variations of increasingly intricate melodic ornament like those by which Beethoven also lifted his last sonatas and quartets to such indescribable beauty.

IV.

The finale opens with a frank discord, followed by a stormy and clamorous presto of seven bars. It is as if the composer, having wrested from his first three movements the very utmost drop that was in them, is still restless and unsatisfied. He must still advance upon his divine adventure, cast off his tragic or poignant moods, find some new expression, fulsome and radiant. A few measures of each movement are reviewed, and after each a recitative in the 'cellos and basses gives an answer of plain rejection; in the first two cases brusquely, in the case of the adagio softened by a tender memory. Beethoven's instruments seem on the very verge of speech. A hint of the coming choral theme is breathed in gentle accents by the wood winds, to which the recitative, now no longer confined to the strings, gives a convincing affirmative. Thereupon the theme in full is unfolded in its rightful D major. It is first heard in the utter simplicity* of the low strings in unison, piano. Gradually harmonies and instruments are added, until the exposition has been completely made.

Once more there is the noisy presto passage, and the composer introduces words for the first time into a symphony. The baritone has this recitative:

"O Freunde, nicht diese Töne, sondern lasst uns angenehmere ansstimmen, und freudenvollere." Oh, friends, no longer these tones of sadness! Rather sing a song of sharing and of gladness! Oh, Joy, we hail Thee!

* The choral theme has come in for some slighting remarks, probably on account of its A B C simplicity. It need scarcely be pointed out that a basic simplicity, treated with infinite subtlety and variety, is the very essence of the score from the first measure to the last. It is not without significance that Beethoven refined and polished this theme through two hundred sketches, to attain its ultimate beauty and perfection. There are no lack of distinguished advocates for the theme. Grove wrote: "The result of years and years of search, it is worthy of all the pains which have been lavished on it, for a nobler and more enduring tune surely does not exist." Wagner: "Beethoven has emancipated this melody from all influences of fashion and variations of taste, and has raised it into a type of pure and lasting humanity." Tovey (to use a recent authority) says as much, in his way, in three words, calling it simply "a great theme."

[ 60 ]
There immediately follow the first three verses of Schiller’s Ode,* by the solo quartet and chorus:

**Freude, schöner Götterfunken,**
**Tochter aus Elysium,**
**Wir betreten feuertrunken,**
**Himmische, dein Heiligtum.**

Joy, thou spark from heav’n immortal
Daughter of Elysium
Drunk with fire, toward Heaven advancing
Goddess, to thy shrine we come.

**Deine Zauber binden wieder,**
**Was die Mode streng getheilt;**
**Alle Menschen werden Brüder,**
**Wo dein sanfter Flügel weilt.**

Thy sweet magic brings together
What stern Custom spreads afar;
All mankind knows all men brothers
Where thy happy wing-beats are.

**Wem der grosse Wurf gelungen,**
**Eines Freundes Freund zu sein,**
**Wer ein holdes Weib errungen,**
**Mische seinen Jubel ein!**

He whose luck has been so golden
Friend to have and friend to be,
He that’s won a noble woman,
Join us in our jubilee.

Ja — wer auch nur eine Seele
Sein nennt auf dem Erdenrund!
Und wer’s nie gekonnt, der stehle
Weinend sich aus diesem Bund.

Oh, if there is any being
Who may call one heart his own
Let him join us, or else, weeping,
Steal away to weep alone.

**Freude trinken alle Wesen**
**An den Brüsten der Natur;**
**Alle Guten, alle Bösen**
**Folgen ihrer Rosenspur.**

Nature’s milk of joy all creatures
Drink from that full breast of hers;
All things evil, all things lovely,
Rose-clad, are her followers.

Küsse gab sie uns und Reben,
Einen Freund, geprüft im Tod;
Wollust ward dein Wurm gegeben,
Und der Herbst steht vor Gott.

Kisses are her gift, and vine-leaves,
Lasting friend on life’s long road;
Joy the humblest worm is given,
Joy, the Seraph, dwells with God.

The four line chorus (to the unused fourth verse) summons in Beethoven’s imagination a marching host, and he gives it to proud and striding measures “alla marcia,” adding piccolo, double-bassoon, triangle, cymbals, and bass drum to his orchestra (again for the first time in a symphony). This is the verse, given to the tenor solo and chorus:

**Froh, wie seine Sonnen fliegen**
**Durch des Himmels prächt’gen Plan,**
**Wandelt, Brüder, eure Bahn,**
**Freudig, wie ein Held zum Siegen.**

Glad as the suns that God sent flying
Down their paths of glorious space,
Brothers, now forget all sadness
Joyful run your hero’s race.

After the excitement of this variation, Beethoven allows himself to be alone with his instruments once more, and for the last time, in a double fugue. The chorus next sings (andante maestoso) the following short verse of far-flung import, calling upon three trombones to add to the impressiveness of the sonority:

**Seid umschlungen, Millionen!**
**Diesen Kuss der ganzen Welt!**
**Brüder — über Sternenzeit**
**Muss ein lieber Vater wohnen!**

O embrace now all you millions,
With one kiss for all the world,
Brothers, high beyond all stars
Surely dwells a loving Father.

*The English translation here used has been made for the Boston Symphony Orchestra by Theodore Spencer, and is copyrighted.

