

THE SEVENTH ANNUAL

BREVARD

Music

FESTIVAL



NINETEEN HUNDRED FIFTY-TWO

The Brevard Music Festival Association

presents

THE FESTIVAL ORCHESTRA and CHORUS



JAMES CHRISTIAN PFOHL
Music Director and Conductor

and

MARGARET HARSHAW, *Dramatic Soprano*

NORMA HEYDE, *Soprano*

JOSEPH MCKEE, *Tenor*

ANDREW WHITE, *Baritone*

ANNA RUSSELL, *Concert Comedienne*

ISAAC STERN, *Violinist*

OLIN DOWNES, *Lecturer*

GINA BACHAUER, *Pianist*



AUGUST

8 - 9 - 10

12 - 15 - 16 - 17

19 - 22 - 23 - 24

1952

Summer Theatre Auditorium
TRANSYLVANIA MUSIC CAMP
BREVARD, NORTH CAROLINA

FOREWORD

The Brevard Music Festival claims as its heritage the traditions of music festivals held over a period of many years on the Continent of Europe, and more recently in the United States. The events of its foregoing seasons have proved so successful that this year the span of concerts has been enlarged to three weeks.

The Brevard Music Festival Association is a non-profit civic corporation operated by elected officers. It provides a most unusual opportunity for cooperation and friendship between the group of artist-musicians who present the programs and a still larger group of music lovers who hear them. The association is most appreciative of the interest and help of its many friends in Brevard and the surrounding territory. Built upon such a foundation, the future of the Festival is assured. Its directors see it not only as a source of enduring vacation pleasure for all music lovers who can journey to Brevard, but also as a force in the development of musical taste, appreciation, and creative activity of those who live in Western North Carolina and throughout the country.

The Brevard Music Festival Association welcomes you to the Seventh Annual Brevard Music Festival and invites you to enjoy the beauty of the mountains, the hospitality of Brevard, and the inspiration of the program planned for the 1952 season.

THE BREVARD MUSIC FOUNDATION

The Brevard Music Foundation, incorporated in 1947, is young in years, but it is not without a background of experience. It shares the heritage of the other non-profit civic associations which have been organized throughout the United States for the purpose of preserving the best of our musical inheritance, adding to it, enriching it, making it available to average citizens. It is unique in its two programs: the Music Camp, with its emphasis on finding and developing the musical talent of the youth of our nation; and the Festival, with its aim of providing inspiration and genuine pleasure for people of all ages. It is a movement of the people of a Southern community under the inspired and inspiring leadership of its benefactors, its trustees, and its Music Director.



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THE SEVENTH ANNUAL BREVARD MUSIC FESTIVAL

JAMES CHRISTIAN PFOHL, *Conductor and Music Director*



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Robert Harrison
concertmaster

Harry Taub
assistant concertmaster

Herbert Bangs
principal of second violins

Ruth Dabney Allen
Betty Bennett
John Beroset
Ray Castello
Nancy Cirillo
James Dumm
Stephen Elsaesser
May Jo Ford
Dorothy Gennusa
Mary Jane Kirkendol
Doris Lefler
Betty Mason
Lindsey Merrill
Alice Keith Pfohl
Hobart Schoch
Anne Scruggs
Genevieve Shanklin
Paul Smith
Evelyn Spratt
Evelyn Stewart
Bill Tritt
Al Winold
Christo Yanculeff

VIOLAS

Earl Hedberg, *principal*
John Adams
Jean Carlisle
Zeal Fisher
C. D. Kutschinski
Edward Pritchett
Phyllis Prunty
Jeannie Rhoades

CELLOS

Gordon Epperson, *principal*
Elaine Domrose
Elizabeth Krebs
Jean Moore
Charles Sklar
Alan Taylor
Dick Whitehouse
Pat Winold

BASSES

Rocco Litolf, *principal*
Virginia Bryan
David Horine
Shirley Leonard
William Porter
Neil Williams

HARP

Marian Quintile

FLUTES

Charles DeLaney
Margaret Weeks
David Gilbert
Victor Ludewig

FRENCH HORNS

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Robert Ricks
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Joe Buchanan

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David Serrins
Margaret Pritchett
Bill Edwards

TROMBONES

Ernest Glover
Paul Bryan
Betty Semple Glover

ENGLISH HORN

Bill Edwards

TUBA

Lafayette Wall

CLARINETS

Ignatius Gennusa
Kenneth Moore
Willis Coggins
Elsa Ludewig

TYMPANI

B. L. Watkins
Massie Johnson

BASS CLARINET

Willis Coggins

BATTERY

B. L. Watkins
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Alfred Neumann

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DONALD PLOTT, *Conductor*

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The Festival Chorus is made up of people from the Transylvania Music Camp, Brevard, and Asheville. The appreciation of the Festival Board is expressed to these musicians who have so willingly given of their time and effort to make these performances outstanding musical experiences.

THE BREVARD MUSIC FESTIVAL

FRIDAY AND SATURDAY, AUGUST 8 and 9, 8:15 p. m.

MARGARET HARSHAW, *Dramatic Soprano*

THE FESTIVAL SYMPHONY ORCHESTRA

JAMES CHRISTIAN PFOHL, *Conductor*

VITTORIO GIANNINI . . . Concerto Grosso for String Orchestra

Allegro

Adagio

Fugue

BEETHOVEN Scene and Aria, "Ah! Perfido!" Opus 65

MISS HARSHAW

PROKOFIEV Classical Symphony in D major, Opus 25

Allegro

Larghetto

Gavotte: Non troppo allegro

Finale: Molto vivace

Intermission*

WAGNER Dich Teure Halle, from "Tannhauser"

WAGNER Liebestod, from "Tristan and Isolde"

MISS HARSHAW

CHABRIER España, a Rhapsody for Orchestra

*A fanfare will sound three minutes before the second half of the program is to begin. (This fanfare was composed by Paul Bryan, Band Director of Transylvania Music Camp.)

THE BREVARD MUSIC FESTIVAL

PROGRAM NOTES

VITTORIO GIANNINI Concerto Grosso
for String Orchestra

The term "concerto" means literally to play in concert—that is, two or more instruments or voices performing together, in concert with each other. In practice it has developed the more specific connotation of music played by contrasted or dissimilar bodies of tone. So, in the concerto grosso, the orchestra is divided into two unequal choirs, each acting as a unit but playing in concert.

In Giannini's *Concerto Grosso* we find a string quartet posed against a string orchestra. The first movement is in sectional form, opening with a statement of the theme by the strings. Following an episode for the concertino, the movement unfolds with various returns of the main subject interspersed with episodes until a return to the original key and a final statement of the main theme bring it to a close.

A short, recitative-like bridge introduces the second movement, whose theme is stated by the solo violin and then taken up by the ripieno. Then follows a section for quartet accompanied by the rest of the strings and a return of the aria by the whole orchestra.

The third movement is a fugue with three countersubjects, the first one of which consists of one note repeated in syncopated rhythm. After several episodes in which the theme returns in different keys, in inversion and in stretto, a final coda rounds off the whole work.

It is interesting to note that the work employs expanded chords throughout, with only one triad occurring just before the beginning of the aria by the solo violin.

BEETHOVEN Scene and Aria, "Ah, Perfido!" Opus 65

This composition, whose Italian text and manner of handling reflect the influence of Salieri, is definitely operatic in style. The gist of the text is as follows:

Ha, faithless one, thou goest forth with thy traitor form!
I hate thee!
And be this then thy last, thy last farewell . . .
Ah! cruel one, will naught move thee?
Ah! my life with thee thou takest.
Without mercy is thy heart, for me love so true and faithful . . .

