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Concert Bulletin of the Fifth Concert

TUESDAY EVENING, *April 6*

with historical and descriptive notes by

JOHN N. BURK

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FIFTH CONCERT

TUESDAY EVENING, APRIL 6

Programme

HANDEL.....Concerto Grosso for String Orchestra in D minor,
Op. 6, No. 10

Overture (Grave—Allegro) — Air — Allegro moderato

RACHMANINOFF....“Die Toteninsel” (“The Island of the Dead”),
Symphonic Poem, after the Picture of Arnold
Böcklin, *Op. 29*
(APRIL 2, 1873—MARCH 28, 1943)

COPLAND.....“A Lincoln Portrait”
Speaker: WILL GEER

INTERMISSION

SIBELIUS.....Symphony No. 2 in D major, *Op. 43*

I. Allegretto

II. Tempo andante, ma rubato

III. } Vivacissimo; Lento e suave

IV. } Finale: Allegro moderato

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CONCERTO GROSSO, *Op.* 6, No. 10, IN D MINOR

By GEORG FRIDERIC HANDEL

Born at Halle, February 23, 1685; died at London, April 14, 1759

Handel composed his set of twelve *concerti grossi* for strings between September 29 and October 30, 1739. A notice in the *London Daily Post* on October 29 read: "This day are published proposals for printing by subscription with His Majesty's royal license and protection, Twelve Grand Concertos in seven parts, for four violins, a tenor, a violoncello, with a thorough-bass for the harpsichord. Composed by Mr. Handel. Price to subscribers two guineas. Ready to be delivered by April next. Subscriptions are taken by the author at his house in Brook Street, Hanover Square." The Concertos were published in the following April, and performed at the Theater Royal in Lincoln's Inn Fields.

The edition of Max Seiffert is used.

IN 1739, twenty years after Bach composed his Brandenburg concertos, Handel in London wrote these *concerti grossi*. Both composers based their style upon Italian models, whence instrumental music all derived at that time. Both knew their Corelli and Vivaldi: Handel had consorted with the former at Rome, and Bach had carefully copied the works of the latter. Yet it takes no dissertation to show how very differ-



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ent are the orchestral concertos of the *Capellmeister* at Cöthen, and the magnificent musician then so familiar in London's theatres, who may almost be said to have composed before his public. Purists have praised the carefully wrought three movement form of Bach to the detriment of Handel's in four or six movements, "oscillating between the suite and the sonata, with a glance toward the symphonic overture. It is this for which the theorists blame him," writes Romain Rolland,* one of Handel's most persuasive champions, "and it is this for which I praise him. For he does not seek to impose a uniform cast on his thoughts, but leaves it open to himself to fashion the form as he requires, and the framework varies accordingly, following his inclinations from day to day. The spontaneity of his thought, which has already been shown by the extreme rapidity with which the *Concerti* were composed — each in a single day at a single sitting, and several in a week — constitutes the great charm of these works. They are, in the words of Kretzschmar, grand impression pictures, translated into a form, at the same time precise and supple, in which the least change of emotion can make itself easily felt. Truly they are not all of equal value. Their conception itself, which depended in a way on mere momentary inspiration, is the explanation of this extreme inequality."

* "Handel" by Romain Rolland, translated by A. Eaglefield Hull.

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Indeed Handel turned out his concertos with great fluency. Besides the twelve *concerti grossi* there were six with wind instruments, haut-boy concertos they were called, and three sets of six with organ, mostly composed in this period which was profuse in operas and oratorios ("Saul," "Israel in Egypt," and his setting of Dryden's "Ode for St. Cecilia's Day" were of 1739). Concertos were looked for and applauded between the parts of the oratorios, Handel presiding at the organ, or clavicembalo. Other musicians lost no opportunity to make use of them at their performances, and Charles Burney said of Handel's organ concertos: "public players on keyed instruments, as well as private, totally subsisted on these concertos for nearly thirty years." The composer published the *concerti grossi* by subscription in the following year — "at two guineas the twelve," wrote Burney.

