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Eleventh Season

1945-1946

First Orchestra Concert

Wednesday Evening, at 8:30

November 21, 1945

Strong Vincent High School

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APPLICATIONS FOR MEMBERSHIP IN THE ORCHESTRA will be received at any time and should be addressed to the Conductor, Wolf Rd., R. D. 1, Erie, Pa.

ELEVENTH SEASON — FIRST ORCHESTRA CONCERT
WEDNESDAY EVENING, NOVEMBER, 21, 1945 at 8:30

Soloist: MARIO LANZA, Tenor

CHORALE PRELUDE, "WACHET AUF, RUFT UNS DIE STIMME" — BACH-ORMANDY

THREE DANCES from the Ballet, "COPPELIA" — DELIBES
Mazurka — Valse — Czardas

SONGS with ORCHESTRA—
"TRE GIORNI SON CHE NINA" — CIAMPI-MOTTL
"M'APPARI TUTT' AMOR" from "MARTHA" — von FLOTOW
"LA DONNA E MOBILE" from "RIGOLETTO" — VERDI

"PATRIE!"—DRAMATIC OVERTURE, Op. 19 — BIZET

Intermission

OVERTURE to "PHEDRE" — MASSENET

CONCERT WALTZ NO. 1, in D Major, OP. 47 — GLAZOUNOV

SONGS with ORCHESTRA—
"FOR YOU ALONE" — GEEHL
"DRINK TO ME ONLY WITH THINE EYES" — MELLISH
MATTINATA — LEONCAVALLO

TWO HUNGARIAN DANCES—No. 5 and No. 6 — BRAHMS

THE STAR SPANGLED BANNER

FOR ALL EVENING CONCERTS the doors of the Auditorium will close promptly at 8:30. No one will be admitted to the Auditorium during the playing of a number.

VISITORS ARE WELCOME AT REHEARSALS, which are held at Strong Vincent High School: for the full Orchestra, Tuesday evenings, 7:30 to 10, in the Auditorium; for the String Sections, Monday evenings, 7 to 8:30, in Room 224.

PRESERVE THIS PROGRAM. References to these Notes may be made in later programs.

A LIMITED SUPPLY OF PROGRAMS OF PAST CONCERTS is available. Requests for copies should be addressed to the Secretary of the Society; Mrs. John R. Metcalf, Wolf Rd., R. D. 1, Erie Pa.

PROGRAM NOTES

These notes are arranged so as to present their subject matter in its most logical order. Topics are indicated in bold type to aid the reader in finding those portions that may be regarded as particularly interesting and helpful.

We ask that you read the DEDICATION (page 5) before the playing of "Patrie!"

Chorale Prelude, "Wachet auf, ruft uns die Stimme" — Johann Sebastian Bach

Born at Eisenach, Thuringia, Germany, in March, 1685, probably on the 21st; died at Leipzig Germany, July 28, 1750

The **Bach Family** of Thuringia was the most numerously musical family in all history. Starting with Veit Bach (died 1619), for seven generations some sixty are known by name and occupation, and fifty-three were organists, cantors, town musicians, teachers—many eminent in their calling. Music was the profession of the family, its talents culminating in the supreme genius of Johann Sebastian of the fifth generation.

J. S. Bach's music is characterized primarily by his utter sincerity, intense earnestness of purpose and the absolute absence of anything extraneous to the emotional and musical plan. There are never any slightest concessions to singers or players, nor to contemporary tastes or fashions. Florid and even highly ornamented passages assume their patterns to impart exact and fullest expression to the words and feeling to which they pertain, to consummate the dictates of the artistic objective: never are their difficulties of execution devised merely for the display of skill by the performer. His church music is deeply religious—too personal and subjective, perhaps, to be appreciated until, through a growing intimacy, it is brought into communion with one's heart and mind.

