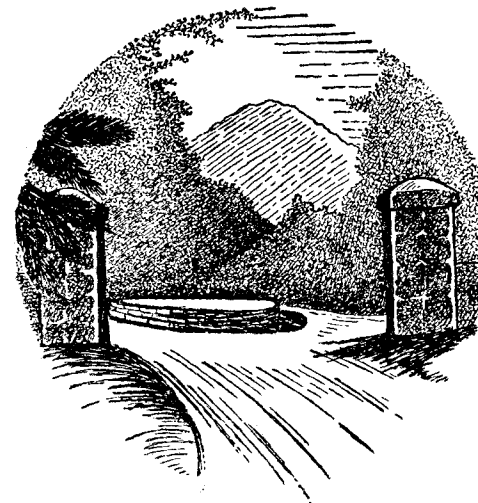


THE SECOND ANNUAL  
**BREVARD**  
**MUSIC FESTIVAL**



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Nineteen Hundred Forty-Seven

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*presents*

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AUGUST

15, 16, 17 - 22, 23, 24

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## FOREWORD

The Brevard Music Festival claims as its heritage the traditions of the 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 first season, the 1946 Festival, were in this tradition, and were so successful that the 1947 program was enlarged to a season of two weeks.

The Brevard Music Festival Association is a non-profit civic corporation, owned by its members and 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. 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 the 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 Second Annual Brevard Music Festival and invites you to enjoy the beauty of the mountains, the hospitality of Brevard, and the inspiration of the programs planned for the 1947 season.

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THE SECOND ANNUAL  
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THE BREVARD MUSIC FESTIVAL

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BEETHOVEN PROGRAM

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

EUGENE ISTOMIN, *Pianist*

THE FESTIVAL SYMPHONY ORCHESTRA

JAMES CHRISTIAN PFOHL, *Conductor*

Overture to "Egmont" . . . . . BEETHOVEN

Concerto No. 4 in G Major, Op. 58 . . . . . BEETHOVEN

Allegro moderato

Andante con moto

Rondo Vivace

MR. ISTOMIN

Intermission\*

Symphony No. 2 in D Major . . . . . BEETHOVEN

Adagio molto - Allegro con brio

Larghetto

Scherzo

Allegro molto

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

STEINWAY PIANO USED

## THE BREVARD MUSIC FESTIVAL

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### PROGRAM NOTES\*

by

JOHN A. HOLLIDAY

#### Egmont Overture . . . . . BEETHOVEN

Franz Liszt has pointed out the fact that the incidental music to Egmont, Goethe's famous tragedy, was one of the first examples of a composer's drawing his inspiration directly from the words of a poet. It seems only natural that Beethoven, a strong champion of freedom, was attracted to the story of the Netherlands' struggle in the 16th century against the Spanish oppressor, the Duke of Alba.

The Egmont music consists of the overture, four entr'actes, two songs, and three pieces of incidental music.

The overture begins with a single loud note, long drawn out, played by the entire orchestra. This is followed by heavy, emphatic chords in the strings, and the listener senses the dreadful calamity about to fall upon the Netherlandic people. Next is heard a melody introduced by the oboe. This is a foreshadowing of the "feminine theme" heard later in the allegro section. The entire introduction, significantly enough, uses the 3/2 rhythm of the Spanish sarabande, an ancient dance from the Iberian peninsula.

The theme representative of Count Egmont, the hero of Goethe's drama, is sounded by the cellos at the beginning of the 3/4 allegro. Its character is one of great energy and boldness. As a contrast, this is followed by the "feminine theme" mentioned above. This represents Clara, sweetheart of Egmont. After considerable working up of these two themes, a single anguished cry is uttered by the violins, followed by soft, sorrowful chords in the woodwinds. The hero Egmont is dead. Nevertheless, the homeland has been saved from the Spanish yoke, and the following coda is devoted to depicting the rejoicing of a nation victorious in its struggle for freedom.

#### Concerto No. 4 in G Major, Op. 58 . . . . . BEETHOVEN

Beethoven's fourth piano concerto, dedicated to the Archduke Rudolph of Austria, was written between 1804-1806. It had no great

immediate success, but after Mendelssohn had given it memorable performances in Leipzig in 1836 and later in London, the popularity of the work became assured.

The concerto begins with the piano alone sounding the first theme, a very unusual procedure for Beethoven's day. The orchestra repeats the first theme and then goes on to the second, which is played first by the violins and then by the oboe. Strangely enough, the piano for a time avoids this second theme in its original form and instead enters with a variation of the principal theme. The orchestra then introduces a subsidiary subject which assumes considerable importance in the development section. The recapitulation leads to a brilliant cadenza, written by Beethoven himself, and the movement ends with a highly energetic coda.

The somewhat brief second movement, *andante con moto*, inspired Sir George Grove to write, "This is one of the most original and imaginative things that ever fell from the pen of Beethoven." The close of the movement has a suggestion of the theme of the rondo finale which follows without pause. The main theme is sounded first by the orchestra and then in a different form by the piano with cello accompaniment. Following the development, which employs the customary rondo form, a stirring coda concludes the movement.