How the musicians were placed at a typical Handelian performance may be reconstructed from old prints and descriptions. Handel presided at the harpsichord, establishing the tempi with his thorough-bass. Grouped about him, and directly under his eye, were the soloists, called the *Concertino*, consisting in the *concerti grossi* of two violins and 'cello, who in turn must control the body of the orchestra, the *ripieno* or *concerto grosso*, for these players were directly behind the seated Handel. Romain Rolland (with Volbach) saw a possible advantage in

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this arrangement. "In place of the quasi-military discipline of modern orchestras, controlled under the baton of a chief conductor, the different bodies of the Handelian orchestra governed one another with elasticity, and it was the incisive rhythm of the little Cembalo which put the whole mass into motion. Such a method avoided the mechanical stiffness of our performances. The danger was rather a certain wobbling without the powerful and infectious will-power of a chief such as Handel, and without the close sympathy of thought which was established between him and his capable sub-conductors of the *Concertino* and of the *Grosso*.

"It is this elasticity which should be aimed at in the instrumental works of Handel when they are executed nowadays."

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"DIE TOTENINSEL" ("THE ISLAND OF THE DEAD"),
SYMPHONIC POEM, AFTER A PICTURE OF A. BÖCKLIN, *Op.* 29

By SERGEI VASSILIEVICH RACHMANINOFF

Born at Onega in the government of Novgorod, Russia, April 2, 1873;
died in Beverly Hills, California, March 28, 1943

"Die Toteninsel, Symphonische Dichtung zum Gemälde von A. Böcklin" was composed in the winter of 1906-7 and first performed at a concert of the Moscow Philharmonic Society in Moscow, May 1, 1909. The piece had its first performance in the United States by the orchestra of Theodore Thomas in Chicago, December 3, 1909, and its first performance by the Boston Symphony Orchestra, December 18, 1909, when the composer conducted. Subsequent performances by this orchestra have been on February 19, 1910, April 15, 1911, November 26, 1915, October 26, 1917, November 18, 1921, and November 21, 1924.

The piece is scored for three flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contra-bassoon, six horns, three trumpets, three trombones and tuba, timpani, bass drum, cymbals, harp and strings. It is dedicated to Nicolas von Struve.

IN THE autumn of 1906 Rachmaninoff with his family took a little house with a garden in a quiet street of Dresden, telling no one of his whereabouts, and there spent a peaceful winter composing "The Island of the Dead," the Second Symphony, the First Pianoforte Sonata, and a set of fifteen songs to texts by Russian poets. "The

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"Island of the Dead," so Riesemann tells us in "Rachmaninoff's Recollections," was "inspired by a visit to the Leipzig picture gallery; where Rachmaninoff was deeply impressed by Böcklin's painting," a painting which had stirred the imaginations of other composers. The dedication recalls Rachmaninoff's friendship with Nicolas Struve, who was studying in Dresden at the time. "He was a German-Russian of Rachmaninoff's age," writes Riesmann, "well-born, well endowed with this world's goods, highly musical, and not without talent as a composer of songs. Their superficial acquaintance soon ripened into a friendship which lasted up to Struve's sudden and premature death, caused by an accident in Paris in 1921." The friendship began in Dresden, where the two men took long walks together, wandering far beyond the historical boundaries of the town.

"Rachmaninoff begins his *Symphonic Poem* — *lento*, A minor, 5-8 time," wrote Herbert Elwell, as programme annotator for the Cleveland Orchestra, "with the somber colors of muted strings and harp in a low register. Horns, bass clarinet, and contra-bassoon are added as the 'cellos bring forward an undulating figure suggestive of the tranquil lapping of the water about the mysterious island. This figure is woven more or less continuously through the texture of the first portion of the *Poem*, the unfoldment of which discloses an important motive for the horn and various episodes leading with cumulative

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broadening of tone to a climax in which the brass comes forth with a theme resembling a Dies Irae.