The word **Chorale** (German Choral) came into general use in the latter half of the 16th Century as signifying a choral song of churchly or religious import, whether the choral plainsong of the Roman Office, or the Protestant hymn joined in by the whole congregation. Martin Luther (1483-1548), founder and leader of the Reformation, steeped in and esteeming the music of the ancient Roman church, himself was the first great hymnist of Protestantism, equipping its liturgy with the media and implements of choral song. His sources were four: (1) official Latin hymnody; (2) Pre-Reformation popular hymns; (3) secular folksong; (4) original hymns—his own and others. He strongly encouraged congregational singing as a means of spreading the new concept of religion; hence, in the Lutheran services the congregational hymn—the chorale—took on a particular interest and became probably the most vital and pregnant and influential expression of religious feeling.

The Bachs were staunch Lutherans. Johann Sebastian served his Church throughout his life; it was the inspiration and the outlet for much of his creative work. For it he composed the bulk of his religious music—most of it based essentially on the chorale—and of this the major portion was made up of his

CHURCH CANTATAS, in which were brought together portions of the Scriptures and Reformation hymns. set for chorus with organ or orchestral accompaniment, or both. The list of these Cantatas numbers about three hundred, of which 196 are extant. Most of them, as is to be expected, are constructed as chorales; and in the more elaborate a chorale is usually the substance or the chief subject.

At some period in the evolution of the chorale, the custom arose of having the organist play alone a part or all of the hymn about to be sung so as to remind and prepare the congregation regarding it. Here was the

CHORALE PRELUDE in its original and simplest form. Gradually this was extended into a more formal preludizing: instead of a mere playing over of the tune, the organist was expected to apply his art in elaborating it, taking a phrase or more and embellishing or extemporizing thereon. And this led to the conception of the chorale prelude as an independent appropriate introduction to the chorale, which concept had been carried to a rather successful form by some of Bach's immediate predecessors — among them Delphin (1601-1694) and Nicolas Adam (1640-1700) Strungk, father and son; Johann Pachelbel (1653-1706) and Dietrich Buxtehude (1637-1707). But in Bach's inspired hands it became an art form of high significance and consummate artistry. It has been said of these extraordinary works that they are the most important of Bach's organ compositions—"fugues as to manner, congregational psalms as to matter"—and that there is nothing like them in all the realm of music. Seemingly limitless are their force and breadth of invention, their variety of form, their ranges of feeling; yet all are knit by a singular unity of purpose—preparation of the mind and spirit for divine worship through song. Every one proves Bach's mastery; and most of them, also, that beneath his mighty power beat a heart attuned to every finest human emotion.

And the chorale prelude of Bach completely filled a musical epoch: before him it was a practical contrivance of hymnody, scarcely crystallized into shape; after him it lost its reason-to-be, for the spirit of the Reformation grew cold, and therewith its hymning grew cold.

THE PRESENT CHORALE PRELUDE—one of about 143 written by Bach—belongs to the Cantata of its same title, Number 140 in the Bach Gesellschaft Edition, composed in Leipzig in 1742, for the service of the twenty-seventh Sunday after Trinity. The words are by Dr. Philipp Nicolai (1556-1608), another of whose poems, "Wie schoen leuchtet uns der Morgenstern," Bach used also for a Cantata which, with this one, are justly regarded as two of his most beautiful.

The Music, Andantino, E-flat Major, 4-4 time, is an orchestral transcription of the organ Prelude, made by Eugene Ormandy, conductor of the Philadelphia Orchestra. There are three principal elements: the deeply reverent main melody, mostly in eighth- and sixteenth-notes and given to upper strings and upper windwoods; a steady, fluent, underlying counterpoint mostly in quarter-notes with occasional motives in eighth-notes, carried by low strings and low woodwinds; a solemn, deliberate commentary of fluid melodic outline by brass instruments, briefly introduced at the thirteenth measure by two horns. These constituents are unpretentiously worked over, their essential characters preserved, but with some melodic latitude, in gradually mounting intensity to the powerful final climax.

A free translation of the German text, made by Henry S. Drinker, is—

Waken, all, now strikes the hour,
the watchman calls high on the tower,
awake, awake, Jerusalem!
Midnight strikes, hark to its tolling,
loud calls the watch, the walls patrolling:
"Where are ye, O wise virgins, where?"
Good cheer, the Bridegroom comes,
arise and take your lamps!
Alleluja!
Ye maids beware!
the feast prepare,
so go ye forth to meet Him there.

