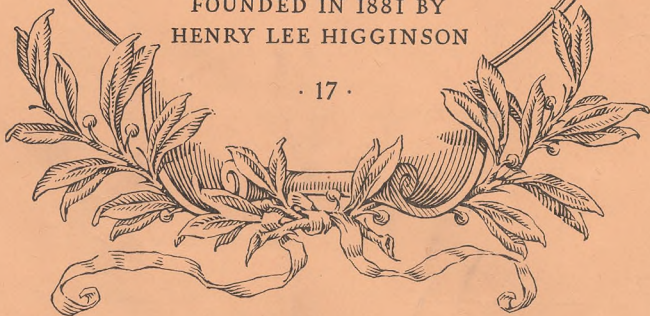


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CONCERT BULLETIN OF THE

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

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*New Photographers, 1948
Ives' Music in New York
Berkshire Festival Announcement
In Prospect*

NEW PHOTOGRAPHERS, 1948

An exhibition of contemporary photography, arranged by the Boston Institute of Contemporary Art, is now on view in the Gallery. The following description has been provided by J. M. Brown of the Institute.

A stimulating and challenging exhibition presents one of the most important phases of the work of the museum of modern art in photography. Among the hundreds of young or unknown photographers who bring or send in their photographs each year, there are many who are doing new and interesting work in established directions or evolving new directions of their own.

The years following the first World War were characterized by an outpouring of general experimentation in the arts. The evolution of new esthetic principles and the visual forms accompanying these experimental years had a profound effect on photography.

Since this period in the '20s much of our best photographic work has been devoted to exploration of the special characteristics of photography as an expressive medium.

Use of the camera as a tool for seeing has given rise to new forms of visual statement in which reality is recorded afresh. Facets of our visual environment have been isolated and revealed for us in ways which clearly derive from the possibilities of the camera.

Shadowgraphs, which employ the light-sensitive quality of photographic paper to record directly the shape, texture and translucency of objects; vertical perspective; extreme close-ups of objects with deep relief; the unrestrained trimming of prints; reversal of negative-positive effects; double-printing for re-

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lief effect; production of "straight" photography and miniature and candid photography; the use of color printing and other special properties of the medium have given rise to the production of an extensive field of invention and experiment which contributes an important addition to our knowledge and record of the world of nature and of man.

The Museum of Modern Art has chosen seventeen photographers who, when seen as a group, provide contrasts one to another and a balanced cross-section of this experimental thinking and seeing which may influence photography in future years.

The photographers whose work is represented are: Alfredo Boulton, Harry M. Callahan, Stanley Clough, Howard Dearstyne, Max Dupain, Godfrey Frankel, Rosalie Gwathmey, Robert Janssen, Gyorgy Kepes, Arthur Leipzig, Joe Munroe, Arnold Newman, Homer Page, Antonio Reynoso, Aron Siskind, Frederick Sommer, Todd Webb.

This exhibition is circulated by the Museum of Modern Art in New York and has been brought to Boston by the Institute of Contemporary Art.

IVES' MUSIC IN NEW YORK

On Saturday afternoon, February 21, in Carnegie Hall, music by Charles Ives had its first hearing by a full-sized symphony orchestra in New York, when Richard Burgin conducted this composer's "Three Places in New England." Noel Straus, describing the concert in the *New York Times*, wrote:

"Even today, after a lapse of more than three decades, the entire composition proved strikingly original in its texture. The score is of extreme difficulty for the performers, being unusually complex rhythmically, contrapuntally and harmonically, but out of the maze of sound emerges a music essentially simple and easily grasped."

Mr. Straus singled out the third of the three pieces for special commendation:

"'The Housatonic at Stockbridge,' is a masterly example of impressionistic tone painting, and easily the crowning feature of the whole work. Over poly-rhythmic murmurings in the strings the horn intones a nostalgic melody, later taken up by the whole body of strings with a new type of figuration in the woodwinds and piano simulating the purling of the stream. The music is led to a climactic close of great intensity, followed by two soft Adagio measures of unforgettable poignant tenderness. The whole of this last piece is one of Ives' most compelling and lovable inventions and deserves to be heard often apart from the rest of the set."

. . .

BERKSHIRE FESTIVAL ANNOUNCEMENT

Dates and particulars are announced for the Berkshire Festival of 1948, the ninth to be given by the Boston Symphony Orchestra under Serge Koussevitzky at Tanglewood. The Festival will consist of fourteen concerts from July 18 through August 15. In the first two weeks, two programs from the music of Bach and Mozart will be performed on Sunday afternoon, July 18, and Tuesday evening, July 20, and repeated on Sunday afternoon, July 25, and Tuesday evening, July 27. These concerts will be given in the intimate Theatre Concert Hall and conducted by Dr. Koussevitzky. Three series will be given in the third, fourth, and fifth weeks (July 29-August 15) with a Thursday evening, Saturday evening, and Sunday afternoon concert for each series. After Series B, an extra concert will be performed on Tuesday, August 10, with an all-Tchaikovsky program. These concerts will be given in the Music Shed. While Dr. Koussevitzky will conduct

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most of the concerts, three guest conductors have been invited: Leonard Bernstein, Eleazar de Carvalho, and Robert Shaw. Soloists are to be announced.

