An analysis of the Boston Symphony Orchestra's public relations program.

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AN ANALYSIS OF THE BOSTON SYMPHONY ORCHESTRA'S PUBLIC RELATIONS PROGRAM
by
Russell C. Burk

Volume II - Appendix B
BOSTON SYMPHONY ORCHESTRA PUBLICATIONS
The Boston Symphony Orchestra

Charles Munch
Music Director
The

PAST AND PRESENT

OF THE

BOSTON SYMPHONY ORCHESTRA

Together with an account of its conductors and activities

70th Anniversary Edition
THE PAST AND PRESENT
OF THE BOSTON SYMPHONY ORCHESTRA

The Boston Symphony Orchestra of today, with its superb performances, its pre-eminence, the fine, musicianly qualities of its leader, its remarkable personnel, the vast public it now addresses without artistic capitulation—this orchestra might seem at first glance very different indeed from the sixty players whom Henry L. Higginson assembled under the same name in the year 1881. If he were living today, he would recognize the orchestra as still fundamentally his own, as the consistent outgrowth of his early imaginings and his long endeavors.

Mr. Higginson's dreams were not strange to his time. They were unique mainly in the strength of conviction which lay behind them, and the ability to produce tangible results. It was the response they aroused in fellow New Englanders which made the growth of the Boston Symphony Orchestra possible.

The Boston citizens of 1881 who waited all night in a queue for their season tickets showed a trait traceable to the earlier New England which strove for music while the literary arts were in the forefront. The trait can be described as the determination to experience beauty at its highest. It persists in the audiences of today who treasure their weekly Friday or Saturday concerts as their main source of musical renewal and growth. When, as at present,
music is more generally available, more widely spread through mechanical invention, that termination for the best is further strengthened.

This same trait was particularly strong in that student of music in Vienna in 1848, Henry L. Higginson, who was vividly impressed with the beauty of Beethoven, Schubert or Haydn, as performed by a highly expert orchestra, professionally maintained for the purpose under masterly directing hand. Such an opportunity did not exist in America, and his impression of what Boston should have was so persistent that twenty years later, when business success had brought him sufficient means, organized and established a symphony orchestra. He engaged the best musicians he could find, and induced Georg Henschel, a young singer, composer and conductor of undoubted talent, to cross from England and be their leader.

Mr. Henschel had a capacity for enthusiasm and could impart it. He made many friends for the concerts. But his successor after two years—Wilhelm Gericke—had qualities still more indispensable for a young orchestra, especially the kind of experience which must back up the painstaking task of upbuilding. Mr. Gericke was meticulous and exacting. He had at first his moments of discouragement, but he had in Mr. Higginson the kind of backer who imposed no restriction, and asked only a zeal like his own. In his second season Mr. Gericke was at length ready to submit his achievement in clarity and tonal balance to New York, which he did to the astonishment of that city.

The first conductor was a pioneer; the second, a polisher; the third, in his way, a firebrand. Arthur Nikisch was thirty-four when he came to this country, a Hungarian whose conducting at Leipzig had been...
attracting attention. He had learned to bring to his performances a vividness and freedom of conception which was a new experience even to European audiences. Nikisch found in the orchestra Gericke had left a highly expert instrument, ready for rhapsodic uses. His four years with the orchestra were “a brilliant and stimulating period.” Emil Paur, the successor of Nikisch at the Opera in Leipzig, likewise succeeded him as conductor of the Boston Symphony Orchestra. His five years in Boston were notable for a successful promotion of such new and debat-

composers as Richard Strauss.

The return of Mr. Gericke in 1898 was warmly welcomed, for it was recognized that the foundations of his training were still there. A critic ob-
ed: “It is still Mr. Gericke’s orchestra.” This thoroughly equipped and authoritative musician was the kind of builder and refiner needed by the still emerging orchestra if it were to attain true supremacy. Mr. Gericke inspired confidence, and produced results. The orchestra he left behind him in 1906 in the then new Symphony Hall had reached an impressive degree of proficiency.

Now the task before Mr. Higginson was to secure a conductor who could make the orchestra as illustrious as the finest in the old world. Conductor at the Royal Opera in Berlin at first took his attention. His name was Karl Gericke, and already he had behind him a distinguished career as conductor of opera. He was thoroughly schooled and brilliantly accom-
His first season was one of reconstitution and hard drilling. After two years, Dr. Muck was recalled, and from 1908 to 1912 the orchestra was conducted by his former colleague in Hamburg, Max Fiedler. Dr. Muck was then permitted by his government to return. Year after year, he worked with the orchestra towards an ever finer degree of ensemble.

The orchestra now excelled every other, beyond question. When an eighteenth century symphony, a symphony of Beethoven, a Wagnerian excerpt, came to life, faultless and glowing, from the elegant hand of Dr. Muck, memories of other performances were obliterated. The name of the Boston Symphony Orchestra had come to stand for musical perfection the world over.

In the spring of 1918, Mr. Higginson, who had passed his eightieth year, was ready to relinquish what had become, through the disruptions of the war, a heavy burden. He had given America an illustrious example of what symphonic performance could be. That accomplishment, the act of one man carried through thirty-seven years, has had no counterpart. The orchestra was incorporated and put in the care of a board of trustees.

The trustees first engaged Henri Rabaud, a distinguished Parisian composer. The season of his visit to America is agreeably remembered by those who attended the concerts of 1918–1919. In the following autumn, Pierre Monteux, of the Metropolitan Opera Company, left New York for Boston to become the orchestra’s second French conductor. He proved a patient and tireless builder and gave the symphony
Tanglewood, Lenox, Massachusetts
concerts life in a new direction by greatly widening the range of the programs. Beside the familiar classics stood others less familiar, and likewise music of new and important tendencies from countries hitherto little represented at symphony concerts.

The time was again at hand for an illustrious personality, an artist of imagination and daring to revitalize a superb instrument ready to respond to his every wish.

Serge Koussevitzky, born in Russia, then a brilliant figure in Western Europe, was engaged to come to America to be the Orchestra’s next conductor. He led the Boston Symphony Orchestra for twenty-five years. His achievement through a quarter of a century, in which his name and that of his orchestra became inseparably associated with the utmost expressive beauty in symphonic performance, is a matter of history, too recent and too vividly remembered to need re-telling.

When Dr. Koussevitzky made known, in the spring of 1948, his intention of retiring at the end of the following season, Charles Munch was forthwith engaged to become the Orchestra’s conductor in the autumn of 1949. He has come to this orchestra in the prime of his life, with an illustrious career in Europe to commend him. Born in Strasbourg, in 1891, of a French mother and an Alsatian father, Mr. Munch grew up in a family of distinguished musicians, and in an atmosphere of rich musical tradition. In Paris, he conducted the Paris Symphony, Lamoureux and Straram Orchestras, became the regular conductor of the
Paris Conservatory Orchestra, and founded the Paris Philharmonic. He toured America in 1948, at the head of the Orchestre National de la Radiodiffusion Française.

When he took his place at the head of the Boston Symphony Orchestra, it became evident in the first week, and was increasingly confirmed, that Mr. Munch, a man of unassuming aspect, was a leader of instant command. The complete response of the orchestra was at once apparent. The audiences in the orchestra's own city and in those in which it plays have risen with unmistakable enthusiasm to performances of engrossing beauty from a musician of deep penetration. In the words of a critic: "The famed Boston Symphony concerts are plainly entering upon a new golden age."

To guarantee the standards of a great orchestra and to bring the best in orchestral music within the reach of the largest possible number is an important social service which necessarily entails an operating deficit. For seventy years, this Orchestra has ministered to the artistic and spiritual needs of America. For nearly forty of these years a single citizen of great vision and public spirit, Henry L. Higginson, was its sole supporter. When, in 1918, he felt he could no longer carry this responsibility, it was assumed by a Board of Trustees with the help of anonymous guarantors. Thus the Boston Symphony Orchestra became a public trust. An endowment fund was established, and has been increased from time to time by bequests. The continuation of the orchestra must still depend upon the "Friends of the Boston Symphony Orchestra," a society consisting of many generous citizens who recognize the importance of the concerts in the musical life of America. Those who enjoy the concerts welcome the opportunity of sharing in the orchestra's achievement. Membership as a Friend is open to those who make a contribution in either large or small amount.
A TYPICAL SEASON
OF THE BOSTON SYMPHONY ORCHESTRA

October-April — Concerts of the regular winter season.

Concerts are given in Symphony Hall, the Orchestra's own auditorium in Boston, on twenty-four Friday afternoons and Saturday evenings, six Sunday afternoons and nine Tuesday evenings, together with occasional Pension Fund concerts. The Orchestra makes a tour of midwestern cities early in the season and five tours lasting a week, including ten concerts in Carnegie Hall, New York, five in the Academy of Music, Brooklyn, and cities en route. Six concerts are given in Sanders Theatre, Harvard University, and five in the Veterans' Memorial Auditorium in Providence. Concerts are given under such auspices as Yale University, Connecticut College, University of Michigan, Griffith Music Foundation, Philadelphia Forum, Rutgers University, University of Rochester, University of Syracuse and Rensselaer Polytechnic Institute in Troy, New York.

Students are admitted to open rehearsals on certain Thursday evenings throughout the season when the Orchestra may be observed at work under Charles Munch.

May-June — The Boston Pops.

The Pop Concerts in Symphony Hall have almost as long a history as the winter concerts. Begun in the spring of 1885, the "Pops" developed into an institution of Boston's spring and early summer, with programs suited to the lighter tastes of the season. Wine and other refreshments are served during the concert at tables on the floor of the Hall. Under Arthur Fiedler, conductor of the Pop Concerts since 1930, their popularity has reached overflowing proportions.

July — The Esplanade Concerts.

Mr. Fiedler, in 1929, evolved the idea of the open-air Esplanade concerts held on the Embankment of the Charles River. The success of these concerts resulted in the erection of the beautiful Hatch Memorial acoustical shell in 1940. From ten to twenty thousand people listen on summer evenings to popular programs free of charge.

July-August — The Berkshire Festival.

The Boston Symphony Orchestra made its first venture into the Berkshire Hills in 1936 for a Festival on a modest scale. The project developed by stages as the fair acres of "Tanglewood" on the line between Lenox and Stockbridge were given to the Orchestra and the Music Shed, holding 6,000, was built in 1938. Now 100,000 in a single summer journey to the Berkshires to hear the Orchestra in its beautiful, scenic surroundings through six weeks of July and early August.

July-August — The Berkshire Music Center.

It was in 1940 that this Orchestra instituted at Tanglewood, under the direction of Serge Koussevitzky, a school at which young musicians of ability would have the experience
of performance (orchestral, choral, operatic, in chamber music, and as conductors) in association with the members of a great orchestra. These activities are of special interest to music educators, for whom supplementary study is offered. The school session is concurrent with the Festival concerts, and those who join the Society of Friends of the Berkshire Music Center are invited to its many performances.

The Orchestra's seventieth season brought its last three conductors together.

RECORDINGS AND BROADCASTS

The Boston Symphony Orchestra on its own stage in Symphony Hall has further widened its popularity in two notable ways — by the making of RCA Victor records and by broadcasts on the network of the National Broadcasting Company.

Recordings have been made by each of the Orchestra's living conductors and by the Pops Orchestra under Arthur Fiedler's direction.

The Rehearsal Broadcasts each week enable the radio listener to hear the Boston Symphony Orchestra in actual preparation of the week's program. The Boston Pops Orchestra, Arthur Fiedler conducting, gives a typical Pops program on the air through the winter and Pops seasons.
THE POPS AND ARTHUR FIEDLER

The pattern of all Pop concerts in this country is to be found in the Boston Pops which are almost as old as the Boston Symphony Orchestra itself. They were started in 1885, and based on the European delectation in tuneful music by a really good orchestra as combined with eating and drinking. The Boston Pops were first called “Promenade” concerts, after the “Proms” of London, but they came to be known almost at once as “Pops” (from “popular.”)

The Pops have had numerous conductors through the years. The attention and interest gradually became more concentrated on the music, a tendency which Arthur Fiedler has developed since he became the Pops conductor in 1930. Mr. Fiedler, with his skill of leadership and understanding of audiences, has served the interest of wide musical enjoyment. Perhaps a principal accomplishment of a true Pops conductor is so to broaden his repertory that the symphonic-minded are intrigued by the popular species — and vice versa. Arthur Fiedler has done just this, for although brought up in the classical musical tradition, he has made himself more familiar with the popular field than any of his predecessors. He is the coordinator of general musical contentment at Symphony Hall on a summer evening.

The following photographers are credited for the illustrations: Jac-Guy, John Brook, Fay Fote Service, Howard Babbitt, David Nilsson, David Lawlor and Gilbert Friedberg.

Address correspondence about the Orchestra to GEORGE E. JUDD, Manager, Symphony Hall, Boston 15, Mass.
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THE COMPOSER TO CREATE
THE CONDUCTOR TO INTERPRET
THE ORCHESTRA TO PERFORM
THE INSTITUTION TO SERVE
THE PUBLIC TO ENJOY

The interest and participation of its audiences
continue to make possible
the creative and interpretative forces
which distinguish the concerts
of the
Boston Symphony Orchestra
BOSTON SYMPHONY ORCHESTRA

FOUNDED IN 1881 BY
HENRY LEE HIGGINSON

CHARLES MUNCH
Music Director

SEVENTY-FIFTH ANNIVERSARY SEASON 1955-1956
The Boston Symphony Orchestra

Charles Munch, Music Director
Richard Burgin, Associate Conductor
Pierre Monteux, Guest Conductor

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The Boston Symphony Orchestra's tour of Europe is made in cooperation with the International Exchange Program of the American National Theatre and Academy, the professional agency appointed by the State Department to assist American performing artists to tour abroad.

The European Tour arrangements have been made in conjunction with Harold Holt Limited of 122 Wigmore Street, London, England

Baldwin Piano
RCA Victor Records

European Tour Map
PIERRE MONTEUX
Not many of the world’s orchestras have passed their seventy-fifth season. The Boston Symphony Orchestra holds a seniority of two years over the Concertgebouw, while bowing to the pioneer orchestras of London, Leipzig, Vienna, and Paris.

In 1881, an orchestra of the highest European standards was a point of aspiration in the New World. It required a man with imagination, enterprise and of course a love of music, to start such a project. As a music student in Vienna, Henry Lee Higginson, of Boston, had the revealing experience of the symphonies of Beethoven, Mozart or Schubert as they could and should be heard. Mr Higginson was born to a banking tradition. When at length he had acquired the means he proceeded to build something that this country had never known — a ‘permanent’ orchestra which would devote its sole energies towards eventual ideal performances of symphonic music. He spent his fortune doing this and after thirty-seven years was happy to leave a heritage far rarer than a fortune in dollars.

The Early Years

He gathered together the best musicians that he could obtain at home and abroad, a young German conductor, Georg Henschel, to lead them, and announced concerts in downtown Boston. Through the years Mr Higginson nurtured his orchestra with a watchful eye. Always choosing a conductor for his high intentions as well as his abilities, he proceeded to give him a free hand. Wilhelm Gericke, a Viennese, drilled the Orchestra into an immaculate ensemble. Arthur Nikisch
was a poet of tones rather than a drill-master. Emil Paur followed him (1893–8). After Mr Gericke’s second term, there came Karl Muck, whose master hand, complete in authority, sparing of gesture, wrought the Orchestra to brilliance and delicacy of performance. Nothing like this had been heard on our side of the world. Dr Muck, except for four seasons (1908–12) when Max Fiedler took his place, was the conductor until the spring of 1918.

The First World War brought the end of an era. The Orchestra’s owner bowed to inevitable change. The time of great fortunes and great individual benefactions was passing. The Orchestra, in this country where music is not state supported, became what all orchestras had to be – a public trust, the property of the community it served.

The newly formed Board of Trustees engaged Henri Rabaud from Paris in 1918, and in the season following, Pierre Monteux. The Orchestra became more cosmopolitan
and so did its programs. Circumstances involved a considerable rebuilding in the orchestral ranks. Mr Monteux produced a virtually new and newly illustrious Orchestra. He returns, many years later, as a valued and beloved "conductor emeritus".

**SERGE KOUSSEVITZKY**

In 1924, Serge Koussevitzky, a magic figure in Europe, began what was to be the longest term for a single conductor — twenty-five years. It was a period of great symphonic growth throughout the United States. Orchestras, once a rarity, were established in every center where music was valued. Native composers appeared who wrote in their own way instead of the traditional European way. Through a succession of conductors, Austrian, Hungarian, German, French, Russian, the repertory has profited by the various musical cultures instinctive in each. The personnel has likewise changed gradually from "imported" musicians to talent native born or native trained. In this way Boston's Orchestra has profited by and at the same time helped to develop the musical growth of its country. Koussevitzky, alert as his predecessor had been to current trends, enormously encouraged this growth. Under his hand the performances of the Boston Symphony Orchestra became legendary. No longer a lone eminence, it remained a model. The names of the Orchestra and its conductor seemed inseparable when, in 1948, he decided to retire.

**CHARLES MUNCH**

Charles Munch, when he came to the Orchestra in the autumn of 1949, was one of the foremost musicians in France and had been the conductor of four orchestras in Paris. He was more than a French artist. Strasbourg, his native town, has two languages and lies
SUMMER HOME OF THE BOSTON SYMPHONY ORCHESTRA
Boston Symphony Audiences

The audience gathers.

The Music Shed at Tanglewood

The Music Shed at Tanglewood

Theatre-Concert Hall, Tanglewood

Esplanade Concert, Charles River

The Audience Gathers

‘Rush’ Line at Symphony Hall
between two cultures. Dr Munch’s mother was French, his father was Alsatian. He grew up literally surrounded by the music of Bach, for his father Ernest in Strasbourg and his uncle Eugene in Mulhouse were leaders of Bach’s music in the churches of each city. Another Alsatian, Albert Schweitzer, who was once the pupil of Eugene, is a relative by marriage of Charles Munch.

Dr Munch has been the conductor of the Boston Symphony Orchestra for seven years. In this time his American public have come to know and admire him as completely dedicated to his art, a musician oblivious to outward show, who is not only absorbed by the music he is conducting but possessed by it, who can penetrate and communicate it as perhaps no other conductor living. In his book, I Am a Conductor, recently published, Dr Munch undertakes to advise musicians with ambitions, speaking out of his own experience. He describes his profession as ‘a sacred calling, sometimes a priesthood’. No profession is more exacting. ‘Fifteen years of work and study do not make a conductor of a man if he is not infused with an inner exaltation, an all-consuming flame, and a magnetism that can bewitch both the musicians of his orchestra and the audience.’ This is no boast. Dr Munch is not in the least concerned with describing his own attainments. He is essentially a modest man. He is holding up an ideal for all conductors, himself included.

FURTHER GROWTH

The Orchestra’s activities have been continuously increased. The scope of its tours has been enlarged. New York became a city of regular visits in 1887. Journeys were made to the Pacific Coast in 1915 and 1953. The first European tour was made in the spring of 1952. After the regular concerts in 1885 the Pop Concerts were instituted as a summer
appendage with lighter programs and refreshments to suit the mood of the season. Since 1930 these concerts have been under the direction of Arthur Fiedler who had initiated in 1929 the free Esplanade concerts in the open air on Boston's Charles River embankment.

**TANGLEWOOD**

In July and early August, through six weeks, the Boston Symphony Orchestra gives the annual Berkshire Festival at Tanglewood, the 200-acre estate at Lenox, in the Berkshire Hills of Western Massachusetts. The Orchestra has been giving these Festivals since 1936. From all parts of the United States 130,000 visitors come each summer to enjoy the combination of a beautiful countryside and the pleasures of symphonic music in the semi-open Music Shed which seats 6000, or music of chamber proportions in the smaller Theatre-Concert Hall. Concurrently with the Festival, the Boston Symphony Orchestra holds the annual season of the Berkshire Music Center, its school which was instituted in 1940 under the direction of Serge Koussevitzky, where about 400 young musicians can have the experience of performance (orchestral, choral, operatic, chamber, or as conductors) in direct association with the members of a great Orchestra.

**MUSIC FOR MILLIONS**

If Mr Higginson could behold what has grown from his project of 1881, which began with limited circumstances but aimed high, he would be much astonished. Not only have the number of the concerts been multiplied tenfold – the potential audiences have been increased beyond reckoning by records and by radio.
THE BOSTON SYMPHONY ORCHESTRA IN SYMPHONY HALL, BOSTON
The Personnel of the Boston Symphony Orchestra

The Violins

RICHARD BURGIN, Concertmaster and Associate Conductor. Born in Warsaw, he studied there with Layidor Lotto, in Berlin with Josef Joachim, in St Petersburg with Leopold Auer (1908-12), whose assistant he became (1916-17) in Christiania and Stockholm. He was Concertmaster of the symphony orchestras of Leningrad, Helsinki, Oslo, Stockholm. At the age of 27 he joined the Boston Symphony Orchestra as Concertmaster, under Pierre Monteux. France made him a Chevalier of the Legion of Honor in 1955.

HARRY ELLIS DICKSON (Born in Cambridge, Mass.; in this Orchestra since 1938.) He studied at the New England Conservatory with Vaughan Hamilton, continued at the Hochschule in Berlin with Carl Flesch and Max Rostal. In 1947-54, he conducted the Providence Civic Orchestra. He has been conductor of the Brookline Youth Concerts since 1952, and is Assistant Conductor of the Peps.

GEORGE ZAZOFSKY (Born in Boston; in this Orchestra since 1926.) He studied at the Curtis Institute, Philadelphia, where he was Concertmaster of the Curtis Symphony Orchestra under Fritz Reiner. Twice he was chosen to represent New England in Stokowski's All-American Youth Orchestra, with which he toured the Americas. He is Concertmaster of the Zimbler Sinfonietta.

JOSEPH LEIBOVICI (Born in Roma, Romania; in this Orchestra since 1926.) Studying at the Paris Conservatory with Thibaud and Marsik, he won first prize in violin. He played in the Paris Opera Orchestra and as Concertmaster and soloist at the Toulouse concerts, founded by François Touche.

ROGER SHERMONT (Born in Paris; in this Orchestra since 1950.) As a violin student at the Paris Conservatory, he studied with Jules Bouchérit and Roland Charney and received first prize. He was soloist with the Orchestre National and the Radio Symphonique, and played in chamber music on the French radio.

MINOT BEALE (Born in Rockland, Mass.; in this Orchestra since 1929.) He studied with Felix Winternitz and Timothee Adamoweski at the New England Conservatory.
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<tr>
<th>Name</th>
<th>Born/Location</th>
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<tr>
<td>Herman Silberman</td>
<td>Boston; in this Orchestra since 1944. He was a pupil of Gertrude Witt.</td>
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<tr>
<td>Pierre Meyer</td>
<td>Paris; in this Orchestra since 1925. 'Two very great men,' he says.</td>
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<tr>
<td>Stanley Benson</td>
<td>Brockton, Mass.; in this Orchestra since 1916. He studied violin.</td>
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<tr>
<td>Léo Panasevich</td>
<td>New York City; in this Orchestra since 1951. At 18 he began violin lessons.</td>
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<tr>
<td>Sheldon Rotenberg</td>
<td>Attleboro, Mass.; in this Orchestra since 1948. After study in Boston, he</td>
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<tr>
<td>Frederick Ostrovsky</td>
<td>Sofia, Bulgaria; in this Orchestra since 1952. At 16 he was a graduate with</td>
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<tr>
<td>Clarence F. Knudson</td>
<td>Lynn, Mass.; in this Orchestra since 1928. He studied in Boston at the New</td>
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<tr>
<td>Manuel Zung</td>
<td>Goodno, Russia; in this Orchestra since 1925. He came to this country at the</td>
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<tr>
<td>Samuel Diamond</td>
<td>Boston; in this Orchestra since 1918. His violin teachers were Felix</td>
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<tr>
<td>Victor Manusovitch</td>
<td>Alexandria, Russia; in this Orchestra since 1944. At the Petrograd Conservatory</td>
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<tr>
<td>Laszlo James Nagy</td>
<td>New York City; in this Orchestra since 1944. Of Hungarian descent, he studied</td>
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<tr>
<td>Melvin Hurd Bryant</td>
<td>Somerville, Mass.; long a resident of Belmont; in this Orchestra since 1918.</td>
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<tr>
<td>Lloyd Stonestreet</td>
<td>Revere, Mass.; in this Orchestra since 1928. His principal violin teachers</td>
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<tr>
<td>Saverio Messina</td>
<td>Boston; in this Orchestra since 1920. He came into this Orchestra at 20 with</td>
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...
WILLIAM J. WATERHOUSE (Born in Winnipeg, Canada; in this Orchestra since 1951.) He studied with his parents and later under scholarships at the Royal Academy of Music. He first joined the symphony at 16 and has been a member of numerous organizations, including the Silverman Quartet, the Stormaway Players and the Boyd Niel String Orchestra. He holds the Boston University degrees of Mus.B. and M.Mus.

WILLIAM C. MARSHALL (Born in Shreveport, Louisiana; in this Orchestra since 1952.) In 1951 he received the degree of Master of Music from Boston University, where he had been a violin pupil of Richard Burgin. Before his present position he played in the Grant Park Orchestra, Chicago; and in the National Symphony, Washington, D.C.

LEONARD MOSS (Born in Baltimore, Maryland; in this Orchestra since 1953.) The Peabody Conservatory in Baltimore, the New England Conservatory in Boston, and the Cleveland Institute of Music, all took part in his training. He then played in the New Opera Company, the Ballet Theatre, the Columbia Broadcasting System, Dallas and Cleveland Orchestras.

JESSE CECI (Born in Philadelphia; in this Orchestra since 1954.) At the Curtis Institute in Philadelphia, he studied piano with Sol Kaplan; violin with Pauline Shapiro, Alexander Hillsberg, Ruvin Heifetz, and Efrem Zimbalist. He continued at the Juilliard School in New York with Mischa Mischakoff and Eduard Dethier, and in Paris with Pierre Pasquier and Victor Gentil.

NOAH BIELSKI (Born in Radom, Poland; in this Orchestra since 1955.) At the Curtis Institute, Philadelphia, he studied violin with Efrem Zimbalist. He received varied professional experience playing in radio and TV shows for the Columbia Broadcasting System. He has given recitals in New York and appeared as soloist with the Philadelphia Orchestra.