"After this quickening of tempo there is a calmer section in 3-4 time, in which an expressive theme is presently sung by strings and wood wind. As this material presses forward, the original horn motive is heard in the brass, fortissimo, and is subsequently developed in the strings. The music then proceeds with greater urgency and animation toward the principal climax of the work which culminates in a mighty volume of sound and an abrupt cessation followed by a tremulous figure in the second violins and the chordal accompaniment of harp and 'cellos, pizzicati. There is a reminiscence of a foregoing theme in the oboe, and with the reappearance of the original 'cello motive the *Poem* comes to a tranquil conclusion."

The following interesting description of the painter and his painting was made by Philip Hale for the programme notes of this orchestra:

"Arnold Böcklin, in the spring of 1880, made the first sketch of his 'Island of the Dead.' This sketch, 1.10 metres in length and 1.54 metres in breadth, is in the possession of the Simrock family of Berlin. He left this sketch for a time, and made a second which he at once painted. This was for the Countess Marie von Orola, of Büdesheim. It is said that he painted it according to the wish of the Countess, who

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visited him at Florence. When he showed it to her, he said: 'You received, as you wished, a dream picture. It must produce such an effect of stillness that any one would be frightened at hearing a knock on the door.' According to Fritz von Ostini, a third variant of the first sketch was made in 1883, a fourth in 1884, a fifth, which is in the Leipsic Museum, in 1886. A sixth, almost a replica of one of the former ones, was sold in Munich. The second variant is owned by the Schön family in Worms. There are differences in detail and in color in the five variants.

"The island in the picture was suggested by the group of Ponza Islands north of the Gulf of Naples. Their form and rocks show that they are of volcanic origin. In prehistoric times they were probably of the Vesuvian craters. Some of the islands are arable and inhabited, others are wild masses of rocky ledges. As Franz Hermann Meissner puts it, one of the latter islands was the half of what was once a volcanic peak. The waves in the course of centuries shaped a little haven. Birds brought the seeds of cypress-trees. The trees in time shot up in the ledges. At last man came, and made paths and hollowed chambers and threw up a rough wall as a protection against the waves. The island even then was as solemn as a pyramid. It was a hidden nook for the dead that wished to lie undisturbed. Böcklin expressed this rest of the dead in a place remote, and forgotten by the world. The sea is still, there is no cry of bird, no fluttering, no voice. The boat approaching the little harbor of the island with its towering blue-green cypresses and awful rocks is rowed noiselessly by the ferry-



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man. The white and quiet figure near the coffin, — is it some mourner or is it a priest?

“Böcklin’s ‘Island of the Dead’ is, in a way, a carrying out of an idea in ‘The Villa by the Sea.’ The first picture was painted some time before 1860. In 1864 Böcklin painted the same subject, but introduced the figure of a mourning woman looking at the ocean. Nor was ‘The Island of the Dead’ the only picture that has more than one variant. ‘Ruins by the Sea,’ which was dated 1880, was repainted five times, and a picture of his, 1898, harks back to the same motive.

“This picture, ‘The Island of the Dead,’ suggested a symphonic poem to Heinrich Schulz-Beuthen, noted in Riemann’s *Musik Lexikon* of 1905, performed at Zwickau. The picture also inspired the first of ‘Three Böcklin Fantasias’ by Felix Woyrsch, and the third of Max Reger’s ‘Four Tone Poems’ (after A. Böcklin). Reger’s tone poems were performed in Boston at concerts of the Boston Symphony Orchestra, March 26, 27, 1915. Andreas Hallén has also written a symphonic poem inspired by Böcklin’s picture.