The sixth season of the Berkshire Music Center at Tanglewood, the summer school of which Serge Koussevitzky is director, will begin on July 5, and continue for six weeks (through the Festival period). Dr. Koussevitzky, supervising the conducting classes, will be assisted by a distinguished faculty including the orchestra's principals with departments in orchestral playing, chamber music, composition, opera, and choral singing. The school activities will include a large number of concert and operatic performances. A special operatic production continuing the precedent of "Peter Grimes" and "Idomeneo" in the last two summers will shortly be announced. Those who join the Society of Friends of the Berkshire Music Center will be invited to these school performances.

IN PROSPECT

A new Concerto for Violoncello and Orchestra by Aram Khatchatourian is to have its first American performance at the Symphony concerts of next week. The Armenian composer has so far been represented at these concerts by his Piano Concerto, which, with William Kapell as soloist, was twice repeated.

Stravinsky's "Oedipus Rex" with male chorus and soloists will be revived at the concerts of March 12 and 13.

The guest for two weeks in March (conducting the concerts of March 25-27 and April 2-3) will be Charles Münch. Dr. Koussevitzky will otherwise conduct the concerts for the remainder of the season.

A performance of Beethoven's "Missa Solemnis" will constitute the spring Pension Fund concert of the Orchestra. Dr. Koussevitzky will direct the combined forces of the Boston Symphony Orchestra, the Harvard and Radcliffe choruses, and a quartet of soloists to be announced, on Tuesday evening, April 27.

Seventeenth Program

FRIDAY AFTERNOON, FEBRUARY 27, at 2:30 o'clock

SATURDAY EVENING, FEBRUARY 28, at 8:30 o'clock

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

- I. Allegro vivace
- II. Andante cantabile
- III. Menuetto: Allegretto; Trio
- IV. Finale: Allegro molto

MOZART.....Piano Concerto in A major (K. 488)

- I. Allegro
- II. Adagio
- III. Allegro assai

INTERMISSION

MALIPIERO.....Symphony No. 4

- I. Allegro moderato
- II. Lento, funebre
- III. Allegro
- IV. Lento

(First performance)

RACHMANINOFF.....Rhapsody on a Theme of Paganini, for
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SYMPHONY IN C MAJOR, "JUPITER," K. No. 551

By WOLFGANG AMADEUS MOZART

Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791

The manuscript score is dated August 10, 1788. The symphony requires: a flute, two oboes, two bassoons, two horns, two trumpets, timpani, and strings.

The most recent performances at the Friday and Saturday concerts of the Boston Symphony Orchestra were on January 28, 29, 1944.


A CLASSICAL work bearing a cold number, or even only a key for identification, sometimes acquired a descriptive title at that mid-point of time when the composer was no longer there to protest and posterity had not yet developed a sense of desecration. Apt or not, but at least convenient, the names have had a way of sticking as if for eternity. The canny publisher who tagged certain sonatas of Beethoven "Moonlight" or "Appassionata" has triumphed by the test of endurance over the protesting scholars. The "Jupiter" Symphony was so named more than a century ago, and, although there is no positive evidence, J. B. Cramer, pianist and pedagogue, has been suspected of the deed.

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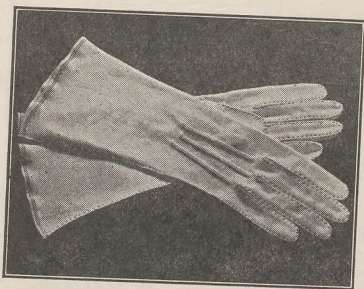
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In the summer of 1788, with but four years to live, Mozart was harassed by debt, a condition from which he never quite extricated himself even while composing the crowning operas and instrumental music of his career. Through these four years there was no particular call for symphonies. The famous final three which he composed within the space of seven weeks in that summer (the well-known symphonies in E-flat major, G minor, and C major) may simply have satisfied some inner artist's desire to give final and transcendent expression to a beloved form. We do not know positively that any one of them was performed in his hearing or in his lifetime, although one or more may have been given at Leipzig under his direction in 1789.

"The three symphonies," wrote Professor Tovey, "express the healthiest of reactions on each other, and the very fact that they are all in Mozart's ripest style makes the full range of that style appear more vividly than in any other circumstances. Consequently, they make an ideal programme when played in their chronological order. The E-flat Symphony has always been known as the *locus classicus* for euphony; the G minor accurately defines the range of passion comprehended in the terms of Mozart's art; and the C major ends his symphonic career with the youthful majesty of a Greek god. Within these three types each individual movement is no less distinctive, while, of course, the contrasts within the individual symphony are expressly designed for vividness and coherence. Even in the treatment



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of the orchestra, where Mozart's material resources would mean starvation to any but the most spiritual of modern composers, each symphony has its own special colouring: and that colouring is none the less vivid in that it is most easily defined by stating what instruments of the normal orchestra are absent."