ALFRED SCHNEIDER (Born in St Louis; in this Orchestra since 1955.) For four seasons he was a member of the St Louis Symphony under Vladimir Golschmann. Before that he played for a season in the Rochester Philharmonic and Civic Orchestras.

JOSEPH SILVERSTEIN (Born in Detroit, Michigan; in this Orchestra since 1955.) Before joining the Boston Symphony Orchestra, Mr Silverstein played for one year with the Philadelphia Orchestra and has played at the first desk in the orchestras of Denver and of Houston.

THE VIOLAS

JOSEPH DE PASQUALE, Principal Viola. Born in Philadelphia, he graduated with honors from the Curtis Institute after studying with Louis Bailly, Max Aroonoff and William Primrose. During the War, he played in the Orchestra of the Marines maintained by the Corps in Washington. Later he was a member of the American Broadcasting Company Orchestra in New York. In 1947 Serge Koussevitzky invited him to take the post of solo violist in Boston.

JEAN CAUHAFE (Born in Toulouse, France; in this Orchestra since 1952.) After studying in Toulouse he won a scholarship in the Paris Conservatory, became a viola pupil of Maurice Vieux and won first prize. Intermittently he attended the Atelier des Beaux Arts in instruction in painting. He played in the Lamoureux Orchestra before going to Boston.

EUGEN LEHNER (Born in Passony, Hungary; in this Orchestra since 1939.) Mr Lehner studied at the Budapest Conservatory with Jenő Hubay, violin, and Zoltán Kodály, composition. In 1926 he became a member of the Kolisch Quartet and played with the famous organization until it disbanded in 1939.

ALBERT YVES BERNARD (Born in Paris; in this Orchestra since 1955.) Mr Bernard took a degree in law at the University of Paris and won a first prize in viola at the Paris Conservatory. He was a member of the Geneve Orchestra, and the Paris Opera Orchestra. He teaches at the Boston Conservatory and plays the viola d’amore with distinction.

GEORGE HUMPHREY (Born in Bellaire, Ohio; in this Orchestra since 1934.) Mr Humphrey was moved by hearing recordings of Kreisler to study violin, and later viola, in Boston and Philadelphia. He played in the Minneapolis Orchestra before taking his present position. He received the diploma of honor in International Competition for string instrument makers in the Hague, Holland, in 1949.

JEROME LIPSON (Born in Boston; in this Orchestra since 1946.) He studied viola in Boston with George Foncel; and in Philadelphia, at the Curtis Institute, with Louis Bailly and Max Aroonoff. He was First Violin in the Indianapolis Symphony, 1940-2. In World War II he played in Glenn Miller’s Army Air Force Band.
THE CELLOS

SAMUEL MAYES, Principal Cello. (Born in St Louis; in this Orchestra since 1948.) Mr Mayes is the grandson of a Cherokee Indian. At the age of 3, he studied cello with Max Steinhold of the St Louis Orchestra and appeared as soloist with that Orchestra at the age of 8. Entering the Curtis Institute at 12, he studied with Felix Salmond. At 18, he joined the Philadelphia Orchestra and shared its first desk three years later.

ALFRED ZIGHERA (Born in Paris; in this Orchestra since 1925.) Mr Zighera studied and began his career in Paris. His engagement by Serge Koussovitzky for Boston was a natural consequence of the Concerto Koussevitzky in Paris, in which he played as first cella. He is an accomplished player of the viola da gamba. He is the brother of Bernard Zighera, first harp of this Orchestra.

JACOBUS LANGENDOEN (Born in The Hague; in this Orchestra since 1928.) In boyhood he lived in South Africa and at 16 returned to Europe to study in The Hague and in Berlin. He was in Holland when Pierre Monteux engaged him for Boston.

MISCHA NIELAND (Born in Philadelphia; in this Orchestra since 1943.) He studied with Diran Alexanian. Mr Nieland played in the orchestras of Baltimore and Washington, D.C., and was a member of the Homewood Quartet and the Pro Musica Quartet.

KARL ZEIJE (Born in Boston; in this Orchestra since 1939.) After study in Boston, Philadelphia and Berlin, Mr Zeise joined the Philadelphia Orchestra as its youngest member. He has since played in the Cleveland Orchestra, in chamber groups and quartets. Painting in water color is with him more than a pastime—it is an avocation.

JOSEF ZIMBLER (Born in Pilsen, Czechoslovakia; in this Orchestra since 1933.) Mr Zimblar comes from a family of professional musicians. He studied in Prague and Berlin, was active in chamber music in Europe and has continued so in America. His Sinfleteta is a born to Boston for the repertory of chamber orchestra music it provides.

BERNARD PARRONCHI (Born in New York City; in this Orchestra since 1945.) He studied with Willem Willeke in New York, with André Hekking in Paris, with Casals in Barcelona, with Serrat in Bologna. He has given many recitals abroad and in his own country.

LEON MARJOLLE (Born in Châlons-sur-Marne, France; in this Orchestra since 1920.) At the Paris Conservatory he was a pupil of Emile Pessard. Following four years’ military service in World War I, he made concert tours in France and Mexico.
MARTIN HOHERMAN (Born in Warsaw; in this Orchestra since 1953.) He played in the Warsaw Philharmonic and Radio Orchestras until 1939. During the war he served in the British Army and played in the Canadian Broadcasting Corporation Orchestras of Winnipeg and Toronto.

LOUIS BERGER (Born in Prague; in this Orchestra since 1953.) He has taken University degrees in engineering as well as music. He also studied cello with Luigi Silva at the Eastman School of Music. He has been assistant principal of the Kansas City Philharmonic and principal of the Austin, Texas, Symphony.

GEORGES MOLEUX, Principal Bass, (Born in Boulogne-sur-Mer, France; in this Orchestra since 1930.) At the Paris Conservatory he studied bass and clarinet and won first prize in both instruments. In 1921-7 he served first as bass soloist, then as principal clarinet in the opera and concert performances at Monte Carlo. In the Pau deloup Concerts, 1927-30, he was principal bass.

GASTON DUFRESNE (Born in Lille, France; in this Orchestra 1927-51, and since 1952.) He took first prizes at the Lille Conservatory in corset and trumpet as well as bass, and as bass in the Paris Conservatory. From 1922-7 he played in the Concerts Colonne.

LUDWIG JUHT (Born in Tartu, Estonia; in this Orchestra since 1934.) After studying in Tartu, Petrograd and Berlin, he played in the Helsinki Symphony Orchestra (1916-18), was a member and soloist of the Estonian Symphony (1918-20) and played in the Estonia Opera (1928-30).

IRVING FRANKEL (Born in Lemberg, Galicia; in this Orchestra since 1919.) Mr. Frankel attended the English High School in Boston and took up musical studies at the New England Conservatory of Music with Max Kunze.

HENRY S. FREEMAN (Born in New York City; in this Orchestra since 1945.) The son of a trumpet player with a notable career, Mr. Freeman is a graduate of the Eastman School of Music. He was principal of the Rochester Philharmonic Orchestra. His wife and two sons often collaborate with him in chamber music concerts.

HENRY PORTNOI (Born in Chelsea, Mass.; in this Orchestra since 1943.) After studying violin he became a bass pupil of Anton Torello at the Curtis Institute in Philadelphia. He has played in the Indianapolis Symphony, the Pittsburgh Symphony, and Leopold Stokowski’s All-American Youth Orchestra.

HENRI GIRARD (Born in Montlhéry, France; in this Orchestra since 1920.) At the Paris Conservatory he studied cello with Couven, bass with Seyer and Nancy. He became a member of the orchestra of the Théâtre des Champs-Élysées in Paris where he took part in the première of Stravinsky’s Le Sacre du Printemps on April 3, 1914.

RICHARD R. KAPUSCINSKI (Born in Milwaukee, Wisconsin; in this Orchestra since 1955.) He has studied with Leonard Rose, and Felix Salmond at the Curtis Institute. He has been principal cellist in the Philadelphia Opera Company, assistant principal in the Cleveland Orchestra and principal with the Baltimore Symphony.

ROBERT RIPLEY (Born in Philadelphia; in this Orchestra since 1955.) His principal teacher was Jean Bedetti, former principal of this Orchestra. Before taking his present position he played in the Cleveland Orchestra.

THE BASSES

JOHN BARWICKI (Born in Boston; in this Orchestra since 1937.) Mr. Barwicki attended the New England Conservatory of Music, studying with Max Kunze, principal bass of the Boston Symphony Orchestra.
FLUTES

DORIOT ANTHONY DWYER (Mrs Thomas F.), Principal Flute. (Born in Streator, Illinois; in this Orchestra since 1922.) Her teachers have included Ernest Liegl, Georges Barrière, Joseph Mariano, and William Kincaid. She has played in the National Symphony of Washington, D.C., the N.B.C. and C.B.S. Orchestras, and the Los Angeles Philharmonic. Mrs Dwyer is the first musician of her sex to be engaged as a principal in the Boston Symphony Orchestra.

OBOES AND ENGLISH HORN

RALPH COMBERG, Principal Oboe. (Born in Boston; in this Orchestra since 1949.) At 14 he was accepted by Marcel Tabuteau at the Curtis Institute of Music. At 17 he was appointed by Stekowsky as principal oboe in his All-American Youth Orchestra. In the same capacity he served later with the Baltimore Symphony, the New York City Symphony Orchestra, and with the Mutual Broadcasting Orchestra.

JEAN DEVERGIE, Oboe. (Born in Marseille; in this Orchestra since 1925.) After studying at the Conservatory of his native city, he continued at the Paris Conservatory and took first prize in oboe under Louis Bleuzet. He became assistant principal in the Paris Opera.

PHILLIP KAPLAN, Flute. (Born in Boston; in this Orchestra since 1939.) He attended the New England Conservatory under an Oliver Ditson Scholarship. He is artistic director of Musica Antiqua and has recorded music of the Baroque period. Mr Kaplan frequently appears as guest artist on the C.B.S. program with E. Power Biggs.

GEORGE MADSEN, Piccolo. (Born in Gloucester, Mass.; in this Orchestra since 1935.) He studied flute with Georges Laurent and for a thorough understanding of the mechanics of the instrument worked in a flute factory. He has a fine collection which illustrates the evolution of the instrument, a subject on which he can speak with authority.

OBOES

JAMES PAPPOUTSAKIS, Flute. (Born in Cairo, Egypt; in this Orchestra since 1937.) The parents of Mr Pappoutsakis were Greek. He studied at the New England Conservatory with Georges Laurent, first flute of the Boston Symphony Orchestra.

CLARINETS

GINO B. CIOFFI, Principal Clarinet. (Born in Naples, Italy; in this Orchestra since 1935.) After graduating from the Naples Conservatory at 17, he played throughout Italy as soloist in symphony and opera orchestras. Since arriving in America he has been principal clarinet in the Pittsburgh, Cleveland, New York Philharmonic, N.B.C. (under Toscanini), and the Metropolitan Opera Orchestras.

JOHN HOLMES, Oboe. (Born in Cleveland; in this Orchestra since 1946.) He studied oboe with Bert Gassman of the Cleveland Orchestra and continued with Robert Bloom and Robert Sprinkle at the Eastman School of Music. He was a student at the Berkshire Music Center. Before joining this Orchestra he played in the orchestras of Oklahoma City, Kansas City, Buffalo, Washington, and St. Louis.

PASQUALE A. CARDILLO, E-Flat Clarinet. (Born in North Adams, Mass.; in this Orchestra since 1939.) Mr Cardillo is graduate of the New England Conservatory, where he was a clarinet pupil of Victor Polatschek.

MANUEL C. VALERIO, Clarinet. (Born in New Bedford, Mass.; in this Orchestra since 1933.) His parents came from the Azores. For three years he attended the New England Conservatory, studying with this Orchestra's then principal clarinet, Victor Polatschek. He plays first clarinet in the Boston Pops and the Espalada Concerts.

LOUIS SPEYER, English Horn. (Born in Paris; in this Orchestra since 1918.) He received first prize at the Paris Conservatory. The French Government decorated him twice: Medal of Reconnaissance and Cross of the Legion of Honour. He also received a medal from the Elizabeth Sprague Coolidge Foundation, Library of Congress, for eminent services to Chamber Music.

ROSÁRIO MAZZEO, Bass Clarinet and Personnel Manager. (Born in Pawtucket, Rhode Island; in this Orchestra since 1933.) His interest in improving the instrument has led to extension of the range of the bass clarinet and invention of a new system of clarinet mechanism now being manufactured in Paris. He has also distinguished himself as an ornithologist.
**BASSOONS**

SHERMAN WALT, Principal Bassoon. (Born in Virginia, Minnesota; in this Orchestra since 1951.)

On a scholarship at the Curtis Institute, he studied chamber music with Marcel Tabuteau and bassoon with Ferdinand del Negro, principals in the Philadelphia Orchestra. After distinguished combat service in the War, he joined the Chicago Orchestra as principal.

ERNST PANENKA, Bassoon. (Born in Vienna; in this Orchestra since 1954.) He studied with his uncle Albert Stagliano, principal Orchestra. In Vienna Volksopera before he joined the Boston Symphony Orchestra under Serge Koussevitzky.

THEODORE E. BREWSTER, Bassoon. (Born in Cleveland Heights, Ohio; in this Orchestra since 1949.) He studied at the New England Conservatory with Ernst Panenka, and Raymond Allard. He also studied with Dall Fields in Chicago, Simon Kovar in New York, and Sol Schoenbuch in Philadelphia. He attended the Berkshire Music Center in 1947, and again in 1949.

RICHARD PLASTER, Contra-Bassoon. (Born in Winston-Salem, North Carolina; in this Orchestra since 1952.) In 1943–4 he played bassoon in the North Carolina Symphony; was in the U.S. Army Ground Forces Band in 1946–8. After academic courses at southern schools he entered (1948) the Juilliard School, studied with Simon Kovar, and graduated in 1951.

**HORNS**

JAMES STAGLIANO, Principal Horn. (Born in Catanzaro, Italy; in this Orchestra since 1947.) He was brought to Detroit at 6 and, growing up there, studied with his uncle Albert Stagliano, principal horn in the Detroit Symphony under Ossip Gabrilowitsch. James Stagliano has played in the Detroit Orchestra and as principal in the orchestras of St Louis, Chicago, Los Angeles, and Cleveland.

HAROLD MEEK, Horn. (Born in Newark, Ohio; in this Orchestra since 1943.) His studies in horn were with August Fischer in Pittsburgh, Anton Horner, Curtis Institute of Music in Philadelphia, Akuta Yeguladin at the Eastman School. He was principal horn in the Rochester Civic and Philharmonic Orchestras.

CHARLES THEODORE YANCICH, Alternate Principal Horn. (Born in Hammond, Indiana; in this Orchestra since 1954.) He studied with Philip Farkas, principal horn of the Chicago Symphony. He played as principal in the Indianapolis Symphony before he joined the Boston Symphony Orchestra.

PAUL KEANEY, Horn. (Born in Beverly, Mass.; in this Orchestra since 1937.) His musical instruction was at the Longy School in Cambridge, Mass. His principal teacher was Willem Valkenier. He has taught at the Boston Center for Adult Education and now teaches at the New England Conservatory.

HARRY SHAPIRO, Horn. (Born in Boston; in this Orchestra since 1937.) His first teacher of horn was his father, Max Shapiro, a professional. At the Juilliard School he was a pupil of Joseph Frankel. During World War II he served in the Army Air Forces Band with which he toured U.S. and R.A.F. air bases in England and France and thirty-five cities in the British Isles.

OSBOURNE McCONATHY, Horn. (Born in Chelsea, Mass.; in this Orchestra since 1945.) He studied horn with Joseph Frankel and Anton Horner and attended the Juilliard Graduate School on a conducting Fellowship with Albert Stael. He was principal horn in the National Symphony, Washington, D.C., and the Rochester Philharmonic Orchestras.
TRUMPETS

ROGER VOISIN, Principal Trumpet. (Born in Angers, France; in this Orchestra since 1935.) Beginning in early boyhood, he received his entire training in Boston from three trumpeters born and schooled in France, who were also members of the Boston Symphony Orchestra: his father, the late René Voisin; Marcel Lafosse; and Georges Mager. In World War II he served as a trumpeter, instructor and conductor in the U.S. Navy, at the Newport, Rhode Island, Training Station.

MARCEL LAFOSSE, Trumpet. (Born in Marly-le-Roi, France; in this Orchestra since 1926.) His first teacher of trumpet was his father. He continued at the Paris Conservatory, winning first prize and became principal with the Opéra Comique, the Concerts Pasdeloup, and the Concerts Koussevitzky. For five years he served in the French Army in World War I.

ARMANDO GHITALLA, Trumpet. (Born in Alpha, Illinois; in this Orchestra since 1951.) After considerable academic studies, he entered the Juilliard School and became a pupil of W. Vacchino of the New York Philharmonic Symphony. He has served as principal with the New York City Opera and Ballet, the RCA Recording Orchestra, and the Houston, Texas, Symphony.

GERARD J. GOGUEN, Trumpet. (Born in Rumford, Maine; in this Orchestra since 1952.) After graduation from the New England Conservatory in Boston where he was a trumpet pupil of Georges Mager, he played in the Central Florida Symphony, 1951-2.

TROMBONES

WILLIAM GIBSON, Principal Trombone. (Born in Marlow, Oklahoma; in this Orchestra since 1955.) At the Curtis Institute, Philadelphia, he was a pupil of Charles Gerhard. For two years he played in the Philadelphia Orchestra, then became principal in the Pittsburgh Symphony Orchestra for ten years.

WILLIAM C. MOYER, Trombone. (Born in Oberlin, Ohio; in this Orchestra since 1952.) During four years at Oberlin College and Conservatory, he studied trombone with Thomas Cramer.

KAUKO EMIL KAHILA, Bass Trombone. (Born in Norwood, Mass.; in this Orchestra since 1952.) He attended the New England Conservatory and the Berkshire Music Center. For two seasons he was with the Houston Symphony, for eight with the St. Louis Symphony, meanwhile playing three summer seasons with the St Louis Municipal Opera.

JOSEF A. OROSZ, Trombone. (Born in Toledo, Ohio; in this Orchestra since 1942.) At 9 he played in a Hungarian Gypsy band in Ohio, at 11 was organist in his Toledo church. He studied piano and trombone and received his Bachelor of Music degree at the Boston Conservatory.

TUBA

KILTON VINAL SMITH, Tuba. (Born in Vinal Haven, Maine; in this Orchestra since 1936.) He was a pupil of Jacob Raichman, at that time principal trombone of this Orchestra.
HARPS

BERNARD ZIGHERA, Principal Harp. (Born in Paris; in this Orchestra since 1928 and now also its official pianist.) He won highest honours in both instruments at the Paris Conservatory and played in the Paris Conservatory Orchestra and the Paris Opera. Mr Zighera has appeared as soloist abroad and with this Orchestra. He is on the faculty of the New England Conservatory and a member of the French Legion of Honor.

OLIVIA LUETCKE, Harp. (Born in New York City; in this Orchestra since 1951.) She began on the harp at 6, studied four years with the National Orchestral Association and with Bernard Zighera. She was first harp in the San Antonio, Texas, Symphony, before she joined this Orchestra.

TIMPANI AND PERCUSSION

ROMAN SZULC, who joined this Orchestra in 1935 as First Timpanist and who has held that important position longer than any of his predecessors, retires at the end of the present season (August 16). Mr Szulc was born in Warsaw and had a distinguished career with various European orchestras before coming to this country.

HAROLD FARBERMAN, Timpani. (Born in New York City; in this Orchestra since 1952.) He won a scholarship at the Juilliard School. His uncle, Isadore Farberman, was his most important teacher. At 19 he became the youngest show drummer at Radio City Music Hall. He composes music for percussion instruments.

EVERETT J. FIRTH, Principal Timpani. (Born in Winchester, Mass.; in this Orchestra since 1952.) He attended the New England Conservatory and the Berkshire Music Center, studying with Roman Szulc and Saul Goodman. He has concentrated on the highly varied problems and techniques which surround the timpanist and percussion player.

CHARLES SMITH, Percussion. (Born in Newark, New Jersey; in this Orchestra since 1943.) He attended the Juilliard School and was a pupil of Gene Kupra. He toured with the much travelled road company of 'Porgy and Bess', under the conductors of Alexander Smallens.

ARTHUR CHARLES PRESS, Percussion. (Born in Brooklyn, New York; joined this Orchestra in 1956.) Mr Press was a scholarship student at the Juilliard School and studied under Morris Goldenberg and Saul Goodman. He has played with Thomas Scherman's Little Orchestra Society and was solo percussionist with the Radio City Music Hall Orchestra.

HAROLD THOMPSON, Percussion. (Born in Akron, Ohio; in this Orchestra since 1952.) He attended the Cincinnati Conservatory, the Roy Knapp School of Percussion in Chicago and studied with private teachers. He had played in the Cincinnati Symphony for eight years before coming to the Boston Symphony Orchestra.

LIBRARIAN

LESLIE J. ROGERS, Librarian. (Born in Concord, Mass.) Mr Rogers has served in this capacity since 1912, under five regular conductors of the Orchestra. He particularly cherishes the opportunity he has also had of working with the great composers who have been guests during this period.
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Verdi's Requiem, which he introduced into the concerts of this Orchestra, will perhaps stand out in the memory as his foremost contribution to our Boston concerts. Vivaldi's Eleventh Concerto from...
“L’Estro armonico” figured in his last concerts, and it is the largo from this concerto which Dr. Munch will conduct in his memory.

The five Boston programs were as follows:

January 30–31, 1953
Symphony in D major, No. 93 . . . Haydn
“Jeu de Cartes” . . . . Stravinsky
Overture to “Semiramide” . . . Rossini

Symphony No. 5, in E minor . . . Tchaikovsky

February 6–7, 1953
Four Pieces . . . Frescobaldi-Ghedini
Symphony No. 4 . . . Schumann

Berceuse élégiaque . . . Busoni
Pictures at an Exhibition . . . Moussorgsky-Ravel

March 26–27, 1954
“La Battaglia” . . . . . . . . . Gabriele
Music for Strings, Percussion and Celesta . . . Bartók

Symphony No. 1 . . . . Brahm's

December 17–18, 1954
Requiem Mass . . . . . . Verdi

December 24–25, 1954
Concerto in D minor, Op. 3, No. 11 . . . Vivaldi
Symphony No. 3 . . . . Brahm's

“Fountains of Rome” . . . . Respighi
“Pines of Rome” . . . . . Respighi

During the war Mr. Cantelli was held in a prison camp in Germany for non-collaboration. After the war he had many engagements conducting orchestras in Italy including the orchestra of La Scala in Milan, where his talents came to the attention of Arturo Toscanini. It was through Toscanini's recommendation that he first came to this country in 1948.

WALTON'S NEW CONCERTO
The new Violoncello Concerto by Sir William Walton, the first which this composer has written for this instrument, will have its first performance at the symphony concerts next Friday and Saturday. It was completed last March and is dedicated to Gregor Piatigorsky.

The following personal word picture of Sir William is quoted from the Sunday Times, London, April 25, 1954.

“Tall, handsome and urbane, Sir William Walton is yet another of those (Continued on page 371)
Pebble Patent . . . the new textured leather destined to be the exciting Spring fashion news in shoes . . . brought to you now by Filene's. Our way of wishing you fun on your winter trip to a warmer clime. Dominic Romano sling shoes . . . fashion-wise in textured patent—gay with long, tapered heels—pretty with narrow-band bows. Perfect now with your exciting resort prints. Perfect later with your soft Spring silks. $22.95 in Filene's second floor shoe salon.

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FRIDAY AFTERNOON, NOVEMBER 30, at 2:15 o'clock

SATURDAY EVENING, DECEMBER 1, at 8:30 o'clock

VIVALDI. Largo from the Concerto for Orchestra in D minor, Op. 3, No. 11
In memory of GUIDO CANTELLI
April 27, 1920 — November 24, 1956

HONEGGER. Symphony No. 2, for String Orchestra
I. Molto moderato
II. Adagio mesto
III. Vivace, non troppo

Adagio: “Weichet nur, betrübte Schatten”
Recitative: “Die Welt wird wieder neu”
Aria: “Phoebus eilt mit schnellen Pferden”
Recitative: “D’rum sucht auch Amor”
Aria: “Wenn die Frühlingsluft streichen” (with violin solo)
Recitative: “Und dieses ist das Glück”
Aria: “Sich üben im lieben” (with oboe solo)
Recitative: “So sei das Band der heuschen Liebe”
Gavotte: “Sehet in Zufriedenheit”
(First performance at these concerts)

INTERMISSION

HINDEMITH. Songs from “Das Marienleben” for Soprano and Orchestra
I. Geburt Mariä (The Birth of Mary)
II. Argwohn Josephs (Joseph’s Doubt)
III. Geburt Christi (The Birth of Christ)
(First performance at these concerts)

ROUSSEL. “Bacchus et Ariane,” Suite No. 2, Op. 43

SOLOIST
IRMGARD SEEFRIED, Soprano

These concerts will end about 3:55 o'clock on Friday afternoon;
10:10 o'clock on Saturday evening.

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SYMPHONY FOR STRING ORCHESTRA
By ARTHUR HONEGGER
Born in Le Havre, March 10, 1892; died in Paris, November 27, 1955

The Symphonie pour Orchestre à Cordes is dated 1941. It was published in 1942 with a dedication to Paul Sacher* and has been performed by him in Zürich and other Swiss cities. The first American performance was by the Boston Symphony Orchestra, December 27, 1946, Charles Munch conducting as guest. Dr. Koussevitzky conducted it in the Friday and Saturday series, October 31 and November 1, 1947, and again on October 8, 1948. The most recent performances in this series were on March 27–28, 1953.

At the end of the printed score is written, “Paris, October, 1941.” Willi Reich, writing from Basel for the Christian Science Monitor, May 19, 1945, remarked that the Symphony for Strings “embodies much of the mood of occupied Paris, to which the composer remained faithful under all difficulties.”

The first movement opens with an introductory Molto moderato,

* Paul Sacher is the conductor of the orchestra of the Collegium Musicum Zürich, founded in 1941. It was for him and his orchestra that many important works have been composed.

Every wife should have a Will of her own. More than that, it should be planned so it can work together with her husband’s Will.

