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*First Times*

THE FIFTH ANNUAL

BREVARD

*Music*

FESTIVAL



NINETEEN HUNDRED FIFTY



MRS. HENRY ALVAH STRONG

Ardent Friend of American Youth  
Trustee of Brevard Music Foundation  
Enthusiastic Advocate of the Christian Principle of Sharing  
"It is more blessed to give than to receive."

In grateful appreciation of her unfailing encouragement and generous benefactions to

TRANSYLVANIA

the Festival Program of 1950 is affectionately dedicated to her memory.

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THE BREVARD  
MUSIC FESTIVAL ASSOCIATION

*presents*

THE FESTIVAL ORCHESTRA  
AND  
CHORUS



James Christian Pfohl

Music Director and Conductor

and

Eugene List, Pianist

Julian Patrick, Baritone

Norman Heyde, Soprano

Margaret Thuenemann, Contralto

Paul Makovsky, Violinist

William Hess, Tenor



AUGUST

11, 12, 13 - 18, 19, 20

1950

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 Fifth Annual Brevard Music Festival and invites you to enjoy the beauty of the mountains, the hospitality of Brevard, and the inspiration of the program planned for the 1950 season.

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**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 FIFTH ANNUAL**

**BREVARD MUSIC FESTIVAL**

**JAMES CHRISTIAN PFOHL, *Conductor and Music Director***



**FESTIVAL ORCHESTRA**

**VIOLINS**

Robert Harrison  
*concertmaster*  
Achille DiRusso  
*assistant concertmaster*  
Melvin Sipe  
*principal of second violins*  
John Beroset  
James Brightwell  
Paul Cheatham  
Nancy Cirillo  
May Jo DeNardo Ford  
Dorothy Genussa  
Irving Ginberg  
Shirley Ann Givens  
Ed Goetzmann  
Natasha Gudkov  
Anna Harrison  
Winston Hole  
Doris Lefler  
Verna McIntyre  
Charles McNeill  
Grace Moore  
Raymond Page  
Ruth Dabney Smith  
Lida Roberts Tode  
Alvin Wynne  
Christo Yanculeff

**VIOLAS**

William Bagwell, *principal*  
Mary Anne Ashe  
Ann Doane  
C. D. Kutchinski  
Mary A. Lane  
Shelley McIntyre  
Doris Miller  
D. L. Scappucci

**CELLOS**

Heinrich Joachim, *principal*  
Richard McIntyre  
Marian Beers  
Elizabeth Krebs  
Madelaine Milner  
Alice Pappas  
Alan Taylor

**BASSES**

Rocco Litolf, *principal*  
Virginia Bryan  
Jane Ann Hicks  
Harriet McFadden  
Roger Scott  
Alice Seitz  
John Wigham

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**HARP**

Jane Bukay

**FLUTES**

Warren Little  
Charles DeLaney  
Barbara Nickles

**PICCOLO**

Charles DeLaney

**OBOES**

John Mack  
William Roumillat  
Frank West

**ENGLISH HORN**

Frank West

**CLARINETS**

Ignatius Genussa  
Willis Coggins  
Allan H. Bone  
Z. N. Holler, Jr.

**BASS CLARINET**

Z. N. Holler, Jr.

**BASSOONS**

Raymond Ojeda  
Virginia Ojeda  
Maxine Sutherland

**CONTRA BASSOON**

Carlyle Charles

**FRENCH HORNS**

Pinson Bobo  
Wilder McDaniel  
Joseph Bellisimo  
Mildred Hine  
Robert Ricks

**TRUMPETS**

Wilfred Roberts  
Grier Williams  
Emerson Head  
David Pfaff

**TROMBONES**

Larry Tode  
Paul Bryan  
Ernest N. Glover  
Betty Semple Glover

**TUBA**

Orin Patton

**TYMPANI**

B. L. Watkins, Jr.

**BATTERY**

B. L. Watkins, Jr.  
Ralph Roberts  
Sam Bucholtz

**CELESTE AND PIANO**

Alfred Neumann

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**CHORUS PERSONNEL**

LESTER MCCOY, *Conductor*

**SOPRANOS**

Ruth Archer  
Mrs. A. S. Bouhuys  
Betsy Bowman  
Mrs. James Brennan  
Mrs. Earle Bryant  
Margaret Garrett  
Mitzi Green  
Martha Heygel  
Mrs. P. R. Heygel  
Mrs. Verne Hill  
Barbara Holler  
Patricia Hurst  
Beverly Justice  
Dawn Lantzius  
Beverly Lingo  
Shirley Lowe  
Harriet McFadden  
Mrs. Henry F. MacFadyen  
Cynthia Mathews  
Joanne Newland  
Nelle Parsons  
Beryl Roberts  
Deborah Ruhle  
Jan Saxon  
Mrs. Howard Schmidt  
Joye Siroky  
Sally Lou Smith  
Alma Spicer  
Mrs. J. C. Spooner  
Mary Wall Stanford  
Mary Wilder

**ALTOS**

Bill Aiken  
Mary Charles Alexander  
Mrs. Frank Barch  
Margaret Barton  
Mrs. Allan H. Bone  
Sara Crew Boyce  
Blair Bunting  
Dino Colburn  
Mrs. Angus Cox  
Judith Crump  
Margaret Ensley  
Jean Fleming  
Marion Hancock  
Jo Ann Haynes  
Mrs. Cecil Hill  
Mildred Hine  
Eleanora Hunt  
Diane Huntley  
Ethel Jolliff  
Roberta Jones  
Mrs. Frank Kilpatrick  
Carolyn Kizer  
Mrs. Bruce Livengood  
Jane McIntire  
Cynthia Mendenhall  
Eleanor Pollard  
Virginia Price  
Anne Rhoades  
Frances Russell  
Mrs. Erwin Schranz  
Marilyn Slade  
Harriet Stewman

