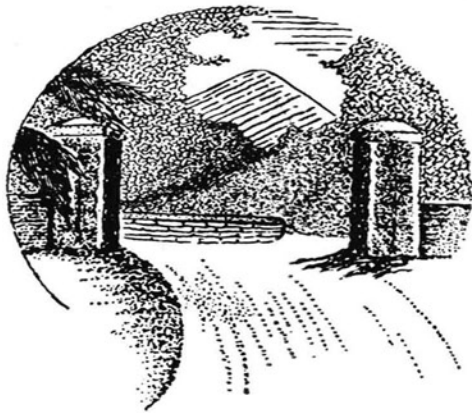


THE THIRD ANNUAL
BREVARD
MUSIC FESTIVAL



Nineteen Hundred Forty-Eight

THE BREVARD
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presents

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James Christian Pfohl

Music Director and Conductor

and

Mary Bothwell, Soprano

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AUGUST

13, 14, 15 - 20, 21, 22

1948

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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 1947 and 1948 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 Third 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 1948 season.

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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 BREVARD MUSIC FESTIVAL

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

THE FESTIVAL SYMPHONY ORCHESTRA

JAMES CHRISTIAN PFOHL, *Conductor*

Suite from "Swan Lake" TSCHAIKOVSKY

Scene

Valse

Danses des Cygnes

Scene

Danse hongroise. Czardas

Scene

Overture-Fantasia: "Romeo and Juliet" TSCHAIKOVSKY

Intermission*

Symphony No. 5 in E minor, Opus 64 TSCHAIKOVSKY

Andante — Allegro con anima

Andante cantabile

Valse: Allegro moderato

Finale: Andante maestoso — Allegro vivace

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

THE BREVARD MUSIC FESTIVAL

PROGRAM NOTES

by

JOHN HOLLIDAY

Suite from "Swan Lake" TSCHAIKOVSKY

The program for Tschaikovsky's famous ballet, "Swan Lake," is based on incidents from an old German folk tale. As adapted by Byitchev and Gelster, the ballet version runs as follows:

Act I. The scene is a magnificent castle, home of Prince Siegfried. A festival is in progress to honor the Prince on his twenty-first birthday. In the midst of the gaiety his mother suddenly reminds him that he must now seek a wife. At this moment a strange flight of swans is seen overhead.

Act II. In a quiet lake before a ruined chapel a number of swans are floating. They are watched over by an evil magician, Rotbart, who has taken the form of an owl. Prince Siegfried and his friends burst upon the scene, and one of the party is just about to shoot the nearest swan, when the swan leader, Odette, makes hasty explanation: They are really beautiful maidens who are under the spell of Rotbart; only at midnight do they assume human form for a short time. Siegfried and Odette fall in love but cannot marry until the swan leader is released from the evil spell.

Act III. There is a brilliant ball in progress at Prince Siegfried's castle. Among the guests are many visitors from distant lands. Odile, Rotbart's daughter, has come disguised as Odette and deceives Siegfried into announcing their marriage plans. At that instant the spirit of the swan leader beats in frenzy at the window. The Prince realizes the deception and hastens out in search of the real Odette.

Act IV. Once again the scene is the lake and the ruined chapel. The swan maidens are dancing when Odette enters in despair. Siegfried appears and asks forgiveness. Rotbart now raises a violent storm, but when Siegfried declares his willingness to die for Odette, the magician's evil spell is broken, the storm subsides and the swans become humans forever.

The suite is in six parts, each readily identified with a situation

from the story.

I Scene

II Valse

III Danses des Cygnes

IV Scene

V Danse hongroise. Czardas.

VI Scene

Overture-Fantasia: "Romeo and Juliet" . . . TSCKAIKOVSKY

The spring of 1868 found Tschaikovsky in a state of mind well-suited to the contemplation of tragedy. Mlle. Artot, the French opera singer, had just broken off their brief engagement and—this was the maddening blow—married a Spanish baritone. It was Balakireff who chose this propitious moment to suggest to the shattered composer that he write an overture on the theme of Shakespeare's romantic tragedy.

One can of course find in this music thematic material suggestive of the chief characters and situations in the drama, but will it not suffice to regard the whole as a portrayal of transcendent love—love which knows no obstacles, not even the final barrier, death?

The overture begins with a slow introduction, the clarinets and bassoons sounding a theme almost religious in character. Later there is a gradual quickening of the tempo leading to the vigorous main subject which opens the exposition proper. The second subject, with its felicitous change of key, is one of the most gratifying in all symphonic literature. This is introduced by the English horn. All three themes are used throughout the development section, while in the recapitulation the secondary theme is given extended treatment. The overture ends with the customary coda.