Dost thou not feel one regret or thought of pity for my woe?
Do not go, for my life, my love art thou;
Stirs not in thy breast for me, love such as I have for thee?
Ah! sweet hope, in mercy tell he loves not as I love so well!

PROKOFIEV . . . Classical Symphony in D major, Opus 25

Prokofiev began to compose at the age of five, and by the time he was nine had already completed a symphony and two works for the stage. In 1903 he entered the St. Petersburg Conservatory where he studied composition with Rimsky-Korsakov. 1910 saw him graduating with top honors and the Rubinstein Prize. Subsequently he began to compose in an unconventional and seemingly barbaric idiom, embarrassing his teachers and evoking unfavorable comment from the critics.

The Classical Symphony he wrote in answer to their jibes, composing it within traditional classic form with conventional instrumentation—a symphony written as Mozart might have done it had he lived in the twentieth century. Prokofiev was striving to prove to a contemporary audience that it was perfectly possible for him to imitate the masters, that modern musical innovations are not the result of inability to write in traditional veins; but, at the same time, that true artistic expression must, in some manner, reflect the spirit of the age, and that the spirit of the twentieth century demands a different exposition from that of the nineteenth or eighteenth centuries. The result is one of the most delightful of Prokofiev's works. He rollicks through its four movements with tongue-in-cheek mockery, employing classic form with aplomb and utilizing the mediums of melodic mimicry and structural parallel with ease and grace.

WAGNER . . . Dich Teure Halle, from "Tannhauser"

At the opening of the second act of the opera "Tannhauser" Elizabeth enters the great Hall of Song and sings her joyful greeting:

Oh, hall of song, I give thee greeting!
All hail to thee, thou hallowed place!
'Twas here that dream so sweet and fleeting,
Upon my heart his song did trace.
But since by him forsaken
A desert thou dost seem —
Thy echoes only waken
Remembrance of a dream.
But now the flame of hope is lighted,
Thy vault shall ring with glorious war;
For he whose strains my soul delighted
No longer roams afar!

WAGNER . . . Liebestod, from "Tristan and Isolde"

The legend of Tristan and Isolde dates from medieval times, and for centuries countless variations of this story of unrequited love have found their way into the literature of almost every country in Europe. Matthew Arnold, Swinburne, and Tennyson have given us poetic interpretations of the ancient theme, but it was Wagner, with his many-sided genius, who welded the arts into the definitive version of the famous story.

The Liebestod comes at the very close of the opera. Isolde, gazing upon the body of Tristan, begins her song in sorrow, but is soon carried away by ecstatic visions of her transfigured lover. After the aria's tremendous climax, there comes the gradual sinking to the final repose as Isolde is once again joined with Tristan—this time in death.

CHABRIER . . . España, a Rhapsody for Orchestra

In his *España*, a Spanish rhapsody on original themes, Chabrier paints a brilliant tonal picture of that Spain of dazzling color and moving rhythm, of gypsy girls with flowers in their hair and fire in their eyes. The whole work pulsates with the gay whirl of the dance and the throb of the castanets.

During the spring of 1883 the composer had traveled extensively in Spain, collecting the songs and dances of the people; and it is these which he has woven together in his *España*. First performed in Paris on November 4, 1883, the composition quickly captured the imagination of the audience and has been a favorite of concert goers ever since.

—H. S.

THE BREVARD MUSIC FESTIVAL

SUNDAY, AUGUST 10, 2:30 and 8:15 p. m.

THE FESTIVAL SYMPHONY ORCHESTRA

JAMES CHRISTIAN PFOHL, *Conductor*

THE FESTIVAL CHORUS

DONALD PLOTT, *Conductor*

SOLOISTS

NORMA HEYDE, *Soprano (Gabriel, Eve)*

JOSEPH MCKEE, *Tenor (Uriel)*

ANDREW WHITE, *Baritone (Raphael, Adam)*

MARIANNE SCHNEIDER, *Member of Quartet*

HAYDN The Creation

THE BREVARD MUSIC FESTIVAL

PROGRAM NOTES

HAYDN The Creation

The Creation exhibits the highest maturity, the most sublime exaltation of Haydn's creative powers. He labored over it for eighteen months, sketching, drafting, and revising until he had found what he considered to be the perfect musical expression for his thoughts. It was first performed on March 19, 1799 in Vienna; and twelve years later received its American premiere. John Frederick Peter, a prominent figure in the history of Moravian music, had begun in 1810 the tremendous task of copying all the voice and instrumental parts of the oratorio; and in 1811 he directed its first American performance in Bethlehem, Pennsylvania.

PART THE FIRST

No. 1. INTRODUCTION

Representation of chaos

No. 2. RECITATIVE. *Raphael*

In the beginning God created the heaven and the earth; and the earth was without form, and void; and darkness was upon the face of the deep.

CHORUS

And the Spirit of God moved upon the face of the waters. And God said, Let there be light: and there was light.

RECITATIVE. *Uriel*

And God saw the light, that it was good: and God divided the light from the darkness.

No. 3. AIR

Now vanish before the holy beams
The gloomy shades of ancient night;
The first of days appears.
Now chaos ends, and order fair pre-
vails.
Affrighted fly hell's spirits black in
throngs:
Down they sink in the deep abyss
To endless night

CHORUS

Despairing, cursing rage attends their
rapid fall.
A new-created world springs up at
God's command.

No. 4. RECITATIVE. *Raphael*

And God made the firmament, and divided the waters which were under the firmament from the waters which were above the firmament: and it was so.

Now furious storms tempestuous
rage,

Like chaff, by the winds impelled
are the clouds,

By sudden fire the sky is inflamed,
And awful thunders are rolling on
high.

Now from the floods in stream ascend
reviving showers of rain,
The dreary, wasteful hail, the light and
flaky snow.

No. 5. SOLO. *Gabriel*

The mar'vous work behold amaz'd
The glorious hierarchy of heaven;
And to th' ethereal vaults resound
The praise of God, and of the second
day.

CHORUS

And to th' ethereal vaults resound
The praise of God, and of the second
day.

No. 6. RECITATIVE. *Raphael*

And God said, Let the waters under the heaven be gathered together to one place, and let the dry land appear: and it was so. And God called the dry land Earth, and the gathering of waters called He Seas: and God saw that it was good.

No. 7. AIR

Rolling in foaming billows,
Uplifted, roars the boisterous sea.
Mountains and rocks now emerge,
Their tops among the clouds ascend.
Through th' open plains, outstretching
wide,
In serpent error rivers flow.
Softly purling, glides on
Through silent vales the limpid brook.

No. 8. RECITATIVE. *Gabriel*

And God said, Let the earth bring
forth grass, the herb yielding seed, and
the fruit-tree yielding fruit after his
kind, whose seed is in itself, upon the
earth: and it was so.

No. 9. AIR

With verdure clad the fields appear,
Delightful to the ravish'd sense;
By flowers sweet and gay
Enhanced is the charming sight.
Here fragrant herbs their odours shed:
Here shoots the healing plant.
With copious fruit th' expanded
boughs are hung;
In leafy arches twine the shady groves;
O'er lofty hills majestic forests wave.

No. 10. RECITATIVE. *Uriel*

And the heavenly host proclaimed the
third day praising God, and saying:

No. 11. CHORUS

Awake the harp, the lyre awake,
And let your joyful song resound.
Rejoice in the Lord, the mighty God;
For He both heaven and earth
Has clothed in stately dress.

No. 12. RECITATIVE. *Uriel*

And God said, Let there be lights in
the firmament of heaven, to divide the
day from the night, and to give light
upon the earth; and let them be for
signs, and for seasons, and for days,
and for years. He made the stars also.