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pp, with a viola figure and a premonition in the violins of things to come. The main Allegro brings full exposition and development. The introductory tempo and material returns in the course of the movement for development on its own account and again briefly before the end.

The slow movement begins with a gentle accompaniment over which the violins set forth the melody proper. The discourse is intensified to ff, and gradually subsides.

The finale, 6/8, starts off with a lively, rondo-like theme in duple rhythm, which is presently replaced by another in the rhythmic signature. The movement moves on a swift impulsion, passes through a tarantella phase, and attains a presto coda, wherein the composer introduces a chorale in an ad libitum trumpet part, doubling the first violins (a procedure unprecedented in a piece for string orchestra). The chorale theme is the composer's own.

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DID YOU KNOW...

THAT DR. SERGE KOUSSEVITZKY was famous for his highly individual version of the King's English, delivered from the podium during moments of stress... that he once admonished his orchestra with the succinct phrase, "It sounds as if price five cents!"... that he told an unfortunate tympanist, "If you make me more nervous I send you bill from my doctor."

DID YOU KNOW that Dr. Koussevitzky rebuked uninspired players with such comments as, "Don't play as Government employee," "It smells from office," and "I must be policeman to look from your nuances"... that he transfixed a late arrival with the question, "Why not you come in so fast as you go out?"

DID YOU KNOW that during the Koussevitzky era the Orchestra more than once gave special concerts in a lighter vein... that, for example, the 1939 Pension Fund concert featured the entire Orchestra in costumes of Haydn's day, with Dr. Koussevitzky in the role of continuo player at the spinet?

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"WEDDING" CANTATA, "WEICHET NUR, BETRÜBTE SCHATTEN," No. 202, FOR SOPRANO AND ORCHESTRA
By JOHANN SEBASTIAN BACH

Born at Eisenach, March 21, 1685, died at Leipzig, July 28, 1750

This Cantata, believed to have been composed in the Cöthen period, has survived through a copy made by Johann Peter Kellner.
The orchestra consists of an oboe, violins, viola and continuo.

THIS, the second of two "Wedding Cantatas" (the first is "O holder Tag, erwünschte Zeit," No. 201) is aptly called in France the "Cantate du Printemps." There is no record of whose wedding was celebrated, nor when it took place. The music could well have perished unknown, the score having disappeared. Fortunately, J. C. H. Rinck, an organist of a later day, preserved a copy from Johann Peter Kellner, who had copied much of Bach's music. (The practice of copying scores in that pre-publication era has thus led to the survival of important music, as well as to confusion about the authorship of certain works.)
The writer of this tenderly joyous text, an apostrophe to nature and to love, is unknown. It may well have pleased the master, if we may judge by the lovely music it has inspired. Albert Schweitzer has described the poem as "much superior to the ordinary 'occasional' text that came Bach's way. The theme is the passing of winter and the

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coming of spring. Phoebus and his horses gallop through the new world; Cupid runs through the fields whenever he sees a pair of lovers kissing; May the love-spring of the newly-wedded pair overcome and outlast the transitoriness of outward things.”

Dr. Schweitzer has found in this secular cantata prime examples of his favorite theory that Bach constantly resorted to descriptive figures in his scores. He points out how the “vaporous semi-quavers ascending in the strings in the opening aria depict the mists vanishing before the breeze of spring, while the oboe sings a dreamy, yearning melody of the type of which Bach alone seems to have the secret.”

“The aria that deals with the fleet steeds with which Phoebus flies through the newly-awakened world,” moves to a light, galloping bass arpeggio. The similarity of this theme to a sketch for the final allegro of the Sixth Violin Sonata written in Cöthen leads Dr. Schweitzer to suppose that this Wedding Cantata was also a product of Cöthen.

Adagio —
Weichet nur, betrübe Schatten,
Frost und Winde, geht zur Ruh!
Florens Lust will der Brust
Nichts als frohes Glück verstatten,
Denn sie träget Blumen zu.

Vanish now, ye winter shadows,
Frost and tempest all are gone,
Spring delight is in sight,
Flowers fair adorn the meadows
Fill the field and deck the lawn.

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Recitativo —
Die Welt wird wieder neu, auf Bergen
und in Gründen will sich die Annähe
doppelt Schön verbinden, der Tag is von
der Kälte frei.

Aria —
Phoebus eilt mit schnellen Pferden,
Durch die neugeborene Welt,
Ja, weil sie ihm wohl gefällt
Will er selbst sein Bühler werden.

Recitativo —
D’röm sucht auch Amor sein Vergnügen,
In den Purpur in die Weisen lacht, wenn
Florenz Pracht sich herrlich macht, und
Wenn in seinem Reich, den schönen
Blumen gleich, auf Herzen feurig siegen.

Aria —
Wenn die Frühlingslütte streichen
Und durch bunte Felder wehn,
Pflegt auch Amor auszuschleichen
Um nach seinem Schmuck zu seh’n
Welcher, glaubt man, dieser ist:
Das ein Herz dass andre küsst.

The world is dressed anew. O’er hill and
dale enchanting the budding leaves and
flowers go gallivanting. The air is warm,
the sky is blue.

Phoebus drive his horses prancing
Swiftly through the sky above.
Even he must stoop to love
Ah —
All the world is so entrancing.

And then it is, Love seeks his pleasure
amid the purple meadows gay, where
flowers display their bright array, and all
their rich attire; and hearts with love on
fire can carry all before them.

When in spring the breezes blowing
With the springtime
Stroke the fields with soft caress,
Out steals Cupid bent on showing
All the world his choicest dress
Ah: his choicest dress is this —
That he see two lovers kiss.

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Recitative —
Und dieses ist das Glücke: dass durch ein hohes Gunstgeschicke zwei Seelen einen Schmuck erlanget, an dem viel Heil und Segen prangt.

Aria —
Sich üben im lieben, in Scherzen sich herzen
Ist besser als Florens vergängliche Lust
Hier quellen die Wellen, hier lachen und wachen
Die siegenden Palmen auf Lippen und Brust.

Recitative —
So sei das Band der heuschen Liebe, verlobte Zwei, vom Unbestand des Wechsels frei. Kein jähre Fall, noch Donnerknall erschrecke die verliebten Triebe!

Gavotte —
Sehet in Zufriedenheit,
Tausend helle Wohlfahrtstage,
Dass bald bei der Folgezeit
Eure Liebe blumen trage.

When two pure souls are plighted and true and steadfast are united, both filled with hope of high endeavor, they are content and blessed ever.

Oh Maytime's the gay time for cooing and wooing. Far better than flowers' so fleeting delight. The clover's soon over, but never will sever The bonds of devotion that true love unite.

Inspired by purest love's emotion you two may be; from fickleness and meanness free, may no rude jolt nor thunderbolt deter you from your firm devotion.

May you live in sweet content Free from want and care and sadness, Years of joy together spent Flower rich in hope and gladness.

The translation of the text was made by Henry S. Drinker for the Association of American Colleges in New York City.
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IRMGARD SEEFRIED, born in Vienna, studied music from childhood and attended the Augsburg Conservatory. Her talents came to the attention of Herbert von Karajan at Aachen, resulting in various operatic engagements and her début in 1943 at the Vienna State Opera. Miss Seefried has sung in the principal opera houses of Europe (the Dresden Opera, La Scala, Covent Garden, the festivals at Glyndebourne, Salzburg, Florence, Wiesbaden, and Edinburgh) as well as with orchestras and in recital.

She first came to this country in 1951 and has since been active here each season, making her Metropolitan début in 1953 as Susanna in Mozart's *The Marriage of Figaro*. She appeared as soloist with the Boston Symphony Orchestra, November 12–13, 1954.

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It was in the years 1922–1923 that Hindemith first made a musical setting of the cycle of poems by Rainer Maria Rilke* based upon the life of the Virgin Mary. The cycle was first performed on June 2, 1923 at a festival of modern chamber music in Donaueschingen, Baden.

Years later, specifically in 1938, he made a drastic revision of four of the fifteen songs, with orchestral instead of piano accompaniment. This briefer orchestral group was first sung by Henrietta Sala at Scheveningen (Holland), August 13, 1939. The first three of these are to be sung by Irmgard Seefried at these concerts. Miss Seefried sang these three with the Chicago Symphony Orchestra, on November 23, 1954.

* Reiner Maria Rilke (1875–1926) was a German poet, born in Prague, who spent years of his life in Russia, Italy, and France. His book Auguste Rodin is the result of his sojourn in Paris, beginning in 1902, as secretary to the French sculptor. He is best known by his poetry, some of which has been translated. A Parable of Death, translated by Anthony Hecht from the Geschichten von lieben Gott, was set for chorus, orchestra and soloists by Lukas Foss. One of several performances took place at the Berkshire Festival, July 26, 1953.

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In June, 1948, the composer revised, and in some cases entirely rewrote the entire cycle of fifteen songs, again with piano accompaniment, keeping the notation of his orchestral setting of four of them.

The orchestration consists of 2 flutes and piccolo, 2 clarinets, 2 oboes, 2 bassoons, 2 horns, 2 trumpets, 2 trombones, timpani, cymbals, bass drum, triangle, and strings.

Rilke's cycle of poems on the life of Mary moved Hindemith, at the age of twenty-seven, to set fifteen poems to music. A quarter of a century later, long after the poet's death, when Hindemith was in New Haven as Battell Professor of Musical Theory at Yale University, he was again moved by these affecting verses of rustic religious fervor to recast them in the light of his matured insight and ability. In 1938 he had already reconsidered the subject in his revision and orchestration of four of the songs*. In a preface to the publication of the entire cycle with piano accompaniment, in 1954, he gives interestingly and at length

* The fourth is "The Rest and Flight into Egypt," not included in the present performances.
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his apologia for returning to what he considers a sin of his youth in an effort to do closer justice to the text, with music more appropriate to the subject and incidentally more grateful to the singer. A portion of the preface will be translated in these pages.

The text of the songs is as follows:

_Geburt Mariä_ (No. 1)

_O was muss es die Engel gekostet haben_  
_Nicht aufzusingen plötzlich,_  
_Wie man aufweint, da sie doch wussten:_  
_In dieser Nacht wird dem Knaben_  
_Die Mutter geboren, dem Einen der bald erscheint._  
_Schwingend verschwiegensie sich und zeigten die Richtung,_  
_Wo, allein, das Gehöft lag des Joachim,_  
_Ach, sie fühlten in sich und im Raum die reiner Verdichtung,_  
_Aber es durfte keiner nieder zu ihm._  
_Denn die beiden waren schon so ausser sich vor Getue._  
_Eine Nachbarin kam und klagte und wusste nicht wie,_  
_Und der Alte, vorsichtig, ging und verhielt_  
_Das Gemühe einer dunklen Kuh._  
_Denn so war es noch nie._

_The Birth of Mary_

Oh what it must have cost the angels *not* to burst into singing or weep on knowing what was to come. In this night there was born the destined mother of One the world

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would know. Poised, they were silent and turned their faces downward where lay the lonely home of Jeohiakim. They felt within and about them a pure impulsion in that direction, but none could go down. The two were restless and eager. A neighbor came and spoke, but could not advise. The old man, cautious, went and stopped the mooing of his cow. For such as this had never been.

Argwohn Josephs (No. 5)

Und der Engel sprach und gab sich Mühl an dem Mann,
Der seine Fäuste ballte: Aber siehst du nicht an jeder Falte,
Dass sie kühl ist wie die Gottesfrüh.
Doch der andre sah ihn finster an, murrend nur:
Was hat sie so verwandelt?
Doch da schrie der Engel: Zimmermann,
Merkst du's noch nicht, dass der Herrgott handelt?
Weil du Bretter machst, in deinem Stolze,
Willst du wirklich Den zur Rede stellen,
Der bescheiden aus dem gleichen Holze
Blätter treiben macht und Knospen schwel'n?
Er begriff.
Und wie er jetzt die Blicke, recht erschrocken, zu dem Engel hob,
War der fort.
Da schob er seine dicke Mütze langsam ab.
Dann sang er Lob.

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And the angel spoke and reassured the man as he stood with clenched fists: "Do you not see in her face that she is as composed as God's dawn?" But the other looked at him, darkly murmuring: "Why is she so changed?" But the angel cried: "Carpenter, do you not see that the Lord God is in this? While you work in wood with all your pride, will you take Him to task who performs miracles with wood, bringing forth leaves and buds?" He understood and when he raised his eyes filled with awe the angel had gone. Slowly he pushed aside his cap of coarse cloth, then sang in praise.

Geburt Christi (No. 7)

Hättest du der Einfalt nicht, wie sollte dir geschehn,
Was jetzt die Nacht erhellt?
Sieh, der Gott, der über Völkern großte,
Macht sich mild und kommt in dir zur Welt.
Hast du dir ihn grösster vorgestellt?
Was ist Grösse?
Quer durch alle Masse, die er durchstreicht,
Gehst sein grades Los.
Selbst ein Stern hat keine solche Strasse.
Siehst du, diese Könige sind gross,
Und sie schleppen dir vor deinem Schoss
Schätze, die sie für die grössten halten,
Und du staunst vielleicht bei dieser Gift:
Aber schau in deines Tuches Falten, wie er jetzt schon alles übertrifft.
Aller Amber, den man weit verschiff, jeder Goldschmuck und das Luftgewürze,

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The Birth of Christ

Do you know what has happened to make the night resplendent? See, the God who has frowned upon folk now comes into the world in all gentleness! Had you imagined him in his greatness? What is greatness? His glance pierces straight through the multitude. No star has so direct a course. Behold! These kings are great and the treasure they bring is suited only for the greatest, and you perhaps are astonished, but look and know how this one excels all. All the amber that man can bring across the sea, every gold ornament and spices which stir the senses—all this will have quickly passed and at the end is repentance. But (you will see) he is now rejoicing.

Hindemith, in a long preface to the published score of the revised version (the full cycle with piano accompaniment) has admitted the reader into the sanctum of his work shop, freely confessed the shortcomings of his early attempt, and shown how in his maturity he has striven to rectify them. Once momentarily tempted by the experimental enticements of twelve-tonalism, this composer's basic character as artist inevitably brought him back to a healthy respect for what he calls the "klingende Apparate," the natural properties of the sounding instrument or the human voice which physics and physiology have provided.

A portion of this preface is here freely translated:
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"The strong impression which the initial performance made on the hearers (I had never expected this) brought home to me for the first time in my musical experience the ethical necessity of music and the moral obligation of its composer. If I had indeed done my best with the Marienleben and if this best, in spite of my good intentions, was still not good enough, it fell upon me to provide a version of lasting worth. I envisioned a nobler ideal and more finished music which I might be eventually able to realize and I knew that Das Marienleben was leading me toward this goal. This consideration, in part sentimental, in part challenging, of a work already existing, soon led to a tentative search for its betterment. There followed basic changes, both
English composers who belie the romantic notion that creative artists must be, or look, eccentric. His cool eyes miss nothing in their clear and steady gaze, and that analytical mind delves deep into the heart of matters. There is about his person a disciplined reticence, which finds its counterpart in a musical output that is guarded.

"Just as his words are few, carefully weighed, slowly spoken and devastatingly to the point, so his music is not easily scattered on the manuscript paper that awaits it. Each work is long pondered, and there is much heart-searching before the release of those impeccably written scores that are the engravers' delight.

"So unmistakably does Walton's music now belong to the English tradition that its onetime daring is almost forgotten, as its present widespread reputation is sometimes overlooked. The composer of marches for two Coronations, once the dashing young modernist, is now also the composer from whom Heifetz and Menuhin have commissioned violin works, and the composer whose splendidly barbaric oratorio 'Belshazzar's Feast' still thrills choirs as much as audiences.

"It is a far cry from the boy of fifteen whose 'first piece feasible for publication' was written in 1917 when he was in bed with German measles at school—a song which he declares to be 'the only thing I have written successfully without the aid of a piano'—to the musical knight who was invited last year to conduct an entire program of his works at the Hollywood Bowl. The intermediate stages have been Christ Church, Oxford, and such musical instruction as Sir Hugh Allen may have imparted over tea at New College, the friendship of the Sitwells, the performance of an early string quartet at the Salzburg Festival of the International Society for Contemporary Music in 1923, and then a slow succession of fine works, including 'Facade,' one of the most popular scores ever written by an Englishman.

"Sir William's beautiful Belgravia home has seen little of him in the past few years. The seclusion necessary for the completion of his opera 'Troilus and Cressida' he has found only in Ischia."

Walton's first opera, completed and duly performed in London, December 3, 1954, and captured on a phonograph record, has confirmed the expectations of his admirers.
technical and spiritual, and there emerged at last, thus renewed but firmly resting upon its original basis, the Marienleben which I herewith present. They are the result of a continuous testing toward improvement. Some of the songs have gone through as many as five entirely different versions. Some, although they maintained the approximate outline, had to undergo as many as twenty alterations in a particular place.

"I do not intend to enumerate these changes. At the same time it has seemed to me necessary to present a general outline of their new form and content. Not with a raised finger ("see how fine it all is!"), but as an invitation to those interested in such problems, especially the less obvious ones which at the same time seem to me significant: They are the kinds of questions which in our own day confront composers in general.

"One of the outstanding weaknesses of the old version was my limited consideration of the possibilities and requisites of the singing voice. The shape of the vocal line was in many cases not natural and took a difficult (and sometimes almost impossible) direction, ungrateful chromaticism, difficult intervals and tonal ambiguities. It is easy to see
now why that happened. There was a search then toward a new melodic expression, but the preliminary technical steps were lacking. Indeed the most expert composers at times make new melodic material presentable. At the same time the laws of melodic construction as we now know them in the more popular field are insufficient for true flights of melody. Then came ultra-modern ways which singers could conquer only by great effort. Did composers pursuing these ways believe themselves in good company? Were not Bach’s melodic lines in the highest degree instrumental! Did not Beethoven write the most fearful voice parts? Were we not accustomed to the Wagnerian school and its vocal exactions?

"Now we know how false this position was. It presents for singing and also for instrumental playing two kinds of technical difficulties. One, created in a full understanding of sound production, aims to utilize its resources to the utmost; the other, without special concern for natural musical production, assembles sounds as a musical abstraction. To what extent the first source can succeed depends upon the
technical ability of the performer. If he is a very good singer or player he can ascend the technical ladder to a higher point than the lesser ones. In the other class it happens only too often that even after a hundred rehearsals and many weeks of practice the task does not lessen. Even if he knows enough to grasp the meaning, he must gird himself at every new performance from the abundance of his will power and technical control—for the music is in opposition to the medium. In vocal compositions it is doubly difficult. Unfortunately, the musical training of singers does not equip them to compete in matters of pitch with instrumentalists (who also often leave much to be desired!), and it is cause for rejoicing to find a singer who can manage an unconventional melodic line at first reading without depending upon the piano. If after zealous effort the singer makes no progress the composer may well ask himself whether these fruitless exactions are worth while. As I see it the composer should keep reasonably within the capacities of performers and listeners."

The advanced composer may tell himself that "perhaps the world of singers, players and listeners, some 200 years hence, will at last perform and rightly understand his work." He should examine the validity of his own conception, his technical equipment, his mastery of his art.

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“A method which cannot avoid unnecessary and disproportionate difficulties is worth nothing; and people will react to music 200 years hence in much the same way as they react to it now and as they reacted to it a hundred years ago. Their ears have indeed become used to many things in the course of time, but our band players will be as little disposed to master unnatural difficulties as a trombonist would be disposed to use the technique of a flutist.

“The careful observer will find that the new version is developed throughout according to this point of view. Of course it does not go so far as to make concessions to the singer to the degree of trite commonplace. If, on the other hand, the singer looks for difficulty she will find plenty of nuts to crack.

“Still another factor was responsible for the unsingable places in Das Marienleben. A quarter of a century ago many composers believed that they were experiencing a new incursion of counterpoint. The one who wishes to write contrapuntal music needed, so it seemed, to find voice parts which were in themselves significant. For their combination and their logical working out, he looked to heaven. Whether or not the old
MaTienleben depended in any way upon this now outdated attitude, it sinned in any case in the following respect: the vocal line moved often so arbitrarily that the combination with the piano resulted in a disturbing harshness and in obstructive divagations, which were not at all helpful to the text and the general style of the work.

"It is not always easy to decide how far individualism can go in the treatment of a single voice; at times not only technical considerations but personal taste bespeak the style. . . . Here the vocal melody in itself is without exception the controlling factor in the composition, even in the songs of highly developed counterpoint. Although it is followed through on a harmonic scheme and on a certain basis of dissonant tension, its sonorous and expressive purpose is never lost sight of."

The composer confesses that in the first version he merely followed the lead and order of the text, without attempt at a musical constructive scheme. In rewriting the cycle he has followed a constructive plan, dividing the fifteen songs into four groups, graphing the whole to demonstrate the progress throughout, the dynamic and expressive peaks. The first group of four, concerned with the personal experience of Mary, opens with the lyric Geburt Mariä. The Argwohn Josephs dramatically opens the second group which includes the Geburt Christi, referred to by the composer as "in part at least, an idyllic reversion to the first group of songs." In the third group (Nos. 10–12) we behold

* Der Rast und Fluch nach Egypt (No. 8) immediately follows. It has been orchestrated as a fourth song.
the suffering Mary "as the cycle reaches its highest emotional point."
In the fourth and last group the composer reaches "a high point of
purely musical abstractions, an epilogue in which people and action
have no part." It consists of three songs entitled, "Vom Tode Maria;"
the second a theme with variations.

Mr. Hindemith writes of the changes he has made in his second
version. Of his recasting of the songs here performed he tells us: "The
first song, Geburt Mariä, was little altered. Bars 31–32 in the first
version were too obtrusive and harsh in harmony to serve as a bridge
between two significant sections." In the orchestral version this bridge
is characterized by the flutes and clarinets in a gentle, sinuous figure
("In dieser Nacht wird dem Knaben die Mutter geboren").

The Argwohn Josephs, like the Mariä Heimsuchung which follows,"has been freely set to rights in tones and tone groups, and through a
few slight changes harmonically and melodically clarified without
disturbing the subject in hand."

About the Geburt Christi, Mr. Hindemith declares a mea culpa:
"It was in the original version the weakest of all. Not only was the

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melodic material of less worth than in the other songs; the harmony
was obscured both in cadences and compactness. As a tonal conception
neither the plan nor its culmination were sufficiently considered. More-
over it was in point of expression chopped up ['verhauen'] since its
scherzando character stood in disturbing contrast to the contemplative,
almost resigned mood of the text. The new version seeks to elude all
these faults.”

In setting these four songs later for piano accompaniment the com­
poser has not altered the notation, save in an occasional simplification
of dramatic string passages. The orchestral score bears no explanatory
remarks (indeed it has never been published in engraved form), yet it
can surely be assumed that this significantly painstaking musical con­
structor has carefully considered and ordered his shorter sequence.
THOUGHTS ON MUSIC
By PAUL HINDEMITH
(Excerpts from “A Composer’s World — Horizons and Limitations”)

MUSIC MISAPPLIED

Once, in the Rocky Mountains, I had a strange musical experience. In a gorge famous for its waterfalls and filled with aerial railways, summer guests, cars, and ice-cream vendors, a well-coordinated loudspeaker system screamed Isolde’s Liebestod all over the place, as part of the gorge’s daily routine. I am sure the managers of the establishment wanted to please their customers, true to the rule which seems to be one of the leading theses of the American way of life: enjoyment plus enjoyment gives you more enjoyment.

We cannot blame them for the idea that the accumulation of single enjoyments results in an accumulated sensation: that Liebestod plus waterfalls plus ice cream give us more pleasure than Liebestod or waterfalls or ice-cream solo. After all, it was the composer of the Liebestod himself who concocted the idea of the Gesamtkunstwerk, in which singing voices, orchestra, stage, light effects, horses, rivers, cardboard mountains, artificial beards, et cetera, et cetera, were part of the over-all enjoyment. The catch in this conception is that our over-all enjoyment cannot be more than one hundred per cent. Hence, three factors of enjoyment, which each by itself would provide one hundred per cent enjoyment, do not add up to three hundred per cent; they are, rather, compressed into the one hundred per cent, so that each of them, if...
participation is equal, has but thirty-three and a third per cent of its original effect. I personally even believe that too much of an accumulation of artistic or presumably artistic enjoyments not only reduces the percentage of the single constituent enjoyment, but also reduces the over-all effect from its one hundred per cent to a much lower degree. Thus the effect of the aforementioned Gesamtkunstwerk in the mountains will most likely be that you will take your car, cursing waterfalls, Liebestods, and ice cream in equal percentage and drive to a place where there is nothing but a hundred per cent view.

ON TWELVE-TONE TECHNIQUE

Let us investigate briefly some of those allegedly "modern" achievements. The best known and most frequently mentioned is the so-called twelve-tone technique, or composition in pre-established tone series. The idea is to take the twelve tones of our chromatic scale, select one of its some four hundred million permutations, and use it as the basis for the harmonic (and possibly melodic) structure of a piece. This rule of construction is established arbitrarily and without any reference to basic musical facts. It ignores the validity of harmonic and melodic values derived from mathematical, physical, or psychological experience; it does not take into account the differences in intervallic tensions, the physical relationship of tones, the degree of ease in vocal produc-
tion, and many other facts of either natural permanence or proven usefulness. Its main "law" is supplemented by other rules of equal arbitrariness, such as: tones must not be repeated; your selected tone series may skip from one stratum of the texture to any other one; you have to use the inversion and other distortions of this series; and so on — all of which can be reduced to the general advice: avoid so far as possible anything that has been written before.

**TECHNIQUE AS THE SLAVE OF ROUTINE**

Our artistic life, tending to address ever increasing masses of consumers and losing more and more of its original loftiness, is not favorable to technical and stylistic refinement. The composer, being the victim of everyday prosaic demands, frequently will not find the moral strength to maintain in his works standards of technique and style which would distinguish him from hordes of other providers of public entertainment. Why, then, should he keep a tool keen and most efficient, if a technique, having grown dull by its daily use for base purposes, satisfies his artless customers just as well? Why should he care for the development of a personal, cultured style, if they reject it because it forces them to apply some mental effort when all they want...
is simply to be doped by music? Technique then loses all the characteristics of a wonderful tool; it sinks down, drawn by its own weight, into the quagmire of drab routine. Style, the crown and flower of technique, if bereft of invigorating imagination, disintegrates into fashion. Routine and fashion — these are the worst snarls that can entangle the creative mind.