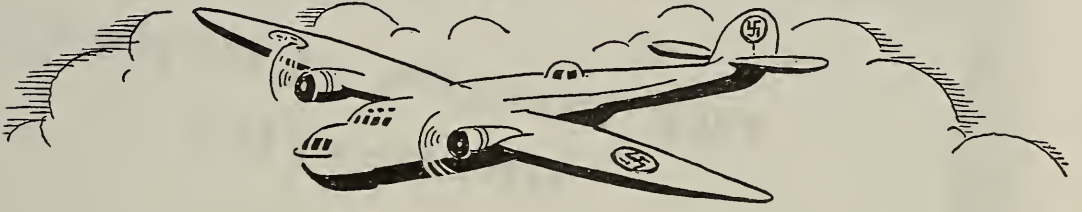


“Arnold Böcklin was born, the son of a highly respectable merchant, at Bâle on October 16, 1827. He died at his villa in San Domenico, near Florence, on January 16, 1901, and he is buried at Florence in the Evangelical Cemetery. He studied for two years at Geneva, then at Düsseldorf under the landscapist J. W. Schirmer, then at Antwerp, then at Brussels, where he studied figure-painting. He was in Paris during the bloody days of 1848, and he then returned to Bâle to perform his military service. The remaining years were thus spent: Rome, 1850–58, with a short stay at Bâle in 1852; 1858, Munich and Hanover; 1859–60, Munich; 1860–62, Weimar, whither he was called to be professor at the newly founded art school; Rome, 1862–66; Bâle, 1866–71; Munich, 1871–74; Florence, 1874–85; Zürich, 1888–92; 1892 till his death, Florence. He died crowned with titles and honors. He married ‘a luxuriantly beautiful Trasteverina,’ and her beauty and that of his daughter Angela served him in his work.”

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"A LINCOLN PORTRAIT"

By AARON COPLAND

Born in Brooklyn, N.Y., November 14, 1900

Aaron Copland composed "A Lincoln Portrait" in 1942 at the suggestion of Andre Kostelanetz, to whom the score is dedicated and who conducted its first performance at a Pension Fund concert of the Cincinnati Symphony Orchestra in Cincinnati, May 14, 1942.

The orchestration calls for wood winds in twos, four horns, three trumpets, three trombones, tuba, percussion, harp and strings.

"IN THE weeks that followed our entrance into the war," Mr. Andre Kostelanetz has written, "I gave a great deal of thought to the manner in which music could be employed to mirror the magnificent spirit of our country.

"The greatness of a nation is expressed through its people and those people who have achieved greatness are the logical subjects for a series of musical portraits.



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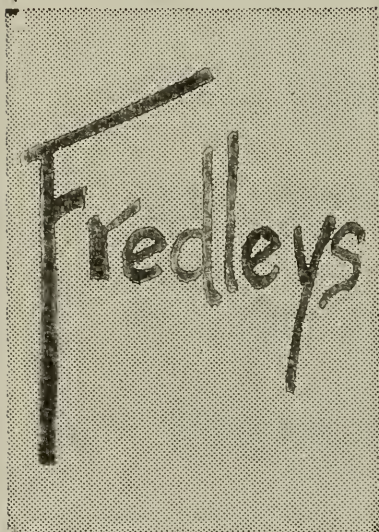
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Koussevitzky and Rachmaninoff, of equal age, were closely associated as friends and musical collaborators in the early chapters of their careers. The Boston conductor has written the following tribute:

"In Rachmaninoff the world of music mourns a master of towering stature, who was a symbol of dignity, integrity and inmost conscience in music. Indeed, he will be thus remembered.

"Admired and esteemed as he was throughout the world, he remained unassuming, reserved, outwardly detached yet inwardly aching for suffering humanity. Only those who were close to him know the full measure of his tender devotion.

"These last years of world cataclysm weighed heavily upon him, so sensitive and great was his heart.

"To him, death comes as a delivery from the nightmare into which the present war has thrown the world.

"To us, the loss is even greater to bear because today of all times one like Sergei Rachmaninoff—an artist of his unique genius and his profound conscience—cannot be spared."