Symphony No. 5 in E minor, Opus 64 . . . TSCHAIKOVSKY

Tschaikovsky felt deeply discouraged after the first few performances of his new symphony, and in December, 1888 wrote to his benefactress, Mme. von Meck: "Having played my symphony twice in St. Petersburg and once in Prague, I have come to the conclusion that it is a failure. There is something repellent in it, some over-exaggerated color, some insincerity of fabrication which the public instinctively recognizes. It was clear to me that the applause and ovations referred not to this but to other works of mine, and that the symphony itself will never please the public. All this causes a deep dissatisfaction with myself. It is possible that I have, as people say, written myself out, and

that nothing remains but for me to repeat and imitate myself. Yesterday evening I glanced over the Fourth Symphony, our Symphony. How superior to this one, how much better it is! Yes, this is a very, very sad fact." Later, after highly successful performances in Moscow and Hamburg, the composer revised his previous estimates of the work and declared, "I like it far better now, after having held a bad opinion for sometime."

One important feature of the symphony is the use of a leading motive, or motto-theme. This is first heard in the introduction, and later at the climax of each of the four movements. Its character might best be described as "of dreadful portent." This motto-theme tends to give the work that sense of unity which is ordinarily associated with the symphonic poem.

The essential melodies in the symphony, especially the motto-theme, the famous horn solo in the second movement, and the principal subject of the finale are so familiar to the average listener that no description is necessary to insure ready recognition.

The work is scored for three flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani and strings.

THE BREVARD MUSIC FESTIVAL

SATURDAY, AUGUST 14, 8:15 p.m.

MARY BOTHWELL, *Soprano*

THE FESTIVAL SYMPHONY ORCHESTRA

JAMES CHRISTIAN PFOHL, *Conductor*

Brandenburg Concerto No. 3 in G major BACH

Allegro moderato

Andante

(From the Violin Sonata in A minor)

Allegro

Elsa's Traum, from "Lohengrin" WAGNER

MISS BOTHWELL

Symphony No. 5½ DON GILLIS

Perpetual Emotion

Spiritual?

Scherzofrenia

Conclusion!

Intermission*

Poem for Flute and Orchestra GRIFFES

JOHN KRELL, *Flutist*

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

MISS BOTHWELL

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

THE BREVARD MUSIC FESTIVAL

PROGRAM NOTES

by

JOHN HOLLIDAY

Brandenburg Concerto No. 3 in G major BACH

The six Brandenburg Concertos were composed in 1721 for the Margrave of Brandenburg. At that time Bach was Kappellmeister at the court of Prince Leopold of Anhalt-Cothen, a close friend of the Margrave. Most of Bach's earlier works had been for keyboard instruments, but now he turned to the field of orchestral composition and for a few years wrote great numbers of suites, chamber sonatas, concertos and other orchestral works in nearly all of the known forms.

The Concerto in G major was scored originally for three violins, three violas, three cellos and cembalo. In the modern orchestra, a contra bass is added and the cembalo is either omitted or replaced by harpsichord.

There are two movements, both rapid in tempo and gay in mood. The work is one of the finest examples of Bach's genius for involved and expressive polyphony.

It is customary today to place a slow movement from some other of Bach's works between the two rapid movements of the concerto. The interpolated section for to-night's concert is the Andante from the Violin Sonata in A minor, arranged for string orchestra by Frederick Stock.

Elsa's Traum, from "Lohengrin" WAGNER

In 1849 Wagner had joined a popular uprising in Dresden. This was part of the general social unrest sweeping all of Europe. When this "May Revolution" turned out to be unsuccessful, the opera composer was forced to hurry to Switzerland, where he remained in exile for nearly fifteen years. Thus it was that in 1858 he could say with considerable truth that his Lohengrin, written in 1847, had been heard by everyone but himself. Not until 1861, through the efforts of Princess Metternich, was he allowed to visit Germany to hear a performance of his already famous work.

Elsa's Traum is from Act I. She tells of a wonderful dream she has

had, in which a knight in armor has come to her protection. The music of the Grail forms a background for her words as she announces that the unknown knight will be her champion.

Symphony No. 5½ DON GILLIS

Gillis was born in Cameron, Missouri in 1912. He studied music at Missouri Wesleyan College and North Texas State Teachers College, and was at one time director of bands at Texas Christian University. At present he is Music Production Director for the National Broadcasting Company.