Routine does not attempt, as does genuine technique, to find the best solution for any problem arising; it is satisfied with the one most handy, most commonplace, and most easily accessible. It is not the right answers that are sought; one is satisfied with mere assurances, no matter how vague. Decisions on matters of fashion, in turn, are made on the principle of least resistance. No effort is made to find an individual form of expression; for everything models will be found, prepared by others, which can be drawn upon whenever needed. Routine and fashion turn a musician's life into the perfect incarnation of the subman's intellectual desire: the high-geared mechanics are working infallibly, spirit and personality are entirely abolished.

Of all the abject forms that music, regulated by routine and fashion, can assume ... One shows how denaturalized an art can become once
it is made a part of an industrial production system totally inhuman and dictatorial. In Hollywood they keep composers and arrangers in little booths provided with staff paper and piano, and here on the assembly-line music is produced in which all the normal virtues that are part and parcel of the composer's profession—imagination, enthusiasm, original talent—are just so many factors hindering industrial production. Versatile mediocrity is the password for admission to these temples of streamlined utility, abnegation of any individuality the condition for success. The musician who submits to this life of a musical slave can hardly be blamed. The fact that he is able to sell his abilities to exclusively industrial purposes shows his low artistic value anyway, and usually he enters the gilded porticos of his job fully conscious of the warning lasciate ogni speranza, voi ch'entrate, in this case abandoning the hope of ever returning to a more reasonable kind of music. The few exceptional individuals who try to reconcile their job with former

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There is no doubt that our modern performers have developed their technical skill far beyond any goal imagined in earlier times. Two hundred years ago violinists hardly knew how to reach tones higher than those in the so-called third position. In Bach's works exceptionally advanced passages make use of higher hand positions, but the discovery of handling tones up to the twelfth tone and even to the double octave of the open string was reserved to the Italian violinists of the late eighteenth century and, in their wake, Mozart. Today unexplored regions of the stringed instruments' fingerboard are nonexistent; even the arctic zones of the eternal rosin (near the bridge) have become a habitable abode for fearless climbers. The technique of handling the bow has also undergone important changes. Up to Bach's time the simple up and down movement (with the bow's hairs always in touch with the strings) was the exclusive manner of bowing. Nowadays extensive use is made of bowings that utilize the bow's saltatorial elasticity. The players of the other string instruments have by no means been idle. The 'cellists' technique of fingering and bowing is wholly equal to the violinists' and the double bass has been transformed from its proverbial function of a dog house into a musical instrument with a variety of
expression and technique almost equal to that of the others. Even the violists, who in former times retired to this instrument because they were either half-wits or half-deads, converted their tool into something useful and indispensable.

The other instrumentalists went through a similar development in playing technique. In each single case we can observe that in our times this technique has reached its climax. Singers, however, arrived at their state of perfection long before instrumentalists did, and from that time on they merely maintained their status. Their apparent progress in successive generations consisted of generally accepted changes in the style and expression of singing, that is, in making their already perfect technique serve ever-changing purposes.

Besides the sentimental and the genuinely musical appreciation of the performer's work there is another important criterion that guides us in our judgment: the social classification of the instrument he is playing. Some musical instruments are regarded as low-class utensils, others enjoy a high social position. Some are low-class in one period, while in others they are climbing the ladder of social esteem. Our double-reed instruments, the oboes and bassoons, had to travel a long way from their lowly ancestors till they became the noble members of our instrumentarium they are nowadays. Bagpipes, reed organs, and most of the plucked string instruments, formerly an aristocratic assembly, have all but lost their reputation, and their players are proceeding on side-tracks of musical advancement, some of them being regarded as members of sects devoted to queer or even hopeless pastimes.

The changes in social evaluation that the guild of brass players went through is an apt illustration for our statement. In the centuries of early more-part music the trombone players, at least, must have been
musicians of a higher quality and authority, while the trumpeters occupied positions of great prestige socially, but hardly musically. In Bach's time the art of trumpet playing reached an extraordinary peak, with the trumpeters being so clan-conscious in their civil importance that they could force a lower-class instrument, the cornetto or zink, on those players who were not admitted to their ranks. Then, during the nineteenth century, it was the horn players who gained in technique and musical reputation, leaving the trumpeters and trombonists almost in a state of musical illiteracy. Today brass players have again pushed forward and in both technique and social position are now equal to the players of stringed and wind instruments.

The players of keyboard instruments always occupied a very high place in the social order, but the veneration once accorded the organists has now changed into a fashionable admiration of the piano players.

The singer, with his instrument never subject to any change, throughout history maintained his social position. If he was of excellent quality, the glory, the amenities, and the riches this world has to offer were always bestowed upon him without restriction; and as an insignificant croaker he always had to creep along in choruses and mediocre teaching jobs together with the low-class instrumentalists.

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"BACCHUS ET ARIANE," BALLET, SECOND SUITE, Op. 43

By Albert Charles Roussel

Born at Turcoing (Nord), France, on April 5, 1869; died at Royan (near Bordeaux), France, August 23, 1937

Roussel composed the Ballet Bacchus et Ariane between June and December, 1930, at Vasterival and Paris. It was first performed May 22, 1931, at the Théâtre de l'Opéra. Serge Lifar (Bacchus), Peretti (Thésée) and Spessivtzeva (Ariane) were the principal dancers. Philippe Gaubert conducted. The choreography was planned by Abel Hermant, and executed by Lifar. The Second Suite, drawn from Act II, was published in 1932. It was performed by the Société Philharmonique de Paris November 26, 1936, Charles Munch conducting. Mr. Munch introduced the Suite to Boston, as guest, December 26–27, 1946, and also conducted it in this series, April 17–18, 1953.

The required orchestra consists of 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 4 trumpets, 3 trombones and tuba, timpani, celesta, 2 harps, cymbals, tambourine, bass drum, triangle, military drum and strings. The score is dedicated to Hélène Tony-Jourdan.

The legend of Ariadne on the Island of Naxos, once used by Richard Strauss, has furnished Roussel with a ballet in the Greek classical tradition. According to the plot of Abel Hermant, Theseus does not abandon Ariadne on Naxos, where he has taken her after she has

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rescued him from the Minotaur, but is chased from the Island by Bacchus. The God has first laid a spell of sleep upon Ariadne, whereby she partakes of his revels as in a dream, but does not know until she wakes that Theseus has gone.

The following directions are printed in the score: Introduction (Andante). Awakening of Ariadne — She looks around her surprised — She rises, runs about looking for Theseus and his companions — She realizes that she has been abandoned — She climbs with difficulty to the top of the rock — She is about to throw herself into the stream — She falls in the arms of Bacchus, who has appeared from behind a boulder — Bacchus resumes with the awakened Ariadne the dance of her dreaming — Bacchus dances alone (Allegro — Andante — Andantino) — The Dionysiac spell — A group marches past (Allegro deciso) — A faun and a Bacchante present to Ariadne the golden cup, into which a cluster of grapes has been pressed — Dance of Ariadne (Andante) — Dance of Ariadne and Bacchus (Moderato e pesante) — Bacchanale (Allegro brillante).

According to the legend, Bacchus immortalizes her with a kiss, ravishes stars from the heavens and sets them as a crown upon her brow.

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In the summer of 1934, the idea of a music festival in the Berkshires was planned and carried out by a committee of citizens in Berkshire County headed by Mrs. Gertrude Robinson Smith. The festival was held on the Dan Hanna estate at Interlaken in the Township of Stockbridge. A wooden shell was erected, and benches provided to seat as many as two thousand. Sixty-five players from the New York Philharmonic Symphony Society were engaged, and Henry Hadley conducted the three concerts. The total attendance was approximately 5,000. The Berkshire Symphonic Festival was incorporated in the autumn of that year as a non-profit organization.

In the following summer, a second festival was held on the same site, a tent having been rented to shelter the audience. The same orchestra and conductor were assisted by the Berkshire Musical Association chorus of Pittsfield, conducted by Horace Hunt.

In pursuance of a growing idea, the Festival Committee invited the Boston Symphony Orchestra, Serge Koussevitzky, Conductor. Again three concerts were given, this year at Holmwood in Stockbridge, the estate of Mrs. Margaret Emerson. The Shell was again used, and again a tent was hired. The attendance for the three concerts reached almost 15,000.

In the winter of 1936, the estate of "Tanglewood" was presented to the Boston Symphony Orchestra by Mrs. Gorham Brooks (later Mrs. Andrew Hepburn) and her aunt, Miss Mary Aspinwall Tappan. The scope of the Festival was increased from one week to two, and six concerts were given. The Shell was improved and set up at Tanglewood, close to the present site of the Theatre-Concert Hall, and a tent was again used. Serge Koussevitzky conducted the Boston Symphony Orchestra in the first concert of the second week, Thursday August 12, and an all-Wagner program was announced which was to be broadcast. A heavy downpour of rain compelled the Orchestra to stop several times, and drenched a considerable part of the audience. Steps were immediately taken by the Festival Committee following this season for subscriptions to make possible a permanent auditorium which would provide sufficient protection against the weather. Eighty thousand dollars was raised and the present Shed was erected and in readiness for the Festival of 1938. Finnish architect, drew up the original plans for the Shed and Professor Richard D. Fay of the Massachusetts Institute of Technology devised the acoustics with remarkable results. The resonance was increased by the wooden roof and the sound reflector at the curved back. Three thousand steel chairs replaced a portion of the wooden benches. The capacity is 6037.

The grounds of "Tanglewood" consist of 210 acres extending from West Street in Lenox to the shores of Lake Mahkeenac in Stockbridge. It was laid out in 1849 by William Aspinwall Tappan, a Boston banker and merchant, who bought several farms for the purpose. The present house was completed in 1865. William Tappan's daughters, Ellen Sturgis Tappan (who married Richard C. Dixey) and Mary Aspinwall Tappan, unmarried, lived at Tanglewood for many years and there entertained many literary celebrities. Mrs. Dixey was an artist and has left a number of sketches which depict the social life at "Tanglewood." Nathaniel Hawthorne lived at Tanglewood in the years 1851-1853, staying in a little red cottage on the edge of what is now Hawthorne Street, which runs through the center of the estate. It was here that Hawthorne planned "Tanglewood Tales," wrote "The Wonder Book," and assembled the material for "The House of Seven Gables." The cottage was burned down June 22, 1890. A replica on the original site was built and generously presented in 1948 to the Boston Symphony Orchestra by the National Federation of Music Clubs, for use as studios by the Berkshire Music Center. Tanglewood has expanses of lawn and meadow which set off to advantage its many magnificent trees—elms, pines, and birches. It is related that a tribe of Mohican Indians once settled upon the shores of the lake under their chief, Konkapot. Indian arrowheads have been found there.

The Shed was inaugurated on August 4, 1938, when the first of six concerts was given with Beethoven's Ninth Symphony. The test of actual concerts showed that the acoustics of the Shed were ideal with a full audience, the slightest pianissimo carrying distinctly to the farthest seat. Resonance was not lost on account of the open colonnades which surround the auditorium. In fact, the music could be clearly heard for a considerable distance upon the lawn which stretches...
The season was increased to nine concerts in three weeks with a further increase in the attendance, which reached 70,000. In this year Dr. Koussevitzky realized a plan which he had in his mind from the time the Orchestra was first engaged for the Berkshires - the establishment of a center of the arts which should be principally a school of music. The Boston Symphony Orchestra, in fulfillment of this plan, established the Berkshire Music Center, which was opened on July 8 for a six-week term, the last three weeks of which coincided with the Festival. Serge Koussevitzky was the Director. Three hundred twelve students were enrolled. There was a department of Orchestral Conducting under the supervision of Dr. Koussevitzky. There was an advanced orchestra, a second orchestra, a class in choral conducting, classes in composition under Paul Hindemith and Aaron Copland, an opera department under Dr. Herbert Graf and Boris Goldovsky and a Festival chorus conducted by G. Wallace Woodworth, the chorus preparing Bach's Mass in B minor which was performed in the last week of the Festival. On the Friday of the last week a benefit was arranged for Allied Relief, the first of the benefit concerts which have since become an annual event.

Again there were nine concerts through three weeks. The reserved seats were completely sold for every concert and the number who bought admissions and sat on the lawn to enjoy the music increased through the course of the Festival until at the last concert there was a record attendance of nearly 13,000. The total attendance was about 95,000. The Berkshire Music Center held its second term of six weeks. A Theatre-Concert Hall, adaptable for both operatic and concert performances (seating 1200) a smaller Chamber Music Hall (seating 500) and five small studios, were built for the use of the School in this season. The two auditoriums were designed by Eliel Saarinen.

War-time conditions (in particular the lack of gas for transportation) dictated the abandonment of the Festival. In the interest of preserving youthful musical talent, Serge Koussevitzky continued the Berkshire Music Center, on the financial support of the Koussevitzky Music Foundation, Inc.

In the Theatre-Concert Hall, Koussevitzky conducted a small orchestra of Boston Symphony Orchestra musicians, and noted soloists, in the first Chamber Orchestra Festival at Tanglewood. Its four concerts were devoted to the compositions of Mozart.

Koussevitzky conducted a second Chamber Orchestra Festival at Tanglewood again in the Theatre-Concert Hall. In six concerts, six different programs were presented devoted to the music of Bach and Mozart.

In October, the Berkshire Music Festival Committee, Miss Gertrude Robinson Smith, Chairman, generously presented the Music Shed and full control of future festivals at Tanglewood to the Boston Symphony Orchestra.

The Berkshire Festival, on its full pre-war scale (the seventh season of Boston Symphony Orchestra participation), was resumed under the conductorship of Sergei Koussevitzky, with nine concerts as before. Maintaining the idea of chamber orchestra concerts established by him in the preceding two summers, Dr. Koussevitzky presented two Bach-Mozart Festival programs in July, before the Festival weeks. A series of four chamber concerts was given with the cooperation of Mrs. Elizabeth Sprague Coolidge, which began another custom, maintained by her until her death in 1953. The Berkshire Music Center, Sergei Koussevitzky, Director, was resumed with a six-week term.

The Berkshire Festival was continued on a similar plan. Four concerts were devoted to the music of Beethoven, concluding with a performance of the Ninth Symphony, with the Festival Chorus of the Berkshire Music Center.
1948 The Festival opened with four Bach-Mozart concerts in the Theatre-Concert Hall. The glassed reception room and the store (adjoining) were added.

1949 The Berkshire Festival of 1949 brought to an end Dr. Koussevitzky's twenty-fifth season as the conductor of the Boston Symphony Orchestra. Nine concerts were given in the Music Shed. Dr. Koussevitzky conducted four Bach-Mozart concerts in the Theatre-Concert Hall.

1950 Serge Koussevitzky again conducted music of Bach and Mozart performed by members of the Boston Symphony Orchestra; because of the bicentennial of Bach's death and because of the popularity of these more intimate concerts, there were three weekend series instead of two. Dr. Koussevitzky also conducted four of the Festival series concerts in the Shed.

1951 Charles Munch, Music Director of the Boston Symphony Orchestra since Dr. Koussevitzky's retirement in 1949, assumed the conducting duties of Tanglewood following the death of his predecessor. Leonard Bernstein conducted a performance of Beethoven's "Missa Solemnis" on August 9, in memory of Dr. Koussevitzky. Mr. Munch conducted the three-week series of smaller concerts in the Theatre-Concert Hall, maintaining the programs which Dr. Koussevitzky had planned - music by Bach, Mozart, and Haydn.

1952 Charles Munch conducted before great audiences and invited Pierre Monteux and Leonard Bernstein to conduct as guests. Mr. Munch became the Director of the Berkshire Music Center.

1953 The Festival concerts followed the same plan through six weeks, except that the first concert of each series in the Shed was given on Friday evening instead of Thursday. The guest conductors to assist Mr. Munch were again Pierre Monteux and Leonard Bernstein. The school curriculum continued as before. The Festival attendance reached 118,000.

1954 The scope of the Festival was extended to six weeks of Shed concerts on Saturday evenings and Sunday afternoons, each pair preceded by six concerts for chamber orchestra in the Theatre-Concert Hall on Friday evenings and six chamber concerts on Wednesday evenings. The attendance reached 135,775.

1955 The previous year's attendance was exceeded, in spite of a stormy closing week. The plan of concerts, continuing the custom established by the late Mrs. Elizabeth Sprague Coolidge, was six weekends of concerts on Friday and Saturday evenings and Sunday afternoon (the first two weeks in the Theatre-Concert Hall and the last in the Shed) together with six chamber concerts on Wednesday evenings. Music of Beethoven was featured on all programs.

1956 The same pattern of concerts was followed, with a total attendance of 140,985. Contemporary music figured prominently on the programs of this summer's Festival, with further Tanglewood premieres five of which were commissioned for the Orchestra's 75th Anniversary including works by Martinu, Petrassi, Hanson, Copland and Piston. The Fromm Music Foundation of Chicago, Paul Fromm, President, sponsored two concerts of contemporary chamber music.

1957 The Festival concerts of the 20th season followed the same plan through six weeks. Carl Schuricht made his Tanglewood debut as guest conductor conducting two concerts and Pierre Monteux also conducted two. Dr. Charles Munch directed the other concerts of the Festival and devoted each weekend to the works of a special composer; Bach, Mozart, Tchaikovsky, Berlioz, Brahms, and Beethoven. Total attendance at Festival concerts increased this season to 162,936. The Fromm Music Foundation again sponsored two contemporary chamber music concerts, in addition to a new program for study of contemporary music at the Berkshire Music Center.
A symphony orchestra in the natural course of things concentrates upon its standards and serves its manifold public. The players may find time to take private pupils, but orchestras as such do not start schools. Nor would it have occurred to those who managed the affairs of the Boston Symphony Orchestra to make any such unprecedented venture as this, if it had not been for a special combination of circumstances.

The first circumstance was the taking over of the Berkshire Festival by this Orchestra. The residence of the players in the Berkshires with no obligations other than the weekend Festival concerts allowed a certain freedom of time. Also the property of Tanglewood (in Lenox, Massachusetts), presented to the Orchestra, afforded spacious grounds and buildings. The opportunity was there, and only the idea and the initiative were required.

Serge Koussevitzky, who was a conductor with imagination and artistic ambition, lost no time in taking advantage of this situation. He had for years dreamed of a center of the arts where talented young people, especially musicians on the threshold of their professional careers, could dwell with the best of professional musicians, work with them, broaden themselves as artists and develop their insight as interpreters.

In the summer of 1940 the Berkshire Music Center was established by the Boston Symphony Orchestra in fulfillment of the ambition of Serge Koussevitzky. So definite was the scheme in Dr. Koussevitzky's mind that it has since been unmodified (although, by the nature of things, expanded.) There were student orchestras and a selected group of conductor pupils whom Dr. Koussevitzky coached and who conducted the student orchestras under his direct supervision. There was a Festival Chorus, and Opera Department which staged notable performances, classes in composition and choral conducting. Scholarships were offered. There were three hundred pupils accepted from points near and far.

In 1941 a chamber music department was added under the supervision of Gregor Piatigorsky; and the Theatre-Concert Hall and small studios were built. (The erection of new buildings and indeed the whole venture was made possible by a grant from the Rockefeller Foundation.) In 1942 the Center was continued on a somewhat reduced scale by the Koussevitzky Music Foundation. It was then suspended for the duration of the war.

The school was reopened on July 1, 1946. Its successful past demanded its resumption, for the Center's pupils had since become prominent in the world of music as conductors, composers, orchestral players, operatic singers. The past had also established its pattern and the same departments were maintained with Dr. Koussevitzky as director. Members of the faculty who have been closely associated with the Berkshire Music Center for a number of years include Leonard Bernstein, Elazar de Carvalho (conducting), Richard Burgin, Gregor Piatigorsky and William Kroll (chamber music); Aaron Copland (who has also served as Assistant Director and Chairman of the Faculty) and Lukas Foss (composition); Boris Goldovsky (opera); Hugh Ross and Robert Shaw (choral music) and Ralph Berkowitz (dean). The faculty has each year included a number of Boston Symphony Orchestra members.

In 1951, on the death of Serge Koussevitzky, the school session was carried out by a faculty board, with no lessening of the curriculum. In 1952 Charles Munch became the Director of the Berkshire Music Center.

The school continues to flourish under its inspiring director, who has preserved every department so successfully established under his great predecessor. Dr. Munch applies his artistic and practical judgment to the policies of the school. He conducts the student orchestra each year. He befriends and advises the pupils, and each year addresses them in a body.
During the 15th session of the Berkshire Music Center in 1957, the Fromm Music Foundation of Chicago, Paul Fromm, President, established fellowships for eleven young professional musicians who spent the summer working in contemporary music. These Fromm Fellowship Players performed works by student composers, presented two concerts of modern chamber music, and worked in close association with the Composition Department. The Opera Department, headed by Boris Goldovsky, carried on a program of training for stage directors and conductors and experimented with new lightweight scenic materials.

Each summer a composer has been invited to divide the composition class with Aaron Copland. The opera department makes a special study for performance of a work of special significance. They have been as follows:

<table>
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<tr>
<th>YEAR</th>
<th>GUEST COMPOSER</th>
<th>SPECIAL OPERA</th>
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<tbody>
<tr>
<td>1940</td>
<td>Paul Hindemith</td>
<td>Cosi fan tutte (Mozart)</td>
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<tr>
<td>1941</td>
<td>Paul Hindemith</td>
<td>*Peter Grimes (Britten)</td>
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<tr>
<td>1946</td>
<td>Bohuslav Martinu, Nicolai Lopatnikoff</td>
<td>*Idomeneo (Mozart)</td>
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<td>1947</td>
<td>Arthur Honegger, Samuel Barber</td>
<td>The Turk in Italy (Rossini)</td>
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<td>1948</td>
<td>Darius Milhaud</td>
<td>Iphigenia in Tauris (Gluck)</td>
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<td>1949</td>
<td>Olivier Messiaen</td>
<td>*Richard Herring (Britten)</td>
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<tr>
<td>1950</td>
<td>Jacques Ibert</td>
<td>La Finta Giardiniera (Mozart)</td>
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<tr>
<td>1951</td>
<td>Luigi Dallapiccola</td>
<td>*Le Roi d'Yvetot (Ibert)</td>
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<td>1952</td>
<td>Luigi Dallapiccola</td>
<td>The Jumping Frog of (Foss)</td>
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<td>1953</td>
<td>Carlos Chavez</td>
<td>Calaveras County</td>
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<td>1954</td>
<td>Ernst Toch</td>
<td>The Queen of Spades (Tchaikovsky)</td>
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<td>1955</td>
<td>Roger Sessions, Boris Blacher (Aaron Copland on leave of absence)</td>
<td>Ariadne at Naxos (Strauss)</td>
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<td>1956</td>
<td>Goffredo Petrassi</td>
<td>Titus (La Clemenza di Tito) (Mozart)</td>
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<tr>
<td>1957</td>
<td>- - - - - - - -</td>
<td>Richard the Lion-Hearted (Gretry)</td>
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* - First American Production
** - World Premiere
THE SECOND TRIP TO EUROPE

The second trip to Europe by the Boston Symphony Orchestra in the autumn of 1956 was the closing event of its 75th anniversary season. This Orchestra had made its first visit to Europe in the spring of 1952 under the auspices of the American Committee of the Congress for Cultural Freedom. The second tour was undertaken in co-operation with the International Exchange program of the American National Theatre and Academy (ANTA) through six weeks from August 24 through September 25. The Orchestra played a total of 28 concerts in 19 different cities in 13 countries. Charles Munch conducted 18 of the concerts, Pierre Monteux 10. The countries visited were Ireland (Cork, Dublin), Scotland (Edinburgh Festival), Denmark (Copenhagen), Norway (Oslo), Sweden (Stockholm), Finland (Helsinki), Russia (Leningrad and Moscow) Czechoslovakia (Prague), Austria (Vienna), Germany (Stuttgart, Munich), Switzerland (Zurich, Berne), France (Paris, Chartres), and England (Leeds, London). The S.R.O. sign, or its European equivalent, was the rule. The largest auditorium was the Festival Hall in London, the newest, the Liederhalle in Stuttgart, the oldest, the 13th century Cathedral at Chartres.

The Orchestra of 105 together with the required staff travelled for the most part by plane while the eight tons of baggage were likewise transported by air. A work by an American composer was included in every program. The visit to Soviet Russia was the first to have been made by an orchestra from the Western world. Seldom has this Orchestra played before such engrossed audiences nor has it ever been greeted with such vociferous applause. In Moscow the demonstration did not abate even after the musicians had left the stage and Charles Munch was compelled to take additional bows from the empty stage. The musicians were approached in the corridors or in the streets by "plain" people with eager questions about what the world of the West, completely unknown to them, was like.

Contemporary works by the American composers Aaron Copland, Walter Piston, Paul Creston, Alexander Freed, Samuel Barber, and Howard Hanson were performed. Numbers from the standard repertory were by Haydn, Beethoven, Schubert, Schumann, Strauss, Brahms, Ravel, Honegger, Debussy, Dukas. The "Fantaisies symphoniques" by Martinu, commissioned for the 75th anniversary of this Orchestra, was introduced in Paris.
EUROPEAN IMPRESSIONS

From the prodigious attention in the press which Boston's orchestra has had on its European tour, paragraphs from here and there are quoted:

EDINBURGH -- So dazzling to the ear was this Orchestra's playing last night that for that evening at least it was impossible to recall anything comparable. There can in fact be no other orchestra like it in the world. It has no "departments," no brass, wind, and strings to compare and evaluate. Its sound is a single marvelously rich silken texture into which every note of every instrument is so carefully woven that everything can be heard except the joins. Even the austerest critics, by temperament resistant to the seductions of mere gorgeousness of orchestral sound or virtuosity of technique, and boiled hard by constant listening, were thrilled by it.

--Colin Mason, Manchester Guardian, September 16

PARIS -- Conducted by Charles Munch, the Bostonians - largely recruited from different parts of the world - played a program of which the two peaks were "La Mer" by Claude Debussy, performed with an astonishing brio and perhaps even supercharged, and above all the "Fantaisies symphoniques" by the Czech composer, Martinu. It is not every day that one is favored with the revelation of a masterpiece. That is what we had last night. Music warm, living, colorful, with the authentic accent of its own origin.