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[Sixty-second Season, 1942-1943]

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"I discussed the idea with three of our leading composers and the result was 'A Lincoln Portrait' by Aaron Copland, the 'Portrait for Orchestra' of Mark Twain, by Jerome Kern, and the portrait of Mayor Fiorello H. La Guardia, the fiery battler for honest civic government, by Virgil Thomson.

"The qualities of courage, dignity, strength, simplicity and humor which are so characteristic of the American people are well represented in these three outstanding Americans."

Mr. Copland explains that he had first thought of choosing for his musical portrait Walt Whitman, "the patron poet of all American composers," but that he was persuaded by Mr. Kostelanetz to decide upon a statesman instead of a literary figure. "From that moment on, the choice of Lincoln as my subject seemed inevitable."

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

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

"The first sketches were made in February and the portrait finished on April 16th. The orchestration was completed a few weeks later. I worked with musical materials of my own, with the exception of two songs of the period: the famous 'Camptown Races' and a ballad that was first published in 1840 under the title 'The Pesky Sarpent' but is better known today as 'Springfield Mountain.' In neither case is the treatment a literal one. The tunes are used freely, in the manner of my use of cowboy songs in 'Billy the Kid.'

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

The text of "A Lincoln Portrait" is as follows:

"Fellow citizens, we cannot escape history."

LIST OF WORKS
Performed in the Providence Series
 DURING THE SEASON 1942-1943

- | | | |
|----------------------|--|--------------------------------|
| BACH..... | Suite in B minor for Flute and Strings
Flute Solo: GEORGES LAURENT | III January 19 |
| COPLAND..... | "A Lincoln Portrait"
<i>Speaker: WILL GEER</i> | V April 6 |
| CORELLI..... | Sarabande, Gigue and Badinerie
(Arranged for String Orchestra by Ettore Pinelli) | II November 24 |
| DEBUSSY..... | "Prélude à l'Après-midi d'un Faune"
(Eclogue of Stéphane Mallarmé) | IV February 23 |
| HANDEL..... | Concerto Grosso for String Orchestra in D minor,
<i>Op. 6, No. 10</i> | V April 6 |
| HAYDN..... | Symphony in G major, No. 88 (B. & H. No. 13) | I October 20 |
| MAHLER..... | Symphony in D major, No. 1 | III January 19 |
| MIASKOVSKY..... | Symphony No. 21, <i>Op. 51</i>
(In one movement)
(First performance in Providence) | II November 24 |
| MOUSSORGSKY..... | Prelude to "Khovánstchina" | III January 19 |
| MOZART..... | Symphony in C major, No. 34 (Koechel No. 338) | IV February 23 |
| RACHMANINOFF..... | "Die Toteninsel" ("The Isle of the Dead"),
Symphonic Poem after the Picture of
Arnold Böcklin, <i>Op. 29</i> | V April 6 |
| RAVEL..... | "Daphnis et Chloé," Ballet, Orchestral Excerpts
(Second Suite) | IV February 23 |
| RIMSKY-KORSAKOV..... | Introduction and Wedding March from
"Le Coq d'Or" | III January 19 |
| SHOSTAKOVITCH.... | Symphony No. 6
Symphony No. 7, <i>Op. 60</i> | IV February 23
I October 20 |
| SIBELIUS..... | Symphony No. 2 in D major, <i>Op. 43</i> | V April 6 |
| STRAVINSKY..... | Orchestra Suite from the Ballet, "Petrouchka" | II November 24 |
| | Piano Solo: JESÚS MARÍA SANROMÁ | |
| TCHAIKOVSKY..... | Symphony No. 4 in F minor, <i>Op. 36</i> | II November 24 |

RICHARD BURGIN conducted the concert of January 19

That is what he said,

That is what Abraham Lincoln said:

"Fellow citizens, we cannot escape history. We of this Congress and this administration will be remembered in spite of ourselves. No personal significance or insignificance can spare one or another of us. The fiery trial through which we pass will light us down, in honor or dishonor, to the latest generation. We — even we here — hold the power and bear the responsibility."

