

Electronic edition by CJ Pletzke

THE FOURTH ANNUAL  
*Brevard*  
Music Festival



NINETEEN HUNDRED FORTY-NINE

Electronic edition by CJ Pletzke

THE BREVARD  
MUSIC FESTIVAL ASSOCIATION

*presents*

THE FESTIVAL ORCHESTRA  
AND  
CHORUS



James Christian Pfohl  
Music Director and Conductor

and

Jacob Lateiner, Pianist

Mariquita Moll, Soprano

Nell Tangeman, Mezzo-soprano

Ruggiero Ricci, Violinist

Chester Watson, Bass-baritone

William Hess, Tenor



AUGUST

12, 13, 14 - 19, 20, 21

1949

Summer Theatre Auditorium  
TRANSYLVANIA MUSIC CAMP  
BREVARD, NORTH CAROLINA

## 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 programs have been enlarged to a season of two 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 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 Fourth 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 1949 season.

THE BREVARD MUSIC FOUNDATION

The Brevard Music Foundation, incorporated 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 program, with its emphasis on finding and developing the musical talent of youth and the Festival program, with its emphasis on inspiration for people of all ages. It is a movement from the people of a Southern community with an inspired and inspiring leadership, in its benefactors, its trustees, and its Music Director.



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THE FOURTH ANNUAL  
BREVARD MUSIC FESTIVAL

JAMES CHRISTIAN PFOHL, *Conductor and Music Director*

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*Concertmaster*  
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*principal of second violins*  
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Beatrice Brenner  
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Ann Doane  
Leon Feldman  
C. D. Kutschinski  
Mary Shelley McIntyre  
D. L. Scappucci

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Jack Alexander  
Madeleine Milner  
Evelyn Owen  
Rachel Roudebush  
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Theron McClure  
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Roger Scott  
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Virginia Ojeda  
Harold Andrews  
Maxine Sutherland

FRENCH HORNS

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R. Pinson Bobo  
Merrill Wilson  
Robert Cecil  
Clay Crisp

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William A. Peron  
Emerson Head  
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We wish to acknowledge our appreciation to these musicians who have given so willingly of their time and effort to make this performance an outstanding musical experience.

THE BREVARD MUSIC FESTIVAL

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

JACOB LATEINER, *Pianist*

THE FESTIVAL SYMPHONY ORCHESTRA

JAMES CHRISTIAN PFOHL, *Conductor*

FRESCOBALDI . . . . . Toccata, Aria, and Fugue  
(Freely transcribed for orchestra by Vittoria Giannini)

CHOPIN . . . . . Concerto No. 1 in E minor, Opus 11

Allegro maestoso

Romanze

Rondo

MR. LATEINER

Intermission

FRANCK . . . . . Symphony in D minor

Lento; Allegro non troppo

Allegretto

Allegro non troppo

THE BREVARD MUSIC FESTIVAL

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PROGRAM NOTES

by

HARRY F. TAYLOR

FRESCOBALDI . . . . . Toccata, Aria, and Fugue

(Freely transcribed for orchestra by Vittorio Giannini)

Many compositions originally written for the organ have in recent years been transcribed for orchestra by modern composers. This seems legitimate because the resources of the modern orchestra were not at the disposal of the early composers.

Frescobaldi (1583-1644) was recognized as the foremost organist of his time. For a time he was organist at St. Peter's in Rome. He wrote many compositions and was the first organist to write in fugue form for that instrument, a form which reached its pinnacle in the works of Bach and Handel.

Vittorio Giannini, an American composer who now resides in New York and teaches at the Juilliard School of Music, has taken three organ numbers by Frescobaldi and made them available to the modern orchestra. The first is a toccata, meaning a touch or tap piece, offering wide scope for showy execution. The second is an aria in song-like style, which was named in his honor, "Frescobalda", and the third is a brilliant fugue, in which the melodies are ingeniously interwoven. Mr. Giannini has written additional counterpoint which he has evolved from the original thematic material. Some sections have been made more concise and others expanded.

CHOPIN . . . . . Concerto for Piano and Orchestra in E minor,  
No. 1, Opus II

Chopin wrote but two piano concertos, the second having been played by Joseph Battista on his program with the Festival Orchestra last summer. The present concerto was scored by the composer for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, trombone, three kettledrums, strings, and solo piano. Since the composer's powers of orchestration were not too brilliant, the orchestral score has undergone several revisions.

The first movement follows a traditional plan, the orchestra and piano both announcing the principal theme and the second subject. A pianistic development of the material follows, involving many bravura passages.

Chopin whimsically described the second movement himself in a letter: "The adagio is in E major, and of a romantic, calm, and partly melancholy character. It is intended to convey the impression which one receives when the eye rests on a beloved landscape that calls up in one's soul beautiful memories—for instance, on a fine moonlit spring night. I have written for violins with mutes as an accompaniment to it. I wonder if that will have a good effect? Well, time will show."

After a sixteen-bar introduction by the orchestra, the Rondo themes are all brought out by the solo instrument. The second subject has a delicate string accompaniment. The concerto concludes with a rousing coda.

FRANCK . . . . . Symphony in D minor

Probably no symphony is more universally enjoyed today than this, the only symphony composed by Cesar Franck. Yet when it was premiered everyone seemed against it. Franck, however, was not disturbed. This pious and humble man merely stated when asked about the performance: "Oh, it sounded well; just as I thought it would."

Franck introduced mysticism into music. He enjoyed the full resources of classical form, but his own personal idiom was romantic. His work might be called pure vision in terms of music.

The cyclical form, in which all movements of the symphony have a musical connection—even common material—was an innovation, as was the use of the English horn. Writing in but three instead of four movements was also quite a departure from the traditional form. Cyclic form refers to the achievement of unity in a significant musical form through the use of either or both of two devices; the quotation of material which has been used in earlier movements, and the use of one or more motifs from which various themes are developed. Franck used both of these ideas.

Some critics believe that there is too much repetition, overelaboration and diffuseness in the symphony but many will agree with Vincent d'Indy when he says: "Franck's symphony is a continual ascent towards pure gladness and life-giving light because its workmanship is solid, and its themes are manifestations of ideal beauty."

## THE BREVARD MUSIC FESTIVAL

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SATURDAY, AUGUST 13, 8:15 p. m.