Gloria sing all our voices,
with Angels all mankind rejoices
with harp and sweetest cymbal tone.
Twelve bright pearls adorn the Portals,
where God has gathered His Immortals
as Angels round His glorious throne.
No eye has seen,
no ear has heard
the joy we know.
Our praises flow,
EE-O, EE-O!
to God in dulci jubilo.

Three Dances from the Ballet "Coppelia" — Clement Philibert Leo Delibes

Born at St. Germain du Val (Sarthe), France, Feb. 21, 1836; died in Paris, Jan. 16, 1891

Mazurka — Valse — Czardas

COPPELIA deals with a version of the story, familiar to the folklore of many lands, about the maker of automatons and dabbler in magic who tries to bring one of his creations alive or to make one so lifelike that its behaviour will be virtually human—the achievement of which leads to all sorts of dissensions, tribulations and unhappiness.

The Scene is the Public Square of a little town on the frontier of Galicia. Immediately after the rising of the curtain, young people gather and whirl through the first three portions of this **MAZURKA**, bright-colored skirts and tunics flying—partners sometimes separately advancing, retreating, circling, swaying—sometimes linked arm in arm — booted feet ever stamping out the accents of the exhilarating rhythm.

Soon Swanilda, the belle of the village, half opens a window of her dwelling on the Square, then comes to the door, stopping on the threshold to look about for anyone who might be observing her. Reassured, she approaches the house of the old recluse and supposed necromancer, Coppelius, and raises her glance toward its large glass window, behind which can be seen a lovely young girl, seated and perfectly motionless, apparently absorbed in reading the open book she holds on her lap. Swanilda is jealous: she suspects that Frantz, her fiance, is not indifferent to the beauty of this bizarre creature. In an effort to attract her attention Swanilda dances to the captivating **VALSE.**

Soon Frantz approaches: Swanilda conceals herself that, unnoticed, she may watch him. He goes toward her house, hesitates, and then—in spite of himself—is attracted toward the mysterious abode of Coppelius. Swanilda, after a moment. can restrain herself no longer. She accosts Frantz, accusing him of infidelity to her. He protests. They quarrel.

A crowd congregates in the Square. Groups of girls and boys arrive, dancing. The older people sit in the comfortable shade of the surrounding trees, drinking from their great pewter mugs and clanking them to the rhythm of the dance. The music is the **MAZURKA** again, now in its full form. Later in this scene the girls and boys regroup themselves for dancing to the old tunes of the countryside, the music now being

the CZARDAS, with its opening lassu of graceful, dignified evolutions and its later wild and thrilling friska.

Of course, in the end it is discovered that Swanilda's rival is merely an automaton—albeit a most realistic one—"Coppelia." Frantz is forgiven, and all rejoice in the happy outcome.

DELIBES, in the field of the ballet, was unrivalled in his time. The success of "La Source" (1866), produced at the Paris Opera, for which he had written only a part of the score, led to his being entrusted with the setting of an entire ballet founded on the comedy "Coppelia" (1870). This resulted in a triumph for him. The grand mythological ballet "Sylvia" (1876) established his superiority in dance music for the theatre.

Essentially a melodist, his music is forceful, charming, brilliant, as occasion demands, and always delightful and expressive.

Song: "Three days have passed and Nina" Legrenzio Vincenzo Ciampi

Born at Piacenza, Italy, in 1719; date of death unknown.

A composer respected in his day, of whom the famous music historian. Dr. Charles Burney (1726-1814) says that "he had fire and ability" but no genius.

Of quite a list of compositions in many forms, the present lovely canzonetta is the only one by which he is known today; and even this meager recognition is habitually denied him through the general but definitely erroneous ascription of "Nina" to Pergolesi (1710-1736).

Its lyric is the simple, rather forlorn plea of a lonely lover—

Three day have passed and Nina,
My Nina, my Nina,
Still lies upon her bed,
Still lies upon her bed.

Trumpets, and drums, and the peal of bells
Awaken my Ninetta, awaken my Ninetta,
So that she'll sleep no more,
So that she'll sleep no more.

The orchestration is by Felix Mottl (1856-1911), the eminent Austrian conductor.