--Jean Mistler, L'Aurore, September 20.

CHARTRES -- The cathedral was specially illuminated for tonight's performance. Outside the great rose window looking to the west at the end of the nave were floodlights which shed a soft glow into the interior.

The orchestra itself sat beneath the window in the portico of the church. Floodlights lit up the arches of the clerestory and other floodlights at the east end of the church shone through the stained-glass windows above the altar. Other interior lighting included lights above the confessionals.


LONDON -- The highlight of the two Boston concerts was Debussy's "La Mer" under Munch, not only for the polished brilliance of the playing, but for the salutary reminder that these bright, clear, and even penetrating French orchestral colours were those of the composer's own conception. Here, with the marine tang of the woodwind
and the spitting trumpets, was the sea itself, buffeting and invigorating us on Thames-side. -- Felix Aprahamian, Sunday Times, September 30.

MOSCOW -- The tone quality of the whole orchestra is as splendid as that of the individual soloists. The ensemble has reached such a degree of mastery that technical problems no longer exist for them and the entire attention is focused on the problems of musical interpretation. Their sonority is as excellent in powerful passages as in tender ones where the sound is a whisper; the bowing is like that of chamber music: completely in unison. Is it necessary to say that a tremendous part of this polished unanimity is due to the conductor? Charles Munch is a great artist whose mastery is as evident in old as in contemporary music. If I should try to define the mastery of Charles Munch I would say that it lies in his interpretative power, combining breadth of conception with delicacy of detail. More important than his technical mastery is Charles Munch's human, sincere, and deeply felt musical insight. He possesses the strong intellect of a wise man and the fresh approach of a young soul. -- Dmitri Kabalevsky, "Pravda," September 14

NEW YORK -- It is pleasant to learn of the warm reception the Boston Symphony Orchestra has received in Leningrad, where it became the first American orchestra to perform in the Soviet Union. Pleasant, too, is the news that the Boston Symphony's concerts in the Soviet Union will provide a chance to introduce the compositions of contemporary American composers to Soviet audiences. The people who gave the world Tchaikovsky, Rimsky-Korsakoff and Shostakovich have had all too little opportunity these past years to hear American music. It is good that the beginnings of such opportunity are now available, and in the Boston Symphony our musical cultures has one of its foremost representatives. -- "Musicians in Russia," editorial in New York Times, September 8.
EISENHOWER CONGRATULATES THE BOSTON SYMPHONY ORCHESTRA

At the conclusion of the Boston Symphony Orchestra’s second European tour, President Eisenhower sent a letter of congratulation on the successful fulfillment of a mission made with the aid of the President’s Fund for International Affairs to assist American performing artists to tour abroad.

THE WHITE HOUSE
Washington

September 28, 1956

Dear Mr. Cabot:

The reports of the Boston Symphony Orchestra during its recent tour of Europe have given me great satisfaction. Whenever outstanding Americans like the men and women of the Boston Symphony display their talents to the people of other countries, the cause of international understanding is advanced.

Since all people want peace, it is necessary for the people of all nations to correspond at all levels and work out methods by which we can gradually learn more of each other. The exchange of artists is one of the most effective methods of strengthening world friendship. Your orchestra has demonstrated this truth.

I should add that it is gratifying to observe that the Boston Symphony Orchestra has developed, in typical American fashion, with the sponsorship and devoted support of private citizens.

Please welcome home your musicians and distinguished conductors, Charles Munch and Pierre Monteux, and accept my congratulations on a job well done.

Sincerely,

Dwight D. Eisenhower

Mr. Henry B. Cabot
President
The Boston Symphony Orchestra, Inc.
Symphony Hall
Boston, Mass.

The tour was made in co-operation with the exchange program of the American National Theatre and Academy (ANTA), the professional agency appointed by the State Department, and was made possible by the President’s Fund.
Seventy-Third Season . . . 1953-1954
Boston Symphony Orchestra

CHARLES MUNCH, Music Director
RICHARD BURGIN, Associate Conductor

Six Open Rehearsals

SYMPHONY HALL at 7:30 P.M.

October 29 Thursday
December 10 Thursday
January 6 Wednesday
January 27 Wednesday
February 18 Thursday
April 1 Thursday

This will be the fourth consecutive season in which the Boston Symphony Orchestra has opened six of its final rehearsals to the public. Many music lovers, students especially, have welcomed the opportunity to watch a great orchestra in its preparation of a program. Many follow with a score. This is an actual rehearsal in which the conductor often stops the orchestra to repeat passages. Mr. Munch, Mr. Burgin and Mr. Monteux will be heard and likewise soloists engaged for the program of the week.

Season tickets for six rehearsals will be distributed through school and college offices and at Symphony Hall Box Office at $7.00 for the series. Any tickets remaining will be sold at $2.00 for a single rehearsal. None are reserved. Series sale closes October 20.
Phone CO 6-1492.

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Baldwin Piano........................................................................RCA Victor Records
The Pops, born and grown in Boston, are both exclusive to Boston and paced to Boston. This city is at least as strict as any other about musical "standards" in the winter season. It must have the best and the best only. But when April is over and the tulips are out, one puts the more taxing and serious kind of music into summer storage as tenderly and unreluctantly as one's very special fur coat. Gay colors and a light heart are in order or, to speak musically, the bright rhythms and flowing melodies of the music which is gratifyingly obvious in its appeal. Mahlerian lengths are entirely out, also symphonic complexity and choral solemnity. These things simply do not go with a glass of beer or a cigarette. What does go is the heady tonal brew of the demi-gods among composers, the ones who have been frankly popular in a superlative way — Johann Strauss and Waldteufel and Offenbach and Suppé and Gounod and Bizet — their number is only less than the abundance of their music. There are also the best of the popular moderns — Gershwin, Kern, Cole Porter, Morton Gould, Richard Rodgers and many more. The only requirement for admission to a Pops programme is that the piece have a sparkle of its own and that it be made to sound well from a full symphony orchestra.
How They Began

Changes and fashions at the Pops through the years are an interesting barometer of our social past and present. The Pops owe their origin to an experiment which was tried as long ago as 1885, when the Boston Symphony Orchestra was four years old. At the end of that season a series of summer concerts was announced, to be “made up largely of light music of the best class.” The concerts were modeled after the European Bilse concerts, following a persistent old-world proclivity for combining music with food and drink.

It was on Saturday night, July 11, that there began the “Promenade Concerts,” so-called, with the seats removed from the floor of the old Music Hall in downtown Boston, tables installed and waiters in aprons much in evidence. The concerts were named after the age-old Promenade Concerts of London, the “Proms” which are still given there when conditions permit, the hearers strolling about the cleared floor. The first Boston “Promenade Concert” of July 11 had an unmistakable Pops flavor, with the “William Tell” Overture, Strauss’s “Pizzicato Polka,” and “Reminiscences from Tannhäuser”; but there are other numbers which have long since passed into oblivion — galops, marches, waltzes, even a selection called “An Evening with Bilse — Grand Quodlibet [or ‘What Have You’] representing the Programme of a Bilse Concert in a condensed form.”

The reviewer of the Boston Transcript refused to be astonished at beholding “light music and refreshment conjoined,” although he had never seen the like at Music Hall. He was reminded of the “Central Park Garden Concerts” of Theodore Thomas in New York, or the same conductor’s “Summer Night Concerts” in Chicago, where, however, the tables were in the rear of the hall and the waiters made their appearance only in the intermission. He also compared it to the “Apollo Gardens” and other places in Boston — “places,” he hastened to add, “frequented by respectable people is all that is intended here.” This reviewer was further impressed by the “electric lamps” — the newest marvel of science.

The new-born Promenade Concerts had plentiful rivalry in entertainment, which hot weather did not seem to discourage. They had formidable rivalry at the Boston Museum, where people were flocking to “‘Polly, the Pet of the Regiment,’ introducing the charming primadonna, Miss Lillian Russell.” There were also such stage pieces as the ever beloved “Count of Monte Cristo,” with James O’Neil (father of Eugene), not to speak of Minstrels, Educated Horses, and a Wild West Show. The Promenade Concerts outlasted all of these, as the newspapers kept repeating — “These concerts will continue until further notice,” and only on October 3 were they obliged to cease, to make way for another winter season of the Boston Symphony Orchestra.
This promising start was upheld in succeeding seasons as "Ad" Neuendorf, the first Pops Conductor, was succeeded by Franz Kneisel (concert master of the orchestra and later founder of the Kneisel Quartet), Timothee Adamowski, and Max Zach (later conductor at St. Louis). Until 1900 the Pops were officially called "Promenade Concerts," but on the general tongue they must always have been "Pops" -- in their very first week a march, "The Pops," by Neuendorf, appears on the programmes.

Is "Pops" from "Popular" or "Popping" Corks?

It is often asked whether the word "Pops" originated in the word "popular" or in the sounds from wine bottles which sometimes unintentionally punctuate a pianissimo passage. The answer is that the origin is as old as the London "Pops" referred to by W. S. Gilbert in the jingles of "Patience":

"Conceive me if you can --
An everyday young man,
A commonplace type
With a stick and a pipe
And a half-bred black and tan --
Who thinks suburban hops
More fun than Monday Pops;
Who's fond of his dinner,
And doesn't get thinner
On bottled beer and chops."

Probably the word "Pops" first meant "popular" and continued to be used because of something appropriate in its nonchalant, explosive jauntiness.

The Music Becomes Paramount

It is said that in the eighties glasses of beer stood on every table at the Pops, and that the exuberance of the conversation was scarcely abated while the waltzes, galops, or potpourris then in vogue were being played. It may be an indication of a change in emphasis at the Pops that when in 1890 no liquor license was obtained, the concerts were omitted as a matter of course, while fifteen later summers of prohibition actually saw a considerable increase in their popularity. In the prohibition era the attention was naturally more concentrated upon the music, and under the conductorship of Agide Jacchia the programmes leaned more to the classical side.

Alfredo Casella, the well-known composer, was the conductor of the Pops in the boom years, and in 1930 Arthur Fiedler took the direction which he still holds.

Arthur Fiedler

Arthur Fiedler, with his skill of leadership and astuteness in serving the interest of general enjoyment, gave the Pops a new impetus. It can be said of Mr. Fiedler that while he was brought up in the classical musical tradition he has made himself more thoroughly familiar with the popular field than any of his predecessors. It is a proof of this that he has often created a popular hit instead of repeating one as an echo in the usual way. On the face of it the Pops would seem to meet the perennial feud between the "boogie woogies" and the "highbrows" by taking both factions into its fold. The Pops do actual missionary work by breaking down the prejudices of each opponent and leading him unawares into the pleasures of the other sort. A successful Pops conductor must meet this requirement, among many others. And such a conductor, through 20-odd summers, is Arthur Fiedler, coordinator of general musical contentment at Symphony Hall.
The Pops Conductors

A history of the Pops shows many changes in their conductors, two or three often dividing a season:

Ad Neuendorf, who later became conductor at the Metropolitan Opera, conducted the first "Pops" concert on July 11, 1885, when the Boston Symphony Orchestra was four years old. The first concerts were called "Promenade Concerts," after the old London concerts.

(Music Hall)
1885 Adolf Neuendorff
1886 John C. Mullaly
1887 Adolf Neuendorff
1888 Franz Kneisel, Adolf Neuendorff
1889 Adolf Neuendorff
1890 (There were no Pops in this year)
1891 Timothee Adamowski, Eugen Gruenberg
1892 Timothee Adamowski
1893 Timothee Adamowski
1894 Timothee Adamowski
1895 Signor Antonio de Novellis
1896 Max Zach
1897 Max Zach, Leo Schulz
1898 Max Zach, Gustav Strube
1899 Max Zach

(Mechanics Hall)
1900 Max Zach, Gustav Strube

(Symphony Hall)
1901 Max Zach, Gustav Strube
1902 Max Zach, Gustav Strube
1903 Timothee Adamowski
1904 Timothee Adamowski, Gustav Strube
1905 Timothee Adamowski, Max Zach, Gustav Strube
1906 Gustav Strube, Arthur Kautzenbach
1907 Gustav Strube, Arthur Kautzenbach, Andre Maquarre
1908 Gustav Strube, Arthur Kautzenbach, Andre Maquarre
1909 Gustav Strube, Arthur Kautzenbach, Andre Maquarre
1910 Gustav Strube, Arthur Kautzenbach, Andre Maquarre
1911 Gustav Strube, Arthur Kautzenbach, Andre Maquarre
1912
1913 Otto Urack, Andre Maquarre, Clement Lenom
1914 Andre Maquarre, Ernest Schmidt, Clement Lenom
1915 Andre Maquarre, Ernst Schmidt, Clement Lenom, Andre Maquarre
1916 Autumn season, Josef Pasternack
1917 Andre Maquarre, Agide Jacchia
1918-1926 Agide Jacchia
1927-1929 Alfredo Casella
1930- Arthur Fiedler

Baldwin Piano - RCA Victor Records

Hit Music at the Pops

1898 Gipsy Love Song ("The Fortune Teller," Herbert)
1900 "The Rosary" (Nevin)
1903 March of the Toys ("Babes in Toyland," Herbert)
1905 Merry Widow Waltz ("The Merry Widow," Lehar)
1906 "Kiss Me Again" ("Mlle. Modiste," Herbert)
1909 "My Hero" ("The Chocolate Soldier," O. Strauss)
1910 "Ah, Sweet Mystery of Life" ("Naughty Marietta," Herbert)
1912 "Sympathy" ("The Firefly," Friml)
1914 "They Didn't Believe Me" ("The Girl from Utah," Kern)
1915-
1919 War Songs
1923 Parade of the Wooden Soldiers (Jessel)
1925 "Indian Love Call" ("Rose Marie," Friml)
1926 "Always" (Berlin)
1929 "The Wedding of the Painted Doll" (Film, "Broadway Melody," Brown)
1930 Strike up the Band ("Strike up the Band," Gershwin)
1931 "Two Hearts in 3/4 Time" (Stolz)
1932 Wintergreen for President ("Of Thee I Sing," Gershwin)
1933 "Night and Day" ("The Gay Divorcee," Porter)
1934 Carioca (From the film, "Flying Down to Rio," Courad)
1936 "March of the Dwarfs" (From the Walt Disney film, "Snow White," Churchill)
1937 "I've Got You Under My Skin" (From the film, "Born to Dance," Porter)
1938 The Toy Trumpet (Scott)
1939 "Begin the Beguine" ("Jubilee," Porter)
1940 "When You Wish Upon a Star" (From the film, "Pinocchio," Harline)
1942 Intermezzo (Prévost)
1943 "Deep in the Heart of Texas" (Swander)
1943 "Brazil" (From the Walt Disney film, "Saludos Amigos," Barroso)
1944 "Holiday for Strings" (Rose)
1945 "Tico Tico"
1946 "Carousel" (Rodgers); Sabre Dance (Khatchaturian)
1947 "Annie Get Your Gun" (Berlin); Fiddle Faddle (Anderson)
1948 "Curtain Time" (From "Brigadoon"; "Finian's Rainbow"); "High Button Shoes," "Allegro"); Sleigh Ride (Anderson); Masquerade (Khatchaturian)
1949 "South Pacific" (Rodgers); "Kiss Me Kate" (Porter); "Buttons and Bows" (Livingston & Evans); Irish Suite (Anderson)
PRESS BOOK

CHARLES MUNCH
Music Director

Boston Symphony Orchestra

SYMPHONY HALL • BOSTON 15, MASS.
BIOGRAPHY

Charles Munch was born in Strasbourg, September 26, 1891. His father, Ernest, was a distinguished member of a musical family, an organist, string player, leader of the St. Guillaume choir in the Strasbourg Cathedral, professor in the Conservatory there, and the first teacher (in violin) of Charles, or "Charry", as he was called. Charles' uncle Eugène rivalled his brother Ernest in producing the cantatas and passions of Bach in the Cathedral at Mulhouse. Albert Schweitzer, as a pupil of Eugène and as organist for both brothers in their numerous Bach performances, became the close friend of the family, a friendship which resulted in the marriage of his brother to Charles' sister, Emma. Charles was not alone among the four brothers and two sisters in perpetuating the family tradition, for all were musical. In the summer season, the Munch family would move to the country home of Charles' maternal grandfather, Frederic Simon, who was a minister of the protestant Eglise de l'Oratoire in Paris. The house at Niederbronn-les-Bains in the Vosges Mountains came to be called the "music box," for the Munches always brought sheaves of chamber music with them.

At twenty-one, Charles Munch contemplated a medical career and went to Paris to study. But soon he was devoting all his time to his violin under Lucien Capet.

When the clouds of war descended, in the summer of 1914, Charles Munch, the "most French" of the family, with a Paris
residence, was unfortunately on vacation at Strasbourg. He was caught in the draft, for, together with his brothers he was subject (by a circumstance of boundaries) to conscription in the German army. He was wounded at Verdun, and discharged after the armistice at the age of twenty-six. Thus ended the unwilling obligations of Charles Munch and his family to Germany. He relates that when he was confirmed in his boyhood days his grandfather wrote in his prayer book: "Some day the avenger will rise." His case is paralleled with that of his fellow Alsatian, Robert Schuman, who served under duress on the German side and lived to become France's cabinet minister, while Mr. Munch was to become France's foremost orchestral conductor and lead the Paris Conservatory Orchestra throughout the Second War, taking no Nazi "instructions," and aiding the Resistance.

In 1920, Charles Munch resumed his musical activities as concertmaster of the Strasbourg Orchestra, studying in that summer with Carl Flesch in Berlin. He taught at the Strasbourg Conservatory until he went to Leipzig to join the Gewandhaus Orchestra, playing under Furtwaengler and Walter, and, it may be assumed, observing a thing or two about conducting from these masters.

In 1929, he was faced with the alternative of becoming a German citizen or giving up his job. He accordingly settled in Paris, found the opportunity to conduct concerts of the Straram Orchestra (1932). He founded the Orchestre Symphonique de Paris in the same season, conducted the Lamoureux Concerts as well, and in succeeding seasons began
the round of guest engagements which have since made him a world traveler. It was in 1937 that he succeeded Philippe Gaubert as conductor of the Paris Conservatory Orchestra, the position he held through the war period.

In 1933 he married Geneviève Maury, a Swiss born, Parisian lady of charm and intelligence, the author of "Novelles du Limousin," and translator into French of Thomas Mann's "Tonio Kroeger." Incidentally she is the granddaughter of one of the founders of the Nestlé Chocolate Company.

In 1939, he undertook to visit the United States and conduct the St. Louis Orchestra. Travelling difficulties at the time prevented him from going farther west than the Azores. In 1946, when travelling was resumed, he made the crossing, conducted the Boston Symphony Orchestra as guest on December 27, and a month later made the first of numerous appearances with the New York Philharmonic.

He was engaged in the spring of 1948 to succeed Serge Koussevitzky as regular conductor of the Boston Symphony Orchestra beginning with the season of 1949-1950. Meanwhile, in the autumn of 1948, he crossed the Atlantic with the Orchestre National de la Radiodiffusion Française, the French national broadcasting orchestra, of which he was the conductor. By commission of his Government, from which he holds the Legion of Honor decoration, he led every concert in a tour from coast to coast.

Charles Munch thus came to the Orchestra whose destiny he now controls, a conductor of worldwide experience and brilliant success, a musician of deep-rooted culture, attained in those
centers where the music of the Old World came into being and was developed. Mr. Munch still conducts, when time offers, in France, Austria, Italy, Belgium or Holland, where long-standing associations still beckon. In May, 1952, he took the Boston Symphony Orchestra on its first tour of Europe, opening in Paris, and including, among other cities, his native Strasbourg - a deeply emotional moment in his life.

The Boston Symphony Orchestra, with its full winter season and its Berkshire Festival of July and August, increasingly claims the attention and energies of its Music Director.
CHARLES MUNCH OF ALSACE

It is sometimes claimed that the culture of Alsace, lying between those two great musical countries, France and Germany, bred in the traditions of both, has a balance and fullness of its own. Charles Munch, who was born and grew up in Strasbourg, is the personification of this double culture. His father was a staunch Alsatian with a name derived from the German Mönch, meaning "Monk". His mother, Celestine Simon, was of pure French blood - the daughter of a Protestant minister in Paris.

To those who know Charles Munch personally, he is Gallic to his fingertips. His devotion to the music of Berlioz, Debussy, Roussel or Honegger is well known. On the other hand, the music of Bach is his Bible, a natural result of a boyhood closely surrounded by the music of that master, conducted by his father Ernest in Strasbourg, his uncle Eugène in Mulhouse, performed and studied by Albert Schweitzer as organists in both towns.

Charles Munch was conscripted as technically a German citizen in the First World War. During the Second War he held his post as conductor of the Paris Conservatoire Orchestra with complete independence, secretly contributing to the underground resistance. He holds the Legion of Honor badge.

His musical training benefited by the classical tradition at Strasbourg, and at Leipzig where he had valuable experience in the Gewandhaus Orchestra. Yet he had studied violin with Lucien Capet in Paris, became a conductor in Paris, presiding
over the Lamoureux, Conservatory and French National Broadcasting Orchestras. France claims in him its foremost spokesman among conductors, and while giving his loyalty to France, he remains an artist of international affiliations and tastes.
CHARLES MUNCH AS MUSICIAN

If a conductor's qualities can be summed up from observation of his approach to his art, then the qualities of Charles Munch are absorption, devotion, directness, the kind of warmth and delight in tone which is music's breath of life. Music, being compiled of alternate tension and relaxation, requires in an interpreter not only both qualities, but an equilibrium of both qualities. Where the music in hand is vivid and exciting, Charles Munch will drive his men. In rehearsal especially, where the pace must be set, he can be a human dynamo. Before his imperious, sweeping gestures, the response is keen, the tone flames and the rhythm bites. But no less important are the broad cantilenas, the delicate tracery of detail, the shimmering pianissimi. Here the conductor is alert but relaxed. The musicians respond with a beauty and glow of tone, where under a tyrant they would be liable to produce the pinched quality, the insecurity of intonation which comes from "nerves". The musicians adore him to a man because he gives them the rein, the assurance, the freedom from anxiety which enables them to give their best in return. His relationship is a camaraderie which assumes that his co-workers are co-artists. He expects the utmost, but not unreasonably. If he has moments of impatience when there is a "lag" in their fulfillment of the music as he imagines it, he is never unkind or personal.
Mr. Munch need not consult the scores of the standard repertory while he is conducting. He can immerse himself more completely in the music without constant reference to the printed page. "Memorizing" is partly knowing. He is familiar with every vocal line, every instrumental phrase of Bach's Oratorios or Passions, for example, because he has grown up with them. He hurries to the stage, eager to begin, because the music, which he has been studying, is vivid in his mind. After a concert, he shares the applause with his orchestra, and will not mount the stand to bow. The music being over, he is ready to go home, with no more handshaking than courtesy absolutely requires.

He is often alone in the house in Milton which he has chosen because, although near Boston, it offers vistas of woodlands in the Blue Hills country where he likes solitary walks. He enjoys informal friendships a good deal more than large gatherings.
CHARLES MUNCH IN REHEARSAL

Charles Munch does not approach a musical work by way of elaborate polishing of detail - a method which, although producing a fine finish, is sometimes open to the charge of calculated effects, and the sterilization of what should be free, vibrant and spontaneous. Instead of an interpretation predetermined to the last detail, he may feel a tempo, a ritard, slightly differently, with the result that the orchestra, alert to his mood and beat, never quite knowing what to expect, are on the qui vive. One of his musicians remarked: "After all, if you were repeating a speech, you wouldn't try always to repeat it in exactly the same way. Your inflections might be different." He approaches a symphony broadly, with a sense of outline and climax. The detail comes last, the conductor expecting (and getting) accuracy and intelligent understanding from the players.

He once spoke to an interviewer on the subject of over-repetition in rehearsal. He spoke of a certain conductor who "made his men repeat the same few bars over and over again. It was clear that he was simply disciplining them, for they did not play the last time any better than they had at the first. And it is not funny when you are told like a schoolboy to repeat over and over again the same passage. After all, it is a work like any other by which you live and keep your family alive. I know. I myself have been playing in orchestras for years, and I know what can make the work pleasant, but also I know what can make it unbearable."
In 1881, when the Boston Symphony Orchestra began, its founder, Henry L. Higginson, made its music available to students and people of limited price by opening the final (Friday) rehearsal each week to all comers by the payment of a coin at the door. The Friday "rehearsals" have long since become concerts, with only the "rush" seats in the second balcony as the surviving relic of their origin.

But in recent years the same need has arisen as the five series in Greater Boston are subscribed to the last seat in advance of the season, thus excluding many music lovers. The answer has been the opening of the final rehearsals (on Wednesday or Thursday evenings) of certain weeks in much the same way as before. The proceeds are turned over to the Orchestra's Pension Fund. Students come with scores or notebooks and watch the orchestra actually at work. The audible directions of the conductor hold a fascination for this eager audience. Charles Munch is amiable about receiving young visitors in his green room, and needs at times to be defended against the forefront of autograph seekers.
THE REPERTORY OF CHARLES MUNCH

When Charles Munch became the Music Director of the Boston Symphony Orchestra, there was some speculation as to the amount of French music which might be expected of him. There is no denying that music of such composers as Berlioz, Debussy, or Ravel have taken a prominent place on his programs, in much the same way that an Italian or Russian conductor is likely to favor the music of his own early affiliations, his training and experience, and indeed, to conduct them with a special native sense and rightness.

But Charles Munch has revealed a surprising range and versatility. There was not a single repetition in the second season from the first. There has been a modicum of new works, but a representation of music by American composers which shows his keen interest in what this country is producing in the art of music. Among the classics Mr. Munch has revived a number of works undeservedly neglected. He has shown a special affection for choral works, which he has given performances of great beauty and power, such as Bach's two Passions and Christmas Oratorio, Berlioz' Requiem, "Romeo et Juliette", and "The Damnation of Faust", Schubert's Mass in G major, Beethoven's Missa Solemnis, Honegger's "Jeanne d'Arc au Bucher," Debussy's "Le Martyr de St. Sébastien".
ANECDOTES ABOUT CHARLES MUNCH

MUNCH AND TOSCANINI

The friendship of Charles Munch and Arturo Toscanini dates back to 1934, when the former, still avid for points on conducting, "slipped into the Champs Elysees Theatre," according to Time Magazine, "and sat himself down at the last desk of the first violins. The score of Debussy's "Iberia" on his rack was of a different edition, and so Violinist Munch found his bowing frequently out of step. From the podium the great Arturo Toscanini noticed it too. First he chided, then he roared. Munch felt as hundreds of other musicians have felt before and since: 'I wished that the floor would open and swallow me.' Some years ago he reminded the Maestro of that first meeting. Toscanini shook his head and asked sadly, 'How can I do such things?'