#### Symphony No. 2 . . . . . BEETHOVEN

The influence of Haydn and Mozart is readily discernible in Beethoven's first two symphonies, as it is in his early piano sonatas, but there are occasional flashes of that characteristic power which burst forth so overwhelmingly three years later in the mighty "Eroica." The second symphony, then, is the last "classic" work of a musical giant who was about to throw off the restraining bonds of the stricter tradition and go on to a more subjective style of composition.

The work begins with a long introduction, *adagio molto*, followed by the *allegro con brio* in which the principal theme is sounded by the violas and cellos. The theme is developed briefly and then re-sounded by the entire orchestra. The secondary theme comes from the woodwinds, and like the first is then repeated by the full orchestra. The development section is in the fantasia style, of which Beethoven was a great master. There is nothing unusual in the recapitulation.

The *larghetto* movement has a simplicity somewhat reminiscent of Haydn. Nevertheless, the famous critic Newman has this to say about it: "It has a warmth that Haydn never attained to, a variety that Mozart might have envied."



The third movement is of special interest because for the first time the term "scherzo" was used in place of the traditional designation of "minuet." As the new word would indicate, the movement abounds in good humor. The customary trio is retained.

The finale maintains the feeling of energetic gaiety and contains many interesting exchanges of thematic material between the woodwinds.

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THE BREVARD MUSIC FESTIVAL

MUSIC OF THE PEOPLE PROGRAM

SATURDAY, AUGUST 16, 8:15 p.m.

ADELAIDE VAN WEY, *Contralto*

THE FESTIVAL SYMPHONY ORCHESTRA

JAMES CHRISTIAN PFOHL, *Conductor*

Natchez - on - the - Hill . . . . . JOHN POWELL

Folk Songs of the Americas

La Belle Francaise — Canada

Compere Lapin — Louisiana (Creole patois)

Jack O'Diamonds — North Carolina

Bambalele — Brazil

MISS VAN WEY

Paul Bunyan Suite . . . . . WILLIAM BERGSMAN

Dance of the Blue Ox

Country Dance

Night

Paul's Work Completed

Three Spirituals

Deep River

Many Thousand Gone

Nobody Knows the Trouble I've Seen

MISS VAN WEY

Intermission\*

Symphony No. 5 in e minor, Op. 95 (From the New World) DVORAK

Adagio — Allegro molto

Largo

Scherzo

Allegro con fuoco

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

## PROGRAM NOTES\*

by  
JOHN A. HOLLIDAY

## Natchez-on-the-Hill . . . . . POWELL

"Three Virginia Country Dances" is the sub-title given to this composition by John Powell. In this work there are not three separate dances, as the title might suggest. Instead there is a unified composition which uses thematically three tunes from the Virginia countryside. These are all of a sprightly character with the strings and woodwinds supplying the greater share of the sound fabric. For contrast, connective material of a more subdued nature is employed throughout. The work concludes with a lively coda.

John Powell was born in Richmond, Virginia, in 1882. He studied pianoforte with Leschetzky and has appeared as soloist in Vienna, Paris, London, and many American musical centers. His works include a Negro Rhapsody and a symphony, the latter commissioned by the American Federation of Music Clubs and premiered by the Detroit Symphony Orchestra during the 1947 season.

## Folk Songs of the Americas

## 1. La Belle Françoise . . . . . CANADA

Pretty Frances is eager to be married. When her lover comes calling, he finds her weeping because she knows he must go to war. He kisses her farewell and says that when he returns they will have the finest wedding in all the land.

## 2. Compere Lapin (Creole patois) . . . . . LOUISIANA

Mr. Rabbit, everyone says that you can't go to the dance to do the quadrille. It would be well for you to watch out, for you can either be put out or cooked and eaten.

3. Jack O' Diamonds . . . . . NORTH CAROLINA  
A lament of a gambler's wife.

## 4. Bambalele . . . . . BRAZIL

Bambalele is a Brazilian Dance. But keep away from the Bambalele. It brings out passion and temper. There I have wept, I have laughed, I have fought with my true love. So heed my warning: Keep away from the Bambalele.

Special orchestrations for the songs in this group are by Gerald Alphenaar.  
The translations have been supplied by Miss Van Wey.

## Paul Bunyan Suite . . . . . BERGSMA

This suite depicts certain events from the story of Paul Bunyan. He was the fabulous giant who performed such extraordinary feats in the great North woods during the early logging days.

The first movement is the Dance of the Blue Ox, Babe. He was an impressive creature forty ax-handles in height. The bassoon provides much of the humor in this section.

Country Dance is the title of the second movement. The woodwinds are given a prominent role, especially the piccolo and oboe.

The third movement, Night, is marked *Andante misterioso*, and tells of the utter loneliness of the logging camp now still and silent after the day's labors. This leads into the finale, entitled Paul's Work Completed. The full orchestra brings the suite to a close with a powerful expression of triumph.

William Bergsma, born in Oakland, California, in 1921, is a member of the composition faculty of the Juilliard School of Music. The Paul Bunyan suite was written in 1937 for the high school orchestra at Burlingame, California. The suite has been played under such eminent conductors as Pierre Monteux, Werner Janssen, and Howard Hanson.