It may be noted here that of the eight verses of Schiller’s poem, Beethoven chose the first three verses, at first without their four-line choruses, and then added three choruses in succession, one of them, “Froh, wie seine Sonnen fliegen,” belonging to the fourth verse, which otherwise he did not use, obviously choosing these lines for their militant possibilities. Beethoven could scarcely have set more of the text; to set three stanzas required from him the longest symphonic movement, which had ever been composed. Yet Grove thought that Beethoven was deterred by the “bad taste” of some of Schiller’s verses. A line which the Englishman fastens upon in horrified Italiæ as “one of the more flagrant escapades” is this: “Dieses Glas dem guten Geist!” (“This glass to the good Spirit!”)
A religious adagio in a mood of mystic devotion is the setting of the following verse:

_Ihr stürzt nieder, Millionen?
Ahnest du den Schöpfer, Welt?
Such' ihn überm Sternenzelt!
Ueber Sternen muss er wohnen._

Kneel before Him, all you millions
Know your true Creator, man!
Seek Him high beyond all stars,
High beyond all stars adore Him.

But the key verse of the movement is the first: "Freude, schöner Götterfunken," and this, with its chorus: "Seid umschlungen, Millionen," is resumed by the quartet and chorus, and finally exalted to its sweeping climax in the coda, prestissimo.

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Berlioz ................ Symphony, "Harold in Italy" (Primrose)
                      Three Pieces, "Damnation of Faust", Overture, "The
                      Roman Carnival"
Brahms ................ Symphonies Nos. 3, 4
                      Violin Concerto (Helfetz)
Copland ................. "El Salón México," "Appalachian Spring"
Debussy ................ "La Mer," Sarabande
Fauré ................... "Pelléas et Mélisande," Suite
Foote .................... Suite for Strings
Grieg .................... "The Last Spring"
Handel .................. Larghetto (Concerto No. 12), Air from "Semele"
                      (Dorothy Maynor)
Harris ................... Symphony No. 3
Haydn ................... Symphonies Nos. 94 ("Surprise"); 102 (B-flat)
Liadov ................... "The Enchanted Lake"
Liszt .................... Mephisto Waltz
Mendelssohn ............. Symphony No. 4 ("Italian")
Moussorgsky ............. "Pictures at an Exhibition"
                      Prelude to "Khovanschina"
Mozart .................. Symphonies in A major (201); C major (338), Air of
                      Pamina, from "The Magic Flute" (Dorothy Maynor)
Prokofieff .............. Classical Symphony; Violin Concerto No. 2 (Helfetz);
                      "Lieutenant Kijé," Suite; "Love for Three Oranges,
                      Scherzo and March; "Peter and the Wolf"
Rachmaninoff .......... Isle of the Dead"; "Vocalise"
Ravel ................... "Daphnis and Chloé," Suite No. 2 (new recording)
Rimsky-Korsakov ....... "The Battle of Kerchentza"; Dubinushka
Schubert ................ "Unfinished" Symphony (new recording); "Rosamunde,"
                      Ballet Music
Schumann ................. Symphony No. 1 ("Spring")
Sibelius ................. Symphonies Nos. 2 and 5; "Pohjola's Daughter",
                      "Tapiola"; "Maiden with Roses"
Strauss, J. .............. Waltzes: "Voices of Spring," "Vienna Blood"
Strauss, R. .............. "Also Sprach Zarathustra"
                      "Till Eulenspiegel's Merry Pranks"
Stravinsky ............... Capriccio (Sanromá); Song of the Volga Bargees
                      (arrangement)
Tchaikovsky ............. Symphonies Nos. 4, 6; Waltz (from String Serenade):
                      Overture "Romeo and Juliet"
Thompson ................ "The Testament of Freedom"
Viviani .................. Concerto Grosso in D minor

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# Boston Symphony Orchestra

**[Sixty-fifth Season, 1945–1946]**

**SERGE KOUSSEVITZKY, Conductor**

## Personnel

### Violins

<table>
<thead>
<tr>
<th>Name</th>
<th>Violinist</th>
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<tbody>
<tr>
<td>Burkin, R.</td>
<td>Elcog, C.</td>
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<tr>
<td>Concert-master</td>
<td>Tapley, R.</td>
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<tr>
<td>Theodorowicz, J.</td>
<td>Dickson, H.</td>
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<tr>
<td>Hansen, E.</td>
<td>Pinfield, C.</td>
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<td>Eizer, D.</td>
<td>Zung, M.</td>
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<td>Knudson, C.</td>
<td>Diamond, S.</td>
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<td>Mayer, F.</td>
<td>Stonestreet, L.</td>
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<td>Bryant, M.</td>
<td>Erkelens, H.</td>
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<td>Murray, J.</td>
<td>Lefranç, J.</td>
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<td>Gauhapé, J.</td>
<td>Fouriel, G.</td>
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<td>Leitner, E.</td>
<td>Artières, L.</td>
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<td>Gerhardt, S.</td>
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### Violas

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### Violoncellos

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<td>Bedetti, J.</td>
<td>Langendoen, J.</td>
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<td>Sigaba, A.</td>
<td>Nieland, M.</td>
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<td>Moleux, G.</td>
<td>Juht, L.</td>
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<td>Dufrene, G.</td>
<td>Frankel, I.</td>
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### Basses

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<td>Madsen, G.</td>
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### Oboes

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<td>Oboe</td>
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<td>Gillet, F.</td>
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<td>Devergie, J.</td>
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<td>Lukatsey, J.</td>
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### English Horn

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<td>English Horn</td>
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<td>Speyer, L.</td>
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### Horns

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<td>Farkas, P.</td>
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<td>Shapiro, H.</td>
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<td>Gebhardt, W.</td>
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<td>Harps</td>
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<td>Zighera, B.</td>
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<td>Caughet, E.</td>
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### Clarinets

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<td>Polatschez, V.</td>
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<td>Valerio, M.</td>
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<td>Cardillo, P.</td>
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### Bass Clarinet

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<td>Mazzeo, R.</td>
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### Trumpets

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<td>Mager, G.</td>
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<td>Lafosse, M.</td>
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### Timpani

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### Piano

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### Librarian

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