"MATINEE IDOL"

In his younger days Charles Munch was pursued by what could be called an early French version of the genus "boby-sox" - they were called "Munchettes". Just before he came to Boston (June, 1949) a poll was taken by the Magazine "Elle" in which 10,000 female readers were asked: "What man would you like to have dinner with tonight if you could make your choice?" Winston Churchill took first place, but Charles Munch ran a close second, thereby beating the French screen idol, Jean Marais (familiar here in the Cocteau films "Beauty and the Beast" and "Orpheus"). President Auriol, Gary Cooper, and Josef Stalin were "mentioned".
CHARLES MUNCH'S TABLE

On mornings when there is a rehearsal, Charles Munch gets up at 8, eats an unusually hearty breakfast of bacon, scrambled eggs and tea (says Madame Munch: "In Boston we have not yet found good bread"). After rehearsals, if he has no engagement in town, he hurries back to the quiet of Brush Hill Road for luncheon.

He has developed a taste for a Boston specialty, New England clam chowder, but his favorite dishes are still pot-au-feu and kidneys cooked with Chablis. "You see," says Madame Munch, "he has a modest taste." He likes a good nip of Scotch, is amazed that he has been unable to find good Alsatian vintages in the U. S.

---Time Magazine

MUNCH, ACOUSTICS EXPERIMENTER

Charles Munch has given time and thought towards finding the best possible seating plan for his orchestra on the stage of its auditorium - Symphony Hall. He has tried different elevations for the musicians - different positions for the various groups, in quest of the most rounded and balanced sonority. He has asked the concert master to take over at rehearsal while he has listened from various points in the auditorium. He has tried different arrangements, and after a certain week of concerts invited the Boston critics to a conference for their opinion.

An orchestra to its conductor is like a violin to a virtuoso - it sounds best when it is adapted and responsive
to his special ways - his character as an artist. Even though the audience may not so easily distinguish the separate players - his principle is that the ear is more important than the eye.
MUNCH DESCRIBES THE CONDUCTOR'S TASK

The book by Charles Munch, "Je suis Chef d'Orchestre", published by the "Editions Conquistador" in Paris, has been translated by Leonard Burkat, and published in 1955 by the Oxford University Press as "I am a Conductor". The first pages of the translation are here quoted.

I have been dreaming of writing this book for more than 30 years -- and this is why:

On a wintry night long ago I wandered out into the snow-covered streets of Strasbourg half drunk with music and carried away with admiration for a conductor who had just revealed a Brahms Symphony to me.

As I made my way through the crowd leaving the hall, I picked up a scrap of conversation that I have never been able to forget.

"Lovely concert," murmured a disagreeable voice.

"Bah," said a presumptuous person whose conviction froze me to the spot. "The orchestra is fine but I wonder why we must always have a conductor in front of it?"

"That's exactly what I was asking myself all through the Brahms Symphony," said the disagreeable voice with a little laugh of self-satisfaction.

At this point I could scarcely contain my mad desire to tell the disagreeable lady and the presumptuous gentleman in two plain words to be still. At last I can talk back to them -- at greater length and without fear of interruption.

How many thousands of things about conducting they were unaware of! That it is not a profession at all but a sacred calling, sometimes a priesthood and often even a disease -- a disease from which the only escape is death.
That 15 years of work and study do not make a conductor of a man if he is not possessed by an inner exaltation, an all-consuming flame and a magnetism that can bewitch both the musicians of his orchestra and the audience come to hear his music-making!

Our French word for conductor, "chef d'orchestre," "orchestra chief," connotes command but the conductor's problem is not so much the command itself as the expression of command. His medium is not speech but gesture, posture, telepathy and an irresistibly warm radiance.

Standing on the podium, at the instant when his hand marks the first beat of a symphony by Beethoven or Brahms, the conductor is the cynosure of all eyes, the hearth to which thousands have come for warmth and light.

This is the point at which all the musical knowledge he had been able to accumulate as capital, stops bearing further interest.

He can only live, let his heart beat, his soul vibrate and his emotions sing.

Scrupulously and conscientiously the conductor analyzes the themes, the harmonies and the orchestration of his scores. Laboriously and patiently he rehearses his program four or five times. All his intelligence and all his senses are always at the service of his art. Yet one day he is the public's darling and the next he is out of grace.

Why? Who is to blame? Conductor, orchestra or public?
Hans von Bulow used to say that there are no bad orchestras, only bad conductors. By the same token one may add that there is no bad public. The total responsibility is the conductor’s.

You perch on a pedestal in the middle of a battlefield. You are Saint Sebastian exposed to the Roman arrows.

You are Joan of Arc ready to burn at the stake for what you love.

If even after 40 years of conducting you are still struck to the heart before every concert by fear and panic that overwhelms you with the strength of a tidal wave, if you feel this formidable transport of anguish still more intensely each time, you are still making progress and every time you conduct you will understand your mission a little better.

There are many reasons for your anguish. It is you who must breathe life into the score. It is you and you alone who must expose it to the understanding, reveal the hidden jewel to the sun at the most flattering angles. Your task is one of setting and as delicate as the film director’s, measuring out light and dark, sharp images and blurred, groping towards the projection of an ideal that does not exist in real life.

It isn’t easy.

Your thought, your communication must radiate with such force that your orchestra feel simultaneously the same wishes and desires as you and cannot refrain from expressing them. You must substitute your will for theirs.

The collective conscience of a hundred musicians is no light burden. Think for a moment of what it would mean to a
pianist if by some miracle every key of his instrument should suddenly become a living thing. A friend of mine, a musician in the Orchestra de la Suisse romande, once said to me, "When every member of the orchestra feels that you are conducting for him alone, you are conducting well."

There are conductors who know their business thoroughly and still never arouse any enthusiasm. Any definition of conducting that takes into account only knowledge and professional skill will be found sadly lacking. What is still missing?

I believe that every human being endowed with intelligence, memory and strength of character harbors within him a little of the supernatural as well. The highest purpose of the conductor is to release this superhuman potential in every one of his musicians. The rest is corollary, indispensable certainly, but only enough to make a professional conductor -- not the combined servant and eloquent lover that music demands.

The conductor's feelings should be the mirror in which music sees her own reflection, as nature is reflected in the eye of the painter.

When Renoir painted a landscape, he revealed its warmth, its mystery, its poetry. When some Sunday dauber attacks the same subject, a soulless stereotype appears on his canvas, revealing none of the scene's secrets.

In the same way, a poor conductor may dry up and debase music in which others discover nobility and expressions of human joy or sadness or love.
Music is the art of expressing the inexpressible. It rises far above what words can mean or the intelligence define. Its domain is the imponderable and impalpable land of reverie. Man's right to speak this language is for me the most precious gift that heaven has bestowed upon us. And we have no right to misuse it.

Whenever I am about to conduct a concert, at the moment when the musicians are holding their breath and the bows are held a fraction of an inch in the air above the strings, at that moment of infinite silence before the first note is heard, all these thoughts run through my mind — just as all your life is said to pass in a flash before your eyes at the moment of death.

Let no one be astonished, then, that I consider my work a priesthood, not a profession. It is not too strong a word. And like all sacred callings, that of the conductor supposes a total self-renunciation and a profound humility.

I have chosen to point out the nobility of our mission rather than the everyday professional problems but before you deserve the right to mount the conductor's stand and there to contemplate your hundred musicians and the thousand-headed Hydra called the public, you must work indefatigably. You must learn what the foils are and how to overcome them.

"To command well, you must know how to obey." This one, like all the old sayings contains a great truth.

How many pianists and violinists and other instrumentalists of all kinds vegetating in the conservatories console themselves with this reflection, "If I do not succeed at my instrument, I can become a conductor."
In truth they sometimes do. But they soon discover that with less than exceptional natural gifts, a conductor must have acquired a technique that cannot be improvised.

Of all the different kinds of musical performance none looks easier than conducting. We even have child prodigies now, some of whom go so far as to found their glory -- and their publicity -- on the fact that they don't know how to read music.

Does this mean that it is really unnecessary, perhaps even useless, for conductors to know how to read scores?

You may be sure that the musicians of any major orchestra will come out together at the end of a Beethoven symphony -- even though the conductor may still have a little way to go.

I do not mean that a great interpretation will then be applauded. But suppose that a new work is having its first performance. How shall the orchestra grope its way through the intricate maze of complex rhythms and harmonies without the help of an enlightened guide?

Any musician worthy of the name may presume to conduct an orchestra but few have pierced the veil hiding the secrets of this musical metier that is apparently the easiest but in fact the most difficult.
THE CAREER OF CHARLES MUNCH

The introduction, by Leonard Burkat, to the book "I am a Conductor" by Charles Munch, published by the Oxford University Press, is a review of the conductor's life. Portions of this introduction follow:

As far back as anyone could remember the men of the Munch family had been ministers or teachers or organists in the Alsatian churches of the Protestant faith. Charles' father, Ernest, and his uncle, Eugene Munch, grew up in a family of six children at Niederbronn, where their father was a teacher and organist. The two musical boys were thoroughly trained at home. Eugene Munch used to tell his pupil Albert Schweitzer that Bach's "Well-Tempered Clavier" had been his daily bread from infancy. The first published writing of Albert Schweitzer was a tribute to Eugene Munch, his first organ teacher.

"First of all," said Schweitzer, "he tried to bring out the great lines, which he called 'the plastic art of organ playing.' He delighted in comparing this effort with that of the artist who brings to birth from a block of marble the harmonious forms of human beauty. This quality made him majestic as an organ player."

This was the musician who on his deathbed sang recitatives from Bach's "Passion according to St. Matthew" "until his dry throat could no longer utter a sound," reported Schweitzer.

One of Ernest Munch's projects, certainly a startling one in his time, was the performance of all the 198 sacred cantatas of J. S. Bach. In addition to singing in the church services, the chorus presented a series of concerts as well -- and at all important concerts Eugene came from Mulhouse to play the
organ, in the warm and intimate spirit of family collaboration that still continued in the 1930's when Charles Munch used to invite his brother to bring his Strasbourg chorus to Paris to sing with the orchestra he was conducting there then. From 1898 to 1913, after Eugene Munch's death and until his own departure for Africa, the organist of the "Concerts Saint-Guillaume" was Albert Schweitzer . . .

Ernest, Charles' father, was different from Uncle Eugene. He was less the student, the scholarly searcher, and more the man of temperament and inspiration, the true interpreter and performer . .

Charles Munch first appeared in public as a performer in 1912, when he and his brother Fritz, who is now Director of the Strasbourg Conservatory and one of France's leading choral conductors, made their debuts as violin and cello soloists -- and, according to local historians, with great success . . .

After his Strasbourg debut Munch went off to Paris, seeking a higher schooling under Lucien Capet. He made progress enough to be able to give a recital there but the outbreak of the war found him back at home in Strasbourg, still to be Strassburg for four more years. In 1914 an Alsatian had no choice of nationality. Even Schweitzer, a medical missionary in French Equatorial Africa, was interned as an enemy alien. Munch was a German citizen, and no delicate artist, but a tall, strong, and healthy young man who could not escape being drafted into the German army. Demobilized, he returned home to find employment with a local insurance company as bilingual translator of the fine type in its policies.
But insurance was only a stopgap. Before long Munch was concertmaster of the Strasbourg Orchestra and Professor of Violin at the Conservatory. A few years later he was ready to broaden his horizons, ready to go wherever opportunity called. Had the call come from Paris, he would have gone to the west, but Paris did not yet need Munch. It was to Leipzig he turned and for eight years he sat at the first desk of first violins in the Gewandhaus Orchestra under Wilhelm Furtwangler.

Munch's musical gifts and skills brought him position and importance in the city's musical affairs. He played concertos with the Gewandhaus Orchestra under Furtwängler, and as one of the city's leading violinists participated in all events of musical importance there. But Munch had other ambitions. Perhaps it was the example of Furtwängler, the conductor who was his fast friend and only a few years older and whose reputation had already spread far abroad, that made him want to become a conductor.

Munch left Leipzig in 1932, disturbed by the rising German nationalism and determined to retain his identity as a Frenchman. At the same time, he put down his violin and abandoned for good all concerto playing. He was forty-two years old and burning with ambition to conduct -- and to conduct in Paris. 

Munch began his new career by engaging the Straram Orchestra for a concert on November 1, 1932 and overnight was one of the sought after. When he accepted his second invitation in that same season from the Lamoureux Orchestra, an
important critic added prophetically at the end of his enthusiastic review of the concert:

"Charles Munch, the young conductor who led this concert, comes, I believe, from Strasbourg. In watching and listening to him, I was moved to predict that he is one of those who, with a special kind of galvanic power, know how to maintain and increase the musical life of a great city."

Munch was a sudden success, in great demand in Paris and elsewhere. The one thing he wanted to do in the world was conduct and conduct he did wherever he was called.

In the 1930's Virgil Thomson, arriving independently at a specifically American conclusion related to the French critic's 1932 prediction, said that Munch was the kind of conductor who could take over the Boston Symphony Orchestra when the time came for Koussevitzky to retire. It did not happen for about fifteen years but it did happen. From the point of view of American students of the musical scene, Munch's invitation to Boston marks the high point in his career, but the most extraordinary single event in his history is really his appointment to the direction of the "Société des Concerts" and the professorship of conducting at the Paris Conservatory when his own conducting career was only five years old. This post was the most sought after in Paris and represented the summit of achievement for a French conductor. It was the "official" orchestra, the oldest and most respected. When the directors of the Conservatory chose Munch for this position, they gave him an extraordinary vote of confidence.
From 1937 until 1945 Munch remained at his post in Paris. Early in the war he accepted his first invitation to conduct in the United States but he got only as far as Lisbon and then returned to Paris lest -- like several other famous French musicians who sat out the war in New York and Boston -- he be unable to return at all.

Munch finds it painful to speak of the Occupation, and his remaining in a semi-official position in the capital city was misunderstood by a few Americans when he first came here after the war. That his record was perfectly clean was abundantly demonstrated by his frequent participation in the official celebrations of the Liberation under the Provisional Government. The most important single event among these was his conducting of a performance of the "Requiem" of Berlioz -- composed to honor the war dead of 115 years earlier -- in memory of all those who had given their lives in the Second World War. It was his sincere conviction during the war that he could best serve his countrymen by remaining at his post and doing for them what he knew best how to do. The propriety of his doing so was questioned later by a few of other nationalities but he has always had the full agreement in this of the French.

All during the Occupation his help was very important to the Resistance. For one thing, his substantial earnings helped finance it. For another, his country house was an important way-station on an "underground railroad" that helped prisoners escaping from the Germans and returned Allied plane crews to England. And he is known to have performed many
dangerously kind deeds on behalf of French musicians of the Jewish faith who were deprived of their livelihood and whose lives were often in danger under the German occupation.

The announcement that Serge Koussevitzky was retiring from the musical direction of the Boston Symphony Orchestra and that Munch would be his successor set off a great deal of speculation in musical circles. Boston and New York had known Koussevitzky for twenty-five years. He had a repertoire of enormous range. He was one of the great virtuosos of all time and he had made the orchestra into a virtuoso instrument worthy of himself.

But change was inevitable. When the Orchestra was placed in the hands of a new strong man, a thorough musician, an experienced conductor, an artist of firm conviction but of completely different schooling, tradition, ambition, inclination, and attitude toward music, how could there not be change?

Little by little, as musicians and music lovers responded to the new influence at work on them, changes did take place. Familiar works took on new aspects. New performances brought new musical principles into action.

Bostonians had become accustomed to thinking of music in terms of the orchestra. Music had proceeded orchestrally by steps from color to color but now it went from phrase to phrase following the inner "great line" without regard for the orchestra as a separate entity. The musical work was approached in terms of its internal conditions rather than its orchestral garb.
The important things to know about Munch are probably these:

He is a man of adventure and action rendered almost immobile, tied down to the demands of one of the most exacting professions.

He is a libertarian who has arrived at a point of achievement in the freedom-loving world of the arts where he must wield authoritarian powers that would be the envy of many a tyrant.

In a world of complexity, sophistication, vanity, severity, he remains simple, modest, gentle, and warm.

These are the qualities that make him respected by his associates and loved by his friends.

There is perhaps one anecdote to tell about this conductor of the Boston Symphony Orchestra. One summer day while listening to a report on the foreign students expected to register at the Berkshire Music Center, he heard that there would be "a boy from Italy and boy from Israel and a girl from Mexico" and so on, "And," Munch added, "one boy from Alsace."
The European Story

The Boston Symphony — a very great orchestra — is a symbol of the musical culture of our nation. On its recent European tour, so magnificently successful, the gentlemen of the orchestra and their conductors Charles Munch and Pierre Monteux, proved themselves also to be able, if informal, diplomats.

Everywhere it played, but especially in Russia and Czechoslovakia, the Boston Symphony Orchestra accomplished an extraordinary mission of good will. As Governor Herter said in his official welcome home, “You have shown that the force of culture is infinitely stronger in binding people together than any other element. You have done much for the Commonwealth, for the City of Boston, and for our country.”

There can be no doubt that the European tour of 1956 had an importance well beyond that of demonstrating the prodigious quality of the Boston Symphony in centers where powerful and long-maintained traditions of musical culture and high standards of orchestral performance prevail. Our musicians were recognized not only as ranking members of that brotherhood of artists which knows no national boundaries, but they were also welcomed as representing, in a real way, the entire American people.

The tour was undertaken for the United States Department of State through the agency of the American National Theatre and Academy. It was wholly financed by gifts especially designated for the tour, a large part of which were government funds, and it had the personal best wishes of President Eisenhower, who in expressing his satisfaction in the success of the tour, wrote to the Orchestra:

“The exchange of artists is one of the most effective methods of strengthening world friendship . . . please accept my congratulations on a job well done.”

Artistic intercourse on the highest plane of dignity and ability and a success of informal diplomacy invaluable to the international relationships of our country were the distinguishing marks of the tour. From Cork to London, by way of Scandinavia, Soviet Russia, Central and Western Europe, the Orchestra enjoyed a triumphal progress between last August 24 and September 25. Everywhere, and at every concert, the public responded to conductors and musicians with ovations of extreme enthusiasm. In this respect, the Orchestra repeated the success of its first tour in Europe, four years ago. The difference between 1952 and 1956 was not only in the larger scope and longer duration of the second tour, but also in the wider variety of the publics to whom it played.

This success, to put it accurately yet without self-satisfaction, was no doubt to have been expected, for Bostonians are not alone in regarding the Orchestra as one of the greatest in the world. The opinion of a Scottish critic, in Edinburgh, put the matter in even sharper focus. “Its playing can only be described as prodigious,” he said, “perhaps the best that will ever have been heard in the Usher Hall.” Now that is a sizable claim, since Edinburgh’s pleasant, spacious and acoustically excellent auditorium has been in operation since 1911.

This opinion, I think, helps us to readjust our own perspective. We who have the inestimable privilege of hearing the Boston Symphony week in and out, cannot regard it with the detachment of those who may know of it from afar, perhaps have acquaintance with its
virtuosity through the medium of RCA-Victor recordings, but who rarely if at all can experience its brilliance at first hand. The opinion of the foreign listener, accustomed to other fine orchestras, is therefore of significance to us.

In most of the cities visited in 1956, the public was familiar with orchestral performance of high quality, knowledgeable in matters of technical finesse, depth and richness of sonority, and the difference of interpretation between one eminent conductor and another. That they accorded the Boston Symphony, and Messrs. Munch and Monteux such unstinted and ardent applause has its own evident importance.

The Orchestra was the first from the West to visit Russia since before the Revolution of 1917. Both in Leningrad and Moscow audience response was simply tremendous. For approximately a quarter of an hour, in each case, the Russians remained in their seats after concert's end, applauding in the cadenced "One-two! One-two!" manner peculiar to northern Europeans, and cheering as well. Invariably two encores were played after each concert, yet still the ovations went on. Even after the musicians had been bidden to leave their places, it was necessary for Mr. Munch and Mr. Monteux to take final bows from empty stages.

This, let it be noted, occurred in a country whose formal political relations with the western world, for nearly a decade, have been less than cordial and sometimes clouded with hostility. On these occasions — two in Leningrad's beautiful former Great Hall of the Nobles where the late Serge Koussevitzky once conducted; three times in Moscow — the universal language of music made its communication. Upon those occasions, it might be said, there were no basic differences between the listening Russians and the Americans.

As an ear witness during most of the tour, I can testify that the Orchestra performed magnificently, night after night, no matter how fatiguing the rigors of travel. Upon each program stood one composition of American origin. Walter Piston's Sixth Symphony, in particular, was frequently performed, and it met with hearty reception.

The Boston Symphony in all aspects — great Orchestra, disseminators of American musical art, bearers of good will — made me feel very fortunate that I was enabled to go along and, in my own small way, chronicle their triumphs. Any Bostonian, any American would have been very proud of these gentlemen.

Cyrus Durbin

Let it be added that the people who may be most justifiably "proud of these gentlemen," are the Friends of the Boston Symphony. In the enterprise which through the years has produced one of the world's great musical instruments each Friend has a personal stake and share. By the same token, each Friend must recognize a continuing stewardship. The Orchestra's ability has never been greater; equally great is its need for continued and increased support. This persistent problem requires your earnest concern.

Cyrus Durbin

Drama and Music Editor of the Boston Globe

with the

BOSTON SYMPHONY ORCHESTRA

in EUROPE

Dr. Munch Bows to Audience
in Oslo, Norway
A BRIEF HISTORY OF BOSTON’S ESPLANADE CONCERTS

These concerts were started on the personal initiative of Arthur Fiedler as a young violinist of the Boston Symphony Orchestra. By his own efforts he made it possible to initiate the concerts July 4, 1929, as an experimental contribution to Boston’s musical life. The term “open air concerts” had come to mean but one thing — performances by a brass band. What was now offered was the playing of a symphonic ensemble. Even the close friends of the young conductor, who backed him, did so without conviction.

Unlike other outdoor orchestral series, the Esplanade Concerts are without enclosure, gates, or ticket windows. When you step from the sidewalk onto a vast lawn facing the stage, you are in what passes for an auditorium. You may settle yourself on the grass, stand on the outskirts or hire a chair at slight cost. But the chairs are not prearranged. You get yours from a stockpile and put it in any unoccupied territory you like. No matter how affluent you may be, you cannot hire a reserved seat.

This scheme of affairs has shaped the character of the concerts through the years. Aiming to attract a new public to orchestral music, Mr. Fiedler introduced the orchestral repertory by easy stages. When symphonies appeared, one or two movements only were played in a single evening. In the seventh season (1935) Mr. Fiedler tested the orchestral taste of his audiences with all nine of the Beethoven symphonies (excluding the vocal finale of the Ninth). That venture was a success — it opened new horizons to numberless listeners. The four Brahms symphonies were announced for 1936. Friends admonished the conductor that his intentions were better than his judgment. Actually the symphonies were received with the greatest enthusiasm by undiminished crowds. Similar progress has been made through the succeeding years. A great deal of the symphonic repertory is now familiar, and received with delight. Such contemporaries as Prokofieff and Shostakovich have taken their place on the programs, and concertos in whole or in part. Meanwhile, the popular repertory is not disdained. Since 1938 there have been concerts for children on Wednesday mornings with programs instructive but persuasive too.

Continually making their way in public affection and official regard, the Esplanade Concerts have been accorded progressive improvements in facilities. For the first five years the orchestra, numbering forty-six musicians, played in a wooden shell constructed at the expense — certainly not too severe — of the Metropolitan District Commission, in whose jurisdiction the grounds belonged. A larger orchestra and larger shell, this one of welded steel plates, took over in 1934. On July 2, 1940, the present granite Hatch shell was dedicated. The major part of the cost ($240,000) was derived from the bequest of Maria Hatch, left for the purpose of erecting a memorial to her brother Edward. The orchestra is now approximately double that of 1929.

Such is the result of a venture by a Boston Symphony violinist, more than twenty years ago, to open the gates of the symphonic world, opposing financial timidity, and the fear of the untired.