## Three Spirituals

1. Deep River
2. Many Thousand Gone
3. Nobody Knows the Trouble I've Seen

"Negro art is rich and varied, perhaps one of the richest of our national traditions, and it has played a basic role in our musical culture," writes Elie Siegmeister, one of America's foremost authorities on folk music. That the unusual native musical ability of the Negro has long been recognized is shown by the following quotation from Thomas Jefferson's "Notes on Virginia" (1781):

"In music the blacks are more generally gifted than the whites, with accurate ears for tune and time, and they have been found capable of imagining a small catch. Whether they will be equal to composition of a more extensive run of melody, or of complicated harmony is yet to be proved." While there are many well-trained Negro composers today

who are writing "complicated" harmonies, it is the spiritual that retains the highest place among the various forms of Negro musical expression.

Symphony No. 5 in e minor, Op. 95 (From the  
New World) . . . . . DVORAK

Dvorak spent the years 1892-95 in the United States. During that period he became intensely interested in our folk music, particularly that of the Negro, and he decided upon a composition in one of the larger forms employing themes of a folk-like character. The symphony "From the New World" was the result.

The first movement begins with a long, slow introduction. The principal theme is sounded by the horn. The second theme, somewhat reminiscent of "Swing Low, Sweet Chariot," is stated by the flute with quiet accompaniment by the strings. The development is fairly brief and the recapitulation is in traditional style. The movement ends with a showy coda in which the brass play an important role.

The second movement is the famous Largo, known the world over for its nostalgic main theme for English horn. The movement is in song form.

The third movement is an orthodox scherzo with the first theme coming from the woodwinds. The contrasting theme is also introduced by the woodwinds. There follows an exceedingly clever suggestion of theme one in the first movement. The trio has two themes of its own, the first in woodwinds and the second in the strings. After a return to the first section the movement ends with an elaborate coda.

The finale is a remarkable example of musical summation. In addition to the customary principal and secondary themes there are thematic derivations from each of the first three movements. The finale is in the customary sonata form.

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THE BREVARD MUSIC FESTIVAL

ORCHESTRAL AND OPERATIC PROGRAM

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

FRANCES YEEND, *Soprano*

THE FESTIVAL SYMPHONY ORCHESTRA

JAMES CHRISTIAN PFOHL, *Conductor*

Tocatta . . . . . FRESCOBALDI-KINDLER

Alleluia . . . . . MOZART

Leise, leise, fromme Weise, from "Der Freischutz" . . . VON WEBER

MISS YEEND

Variations on a theme by Haydn . . . . . BRAHMS

Intermission\*

Marietta's Song from "The Dead City" . . . . . KORNGOLD

Kling . . . . . STRAUSS

MISS YEEND

Symphonic Poem "Les Preludes" . . . . . LISZT

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

PROGRAM NOTES\*

by

JOHN A. HOLLIDAY

Toccatà . . . . . FRESCOBALDI-KINDLER

The term "toccata" comes from the Italian "toccare" meaning to touch. The early toccatas were compositions for keyboard instruments, in which one certain figure was repeated over and over, either freely or in strict development, the whole producing a very brilliant effect.

The toccata on today's program is from the organ works of Girolamo Frescobaldi (1583-1644), organist of St. Peter's, Rome. It has been transcribed for orchestra by Hans Kindler, conductor of the National Symphony Orchestra of Washington, D. C.

Alleluia . . . . . MOZART

This ever popular vocal composition comes from the motet: Exultate, jubilate. It is a perfect example of the graceful refinement of the Rococo Period.

Recitative and Aria — Leise, leise, fromme Weise  
from "Der Freischütz" . . . . . VON WEBER

With the opera "Der Freischütz" von Weber laid the foundation for the true German school of romantic opera, freed from all Italian and French influence. The story concerns itself with some magic bullets which give the owner unerring marksmanship, but at an awful price: The last of the bullets is directed in its flight by the evil one. As in "Faust" and "The Flying Dutchman" the redeeming power of woman's love plays an important part in the story. The aria "Leise, leise, fromme Weise" (Softly, softly, heavenly light) is from the second act. Agnes, standing in the beautiful moonlight, sings of her love for her sweetheart, Max. Her love song turns to a song of joy as she sees her lover approaching.

Variations on a Theme by Haydn . . . . . BRAHMS

This composition is perhaps one of the most remarkable examples of the theme and variations form to be found in orchestral repertoire. It was written in 1873. The theme is from the second movement of a divertimento for two oboes, two horns, three bassoons, and serpent by Haydn. That the theme was not actually original with Haydn is indicated by the words placed at the top of the score: "With a Chorale St. Anthony."

- The different variations feature the following instruments:
- Var. I Poco animato—Strings and woodwinds.
  - Var. II Piu vivace—Clarinets and bassoons.
  - Var. III Con moto—Oboe, flutes, bassoon, violin and viola.
  - Var. IV Andante con moto—The violas accompany the oboe and horn playing the melody in octaves. The theme changes to the strings with the accompaniment in the flutes and clarinets.
  - Var. V Vivace—Melody in the woodwinds, then in the strings.
  - Var. VI Vivace—Strings pizzicato with a new rhythmic figure in the brass and bassoons.
  - Var. VII Grazioso—Flutes and violas play the melody; later the first violins.
  - Var. VIII Presto non troppo—Muted strings.
- Finale—Basso ostinato under full orchestra working up to a ff climax.