He was born in Kentucky, raised in Indiana, and lived in Illinois.

And this is what he said:

This is what Abe Lincoln said:

"The dogmas of the quiet past are inadequate to the stormy present. The occasion is piled high with difficulty, and we must rise with the occasion. As our case is new, so must we think anew and act anew. We must disenthrall ourselves, then we shall save our country."

When standing erect he was six feet four inches tall.

And this is what he said:

He said:

"It is the eternal struggle between two principles — right and wrong throughout the world. . . . It is the same spirit that says, 'You toil and work and earn bread and I'll eat it.' No matter in what shape it comes, whether from the mouth of a king who bestrides the people of his own nation and lives by the fruit of their labor, or from one race of men as an apology for enslaving another race, it is the same tyrannical principle."

Lincoln was a quiet man.

Abe Lincoln was a quiet and a melancholy man.

But when he spoke of democracy,

This is what he said:

He said:

"As I would not be a slave, so I would not be a master. This expresses my idea of democracy. Whatever differs from this, to the extent of the difference, is no democracy."

Abraham Lincoln, sixteenth President of these United States, is loved by all his countrymen,

For on the battlefield at Gettysburg, this is what he said:

He said:

" . . . that from these honored dead we take increased devotion to that cause for which they gave the last full measure of devotion: that we here highly resolve that these dead shall not have died in vain; that this nation, under God, shall have a new birth of freedom; and that government of the people, by the people, for the people, shall not perish from the earth."

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SYMPHONY NO. 2, IN D MAJOR, *Op.* 43

By JEAN SIBELIUS

Born December 8, 1865, at Tavastehus, Finland

Begun in Italy in the spring of 1901, the symphony was completed in Finland before the end of the year. It was first performed on March 8, 1902, at Helsinki under the composer's direction. The first performance in this country was by the Chicago Symphony Orchestra, Theodore Thomas, Conductor, January 2, 1904. Wilhelm Gericke introduced it at the Boston Symphony Concerts on March 11 of the same year.

The Second Symphony is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, timpani and strings. The score is dedicated to Axel Carpelan.

THE Second Symphony proclaims Sibelius in his first full-rounded maturity symphonically speaking. He has reached a point in his exuberant thirties (as did also Beethoven with his "Eroica" and Tchaikovsky with his Fourth at a similar age) when the artist first feels himself fully equipped to plunge into the intoxicating realm of the many-voiced orchestra, with its vast possibilities for development. Sibelius, like those other young men in their time, is irrepressible in his new power, teeming with ideas. His first movement strides forward confidently, profusely, gleaming with energy. The *Finale* exults and shouts. Who shall say that one or all of these three symphonies overstep, that the composer should have imposed upon himself a judicious moderation? Sober reflection was to come later in the lives of each, find its expression in later symphonies. Perhaps the listener is wisest who can forego his inclinations toward prudent opinion, yield to the mood of triumph and emotional plenitude, remember that that mood, once outgrown, is hard to recapture.

Copiousness is surely the more admissible when it is undoubtedly the message of an individual, speaking in his own voice. The traits of Sibelius' symphonic style — the fertility of themes, their gradual divulging from fragmentary glimpses to rounded, songful completion, the characteristic accompanying passages — these have their beginnings in the first tone poems, their tentative application to symphonic uses in the First Symphony, their full, integrated expression in the Second.

Sibelius begins his Second Symphony with a characteristic string figure, a sort of sighing pulsation, which mingles with the themes in the first pages and recurs at the end of the movement. One would look in vain for a "first" and "second" theme in the accepted manner. There is a six bar melody for the wood winds, a theme given out by the bassoons, another of marked and significant accent for the violins, and another, brief but passionate, for the violins. These themes are laid forth simply, one after the other, with no transitions or prepara-