For years the Trust Department of the Merchants National Bank has voluntarily handled contributions made payable to the Esplanade Concerts Fund.
BACH

MOZART

SCHUBERT

BRAHMS

RAVEL

BEETHOVEN

MENDELSSOHN

BERLIOZ

WAGNER

TCHAIKOVSKY

Music Played at ESPLANADE CONCERTS

Ballets by:
- Britten
- Copland
- Delibes
- Glazounov
- Gluck
- Gounod
- Massenet
- Pergolesi
- Ponchielli
- Rameau
- Ravel
- Rossini
- Saint-Saëns
- Schubert
- Shostakovich
- Tchaikovsky
- Verdi

Concertos by:
- Beethoven
- Bruch
- Griez
- Handel
- Liszt
- Mendelssohn
- Rachmaninoff
- Tchaikovsky
- Wieniawski

Light Opera (excerpts from) by:
- deKoven
- Friel
- Herbert
- Kalman
- Lehar
- Offenbach
- Strauss, O.
- Strauss, J.
- Sullivan
- Suppé, von

Marches by:
- Beethoven
- Berlioz
- Elgar
- Gane
- Goldman
- Mendelssohn
- Planquette
- Reeves
- Saint-Saëns
- Schubert

Suites by:
- Bach
- Bizet
- Corelli
- Debussy
- Delibes
- Glinka
- Gluck
- Gounod
- Handel
- Haydn
- Humperdinck
- Mascagni
- Meyerbeer
- Moussorgsky
- Mozart
- Nicolai
- Pergolesi
- Ponchielli
- Puccini
- Rimsky-Korsakov
- Rossini
- Schubert
- Strauss, R.
- Tchaikovsky
- Verdi
- Wagner
- Weber
- Wolf-Ferrari

Symphonies by:
- Beethoven
- Brahms
- Dvorak
- Franck
- Haydn
- Mendelssohn
- Mozart
- Prokofiev
- Schubert
- Sibelius
- Tchaikovsky

Tone Poems by:
- Debussy
- Liszt
- Mendelssohn
- Sibelius
- Smetana

Waltzes by:
- Berlioz
- Brahams
- Chopin
- Ivanovici
- Gounod
- Konszak
- Lehar
- Sibelius
- Strauss, O.
- Strauss, J.
- Strauss, R.
- Tchaikovsky
- Waldteufel
- Weber

Waltzes by:
- Americana
- Miscellaneous

Pieces by:
- Allen
- Anderson
- Ballantine
- Beckett
- Berlin
- Billings
- Cadman
- Copland
- Foster
- Gershwin
- Gilbert
- Gilmore
- Goldman
- Gould
- Grofé
- Guion
- Hadley
- Herbert
- Kern
- MacDowell
- Mason
- McBride
- Porter
- Reeves
- Repper
- Rodgers
- Sousa
- Sowerby
- Wagner, J.
- Youmans

Overtures by:
- Auber
- Beethoven
- Berlioz
- Brahms
- Copland
- Flootow, von
- Glinka
- Goldmark
- Haydn
- Herold
- Liszt
- Massenet
- Mendelssohn
- Mozart
- Nicolai
- Offenbach
- Rossini
- Saint-Saëns
- Schubert
- Sullivan
- Suppé, von
- Tchaikovsky
- Thomas
- Verdi
- Wagner
- Weber

Musical Comedy, Film Music, by:
- Berlin
- Gershwin
- Kern
- Porter
- Rodgers
- Romberg
- Youmans

Musical Comedies, Film Musics, by:
- Casella
- Chabrier
- Enesco
- Herbert
- Liszt

Rhapsodies by:
- Casella
- Chabrier
- Enesco
- Herbert
- Liszt

Suites by:
- Bach
- Bizet
- Corelli
- Debussy
- Delibes
- Glinka
- Gluck
- Gounod
- Handel
- Haydn
- Humperdinck
- Mascagni
- Meyerbeer
- Moussorgsky
- Mozart
- Nicolai
- Pergolesi
- Ponchielli
- Puccini
- Rimsky-Korsakov
- Rossini
- Schubert
- Strauss, R.
- Tchaikovsky
- Verdi
- Wagner
- Weber
- Wolf-Ferrari

Tone Poems by:
- Debussy
- Liszt
- Mendelssohn
- Sibelius
- Smetana

Waltzes by:
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- Tchaikovsky
- Waldteufel
- Weber

Waltzes by:
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- Miscellaneous

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- Schubert
- Sullivan
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- Tchaikovsky
- Thomas
- Verdi
- Wagner
- Weber

Musical Comedy, Film Music, by:
- Berlin
- Gershwin
- Kern
- Porter
- Rodgers
- Romberg
- Youmans
Composers American by Birth or Long Residence
Included in the Programs

Samuel Barber (4)    Alexei Haieff    Leo Smit
Arthur Berger        Roy Harris        Howard Swanson*
Ernest Bloch (3)      Nikolai Lopatnikoff    Alexander Tcherewnin
Aaron Copland (4)    Peter Mennin        Ernst Toch
Paul Creston         Nikolai Nabokov      Randall Thompson
Henry Cowell*        Walter Piston (4)    Virgil Thomson
David Diamond        Gardner Read        Bernard Wagenaar
Lukas Foss (2)       William Schuman (2)

36 works by 23 composers

*Works performed in other than the Friday-Saturday series.

Guest Conductors

Ernest Ansermet        Ferenc Fricsay
Sir Thomas Beecham     Serge Koussevitzky
Leonard Bernstein      Pierre Monteux
Guido Cantelli         G. Wallace Woodworth

Samuel Barber, Lukas Foss, Darius Milhaud, Gardner Read, Virgil Thomson, and
Bernard Wagenaar have conducted their own compositions.

The Boston Symphony Orchestra
The First Five Years
under the direction of
Charles Munch

1949 - 1954
Five Years of Concerts

CHARLES MUNCH completes in the spring of 1954 his fifth season as the Music Director of the Boston Symphony Orchestra. It has been for the Orchestra a period of great activity and growth:

The "Open Rehearsals" have been added to the four series of concerts in Boston, which are fully subscribed. Now in their third year, these Rehearsals make the Orchestra accessible to students and visitors to Boston.

Broadcasts, since the autumn of 1951, include the 48 complete programs of the Friday-Saturday series. They are heard over the FM educational radio station WGBH (located in Symphony Hall), of which this Orchestra is a member.

Recordings have been made and released each year by RCA Victor whereby the Boston Symphony Orchestra of the present can be generally known. Records made under Dr. Koussevitzky's direction are being pressed in LP form.

A TOUR OF EUROPE, the first by this Orchestra, was made in the spring of 1952 with triumphant results under the sponsorship of the Congress for Cultural Freedom and the U. S. Department of State.

A TRANSCONTINENTAL TOUR was made in the spring of 1953 when cities in the South and West heard the Orchestra "live" for the first time.

The Summer Concerts of the Berkshire Festival at Lenox, Massachusetts, have been expanded for the summer of 1954 to six full weeks in response to an ever-growing public at Tanglewood. At the same time, the free outdoor Esplanade concerts are given on the Charles River Embankment in Boston under Arthur Fiedler's direction, and these too have been expanded to six weeks.

The Boston Pops Concerts, Arthur Fiedler, conductor, in Symphony Hall are given in May and June. In the winters of 1953 and 1954 The Boston Pops Tour Orchestra, directed by Mr. Fiedler, has made extensive tours of this country.

The total of concerts for the season 1953-54 (exclusive of the Pops Tour) is 217.
COMPOSERS REPRESENTED BY TWO WORKS

CHABRIER . . . . Bourée Fantasque; Joyeuse Marche.

DELIUS . . . . . . . Marche Caprice; Summer Night on the River.

FOSS . . . . . . . . Piano Concerto No. 2; Song of Anguish.

MARTINU . . . . Symphony No. 1; Piano Concerto No. 3.

MUSSORGSKY . . . Pictures at an Exhibition; Night on Bald Mountain.

SCHOENBERG . . . . Music to Accompany a Cinema Scene; Chamber Symphony.

SHOSTAKOVITCH . . . . Symphony No. 1; Piano Concerto No. 3.


COMPOSERS REPRESENTED BY ONE WORK

AUBER . . . . Overture to La Muette de Portici.

BAERDAU . . . Le Mystère des Saints Innocents, for Chorus and Orchestra.

BERG . . . . . . . . . Der Wein, Concert Aria.

BERGER . . . . . . Ideas of Order.

BIZET . . . . . . . . Symphony in C major.

BORODIN . . . . Polovtsian Dances from Prince Igor.

BRITTEN . . . . Variations for String Orchestra, on a Theme by Frank Bridge.

BRUCKNER . . . . Symphony No. 7.

BUONGI . . . . . . Berceuse élégiaque.

CHAUSSETTE . . . . Symphony in B flat major.

CHERUBINI . . . Overture to Anacreon.

CIMAROSA . . . . . Overture to Il Matrimonio Segreto.

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


DIAMOND . . . . Symphony No. 3.

DUKAS . . . . . . . L’Apprenti Sorcier.

DUTILLUX . . . . Symphony.


DE FALLA . . . . Three Dances from The Three-Cornered Hat.

FRESCOBALDI . . . Four Pieces.

GABRIELLI, G . . Sonata Pian e Forte (from Sacrae Symphoniae)

GABRIELLI, A . . . . La Battaglia.

THE REPERTORY FOR FIVE YEARS, COUNTING ONLY THE FRIDAY-SATURDAY SERIES

The repertory for five years, counting only the Friday-Saturday series, shows 408 performances of works by 104 composers.

BEETHOVEN (29)*

The Nine Symphonies; The Piano Concertos, Nos. 4, 5; The Violin Concerto; The Overtures to Egmont, Fidelio, Leonore, Nos. 2, 3; Suite from Die Geschöpf der Prometheus Ballet; String Quartet in C sharp minor, Op. 131 (transcription).

MOZART (25)

The Symphonies, Nos. 31, 34, 35, 38, 39, 40, 41; The Pianoconcertos, K. 271, 450, 456, 467; The Violin Concertos, K. 216, 271A; Divertimento, K. 136; Serenade, K. 361; Adagio and Fugue, K. 546; Overtures to Die Entführung, Figaro; Airs from Figaro, Così fan Tutte; Masonic Funeral Music, K. 477.

BACH (23)

The Brandenburg Concertos, Nos. 2, 3, 6; The Suites, Nos. 2, 3; The Piano Concerto in D minor; The Violin Concerto in A minor; The Passion According to St. Matthew; The Passion According to St. John; Christmas Oratorio; Passacaglia and Fugue in C minor; Sinfonia, Cantata No. 29; Chorale No. 35; The Art of Fugue.

BRAHMS (21)

The Four Symphonies; The Two Piano Concertos; The Violin Concerto; Tragic Overture; The Piano Quartet in G minor (orchestrated); “Haydn” Variations.

RAVEL (17)

Daphnis et Chloé Ballet, both Suites; Rapsodie Espagnole; Le Tombeau de Couperin; Ma Mère l’Oye; La Valse; Bolero; Schéhérazade; Tzigane; Valses Nobles et Sentimentales; Don Quichotte à Dulcinée.

BERLIOZ (13)

Fantastic Symphony; Romeo and Juliet; The Damnation of Faust; Harold in Italy; L’Enfance du Christ; Requiem; The Trojans (Excerpts); Overtures to The Corsair, Béatrice et Bénédict.

WAGNER (12)

‘Tristan und Isolde’ (Prelude and Liebestod); Die Meistersinger (Excerpts, Act 3); Götterdämmerung (Excerpts, Acts 1, 3); Overtures to The Flying Dutchman, Tannhäuser; Preludes to Parsifal, Die Meistersinger; A Siegfried Idyll; A Faust Overture.

TCHAIKOVSKY (11)

The Symphonies Nos. 4, 5, 6; The Piano Concerto No. 1; The Violin Concerto; Italian Capriccio; “Romeo and Juliet” Overture-Fantasia.

HAYDN (10)

The Symphonies, Nos. 93, 95, 100, 101, 103, 104; Cello Concerto; Sinfonie Concertante; Overture to L’Isola Disabitata.

*The numbers in parentheses refer to the performance of works by each composer, counting repetitions.
HANDEL (10)
Concerto Grosso, Op. 6, No. 4, and Op. 6, No. 10; Concerto in F major for 2 Wind Choirs and Strings; Organ Concertos, No. 13, and Op. 7, No. 4; Water Music; Fireworks Suite; Concerto for Viola (Casadesus); Suite from Il Pastor Fido.

SCHÜTZ (10)
Symphonia Domestica; Death and Transfiguration; Don Quixote; Till Eulenspiegel; Don Juan; Ein Heldenleben; Suite from Der Rosenkavalier; Divertimento (after Couperin).

DEBUSSY (10)
La Mer; Saint Sébastien (Excerpts); L'après-midi d'un Faune; Two Nocturnes; Printemps; Ibérias; Jeux; Six épigraphes antiques.

HONEGGER (10)
The Symphonies, Nos. 1, 2, 5; Jeanne d'Arc au Bûcher; La Danse des Morts; Pacific 231; Monopartita; Prelude, Fugue and Postlude.

SCHUBERT (9)
The Symphonies, Nos. 2, 4, 5, 7, 8; Rosamunde (Overture, Excerpts); Mass in G major.

SPAIN (9)
Dance Suite for Orchestra; Concerto for Orchestra; Music for Strings, Percussion and Celesta; Viola Concerto; Violin Concerto; Deux Images; Suite from The Miraculous Mandarin.

ROUSSEL (8)
The Symphonies, Nos. 3, 4; Bacchus et Ariane; Piano Concerto; Suite, The Spider's Feast.

MENDELSSOHN (7)
The Symphonies, Nos. 3, 4, 5; The Violin Concerto; Overtures to A Midsummer Night's Dream, Hebrides.

PROKOFIEFF (7)
The Symphonies, Nos. 5, 6, 7; Classical Symphony; Piano Concerto No. 3; Suite, Chout; Love for Three Oranges (Excerpts).

MILHAUD (7)
Suite Concertante; Symphony No. 1; Suite No. 2; Introduction et Marche Funèbre; Kentuckiana; Piano Concerto No. 4; Création du Monde.

MAHLER (6)
The Symphonies, Nos. 4, 5, 9, 10 (Adagio); Songs of a Wayfarer; The Song of the Earth.

HINDEMITH (5)
Mathis der Maler; Nobilissima Visione; Symphonic Dances; Organ Concerto, Op. 46, No. 2; Symphonic Metamorphosis of Themes by Weber.

SAINT-SAËNS (5)
Symphony No. 3; Violin Concerto No. 3; Piano Concerto No. 3; Overture to La Princesse Jaune.

COPLAND (4)
Appalachian Spring; Statements; The Quiet City; Piano Concerto.

BARBER (4)
Symphony No. 2; Adagio for Strings; Overture, The School for Scandal.

FAURÉ (4)
Prelude to Pénélope; Pélée et Méliande Suite; Dolly (orchestrated).

PISTON (4)
Symphony No. 4; Toccata; Second Suite for Orchestra; Fantasy for English Horn and Harp, with Strings.

BLOCH (3)
Concerto Grosso, No. 2; Piano Concerto Symphonique; Baal Shem.

DVORAK (3)
Cello Concerto; Symphony No. 4.

FRANCK (3)
Symphony in D Minor; Symphonic Piece from Rédemption; Suite from Psyché.

GLUCK (3)
Overture to Alceste; Arias from Orfeo and Alceste.

d'INDY (3)
Symphony No. 2; Introduction to Fervaal; Symphony for Orchestra and Piano on a French Mountain Song.

LALO (3)
Symphonie Espagnole; Cello Concerto; Overture to Le Roi d'Ys.

RACHMANINOFF (3)
Piano Concertos, Nos. 2, 3.

ROSSINI (3)
Overtures to L'Italiana in Algeri, Semiramide, La Gazza Ladra.

WEBER (3)
Overtures to Der Freischütz, Euryanthe, Oberon.

VAUGHAN WILLIAMS (3)
Fantasia on the Old 104th Psalm Tune; Fantasia on a Theme by Thomas Tallis; Two Piano Concerto in C major.
Maintained by the Boston Symphony Orchestra as an opportunity for music study in connection with the concerts of the Berkshire Festival

THE BERKSHIRE MUSIC CENTER

CHARLES MUNCH, Director

15th Season · July 1 to August 11, 1957

TANGLEWOOD
Those who believe in the work and ideals of the Music Center at Tanglewood and support it with contributions. Members of the Friends are cordially invited to the concerts presented by the students of the Music Center — their programs of opera, orchestra, chorus, student compositions and chamber music. Contributions should be sent to the Friends of the Berkshire Music Center, Symphony Hall, Boston 15, Massachusetts (between June 15 and August 15: Tanglewood, Lenox, Massachusetts). Checks should be made payable to the Berkshire Music Center, and such gifts are deductible for Federal income tax purposes.

Tanglewood, located between Lenox and Stockbridge, Massachusetts, is an estate of 210 acres given to the Boston Symphony Orchestra in 1936 by the late Mrs. Andrew Hepburn and Miss Mary Aspinwall Tappan. It was once the meeting place of Emerson, Holmes, and Melville. Nathaniel Hawthorne lived at Tanglewood in 1850 and 1851 where he imagined his Tanglewood Tales and The Wonder Book, and wrote The House of the Seven Gables.
The 1957 session of the Berkshire Music Center will be held at Tanglewood under the leadership of Charles Munch, Music Director of the Boston Symphony Orchestra, for the six weeks from July 1 to August 11, with a distinguished faculty including Principals and other members of the Boston Symphony Orchestra.

In 1940 the Berkshire Music Center was established by the Boston Symphony Orchestra in fulfillment of the ambition of the late Serge Koussevitzky, then Music Director of the Orchestra, to provide a center where young musicians could add to their professional training and artistic experience under the guidance of eminent musicians and teachers. Dr. Koussevitzky served as Director of the Music Center from its founding until his death in the spring of 1951.

The purpose of the Berkshire Music Center is to provide for the advanced study of music through experience in group performance. Students are given constructive advice and a practical method for stimulating their gifts. They broaden their acquaintance with music as they participate actively in orchestra, chamber music, choral and operatic performances. Individual instruction and basic courses such as solfège are given only as they relate to group performance, or in sectional rehearsals for the orchestra and coaching for chamber music and operatic roles.

In general, students are enrolled in either of two categories, active or auditor. The former status is intended for students whose talents and training are leading to a professional career. The auditor status is intended for students whose technical development has not yet prepared them for active work at the Music Center, or for students who find the observation of many activities more helpful than intensive participation in one.

The five major Departments which form the Music Center are described in detail on the following pages.
ORCHESTRAL CONDUCTING

The conducting class will be in two sections, those who have had considerable experience and wish to develop their techniques and repertoires, and those of less experience who need instruction in the fundamentals of conducting. A very limited number of students will be especially selected for individual work and the opportunity of conducting the Orchestra of Department I in its daily rehearsals and weekly concerts. These will be designated active conducting students and will be eligible for tuition grants from the Tanglewood Revolving Scholarship Fund.

The weekly schedule for conducting students will include at least one class with the department head and two classes in conducting problems with Mr. Lipkin. While the course is primarily intended for students who will profit from class study and the observation of professional conductors, attention is given by the faculty to the individual conducting problems of each class member.

Leonard Bernstein (on leave of absence)
Eleazar De Carvalho
assisted by Seymour Lipkin

All conducting students meet for score analysis and repertoire study. In addition there is opportunity for the formation of an orchestra among members of the class, many of whom are usually experienced orchestral players, to be rehearsed by members of the class in turn under faculty supervision.

Members of this division attend rehearsals and concerts of the student orchestra and of the Boston Symphony Orchestra under such conductors as Charles Munch and Pierre Monteux. As members of the Festival Chorus, the class will take part in several rehearsals and performances of the Boston Symphony Orchestra.

Active students are usually selected from members of former auditors’ classes. Auditors who give evidence of special talent and sufficient preparation may be invited to conduct the Department I Orchestra.
The Principals and Solo Players of the Boston Symphony Orchestra:

ALFRED Krips, violin
CLARENCE KNUDSON, violin
JOSEPH DE PASQUALE, viola
SAMUEL MAYES, cello
GEORGES MOLEUX, bass
DORIOT ANTHONY DWYER, flute
RALPH GOMBERG, oboe
LOUIS SPEYER, English horn
GINO CIOffi, clarinet
Ralph Gomberg, oboe
GEORGES MOLEUX, bass clarinet
Ralph Gomberg, oboe
SHERMAN WALT, bassoon
Ralph Gomberg, oboe

A full symphony orchestra is made up of students who have demonstrated their musical ability and proficiency in audition and who wish greater experience in the art of orchestral playing. All members of the orchestra are enrolled as active students and are eligible for grants for tuition from the Tanglewood Revolving Scholarship Fund. Applicants should expect to meet the minimum requirement of being capable of playing the standard repertoire of their instruments.

Each week the orchestra rehearses compositions which form the program for the Thursday evening concert in the Music Shed. These rehearsals and performances are conducted by the head of the Department, other faculty members, and selected conducting students. Sectional rehearsals provide the members of the orchestra with the opportunity to study their parts with Principals of the Boston Symphony Orchestra. There are classes in beginning and advanced solfège with Mr. Voisin and Mr. Dufresne, with emphasis on its application to instrumental playing.

Among the works performed on a recent season's programs were the following symphonies: Schumann No. 2, Shostakovich No. 5, Dvořák No. 2, Bruckner No. 7 and Mendelssohn No. 4. Other works included Copland's Outdoor Overture, Debussy's Prélude à l'après-midi d'un faune, Brahms' A Tragic Overture, Berlioz' Roman Carnival Overture, Schoenberg's A Survivor from Warsaw and Ingolf Dahl's The Tower of Saint Barbara (conducted by the composer). Charles Munch conducted the orchestra in Schubert's Unfinished Symphony and Dukas' The Sorcerer's Apprentice.
CHAMBER MUSIC

RICHARD BURGIN             WILLIAM KROLL

GREGOR PIATIGORSKY, Advisor

Members of the Boston Symphony Orchestra:

ALFRED KRIPS                  ALFRED ZIGHERA                  GINO CIOFFI
GEORGE ZAZOFSKY               GEORGES MOLEUX                  ROSARIO MAZZEO
CLARENCE KNUDSON              BERNARD ZIGHERA                 SHERMAN WALT
JOSEPH DE PASQUALE           DORIOT ANTHONY DWYER          JAMES STAGLIANO
EUGEN LEHNER                 RALPH GOMBERG                   ROGER VOISIN
SAMUEL MAYES                 LOUIS SPEYER                    WILLIAM GIBSON

and RUTH POSSELT

Chamber music instruction is offered in coaching sessions at which ensembles devote themselves to intensive study of major works each week. Ensembles are formed in different combinations, in order to give each student a varied study of chamber music literature. Members of the Department I Orchestra are regularly assigned to chamber music ensembles each week.

Pianists and players of stringed instruments may be accepted in the chamber music division only, without participation in the orchestra. Such students may be assigned to two or more ensembles weekly.

A concert of chamber music is presented every Sunday morning. The ensembles and works are selected from the numerous class assignments made each week by Mr. Burgin and Mr. Kroll. The repertoire includes works of the classic, romantic and modern periods. Recent programs included works by Haydn, Hindemith, Schumann, Beethoven, Mozart, Debussy, Brahms, Martinu, Franck, Blacher and Mendelssohn, selected from over 175 class assignments offered during the six weeks.

A select group of especially qualified applicants will be awarded Fromm Music Foundation Fellowships for the study and performance of contemporary music. They will not be members of the Orchestra.
CHORAL CONDUCTING

This is a course of study in the techniques and methods of choral conducting through actual participation and practice as well as special instruction. A limited number of choral conductors is chosen by Mr. Ross for active status. All conducting students meet several times weekly under the supervision of Mr. Ross. These classes, with the assistance of chorus leaders, will form a practice chorus to be rehearsed by student conductors in turn. Students also join in the rehearsals and performances of the Tanglewood Choir and the Festival Chorus.

Applicants are selected on the basis of information submitted and, when possible, interviews. A limited number is chosen for active status by auditions held during the spring. Those so selected are eligible for tuition grants from the Tanglewood Revolving Scholarship Fund. A larger number will be accepted as auditors.

TANGLEWOOD CHOIR

The membership of this group is made up of experienced choral singers selected after audition at Tanglewood. The Choir will perform in the "Bach-Mozart" concerts of the Boston Symphony Orchestra in the Theatre-Concert Hall. It will also present concerts of its own. The Tanglewood Choir forms the nucleus of the Festival Chorus. A limited number of especially qualified singers will be selected for special work as chorus leaders in all choral activity, and will also be assigned solo parts in the work of the Tanglewood Choir. Those so selected are eligible for tuition grants from the Tanglewood Revolving Scholarship Fund.

Repertoire of the Tanglewood Choir consists of a wide range of music from Monteverdi, Vivaldi, Bach and Haydn, to contemporary works of Stravinsky, Mennin, Martinu, Bartók and Creston.
FESTIVAL CHORUS

The Festival Chorus is the largest performing group in the Music Center. It includes students of Departments II and V and many of the members of the other three departments. The chorus will rehearse weekly under Mr. Ross and his two assistants in preparation of the choral works to be performed with the Boston Symphony Orchestra at the Berkshire Festival concerts in the Music Shed.

This summer the choral works to be featured in these concerts will be Beethoven's Ninth Symphony and L'Enfance du Christ by Berlioz.

Among the choral works performed in recent seasons at the Berkshire Festival concerts are the following:
1954 Honoring the 150th anniversary of Berlioz:
   Requiem
   Romeo and Juliet, Dramatic Symphony
   Te Deum
1955 Featuring Beethoven's music:
   Missa Solemnis
   Ninth Symphony
   Fidelio, Act II
1956 Wagner's Die Meistersinger (Act III)
   Mozart's Mass in C minor
This Department offers individual instruction on an advanced level for a limited number of exceptionally talented students. The course is directed toward the musician whose previous studies and experience have prepared him for work in the large forms. Instruction is usually offered in one private lesson and two classes weekly or their equivalent. Composition students are encouraged to participate in performance with members of other departments and should expect to sing in the Festival Chorus.

For admission, letters of recommendation from two former teachers or two noted musicians are required. Those whose recommendations are acceptable may be asked to submit scores. Applicants should not submit their compositions for examination until they are requested to do so. The most advanced students accepted are eligible for grants for tuition from the Tanglewood Revolving Scholarship Fund. In addition there are several special awards for composition students (see p. 15).

The Fromm Music Foundation of Chicago generously provides a specially selected group of players whose work is a function of this Department. These musicians specialize in the performance of contemporary music and provide a meeting-place for the composer and the performer. They perform new music, including works of students in the Department, in special class meetings and in public concerts. In addition, the Foundation makes possible two special concerts of modern music performed by members of the Boston Symphony Orchestra and guest artists.
DEPARTMENT IV ... OPERA

Boris Goldovsky
Staging Division
Robert Gay  Ruth Glass  Arthur Schoep
Repertoire: Felix Wolfes

Scenic Design: Claude Marks  Elemér Nagy
Costume Design: Leo Van Witsen
Technical Direction: Thomas de Gaetani

The work of the Opera Department, which is maintained through the Leadership Training Program for Opera of the New England Opera Theater, has two purposes: first, the development of producers, directors, conductors and designers capable of undertaking leadership in the presentation of opera; and second, the development of effective new methods and materials for operatic production.

Students in the Opera Department will pursue an intensive course of study in the newest theater technics and their application to opera. Experiments will be conducted in the use of new materials — plastics, light metals, reusable or expendable new industrial products, devices with potentialities for the stage that have not yet been explored.

Singers, coaches, directors and conductors will join the Staging Division. Scenic and costume design, lighting, and make-up will be studied in the Scenic Division. Scholarships in this department are administered by the Leadership Training Program for Opera of the New England Opera Theater. The Opera Department session of four weeks begins July 15.