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**TENORS**

Albert Bridgman  
Edward Coffin  
John L. Connet  
Claude De Bruhl  
Alfred Neumann  
William Rhoades  
Bill Robinson  
Carl Sims  
Charles Sklar  
Harry F. Taylor  
Charles Tennant  
Russell Wooden

Richard Ford  
Sam Fox  
Thornwell Frick  
John S. Gittings, Jr.  
Melvin Gardner  
James Headlee  
Charles Isley  
Charles Jolliff  
John Lantzius  
Herman Lineberger  
Bruce Livengood  
William Lofquist  
Hubert McCready  
Robert Murray  
Harry Myrick  
David Pfaff  
Stuart Plummer  
Robert Pollard  
Verne Rhoades  
Dick Trevarthen

**BASS**

Thomas Are  
Gene Arnold  
James Davie  
William H. Deihl



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

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**THE BREVARD MUSIC FESTIVAL**

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FRIDAY, AUGUST 11, 8:15 p. m.

EUGENE LIST, *Pianist*

THE FESTIVAL SYMPHONY ORCHESTRA

JAMES CHRISTIAN PFOHL, *Conductor*

KABALEVSKY, DMITRI . . . . . Overture to "Colas Breugnon"

RACHMANINOFF . . . . . Concert, No. 2 in C minor, Opus 18

Moderato

Adagio sostenuto

Allegro scherzando

MR. LIST

Intermission

TSCHAIKOVSKY . . . . . Symphony No. 4 in F minor, Opus 36

Andante sostenuto; Moderato con anima in movimento di valse

Andantino in modo di canzona

Scherzo: Pizzicato ostinato; Allegro

Finale: Allegro con fuoco

PROGRAM NOTES

by

HARRY F. TAYLOR

KABALEVSKY, DMITRI . . . Overture to "Colas Breugnon"

This All-Russian program gives us a fine opportunity to hear some of the best music from that great country.

Although not as well-known in America as his compatriots—Shostakovich, Prokofieff, or Khatchatourian—Kabalevsky is highly regarded in the Soviet. His *Piano Concerto in G minor* and his *Symphony No. 2*, as well as this overture, are appearing on programs over the world, and several of his film scores are being heard with some of the better Soviet motion pictures.

The opera *Colas Breugnon: The Master of Clemency*, which he wrote in 1938, is based on Romain Rolland's "Colas Breugnon". It is regarded as a masterpiece by many Soviet Critics. The story is criticized by many but everyone likes the music. As far as is known, the opera has not been performed in America but the *Overture* has gained the favor of American Symphony orchestras.

RACHMANINOFF . . . Concerto No. 2 in C minor, Opus 18

At the close of the nineteenth century Rachmaninoff, along with other upper-class Russians, was the victim of pessimism and lethargy. The composer himself admitted that he was cured of his apathy and brought back to a creative frame of mind by Dr. N. Dahl, who was one of the pioneers in the field of auto-suggestion. This concerto is dedicated to him.

Some of the gloominess and the solemnity of his innermost moods are apparent in the concerto. The romantic temperament, however, which gives to a mournful melodic line a rich, sensuous harmony and colorful orchestral background, is often apparent, particularly in the adagio movement.

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Rachmaninoff followed the style of Tschaikovsky, Liszt, and Chopin. He did not strive for "modernisms" but rather to express the true Russian tradition. Melody was his first thought and the harmonic treatment had to be that which best suited the melody. "I compose music because I must give expression to my feelings," he said, and his whole personality is evident in his music.

## TSCHAIKOVSKY . . . Symphony No. 4 in F minor, Opus 36

This symphony was written during one of the most difficult periods of Tschaikovsky's life. He had been teaching at the Conservatory, and one of his pupils had fallen in love with him. He tried to show her his temperament: morose, ill-tempered, neurotic, but she was determined to be Mrs. Tschaikovsky. They were married, but in a few weeks Tschaikovsky fled, attempted suicide and for some time he bordered on insanity.

Many books have been published discussing at length Tschaikovsky's temperament and activities. Perhaps of more significance to his life than the curious marriage was his amazing friendship with Mme. von Meck. She was his inspiration and help throughout many years, even though their "romance" was purely platonic; as they never even met one another face to face. Tschaikovsky called this symphony "Our symphony" and dedicated it to her. To her he frankly avowed that the Symphony was programmatic and, at her insistence, wrote out a detailed analysis, from which the following is quoted:

"The Introduction is the kernel of the entire Symphony. This is Fate, the sombre power which prevents the desire for happiness from reaching its goal . . . a force which, like the sword of Damocles, hangs perpetually over our heads. This force is inescapable and invincible. There is no other course but to submit and inwardly lament.

"The feeling of depression and hopelessness grows stronger and stronger. Would it not be better to turn away from reality and lull one's self in dreams? O joy! A sweet and tender dream enfolds me. A serene and radiant presence leads me on. Deeper and deeper the soul is sunk in dreams. All that was dark and joyless is forgotten.

"No—these are but dreams: roughly we are awakened by Fate. Thus we see that life is only an everlasting alternation of sombre reality and fugitive dreams of happiness. Something like this is the program of the first movement.

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"The second movement shows suffering in another stage. It is a feeling of melancholy such as fills one when sitting alone at home, exhausted by work; the book has slipped from one's hand; a swarm of memories fills the mind. How sad to think that so much has been, so much is gone! And yet it is sweet to think of the days of one's youth. We regret the past, yet we have neither the courage nor the desire to begin life anew. We are weary of existence. We would fain rest awhile, recalling happy hours when our young blood pulsed warm through our veins and life brought satisfaction. We remember irreparable loss. But these things are far away. It is sad, yet sweet, to lose ourselves in the past.