Yet Tovey objects to the title: "'Jupiter' takes rank with the titles 'Emperor Concerto' and 'Moonlight Sonata' as among the silliest injuries ever inflicted on great works of art. Mozart's musical culture may have been Italian, but his artistic nature was neither Roman nor Græco-Roman. He was as Greek as Keats." And Philip Hale once remarked: "There is nothing in the music that reminds one of Jupiter Tonans, Jupiter Fulgurator, Jupiter Pluvius; or of the god who, assuming various disguises, came down to earth, where by his adventures with women semi-divine or mortals of common clay he excited the jealous rage of Juno. The music is not of an Olympian mood. It is intensely human in its loveliness and its gayety."

The first movement is more than Jovian — it is an extraordinary combination of various elements, conditioning each other in a serene over-all equilibrium, with a development prodigious for its time, with a renewing freshness of invention which deserves the word godlike. The four opening bars at once disclose two of these elements: a strong martial rhythm from the orchestra, answered by a gentle, persuasive phrase from the strings. The martial beat becomes without preamble

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(there is no preamble in the direct progression of this movement) a full, striding march rhythm. Its character is indisputable — there is no mistaking the military Mozart (compare the snare drum triplets of “*Non più andrai*” in “*Figaro*,” to the triplet figure here suggesting the drum-beat). Yet it need not be pointed out that this military buoyancy, enforcing the other elements, never overbears them. An emphatic cadence in the dominant brings in the second subject proper, which opens gently in the violins, but suddenly (and quite naturally) turns into a lively and tripping tune right out of *opera buffa*.* Whereupon, from these ingredients martial, tender, and gay, Mozart proceeds with his development through close upon a hundred bars. He begins it with his *buffa* theme, which he is presently to dissect and put to surprisingly dignified uses. He alternates and combines his various elements into a discourse unified in mood, a mood which Saint-Foix aptly describes as “joyous steadfastness.” He is sly and vagrant, but adroit in tonality, resourceful in adding relevant detail. In his restatement (which opens in C minor), he chooses to be fairly literal — in his conclusion, brief.

There is a sense of tragedy in the *Andante cantabile*. When the first phrase (from the muted violins) is followed by a loud defiant chord, one is reminded, as elsewhere, of the “*Eroica*.” A second phrase, where ornate thirty-second notes increase the emotional expressiveness, has the gradual subsidence which with Mozart often signifies lamentation.

* This air had been provided by Mozart, intact, in the spring previous, for an opera by Albertarelli.

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Sforzando chords in the winds over halting triplets increase the tension. This thesis is developed, there is a fresh treatment of the opening subject matter, bringing the climax of the movement. The coda is magnificent.

The sudden alternation of forcefulness and gentleness, now established as characteristic of the symphony, persists in the minuet. It is almost a regular eight-measure alternation, especially prominent in the trio. It has been remarked that the dotted half notes which open the second part of the trio are a foreshadowing of the motto subject of the finale, immediately to follow (resemblances of this sort should be looked upon as the instinctive outcome of the artist's singleness of purpose rather than as deliberately planned).

The final movement is Mozart's supreme achievement in making his skill in the handling of counterpoint so smooth-flowing and natural, so apparently simple, that the layman may make himself comfortably at home with its surface charm while the student examines the various permutations and inversions of the five themes. The movement is in sonata form with a *fugato* development and extended coda. Saint-Foix has this to say about the form: "This preponderating use of *fugato* in a symphonic finale was not unprecedented. The Austrian instrumental school has examples to offer that have become known only recently: probably under the influence of the old contrapuntist Fux, whose not inconsiderable reaction is felt up to the time of Beethoven, such masters as Georg Mathias Monn, Dittersdorf, Michael Haydn (a first hand

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exemplar for Mozart) practised the *fugato* finale form in their symphonies, without, of course, even remotely approaching the effect that Mozart here obtained. What is worthy of note here is the co-existence of the scholastic element in a quartet or symphony finale side by side with other themes of a less severe nature, even popular or trifling; the best example of this *genre* is the finale of the first of the six quartets dedicated to Joseph Haydn. Nevertheless here the quality of the themes does not present such an alloy, and their combination does not offer so striking a contrast: the general bearing of the symphony, which, one feels, Mozart has thoroughly understood, does not allow of such license in the choice of material. And that the very diverse and individual themes forming the substance of the present finale should cohere into such admirable unity is not the least astonishing merit of this gigantic musical peroration."



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PIANOFORTE CONCERTO IN A MAJOR (KOECHEL No. 488)

By WOLFGANG AMADEUS MOZART

Born in Salzburg, January 27, 1756; died in Vienna, December 5, 1791

The autograph score of this concerto is dated "Vienna, March 2, 1786."

The orchestral portion is scored for flute, two clarinets, two bassoons, two horns, and strings. It has been performed at these concerts by Nikolai Orloff, February 8, 1929; by Bruce Simonds, December 12, 1930, and by Artur Schnabel, December 1, 1933.