The Symphony No. 5½ bears the descriptive sub-title, "A Symphony for Fun." The four movements are as follows:

Perpetual Emotion

Spiritual?

Scherzofrenia

Conclusion!

Poem for Flute and Orchestra GRIFFES

Charles Tomlinson Griffes was born in Elmira, New York in 1884. He studied theory with Rufer and Humperdinck in Berlin. Later he developed a highly individualistic style of composition, largely as a result of his own study and experimentation. From 1908 until his untimely death in 1920 he was a member of the faculty at Hackley School in Tarrytown, New York. Among his more familiar compositions are "The Pleasure Dome of Kubla Khan" and "The White Peacock."

John Tasker Howard has this to say regarding the various periods in the evolution of Griffes' style: "In his student period he was definitely under the influence of his German teachers, Rufer and Humperdinck. It was then that he wrote German songs.

"In his second style, Griffes leaned toward the French Impressionists, and also showed his fondness for the Russian Orientalism that was to appear as the mysticism of his later works. 'The Lake at Evening,' from the 'Three Tone Pictures for Piano,' and 'The White Peacock,' from the 'Roman Sketches' for piano show him in this period and demonstrate his power of impressionistic description.

"The third period shows an advanced trend; a grasping of something less rigid than the tempered scale, a medium to sound the overtones he wanted us to hear. It was in this period that Griffes composed his Piano Sonata and his larger orchestral works. The Sonata has the intellectual consistency of a Schoenberg, a pursuit of tonal logic without sacrifice of poetic conception."

The "Poem for Flute and Orchestra" is an impressionistic work. As a matter of fact, it is one of the few good compositions by American composers in that style. There is actually only one theme, but the ingenious extensions and elaborations by the solo instrument, and the unusual harmonies and percussive effects in the accompaniment make this an exceedingly interesting work. The scoring is for solo flute, two horns, harp, strings, side drum, tambourine and tam tam.

Prelude and Liebstod from "Tristan and Isolde" WAGNER

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

The Prelude begins softly, but makes a gradual and tremendous crescendo to a mighty climax and then back to a pianissimo. Wagner explained the dynamic scheme thus: "It goes from the faintest tremor to unpent avowal of the hopeless love. The heart goes through each phase of unvictorious battling with its inner fever, till, swooning back upon itself, it seems extinguished as in death." The themes heard in the Prelude are of course taken from the opera motives.

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

THE BREVARD MUSIC FESTIVAL

SUNDAY, AUGUST 15, 4:00 p.m.

JOSEPH BATTISTA, *Pianist*

THE FESTIVAL SYMPHONY ORCHESTRA

JAMES CHRISTIAN PFOHL, *Conductor*

Overture to "Russlan and Ludmilla" GLINKA

Symphony in C major (Jupiter) K. 551 MOZART

Allegro vivace
Andante cantabile
Minuetto and Trio: Allegretto
Finale: Allegro molto

Intermission*

Concerto No. 2 in F minor, Opus 21 CHOPIN

Maestoso
Larghetto
Allegro vivace

MR. BATTISTA

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

BALDWIN PIANO USED

THE BREVARD MUSIC FESTIVAL

PROGRAM NOTES

by

JOHN HOLLIDAY

Overture to "Russlan and Ludmilla" . . . GLINKA

Glinka, who had scored a great success in 1836 with his nationalistic opera "A Life for the Czar," based his second dramatic work, "Russlan and Ludmilla," on a poetic tale by the great Pushkin. The public found the opera rambling and incoherent and today only the overture survives.

The overture opens with a series of fortissimo chords for full orchestra. This is followed by the main theme, presto, for violins, violas and flutes. The second theme resembles a folk tune and is introduced by violas, cellos and bassoons. The coda contains a noteworthy example of the whole-tone scale—and this, fifty years before Debussy made it an important part of his composing technique.

Symphony No. 41 in C Major (Jupiter) K. 551 . MOZART

In the summer of 1788, Mozart composed his three greatest symphonies in less than seven weeks. Although he still had three years of life remaining, he never again attempted a work in the symphonic form. We do not know why the Symphony No. 41 is called "Jupiter," but we are certain that Mozart did not give it the name. At any rate, the appellation is helpful in distinguishing this work from No. 34, K. 338 in the same key. (The K. stands for the nineteenth century librarian and scientist, Kochel, who catalogued Mozart's voluminous works.)