"No definite feelings find expression in the third movement. These are capricious arabesques, intangible figures which flit through the fancy as if one had drunk wine and were exhilarated. The mood is neither sad nor joyful. We think of nothing, but give free rein to the fancy, which humors itself in evolving the most singular patterns. Suddenly there arises the memory of a drunken peasant and a ribald song . . . Military music passes in the distance. Such are the disconnected images which flit through the brain as one sinks into slumber. They have nothing to do with reality; they are incomprehensible, bizarre, fragmentary.

"Fourth movement. If you can find no pleasures in yourself, look about you. Mix with the people. Observe that the multitude understands how to be merry, how to surrender itself to gayety. A popular festival is depicted. Scarcely have you forgotten yourself in contemplation of the joy of others, when unwearying Fate again announces its presence. But the multitude pays no heed to you. It does not even spare you a glance, nor note that you are lonely and sad. How merry they all are! And do you still say that the world is steeped in grief? Nay, there is such a thing as joy—simple, vigorous, primitive joy. Rejoice in the happiness of others, and it will still be possible for you to live.

"I can tell you no more, dear friend, about the symphony."

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THE BREVARD MUSIC FESTIVAL

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

JULIAN PATRICK, *Baritone*

THE FESTIVAL SYMPHONY ORCHESTRA

JAMES CHRISTIAN PFOHL, *Conductor*

BERLIOZ . . . . . Overture to "Beatrice and Benedict"

MOZART . . . . . Donne mie, la fate a tanti, from "Cosi fan Tutte"

VERDI . . . . . Iago's Credo, from "Otello"

MR. PATRICK

STRAUSS, RICHARD . . . . . Tone Poem, "Don Juan," Opus 20

Intermission

BARBER, SAMUEL . . . . . Adagio for Strings

RAVEL . . . . . Don Quichotte a Dulcinee

Chanson Romanesque

Chanson Epique

Chanson a boire

RACHMANINOFF . . . . . In the Silent Night

FOURDRAIN . . . . . Carnaval

MR. PATRICK

GERSHWIN . . . . . Suite from "Porgy and Bess"

PROGRAM NOTES

by

HARRY F. TAYLOR

BERLIOZ . . . . . Overture to Beatrice and Benedict

The one-act opera, "Beatrice and Benedict," was written around Shakespeare's play, "Much Ado About Nothing." Berlioz utilized some of the burlesque scenes to make fun of his enemies and to express his ideas concerning the fugue. The overture is classical, based upon two themes from the opera. It is a lively piece, in which humor alternates with tenderness.

Berlioz commented on the opera thus: "I promise there shall not be much *Ado* in the shape of noise in it . . . . People are finding out that I have melody; that I can be gay—in fact, really comic; that I am not *noisy*, which is rather obvious, since the heavy instruments are conspicuous by their absence."

MOZART . . . . . Donne mie la fate a tanti, from "Cosi fan Tutte"

This opera is not as popular as several others by Mozart but it contains some of his most charming music. The aria, sung by Gratiano in the second act, is a true "patter song," so effectively used by Gilbert and Sullivan in their light operas.

"Ladies have such variations, permutations, combinations!  
That to hear the mournful tale of a lover's provocations,  
Well might make the cheek grow pale!  
Charming creatures, we adore them! And they know it, far too well!  
Ev'ry day we bow before them, Nor against their pow'r rebel!  
But, alas, their vaccillations, fluctuations, Are enough to break the spell!

Bravely soldiers may protect them, Sailors guard the seas afar,  
Priests may counsel and direct them, Lawyers argue at the bar—  
Yet the ladies' retractions, abjurations, Baffle arts of peace and war!  
Lovely forms and charming faces! Nature in her kindly plan,  
Dower'd them lavishly with graces, Ever since the world began.  
But, alas, the ladies' abberations, hesitations, Mystify adoring man.  
When you talk of love's vexations, All my pity's for the man!  
What with feminine evasions, When you talk of love's vexations,  
All my pity's for the man!

VERDI . . . . . Iago's Credo, from "Otello"

Boito, the Italian poet, has, in a very skilful manner, condensed the drama of Shakespeare, making it a model for a grand opera. In the second act of the opera Iago sings his "Creed." It is a sinister, cynical utterance. He believes in a cruel God who has fashioned him in his own image . . . that the evil which he thinks fulfills his destiny, and that heaven is only a myth. Verdi has given a remarkable musical portrayal for this grim confession of faith.

STRAUSS . . . . . Tone Poem, "Don Juan", Opus 20

The legendary character of Don Juan was originally brought into literature by a Spanish monk who wrote under the name of Tirso de Molina. Many writers have told the story but Strauss' tone poem is definitely patterned after Nicholas Lenau's poem. Here he is an idealist, a thinker on a hunt for womanly perfection. A biographer of Lenau wrote: "My Don Juan is no hot-blooded man eternally pursuing woman. It is the longing in him to find a woman who is to him incarnate womanhood, and to enjoy in the one, all the women on earth, whom he cannot as individuals possess. Because he does not find her, although he reels from one to another, at last Disgust seizes hold of him, and this disgust is the Devil that fetches him."

"Don Juan" is an early work of Strauss', having been written when he was only twenty-four years of age, but it is one of his best. It definitely shows Wagner influence, as opposed to that of Brahms. Structurally, the work is a fantasia, free in form, a form well suited to portray the many love affairs of the hero. The first of these is with a little village maid. She does not interest Don Juan for long and the motive of dissatisfaction appears. His next venture is with a countess, a widow who lives near Seville. Two themes are expressive of this ardent love affair. A lovely maid, innocent and beautiful, is announced by an exquisite melody in the oboe. The love song is interrupted by a theme expressing his restless spirit. The four horns play a vigorous theme in unison.

The development section shows Strauss' consummate skill of orchestration and use of counterpoint. A long sustained organ point is interrupted by discords, and the various love themes return. There is a mounting climax followed by an eloquent pause. A final helpless sigh of resignation, expressed by a pianissimo chord, is pierced by a trumpet call, which is perhaps the final sword thrust.