MARIQUITA MOLL, *Soprano*

THE FESTIVAL SYMPHONY ORCHESTRA

JAMES CHRISTIAN PFOHL, *Conductor*

MOZART . . . . . Overture to "The Marriage of Figaro"

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

MISS MOLL

STRAUSS, RICHARD . . . . . Till Eulenspiegel's Merry Pranks

Intermission

GRIFFES . . . . . The White Peacock

BERLIOZ . . . . . Romance from "The Damnation of Faust"

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

MISS MOLL

WAGNER . . . . . Excerpts from "Die Meistersinger von Nurnberg"

Prelude to Act III

Dance of the Apprentices, Act III

Entrance of the Mastersingers, and Finale, Act III

## THE BREVARD MUSIC FESTIVAL

## PROGRAM NOTES

by

HARRY F. TAYLOR

## MOZART . . . Overture to "The Marriage of Figaro"

No less a personage than Haydn declared that Mozart was "the greatest composer I know, either personally or by name." He was a master in all forms of music and this Overture is a perfect introduction to his lively opera buffa.

The opera was composed at the suggestion of Emperor Joseph II of Austria. It is said that the Emperor, after congratulating Mozart at the end of the performance, remarked to him, "You must admit, however, my dear Mozart, that there are a great many notes in your score." To which Mozart replied, "Not too many, Sire." Regardless of the truth of this anecdote, Mozart's answer rather succinctly describes all his work. Because of its admirable clarity and perfect balance, adding to or taking from one of his compositions always reduces its effectiveness.

The Overture, one of the shortest in music literature, sparkles with humor and, while not utilizing material from the opera itself, nevertheless sets the mood for the gay comedy which follows. It is in condensed sonata form, lacking a development section. The Overture opens (presto, D major, 4/4) immediately with the first theme; the first part of it is a running passage of seven measures in eighth notes (strings and bassoons in octaves), and the second part is given for four measures to wind instruments, with a joyous response of seven measures by full orchestra. This theme is repeated. A subsidiary theme follows, and the second theme appears in A major, a gay figure in the violins, with bassoon, afterward flute. The customary free fantasia is lacking but it ends in a longer coda than usual.

## 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 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 life 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!

## STRAUSS, RICHARD . Till Eulenspiegel's Merry Pranks, Opus 28

In 1895 Richard Strauss brought forth this delightful Rondo based on the mad career of Till Eulenspiegel, hero of an old *Volksbuch*, attributed to Dr. Thomas Murner (1475-1530). The composer gave no explanation of the music but many programs have been written for it since. The music is particularly suited for ballet and the two expressions combine to make for complete enjoyment of the composition. The music is continuously impressive as music and is free from the use of effects made only for the sake of effect.

Till is supposed to be a wandering mechanic who plays all sorts of tricks, practical jokes—some of them exceedingly coarse—on everybody and he always comes out ahead, except in the end, when Strauss strings him to the gibbet.

He is known as Till Owlglass in the English translation and the name is said to find its derivation in the old proverb: "Man sees his own faults as little as a monkey or an owl recognizes his ugliness in looking into a mirror."

Two themes are heard throughout the piece, describing the rogue-hero.  
A suggested program for the composition might be:

Till in the market place  
Till the priest  
Till in love  
Till and the Philistines (those self-righteous individuals)  
Till's psychological struggle  
Till's sad end

GRIFFES . . . . The White Peacock, Opus 7, No. 1

No American showed greater promise than Charles Tomlinson Griffes. In his short life of thirty-six years (1884-1920) he made a vital contribution to the field of American music. "The White Peacock" from Roman Sketches, first written for piano and then orchestrated, shows his power of impressionistic description. It and "The Pleasure Dome of Kubla Khan" are his most played instrumental works, and several of his art songs, notably "The Lament of Ian the Proud" and "By a Lonely Forest Pathway" are among the best American art songs.

BERLIOZ . . . . Romance from "The Damnation of Faust"

The long "dramatic legend" (as Berlioz calls it), "The Damnation of Faust", is but one of the many settings of Goethe's "Faust". It is divided into four parts, with eighteen scenes, concluding with an epilogue and the apotheosis of Marguerite.

The romance, "Meine Ruh' ist hin", (My Heart with Grief is Heavy) opens the fourth part of the opera, and is sung by Marguerite as she thinks of her lot in life.

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 . . . . Excerpts from "Die Meistersinger von Nurnberg",  
Act III

Ignace Paderewski once called Die Meistersinger "the greatest work of genius ever achieved by any artist in any field of human activity." The story refers to that group of Mastersingers who were so prominent in sixteenth-century Germany. Many of the characters can be identified with actual persons. Some have felt that Wagner saw himself in the character of Walther or that of Hans Sachs.

The Prelude to Act III has most of the same leading motives as the great Overture, but introduces a new theme associated with Hans Sachs, who dominates the concluding scenes of the opera. Wagner wrote this description: "The curtain rising slowly on Sachs in deep thought—I shall now give the lower strings a soft and mellow strain, deeply melancholy, bearing the character of utmost resignation. Then the solemn joyous melody:

Awake! The dawn of day draws near;  
 From green depths of the woods I hear  
 A soul-enchanting nightingale.  
 His voice resounds o'er hill and dale.  
 The Night sinks down in western skies,  
 The Day from eastern realms doth rise;  
 The red glow of the dawn awakes  
 And through the dusky cloud-bank breaks.

Sounded by the horns and sonorous wind instruments, this will be added as a bright evangel, and developed more and more by all the orchestra."

This music of the so-called Luther Hymn, which was written during the Reformation by the real Hans Sachs and sung as a greeting to the operatic Hans Sachs in the closing scene, is followed by a passage in which the strings interweave the Mastersingers theme and music from Sachs' Cobbler's Song. Toward the end we hear reminiscences of Walther's Prize Song and the whole orchestra builds up Hans Sachs' solemn thoughts and sinks again to allow the curtain to rise on his tranquil meditations.

The Dance of the Apprentices occurs in the meadow outside the city in the final scene. Throngs greet the Mastersingers; peasant girls are caught in the arms of the Apprentices and the violins introduce the dance, which is more of a Peasant Landler than a waltz, played over a drone bass.

The Procession of the Mastersingers breaks into a peasants' dance as they hurry to meet the guilds — The Shoemakers, the Town Watchmen, the Trumpeters, the Lute-Makers, the Tailors, the Bakers, and finally the Mastersingers. They advance among the merrymakers and the Masters' and Banner themes build to a triumphant climax.

THE BREVARD MUSIC FESTIVAL

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SUNDAY, AUGUST 14, 4:00 p.m.

NELL TANGEMAN, *Mezzo-soprano*

MALE CHORUS

LESTER MCCOY, *Conductor*

THE FESTIVAL SYMPHONY ORCHESTRA

JAMES CHRISTIAN PFOHL, *Conductor*

BRAHMS . . . . . Tragic Overture, Opus 81

BRAHMS . . . . . Alto Rhapsody, Opus 53

MISS TANGEMAN AND MALE CHORUS

Intermission

BRAHMS . . . . . Symphony No. 2 in D Major, Opus 73

*Allegro non troppo*

*Adagio non troppo*

*Allegretto grazioso, quasi andantino*

*Allegro con spirito*

THE BREVARD MUSIC FESTIVAL

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PROGRAM NOTES

by

HARRY F. TAYLOR

BRAHMS . . . . . Tragic Overture, Opus 81

The Tragic Overture is probably Brahms' most perfect orchestral masterpiece. It is music of sternly controlled power, unerring in its orchestration, utterly devoid of the rhythmic and figurative padding which sometimes clutters up Brahms' finest work.