IN THE Lenten season in Mozart's Vienna, concerts were extremely popular, and the Concerto in A major is the second of three which Mozart wrote for three Lenten concerts in the spring of 1786.*

A glance at Mozart's activities in the winter of 1785-86 will show to what efforts he was put to budget his small household and his pleasures. In the first place, he had just ventured upon his most cherished project — "The Marriage of Figaro." The father wrote to

*The first of these, in E-flat major, K. 482, was composed December 16, 1785; the third, in C minor, K. 491, March 24, 1786.

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Marianne on November 2 that her brother was "up to his ears" in "Figaro" — he had shifted all of his pupils to afternoon hours in order to have his mornings free for uninterrupted progress on his opera. Meanwhile, he had much else to do. There was "*Der Schauspieldirector*," the one-act opera-travesty, which he must compose for a performance at Schönbrunn on February 7. There was a performance of "Idomeneo" in March, which he supervised for Prince Augspurg, writing two new numbers. Then there were innumerable concerts, for some of which he must write new works. In addition to the three pianoforte concertos, the composition of other instrumental music had kept the inexhaustible Mozart from finishing his musical setting of Beaumarchais. He put his last touches to the score of "Figaro" just before its performance on May 11, 1786.

Still, this profusion of music represents but a part of his activities during the six months in question. The scores as such usually brought him no income, which had to be derived from their performance at an endless round of concerts. Besides the public performances, there was a considerable vogue for private concerts in the houses of the Viennese nobility. A wealthy patron of the arts would be proud to entertain his friends with music-making by the celebrated Mozart,

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and, let us hope, rewarded him well for his services. Lent, with the theatres closed, was a fashionable time for such evenings, and the father Leopold discloses in a letter that Wolfgang's harpsichord* was carried back and forth between the theatre and various private houses no less than twelve times between February 11 and March 11, 1785.

Mozart composed twenty-one concertos for piano solo with orchestra (this does not include the four early concertos, K. 37, 39, 40, 41, on which Einstein now accepts the dictum of Wyzewa and St. Foix that they are rearrangements of piano sonatas, largely based on the material of others). The concertos are here listed, and opposite those which have been performed by this orchestra is noted the most recent performance in the Boston concerts:

D major	K. 175	(1773)	
B-flat major	K. 238	(1776)	
C major	K. 246	(1776)	
E-flat major	K. 271	(1777)	April 9, 1943 (Emma Boynet)
F major	K. 413	(1782)	
A major	K. 414	(1783)	
C major	K. 415	(1783)	
E-flat major	K. 449	(1784)	
B-flat major	K. 450	(1784)	March 4, 1940, Mon. (Webster Aitken)
D major	K. 451	(1784)	
G major	K. 453	(1784)	

* "Mozart's concert harpsichord is in the Mozarteum at Salzburg, a little instrument by Anton Welter, in a walnut wood case with black naturals and white flats and sharps. It has five octaves, is light in touch, and tolerably powerful in tone." — Jahn.



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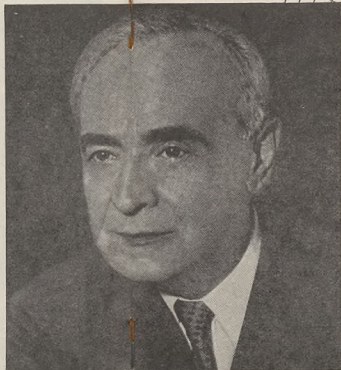
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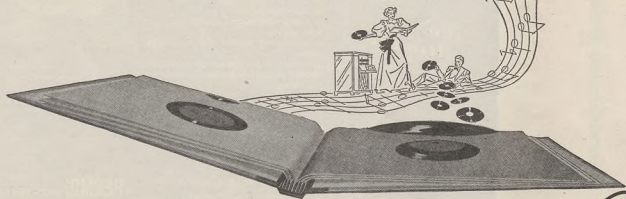
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B-flat major	K. 456	(1784)	
F major	K. 459	(1784)	
D minor	K. 466	(1785)	January 26, 1931, Mon. (Hortense Monath)
C major	K. 467	(1785)	January 26, 1943, Mon. (Robert Casadesus)
E-flat major	K. 482	(1785)	December 27, 1940 (George Copeland)
A major	K. 488	(1786)	December 1, 1933 (Artur Schnabel)
C minor	K. 491	(1786)	
C major	K. 503	(1786)	March 22, 1883 (Carl Baermann)
D major	K. 537	(1788)	March 4, 1945 (Robert Casadesus)
B-flat major	K. 595	(1791)	

An illuminating study of the A major Concerto is to be found in Alfred Einstein's "Mozart, His Character and His Work":

"In the A major Concerto Mozart again succeeded in meeting his public half-way without sacrificing anything of his own individuality. He never wrote another first movement so simple in its structure, so 'normal' in its thematic relations between tutti and solo, or so clear in its thematic invention, even where it makes excursions into the realm of counterpoint, or contains rhythmic peculiarities. The key of A major is for Mozart the key of many colors. It has the transparency of a stained-glass window.* There are relations between the first movement of this Concerto and the Clarinet Quintet. Not without

* C. M. Girdlestone ("Mozart et ses Concertos pour Piano") finds the key of A major in Mozart's works "choice and restrained." He mentions, besides the two piano concertos in that key, the Violin Sonata K. 526, the String Quartet K. 464, the Clarinet Quintet K. 581, and the Clarinet Concerto K. 622. "These works as personalities," he says, "are fully formed, defined in contour, characteristic in gestures, distinctive in sentiment, so that not one of them could be confused with its neighbors."