Aria — Marietta's Song from "The Dead City" KORNGOLD

Korngold's three-act opera was first produced in Cologne in 1920. A year later it was added to the repertoire of the Metropolitan Opera House with Maria Jeritza in the role of Marietta. The action takes place in nineteenth century Belgium. It concerns a widower who is constantly haunted by the memory of his dead wife. It so happens that a company of players comes to town and Marietta, a member of the troupe, bears a striking resemblance to the departed one. The widower Paul invites the newcomer to his home, where she makes the illusion complete by singing an air (Marietta's Song) which had been a favorite of the lost wife. Through a vision Paul sees the folly of trying to recapture lost ecstasy and resolves to go out into the world to live fully and to forget.

Kling! (Thanksgiving) Op. 48, No. 3 RICHARD STRAUSS

In 1900 when Strauss was conducting the festival at Charlottenburg he somehow found time—on September 30th—to compose the song "Kling!"

The following translation is by Constance Bache from the German of Karl Henckell.

"Sing! O my spirit, sing forth with joy!  
For I dream that thy sadness has turned into gladness,  
Pain to blessing without alloy.  
Sing! Sing, O my spirit, thy thanksgiving song,  
Render thy grateful confession,

Cast from thy heart its oppression,  
 Welcome the joys that to thee belong.  
 Sing! Sing! Sing! O my spirit, with all thy powers,  
 Sing! Peace hath come after the strife;  
 Now for thee blossom sweet flowers  
 On the drear pathway of life.  
 Sing, O my spirit, sing!  
 Sing, O my spirit, sing!  
 Sing! Sing! Sing!

Symphonic Poem "Les Preludes" . . . . . LISZT

Of Liszt's thirteen tone poems none is more popular than "Les Preludes." It was inspired by the following passage from Lamartine's "Meditations Poetiques:"

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

Pizzicato chords in the strings announce the theme which is the central idea of the entire composition. The three tempo markings, andante maestoso, allegretto pastorale, and allegro animato, mark the musical concepts of "love," "pastoral tranquillity," and "call to duty." The coda, andante maestoso, returns to the mood of the first section.

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THE BREVARD MUSIC FESTIVAL

PROGRAM OF CLASSIC, ROMANTIC, AND IMPRESSIONIST  
 MUSIC

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

PATRICIA TRAVERS, *Violinist*

THE FESTIVAL SYMPHONY ORCHESTRA

JAMES CHRISTIAN PFOHL, *Conductor*

The Water Music Suite . . . . . HANDEL

Allegro  
 Air  
 Bouree  
 Horn Pipe  
 Andante  
 Allegro deciso

Petite Suite . . . . . DEBUSSY

En Bateau  
 Cortege  
 Menuet  
 Ballet

Symphonic Poem "The Moldau" . . . . . SMETANA

Intermission\*

Concerto in D Major, Op. 77 . . . . . BRAHMS

Allegro non troppo  
 Adagio  
 Allegro giocoso, ma non troppo vivace

MISS TRAVERS

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

## PROGRAM NOTES\*

by

JOHN A. HOLLIDAY

## The Water Music Suite . . . . . HANDEL

The concerto grosso of the eighteenth century was a composition for a group of solo instruments with either harpsichord or orchestral accompaniment. It is interesting to note that several contemporary composers (Ernest Bloch and Ernst Krenek for example) have returned to this form as a basis for modern composition.

Handel wrote "The Water Music Suite," one of the finest examples of the concerto grosso, in 1717 for a river festival given in honor of King George I of England. The composer had once been court musician to George I when that monarch was elector of Hanover, and had deserted his position for a better one in England. Now he was placed in a very embarrassing position from which he shrewdly extricated himself by dedicating his concerto grosso to the newly crowned king.

The suite, as arranged by Sir Hamilton Harty, is in six parts:

- I Allegro
- II Air
- III Bouree
- IV Horn Pipe
- V Andante
- VI Allegro deciso

## The Petite Suite . . . . . DEBUSSY

Claude Debussy (1862-1918) was one of the first to revolt against the typical romanticism of the 19th century, and contemporary music owes him a much greater debt than is sometimes acknowledged. In his works are found examples of polyrhythms, polytonalities, modal construction, whole tone scales, orchestral innovations, etc. Impressionism, as a school of composition, was exceedingly short-lived, but we shall be borrowing from it for a long time to come.