Brahms gave us no indication of his meaning when he gave his work the title "Tragic". Many explanations of the "tragedy" have been supplied. Some say he had Hamlet in mind, others Faust. Actually, the music is the essence of all tragedy in its most universal and profoundly human implications. It is music that is truly noble in every sense of the word.

BRAHMS . . . . . Alto Rhapsody, Opus 53

The text which Brahms used in his Alto Rhapsody is taken from the middle section of Goethe's "Winter Journey in the Harz Mountains" (*Harzreise im Winter*). Since this is the bi-centennial of Goethe's birth it is particularly appropriate that this number be performed on our festival program this year. Its subject is "the lonely man" and it may have depicted to some extent Brahms' own feelings. Clara Schumann wrote: "He called it his bridal song." It may be accepted as the bridal song of one condemned to loneliness—depicting a solitary man, the prey of all the agonies of loneliness.

An English translation of the text follows:

But who goes there apart?  
 In the brake his pathway is lost,  
 close behind him clash the branches together,  
 the grass rises again, the desert engulfs him.  
 Who can comfort his anguish?  
 Who, if the balsam be deathly?  
 If the hate of men from the fullness of love be drained?  
 He that was scorned turned to a scorner  
 lonely now devours all he hath of worth  
 in a barren self-seeking.  
 Who can comfort his anguish—  
 who, if balsam be deathly?  
 If the hate of men from the fullness of Love be drained?  
 But if from thy psalter, all-loving Father,  
 one strain can but come to his hearing  
 Oh, enlighten his heart,  
 Lift up his o'erclouded eyes  
 where are the thousand fountains  
 hard by the thirsty one in the desert.  
 Oh, enlighten his heart.

BRAHMS . . . . . Symphony No. 2 in D major, Opus 73

Brahms was quite reluctant to bring out a symphony after having heard the great Beethoven Ninth, for he realized the high level which had been attained by it. Fifteen years of intermittent work were consumed in the writing of the First Symphony. Just one year after its completion the second work in this form emerged. It is a fresh, happy utterance in idyllic mood.

There are pages of supreme beauty in this symphony; some are Mendelssohnian in form and in the rhythm of their easily retained melodic thought. Richard Specht, in his *Life of Brahms* writes: "The work is suffused with the sunshine and the warm winds playing on the water . . . The first movement is like a fair day in the creator's life. It is remarkable that Brahms did not employ the common time almost invariably used by the symphonic masters, from Mozart to Schubert, in their opening movements until he came to his Fourth Symphony. The 3-4 measure in



the D major symphony is especially difficult to take seriously, and rightly so, for this is a light-hearted work, a declaration of love in symphonic form." Many have referred to it as a serenade in symphonic form. It is more delicate in instrumentation than the First, more idyllic in character. In this work he frees himself from the Beethoven idiom evident in the First and shows better craftsmanship in its writing.

The opening movement is remarkable for the lyricism of its themes. The second is romantic and in a more austere mood. An old-time minuet, rather than the more commonly used scherzo, is hinted at in the third movement.

The Finale is in sonata form. It is reminiscent of passages in the earlier movements yet it is thematically rich in invention. It is vigorous and vivacious, concluding in a coda of overwhelming brilliance.

## THE BREVARD MUSIC FESTIVAL

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

THE FESTIVAL SYMPHONY ORCHESTRA

JAMES CHRISTIAN PFOHL, *Conductor*

COUPERIN . . . . . Overture and Allegro from the Suite "La Sultane"  
(Orchestrated by Darius Milhaud)

TSCHAIKOWSKY . . . . . Symphony No. 6 in B minor, "Pathétique", Opus 74  
Adagio; Allegro non troppo  
Allegro con grazia  
Allegro molto vivace  
Finale; Adagio lamentoso

Intermission

DUKAS . . . . . Scherzo, "The Sorcerer's Apprentice"

KERN . . . . . Mark Twain, A Portrait for Orchestra

- 1—Hannibal Days
- 2—Gorgeous Pilot House
- 3—Wandering Westward
- 4—Mark in Eruption

THE BREVARD MUSIC FESTIVAL

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PROGRAM NOTES

by

HARRY F. TAYLOR

COUPERIN . Overture and Allegro from the Suite "La Sultane"

(Orchestrated by Darius Milhaud)

Francois Couperin was one of the true founders of French music. His compositions for organ are among the best in the literature, ranking with the works of Frescobaldi, Handel, and Bach. Many of Bach's works—the Suites, the Partitas, the Concerti Grossi, and the works in dance form are in close imitation of Couperin.

A fine feeling for form, delicacy, and elegance are evident in the suites of Couperin. They sound fresh and alive after more than 200 years. Strings and trombones establish the solemn mood of the introduction to La Sultane. Contrasting statements in various choirs lead to the Allegro, which is a gay piece that builds progressively until it ends quite robustly.

Darius Milhaud was born in France in 1892 but has been on the faculty of Mills College in California since 1940. His arrangement of these numbers imitates organ registration by such devices as octave doublings and sudden contrasts in volume and color. In the Allegro brasses play rapidly, reminding one of the reed stops of an organ.

TSCHAIKOWSKY . Symphony No. 6 in B minor, "Pathetique,"  
Opus 74

Tschaikowsky's Fifth Symphony may be preferred as a purely musical composition; the Fourth has more of the Russian folk-spirit; but the somber eloquence of the "Pathetique", its pages of recollected joys fled forever, its wild gayety quenched by the thought of the inevitable end, its mighty lamentation—these are overwhelming and shake the soul.

In a letter to his brother Anatol on Feb. 22, 1893 he says: "I am wholly occupied with the new work . . . and it is hard for me to tear myself away from it. I believe it comes into being as the best of my works. I must finish it as soon as possible for I have to wind up a lot of affairs and I must soon go to London. I told you that I had completed a Symphony which suddenly displeased me, and I tore it up. Now I have composed a new symphony which I certainly shall not tear up". Tschaikowsky knew that he had never composed and never would compose a greater symphony than this.