The first movement begins without the traditional slow introduction. The principal theme, taken from one of the composer's early operas, is heard in alternating dynamic levels, ff and pp. Of the second subject, in A major, Sir George Grove has written: "It is as gay as gay can be, just as if intrigues, cabals, debts, illness and disappointment, poor Mozart's daily bread, had no existence whatever." The development section, recapitulation and coda follow the pattern of strict sonata form.

The second movement is also in sonata form. The first theme is heard in muted strings. After a C minor subsidiary theme, the second

subject is sounded by the oboes over string accompaniment. The movement ends with a short coda.

The third movement is one of the finest examples of Mozart's pre-eminent ability in the writing of graceful minuets.

The finale begins with a theme derived from an ancient German hymn. This tune was a favorite with Mozart and had been used on several occasions in earlier compositions. That the composer had become a master of polyphony is evidenced by the remarkable contrapuntal development of all the thematic material in this, the final movement of his last symphony.

The scoring is for flute, two oboes, two bassoons, two horns, two trumpets, timpani and strings.

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

This concerto was written in the winter of 1829-30. At that time Chopin was madly in love with a young Polish singer, Constantia Gladkowska. "While my thoughts were with her, I composed the slow movement," he wrote to a friend in 1829. In another letter to the same friend, he exclaimed, "I could tear my hair out when I think that I could be forgotten by her!" That he was never driven to such a desperate deed is evidenced by several of his later portraits. We must remember that the mercurial composer was only nineteen when he wrote these intense protestations of love. Strangely enough, the concerto wasn't dedicated to Constantia after all, but to Countess Delphine Potocka, a wealthy singer from Paris.

The first performance of the concerto took place in Chopin's native Warsaw in 1830 with the composer as soloist. His report on the premiere was as follows: "The first Allegro received the reward of a 'Bravo.' But I believe this was given because the public wished to show that it understands and knows how to appreciate serious music. There are people enough in all countries who like to assume the air of connoisseurs! The Larghetto and Rondo produced a very great effect. After these the applause and 'Bravos' came really from the heart."

The Concerto follows the Hummel model, with the orchestra stating the two main themes of the first movement. These are then repeated in embellished form by the solo instrument. The fantasia section consists of alternating tutti and solo passages, the latter being similar in character to some of the composer's later Etudes. The recapitulation resembles the exposition in structure.

The Larghetto contains one of the greatest of all Chopin melodies. The general effect of the movement is similar to that produced by many of the famous Nocturnes.

In the final movement the main theme is announced by the piano.

Next there is an orchestral passage followed again by the main theme, this time in a more striking form. The piano then continues on to brilliant passage work in triplets. The second theme in A flat major is sounded by the piano with string accompaniment. A horn solo introduces the final section, which contains further exploitation of the triplet figure.

THE BREVARD MUSIC FESTIVAL

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

FRANCES YEEND, *Soprano*

THE FESTIVAL SYMPHONY ORCHESTRA

JAMES CHRISTIAN PFOHL, *Conductor*

Concerto Grosso in D minor VIVALDI

(Freely transcribed by Vittorio Giannini)

Allegro

Intermezzo

Allegro

Alleluia MOZART

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

MISS YEEND

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

Intermission*

Del cabelo mas sutil OBRADORS

Come, Love, with Me CARNEVALI

The Jewel Song, from "Faust" GOUNOD

MISS YEEND

Capriccio Espagnole, Opus 34 RIMSKY-KORSAKOV

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

THE BREVARD MUSIC FESTIVAL

PROGRAM NOTES

by

JOHN HOLLIDAY

Concerto Grosso in D minor . . . VIVALDI-GIANNINI

Antonio Vivaldi (1675-1741) belongs to the Italian school that was largely responsible for the development of early instrumental music for the concert stage. Alfredo Casella, the eminent contemporary conductor and composer, pays the Venetian this tribute in a recent publication: "He can be compared without hesitation to J. S. Bach. Everyday it is more evident that the influence exerted by Vivaldi on the Cantor was considerable and perhaps even decisive in his molding. The prodigious wealth of musical invention; the dramatic force, which recalls so imperatively the brilliance and fire of the great Venetian painters; the mastery of choral polyphony; the marvelous dynamism of the instrumental parts, the incessant movement of which, independent of the voices and chorus, plainly forecasts the Wagnerian style; and finally, the high quality of the emotion which animates his works. All these put Vivaldi in a wholly new light."

The Concerto Grosso in D minor is from a set of twelve entitled "L'Estro harmonico" (Harmonic Inspiration). It was transcribed for organ by J. S. Bach and was thought to be his work until Vivaldi's predominant share in the composition was established in 1911.