No. 13. RECITATIVE. *Uriel*

In splendour bright is rising now the
sun,
And darts his rays; a joyful, happy
spouse,
A giant proud and glad
To run his measur'd course.
With softer beams, and milder light,
Steps on the silver moon through
silent night;
The space immense of th' azure sky
A countless host of radiant orbs adorns.
And the sons of God announced the

fourth day
In song divine, proclaiming thus His
power:

No. 14. CHORUS

The heavens are telling the glory of
God,
The wonder of His work displays the
firmament;

TRIO. *Gabriel, Uriel, Raphael*

To day that is coming speaks it the
day,
The night that is gone to following
night.

CHORUS

The heavens are telling the glory of
God,
The wonder of His work displays the
firmament.

Intermission*

PART THE SECOND

No. 15. RECITATIVE. *Gabriel*

And God said, Let the waters bring
forth abundantly the moving creature
that hath life, and fowl that may fly
above the earth in the open firmament
of heaven.

No. 16. AIR

On mighty pens uplifted soars
The eagle aloft, and cleaves the air
In swiftest flight, to the blazing sun.
His welcome bids to morn the merry
lark,
And cooing calls the tender dove his
mate.

From ev'ry bush and grove resound
The nightingale's delightful notes;
No grief affected yet her breast,
Nor to a mournful tale were tun'd
Her soft, enchanting lays.

No. 17. RECITATIVE. *Raphael*

And God created great whales, and
every living creature that moveth; and
God blessed them, saying,
Be fruitful all, and multiply,
Ye winged tribes, be multiplied,
And sing on every tree;
Multiply, ye finny tribes,
And fill each wat'ry deep;
Be fruitful, grow, and multiply
And in your God and Lord rejoice.

*A fanfare will sound three minutes
before the second half of the program
is to begin.

No. 18. RECITATIVE. *Raphael*

And the angels struck their immortal
harps, and the wonders of the fifth
day sung.

No. 19. TERZETTO

Gabriel

Most beautiful appear, with verdure
young adorn'd,
The gently sloping hills; their narrow,
sinuous veins
Distil, in crystal drops, the fountain
fresh and bright.

Uriel

In lofty circles play, and hover, in the
air,
The cheerful host of birds; and as they
flying whirl,
Their glitt'ring plumes are dy'd as
rainbows by the sun.

Raphael

See flashing through the deep in
thronging swarms
The fish a thousand ways around.
Upheaved from the deep, th' immense
Leviathan
Sports upon the foaming wave.

Gabriel, Uriel, Raphael

How many are thy works, O God!
Who may their number tell?

No. 20. TRIO AND CHORUS

The Lord is great, and great His might,
His glory lasts for ever and for ever-
more.

No. 21. RECITATIVE. *Raphael*

And God said, Let the earth bring
forth the living creature after his kind,
cattle, and creeping thing, and beast
of the earth, after his kind.

No. 22. RECITATIVE. *Raphael*

Straight opening her fertile womb,
The earth obey'd the word,
And teem'd creatures numberless,
In perfect forms, and fully grown.
Cheerful, roaring, stands the tawny
lion.

With sudden leap

The flexible tiger appears. The nimble
stag

Bears up his branching head. With
flying mane,
And fiery look, impatient neighs the
noble steed.

The cattle, in herds, already seek their
food

On fields and meadows green.

And o'er the ground, as plants, are

spread

The fleecy, meek, and bleating flocks.
Unnumber'd as the sands, in swarms
arose

The host of insects. In the long di-
mension

Creeps, with sinuous trace, the worm.

No. 23. AIR

Now heaven in fullest glory shone;
Earth smil'd in all her rich attire;
The room of air with fowl is filled;
The water swell'd by shoals of fish;
By heavy beasts the ground is trod:
But all the work was not complete;
There wanted yet that wondrous being,
That, grateful, should God's power
admire,
With heart and voice His goodness
praise.

No. 24. RECITATIVE. *Uriel*

And God created Man in His own
image in the image of God created He
him; male and female created He
them.
He breathed into his nostrils the
breath of life, and Man become a living
soul.

No. 25. AIR

In native worth and honour clad,
With beauty, courage, strength,
adorn'd,
Erect, with front serene, he stands
A man, the lord and king of nature all.
His large and arched brow sublime
Of wisdom deep declares the seat;
And in his eyes with brightness shines
The soul, the breath and image of his
God.
With fondness leans upon his breast
The partner for him form'd,
A woman, fair and graceful spouse.
Her softly smiling, virgin looks,
Of flow'ry spring the mirror,
Bespeak him love, and joy, and bliss.

No. 26. RECITATIVE. *Raphael*

And God saw every thing that He had
made, and behold, it was very good.
And the heavenly choir, in song di-
vine, thus closed the sixth day:

No. 27a. TRIO

Gabriel and Uriel

On Thee each living soul awaits;
From Thee, O Lord, all seek their
food;
Thou openest Thy hand,
And fillest all with good.

Raphael

But when Thy face, O Lord, is hid,
With sudden terror they are struck;
Thou tak'st their breath away,
They vanish into dust.

Gabriel, Uriel, and Raphael

Thou sendest forth Thy breath again,
And life with vigour fresh returns;
Revived earth unfolds new strength
And new delights.

No. 27b. CHORUS

Achieved is the glorious work;
Our song let be the praise of God.
Glory to His name forever.
He sole on high exalted reigns.
Hallelujah.

No. 28. INTRODUCTION. Morning

RECITATIVE. *Uriel*

In rosy mantle appears, by music
sweet awak'd,
The morning, young and fair.
From heaven's angelic choir
Pure harmony descends on ravish'd
earth.
Behold the blissful pair,
Where hand in hand they go: their
glowing looks
Express the thanks that swell their

grateful hearts.
A louder praise of God their lips
Shall utter soon; then let our voices
ring,
United with their song.

No. 29. DUET. *Adam and Eve*

By Thee with bliss, O bounteous Lord,
Both heaven and earth are stor'd;
This world so great, so wonderful,
Thy mighty hand has fram'd.

CHORUS

Forever blessed be His power,
His name be ever magnified.

RECITATIVE. *Uriel*

O happy pair! and happy e'er to be,
If not, misled by false conceit
Ye strive at more than granted is,
And more desire to know than know
ye should.

CHORUS WITH QUARTET

Sing the Lord, ye voices all,
Magnify His name thro' all creation,
Celebrate His power and glory,
Let His name resound on high.
Praise the Lord. Utter thanks.
Jehovah's praise forever shall endure.
Amen.

THE BREVARD MUSIC FESTIVAL

TUESDAY, AUGUST 12, 8:15 p. m.

ANNA RUSSELL
Concert Comedienne

All special material written, composed and arranged by Miss Russell.

I.

Advice on song selection for concert singers

1. Coloratura aria:
"Canto Dolcianta Pi-po" from the opera "La Cantatrice
Squellante"
2. British—pure but dull:
"I Love the Spring"
3. Russian folk song:
"Da, Nyet, Da Nyet"
4. For loud singers with no brains:
"Ah Lover" from the operetta "The Prince of Philadelphia"
5. For singers with tremendous artistry but no voice:
"Schlumph"
"Je n'ai pas la Plume de ma Tante"
6. Contemporary music for tone-deaf singers:
"My Heart Is Red"
7. For the untrained singer:
"I Gave My Love a Cherry"
8. For the dramatic soprano:
"Schreechenrauf"

Intermission*

II.

Familiar Pianists

III.

Introduction to the Concert

IV.

How to Write Your Own Gilbert & Sullivan Opera

V.