The first performance took place on Oct. 28, the composer conducting. After the premiere he was discussing a title with his brother, Modeste, who suggested "Pathetic". "Splendid, Modi, bravo, 'Pathetic'," and he wrote in his presence the title which will remain forever. Just a few days later, Nov. 6, Tschaikowsky was dead, a victim of cholera. The mystery of the Symphony's program will never be solved. His friend Kashkin wrote: "It seems to set the seal of finality on all human hopes. Even if we eliminate the purely subjective interest, this autumnal inspiration of Tschaikowsky, in which we hear 'the ground whirl of the perished leaves of hope, still remains the most profoundly stirring of his works'."

## DUKAS . . . . . Scherzo, "The Sorcerer's Apprentice"

The program inspiration for this interesting descriptive number comes from Goethe, whose works were the inspiration for many composers in many fields of writing. R. A. Barnett has paraphrased Goethe's long ballad thus:

They call him "the great magician!" "Great?" Bah!  
 I, too, am great—as great as he, for I, too, can call up imps and sprites  
 to do whatever I bid!  
 Now will I call some uncanny sprite to fetch me water from the pool.  
 The broom! Come, broom! thou worn-out battered thing—  
 Be a sprite! Stand up! 'Tis well! Two elfin legs now I give thee!  
 Good! What's more a head! There! Now, broom!  
 Take thou a pail and fetch water for me, for me, your Master!  
 Brave! Thou faithful broom! Thou bustling broom!  
 What! Back again? And — again?  
 And yet — *again?* Stop!  
 This pailful completes thy work; the bath is filled!  
*Stop! Stop!* I say, *I command!*  
 Thou diabolic, damned thing, stop!  
 Be a broom once more! What? Wilt not obey?  
 O thou cub of Hell!  
 Then, will I with my hatchet, cut thee in two!  
 There!  
 Ye demons! Now thou art *two* and double thy hellish work!  
 The flood increases — the water engulfs me — Master!  
 Master of Masters! Come! I am a poor helpless creature, the sprite I  
 called will not obey!  
 The Master came and said:  
 "Broom! To thy corner as of old!  
 See! I make sprites do as they are told!"

Paul Dukas, who was born in Paris in 1865 and died there in 1935, twice won the Prix de Rome. He combines impressionistic, classical, and romantic concepts in an admirable way. Strangely enough, he ceased giving manuscripts to his publishers in his forties and burned most of his later works before he died. "The Sorcerer's Apprentice" has brought him a lasting international reputation.

## KERN . . . . . Mark Twain, A Portrait for Orchestra

This modern number, like "A Lincoln Portrait," to be performed on Saturday's program, was commissioned by Andre Kostelanetz in 1942. Kern explained it: "When Andre asked me to write a musical portrait of a great American, I said, 'Which one?' He answered, 'Pick your own'. I suggested Mark Twain, pretending that I had thought of him on the spur of the moment. Andre said, 'Splendid'. So there we were. It just had to be Mark Twain. Andre didn't know it, but Mark's Huckleberry Finn was the first book I ever read. It was first issued in 1885—so was I. I hope that old Mark, who had positive opinions about everything, would have approved of the piece you are about to hear. It tries to describe Twain and his career in four episodes."

1. *Hannibal Days*. A white town is drowsing in the sunshine of a summer morning, ninety years ago, streets empty, one or two clerks in front of the Water Street stores on chairs tilted back against the walls, chins on breast, hats slouched over their faces, asleep. Nobody hears the peaceful lapping of the great Mississippi, rolling its majestic mile-wide tide along in the sparkle of the sun. A dark cloud of smoke appears and Mark's young voice lifts a cry: "Ste-e-a-am-boat Comin!" The town wakens, a furious clatter of drays starts toward the river, every house and store pours out its human contribution. Men, boys, drays, carts, all hurry to the common center — the wharf . . . Minutes later the steamer is under way again, the town dozes off, and the drunkards are snoring in the sun.

2. *Gorgeous Pilot House*. After a traditional lapse of time, the lad leaves home and his boyhood dream of becoming a pilot's assistant is fulfilled. There are two episodes. Mark's piping call as a leadman is heard: "M-a-r-k T-w-a-i-n!" It develops in *grandioso* fashion, covering his nine years of full-fledged piloting. It is all shattered by the coming of the war in 1861. First the rumblings of difficulties between the North and the South and then the war itself — the spirited parades and the gay singing of the Confederate soldiers.

3. *Wandering Westward*. A plainsman's or miner's ballad on muted trombone *Andante* takes Twain as prospector to Nevada. But in 1861 both his Humboldt and Esmeralda mining ventures failed. He was forced into journalism in the raw, new West. As city editor of the Virginia City *Enterprise*, his weekly legislative report to the paper was sent from the capital, Carson City, signed "Mark Twain." It was his first use of the pseudonym. The public henceforth knew him as Mark; only his old friends and family remembered him as Samuel Langhorn Clemens.

4. *Mark in Eruption*. Once established, Mark Twain's career was triumphant to the end. He traveled to England and was given a Doctor of Philosophy degree by Oxford University. He met the crowned heads of Europe, recorded his experience and ridiculed European tradition in books like *Innocence Abroad*. Still, the music recalls the river theme and the pilot house as a reminder that this honored, great American man of letters never lost his nostalgia for the Mississippi and the river boats.

"If you can't remember all this," Kern remarked when *Mark Twain* was broadcast, "just keep thinking of Tom Sawyer and Huck Finn. That's always a good idea anyway."

THE BREVARD MUSIC FESTIVAL

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SATURDAY, AUGUST 20, 8:15 p.m.

RUGGIERO RICCI, *Violinist*

THE FESTIVAL SYMPHONY ORCHESTRA

JAMES CHRISTIAN PFOHL, *Conductor*

HAYDN . . . . . Symphony No. 88 in G major

Adagio; Allegro

Largo

Menuetto; Trio

Finale; Allegro con spirito

COPLAND, AARON . . . . . A Lincoln Portrait

CHESTER WATSON, *Narrator*

Intermission

PAGANINI . . . . . Concerto for Violin and Orchestra in D major, Opus 6

Allegro maestoso

Adagio

Rondo: Allegro spiritoso

MR. RICCI

BERLIOZ . . . . . Overture, "The Roman Carnival"

## THE BREVARD MUSIC FESTIVAL

## PROGRAM NOTES

by

HARRY F. TAYLOR

## HAYDN . . . . . Symphony No. 88 in G major

This is one of ten symphonies written by Haydn at the request of a Paris musical society. Strong contrasts could be expected from the Parisian orchestra, which was a large one, having forty violins, twelve violoncellos, eight double basses; and Haydn made fine use of this ability.

Here is music which needs no program, music not inspired by any book, picture, or scene — just music; sometimes pompous and aristocratic, sometimes rustic and merry, never too sad, but with a constant feeling for tonal grace and beauty.

The short, strong chords which open the first movement contrast distinctly with the dainty first theme in faster tempo. The subsidiary theme is a melodic variation of the first but is much more chromatic. The development section leaps from key to key and is contrapuntally elaborate.