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Classical Symphony	Prokofieff
Concerto for Orchestra in D major	K. P. E. Bach
Concerto Grosso in D minor	Vivaldi
Concerto in D major (Jascha Heifetz, Soloist)	Brahms
Concerto No. 2 (Jascha Heifetz, Soloist)	Prokofieff
Concerto No. 12 — Larghetto	Handel
Damnation of Faust: Minuet — Waltz — Rakoczy March	Berlioz
Danse	Debussy-Ravel
Daphnis et Chloé — Suite No. 2	Ravel
Élégie (Violoncello solo: Jean Bedetti)	Fauré
"Enchanted Lake"	Liadov
Fair Harvard	Arr. by Koussevitzky
Frühlingsstimmen — Waltzes (Voices of Spring)	Strauss
Gymnopédie No. 1	Erik Satie-Debussy
"Khovanstchina" Prelude	Moussorgsky
La Valse	Ravel
"La Mer" ("The Sea")	Debussy
Last Spring	Grieg
"Lieutenant Kije" Suite	Prokofieff
Love for Three Oranges — Scherzo and March	Prokofieff
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Pictures at an Exhibition	Moussorgsky-Ravel
Pohjola's Daughter	Sibelius
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Rosamunde — Ballet Music	Schubert
Salón México, El	Aaron Copland
San Juan Capistrano — 2 Nocturnes	Harl McDonald
Sarabande	Debussy-Ravel
Song of Volga Boatmen	Arr. by Stravinsky
"Swanwhite" ("The Maiden with Roses")	Sibelius
Symphony No. 1 in B-flat major ("Spring")	Schumann
Symphony No. 2 in D major	Beethoven
Symphony No. 2 in D major	Sibelius
Symphony No. 3	Harris
Symphony No. 4 in A major ("Italian")	Mendelssohn
Symphony No. 4 in E minor	Brahms
Symphony No. 4 in F minor	Tchaikovsky
Symphony No. 5 in E-flat major	Sibelius
Symphony No. 6 in B minor ("Pathétique")	Tchaikovsky
Symphony No. 8 in F major	Beethoven
Symphony No. 8 in B minor ("Unfinished")	Schubert
Symphony No. 29 in A major	Mozart
Symphony No. 34 in C major	Mozart
Symphony No. 94 in G major ("Surprise")	Haydn
Symphony No. 102 in B-flat major	Haydn
Tapiola (Symphonic Poem)	Sibelius
Waltz (from String Serenade)	Tchaikovsky
Wiener Blut — Waltzes (Vienna Blood)	Strauss

tions. Yet the tale is continuous as if each suggested, quite naturally, the next. There follows the theme for the flutes which Cecil Gray refers to as what "would in ordinary parlance, no doubt, be called the 'first subject.'" It appears as nothing more than a high sustained C-sharp, followed by a sort of shake and a descending fifth. The phrase would be quite meaningless outside of its context, but Sibelius uses it with sure effect over the initial string figure to cap his moments of greatest tension, and finally increases it by twice its length to an eloquent period. The initial scraps of themes succeed each other, are combined, gather meaning with development. The whole discourse unfolds without break, coheres in its many parts, mounts with well-controlled graduation of climax. The fusion of many elements is beyond the deliberate analyst. It bespeaks a full heart, a magnificent fertility, an absorption which pervades all things and directs them to a single end.

The slow movement opens, as did the first, with a string figure which is an accompaniment and yet far more than an accompaniment. Various wood winds carry the burden of melody, introduced and maintained in an impassioned minor, *lugubre*. Thematic snatches of melody follow each other in rich profusion. In the opening movement, Sibelius has made telling use of the time-honored contrast between the lyric and the incisive, proclamatory elements. In his *andante* this sharp opposition is notably increased. An oratorical, motto-like

SYMPHONY HALL, BOSTON

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

FRIDAY AFTERNOON, APRIL 9, at 2:30 o'clock

SATURDAY EVENING, APRIL 10, at 8:15 o'clock

BACH.....Two Preludes (arranged for String Orchestra by
Riccardo Pick-Mangiagalli)

MOZART....Concerto for Pianoforte in E-flat major (Koechel No. 271)

COPLAND....."A Lincoln Portrait"
Speaker: WILL GEER

RACHMANINOFF.....Symphony in E minor, No. 2, *Op. 27*

SOLOIST
EMMA BOYNET

theme, launched by stormy, ascending scales, keeps drama astir. As the melodic themes recur, an undercurrent of the spinning, whirring figures in the strings, such as are to be found in almost any score of Sibelius, dramatizes lyricism itself.