You Old Sleep Partial-Handel
Smoke Gets In Your Eyes Kern (arr. Puccini)
Habañera Hoe Down
La Danza "Spike" Rossini
Accompanied by Marian Quintile

*A fanfare with sound three minutes before the second half of the program is to begin.

THE BREVARD MUSIC FESTIVAL

FRIDAY AND SATURDAY, AUGUST 15 and 16, 8:15 p. m.

ISAAC STERN, *Violinist*

THE FESTIVAL SYMPHONY ORCHESTRA

JAMES CHRISTIAN PFOHL, *Conductor*

MENDELSSOHN . . . Overture, *The Hebrides* (Fingal's Cave),
Opus 26

MENDELSSOHN . . . Concerto for Violin and Orchestra in E minor,
Opus 64

Allegro molto appassionato.

Andante

Allegretto non troppo; Allegro molto vivace

MR. STERN

Intermission*

BEETHOVEN . . . Symphony in F major, No. 6 ("Pastoral"), Opus 68

Allegro ma non troppo

Andante molto moto

Allegro

Allegro

Allegretto

**A fanfare will sound three minutes before the second half of the program is to begin.*

THE BREVARD MUSIC FESTIVAL

PROGRAM NOTES

MENDELSSOHN . . . Overture, *The Hebrides* (Fingal's Cave), Opus 26

Mendelssohn was aptly named Felix, for in his whole life he seems to have known little but happiness and success. Born the son of a wealthy German banker, he was given every opportunity to develop his precocious talent. At the age of nine he made his piano debut, and by his twelfth birthday had already composed over fifty works of various types. No starving, unappreciated musician this—his life followed a path strewn with triumphs, and in his later years he could taste with satisfaction the knowledge that he was considered one of the outstanding musicians of his day.

In 1829, at the age of twenty, he visited Scotland and made a journey to Fingal's Cave, which is situated on one of the Hebrides Islands; and the detailed musical and pictorial sketches he made while there gave birth to *The Hebrides* Overture. In a letter to his sister on returning home he wrote, "That you may understand how extraordinarily the Hebrides affected me, the following came into my mind;"—and then he produced some twenty measures of what later would become the overture.

In this colorful work the composer gave free bent to his imagination. Inspired by the awesome spectacle of Fingal's Cave, he translated into musical poetry the mood induced by the surging of the sea and the sights and sounds of the surrounding elements.

MENDELSSOHN . . . Concerto for Violin and Orchestra in E minor, Opus 64

The E minor Violin Concerto typifies the best of Mendelssohn's art. Predominantly classic in its polish and finesse, its restraint and balance, with overtones of a refined romanticism in its occasional emotional soarings, its moments of vibrant poignancy, it epitomizes the poise, the nineteenth century elegance of his music, and demonstrates the suavity and perfection which have made him famous. It was premiered at a Gewandhaus concert on March 13, 1845 with Mendelssohn's good friend, Ferdinand David, as soloist. The composer, then taking an enforced rest at Frankfort, was unable to conduct the performance, and his place was taken by a Danish colleague, Niels Gade. The success of the work was immediate, and its appeal has been so consistent that today it still enjoys great popularity—more perhaps than any other composition in its *genre*.

Mendelssohn wrote the E minor Concerto with David in mind. The

two had been friends since their early youth, and in 1835, when Mendelssohn was appointed conductor of the Leipzig Gewandhaus concerts, he chose David as his concertmaster. During the period of composition he frequently consulted the violinist as to practical details of the solo writing and conferred with him concerning the over-all structure of the work. The result of this collaboration is a composition at once delightful to the listener and to the performer.

The concerto's three movements are generally played without pause, with a sustained tone in the horns bridging the first and second, and a short connecting movement leading from the third to the fourth.

In the first movement, after a brief orchestral introduction, the solo instrument enters singing the first theme high on the E string. The second theme, quiet and tender, is introduced by the woodwinds and then appropriated by the soloist. A brilliant development section characterized by an almost continuous flow of melody leads to the recapitulation, and the *andante* follows without pause. Here the solo violin introduces an intense, yearning theme, followed by a restless middle section and a restatement of the first part. After a short, connecting interlude the third movement opens with brass, bassoons, and drums alternating chords with arpeggios from the solo violin. In Rondo form, this closing movement exhibits Mendelssohn in a playful mood—spirited and gay in his contentment with the pattern of his world.

BEETHOVEN . . . Symphony in F major, No. 6 ("Pastoral") Opus 68

In his Sixth Symphony Beethoven exhibits a musical face tender and simple as the countryside he is striving to depict. The drama and turbulence of the Fifth Symphony, like the passing storm of the fourth movement of this, the Pastoral, have cleared the air and allowed him to relax and compose one of the finest examples of program music we have. No attempt at a slavish imitation of the sights and sounds of nature this, but rather a skillful rendering of impressions of country life which have been first distilled through the mind of the composer and condensed into an artistic whole.

There is every indication that Beethoven took the format of his program from a Grand Symphony, "Musical Portrait of Nature," by Justin Heinrich Knecht. It seems that Beethoven's earliest Sonatas and the symphony by Knecht had once been advertised on the same page, and even cursory examination of the titles of the five movements of Knecht's work will reveal that they bear a startling resemblance to Beethoven's own. But, having appropriated the program, Beethoven went on to compose his own music, igniting with a stray spark, the tinder of his genius, and building, in the process, a conflagration whose beauty could never have been achieved by the initial possessor of the inspiration.

The first movement (*Allegro ma non troppo*) is entitled "Awakening of Serene Impressions upon arriving in the Country." Over a droning bass the strings sound the initial and most important theme of the movement. We can feel, in this bit of melody, the spirit of grateful peace which filled the composer when he retreated to the country. In his repetition of phrase after phrase, always elaborating on or returning to that first theme, we find no tedium. And when it finally comes to an end, we too have experienced the wonderful delight of wandering over the countryside.

The second movement (*Andante molto mosso*) is called "Scene by the Brookside." From the title springs the dominant theme which is at once evocative of the murmuring of a small stream, and yet in no sense an attempt at a literal rendition of the sound. The second theme, first voiced by the bassoon, exudes an air of studied indolence, of calm and peace. Near the end of the movement Beethoven jokingly introduces those imitations of birds—the nightingale, cuckoo, and quail—sounded by flute, clarinet, and oboe, which indicate as much as anything else that this music springs from the relaxation afforded by the country: the Beethoven of the fifth symphony had no time for birds' calls.

In the third movement (*Allegro*), labeled "Jolly Gathering of the Country Folk," there is announced immediately a theme so jolly and rollicking that we can easily visualize the dancing country crowd. As they frolic through their dance there comes a second theme, no slower, and yet somehow redolent of that drollery which expresses itself in the exaggerated foot-stamping and eye-rolling of a country dance. All is laughter and gaiety; and then, with a sinister roll of thunder the fourth movement (*Allegro*) and the Thunder Storm are upon us. Then, as suddenly as it began, the storm abates, and with a clear sky and a new-washed peace, we move into the fifth movement (*Allegretto*), which is entitled "Shepherd's Song—Gladsome and Thankful Feelings after the Storm." At once we hear the song of the shepherd, and it is this theme which constitutes the bulk of the movement. As Beethoven elaborates the melody, the symphony moves to a close. Even the long coda is dominated by it; and just before the two chords which close the work, we hear it once more for the last time sounded by the horns.

The Pastoral Symphony is at once refreshing and peaceful; and in its tenderness and indolence, its gaiety and humor, its terror and thankful peace we see clearly the face of nature and the face of Beethoven—him who said, "I love a tree more than a man," and "every tree seems to say to me, Holy! Holy!" No sad symphony this; and yet through it we can glimpse a man who found in nature, in pastoral life, a balm and peace which the city never offered him, which the glittering tinsel of society never furnished.