The *Largo* has a serious melody sung by the oboe and cellos with a counter melody in the first violins. After a transitional passage the theme returns in the full orchestra.

A simple minuet is used in the third movement but the trio is a musetta suggesting bagpipes. There is a droning pedal bass on top of which is a graceful melody. This is one of Haydn's finest pieces of rustic dance music.

In the *Finale* we have a rondo on the theme of a peasant country dance which is fully developed. Michel Brenet in his excellent biography of Haydn wrote: "In some finales of his last symphonies, he gave freer rein to his fancy and modified with greater independence the form of his first allegros; but his fancy, always prudent and moderate, is more like the clear, precise arguments of a great orator than the headlong inspiration of a poet. Moderation is one of the characteristics of Haydn's genius; moderation in the dimensions, in the sonority, in the melodic shape; the liveliness of his melodic thought never seems extravagant, its melancholy never induces sadness."

## COPLAND, AARON . . . . . A Lincoln Portrait

Like Kern's "Mark Twain" this composition grew out of Andre Kostelanetz's suggestion that music should convey the "magnificent spirit of our country."

"In discussing my choice with Virgil Thomson", Copland wrote, "he amiably pointed out that no composer could possibly hope to match in musical terms the stature of so eminent a figure as that of Lincoln. Of course he was quite right. But secretly I was hoping to avoid the difficulty by doing a portrait in which the sitter himself might speak. With the voice of Lincoln to help me I was ready to risk the impossible.

The letters and speeches of Lincoln supplied the text. It was a comparatively simple matter to choose a few excerpts that seemed particularly apposite to our own situation today. I avoided the temptation to use only well-known passages, permitting myself the luxury of quoting only once from a world-famous speech. The order and arrangement of the selections are my own . . .

The composition is roughly divided into three main sections. In the opening section I wanted to suggest something of the mysterious sense of fatality that surrounds Lincoln's personality; also, near the end of that section, something of his gentleness and simplicity of spirit. The quick middle section briefly sketches in the background of the times he lived. This merges into the concluding section where my sole purpose was to draw a simple but impressive frame about the words of Lincoln himself."

PAGANINI . Concerto for Violin and Orchestra in D major,  
Opus 6

No composer or performer has excited more curiosity or magical influence over all who came in contact with him than Paganini. He was a pitifully thin man, in fact there was something almost unhuman about him and the way he played. Some swore that "the devil directed his arm and guided his bow." Berlioz declared:

"One would have to write a volume to indicate all the finds Paganini has made in his works in respect of novel effects, ingenious procedures, noble and imposing forms, orchestral combinations not even suspected before him.

His melody is the great Italian melody, but alive with an ardor generally more passionate than that which one finds in the most beautiful pages of the dramatic composers of the country. His harmony is always clear, simple, and of an extraordinary sonority."

BERLIOZ . . . . . Overture, "The Roman Carnival"

It is appropriate that this great work of Berlioz should be on the same program as the Paganini Concerto, for he was a great admirer of Paganini. Both composers did startling things with music but their music has a definite appeal.

"The Roman Carnival" was the second overture to the opera "Benvenuto Cellini". The opera was a failure but the overtures have enjoyed great popularity. The rollicking saltarello dance theme used in the first act dominates this second overture. It is ushered in *Allegro con fuoco* in the higher strings, later joined by other instruments. A second theme, *Andante sostenuto*, recalls one of Benvenuto's arias and is assigned to the English horn, accompanied by pizzicato strings. The strings softly play a tune sung by a band of Cellini's followers later in the opera. The *Saltarello* music is repeated and the mad abandon of the dance ends the overture.

THE BREVARD MUSIC FESTIVAL

SUNDAY, AUGUST 21, 4:00 p.m.

MARIQUITA MOLL, *Soprano*

NELL TANGEMAN, *Mezzo-Soprano*

WILLIAM HESS, *Tenor*

CHESTER WATSON, *Bass-Baritone*

THE FESTIVAL CHORUS

LESTER MCCOY, *Conductor*

THE FESTIVAL SYMPHONY ORCHESTRA

JAMES CHRISTIAN PFOHL, *Conductor*

DVORAK . . . . . Te Deum, Opus 103

MISS MOLL, MR. WATSON, THE CHORUS, THE ORCHESTRA

Intermission

BEETHOVEN . . . . . Symphony No. 9 in D minor, with Final Chorus on Schiller's "Ode to Joy," Opus 125

*Allegro ma non troppo un poco maestoso*

*Molto vivace: Presto*

*Adagio molto e cantabile*

*Allegro assai. Quartet and Chorus*

MISS MOLL, MISS TANGEMAN, MR. HESS, MR. WATSON

THE CHORUS, THE ORCHESTRA

THE BREVARD MUSIC FESTIVAL

PROGRAM NOTES

by

HARRY F. TAYLOR

DVORAK . . . . . Te Deum, Opus 103

In 1892 Dvorak came to America. He had been persuaded by Mrs. Jeannette M. Thurber, the founder of the National Conservatory in New York, to be its director. She requested him to write a number to be performed at the Fourth Centennial Celebration of Columbus' discovery of America. He was promised an American poem. Since this did not arrive, he spent the month of July composing a "Te Deum" for soprano and bass solos with mixed choir and orchestra.

This magnificent paean of praise was performed, together with the Three Overtures, in Dvorak's first concert in America. The work reflects Dvorak's deep religious nature and his great ability to express feeling through his music. It is in four parts, like a symphony, the conclusion reverting to the material of the beginning. The text, which is in Latin, is that used in all Te Deums used in the church services.

We praise thee, O God; we acknowledge thee to be the Lord.  
 All the earth doth worship thee, the Father everlasting.  
 To thee all Angels cry aloud; the Heavens, and all the Powers therein;  
 To thee Cherubim and Seraphim continually do cry,  
 Holy, Holy, Holy, Lord God of Sabaoth;  
 Heaven and earth are full of the Majesty of thy glory.  
 The glorious company of the Apostles praise thee.  
 The goodly fellowship of the Prophets praise thee.  
 The noble army of Martyrs praise thee.  
 The holy church throughout all the world doth acknowledge thee;  
 The Father, of an infinite Majesty;  
 Thine adorable, true, and only Son;  
 Also the Holy Ghost, the Comforter.

Thou art the King of Glory, O Christ,  
 Thou art the everlasting Son of the Father.

When thou tookest upon thee to deliver man,  
 Thou didst humble thyself to be born of a Virgin.  
 When thou hadst overcome the sharpness of death,  
 Thou didst open the Kingdom of Heaven to all believers.  
 Thou sittest at the right hand of God, in the glory of the Father.  
 We believe that thou shalt come to be our judge.  
 We therefore pray thee, help thy servants,  
 Whom thou hast redeemed with thy precious blood.  
 Make them to be numbered with thy Saints in glory everlasting.