The stage setting from Mozart's opera "TITUS", Act II, Scene II — A secret underground chamber — as presented by the Opera Department at Tanglewood.
DEPARTMENT V . . . TANGLEWOOD STUDY GROUP

LUDWIG ZIRNER
Assisted by: KARL KOHN and FLORENCE DUNN

Chamber Music:
EINAR HANSEN VLADIMIR RESNIKOFF
of the BOSTON SYMPHONY ORCHESTRA

The purpose of this department is to provide an introduction to the best music of modest technical demands outside the regular repertoire of our orchestras and chamber organizations. The Tanglewood Study Group devotes itself to the reading of suitable vocal and instrumental music of all periods and in all combinations with particular emphasis on the music of the 16th to 18th centuries and of the present. It is especially designed for the teacher and the musician, professional or amateur, who is reasonably proficient in reading and performing. Professional polish of performance is not the primary aim; the work is done for the pleasure of the participants.

The Group studies such works as motets and cantatas with instruments, madrigals and catches, concerti grossi, and suites for instruments by composers from the 16th century to the present.

In addition, the musical resources of Tanglewood, as far as schedules permit, are open to members of the Tanglewood Study Group. They may attend many rehearsals and concerts of the Boston Symphony Orchestra. They may observe the work of the opera department, chamber music classes, and so forth. Other activities include:

1. CHAMBER MUSIC. Students who wish coaching in chamber music may be assigned classes with Mr. Hansen, Mr. Resnikoff and others. Studio and library facilities are available for students wishing to work independently on music outside the current Study Group repertoire in addition to their class assignments.

2. PARTICIPATION IN THE FESTIVAL CHORUS. All full-term students in this department, as well as most other students at the Music Center, are members of the Festival
Chorus, which rehearses three times a week for the performance of choral works with the Boston Symphony Orchestra under Dr. Munch.

3. LECTURES. There is a series of lectures, Aspects of Music, given regularly each week by members of the faculty and guests, frequently with musical demonstration and illustration.

4. FORUMS are held with speakers chosen from the faculty, visitors and the student body.

5. BERKSHIRE FESTIVAL CONCERTS AND REHEARSALS. All students are admitted to the concerts of the Berkshire Festival and to certain designated rehearsals.

Active members of the Tanglewood Study Group will follow an organized and regularly scheduled curriculum as described above. Students who prefer a less active status may register in Department V as auditors only. Such students will participate actively only in the Festival Chorus.

Students unable to attend the full six-week session may enroll in the Tanglewood Study Group for two weeks beginning on July 1, July 15 or July 29, or for four weeks beginning on July 1 or July 15. Members of the Group are chosen on the basis of information in the application forms. Auditions and interviews are not required.
Application for admission should be made on the enclosed application forms. Applicants are notified of whatever auditions, interviews or further particulars are required. Since each department offers a full-time activity, students cannot be enrolled in more than one department.

Notification of acceptance or rejection of applications is sent out during the early part of May, 1957.

Registration for full-term students is held at Tanglewood from Thursday, June 27, until noon on Sunday, June 30.

**TUITION:**
- Full term (six weeks) — $180
- Four weeks (starting July 1 or July 15) — $140
- Two weeks (starting July 1, July 15 or July 29) — $80

Opera Department session, four weeks only, begins July 15. Other short-term enrollments are accepted only in the Tanglewood Study Group.

Tuition charges are due and payable upon registration at Tanglewood.

Tuition fee includes admission to Berkshire Festival concerts during the enrollment period. A registration fee of $15 is due upon notification of acceptance. This fee is a service charge, is not refundable and is not credited to any other charges.

Age Limit: 18 years and over.

Dormitory accommodations for men and women, about 100 of each, are available. Reservations must be made through the Music Center in advance. The rate for the six-week session is $175, including two meals (breakfast and dinner) daily. An advance deposit of $5 is required with reservation and is not refundable, nor credited to the dormitory charge. The dormitory fee in full is payable in advance or at time of registration. The Music Center does not have accommodations for married couples or families. For information on hotel, and guest house accommodations other than the dormitories, please address the Berkshire Hills Conference, Pittsfield 26, Massachusetts.

Lunch and refreshments are served at the Tanglewood Cafeteria on the grounds.

Pianos for the use of the Berkshire Music Center are generously provided by the Baldwin Piano Company. The Baldwin is the official piano of the Boston Symphony Orchestra.

G.I. Bill. The Berkshire Music Center is an approved place for education under Public Laws 346 and 550. Qualified veterans may apply through the Veterans Administration for financial assistance. Applicants who intend to enroll under the G.I. Bill must present their Certificates of Eligibility at the time of registration.

Please address all enquiries and communications to:

BERKSHIRE MUSIC CENTER
LEONARD BURKAT, Administrator
Boston Symphony Orchestra, Inc. • Symphony Hall, Boston 15, Massachusetts
(from June 15 to August 15—Tanglewood, Lenox, Massachusetts)

- 13 -
SCHOLARSHIPS at the Berkshire Music Center are in the form of grants toward tuition from Tanglewood Revolving Scholarship Fund, based on gifts from RCA Victor and others. In order to build the principal of this Fund, the Rockefeller Foundation recently initiated a five year program to match gifts to the Berkshire Music Center.

Recipients of student aid are asked to submit a statement of their intention to contribute an amount equal to their grant, without interest, to the Fund after an unspecified period when they are in a position to do so. This statement does not constitute a legal note or claim upon the student's estate, but is intended as a serious statement of the student's willingness and expectation to make such a contribution. Grants from the Scholarship Fund are not available for dormitory fees or other living expenses.

Through the generosity of various organizations and individuals, some grants are made for students' expenses, and are allocated as specified by the contributor and the Music Center. Of the organizations thus contributing, an important part has been played by the Koussevitzky Music Foundation, providing $1000 annually, in addition to several special awards; and the National Federation of Music Clubs, sponsoring annual scholarships.

In order that students in the advanced, active divisions of the school may have opportunity of study at Tanglewood even though they may not be able to meet tuition charges at present, all such students are eligible for tuition grants from the Tanglewood Revolving Scholarship Fund. Students eligible for grants who are now able to pay tuition charges are expected to do so at the time of registration.

Scholarships for Opera Department students are administered by the Leadership Training Program for Opera of the New England Opera Theater.

Students eligible for grants:
- **Dept. I** — Conducting, active; Orchestra and chamber music
- **Dept. II** — Conducting, active; Chorus Leaders
- **Dept. III** — Students of the advanced classes
- **Dept. IV** — Singers, Stage directing, Operatic coaching, Scenic and Costume Division

Students not eligible for grants:
- **Dept. I** — Conducting, auditor; Chamber music only
- **Dept. II** — Conducting, auditor; Members of Tanglewood Choir and Festival Chorus other than Chorus Leaders
- **Dept. V** — Members of the Tanglewood Study Group
Special Awards

Margaret Lee Crofts Scholarships for students of composition

Delta Omicron National Professional Music Fraternity Scholarship, a tuition award for members of Delta Omicron

Carlotta M. Dreyfus Scholarship, a tuition award

Selly A. Eisemann Scholarship, a tuition award

Jenny Fels Memorial Scholarship, a tuition award

Fromm Music Foundation Fellowships for the study and performance of contemporary music, granted to a select group of especially qualified applicants.

Ann M. Gannett Scholarships of the National Federation of Music Clubs

Jascha Heifetz Prize for a violin student of exceptional attainment and promise, the income from a fund established by Mr. Heifetz

High Fidelity Magazine Scholarship, an award of $300

Koussevitzky Composition Prize of $250 awarded by the Koussevitzky Music Foundation for the best composition of the summer by a student in the Composition Department

Koussevitzky Memorial Scholarship, the income from a fund established in memory of Serge Koussevitzky by residents of Berkshire County, for a conducting student

Koussevitzky Music Foundation Grants to scholarship students

Music Study Club of Newark and the Oranges, New Jersey, Award to a student from New Jersey

National Federation of Music Clubs Scholarships

Gregor Piatigorsky Prize of $300 awarded by Mr. Piatigorsky to a student cellist of extraordinary merit

Portland, Oregon, Junior Symphony Orchestra Scholarship for a member of the Orchestra

Raphael Sagalyn Award of $300 for the best orchestral work by a student in the Composition Department

Saint Louis Symphony Society Women’s Association Scholarship for a student from Missouri

Gertrude Robinson Smith Scholarships, the income from the Berkshire Symphonic Festival Scholarship Fund, for students of conducting

Albert Spalding Prize for the most promising and outstanding instrumentalist in the student body, the income of a fund established by Mrs. Spalding

Samuel Wechsler Commission for a present or former composition student

Wyomissing Institute of Fine Arts Award
The Berkshire Festival is presented at Tanglewood by the Boston Symphony Orchestra, CHARLES MUNCH, Music Director, during the six weeks of the Berkshire Music Center session. Pierre Monteux and Carl Schuricht are the guest conductors this season. Isaac Stern will be heard as featured soloist in the violin concertos of Beethoven, Brahms, and Tchaikovsky; and Rudolf Serkin in a piano concerto by Brahms. For programs and ticket information, address: Berkshire Festival, Symphony Hall, Boston 15, Massachusetts (after June 15: Tanglewood, Lenox, Massachusetts).

The Boston Symphony Orchestra and CHARLES MUNCH on the stage of Symphony Hall, Boston. Immediately after the close of its last Tanglewood season, the Orchestra made a six-week tour of Europe, playing twenty-eight concerts in nineteen cities and visiting twelve countries from Ireland to the Soviet Union.
Twenty-ninth Season

Esplanade Concerts
on Storrow Memorial Drive

Arthur Fiedler, Conductor and Founder

Evenings at 8:30, July 2nd through 14th (omitting 8th);
August 12th through 17th;
Wednesday mornings at 10:15 to 11:15,
(A) July 3rd, 10th, August 14th, 1957

“Out here in this perfect setting of wide space—of river and sky, we are made wonderfully happy, our troubles smooth out; the appeal to our inner seeing, our inner hearing, brings to us a sense of what is durable, an enrichment of content, and of what leads forward; a sense of significant cadence.”

—From an address to an Esplanade Concert audience by the late Judge Frederick P. Cabot.
Twenty-ninth Season of the Esplanade

OPENING
Tuesday evening
Arthur Fiedler

*Pomp and Circumstance
(In Observance of the 100th Anniversary of the Birth of Edward Elgar)

Symphony No. 1 in C major, Op. 21

I. Adagio molto; Allegro con brio
II. Andante cantabile con moto
III. Menuetto
IV. Adagio; Allegro molto e vivace

POMP AND CIRCUMSTANCE designates a set of six marches composed by Elgar. He published only five, however. The first, in the key of D, is the most familiar, from both instrumental and choral performances (sung to Arthur C. Benson’s poem, “Land of Hope and Glory”). Shakespeare’s “Othello” provided the title, in this speech of the drama’s hero in Act 3, Scene 3:

“Farewell the neighing steed and the shrill trump,
The spirit-stirring drum, the ear-piercing fife,
The royal banner, and all quality,
Pride, pomp and circumstance of glorious war!”

SYMPHONY NO. 1, IN C MAJOR—BEETHOVEN

Immature Beethoven, but nevertheless a gem of rare beauty.
The Chicago critic, George Upton, once summed up this work in these comments:

“In the First Symphony, Beethoven still clings to the accepted musical forms . . . hence the occasional phrases which remind us of Haydn and Mozart.

“And yet the symphony shows us in embryo all those qualities which made Beethoven the greatest symphonic writer the world has thus far produced.

“As music the work is charming. It is not heroic in the Allegro, nor oppressively sad in the Andante, but delightful from beginning to end.

“It is not without intricacies and occasional discords, but everything is clear, bright, and grateful to the ear.”

PIANO CONCERTO IN A-MINOR—SCHUMANN.

Originally the composer thought only of writing a piano solo for his virtuoso bride of a year, the former Clara Wieck. A Fantasie in A minor was the result. Clara played it in that form at a rehearsal only. Four years later, Robert had orchestrated the Fantasie, added two movements, and the present concerto was brought into being, with the former piano piece as the first movement. Clara made it famous.

IN ADDITION TO

Intent musicians and combined to give unto happy memories of man this pleasurable contril community is dependen possible responsive con lifeblood of the concerts. Concert listeners able to is vitally necessary.

Joining with the conc need are:


OVERTURE “1812”—TC

The date is significant of to the Russians has a me Battle of Bunker Hill to , but a moral victory.

Near the village of Bor General Kutuzov’s army an commanded by Marshal Ne later afternoon. Losses were the Russians than their fo from that day were in a ti

*Victor Recording by the Boston Pops Orchestra, Arthur Fiedler, Conductor

Chairs furnished by

The Copley Square branch of the MERCHANTS National payable to the ESPLAN/
ROGRAM
JULY 2, 1957, AT 8:30.

INTERMISSION

The Star-Spangled Banner
Piano Concerto in A minor, Op. 54 Schumann
I. Allegro affettuoso
II. Intermezzo: Andantino grazioso
III. Allegro vivace
Soloist: TANA BAWDEN
*1812, Ouverture Solennelle Tchaikovsky

APPLAUSE...
tentive listeners have thousands long-lasting planade Concerts. But on to the life of the most widespread tribute to the financial share by Esplanade in some degree


TCHAIKOVSKY AS HE WORKED
Vivid glimpses of the daily life and working habits of Tchaikovsky in 1885 are given in his biography written by his brother, Modeste. This was the year of the first two presentations of his opera, "Eugene Onegin." It was a decade after his B-flat minor Piano Concerto had been introduced to the world by von Bölow in Boston.

After visits to Switzerland and Paris, Tchaikovsky settled himself not far from Moscow, on an estate named Maidanovo, near Klin. First living in a furnished house of rather vast proportions, he fled to a smaller one which he had commissioned his servant, Sofronof, to get ready. Everything worked out to the great satisfaction of the composer. Master and man were perfect collaborators in assembling furnishings and other equipment the poor taste of which was exceeded only by their over-abundance or unpracticality.

Tchaikovsky, his brother writes, "assisted by buying utterly useless things—for instance, two horses, which he had the greatest difficulty in selling again, and an Old English clock that wouldn't go.

"He was as pleased as a child and boasted of his 'own cook,' 'own washerwoman,' 'own silver,' 'own tablecloths,' and 'own dog'—all of which he considered extremely fine and praised to the skies."

To him, the prosaic products of his "own cook" were poems—which his guests usually rated on a lower plane. Guests, incidentally, were limited to his brother and a very few other intimates. Solitude was requisite for his creative efforts. And from this time onward he would neither show nor play new works even to these few privileged visitors.

From the thoughts and the memoranda jotted down on his walks, Tchaikovsky would work out the "sketch" of an orchestral score, working at his piano. The complete orchestration usually differed little from the basic material of the sketch—the opposite pole to what is found in comparing a final Beethoven score with his preliminary efforts.

If Tchaikovsky was not in the mood to compose on his walks, he would recite—usually in French—aloud.

kovskY
Battle of Borodino, which was similar to that of the leans—a technical defeat
on the Moskva River, it of Napoleon's invaders, fought from daylight until it on both sides—more by but even so, the invaders ring grip of disaster.

son Chairs, Inc. The Baldwin is the official piano of the Esplanade Concerts

ick of BOSTON is voluntarily handling contributions made E CONCERTS FUND.
Does July 4th, 1929, strike a note in your mind? It was on this Independence Day that a young violinist of the Boston Symphony Orchestra, Arthur Fiedler, led his fellow musicians in initiating the very first Esplanade Concert in Boston. Braving an untimely wind that swept the Charles River bank and tumbled hats and music stands alike, the huge audience thundered its applause at the conclusion of each selection. Another great Boston institution had made its debut. The symphony under the sky was destined to share in its own way the goal of The Merchants National Bank of Boston and others: progress and betterment for New England, through devoted service to its citizens. Today, the simple wooden Esplanade Concert Shell of 1929 is an acoustical marvel in granite; Mr. Fiedler, one of America’s most distinguished conductors; and the concerts themselves, one of our richest summer pleasures. As another “leading light” of Boston, “The Merchants”, too, can measure these years as an important chapter in its century and a quarter of growth. This period has seen an ever-increasing range of financial services extended to an ever-increasing roster of friends. To Mr. Fiedler, to his guest artists, and to the members of the Boston Symphony Orchestra, we extend our best wishes for still another successful season of Esplanade Concerts.
75th Season 1955-1956

The

BOSTON SYMPHONY ORCHESTRA

CHARLES MUNCH
MUSIC DIRECTOR
75 Years of Symphony Concerts

In this land where fine music comes to us from superb orchestras in our principal cities (not to speak of mechanical sources), the Boston Symphony Orchestra is happily companioned. It has not always been so. The time was when this Orchestra had the good fortune to be the first to make known in Boston and on tour the great symphonies in the superlative performances which their beauties exact.

The Boston Symphony Orchestra came into existence through the enterprise of a young Bostonian, Henry L. Higginson, who was destined to be a banker, but whose first and last love was music. While he was studying music in Vienna in 1860 he realized what a symphony orchestra could be — and had never been in his own country. In 1881 he was able to fulfill his dream: to establish in Boston a permanent orchestra which would devote its sole energies towards eventual ideal performances of Mozart or Schubert or Beethoven.

The beginnings were necessarily modest. Mr. Higginson engaged the best musicians he could find in Europe and a young Conductor of undoubted talent, Georg Henschel, to lead them. Boston, which had been more literary than musical, responded to this project for symphonic growth, and Wilhelm Gericke, whom he brought from Vienna in 1884, was well supported as he applied his skill to the painstaking task of perfecting the ensemble. Mr. Higginson was the kind of backer who imposed no restriction and asked only a zeal like his own. After a year Mr. Gericke was ready to submit his achievement in clarity and tonal balance to New York, which he did to the astonishment of that city.

The first conductor was a pioneer; the second, a polisher; the third, in his way, a firebrand. Arthur Nikisch who came at the age of 34 was destined to raise the whole art of conducting to new heights. Emil Paur followed him, and in 1898 Gericke returned to continue his task of refinement. In 1900, the Orchestra moved into its own auditorium, the newly built Symphony Hall.

Now the moment had come to secure a conductor who could make this Orchestra as illustrious as the finest in the new or the old world. Mr. Higginson found that conductor in Karl Muck — a thoroughly schooled and brilliantly accomplished musician, a broadly cultured artist, quick and sensitive. Dr. Muck remained conductor until 1918 (with an interim in the seasons 1908 to 1912 when Max Fiedler took his place). When he was compelled to leave because of the war, the Boston Symphony Orchestra under his elegant hand had come to stand for musical perfection the world over.

At this point Mr. Higginson retired and left the Orchestra as a public charge incorporated under a board of trustees. Henri Rabaud came from Paris to conduct for a season and was succeeded in 1919 by his confrère, Pierre Monteux. Mr. Monteux, a patient and tireless builder, gave the symphony concerts life in a new direction by greatly widening the range of the programs.

After five years Serge Koussevitzky, the Russian leader then cutting a brilliant figure in Western Europe, became conductor. His achievement through a quarter of a century in which his name and that of his orchestra became inseparably associated with the utmost expressive beauty in symphonic performance is a matter of history too recent and too vividly remembered to need retelling.
Charles Munch

It was in 1949 that Charles Munch became the Orchestra's conductor. He has come to this Orchestra in the prime of his life with an illustrious career in Europe behind him. Born in Strasbourg in 1891 of a French mother and an Alsatian father, Mr. Munch grew up in a family of distinguished musicians and in an atmosphere of rich musical tradition. In Paris he conducted the Paris Symphony, the Lamoureux and Straram Orchestras, was the regular conductor of the Paris Conservatory Orchestra and founded the Paris Philharmonic. He toured America in 1948 at the head of the Orchestre National de la Radiodiffusion Francaise.

When he took his place at the head of the Boston Symphony Orchestra, it was evident in the first week, and has been increasingly confirmed, that Mr. Munch, a man of unassuming aspect, is a leader of instant command. The complete response of the Orchestra was at once apparent. The audiences in the Orchestra's own city and in those in which it plays have risen with unmistakable enthusiasm to performances of engrossing beauty from a musician of deep penetration. In the words of a critic: "The famed Boston Symphony concerts are plainly entering upon a new golden age."
The Orchestra in Symphony Hall, its Boston home.

**A 46-Week Season Each Year**

The Boston Symphony gives more concerts a year than any other orchestra in the country.

*The winter season* of 30 weeks includes 63 concerts in Boston and 6 weeks of touring. In the spring of 1952 came the first tour of Europe and a year later the first tour of the United States at large.

*The Boston Pops*, conducted by Arthur Fiedler, are given nightly through May and June.

*The Esplanade* concerts on the Charles River, free of charge, follow these, again under the direction of Mr. Fiedler.

*The Berkshire Festival* at Tanglewood in Lenox, Massachusetts, fills 6 weeks in July and early August with concerts by the full orchestra in the semi-open Music Shed.

*The Berkshire Music Center*, a school maintained by the Orchestra at Tanglewood, is concurrent with the Festival.

*Broadcasts* are carried by the NBC Network and the local FM station, WGBH. *Recordings*, both by the regular and the Pops Orchestra, are made for RCA Victor.

For information address: Thomas D. Perry Jr., Symphony Hall, Boston 15, Massachusetts
Open Rehearsals

As pictured here, students greatly enjoy the privilege of subscribing, at a special rate, to a series of five evening rehearsals of the Orchestra, about once a month. It is a combination of concert and “musical laboratory” experience.

Other Yearly Activities

THE POPS
ESPLANADE CONCERTS
BERKSHIRE FESTIVAL

Season 1951-1952

There will be another series of open rehearsals next season. Seats by subscription will be allotted, in advance of public sale, through the colleges and conservatories. Your administrative office should be consulted early next autumn.
A TYPICAL SEASON
OF THE BOSTON SYMPHONY ORCHESTRA

October-April — Concerts of the regular winter season.

Concerts are given in Symphony Hall, the Orchestra's own auditorium in Boston, on twenty-four Friday afternoons and Saturday evenings, six Sunday afternoons and nine Tuesday evenings, together with occasional Pension Fund concerts. The Orchestra makes a tour of midwestern cities early in the season and five tours lasting a week, including ten concerts in Carnegie Hall, New York, five in the Academy of Music, Brooklyn, and cities en route. Six concerts are given in Sanders Theatre, Harvard University, and five in the Veterans' Memorial Auditorium in Providence. Concerts are given under such auspices as Yale University, Connecticut College, University of Michigan, Griffith Music Foundation, Philadelphia Forum, Rutgers University, University of Rochester, University of Syracuse and Rensselaer Polytechnic Institute in Troy, New York, and Washington, D.C.

Students are admitted to open rehearsals on certain Thursday evenings throughout the season when the Orchestra may be observed at work under Charles Munch.

May-June — The Boston Pops.

The Pop Concerts in Symphony Hall have almost as long a history as the winter concerts. Begun in the spring of 1885, the "Pops" developed into an institution of Boston's spring and early summer, with programs suited to the lighter tastes of the season. Wine and other refreshments are served during the concert at tables on the floor of the Hall. Under Arthur Fiedler, conductor of the Pop Concerts since 1930, their popularity has reached overflowing proportions.

July — The Esplanade Concerts.

Mr. Fiedler, in 1929, evolved the idea of the open-air Esplanade concerts held on the Embankment of the Charles River. The success of these concerts resulted in the erection of the beautiful Hatch Memorial acoustical shell in 1940. From ten to twenty thousand people listen on summer evenings to popular programs free of charge.

July-August — The Berkshire Festival.

The Boston Symphony Orchestra made its first venture into the Berkshire Hills in 1936 for a Festival on a modest scale. The project developed by stages as the fair acres of "Tanglewood" on the line between Lenox and Stockbridge were given to the Orchestra and the Music Shed, holding 6,000, was built in 1938. Now 100,000 in a single summer journey to the Berkshires to hear the Orchestra in its beautiful, scenic surroundings through six weeks of July and early August.

July-August — The Berkshire Music Center.

It was in 1940 that this Orchestra instituted at Tanglewood, under the direction of Serge Koussevitzky, a school at which young musicians of ability would have the experience
of performance (orchestral, choral, operatic, in chamber music, and as conductors) in association with the members of a great orchestra. These activities are of special interest to music educators, for whom supplementary study is offered. The school session is concurrent with the Festival concerts, and those who join the Society of Friends of the Berkshire Music Center are invited to its many performances.

RECORDINGS AND BROADCASTS

The Boston Symphony Orchestra on its own stage in Symphony Hall has further widened its popularity in two notable ways — by the making of RCA Victor records and by broadcasts on the network of the National Broadcasting Company.

Recordings have been made by each of the Orchestra's living conductors and by the Pops Orchestra under Arthur Fiedler's direction.

The Rehearsal Broadcasts each week enable the radio listener to hear the Boston Symphony Orchestra in actual preparation of the week's program. The Boston Pops Orchestra, Arthur Fiedler conducting, gives a typical Pops program on the air through the winter and Pops seasons.
THE POPS AND ARTHUR FIEDLER

The pattern of all Pop concerts in this country is to be found in the Boston Pops which are almost as old as the Boston Symphony Orchestra itself. They were started in 1885, and based on the European delectation in tuneful music by a really good orchestra as combined with eating and drinking. The Boston Pops were first called "Promenade" concerts, after the "Proms" of London, but they came to be known almost at once as "Pops" (from "popular.")

The Pops have had numerous conductors through the years. The attention and interest gradually became more concentrated on the music, a tendency which Arthur Fiedler has developed since he became the Pops conductor in 1930. Mr. Fiedler, with his skill of leadership and understanding of audiences, has served the interest of wide musical enjoyment. Perhaps a principal accomplishment of a true Pops conductor is so to broaden his repertory that the symphonic-minded are intrigued by the popular species — and vice versa. Arthur Fiedler has done just this, for although brought up in the classical musical tradition, he has made himself more familiar with the popular field than any of his predecessors. He is the coordinator of general musical contentment at Symphony Hall on a summer evening.

For information on season tickets to the Symphony and Berkshire Festival Concerts, apply to: Subscription Office, Symphony Hall, Boston 15, Massachusetts, Commonwealth 6-1492

The following photographers are credited for the illustrations: David Lawlor, John Brook, Gilbert Friedberg and James Coyne.