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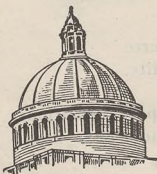
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reason are there no trumpets and timpani. But there are also darker shadings and concealed intensities, which the listener interested only in pleasant entertainment misses altogether. Already in this movement there is a threatening touch of F-sharp minor, and the whole Andante is in that key, which Mozart otherwise avoided. The latter movement is short, but it contains the soul of the work. It is the minor counterpart of the Andante of the 'Prague' Symphony, even in the way it dissolves all polyphonic elements in a new style. In this movement there appears in veiled form that passion which in the Andante of the preceding Concerto had revealed itself nakedly; the resignation and the hopelessness are the same. And when Mozart overcomes this impression with the entrance of the rondo theme, he is a true magician. This Presto seems to introduce a breath of fresh air and a ray of sunlight into a dark and musty room. The gaiety of this uninterrupted stream of melody and rhythm is irresistible. But this is no ordinary gaiety. Again, as in the E-flat major Piano Quartet, or the B-flat major Piano Trio, the clarinet introduces one of those 'unrelated' themes (in D major) in which the world seems perfectly balanced, and the scheme of things is fully justified. The work reverses the course of another work in A major, the Violin Sonata K. 526, in which the Andante is the movement of tranquillity, and the Finale sets loose a whole world of demons — another evidence of the breadth of Mozart's conception of the individuality of keys."

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Artur Rubinstein, born in Lodz, Poland, in 1886, was developed as an infant prodigy. He was taken to Berlin as a small boy, and played for Joseph Joachim, who sent him to Heinrich Barth for a full course of piano study. At the same time, he had instruction in composition and harmony with Max Bruch and Robert Kahn. At eleven, he made his first public appearance in Berlin, playing a concerto of Mozart while Joachim conducted. From then began Rubinstein's long and wandering career as concert pianist, which has taken him to many countries. He first visited the United States in 1906, giving a recital in Boston in March of that year. He appeared with the Boston Symphony Orchestra, April 1, 1921, playing Beethoven's Fourth Concerto in G major, and, during a later tour of the United States, Brahms Second Concerto, April 6, 1939. He now makes his home in Hollywood.

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SYMPHONY NO. 4 ("IN MEMORIAM")

By G. FRANCESCO MALIPIERO

Born in Venice, March 18, 1882

This symphony was composed by commission of the Koussevitzky Music Foundation and is dedicated to the memory of Mme. Natalie Koussevitzky. It is here having its first performances.

The orchestration includes two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons, four horns, three trumpets, three trombones and tuba, bass drum, tambourine, and strings.

THE following communication has been received from Mr. Malipiero, together with the manuscript score of his new symphony (the themes quoted are reproduced from his own script):

When Serge Koussevitzky commissioned my Fourth Symphony for his Foundation, he could not have chosen a more propitious moment for entrusting a musician with the task of writing an elegy. This terrible post-war period is a huge cemetery in which is brought together all that is no more, so that one's soul has been disposed to draw into itself and make its own the grief of a friend.

The dedication of this Fourth Symphony to the memory of Natalie Koussevitzky is the best guide for listening to "In Memoriam."

It was very gratifying to me to receive from Serge Koussevitzky, after delivery of the completed score, a letter with these words: "Your Symphony is infused with human anguish and with great sorrow. In the future it will remain not only a link with the memory of my wife, but



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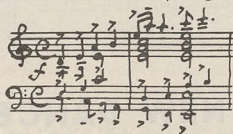
also as a recollection of the tragic years which we have lived and continue to live."

The fact is, the house in Asolo, where the Fourth Symphony was written, miraculously escaped destruction. The war ended two hundred paces from its door. Death had spared it.


To understand the great tragedy which we have gone through, one should bear in mind that it is a miracle that we are still alive. In reaching this understanding it is difficult to account for the great forces which now weigh on us with a strange doggedness, as if to humiliate the spirit, and kill those who have succeeded in surviving, and who know that all they have lost will never return. Where and how to find comfort? By seeking to keep in touch with all that once existed and has been taken from us, but still belongs to us.

The four movements of this Fourth Symphony ("In Memoriam") may be defined as: The First and Third, Hope; the Second and Fourth, Resignation.

The first theme of the first movement (*Allegro moderato*):



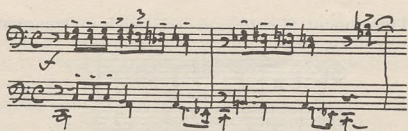
is obviously energetic; the theme which dominates the whole symphony:

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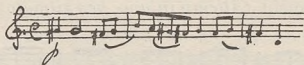
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appears for the first time in the middle of the first *allegro*, but almost seems a derivative of the same theme as it returns in the middle of the second movement, although it actually takes shape in the first movement — that is to say, the idea of the elegy rules the subconscious of the composer.