O Lord, save thy people, and bless thine heritage.  
 Govern them and lift them up for ever.  
 Day by day we magnify thee;  
 And we worship thy Name ever, world without end.  
 Vouchsafe, O Lord, to keep us this day without sin.  
 O Lord, have mercy upon us, have mercy upon us.  
 O Lord, let thy mercy be upon us, as our trust is in thee.  
 O Lord, in thee have I trusted; let me never be confounded.

BEETHOVEN . . . . . Symphony No. 9, in D minor

Eleven years elapsed between the appearance of the Eighth and the Ninth symphonies. During this time many events happened to mold the life of the composer. All three of his courtly supporters passed away, none of them making any provision for the continuance of their financial help. His brother died, leaving the request that Ludwig take care of his son, Carl. This boy was a continual source of worry and actual anxiety to Beethoven. The great master became totally deaf, so that when this symphony was performed he could not hear a sound. It is almost paradoxical that out of all these troubles should come this supreme expression of feeling, culminating in the "Ode to Joy."

Beethoven had long wanted to write a musical setting for Schiller's poem. As far back as 1793 a friend wrote to Schiller's sister saying that Beethoven was planning to set the poem to music; "He intends to compose Schiller's *Freude* verse by verse." In his notes and manuscripts from time to time we find some of the words or the germ of ideas which were later used in the symphony.

Many think of the Ninth Symphony only because of its choral or last movement. This should not be, for the first three movements are great — many people thinking them greater than the last. Sir George Grove says: "It is startling to think how much the world would have missed if Beethoven had not written this work, and especially the first movement of it. Several of the eight others would still be the greatest symphonies in the world but we should not have known how far they

could be surpassed." Each movement is distinct and great in itself and not merely an introduction to the choral section.

In the Allegro the mysterious opening takes one captive at once; the severity and yet simplicity of the main subject; the number of subsidiary themes, all growing out of the principal one; the dignity of some portions and the restlessness of others; the alternation of impatience and tenderness, with the strange tone of melancholy and yearning, all combine to make this opening movement a thing apart from all other musical utterances.

The scherzo is placed second in this symphony — quite different from the accepted order for symphonic movements. It has been called a "miracle of repetition without monotony." Throughout it may be heard the single phrase of three notes. It is used for melody, accompaniment, filling up, and every other purpose. Excellent use of the bass trombone is made in the trio. Oboes, horns and bassoons play a passage as beautiful as any in Beethoven's works. There is a coda, using the whole orchestra, and then the scherzo is repeated throughout. Rossini is quoted as saying, "I know nothing finer than that Scherzo. I myself could not make anything to touch it." (Quite an admission from Rossini.)

The Adagio is absolutely original in form; and in effect more calmly, purely, nobly beautiful than anything that even the great master Beethoven had conceived. It consists of two distinct pieces, one Adagio, the other Andante. On the return to the Adagio the fourth horn is given several parts of extreme difficulty and also exquisite beauty. The Coda is perhaps more lovely than the body of the movement itself.

The enchantment which has held us spell-bound is suddenly broken by the opening of the fourth movement. It is a fanfare which is almost a clamour. All the force of the instruments is employed — now including the contra-bassoon. A remarkable passage occurs in which the first three movements are reviewed and, as it were, rejected as not worthy of the supreme expression of joy.

In the first movement he had depicted "Joy" as part of the complex life of the individual man; in the second, for the world at large; and third, in all the ideal lines that art can throw over it. Gradually the new motif steals in. A more noble tune does not exist, yet it is just the plain diatonic scale, not a single chromatic interval, and only three notes not consecutive out of the fifty six.

For a long time Beethoven was worried about how to link the instrumental part to the choral but finally he hit upon the idea of using a short interlude, which he gives to the baritone voice, employing his own words to introduce the poem. Only parts of the long poem are used, with the main thought "Joy, thou spark from flame immortal, Daughter of Elysium" occurring several times.

The English version by Henry G. Chapman, as sung by the chorus, follows:

Joy, thou spark from flame immortal,  
 Daughter of Elysium!  
 Drunk with fire O heav'n-born Goddess,  
 We invade thy halidom!  
 Let thy magic bring together  
 All whom earth-born laws divide;  
 All mankind shall be as brothers  
 'Neath thy tender wings and wide.

He that's had that best good fortune,  
 To his friend a friend to be,  
 He that's won a noble woman,  
 Let him join our Jubilee!  
 Ay, and who a single other  
 Soul on earth can call his own;  
 But let him who ne'er achieved it  
 Steal away in tears alone.

Joy doth every living creature  
 Draw from Nature's ample breast,  
 All the good and all the evil  
 Follow on her roseate quest.  
 Kisses doth she give, and vintage,  
 Friends who firm in death have stood,  
 Joy of life the worm receiveth,  
 And the Angels dwell with God!

Glad as burning suns that glorious  
 Through the heavenly spaces sway,  
 Haste ye, brothers, on your way,  
 Joyous as a knight victorious.

Love toward countless millions swelling,  
 Wafts one kiss to all the world!  
 Surely, o'er yon stars unfurl'd,  
 Some kind Father has his dwelling!

Fall ye prostrate, O ye millions,  
 Doth thy Maker feel, O world?  
 Seek Him o'er yon stars unfurl'd,  
 O'er the stars rise His pavilions!



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

BAGAR AND BIANCOLLI — The Concert Companion  
GROVE — Dictionary of Music and Musicians  
GROVE — Beethoven and His Nine Symphonies  
PHILIP HALE'S BOSTON SYMPHONY NOTES  
MOORE — From Madrigal to Modern Music  
REIS, CLAIRE R. — Composers in America  
STEPHAN, PAUL — Dvorak  
UPTON AND BOROWSKI — The Standard Concert Guide  
THE PHILHARMONIC-SYMPHONY SOCIETY OF NEW YORK —  
Program Notes  
LEWISOHN STADIUM — Program Notes  
CINCINNATI SYMPHONY ORCHESTRA — Program Notes  
THE VICTROLA BOOK OF THE OPERA

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NELL TANGEMAN — direction of Henry Colbert  
15 West 44th Street, New York 18, New York

MONDAY, AUGUST 15, 1949

#### CHAMBER MUSIC PROGRAM\*

On Wenlock Edge — A Cycle of Six Songs

Music by R. Vaughan Williams

Text by A. E. Housman, from "A Shropshire Lad"

1. On Wenlock Edge
2. From Far, From Eve and Morning
3. Is My Team Ploughing
4. O, When I Was In Love With You
5. Bredon Hill
6. Clun

WILLIAM HESS, *tenor*

LOUISE NELSON PFOHL, *piano*

LEO PANASEVICH, DOROTHY BYRD GENNUSA, *violins*; NORMAN  
LAMB, *viola*; MADELEINE MILNER, *cello*.