—H. S.

THE BREVARD MUSIC FESTIVAL

SUNDAY, AUGUST 17, 4:00 p. m.

ALL-ORCHESTRA PROGRAM

THE FESTIVAL SYMPHONY ORCHESTRA

JAMES CHRISTIAN PFOHL, *Conductor*

WEBER Overture to *Euryanthe*

CHAUSSON Symphony in B-flat major, Opus 20

Lent; Allegro vivo

Très lent

Animé; Très animé

Intermission*

PAUL CRESTON Walt Whitman, Opus 53

Maestoso

Allegretto

Allegro moderato

Lento

RESPIGHI The Pines of Rome

Allegretto vivace

Lento

Lento

Tempo di marcia

**A fanfare will sound three minutes before the second half of the program is to begin.*

THE BREVARD MUSIC FESTIVAL

PROGRAM NOTES

WEBER Overture to *Euryanthe*

Weber's *Euryanthe* is seldom staged anymore. In fact, after an initial run of some twenty performances in Vienna (1823) it was withdrawn from the public eye, to be resurrected only occasionally thereafter. The opera's theme—that of a husband's betting on his wife's fidelity and then subjecting her to a severe test of virtue—had been treated in various literary pieces from early Greek balladry on, perhaps the most famous being Boccaccio's in *The Decameron* and Shakespeare's in *Cymbeline*. But Weber's librettist so gnarled the legend, so complicated the plot, that most critics have placed the blame for the opera's failure primarily upon her text.

Despite *Euryanthe's* demise as a dramatic production, its overture still constitutes an important part of orchestral repertory. This continued popularity derives, no doubt, from the richness of its orchestral texture, the boldness of its tonal coloring, the easy flow of its melodic line—in short, to the fact that it is good music, honestly conceived and skillfully wrought.

Like all of Weber's overtures, it forms a partial synopsis of the story which is to follow, introducing motifs which later will become associated with specific characters or ideas in the opera. The first theme, for example, is taken from an aria by the hero, Adolor (Act I), in which he affirms his faith in the fidelity of his bride; the second subject, drawn from another of Adolor's arias, symbolizes his love and devotion. Following the development of these two ideas, a large section which stems from a scene in a tomb, denotes in microcosm the anxious period of trial. Finally the first theme recurs in inverted form, signifying the victory of Adolor's love.

CHAUSSON Symphony in B flat major, Opus 20

A disciple of Cesar Franck and a follower of his doctrine of religious mysticism, Ernest Chausson has been influential in the shaping of twentieth century musical trends. But his own diffidence, his indecision and timidity stood in the way of his accomplishing more. His creative output was small, and his untimely death at the age of forty-four put a premature end to a gracious, sensitive gift. This, his only symphony, was first played in Paris on April 18, 1891, and obtained its initial American performance on December 4, 1905. Like the Franck D minor, Chausson's symphony was not well received on first hearing—either in Europe or America. But subsequently its popularity has grown, until today it is in-

cluded in the standard repertory of many of the world's major orchestras. Written in three movements, the symphony is cyclical in form (again like the Franck D minor) with thematic material from the first movement being woven into the fabric of the last.

PAUL CRESTON Walt Whitman, Opus 53

The notes to Walt Whitman have been supplied by Paul Creston, the composer.

WALT WHITMAN, completed in February, 1952, was commissioned by and is dedicated to Thor Johnson. Although it derives its inspiration from Whitman's "Leaves of Grass" it is not a portrait or narrative, but rather a musical parallel of the inherent emotions in four facets of his poetic expression. Evidences of these facets are sprinkled throughout "Leaves of Grass", but are especially stressed in the groups of poems and quotations as follows:

- (1) His celebration of the individual—(Song of Myself):
 I celebrate myself, and sing myself,
 And what I assume you shall assume,
 For every atom belonging to me as good belongs to you.
 and (On Blue Ontario's Shore):
 The whole theory of the universe is directed unerringly to
 one single individual—namely to You.
- (2) His love of nature—(Autumn Rivulets):
 There was a child went forth every day
 And the first object he look'd upon, that object he became..
- (3) His glorification of the challenge—(Song of the Broad-Axe):
 How beggarly appear arguments before a defiant deed!
 How the floridness of the materials of cities shrivels
 before a man's or woman's look.
- (4) His serenity toward death—(Whispers of Heavenly Death):
 I do not think Life provides for all and for Time and Space,
 but I believe Heavenly Death provides for all.

RESPIGHI Symphonic Poem, "The Pines of Rome"

The Pines of Rome is the second of a series of three symphonic poems depicting various phases of Roman life. The first, *The Fountains of Rome*, is dated 1916, and the third, *Roman Festival*, 1928. The second and most popular, *The Pines of Rome*, was composed in 1924 and premiered at the Augusteo, Rome, in December of the same year. It was introduced to America by Toscanini with the New York Philharmonic

Society in Carnegie Hall on January 14, 1926; and the following day the composer conducted it in Philadelphia. The program on that occasion carried the following explanatory notes which had been written by Respighi:

While in his preceding work, *The Fountains of Rome*, the composer sought to reproduce by means of tone an impression of nature, in *The Pines of Rome* he uses nature as a point of departure, in order to recall memories and visions. The century-old trees which dominate so characteristically the Roman landscape become testimony for the principal events in Roman life.

The Pines of Rome consists of four connected sections, whose description is printed as a preface to the score:

1. "The Pines of Villa Borghese" (Allegretto vivace, 2/8). Children are at play in the pine grove of the Villa Borghese, dancing the Italian equivalent of "Ring around a Rosy"; mimicking marching soldiers and battles; twittering and shrieking like swallows at evening; and they disappear. Suddenly the scene changes to—

2. "The Pines near a Catacomb" (Lento, 4/4; beginning with muted and divided strings, muted horns, *p*). We see the shadows of the pines, which overhang the entrance of the catacomb. From the depths rises a chant which reechoes solemnly, like a hymn, and is then mysteriously silenced.

3. "The Pines of the Janiculum" (Lento, 4/4; piano cadenza; clarinet solo). There is a thrill in the air. The full moon reveals the profile of the pines of Gianicolo's Hill. A nightingale sings (represented by a gramophone record of a nightingale song, heard from the orchestra).

4. "The Pines of the Appian Way" (Tempo di marcia). Misty dawn on the Appian Way. The tragic country is guarded by solitary pines. Indistinctly, incessantly, the rhythm of innumerable steps. To the poet's phantasy appears a vision of past glories; trumpets blare, and the army of the Consul advances brilliantly in the grandeur of a newly risen sun toward the Sacred Way, mounting in triumph the Capitoline Hill.

—H. S.

THE BREVARD MUSIC FESTIVAL

TUESDAY, AUGUST 19, 8:15 p. m.

OLIN DOWNES, *Lecturer*

THE FESTIVAL SYMPHONY ORCHESTRA

JAMES CHRISTIAN PFOHL, *Conductor*

OLIN DOWNES Lecture: "Sibelius and His Second Symphony"

Intermission*

SIBELIUS Symphony No. 2 in D, Opus 43

Allegretto

Tempo andante ma rubato

Vivacissimo

Finale: Allegretto moderato

**A fanfare will sound three minutes before the second half of the program is to begin.*

THE BREVARD MUSIC FESTIVAL

FRIDAY, AUGUST 22, 8:15 p. m.