In the first movement the themes may appear diverse; for example, there is a certain resurgence of the one which appears in the thirteenth measure:



but the musical dissonance is linear, and is developed with that logic which was spontaneous in Italian music (until, in the first half of the eighteenth century, we recall the sonatas of Domenico Scarlatti). The ideas succeed each other, balance or contrast, never turn back, do not spread themselves out in development — one evolves from the other without ever becoming a theme prepared for elaboration.

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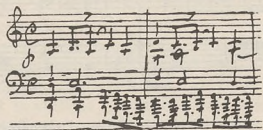
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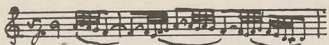
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The second movement (*Lento funebre*) needs no comment:

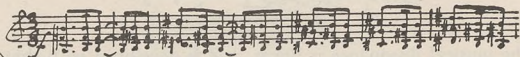


It is truly funereal, notwithstanding the almost pastoral theme (measures 188-193):

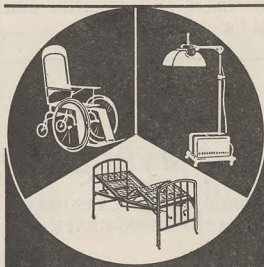


Do not the shepherds perhaps weep for their nymphs?

The third movement (*Allegro in uno, ben ritmato*):



may be considered as a conventional symphonic scherzo — what would one do if there were no justification for its presence? We must react



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against grief, against pessimism, so that this third movement represents a parenthesis, an intoxication, a need of seeking oblivion. The rhythm is insistent, it reveals almost a fixed idea, which one seeks to drive away in order to forget.

To a young Venetian, a mountain seems an unreal thing. A lagoon is a horizontal concept; a mountain, vertical. Upon the water, a sound finds no stopping place, and is lost. On the other hand, the echo is the musical essence of the mountain.

A funeral passes close to the mountain stream. The priest at the head of it, then the cross, the corpse, and the procession in Indian file so as not to wander from the path winding among the rocks. They seem like ants straying among the rocks. The bell of the Alpine church accompanies with its tolling the chanting of the faithful. A theme was inspired in me by the sound of those bells, a theme which I have been unable to elude: For thirty-six years it has remained in my mind, until the day when I found its rightful place in the fourth movement of this Fourth Symphony. For thirty-six years I already had known what sorrow is. Two wars had passed close to me, inexorably. I had not forgotten this simple theme confined within the space of an octave:*

* Where this theme appears in the fifth bar by the English horn over low violas *ponticello*, there is inscribed: "*Estate 1910, Valle del Cis mon. Passa il corteo di un funerale al suono di una campana lontana.*"

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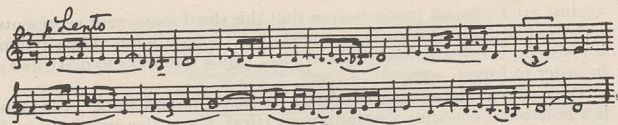
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Six variations follow: They are perhaps wordless reflections upon the desolation of this our life. The Symphony ends with the return of the theme in its original form, and I hope that Serge Koussevitzky was right, and that it will be truly "infused with human suffering and great sorrow."

These confessions should be considered the analysis which a composer may make of his own work, but not as a prearranged program.

(Signed) G. FRANCESCO MALIPIERO.

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A communication from Mrs. Malipiero received when her husband's Second Symphony was performed by this orchestra describes Asolo as "a quiet country resort, an hour from Venice, where the composer has lived since 1923. . . . Asolo, very remote from the world, cut away from it by the fact that the nearest railway depot is twenty kilometers away, has always exercised a subtle fascination on artists.

"Browning stayed there and wrote his 'Pippa Passes' with Asolo as a background, and the great actress, Eleanore Duse, lived her last years — her quiet, peaceful years of old age — in Asolo."

The following works by Malipiero have been performed by this orchestra:

- 1919 (April 4) — "*Le Pause del Silenzio*" (Seven Symphonic Expressions)
1920 (March 5) — "*Le Pause del Silenzio*"
1920 (December 23) — "*Impressioni dal Vero*" (First performance in America)

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- 1934 (December 7) — Violin Concerto (Soloist: Viola Mitchell) (First performance in the United States)
- 1937 (January 22) — Piano Concerto (Soloist: Dimitri Mitropoulos) (First performance in the United States)
- 1938 (February 4) — Symphony No. 2 ("Elegiaca") (First performance in Boston)

An informative sketch on this composer was contributed by A. Walter Kramer to the *Cyclopedia of Music and Musicians*, edited by Oscar Thompson:

"G. Francesco Malipiero, grandson of Francesco Malipiero, composer of operas about 1850, was born at Venice on March 18, 1882, a member of a famous family which had given more than one doge to the Venetian Republic in its golden days. His only composition teacher, both at the Liceo Benedetto Marcello in Venice and at the conservatory in Bologna, was M. Enrico Bossi. Contrary to statements made in several places, Malipiero never studied with Max Bruch. His instrumental studies included violin and piano, but these were always subordinated to his preparation as a composer.