The Petite Suite was composed for piano. Later it was orchestrated by Henri Busser, and finally H. Mouton made the transcription for small

orchestra which we shall hear today. It is scored for the following instruments:

1 flute	1 bassoon	percussion
1 oboe	2 horns	strings
2 clarinets	2 trumpets	

The suite is in four parts:

- I En Bateau
- II Cortege
- III Menuet
- IV Ballet

## Symphonic Poem, "The Moldau" . . . . . SMETANA

"The Moldau" is the second in a cycle of six symphonic poems called "My Fatherland." The composer wrote the following paragraph on the title page of the score:

"Two springs pour forth their streams in the shade of the Bohemian forest; the one warm and gushing, the other cold and tranquil. Their waves, joyfully flowing over their rocky beds, unite and sparkle in the morning sun. The forest brook, rushing on, becomes the river Moldau, which, with its waters speeding through Bohemia's valleys, grows into a mighty stream. It flows through dense woods, in which are heard the joyous sounds of the hunt, and the notes of the hunters' horns sound ever nearer and nearer. It flows through emerald meadows and lowlands where there is being celebrated, with song and dancing, a wedding feast. At night in its shining waves, the wood and water nymphs hold their revels, and in these waves are reflected many a fortress and castle—witnesses of the by-gone splendor of chivalry, and the vanished martial fame of the days that are no more. At the Rapids of St. John, the stream speeds on, winding its way through cataracts, and hewing a path for its foaming waters through the rocky chasm into the broad river-bed in which it flows on in majestic calm toward Prague; welcomed by the time-honored Vysehrad, to disappear in the far distance from the poet's gaze."

The symphonic poem adheres very closely to Smetana's imaginative description, and is divided into four parts which follow each other without pause.

- I Source of the Moldau River
- II Hunt in the forest
- III Moonlight and Dance of the Nymphs
- IV St. John's Rapids and Vysehrad

Concerto in D Major for Violin, Op. 77 . . . . BRAHMS

Brahms wrote the D Major concerto in 1878 for his friend, Joseph Joachim, the great Hungarian violinist. It was first played at the Gewandhaus, Leipzig, in 1879 by Joachim himself. The reaction of the audience was very cold, and it was many years before the concerto was accepted into the standard repertoire of the concert violinist.

In the first movement the principal theme is stated, without introduction, by the bassoon and low strings. The second theme, also in D major, is introduced by the oboe. The solo instrument is first heard in the principal theme and then in some brilliant embroidery of theme two. The fantasia section is approached through an orchestral tutti. Throughout the recapitulation the solo violin is given intricate passage work, leading to a cadenza of the performer's own choosing.

The adagio movement is for strings, woodwinds, and horns. The opening theme is played by the oboe and then taken up by the solo instrument. After a contrasting section the original theme is heard once more in the woodwinds.

The finale, allegro giocoso, begins with a theme for the solo violin fortissimo. The second theme is also for solo violin. Both of these themes are Hungarian in character, which is not surprising when we recall that Brahms in his youth was accompanist for the Hungarian violin virtuoso, Remenyi. This last movement is in a sort of free rondo form, ending with a short cadenza and the customary coda.

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THE BREVARD MUSIC FESTIVAL

PROGRAM OF CONTEMPORARY MUSIC

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

THE FESTIVAL SYMPHONY ORCHESTRA

JAMES CHRISTIAN PFOHL, *Conductor*

- An Outdoor Overture . . . . . AARON COPLAND  
 Threnody . . . . . , PAUL CRESTON  
 Night Soliloquy for Flute, Piano, and Strings . . . . . KENT KENNAN  
 ETHAN STANG, *flutist*  
 Soirees Musicales . . . . . BENJAMIN BRITTEN

Intermission\*

- Suite "From Childhood" for Harp and Orchestra . . . . . HARL McDONALD  
 MARY MASTERS, *harpist*  
 Suite "Pageant of P. T. Barnum" . . . . . DOUGLAS MOORE

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

## PROGRAM NOTES\*

by

JOHN A. HOLLIDAY

## An Outdoor Overture . . . . . AARON COPLAND

Aaron Copland, one of America's outstanding contemporary composers, wrote "An Outdoor Overture" for the 1938 mid-winter concert of the orchestra from the High School of Music and Art, New York City.

The composer himself gives the following analysis of the formal structure: "The piece starts in a large and grandiose manner with a theme that is immediately developed as a long solo for the trumpet with a string pizzicato accompaniment. A short bridge passage in the woodwinds leads imperceptibly to the first theme of the allegro section, characterized by repeated notes. Shortly afterwards, these same repeated notes, played broadly, give us a second, snappy march-like theme, developed in canon form. There is an abrupt pause, a sudden crescendo, and the third, lyric theme appears, first in the flute, then the clarinet, and finally, high up in the strings. Repeated notes on the bassoon seem to lead the piece in the direction of the opening allegro. Instead a fourth and final theme evolves—another march theme, but this time less snappy, and with more serious implications. There is a build-up to the opening grandiose introduction again, continuing with the trumpet solo melody, this time sung by all the strings in a somewhat smoother version. A short bridge section based on a steady rhythm brings a condensed recapitulation of the allegro section. As a climactic moment all the themes are combined. A brief coda ends the work on the grandiose note of the beginning."

## Threnody OP. 16 . . . . . PAUL CRESTON

Creston was born in New York City in 1906, and is largely self-taught in composition. He was a winner of Guggenheim Fellowship Awards in 1938 and 1939. Among his better known compositions are a symphony, "Two Choric Dances," a partita for flute, violin, and strings, a concertino for marimba and orchestra, and a number of chamber music works.