GINA BACHAUER, *Pianist*

THE FESTIVAL SYMPHONY ORCHESTRA

JAMES CHRISTIAN PFOHL, *Conductor*

"200 YEARS OF THE PIANO CONCERTO"

BACH, J. S. Concerto for Piano and Orchestra No. 5
in F minor

Allegro moderato

Largo

Presto

MOZART Concerto for Piano and Orchestra No. 26 in D
(K.537), "Coronation"

Allegro

Larghetto

Allegretto

Intermission*

BEETHOVEN Concerto for Piano and Orchestra in C minor,
No. 3, Opus 37

Allegro con brio

Largo

Rondo: Allegro

**A fanfare will sound three minutes before the second half of the program is to begin*

BREVARD MUSIC FESTIVAL

PROGRAM NOTES

BACH Concerto No. 5 in F minor for Piano
and Orchestra

In Bach's time the conception of the concerto differed considerably from the popular connotation today. The favorite type was the concerto grosso in which the orchestra was divided into two unequal choirs, each playing as a unit—in concert. And although the solo violin concerto was well established, similar compositions for a keyboard instrument were almost unknown. In fact, it seems that all but one of Bach's seven concertos for a single clavier are adaptations of works originally composed for solo violin and orchestra; and there is some speculation among scholars as to whether or not the violin original of the Concerto No. 5 in F minor may have been Vivaldi's.

Because of the newness of a concerto type in which orchestra and solo clavier would compose the two elements in the "concert," there is something tentative in Bach's approach to a work which he wanted to be brilliant in the keyboard idiom and, at the same time, embody the polyphonic contrast between two tonal bodies which was the ideal of the Baroque concerto. Yet this work contains all the vigor and intensity, the solidity and formal beauty which we associate with the best of Bach—an excellent choice for the first number in our survey of "Two-Hundred Years of the Piano Concerto."

MOZART Concerto for Piano and Orchestra
No. 26 in D (K. 537), "Coronation"

The *Coronation* concerto is an occasional piece written for fashionable audiences, the last but one of the twenty-four Mozart wrote. It was composed for the concerts of Lent in 1788 and was played by Mozart in Frankfurt in October, 1790 during the festivities connected with the coronation of Leopold II—hence its subtitle. A bright work, polished and brilliant, its construction is simple almost to the point of severity. Mozart left the solo parts in a sketchy state as protection against unscrupulous copyists, writing in no more than a single line in all but the most difficult passages. Scholars are unsure as to the exact authorship of

the present version, but it is certain that it is but a shadow of the composition as Mozart himself performed it. Despite this, the *Coronation* concerto has become one of the most popular of Mozart's works in this idiom, and we might well ask if this be but a shadow, what must the original have been like.

BEETHOVEN . . . Concerto for Piano and Orchestra in
C minor, No. 3, Opus 37

The C minor piano concerto was given its first performance on April 5, 1803 on an all Beethoven program at the Theater an der Wien in Vienna. Among the works billed were the first and second symphonies, *Christus in Oelberg* (an oratorio), and the third piano concerto—to be played with the composer as soloist. In order that the titanic program would be over by midnight, it was to begin at six; and a rehearsal was scheduled to start at eight and continue into late afternoon. On the morning of the concert many parts of the concerto and oratorio were still unfinished: Beethoven's friend and pupil, Ferdinand Ries, found the composer in bed at five in the morning writing out trombone parts for the *Christus*. The rehearsal went poorly and ended only after six and one half hours of grueling labor—at two-thirty in the afternoon. At the concert that night, Ritter von Seyfried turned pages for Beethoven, whose only score consisted of a jumbled mass of what closely resembled chicken scratchings, clues intelligible only to the composer. Poor Seyfried could only sit and wait for Beethoven's nod before turning a page. The concert was not well received. The Viennese press either dismissed the music lightly or made derogatory remarks about the doubled and tripled prices of the tickets.

In 1803 Beethoven was still better known as a concert pianist than as a composer, and he wrote the C minor Concerto partly as a display piece for himself. Technically the work constitutes one of the first indications of the style which has endeared Beethoven to concert goers for over one hundred-fifty years, a style emancipated from many of the formal restrictions of Mozartian classicism, a style which was distinctly Beethoven's own.

THE BREVARD MUSIC FESTIVAL

SATURDAY, AUGUST 23, 8:15 p. m.

GINA BACHAUER, *Pianist*

THE FESTIVAL SYMPHONY ORCHESTRA

JAMES CHRISTIAN PFOHL, *Conductor*

"200 YEARS OF THE PIANO CONCERTO"

BRAHMS . . . Concerto for Piano and Orchestra in B flat major,
No. 2, Opus 83

Allegro non troppo

Allegro appassionato

Andante

Allegretto grazioso

Intermission*

RACHMANINOFF . . . Concerto for Piano and Orchestra in C
minor, No. 2, Opus 18

Moderato

Adagio sostenuto

Allegro scherzando

**A fanfare will sound three minutes before the second half of the program is to begin.*

THE BREVARD MUSIC FESTIVAL

PROGRAM NOTES

BRAHMS Concerto for Piano and Orchestra in
B flat major, No. 2, Opus 83

Brahms' first piano concerto had been a disappointment to the composer, to his audience, and to the critics. In fact, it did not even begin to win full recognition until many years after its initial hearing. Hence, Brahms was somewhat tentative in announcing his plans for a second work in the same vein. In 1881 he wrote to an old friend, Elizabeth von Herzogenberg, "I don't mind telling you that I have written a tiny, tiny pianoforte concerto with a tiny, tiny wisp of a scherzo. It is in B-flat, and I have reason to fear that I have worked this udder, which has yielded good milk before, too often and too vigorously."

The work was first performed in the Redouten Saal, Budapest, on November 9, 1881 with Brahms at the piano. It met with better success than the first, but its acclaim was far from being unanimous. This was probably due, in part, to the fact that Brahms was a notoriously slovenly pianist and often altered parts of his own compositions so that he could play them. Yet he would not entrust a premiere to anyone else.

Far from being a "tiny, tiny" composition, the Brahms No. 2 is one of the most extensive and difficult in all of concerto literature. It has been labeled a symphony for piano and orchestra because of its grandiose conception and execution, its use of the solo instrument as part of the texture of the whole in addition to furnishing a contrasting quality of tone. Brahms departed from custom in composing it in four movements instead of the usual three. He explained that he had added a scherzo because he did not want what he termed the "adagio-mood" to dominate the whole work, and that stormy movement (*Allegro appassionato*) provides the perfect dramatic transition from the exalted majesty of the first to the lyric calm of the third. Brahms rounds off the concerto with a more delicate, gay rondo, attaining a truly perfect emotional and artistic balance.

RACHMANINOFF . . . Concerto for Piano and Orchestra
in C minor, No. 2, Opus 18

In 1895 the failure of his First Symphony threw Rachmaninoff into a state of nervous shock. An apathy enveloped him from which, it seemed, he could not arouse himself. He lived in a state of neurosis, convinced that he lacked talent and could never compose again. His friends and relatives became alarmed and entrusted him to the care of Dr. N. Dahl, a pioneer in the field of psychonalysis. Combining psychiatry and hypnotism, Dr. Dahl managed to bring young Rachmaninoff out of his depression; and five years after it had lowered, the mental veil lifted and Rachmaninoff again began to compose. In the autumn of 1900 he performed the second and third movements of the newly-written Concerto in C minor at a benefit concert under the direction of Siloti. They were received with tremendous enthusiasm; and, inspired by his success, Rachmaninoff added the first movement to complete the work.

The introductory performance of the whole composition was given by the Philharmonic Society of Moscow on October 14, 1901 with the composer appearing as soloist. From the very beginning it was highly acclaimed, and its great popular appeal has vaulted it to a peak position among compositions in its idiom.