BEETHOVEN . . . . . Quintet in E flat for woodwinds

Adagio — Allegro  
Adagio  
Menuetto  
Rondo — Allegro

NATHEN JONES, *flute*; JOHN MACK, *oboe*; IGNATIUS GENNUSA,  
*clarinet*; RAYMOND OJEDA, *bassoon*; CAROLYN CLARK PANASE-  
VICH, *horn*.

FAURE . . . . . Quartet in C minor for piano, violin, viola, and cello, Opus 15

Allegro molto moderato  
Scherzo — Allegro vivo  
Adagio  
Allegro molto

LOUISE NELSON PFOHL, *piano*; LEO PANASEVICH, *violin*;  
NORMAN LAMB, *viola*; MADELEINE MILNER, *cello*.

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BREVARD MUSIC FESTIVAL REPERTOIRE 1946

Overture "The Hebrides" (Fingal's Cave) Op. 26 . . . MENDELSSOHN  
 Symphony No. 4 in A Major (Italian) Op. 9\* . . . MENDELSSOHN  
 Incidental Music for Shakespeare's "A Midsummer  
 Night's Dream" Op. 90 . . . . . MENDELSSOHN  
 Concerto in e minor for Violin and Orchestra, Op. 64 . . . MENDELSSOHN  
 CARROLL GLENN, *violinist*

Fanfare, Fugato and Finale . . . . . EDWIN GERSCHEFSKI  
 Little Symphony No. 1, Op. 31 . . . . . CECIL EFFINGER  
 Five Miniatures . . . . . PAUL WHITE  
 Two Preludes on Southern Folk-Hymn Tunes . . . H. MERRILLS LEWIS  
 Joe Clark Steps Out . . . . . CHARLES G. VARDELL, JR.  
 Overture to Oberon . . . . . CARL MARIA VON WEBER

Voi lo sapete, from "Cavalleria Rusticana" . . . PIETRO MASCAGNI  
 Pace, pace, mio dio from "Forza del Destino" . . . GIUSEPPE VERDI  
 SELMA KAYE, *soprano*

First Suite from Carmen . . . . . GEORGES BIZET

Where'er You Walk From "Semele" . . . GEORGE FREDERICK HANDEL  
 O Paradiso, from "L'Africana" . . . . . GIACOMO MEYERBEER  
 MARIO BERINI, *tenor*

Parigi, o cara, noi Lasceremo, from "La Traviata" . . . . . VERDI  
 MISS KAYE AND MR. BERINI

YOUNG PEOPLE'S PROGRAM

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

BREVARD MUSIC FESTIVAL REPERTOIRE 1947

Overture to Egmont . . . . . BEETHOVEN  
 Concerto No. 4 in G Major, Op. 58 . . . . . BEETHOVEN  
 EUGENE ISTOMIN, *pianist*

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

ADELAIDE VAN WEY, *contralto*

Paul Bunyan Suite . . . . . WILLIAM BERGSMAN

Three Spirituals  
 Deep River  
 Many Thousand Gone  
 Nobody Knows The Trouble I've Seen

ADELAIDE VAN WEY

Symphony No. 5 in e minor, Op. 95 . . . . . DVORAK  
 Toccata . . . . . FRESCOBALDI-KINDLER  
 Variations on a Theme by Hadyn . . . . . BRAHMS  
 O Mio Fernando, from La Favorita . . . . . DONIZETTI  
 Habanera, from "Carmen" . . . . . BIZET  
 Gavotte, from "Mignon" . . . . . THOMAS

NAN MERRIMAN, *mezzo-soprano*

Symphonic Poem "Les Preludes" . . . . . LISZT  
 The Water Music Suite . . . . . HANDEL  
 Petite Suite . . . . . DEBUSSY  
 Symphonic Poem "The Moldau" . . . . . SMETANA

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

PATRICIA TRAVERS, *violinist*

An Outdoor Overture . . . . . AARON COPLAND  
 Threnody . . . . . PAUL CRESTON  
 Night Soliloquy for Flute, Piano and Strings . . . . . KENT KENNAN

ETHAN STANG, *flutist*

Soirees Musicales . . . . . BENJAMIN BRITTEN  
 Suite "From Childhood" for Harp and Orchestra . . . HARL McDONALD  
 Suite "Pageant of P. T. Barnum" . . . . . DOUGLAS MOORE  
 Fugue in g minor (The Little) . . . . . BACH-CAILLIET  
 Thanks Be to Thee . . . . . HANDEL  
 It is Enough, from "Elijah" . . . . . MENDELSSOHN

JULIUS HUEHN, *baritone*

Symphony No. 5 in B flat major . . . . . SCHUBERT  
 Mad Scene, from "Lucia di Lammermoor" . . . . . DONIZETTI  
 Bell song, from "Lakme" . . . . . DELIBES

EDNA PHILLIPS, *soprano*

The Walk to the Paradise Garden . . . . . DELIUS  
 Duet from Final Scene, Act 2, "Rigoletto" . . . . . VERDI

EDNA PHILLIPS, *soprano*

JULIUS HUEHN, *baritone*

Prelude to "Die Meistersinger" . . . . . WAGNER  
 Sonata in f minor, Op. 120, No. 1 . . . . . BRAHMS

NORMAN LAMB, *violinist*

LOUISE NELSON PFOHL, *pianist*

The Winter's Past . . . . . WAYNE BARLOW

JOHN MACK, *oboist*

Serenade for Strings . . . . . TSCHAIKOVSKY

#### YOUNG PEOPLE'S PROGRAM

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 . . . . . COPLAND

#### BREVARD MUSIC FESTIVAL REPERTOIRE 1948

Suite from "Swan Lake" . . . . . TSCHAIKOVSKY  
 Overture-Fantasia: "Romeo and Juliet" . . . . . TSCHAIKOVSKY  
 Symphony No. 5 in E minor, Opus 64 . . . . . TSCHAIKOVSKY  
 Brandenburg Concerto No. 3 in G major . . . . . BACH

Elsas Traum from "Lohengrin" . . . . . WAGNER  
 Prelude and Liebestod from "Tristan and Isolde" . . . . . WAGNER