"For a number of years, following the completion of his studies,



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he was active as a composer in his native city. Despite the indifference of the Italian musical public to his music almost from the beginning, owing to its uncompromising nature, he persevered and in 1921 was accorded recognition by being called to the Royal Conservatory of Parma as professor of composition. His nature, however, was not intended for academic circles, and within two years he resigned his post to give his entire time to composing. That this might be best accomplished, he turned his back on urban life and took up residence not far from the city of Venice, in the little village of Asolo, situated in the countryside called the Veneto. His productivity, always great, has continued during the decade and a half in which he has lived at Asolo. Since 1933 he has given time each week to his 'master class' in composition at the Liceo Benedetto Marcello, but composition has remained his prime interest.

"On arriving at a point in his career during the first decade of the century, when he realized that much that he had written did not satisfy his artistic ideals, he destroyed his first two operas, *Elena e Fuldano*, in three acts, and *Canossa*, in one act, as well as several symphonies and concertos. He had conceived a new type of dramatic composition, which he refers to as 'my theatre,' closely akin to which is the aesthetic that determined his musical style in symphonic, chamber, choral and other vocal music. From that point on, his output has been couched in a musical language which has been recognized throughout the world as something definitely his own. Critics, both those who have

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praised and those who have dispraised his music, agree that it is unmistakably the expression of an original and aristocratic artist, one who has made no concessions to popular taste, either that of his own countrymen or that of music lovers in other lands.

"Indisputably a modernist in his harmonic idiom and in his avoidance of the clichés of the classic and romantic schools of music, he has been one of the group of distinguished contemporary Italian composers (with Casella, Pizzetti and the late Respighi) and at the same time the outstanding student of the great Monteverdi, a real 'defender of the faith' of the Sixteenth Century Cremonese master. He has spent years making a definitive edition of the works of Monteverdi, a labour of love, during which time he has, by prodigious study of that composer's song-speech, developed his own manner of writing for the human voice along lines which he believes bear the same relation to



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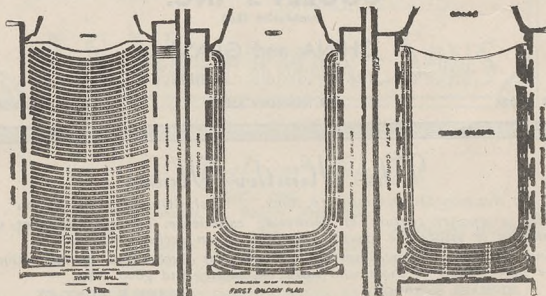
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our day as did Monteverdi's to his time. Many of the very young Italian composers, whose names are yet little known, have studied with Malipiero and revere him as a master. He is happiest in his native country, avoids the life of cities, which he regards as harmful to his creative activity, and appears in other European countries only on rare occasions, when his works are performed, or when he is chosen to represent Italy at artistic conferences."

In 1939, Malipiero became the director of the Liceo Benedetto Marcello in Venice, where he had once studied. Information from Italy indicates that through the war period he has never long ceased to compose. A Lyric Drama, "*La Vita e sogno*" is dated 1940; "*Ecuba*," a Musical Tragedy, 1941; "*I Capricci di Callot*" and "*L'Allegra brigata*," 1942; "*Vergilii Aeneis*," Heroic Symphony for Soli, Chorus and Orchestra, and Violin Concerto No. 2, 1943; Third Symphony, 1945; "*Le Sette Allegresse d'Amore*," for Soprano and Fourteen Instruments (performed at Tanglewood by the Berkshire Chamber Orchestra, Louis Speyer, Conductor, July 23, 1946); "*I Sette Peccati Mortali*," for Chorus and Orchestra, 1946; "*La Terra*," for Chorus and Organ (composed for the Department of Music at Harvard, and there performed May 2, 1947).

In addition to his very considerable amount of music (symphonic, operatic, ballet, chamber, choral, piano solo, songs, transcriptions and

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editions), he has written books and essays: "*L'Orchestra*," "*I Profeti di Babilonia*," "*Claudio Monteverdi*." "Quite as in his music," writes Mr. Kramer, "Malipiero is a master in his prose. His intense love for his native language is revealed in his scrupulous use of words to describe every shade of meaning. In addition to all his other activities, he has written many essays and articles for magazines in Italy, France, Germany, England and the United States, and has also contributed critiques to important Italian newspapers. He has been an uncompromising defender of what he believes to be artistically true. His dislike of the music of the older Italian composers, notably Verdi, has led him often into extended controversies with music critics and fellow composers."