—H. S.

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BRAHMS Tragic Overture, Opus 81

BRAHMS A German Requiem, Opus 45

THE BREVARD MUSIC FESTIVAL

PROGRAM NOTES

BRAHMS *Tragic Overture*, Opus 81

Brahms composed the *Tragic Overture* with no particular drama in mind. Rather he was striving to embody in his music, the spirit of the tragedy in its most universal and profoundly human implications. And in its sternly controlled power, its commanding majesty, the *Tragic Overture* exudes all the pity and terror of a Sophoclean or Shakespearean drama. Replete with a sense of the essential dignity of man pitted against the overpowering forces of his world, it breathes a belief in the nobility of the human race and the inevitability of its unending struggle.

BRAHMS *A German Requiem*, Opus 45

The first performance of Brahms' Requiem was given on Good Friday, 1868 at the Cathedral of Bremen with the composer conducting. Unlike the Requiem Masses of Mozart, Verdi, or Berlioz, Brahms' "German Requiem" is non-liturgical, its words having been selected by the composer from the Lutheran Bible. The work is in seven movements, each of them choral; and the solos form an integral part of the rich texture of the whole, rather than being conceived as separate arias and recitatives. Alternating moods of sorrow and comfort permeate the whole work: the recognition of life's brevity and God's eternity, of present sorrow and promised future joy, of the sting of death and the glorious victory of Christ's resurrection. These antithetical themes are voiced by the composer through the use of tonal color which parallels the prevailing mood: note the dark, somber setting of the "Behold, all flesh is as the grass . . ." as contrasted with the bright major of "The redeemed of the Lord shall come rejoicing."

Brahms' Requiem is a deep, introspective, Romantic expression of religious feeling, the sincerity of which must find response in every sensitive heart. The soprano solo in the fifth movement might be likened in dramatic effect to the "I know that my Redeemer liveth" of Handel's "Messiah." It contains the words of Jesus' assurance to his disciples on the eve of his crucifixion: "And ye now therefore have sorrow; but I will see you again, and your heart shall rejoice, and your joy no man taketh from you." Brahms here is more gentle and poignant than Handel, and the difference in treatment might be considered an embodiment of the difference between Baroque and Romantic expressionism. The closing chorus—"Blessed are the dead which die in the Lord from henceforth"—brings to utterance thoughts that lie buried in the depths of the heart and a calm, yet exalted joy in the hope of eternal salvation.

I.

Blessed are they that mourn, for they shall have comfort. They that sow in tears shall reap in joy. Who goeth forth and weepeth, and beareth precious seed, shall doubtless return with rejoicing, and bring his sheaves with him.

—Matthew V:4; Psalm CXXVI: 5,6.

II.

Behold, all flesh is as the grass, and all the goodliness of man is as the flower of grass. For lo, the grass withereth, and the flower thereof decayeth.

Now therefore be patient, O my brethren, unto the coming of Christ. See how the husbandman waiteth for the precious fruit of the earth, and hath long patience for it, until he receive the early rain and the latter rain. So be ye patient!

Behold, all flesh is as the grass, and all the goodliness of man is as the flower of grass. For lo, the grass withereth, and the flower thereof decayeth.

Albeit the Lord's word endureth for evermore.

The redeemed of the Lord shall return again and come rejoicing unto Zion; gladness, joy everlasting upon their heads shall be. Joy and gladness, these shall be their portion; and tears and sighing shall flee from them.

—Isaiah XL: 6-8; James V:7,8; Peter 1:24,25.

III.

Lord, make me to know the measure of my days on earth; to consider my frailty, that I must perish.

Surely all my days here are as a handbreadth to Thee, and my lifetime is as naught to Thee.

Verily, mankind walketh in a vain show, and his best state is vanity. He passeth away like a shadow; he is disquieted in vain; he heapeth up riches, and cannot tell who shall gather them.

Now, Lord, O what do I wait for? My hope is in Thee.

But the righteous souls are in the hand of God, nor pain nor grief shall nigh them come.

—Psalm XXXIX: 4-7; Wisdom of Solomon III: 1

IV.

How lovely is Thy dwelling-place, O Lord of Host! For my soul it longeth, yea, fainteth for the courts of the Lord. My soul and body crieth out, yea, for the living God.

O blest are they that dwell within Thy house! They praise Thy name evermore.

—Psalm XXXIV: 1,2,4.

V.

Ye now are sorrowful; howbeit, ye shall again behold Me, and your heart shall be joyful; and your joy no man taketh from you.

Yea, I will comfort you, as one whom his own mother comforteth.

Look upon Me; ye know that for a little time labour and sorrow were mine, but at the last I have found comfort.

—John XVI: 22; Ecclesiasticus LI: 27; Isaiah LXVI: 13.

VI.

Here on earth have we no continuing-place; howbeit, we seek one to come.

Lo, I unfold unto you a mystery: We shall not all sleep when He cometh, but we shall all be changed, in a moment, in the twinkling of an eye, at the sound of the trumpet.

For the trumpet shall sound, and the dead shall be raised incorruptible, and all we shall be changed.

Then what of old was written, the same shall be brought to pass: for Thou hast earth and heaven created, and for Thy good pleasure all things have their being, and were created.

—Hebrews XIII: 14; I Corinthians XV: 51, 52, 54, 55;
Revelation IV: II.

VII.

Blessed are the dead which die in the Lord from henceforth. Yea, saith the Spirit, that they rest from their labours, and that their works do follow after them.

—Revelation XIV: 13.
—H. S.

In writing the program notes the following source material has been valuable:

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SPAETH, SIGMUND, *A Guide to Great Orchestral Music*, The Modern Library, New York (1943).

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Brandenburg Concerto No. 3 in G Major
Fugue in G minor (The Little)

BARBER, SAMUEL

Adagio for Strings

BARLOW, WAYNE

The Winter's Past

BEETHOVEN

Concerto in D major for Violin and Orchestra, Op. 61
Concerto in G major for Piano and Orchestra, Op. 58
Overture to "Egmont"
Quintet in E flat for Woodwinds
Scene and Aria, "Ah, Perfido!", Op. 65
Symphony No. 2 in D major, Op. 36
Symphony No. 3 in E flat major, Op. 55 ("Eroica")
Symphony No. 8 in F major, Op. 93
Symphony No. 9 in D minor, Op. 125 ("Choral")

BERLIOZ

Overture to "Beatrice and Benedict"
Overture, "The Roman Carnival"
Romance, from "Damnation of Faust"

BERGSMAN, WILLIAM

Paul Bunyan Suite

BIZET

First Suite from "Carmen"
Flower Song, from "Carmen"
Habañera, from "Carmen"

BRAHMS

Academic Festival Overture, Op. 80 (1948 and 1950)
Alto Rhapsodie
Concerto in D major for Violin and Orchestra, Op. 77
Sonata in F minor, for Viola and Piano, Op. 120, No. 1
Symphony No. 2 in D major, Op. 73
Tragic Overture
Variations on a Theme by Haydn

BRITTEN, BENJAMIN

Soirées Musicales

CARNEVALI

Come, Love, with Me

CHOPIN

- Concerto No. 1 in E minor for Piano and Orchestra, Op. 11
- Concerto No. 2 in F minor for Piano and Orchestra, Op. 21

CILEA

- Lament di Frederico, from "L'Arlessiana"

CONKLING

- The Nursery Clock

COPLAND, AARON

- A Lincoln Portrait
- An Outdoor Overture

COUPERIN

- Overture and Allegro, from "La Sultane"

CRESTON, PAUL

- Threnody

DEBUSSY

- Petite Suite
- Prelude a "L'Après-Midi d'un Faune"
- The Blessed Damsel

DELIBES

- Bell Song, from "Lakme"