Giannini's transcription for orchestra is dedicated to Thor Johnson, conductor of the Cincinnati Symphony Orchestra and trustee of the Brevard Music Foundation.

Alleluia . . . MOZART

This popular composition has for a text the single word, "Alleluia." It is interesting to note that the word contains four of the five vowel sounds generally considered as basic in the art of singing. The aria is from the motet "Exsultate, jubilate."

Recitative and Aria: Leise, leise, fromme Weise .. VON WEBER from "Der Freischutz"

The libretto for "Der Freischutz" comes from an old German ghost

story by Abel and Laun. Von Weber spent ten years of intermittent labor on the music. Finally, the work was introduced in Berlin in 1821, and the audience displayed the wildest enthusiasm when it realized that here was an opera of genuine Teutonic flavor—an opera entirely free from Italian and French influence.

The aria "Leise, leise, fromme Weise" (Softly, Softly, Heavenly Light) is from the second act. Agnes, gazing out upon the beautiful moonlight, sings of her love for her sweetheart, Max. As her lover appears, the aria takes on a character of greatest ecstasy.

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

Sibelius and Richard Strauss occupy unique positions in the musical world today. They are living but still not "contemporary." Their music displays few of the characteristics of the rather experimental twentieth century, and their work may be regarded as lengthy and unresolved suspensions of nineteenth century romanticism.

The Symphony No. 7 was published in 1929. It is in one movement only; yet it has the main features of traditional symphonic form. There is a slow introduction during which the dominating theme of the work is introduced. This is followed by a section in which the main theme and also several sub-themes are developed. The third section resembles a scherzo, and here still more thematic material is introduced. The broad finale section serves as a recapitulation.

Sibelius himself has said about this work: "It is concerned with the joy of life and vitality, with appassionate passages." He also added: "I see how my innermost self has changed since the days of the Fourth Symphony. And these Symphonies of mine (the Fifth, Sixth and Seventh) are more in the nature of professions of faith than my other works." Does this last statement make everything clear for the reader? Hardly, and we must conclude that Sibelius, like all great composers, was much more articulate musically than verbally.

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

The story of the opera is adapted from the famous poem by Goethe. In return for a second youth Faust has given his soul to Mephistopheles. After tempting Marguerite with jewels, he abandons the unfortunate girl and later kills her brother in a savage duel. Meanwhile, Marguerite is imprisoned for the killing of her child. Faust visits her cell and begs her to flee with him, but she refuses and bravely accepts death as the better alternative.

The Jewel Song is from Act III. The scene is the garden of Marguerite's home. She is seated at her spinning wheel, singing the air "The King of Thule." Suddenly she notices a small casket nearby containing

a fabulous assortment of jewels, and she sings of her delight at the amazing discovery.

Capriccio Espagnole, Opus 34 . . . RIMSKY-KORSAKOV

Rimsky-Korsakov, the most famous of the nineteenth century nationalists in Russia, came from the upper class, and so was not allowed to choose music as a profession. Instead he embarked on a naval career. One cruise brought him to this country in 1862, and he was much impressed by such varied stimuli as Niagara Falls, Negro Spirituals and "rough American manners." Although he remained in the navy until 1873, music soon became his chief interest and his first important compositions date from 1865. In later life he became inspector of navy bands and acquired an extensive knowledge of woodwind and brass instruments—a knowledge which soon became apparent in the brilliant orchestrations which flowed from his pen for the next three decades.

The Spanish Caprice was composed in 1887. It is in five sections. The first is an Alborado, or morning "serenade." The second is a set of variations on a Spanish folk song. There is a return to the Alborado in section three. A series of cadenzas for trumpet, solo violin, flutes and harp make up the fourth section, which is a Gypsy Song. The finale is an Asturian Fandango.

After hearing the Capriccio Espagnole, Tchaikovsky wrote to the composer: "Your Spanish Caprice is a colossal masterpiece of instrumentation and you may regard yourself as the greatest master of the present day."

THE BREVARD MUSIC FESTIVAL

SATURDAY, AUGUST 21, 8:15 p.m.