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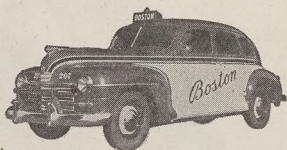
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RHAPSODY ON A THEME OF PAGANINI, FOR PIANO AND ORCHESTRA, *Op.* 43

By SERGEI VASSILIEVICH RACHMANINOFF


Born in the Government of Novgorod, April 2, 1873

Composed in 1934, Rachmaninoff's Rhapsody was first played by the Philadelphia Orchestra, the composer as soloist, at a concert in Baltimore, November 7, of the same year. The only previous performances by the Boston Symphony Orchestra were on December 24, 25, 1937, when the composer was the soloist.

The Rhapsody is scored for the following orchestra: two flutes and piccolo, two oboes and English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, tambourine, triangle, cymbals, drum, bells, harp and strings.

RACHMANINOFF added this work to his four concertos for piano and orchestra * in the summer of 1934 (July 3–August 24). The place

* The First, in F-sharp minor, an early work — in fact his Opus 1 — was revised by him in 1917. The Second, in C minor, Op. 18, was composed in 1900; the Third in 1909; the Fourth, in G minor, Op. 40, in 1927. The First Concerto was performed by this orchestra December 16, 1904 (Carlo Buonamici, soloist), and again (in its original version) at a Monday Evening concert, November 5, 1934 (Pauline Danforth, soloist). The Second Concerto was performed by this orchestra in New York, December 3, 1908 (Ossip Gabrilowitsch, soloist); in Boston, December 17, 1909 (Rachmaninoff, soloist), November 17, 1916 (Gabrilowitsch), January 31, 1919 (Rachmaninoff), January 27, 1922 (Wilhelm Bachaus), April 12, 1935 (Walter Gieseking), October 26, 1945 (Alexander Brailowsky). The Third Concerto was first played at these concerts October 31, 1919 (Sergei Rachmaninoff, soloist), repeated March 16, 1928 (Vladimir Horowitz, soloist), December 20, 1935 (Sergei Rachmaninoff, soloist), April 10, 1941 and March 3, 1944 (Vladimir Horowitz, soloist), October 31, 1947 (Witold Malcuzyński, soloist). The Fourth Concerto has not been performed by this orchestra.



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was Mr. Rachmaninoff's house on the Lake of Lucerne, opposite the island "Tribtschen," where the third act of "*Siegfried*" and its successor "*Götterdämmerung*" were composed.

The "*Rapsodie*" is nothing less than a series of twenty-four variations (the manuscript once bore the subtitle "*en forme de Variations*" but the composer omitted this from the published score). The theme is that of the last of the "Twenty-four Caprices for Violin Solo," *Op. 1*, the eminently useful one on which Paganini himself composed a set of variations, and likewise the one which provided Brahms with the subject to his "Variations on a Theme of Paganini" for piano.

The twenty-four variations are for the most part short; certain of them have features which invite description. An introduction of nine measures gives hints of the theme, which is more plainly indicated in the first variation "*Precedente*." There follows the theme itself, at first given to the strings and taken up by the piano; II. *L'Istesso tempo* for the piano accompanied by the winds and strings in turn; III. *L'Istesso tempo*; IV. *Più vivo*; V. *Tempo precedente*; VI. *L'Istesso tempo*, with a piano figuration *pianissimo*; VII. *Meno mosso, à tempo moderato* (in this variation the piano introduces the familiar tones of the *Dies Irae* with accompaniment based upon the main theme); VIII. *Tempo I* (a brilliant variation with large piano chords); IX. *L'Istesso tempo* (in a

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light rhythmic 6-8); X. Again the Dies Irae is heard in the solo part, rising to a *fortissimo climax*; XI. Moderato (with cadenza-like chromatics and arpeggios for the piano); XII. *Tempo di minuetto*; XIII. *Allegro*; XIV. *L'Istesso tempo*; XV. Introduced by 27 measures for the piano alone *più vivo, scherzando*; XVI. *Allegretto*; XVII. (built upon a piano figuration in 12-8 rhythm); XVIII. *Andante cantabile*, introducing a melodic episode for the unaccompanied piano; XIX. *L'Istesso tempo*; XX. *Un poco più vivo*; XXI. *Un poco più vivo*; XXII. *Un poco più vivo (alla breve)* — a long variation opening with march-like staccato chords for the piano; XXIII. *L'Istesso tempo*; this variation of increasing brilliance leads to XXIV, a brilliant culmination in which the Dies Irae is sounded forth *fortissimo* by the brass and strings.

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SATURDAY EVENING, MARCH 6, at 8:30 o'clock

PROKOFIEFF.....Scythian Suite, "Ala and Lolli," *Op. 20*

- I. The Adoration of Veles and Ala
- II. The Enemy God and the Dance of the Black Spirits
- III. Night
- IV. The Glorious Departure of Lolli and the Procession of the Sun

KHATCHATOURIAN.....Concerto for Violoncello and Orchestra
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SHOSTAKOVITCH.....Symphony No. 5, *Op. 47*

- I. Moderato
 - II. Allegretto
 - III. Largo
 - IV. Allegro non troppo
-

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Scores and information about music on this program may be seen in the Music Room of the Boston Public Library.