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BARBER, SAMUEL . . . . . Adagio for Strings

Born in West Chester, Pennsylvania, in 1910, Samuel Barber wrote his first music at the age of seven. He entered the Curtis Institute of Music when he was thirteen and was graduated there in 1932. He was awarded the Prix de Rome and for two successive years was honored by being the recipient of the Pulitzer Prize for Music. He is a prolific composer, having written many songs and choral pieces, as well as chamber music and orchestral compositions.

The *Adagio for Strings* was composed as the slow movement of a string quartet. It is dedicated "To my aunt and uncle, Louise and Sidney Homer." The key is B flat minor and the meter changes from 4-2 to 5-2, 6-2 and 3-2. It is based on a single lyric subject with canonic treatment. The composition was signally recognized when Toscanini played it during a South American tour, the only composition by an American to be so honored.

RAVEL . . . . . Don Quichotte a Dulcinee

The three songs in this group were inspired by the Don Quixote legend. They demand very sensitive treatment and are most expressive.

RACHMANINOFF . . . . . In the Silent Night

This very fine program song is a cry of longing for one who has departed.

FOURDRAIN . . . . . Carnaval

The gay, spirited mood of this modern French song well expresses the carnival spirit.

GERSHWIN . . . . . Suite from "Porgy and Bess"

George Gershwin's compositions are among the most popular modern American numbers. His Negro folk opera "Porgy and Bess" had a long run when it was first presented in New York and numbers from it appear on many programs. The original "Porgy", Todd Duncan, is appearing currently on Broadway in "Lost in the Stars", and "Bess", Anne Brown, is married to a Norwegian and is appearing in opera there.

The selection being played is called a symphonic picture and is an arrangement from the original score by Russell Bennett. Many familiar melodies are heard, such as "Summertime", "I got plenty of nuttin'", "Bess, you is my woman now", "A Woman is a Sometime Thing".

THE BREVARD MUSIC FESTIVAL

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SUNDAY, AUGUST 13, 4:00 p.m.

NORMA HEYDE, *Soprano*

MARGARET THUENEMANN, *Contralto*

WOMEN'S CHORUS

LESTER MCCOY, *Conductor*

THE FESTIVAL SYMPHONY ORCHESTRA

JAMES CHRISTIAN PFOHL, *Conductor*

WAGNER . . . . Overture to "Tannhauser" and "Venusberg Music"

SCHUMANN . . . . . Symphony No. 4 in D minor, Opus 120

Ziemlich langsam (Rather slow); Lebhaft (Lively)

Romanze: Ziemlich langsam (Rather slow)

Scherzo: Lebhaft (Lively); Trio

Finale: Langsam (Slow); Lebhaft (Lively)

Intermission

DEBUSSY . . . . . The Blessed Damsel

MISS HEYDE, MISS THUENEMANN AND WOMEN'S CHORUS

ENESCO, GEORGES . . Roumanian Rhapsody No. 1 in A major, Opus 11

PROGRAM NOTES

by

HARRY F. TAYLOR

WAGNER . Overture to Tannhauser and Venusberg Music

This is an overture which is truly an introduction to the entire story to follow. Themes which are heard in the opera are ingeniously woven together in this most appealing work. At first we hear the "churchly harmonies" of the "Pilgrim's Chorus". This melody is known as the "motive of faith". The "motive of contrition" is followed by the "motive of rejoicing", which is expressed by a series of broken triplets in the violins

The "churchly harmonies" return and presently the orchestra announces the Venusburg revelries. Tannahuser's Ode to the goddess Venus is heard, as well as the seductive music of Venus' appeal. The Pilgrims' chant breaks through this music and the "motive of salvation" triumphs.

SCHUMANN . . . Symphony No. 4 in D minor, Opus 120

Although published after the Symphonies in C and E flat, this symphony was composed before them. It is number four only in date of publication. It was Schumann's plan to write the symphony in one movement and, although parts are listed, Schumann insisted that it be played without pause. The movements are actually linked together through recurring themes. By this relating of the movements, Schumann, to a certain extent, foreshadowed the cyclic form of the symphony, which is so apparent in Cesar Franck's great symphony.

The entire symphony is probably the most enjoyable of Schumann's four. Certainly the romantic spirit of the middle movements has not been

**Electronic Version by CJ Pletzke**

surpassed as an expression of gentle, dreamy melancholy and the trio of the Scherzo is truly haunting music.

DEBUSSY . . . . . The Blessed Damsel

Lyric Poem for women's voices and orchestra adapted to the poem of  
Dante Gabriel Rossetti by Frank Damrosch

At the age of twenty-two Debussy won the Prix de Rome. While in Rome he wrote the exquisite music for "The Blessed Damsel." The mystic imagery of Rossetti's poem naturally attracted Debussy. The poem, in turn, was inspired by Poe's "The Raven." Poe "had done the utmost it was possible to do with the grief of the lover on earth" and Rossetti determined "to reverse the conditions and give utterance to the yearnings of the loved ones in Heaven".

The blessed damsel leaned out  
From the gold bar of Heaven;  
Her eyes were deeper than the depth  
Of waters still'd at even;  
She had three lilies in her hand,  
And the stars in her hair were seven.

Her robe, ungirt from clasp to hem,  
No wrought flowers did adorn,  
But a white rose of Mary's gift  
For service meetly worn;  
Her hair, that lay along her back,  
Was yellow like ripe corn.

Heard hardly, some of her new friends  
Amid their loving games  
Spake evermore among themselves  
Their virginal chaste names;  
And the souls, mounting up to God  
Went by her like thin flames.

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And still she bowed herself, and stooped  
Out of the circling charm;  
Until her bosom must have made  
The bar she leaned on warm,  
And the lilies lay as if asleep  
Along her bended arm.

The sun was gone now; the curled moon  
Was like a feather  
Fluttering far down the gulf; and now  
She spoke thro' the still weather:  
Her voice was like the voice the stars  
Had, when they sang together.