TOSSY SPIVAKOVSKY, *Violinist*

THE FESTIVAL SYMPHONY ORCHESTRA

JAMES CHRISTIAN PFOHL, *Conductor*

Overture to "The Bartered Bride" SMETANA

Concertino for Horn and Orchestra JOHN HALDANE

Moderato

Andante

Allegro

MERRILL WILSON, *French Horn*

Suite Provencale DARIUS MILHAUD

Intermission*

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

Allegro ma non troppo

Larghetto

Rondo: Allegro

MR. SPIVAKOVSKY

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

THE BREVARD MUSIC FESTIVAL

PROGRAM NOTES

by

JOHN HOLLIDAY

Overtrure to "The Bartered Bride" SMETANA

The story of Smetana's opera is based on a simple Czech folk tale. Jenik, a poor peasant, sells his right to the hand of the fair Marenka for three hundred gulden, but stipulates that Marenka must marry the son of a certain Micha. All turns out happily because Jenik proves that he himself is the son of Micha. The young lovers are married, and keep the three hundred gulden besides.

The opera was given its premiere in Prague in 1866. Because of its charming folk dances and vivacious humor it was an immediate success. In 1909 it was produced at the Metropolitan with Gustave Mahler conducting, and today it is in the repertory of every large opera company the world over.

The first subject of the overture is made up of two Bohemian dance tunes, while the second subject is the Jenik-Merenka love theme. The fantasia section displays considerable polyphonic ingenuity—something to be noted carefully by contemporary composers who are using folk material. The two subjects are heard again in the recapitulation, and also in the coda.

Concertino for Horn and Orchestra JOHN HALDANE

John Haldane was born in Rochester, N. Y. in 1921. After graduating from Eastman School of Music in 1942, he served several years in the army as a bombardier with the Fifteenth Air Force in Italy. He returned to Eastman in 1945 and a year later was awarded a Master of Music degree with a major in theory. At present he is Assistant Professor of Music at Davidson College, Davidson, N. C.

The Concertino had its first hearing in May, 1948, when it was performed at Fine Arts Festivals at Queens College, Charlotte, N. C. and at Davidson College by the Queens-Davidson Little Symphony under the direction of James Christian Pfohl. Harris Mitchell was the soloist.

Mr. Haldane has supplied the following analysis of the work: "The Concertino was conceived before the war, but was not completed until January 1948. The composition is called a "concertino" because of its qualities and not because of its form, which differs from the nineteenth

century version. The work is divided into three sections, not only to allow the soloist a necessary rest, but also for purposes of contrast. All material is derived from a scale line and a progression of fourths.

"The first section is in sonata form and polyphonic. It opens with the main theme, the first few bars serving as an introduction. The development begins with the introductory motives treated in canon over the scale line. This is followed by a contrapuntal treatment of the main theme over the scale line—which is now inverted. Then the second theme is treated in canon over the descending scale line. The recapitulation is a re-statement of the exposition in new tonalities.

"The second section is contrapuntal, in that two ideas are expressed simultaneously. The solo horn is in descant over the lower strings. The strings have a scale line reminiscent of organum.

"The third section is a straight-forward rondo form in regular phrases. Its nature is less serious than that of the preceding sections."

Suite Provencale DARIUS MILHAUD

Milhaud was born in Aix-en-Provence, France in 1892. He entered the Paris Conservatory at eighteen, where he studied violin, conducting and composition. From 1917 to 1919 the young composer was in Brazil as a member of the French legation, and from that period came two of his most popular works—"Saudades do Brazil" and "Le Boeuf sur le toit." Upon his return to France he organized "Le Six", a group of young French composers who joined forces to combat post-Debussy impressionism. In 1940 Nazi occupation of France forced Milhaud to flee to this country, where he spent several years on the faculty of Mills College in Oakland, California. In 1945 he returned to France and his native Provence.

The Suite Provencale consists of briefly treated folk tunes from eighteenth century Provence. The work is scored for two flutes, two oboes, English horn, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, percussion and strings. The dedication is to the composer's wife, Madeline.

Concerto in D Major for Violin and Orchestra, Opus 61 BEETHOVEN

Beethoven's only violin concerto was written for Franz Clement, the famous concertmaster of the Theater-an-der Wien in Vienna. When the work was first performed in 1806 with Clement as soloist, the redoubtable concertmaster entertained his audience between movements by playing trick pieces of his own, even holding the violin upside down for certain startling passages. What Beethoven thought of these somewhat unusual antics is not recorded, but we do know that the new concerto

was an immediate success.

The first movement is in the customary sonata form, but with a double exposition. The opening theme for timpani is the motto for the entire work. After both the first and second themes proper have been introduced by the woodwinds, there is a restatement by the solo instrument and then the lengthy fantasia section follows. Near the close of the movement there is an extensive cadenza for the solo violin.