"Threnody" was written in 1938. The title page bears the inscription "In memory of Paul Julian Creston." The introduction opens with a slow-moving theme in thirds played by the violins. At the close of the introduction the companionship indicated by the thirds moving always together is lost, and a solitary oboe sadly sounds the theme. The next

section changes from 3/4 to 6/8 rhythm and has a highly expressive theme for the viola. This is developed in various ways with ever-increasing vigor. A new, sweeping melody is then sounded by woodwinds and strings over incisive brass figures. The third section returns to the mood of the introduction and this is followed by a sort of coda in 4/4 rhythm containing a chorale for brass and woodwinds. The composition ends with a rapid upward flight of notes for the harp and a very soft unresolved chord in the strings.

## Night Soliloquy for Flute, Piano, and Strings . . . . . KENT KENNAN

The flute acts as soloist throughout this charming little composition and there is ample opportunity for technical display. The strings and piano provide an unusual accompaniment.

Kent Kennan, a veteran of the recent War in the Pacific, is a graduate of the Eastman School of Music, Rochester, N. Y.

## Soirees Musicales . . . . . BENJAMIN BRITTEN

Within recent years the works of Benjamin Britten, young contemporary English composer, have been appearing with great frequency on the programs of the leading orchestras. Also, within the past year two new operas, "Peter Grimes" and the "Rape of Lucrece," have scored sensational successes here and in England. Other well-known works of this gifted composer include "Concerto No. 1 in D for Piano and Orchestra," "Variations on a Theme by Frank Bridge," "Sinfonietta for Chamber Orchestra" and "Seven Sonnets from Michelangelo."

"The Soirees Musicales" (Musical Evenings) is a suite of five movements. The material is taken from the works of the famous Italian opera writer Rossini.

- I March
- II Canzonetta
- III Tirolese
- IV Bolero
- V Tarantella

Suite "From Childhood" for Harp and  
Orchestra . . . . . HARL McDONALD

This suite was composed in 1940 for Edna Phillips, harpist with the Philadelphia Symphony Orchestra, and was first performed under Eugene Ormandy with Miss Phillips as soloist in January 1941. This set of six pieces in contrasting moods gives the harpist a rare opportunity for ex-



tended display of the technical possibilities of the instrument.

Harl McDonald is manager of the Philadelphia Symphony Orchestra and commentator for that organization's Saturday afternoon broadcasts.

Suite "Pageant of P. T. Barnum" . . . . DOUGLAS MOORE

Douglas Moore, now Chairman of the Music Department at Columbia University, was born in New York state in 1893. Most of his works concern themselves with various aspects of typical American life. Among his best-known compositions are "Ballads of William Sycamore" for voice and four instruments; "Simon Legree" for men's voices and piano; "Moby Dick," and the Pageant of P. T. Barnum" for orchestra. Perhaps his most popular work is the opera "The Devil and Daniel Webster," with the text by Stephen Vincent Benet.

Part I of the suite "Pageant of P. T. Barnum" is entitled "Boyhood at Bethel." Bethel, Connecticut, was the early home of the great showman. The music is energetic and enterprising.

Part II, "Joice Heth, 161 Year Old Negress," refers of course to one of his show's stellar attractions. The ancient Aeolian mode appears in the opening theme for cello.

Part III, "General and Mrs. Tom Thumb," has a most amusing "skimpiness" of construction. "Jenny Lind" is the title of Part IV. There is a flute solo suggestive of the amazing vocalities of the Swedish Nightingale. Part V, "Circus Parade," has everything in it that a stupendous, colossal—and genuine—circus parade should have, even to the steam calliope.

(The suite appears on this program as a tribute to Mrs. Henry N. Carrier, President of the Brevard Music Festival Association. Mrs. Carrier is a granddaughter of P. T. Barnum.)

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THE BREVARD MUSIC FESTIVAL

FINAL PROGRAM

SUNDAY, AUGUST 24, 4:00 p.m.

EDNA PHILLIPS, *Soprano*

JULIUS HUEHN, *Baritone*

THE FESTIVAL SYMPHONY ORCHESTRA

JAMES CHRISTIAN PFOHL, *Conductor*

- Fugue in g minor (The Little) . . . . . BACH-CAILLIET
- Thanks Be to Thee . . . . . HANDEL
- It Is Enough, from "Elijah" . . . . . MENDELSSOHN
- MR. HUEHN
- Symphony No. 5 in B flat major . . . . . SCHUBERT
- Allegro
- Andante con moto
- Menuetto
- Allegro vivace
- Intermission\*
- Mad Scene from "Lucia di Lammermoor" . . . . . DONIZETTI
- Bell Song from "Lakme" . . . . . DELIBES
- MISS PHILLIPS
- The Walk to the Paradise Garden . . . . . DELIUS
- Duet from Final Scene, Act 2 "Rigoletto" . . . . . VERDI
- MISS PHILLIPS, MR. HUEHN
- Prelude to "Die Meistersinger" . . . . . WAGNER

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

**PROGRAM NOTES\***

by

**JOHN A. HOLLIDAY**

**Fugue in g Minor (The Little) . . . . . BACH-CAILLIET**

There is an old definition of a fugue: "A composition during which the instruments come in one by one and the audience leaves one by one." Obviously the critic just quoted had no realization of the expressive qualities possible within this music form. Bach's works alone should have convinced him that a fugue is not merely an exercise in ingenuity, but a conveyance for musical thought every bit as suitable as the sonatas of Beethoven.