"I wish that he were come to me,  
For he will come;  
Have I not prayed in heaven? on earth, O Lord,  
O Lord, has he not prayed?  
Are not two prayers a perfect strength?  
And shall I feel afraid?

"When round his head the aureole clings,  
And he is clothed in white,  
I will take his hand and go with him  
To the deep wells of light;  
We will step down as to a stream,  
And bathe there in God's sight.

"We two will lie in the shadow  
Of that living, mystic tree,  
Within whose secret growth the Dove  
Is sometimes felt to be,  
While ev'ry leaf that his plumes touch  
Saith His name audibly.

"We two will seek the groves  
Where the Lady Mary is,  
With her five handmaidens, whose names  
Are five sweet symphonies,  
Cecily, Gertrude, Magdalen,  
Margaret and Rosalys.

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"He shall fear, haply, and be dumb:  
And then will I lay my cheek  
To his, and tell about our love,  
Not once abashed or weak:  
And the dear Mother will approve  
My pride, and let me speak.

"Herself shall bring us, hand in hand,  
To Him round whom all souls  
Kneel, the clear-ranged, unnumbered heads  
Bowed with their aureoles:  
And angels meeting us shall sing  
To their citherns and citoles.

"And there will I ask of Christ the Lord  
Thus much for him and me:  
Only to live as once on earth  
With love, and only to be,  
As then a while, for ever now  
Together, I and he."

She gazed and listened, and then said,  
Less sad of speech than mild,  
"All this is when he comes." She ceased.  
The light thrilled towards her, filled  
With angels in strong level flight.  
Her eyes prayed, and she smil'd.  
But soon their path was vague in distant spheres:  
And then she cast her arms along the golden barriers.  
And laid her face between her hands  
And wept.

**ENESCO, GEORGES . Roumanian Rhapsody No. 1 in A major,  
Opus 11**

In Enesco, Roumania was recognized for its serious music. It has had a rich background of folk songs and dances and Enesco makes fine use of them in his compositions. This music shows traces of Indian and Egyptian folk songs. There is the Oriental sensuousness, mingled with

**Electronic Version by CJ Pletzke**

the warmth and animation of the Latin sources.

The main theme of the *Rhapsody* is a popular drinking song. Four other melodies appear, succeeding one another with growing excitement and suggestions of revelry.

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

THE FESTIVAL SYMPHONY ORCHESTRA

JAMES CHRISTIAN PFOHL, *Conductor*

MOZART . . . . . Overture to "Il Seraglio"

BEETHOVEN . . . . . Symphony No. 3 in E flat major, Opus 55 ("Eroica")

Allegro con brio

Marcia funebre: Adagio assai

Scherzo: Allegro vivace

Finale: Allegro molto

Intermission

MOUSSORGSKY—Pictures at an Exhibition

Promenade. The Gnome. Old Castle. Tuileries.

Bydlo (Polish Oxcart). Ballet of Chicks in Their Shells.

Samuel Goldenberg and Schmuyle. Limoges: The Market Place.

Catacombs (Con mortuis in lingua mortua).

The Hut on Fowl's Legs (Baba Jaga)—Witches' Revelry

The Great Gate at Kiev.

PROGRAM NOTES

by

HARRY F. TAYLOR

MOZART . . . . . Overture to "Il Seraglio"

The opera "The Abduction from the Harem" is not one of Mozart's most popular operas although it is sometimes in the repertoire of the leading opera companies.

The Emperor Joseph II ordered its performance in 1782 and it was received with great acclaim. The Overture is filled with an idiom, known in Vienna as "Turkish music." Mozart, in discussing the Overture wrote, "It alternates between forte and piano, the Turkish music being always forte, modulated by changes of key, and I do not think anyone can go to sleep over it."

BEETHOVEN . . . . . Symphony No. 3 in E flat major, Opus 55  
("Eroica")

With the writing of the Third Symphony Beethoven might be said to have reached maturity. "I am not satisfied," he said, "with my works up to the present time. From today I mean to take a new road." In 1817 when he was asked which of his symphonies was his favorite (this was of course, before he had written the Ninth) he responded, "Eh! Eh! Why, the Eroica."

The piece is a kind of program music. It was undoubtedly written with Napoleon in mind and was originally dedicated to him. When Beethoven heard that Napoleon had proclaimed himself Emperor he tore the title-page in half and threw it on the ground. Several explanations of the program have been made, some by celebrated musicians, such as Czerny, Berlioz, and Wagner. All see in it a characterization of a hero—not a conqueror—but one with noble attributes.

There were many innovations in this symphony—the continuous and organic manner of connecting the second subject with the first, the introduction of episodes into the working-out, the extraordinary importance of the Coda, the use of a third horn and no trombones, the title of "Scherzo" for the Third Movement, rather than Minuet, and the extending of this movement to make it on a level with the other parts, the use of dissonant and daring harmonies, causing one critic to call it a "dangerously immoral composition."

The force of the entire piece is concentrated in the two great chords at the opening. This is followed by a beautiful and dignified first theme, surely the parent of the first theme of the Brahms Symphony in D, played by last year's Festival Orchestra. The second theme contains two sections, the first merely a succession of phrases of three notes, repeated by the various instruments, and the second a passage of lively character. After the second subject—one with exquisite harmony—there are nine bars of discords of tremendous vitality. The "working-out" in the second half of the movement and the Coda, which is a definite, important section of the movement, show great ingenuity and individuality. At one place the horn gives out the chief subject in the chord of E flat while the violins are playing B flat and A flat. This was absolutely wrong, according to all rules of harmony of the time, yet it is perfectly right and proper in this place. It is a great movement, worthy of a great man.

The Funeral March is built on a simple but tragic melody, harmonized in a wonderfully effective way. The Scherzo presents a complete relief to the March. It has been attributed to a soldier's song. The Trio is chiefly in the hands of the horns, allowing them opportunity for most human expression.