The second movement is scored for strings, two clarinets, two bassoons, two horns and the solo violin. Muted strings present the first subject and the solo violin the second. The coda leads directly into the allegro finale. Here the theme is introduced on the G string of the solo instrument above cello accompaniment. The theme is then repeated by the violin two octaves higher and finally sounded again by full orchestra. After a bridge passage for French horn, the second subject in A major is presented, first by the orchestra and then by the solo violin. The opening subject is heard for the last time in the final cadenza.

THE BREVARD MUSIC FESTIVAL

SUNDAY, AUGUST 22, 4:00 p.m.

WILLIAM HESS, *Tenor*

THE FESTIVAL SYMPHONY ORCHESTRA

JAMES CHRISTIAN PFOHL, *Conductor*

Academic Festival Overture, Opus 80 BRAHMS

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

In Native Worth, from "The Creation" HAYDN
MR. HESS

Music from "El Amor Brujo" FALLA

Intermission*

Lamento di Federico, from "L'Arlessiana" CILEA

Flower Song, from "Carmen" BIZET
MR. HESS

Suite from "Der Rosenkavalier" RICHARD STRAUSS

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

THE BREVARD MUSIC FESTIVAL

PROGRAM NOTES

by

JOHN HOLLIDAY

Academic Festival Overture, Opus 80 . . . BRAHMS

The Doctor of Philosophy degree was conferred on Brahms by the University of Breslau in 1880. In recognition of this honor the composer wrote the Academic Festival Overture. It is really a fantasia on student songs—Brahms himself called it “a very jolly potpourri of student songs a la Suppe.” The first performance was in January 1881 before the faculty and students of the University of Breslau.

The overture begins with the principal theme announced by violins *pp*. After a contrasting theme in the violas, the first student song appears sounded by three trumpets. It is called “The Stately House” and is found in most Protestant hymnals under the title, “O Day of Rest and Gladness.” Following this theme there is a development of the principal subject. After a change of key, the second violins announce another student song, “The Father of His Country.” “What is That High on the Hill?” a third student song, is introduced by two bassoons and developed by full orchestra. The free fantasia section is devoted to elaboration of all the thematic material. The main themes in their original form are heard again in the recapitulation. The closing coda employs the tune “Gaudeamus Igitur,” a student song popular in many countries.

With Honor Let Desert Be Crowned, from “Judas Maccabaeus” HANDEL

“The way in which Handel met the claims of oratorio is to be explained, not historically, but only by the native sway of his whole mood and musical personality. About half of his oratorios, eighteen of them perhaps, are dramas of imagination. Taking the Jewish nation as his instance, he follows the fortunes of a chosen people, he depicts their champions and their adversaries; and he does this with a greatness and simplicity, with a variety of detail and a pictorial grasp, at times, too, with a sense of humour, that argue alike the great musician, the great dramatist, and the great man.”—Alfred Einstein.

The aria “With Honor Let Desert Be Crowned” is from Part III of the oratorio. It follows the recitative “Sweet Flow the Strains” and is

sung by the character Judas Maccabaeus. The text refers to the struggle of the Jewish nations to restore the Sanctuary and religious liberties.

With honor let desert be crowned:
The trumpet ne’er in vain shall sound;
But all attentive to alarms,
The willing nations fly to arms.
And conquering or conquered, claim the prize
Of happy earth, or far more happy skies.

In Native Worth, from “The Creation” HAYDN

“The Creation” was finished when Haydn was sixty-seven years old. He called it “the greatest work of my life,” and added, “I spent much time on it because I intend it to last forever.”

The characters represented in the oratorio are Gabriel, soprano; Uriel, tenor; Raphael, bass; Adam, bass; and Eve, soprano. The text is adapted from Milton’s “Paradise Lost.”

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

Music from “El Amor Brujo” FALLA

The program for the ballet pantomime, “El Amor Brujo” (Love, the Sorcerer) is adapted from an Andalusian folktale: Candelas, although she had been unhappy with her fickle lover, cannot forget him after his death. His spectre constantly comes between the distressed girl and her new lover, Carmelo. Finally a gypsy maid, Lucia, is persuaded to entice the spectre away and all ends happily for Candelas and Carmelo.