This Fugue in g Minor is called "The Little" to distinguish it from a more extended fugue in the same key known as "The Great." Both were originally organ works. The arrangement is by Lucien Cailliet, official orchestrator and transcriber for the Philadelphia Symphony Orchestra.

**Thanks Be to Thee . . . . . HANDEL**

The general character of this aria with its broad melody over majestic accompanying chords is strikingly similar to the famous "Largo" from the opera "Xerxes." The English text is by Willis Wager.

**It Is Enough from "Elijah" . . . . . MENDELSSOHN**

Mendelssohn thought Elijah to be "the grandest and most romantic character that Israel ever produced." The Hebrew prophet's character, as Mendelssohn interpreted it, was that of "a man strong and zealous, full of bitterness and scorn, the antagonist of the rabble, yet borne aloft on the wings of angels."

The aria to be heard today is sung by the prophet Elijah in Part II of Mendelssohn's dramatic oratorio. The text is from Job vii: 16 and I Kings xix: 16.

**Symphony No. 5 in B Flat Major . . . . . SCHUBERT**

In the fall of 1816 Schubert wrote his B flat symphony in the space of four weeks. He was then only nineteen. The work is also known as "The Symphony Without Trumpets or Drums." The scoring is for the following:

flute	2 horns
2 oboes	strings
2 bassoons	

Both the principal and secondary themes in the allegro first movement are sounded by the strings. As in Haydn the development section is brief. In the recapitulation the themes are heard in a form very similar to that in the first movement. A short coda follows. The second movement andante is also in sonata form. Beautiful contrast is secured between the strings and woodwinds. The third movement is the traditional menuetto of Haydn's day, while the finale is again in sonata form.

**Mad Scene from "Lucia di Lammermoor" . . . . . DONIZETTI**

This scene is from Act III of Donizetti's opera. Lucy, who has been forced into an unhappy marriage contract with Sir Arthur, suddenly becomes demented and imagines in her tormented mind that it is she and her sweetheart Edgar who are being united. She sings:

"Round us the guests assembled, waiting, I see them, the priest  
is ready!  
With this ring I wed thee! Oh day of rapture, oh rapture!  
At last I'm thine, love, at last thou'rt mine, love,  
Heav'n smiles upon us,  
And love's delights have won us. . . ."

**Bell Song from "Lakme" . . . . . DELIBES**

The "Bell Song" comes in the second act. Lakme's father, a fanatical priest from Central India, hits upon a scheme for discovering the identity of his daughter's lover. He forces Lakme to sing in the bazaar, and hopes that the lover will inadvertently reveal himself. The "Bell Song," therefore, becomes of dramatic importance in the progress of the plot. The name of the aria comes from the use of bells in the orchestra and the imitation of bells in the voice.

**The Walk to the Paradise Garden . . . . . DELIUS**

This composition is an intermezzo to be played between scenes five and six of Delius' opera "A Village Romeo and Juliet." The arrangement for small orchestra is by Sir Thomas Beecham.

**Duet from Act I "Rigoletto" . . . . . VERDI**

The duet "Veglia o donna" (Safely Guard This Tender Blossom) is found in one of the most touching scenes in all operatic literature. Gilda is telling her father, the hunch back Rigoletto, that he has nothing to fear, for her mother is an angel in heaven and watches over them. Rigoletto at the same time is exhorting his servant to zealously guard Gilda, his only daughter.

Prelude to "Die Meistersinger" . . . . . WAGNER

Although Wagner was studying the history of the Minnesingers of Wartburg and their celebrated followers, the Mastersingers, as early as 1845, the opera was not completed until 1867. It was first performed a year later at Munich.

The prelude begins with a pompous theme suggestive of the Mastersingers. There follows a tender theme descriptive of Walter's love for Eva and this is followed by the march theme of the Mastersingers played by woodwinds. After considerable development of this last theme, the beautiful "Walter's Prize Song" is heard in the violins. At the close there is a remarkable contrapuntal combination of all the themes.

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THE BREVARD MUSIC FESTIVAL

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CHAMBER MUSIC PROGRAM\*

MONDAY, AUGUST 18, 8:15 p.m.

FESTIVAL STRING ORCHESTRA

NORMAN LAMB, *Conductor*

Sonata in f minor, Op. 120, No. 1 . . . . . BRAHMS

*Allegro appassionato*

*Andante un poco adagio*

*Allegretto grazioso*

*Vivace*

NORMAN LAMB, *violinist*

LOUISE NELSON PFOHL, *pianist*

The Winter's Passed . . . . . WAYNE BARLOW

JOHN MACK, *oboist*

Serenade for Strings . . . . . TSCHAIKOWSKY

\* This program is presented to sponsors and patrons only.

THE BREVARD MUSIC FESTIVAL

YOUNG PEOPLE'S PROGRAM

SATURDAY, AUGUST 23, 2:30 p.m.