The Finale has solicited various reactions from its hearers. No one who allows it to produce "its own proper and intended effect" (Beethoven's own expression) upon him can fail to recognize in it as "heroic" an expression as that expressed in the other movements. It is the very apotheosis of the Hero. It consists of a set of variations, thus anticipating the method used in the vocal movements of the great Ninth Symphony. The chief air comes from Beethoven's own *Prometheus* music. The theme must have been a favorite of the composer as he used it four times in his compositions.

Some have criticized the inordinate length of the Symphony, its many intricacies of execution, and its difficulty of comprehension. But for over a century it has been one of the supreme favorites on symphony orchestra programs, delighting both the amateur and the musical scholar.

## MOUSSORGSKY . . . . . Pictures at an Exhibition

Soon after the death of the Russian painter, Victor Hartmann, an exhibition of his paintings was held. Moussorgsky, who was an intimate friend of Hartmann's, resolved to set to music, in the form of a piano suite, ten of the pictures, as a memorial tribute to his friend.

"Promenade" is a preface to the suite. "The composer here portrays himself walking now right, now left, now as an idle person, now

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urged to go near a picture; at times his joyous appearance is dampened, he thinks in sadness of his dead friend," according to Stassoff, to whom the suite is dedicated. The "Promenade" is repeated between the sections up to the fifth.

"The Gnome." This represents a child's plaything, somewhat in the style of a Nutcracker in which the nut is inserted in the gnome's mouth. His awkward movements are accompanied by savage shrieks.

"Old Castle." The length of this section reflects Moussorsky's admiration of this picture, which represents a medieval castle, before whose tower a troubadour sings a plaintive song.

"Tuileries." This picture represents a group of children having a dispute after their play. Ravel uses the high woodwinds to imitate the children's voices.

"Bydlo—Polish Oxcart." Bydlo means cattle. A Polish oxcart on its giant wheels, is seen, the driver singing a folksong in the Aeolian mode.

"Ballet of Chicks in Their Shells." Hartmann designed the costumes for a ballet in which some of the boys and girls of the theatre school were dressed up as eggs. Thus we have ballet style of music for this section.

"Samuel Goldenberg and Schmuyle." This is a picture of two Polish Jews, one rich, one poor, drawn from life. It is one of the most amusing caricatures in music. Moussorsky's great power of describing in music what he observed is well portrayed in this unique composition.

"Limoges: The Market Place." Moussorsky wrote the following in the margin of the score of this section: "Great news! Monsieur de Puisseguet has just recovered his cow. The Fugitive. But the good gossips of Limoges are not totally agreed about this, because Mme. de Remboursac has just acquired a beautiful new set of teeth, whereas Monsieur de Pantaleon's nose, which is in the way, remains the color of a peony." All this of course, is meant to suggest peasant chatter.

"Catacombs." The Paris catacombs by lantern light were depicted by Hartmann in this painting. The section is subtitled "Con mortuis in lingua mortua," and probably reflected Moussorsky's antipathy for the study of a dead language. It is a derhythmed transformation of the "Promenade" theme.

"The Hut on Fowl's Legs (Baba Jaga)—Witches' Revelry." This picture showed a clock appearing in the fantastic guise of the hut of the witch Baba Jaga. The hut stands on the legs of fowls.

"The Great Gate at Kiev." A proposed gate for the city of Kiev was drawn by Hartmann. It was conceived in the massive old Russian style and the music gives us this feeling of stability and strength.

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THE BREVARD MUSIC FESTIVAL

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

PAUL MAKOVSKY, *Violinist*

THE FESTIVAL SYMPHONY ORCHESTRA

JAMES CHRISTIAN PFOHL, *Conductor*

BRAHMS . . . . . Academic Festival Overture, Opus 80

TSCHAIKOVSKY Concerto in D Major, Opus 35, for violin and orchestra

Allegro moderato

Canzonetta: andante

Finale: allegro vivacissimo

MR. MAKOVSKY

Intermission

DVORAK Symphony No. 9 in E minor ("From the New World"), Opus 95

Adagio; allegro molto

Largo

Scherzo

Allegro con fuoco

THE BREVARD MUSIC FESTIVAL

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PROGRAM NOTES

by

HARRY F. TAYLOR

BRAHMS . . . . Academic Festival Overture, Opus 80

The University of Breslau had conferred an honorary doctor's degree upon Brahms in 1879. He was not himself a university man but he was familiar with the songs sung by university students all over Germany. As a tribute to university life he wrote this Overture, using actual student songs. He referred to the overture as "a very jolly potpourri of students' songs a la Suppe."

The principal subject is immediately given out by the first violins, followed by a quieter section, in which the melody is in the violas. The first of the students' songs is impressively given out by the trumpets.

The second students' song appears in the second violins. The jollity of university life is well portrayed by the bassoons as they play a gay "Freshman Song." The fourth and last song is "Gaudeamus Igitur," known wherever there are student groups.

TSCHAIKOVSKY . . . . Concerto in D major, Opus 35,  
for violin and orchestra

Very few pieces of music have had as many rebuffs and yet have become as popular as this concerto. Even Tchaikovsky's patroness-friend, Mme. von Meck, was critical of it. Leopold Auer, to whom it was originally dedicated, declared it "impossible to play." (He later played it with great success and taught it to many of his pupils.) The critic Edward Hanslick wrote a scathing notice, saying: "Tchaikovsky's Violin Concerto brings to us for the first time the horrid idea that there may be music that stinks in the ear."

It may be long-winded and tedious at times but its melodic charm and great spirit make it a great favorite with the people. An intricate cadenza takes the place of the usual development in the first movement and a long and brilliant coda concludes the movement.