The portion of the ballet music to be heard this afternoon will con-

sist of the following:

Introduction and Scene
Among the Gypsies
The Spectre
The Dance of Terror
The Magic Circle
Pantomime
The Ritual Fire Dance

The unusual popularity of "The Ritual Fire Dance" is representative of a certain trend in American musical affairs today. There is an obvious tendency, especially on the part of the young, to suddenly "discover" certain pieces—usually highly rhythmic in nature—which have gone virtually unnoticed by the general public for decades. That certain Chopin Polonaise, and the Tschaikovsky and Grieg piano concertos, to name only a few, have thus recently become common property. All this of course has come about, in one way or another, through the radio and the movies. Just what this tendency indicates for the future of musical understanding in this country is rather uncertain, but the most casual observer can see great potentialities for both good and bad. It is well that we now have an ever-increasing number of concerts, festivals, and live performances of all kinds where young people can become acquainted with other works of their favorite composers.

Lamento di Federico, from "L'Arlessiana" . . . CILEA

This aria is the most popular excerpt from the little-known opera by the nineteenth century Italian Francesco Cilea. Federico is entreating sleep to come and so bring surcease from tormenting thoughts of his beloved.

Flower Song, from "Carmen" . . . BIZET

"Carmen" was given its first performance at the Opera Comique in 1875. It received some rather rough handling from the critics. Some though it showed too evident Wagnerian tendencies, others were shocked by the women characters who smoked cigarettes, while some found fault with Bizet's Spanish idiom. Tschaikovsky, however, predicted that the opera would achieve great popularity, and how right he was is shown by the fact that Carmen by 1904 had been accorded more than a thousand performances.

The Flower Song is from Act II. Don Jose shows the gypsy girl the faded flower he has kept in his coat ever since they first met, and sings to her of his love.

Suite from "Der Rosenkavalier", Opus 59 RICHARD STRAUSS

The opera "Der Rosenkavalier" (The Rose Cavalier) was first produced in Dresden in 1911. The story concerns itself with complicated romantic intrigues in eighteenth century Vienna. The name of the opera is derived from the old Austrian order of the Knights of the Rose. Members of the order often served as intermediaries in affairs of the heart. The music has something of the refinement of Mozart and the grace of Johann Strauss, but it also has examples of composing techniques which could not have been possible before Wagner showed the way with his new tone colorings, enlarged orchestra, chromatic harmonies and other innovations.

The Suite, except for the opening section, is made up largely of waltzes. The scoring, in addition to the customary woodwinds, brass and strings, calls for timpani, triangle, tambourine, side drum, rattle, cymbal and brass drum. There are also parts for celesta and two harps.

ACKNOWLEDGEMENTS

★

FRANCES YEEND — direction of Lawrence Evans & Weinhold, Inc.
Division of Columbia Artists Management Inc.
113 W. 57th St., NYC

JOSEPH BATTISTA — direction Judson O'Neill & Judd Inc.
Division Columbia Artists Management Inc.
113 W. 57th St., New York City.

TOSSY SPIVAKOVSKY — direction of Coppicus & Schang, Inc.
Division of Columbia Artists Management Inc.
113 W. 57th St., New York City

MARY BOTHWELL — direction of Annie Friedberg
251 West 57th St., NYC

THE BREVARD MUSIC FESTIVAL

MONDAY, AUGUST 16, 1948

CHAMBER MUSIC PROGRAM*

Quintet for Oboe, Clarinet, Horn, Bassoon and Piano . . . MOZART

Largo — Allegro Moderato

Larghetto

Rondo

JOHN MACK, *oboe*; IGNATIUS GENNUSA, *clarinet*; CAROLYN CLARK
PANASEVICH, *horn*; KENNETH PASMANICK, *bassoon*; LOUISE
NELSON PFOHL, *piano*.

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

Fantasy

Theme with Variations

Finale with Variations

NORMAN LAMB, *viola*

LOUISE NELSON PFOHL, *piano*

Introduction and Allegro for Harp, String Quartet,
Flute and Clarinet RAVEL

MURETTA MEYER, *harp*; LEO PANASEVICH, AND DOROTHY BYRD
TAYLOR, *violins*; NORMAN LAMB, *viola*; RICHARD WATZULIK,
'cello; NANCY IDEN, *flute*; IGNATIUS GENNUSA, *clarinet*

* This program is presented to sponsors and patrons only.

BREVARD MUSIC FESTIVAL REPERTOIRE 1946

- Overture "The Hebrides" (Fingal's Cave) Op. 26 . . . MENDELSSOHN
 Symphony No. 4 in A Major (Italian) Op. 90 . . . 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 GERSCHESKI
 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 Lascieremo, 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 Haydn . . . 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
 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 T:CHAIKOVSKY

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



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