MARY BOTHWELL, *soprano*

Symphony No. 5½ . . . . . DON GILLIS

Poem for Flute and Orchestra . . . . . GRIFFES

JOHN KRELL, *flutist*

Overture to "Russlan and Ludmilla" . . . . . GLINKA

Symphony in C major (Jupiter) K. 551 . . . . . MOZART

Concerto No. 2 in F minor, Opus 21 . . . . . CHOPIN

JOSEPH BATTISTA, *pianist*

Concerto Grosso in D minor . . . . . VIVALDI

Alleluia . . . . . MOZART

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

Del cabello mas sutil . . . . . OBRADORS

Come, Love, with Me . . . . . CARNEVALI

The Jewel Song from "Faust" . . . . . GOUNOD

FRANCES YEEND, *soprano*

Symphony No. 7 in C major, Opus 105 . . . . . JEAN SIBELIUS

Capriccio Espagnole, Opus 34 . . . . . RIMSKY-KORSAKOV

Overture to "The Bartered Bride" . . . . . SMETANA

Concertino for Horn and Orchestra . . . . . JOHN HALDANE

MERRILL WILSON, *french horn*

Suite Provencale . . . . . DARIUS MILHAUD

Concerto in D major for Violin and Orchestra . . . . . BEETHOVEN

TOSSY SPIVAKOVSKY, *violinist*

Academic Festival Overture, Opus 80 . . . . . BRAHMS  
 With Honor Let Desert Be Crowned from "Judas Maccabaeus" . . . . . HANDEL  
 In Native Worth from "The Creation" . . . . . HADYN  
 Lamento di Federico from "L'Arlessiana" . . . . . CILEA  
 Flower Song from "Carmen" . . . . . BIZET  
 WILLIAM HESS, *tenor*

Music from "El Amor Brujo" . . . . . DE FALLA  
 Suite from "Der Rosenkavalier" . . . . . RICHARD STRAUSS

CHAMBER MUSIC PROGRAM

Quintet for Oboe, Clarinet, Horn, Bassoon, and Piano . . . . . MOZART  
 JOHN MACK, IGNATIUS GENNUSA, CAROLYN CLARK PANASEVICH,  
 KENNETH PASMANIK, LOUISE NELSON PFOHL

Sonata for Viola and Piano, Opus 11, No. 4 . . . . . PAUL HINDEMITH  
 NORMAN LAMB, LOUISE NELSON PFOHL

Introduction and Allegro for Harp, String Quartet, Flute,  
 and Clarinet . . . . . RAVEL  
 MURETTA MEYER, LEO PANASEVICH, DOROTHY BYRD GENNUSA,  
 NORMAN LAMB, RICHARD WATZULIK, NANCY IDEN,  
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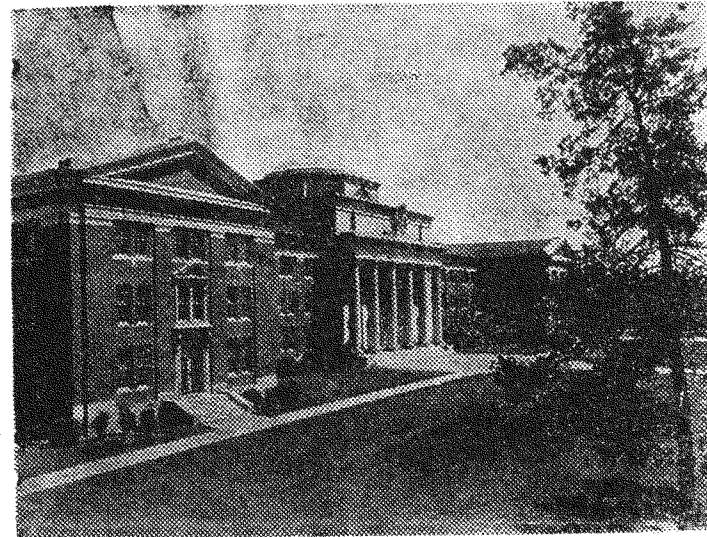
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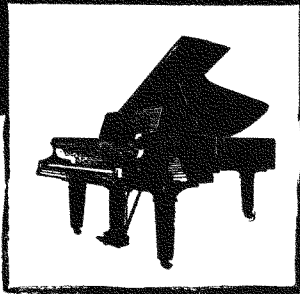
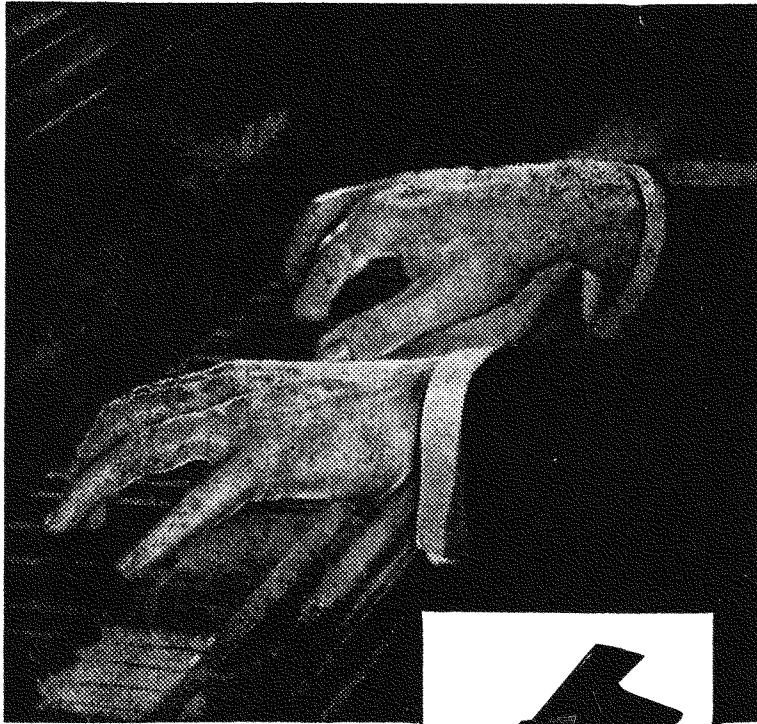
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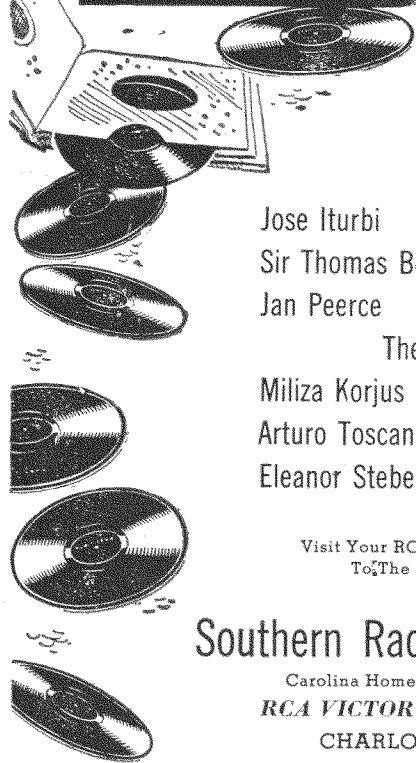
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