The muted solo violin chants a theme of longing at the opening of the second movement, followed by a second subject, reminiscent of Chopin. The last movement, rondolike in style, is typically Russian in melody and

rhythm. One is reminded of the Trepak, the well-known Russian dance, in this movement. The music builds to a crashing climax.

DVORAK . . . Symphony No. 9 in E minor, ("From the New World"), Opus 95

During the time that Dvorak was in America he was intrigued by the melodies which he heard, especially those of the Negro and the Indian. He had used the folk tunes of his own native Bohemia in many of his compositions and in this symphony, which was immediately called "New World Symphony," he shows the influence of America. The melodies are not copied from songs which he heard but they definitely are in the spirit of these melodies.

There is an introduction to each of the four movements and they are in accepted symphonic form. In the second theme of the first movement there is a melody which is reminiscent of "Swing Low, Sweet Chariot."

One of the best-known melodies in all symphonic literature is found in the haunting melody for English horn in the second movement. It is surely the product of a real musical genius. The oboe gives out a new theme over an organpoint in the cellos. This is intended to suggest the awakening of animal life on the prairie, according to Dvorak himself.

The gay *Scherzo* may be suggestive of an Indian dance with chanting.

The important motives from the entire symphony are used in the final movement, thus summing up the entire work. There is a tremendous climax. The entire work is a fine expression of the best things in life in the new World and the Old World.

THE BREVARD MUSIC FESTIVAL

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SUNDAY, AUGUST 20, 4:00 p.m.

NORMA HEYDE, *Soprano*

MARGARET THUENEMANN, *Contralto*

WILLIAM HESS, *Tenor*

JULIAN PATRICK, *Baritone*

THE FESTIVAL SYMPHONY ORCHESTRA

JAMES CHRISTIAN PFOHL, *Conductor*

THE FESTIVAL CHORUS

LESTER MCCOY, *Conductor*

VERDI . . . . . Requiem

Requiem et Kyrie

Dies irae

Domine Jesu

Sanctus

Agnus Dei

Lux aeterna

Libera me

MISS HEYDE, MISS THUENEMANN, MR. HESS, MR. PATRICK

THE CHORUS, THE ORCHESTRA

PROGRAM NOTES

by  
HARRY F. TAYLOR

VERDI . . . . . Requiem

Concertgoers are prone to think of Verdi only as a composer of opera. The "Requiem", although definitely operatic in character, is a deeply religious expression. It is accepted as the greatest religious work of this great Italian master. It has been called "opera without scenery and action" and is frankly dramatic in form.

The mass, sung in Latin, uses the words of the regular service.

Requiem et Kyrie

Grant them rest eternal, and light perpetual shine down upon them.  
There shall be singing unto Thee in Sion, and prayer shall go up to Thee  
in Jerusalem.

Give ear to my supplication, unto Thee shall all flesh come at last.

Kyrie eleison, Christe eleison

Dies irae

Day of anger, day of trouble,  
Time shall perish like a bubble,  
So spake David and the Sibyl.  
How each heart shall beat with terror,  
When the judge comes, truth to mirror,  
Strictly weighing mortal error!  
Hark the trumpet sounds appalling,  
Earth's sepulch'r'd dead upcalling,  
Round the Lord's throne prostrate falling.  
Death, with wonder is enchained  
When man from his grasp, regained,  
Stands before the judge arraigned.  
Now the record shall be cited,  
Wherein all things stand indited.  
Whence the world shall be required.  
Day of anger! When to judgment all are bidden.  
Nothing longer shall be hidden,  
Not a trespass go unsmitten,  
Nothing longer shall be hidden.  
What affliction mine exceeding?

Who shall stand forth for me pleading,  
When the just man aid is needing?  
King of glories, bright and glowing!  
Grace on whom thou wilt bestowing!  
Ah! remember, Jesus blessed,  
For me Thy path was oppressed.  
Save me then, by fear distressed.  
For my sake, thou sat'st down weary,  
Thy cross bearing, meek and cheery:  
Fruitless be not toil so dreary.  
Justice, vengeance, ye appall me,  
From my sins, Lord disenthral me,  
Ere to answer thou dost call me;  
Sadly groaning, guilty feeling,  
O'er my visage blushes stealing:  
Lord, oh! spare me, lowly kneeling.  
Thou, who Mary's sin forgavest,  
Who to hear the thief vouchsafedst,  
Unto me bright hope thou gavest.  
Though my sad pray'rs breath be wasting,  
Kindly glances on me casting,  
Save me from flames everlasting.  
With thy sheep, Lord, deign to rate me,  
From the wicked separate me;  
At Thy right do Thou instate me:  
From th' accursed and rejected,  
Doom'd to fiery flames convicted,  
Call me forth with Thine elected.  
Lo! I pray, a suppliant sighing,  
Dark remorse my heart up-drying,  
Heed me at the hour of dying.  
Day of anger, day of trouble!  
Ah! what weeping on that morrow  
When man's ashes form shall borrow,  
Judgment guilty shall declare him!  
In thy mercy, Lord, then, spare him.  
Gentle Jesus, Gracious Lord,  
Grant them Thy eternal rest. Amen.

#### Domine Jesu

Oh Lord God, Lord Christ Jesus, King of glory.  
Deliver Thou the souls of them that died in the faith of Jesus  
From pains everlasting, and the abyss unfathom'd:  
From the mouth of the lion, lest the jaws of the pit shall swallow them,  
To lie in utter darkness.  
But let holy Michael, leader of hosts, bring them forward into Thy holy  
splendor.  
As unto Abraham Thou didst promise and his seed forever.

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Sacrifice and pray'r unto Thee, Oh Lord, offer we with praises,  
Accept Thou these now for the souls of them, Lord,  
For whose sake we do in memory hold this day;  
Make them to pass, Oh Lord, from death unto life everlasting.

**Sanctus**

Holy, holy, holy, Lord God of Sabaoth,  
Heaven and earth are full of the majesty of Thy glory.  
Hosanna in the highest.  
Blessed is He that comes in the name of the Lord on high.