The third movement pivots upon a swift 6-8 rhythm; it suggests Beethoven in its outward contour, but is more tumultuous than gay. A suspensive pause with pianissimo drum taps introduces the tender trio in which the oboe sings a soft melody which is echoed by its neighbors and subsides in a pianissimo from the solo 'cello. It is as peaceful and unruffled in this symphony of violent contrasts as its surroundings are stormy. The *vivacissimo* and trio are repeated — with a difference.

There creeps into the trio, at first hardly perceptibly, the solemn chant of the finale, as yet but softly intoned, and adroitly, without any sense of hopping over an awkward stile, the master leads his hearers straight into the finale, which is at once in full course. There are two principal themes, the first making itself known as an elementary succession of half notes, the second a longer breathed, incendiary melody with an accompanying scale figure adding fuel to its flame. The structure* of the movement is traditional, with two themes alternating, interlarded with episodic matter; the simple scheme serves its contriver in building with great skill a long and gradual ascent to a climax in full splendor. Rising sequences, mounting sonorities, contribute to the impressiveness of the final conflagration.

*Bengt de Torne points out in his "Sibelius — A Close-Up," that this finale is in reality a "classical sonata movement," which, "having no big coda like those to be found in Beethoven's work, . . . preserves the form of a Mozart allegro." Yet D. Millar Craig, the English commentator, writes of the "big coda" to this movement. That two analysts should choose for disagreement over nomenclature this particular ringing and clarion conclusion is only less surprising than that it should be associated in any way with Mozartean poise. Mr. Torne allays the perplexity which his academic comparison arouses by adding: "Like all true innovators — and unlike those whose bloodless, intellectual productions aim at overthrowing the great traditions in art — Sibelius believes that the new and transforming ideas must come from within, not from the exterior form. And like Dante he is a revolutionary by temperament although a conservative by opinion."

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At Symphony Hall

October 11, 1942 — United Nations Concert.

December 20, 1942 — Concert by the Boston Symphony Orchestra under Serge Koussevitzky, given for uniformed men and women in war service, the first of a series of such Sunday concerts.

January 4, 1943 — Concert by the Boston Symphony Orchestra, Serge Koussevitzky, Conductor, for the Greater Boston Community War Fund.

March 28, 1943 — Concert by the Boston Symphony Orchestra under Serge Koussevitzky, given for uniformed men and women in war service, the second of a series of such Sunday concerts.

Pop Concerts at Symphony Hall

There have been special benefit concerts at the Pops at various times for the Holland Relief Fund (twice), the Navy Recruiting Service, Czechoslovakia and Czech R.A.F. benefit, Free French Division of the British and American Ambulance Corps.

On the Esplanade

May 18, 1941 — Concert sponsored by the Bureau of Americanization of the City of Boston.

August 2, 1942 — Coast Guard Day concert.

September 13, 1942 — Concert on the opening day of the Army Signal Corps week.

At the Boston Museum of Fine Arts

November 1, 1942

December 27, 1942

March 7, 1943

} Victory Concerts for the Armed Forces.

At the Camps

March 22, 1942 — Concert at Fort Devens.

April 6, 1942 — Concert at Camp Edwards.

December 2, 1942 — Concert at Lovell General Hospital. Fort Devens.

January 31, 1943 — Concert at Camp Edwards.

Elsewhere

July 17, 1942 — Jordan Marsh Company — War Bond and Stamp Drive.

August 16, 1942 — Russian War Relief, Lowell, Massachusetts.



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