THE FESTIVAL SYMPHONY ORCHESTRA

JAMES CHRISTIAN PFOHL, *Conductor*

- Marche Militaire Francaise . . . . . SAINT-SAENS
- Violin Concerto No. 3 in G Major (First Movement) . . . MOZART  
RAYMOND PAGE, *Violinist*
- Night Soliloquy for Flute, Piano, and Strings . . . . . KENNAN  
ETHAN STANG, *Flutist*
- Fugue in g minor . . . . . BACH-ABEL  
BRASS ENSEMBLE
- The Nursery Clock\* . . . . . CONKLING
- Quintet in g minor (First Movement) . . . . . TAFFANEL  
WOODWIND QUINTET
- Suite "From Childhood" for Harp and Orchestra . . . . . McDONALD  
MARY MASTERS, *Harpist*
- Outdoor Overture . . . . . COFLAND

(There is no admission charge for this concert.)

\* The manuscript for this number is being used through the courtesy of Belwin, Inc.

BREVARD MUSIC FESTIVAL REPERTOIRE 1946

- First Suite from Carmen . . . . . GEORGES BIZET
- Little Symphony No. 1, Op. 31 . . . . . CECIL EFFINGER
- Fanfare, Fugato and Finale . . . . . EDWIN GERSCHESKI
- Where'er You Walk from "Semele" . . . . . GEORGE FREDERICK HANDEL  
MARIO BERINI, *tenor*
- Two Preludes on Southern Folk-Hymn Tunes . . . . . H. MERRILLS LEWIS
- Voi lo sapete from "Cavalleria Rusticana" . . . . . PIETRO MASCAGNI  
SELMA KAYE, *soprano*
- Symphony No. 4, Op. 90 (Italian) . . . . . FELIX MENDELSSOHN-BARTHOLDY
- Concerto in e minor for Violin and Orchestra, Op. 64  
CARROLL GLENN, *violinist*
- Overture "The Hebrides," Op. 26
- Incidental music for Shakespeare's "A Midsummer Night's Dream," Op. 90
- O Paradiso from "L'Africana" . . . . . GIACOMO MEYERBEER  
MARIO BERINI, *tenor*
- Joe Clark Steps Out . . . . . CHARLES G. VARDELL, JR.
- Pace, pace, mio dio from "Forza del destino" . . . . . GUISEPPE VERDI  
SELMA KAYE, *soprano*
- Parigi, o cara, noi Lascereemo from "La Traviata"  
MISS KAYE AND MR. BERINI
- Overture to Oberon . . . . . CARL MARIA VON WEBER
- Five Miniatures . . . . . PAUL WHITE

YOUNG PEOPLE'S CONCERT

- Le Coucou . . . . . ANTON ARENSKY
- To a Wild Rose . . . . . EDWARD MACDOWELL
- Entrance of the Little Fauns . . . . . GABRIEL PIERNE
- Tales from the Vienna Woods . . . . . JOHANN STRAUSS
- Cripple Creek . . . . . LAMAR STRINGFIELD
- Overture to Oberon . . . . . CARL MARIA VON WEBER
- The Mosquito . . . . . PAUL WHITE

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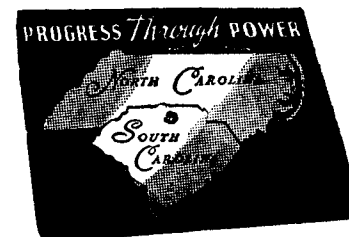
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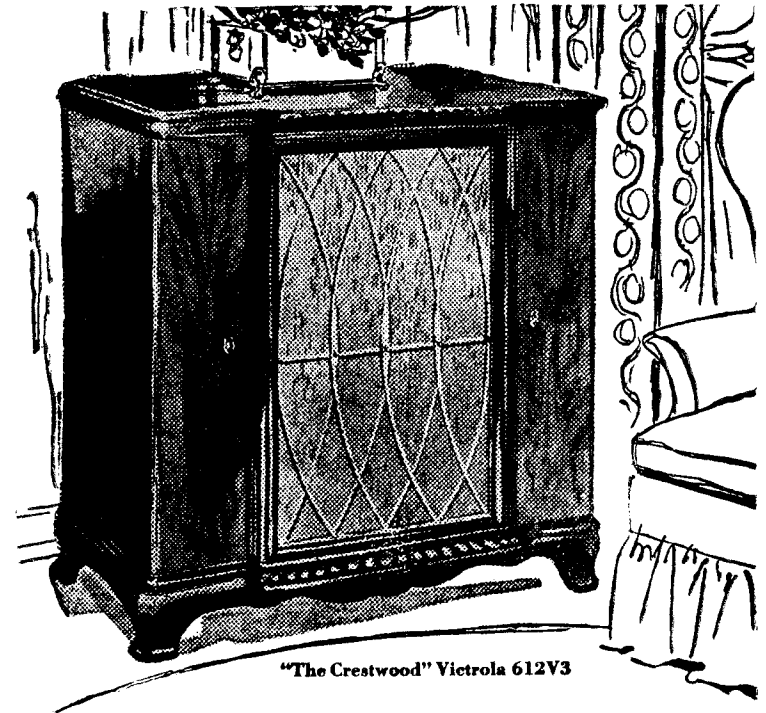
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