**Agnus Dei**

Lamb of God, thou dost cleanse away the world's transgressions:  
Grant them Thy eternal rest.

**Lux aeterna**

Light eternal shine down upon them, oh Lord God,  
As on thy Saints now and ever, for that Thou art good.  
Grant them rest eternal, and light perpetual shine down upon them  
As on Thy blessed Saints for ever and ever, for that Thou art good.

**Libera me**

Lord, deliver my soul from the doom of eternal death in the dread day of  
judgment; when the heaven and earth shall both be moved  
When Thou shalt come in the midst of fire to judge the whole world.  
Full of terror am I, and of dreadful fear at the judgment that shall come,  
and at the coming of Thy wrath.  
Day of anger, day of trouble, utter confusion and despondency shall befall  
them, and most bitter sorrow.  
Grant them rest eternal.  
Oh Lord God, deliver me from death eternal.

### Electronic Version by CJ Pletzke

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  
KAGEN, SERGIUS — Music for the Voice  
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

### ACKNOWLEDGMENTS

WILLIAM HESS — 346 East 87th St., New York 28, N. Y.

NORMAN HEYDE — 921 East Huron, Ann Arbor, Mich.

EUGENE LIST — Management of Judson, O'Neill and Judd, Inc. Division  
of Columbia Artists Management, 113 West 57th St.,  
New York 19, N. Y.

PAUL MAKOVSKY — Management of Mertens, Parmelee and Brown, Inc.  
Division of Columbia Artists Management, Inc. 113  
West 57th St., New York 19, N. Y.

JULIAN PATRICK — P. O. Box 1985, Meridian, Mississippi.

MARGARET THUENEMANN — 2614 Stratford Ave., Cincinnati 19, Ohio

BREVARD MUSIC FESTIVAL REPERTOIRE 1946-1949

ARENSKY

Le Coucou

BACH

Brandenburg Concerto No. 3 in G major

Fugue in G minor (The Little)

BARLOW, WAYNE

The Winter's Past

BEETHOVEN

Concerto in D major for Violin and Orchestra, Op. 61

Concerto in G major for Piano and Orchestra, Op. 58

Overture to "Egmont"

Quintet in E flat for woodwinds

Scene and Aria, "Ah, Perfido!" Op. 65

Symphony No. 2 in D major

Symphony No. 9 in D minor

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Te Deum

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ROYAL PHILHARMONIC ORCHESTRA	Sunday, December 3
SIR THOMAS BEECHAM, <i>Conductor</i>	
ERICA MORINI, <i>Violinist</i>	Thursday, January 11
HOROWITZ, <i>Pianist</i>	Friday, January 19
CHICAGO SYMPHONY ORCHESTRA	Sunday, March 4
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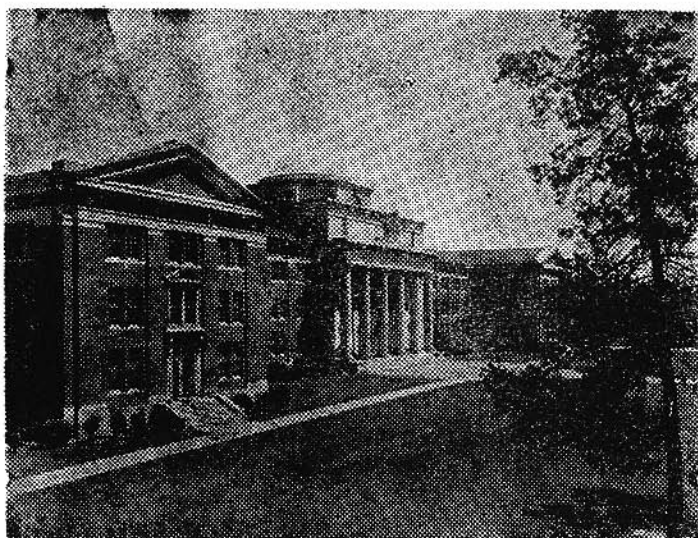
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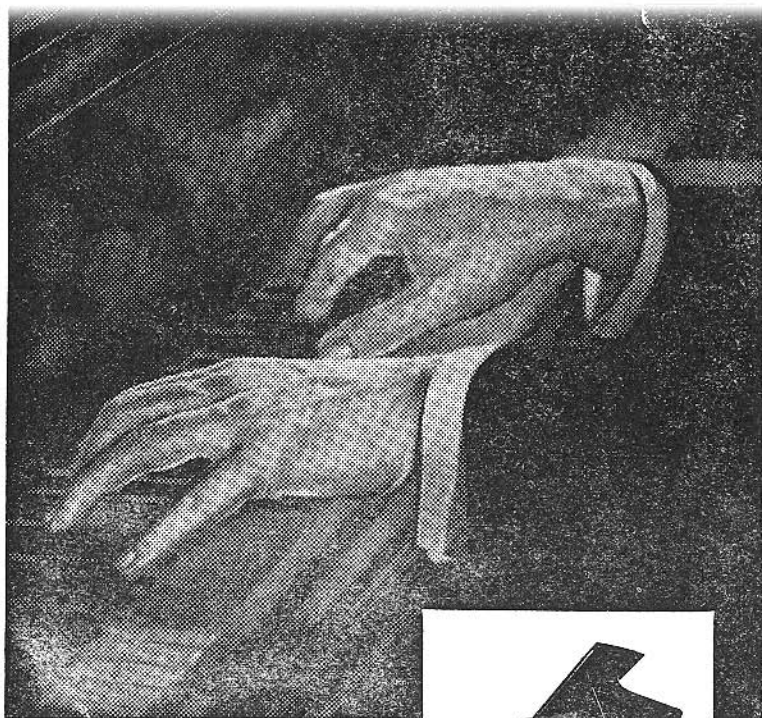
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