DELIUS

- The Walk to Paradise Garden

DONIZETTI

- Mad Scene, from "Lucia di Lammermoor"
- O Mio Fernando, from "La Favorita"

DUKAS

- Scherzo, "The Sorcerer's Apprentice"

DVORAK

- Carneval Overture, Op. 92
- Symphony No. 9 in E minor, Op. 95 ("From the New World")
1947 and 1950
- Te Deum

EFFINGER, CECIL

- Little Symphony No. 1, Op. 31

ENESCO, GEORGES

- Roumanian Rhapsody No. 1, in A major, Op. 11

FAURE

- Quartet in C minor for Piano, Violin, Viola, and Cello, Op. 15

FALLA

- Music from "El Amor Brujo"

FOLK SONGS OF THE AMERICAS

La Belle Francais—Canada

Compere Lapin—Louisiana Creole patois

Jack O'Diamonds—North Carolina

Bambalele—Brazil

FOURDRAIN

Carnaval

FRANCK

Symphony in D minor

FRESCOBALDI

Toccata, Aria, and Fugue

GERSCHEFSKI, EDWIN

Fanfare, Fugato, and Finale

GERSHWIN

Suite from "Porgy and Bess"

GILLIS, DON

Symphony No. 5½

GLINKA

Overture to "Russlan and Ludmilla"

GLUCK

Divinities du Styx, from "Alceste"

GOUNOD

Jewel Song, from "Faust"

GRIFFES

Poem for Flute and Orchestra

The White Peacock

HALDANE, JOHN

Concertino for Horn and Orchestra

HANDEL

Thanks Be to Thee

The Water Music Suite

Where'er You Walk, from "Semele"

With Honor Let Desert Be Crowned, from "Judas Maccabaeus"

HAYDN

In Native Worth, from "The Creation"

Symphony No. 88 in G minor

HINDEMITH

Sonata for Viola and Piano, Op. 11, No. 4

KENNAN, KENT

Night Soliloquy for Flute, Piano, and Strings

LALO

Symphonie Espagnole, Op. 21 for Violin and Orchestra

LEWIS, H. MERRILLS

Two Preludes on Southern Folk-Hymn Tunes

LISZT

Symphonic Poem, "Les Preludes"

KABALEVSKY, DMITRI

Overture to "Colas Breugnon"

MACDOWELL

To a Wild Rose

MARTINU, BOHUSLAV

Concerto for Two Pianos

MASCAGNI

Voi lo Sapete, from "Cavalleria Rusticana"

MCDONALD

Suite "From Childhood" for Harp and Orchestra

MENDELSSOHN

Concerto in E minor for Violin and Orchestra, Op. 64

Elijah

Incidental Music for "A Midsummer Night's Dream," Op. 90

Overture "The Hebrides" (Fingal's Cave) Op. 26

Symphony No. 4 in A major (Italian) Op. 9

MEYERBEER

O Paradiso, from "L'Africana"

MILHAUD, DARIUS

Suite Provencale

MOORE, DOUGLAS

Suite "Pageant of P. T. Barnum"

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Pictures at an Exhibition

MOZART

Alleluia, from "Exsultate, Jubilate"
Concerto No. 3 in G major for Violin and Orchestra
Donne mie, la fate a tanti, from "Cosi fan Tutte"
Overture to "Il Seraglio"
Overture to "The Marriage of Figaro"
Quintet for Oboe, Clarinet, Horn, Bassoon, and Piano
Symphony in A major No. 29 (K. 201)
Symphony in C major (Jupiter), K 551

OBRADORS

Del cabello mas sutil

PAGANINI

Concerto in D major for Violin and Orchestra

PIERNE

Entrance of the Little Fauns

PONCHIELLI

Suicidio! In questi fieri momenti, from "La Gioconda"

POWELL, JOHN

Natchez-on-the-Hill

PUCCINI

Vissi d'arte, from "La Tosca"

RACHMANINOFF

Concerto No. 2 in C minor, Op. 18
In the Silent Night

RAVEL

Don Quichotte a Dulcinee
Introduction and Allegro for Harp, String Quartet, Flute, and
Clarinet

RESPIGHI

Gli Uccelli (The Birds), Suite for small Orchestra

RIMSKY-KORSAKOV

Capriccio Espagnole, Op. 34
Scheherazade (Symphonic Suite) Op. 35

SAINT-SAENS

Marche Militaire Francaise

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Symphony No. 5 in B flat major

SCHUMANN

Symphony No. 4 in D minor, Op. 120

SIBELIUS

Symphony No. 7 in C major, Op. 105

SMETANA

Overture to "The Bartered Bride"
Symphonic Poem "The Moldau"

STRAUSS, J.

Tales from The Vienna Woods

STRAUSS, R.

Suite from "Der Rosenkavalier"
Till Eulenspiegel's Merry Pranks
Tone Poem, "Don Juan," Op. 20

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TAFFANEL

Quintet in G minor for Woodwinds

THOMAS

Gavotte, from "Mignon"

TCHAIKOVSKY

Concerto in D major, Op. 35, for Violin and Orchestra
Overture-Fantasia: "Romeo and Juliet"

Serenade for Strings
Suite from "Swan Lake"
Symphony No. 4 in F minor, Op. 35
Symphony No. 5 in E minor, Op. 64
Symphony No. 6 in B minor, Op. 74

VERDI

Duet from Final Scene, Act 2, "Rigoletto"
Iago's Credo, from "Otello"
Pace, Pace, mio Dio, from "La Forza del Destino"
Parigi, o cara, noi Lascieremo, from "La Traviata"
Requiem

VIVALDI-GIANNINI

Concerto Grosso in D minor

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Joe Clark Steps Out

WAGNER

Brunnhilde's Immolation, from "Gotterdammerung"
Dich, Teure Halle, from "Tannhauser"
Elsa's Traum, from "Lohengrin"
Excerpts from "Die Meistersinger von Nurnberg"
Overture to "Tannhauser" and "Venusburg Music"
Prelude from "Die Meistersinger von Nurnberg"
Prelude and Liebestod from "Tristan und Isolde"

WEBER

Leise, leise, fromme Weise, from "Der Freishutz"
Overture to "Oberon"

WHITE, PAUL

Five Miniatures

WILLIAMS, R. VAUGHN

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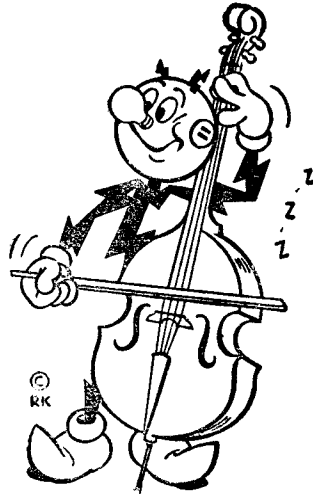


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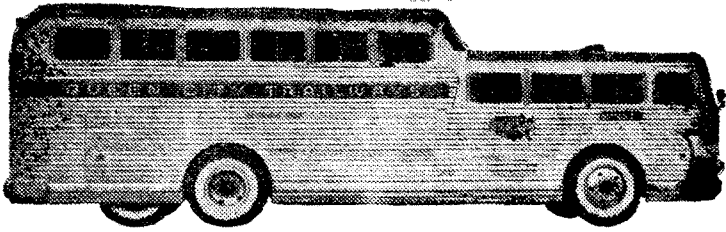
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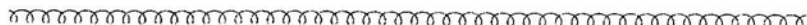
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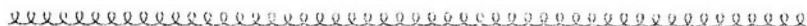
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