Aria: "None so fair, and so rare," from the Opera "Martha" Friederich, Freiherr von Flotow

Born April 27, 1812; died at Darmstadt, Germany, January 24, 1883

This Opera, the "ever popular", relates the experiences of Lady Harriet Durham and her confidante, Nancy, who, for an adventure go disguised as servants to the Richmond Fair, calling themselves Martha and Julia. At the Maid's Market they are hired out to a wealthy farmer, Plunkett, and his foster-brother, Lionel, who pay their handsel, so the women cannot evade their part of the unexpected bargain. Lionel, whose parentage is unknown, falls deeply in love with Martha. This lady does not intend that her masquerade involve her in any amorous entanglements, so she and Julia make their nocturnal escape from their employers.

Sometime later Martha and Lionel meet at Court; she, disavowing that she has ever seen him, imputes that he is insane. But he is recognized by a ring he wears as the son of a banished nobleman and is restored to his rightful position. By now, Martha has found that she truly loves Lionel and offers him her hand, but he in turn rejects her, thinking himself duped.

Subsequently, again donning her disguise, Martha seeks him at the Richmond Fair. They meet; she begs his forgiveness for her cruelty, receives it, and they are betrothed.

This Aria occurs in Act III; Lionel sings of his apparently hopeless love for the departed maid—

None so rare, and so fair,
Yet enraptured mortal heart;
Maiden mild, and so pure,
Thy dear image fills my heart!
Ere I saw thy sweet face
In my soul there was no trace
Of that love from Heaven born
That I now in sorrow mourn.

But, alas! thou art gone,
Now I must repine alone;
Life a shadow doth seem,
And my joy a fleeting dream.
Martha! Martha! I implore thee
Leave me not to lone despair;
Leave me scatheless, I beseech thee,
Or return, my life to share,
Ah! come, my life to share
Ah! return!

Aria: "Woman so changeable," from the Opera, "Rigoletto" Giuseppe Verdi

Born at Le Roncole, Italy, October 10, 1813; died at Santa Agata, near Busseto, Italy, January 27, 1901.

The Story was adapted from the sordid drama of Victor Hugo, "Le roi s'amuse —The King amuses himself". It tells of the gay and ruthless Duke of Mantua and his wanton affairs; and of his jester and assistant in his crimes, hunchbacked Rigoletto, and the terrible curse inveighed against Rigoletto by the father—whom he had mocked—of one of the Duke's victims; and of how Rigoletto's own beautiful daughter, Gilda, whom he had tenderly shielded from the world, came to love the Duke, of whose infamy she could not know; and of Rigoletto's vows of vengeance despite Gilda's pleas that he pardon the Duke, whom she still loved; and of Gilda's placing herself in the way of an assassin hired by her father to murder the Duke, that she might save him; and of the crowning tragedy when Rigoletto discovers, quite by chance, that the corpse delivered to him in a bag for disposition is not the Duke, but—Gilda! Then he knows the curse has been hideously, piteously fulfilled.

Toward the end of the opera, while the Duke is making love to another woman, Rigoletto brings Gilda to the scene, hoping this brazen display of unfaithfulness will cure her infatuation. Their presence unknown to him, the Duke himself is the one to sing of unfaithfulness—but of women:

Woman so changeable, swayed like a feather,
None can tell whether he should believe her.
Seeming so amiable, always beguiling,
Tearful or smiling, still a deceiver!
Woman capricious, swayed like a feather!
None can tell whether he should believe!
Should he believe? Ah! Should he believe?

Lo, how great misery with him abideth,
Whoso confideth in all her graces!
But true felicity by him is wasted
Who ne'er hath tasted love's fond embraces!
Light-hearted woman, swayed like a feather!
None can tell whether he should believe.
Should he believe? Ah! Should he believe?

DEDICATION

Throughout the United Nations these days, innumerable tributes are being paid to their returning fighting men and women, to those who will never more return, and to those who will bear, for a long time to come, the scars that attest their magnificent services to their Countries. Every tribute to these comrades in valor is richly deserved —beyond any words to express. Their deeds and their sacrifices are the truest measures of their courage, of their constancy and of their high efficacy.

But there is another, smaller band of heroes of whom little has been heard; who, after their homelands had been trampled down beneath the brute tread of the invader, through all the long months of humiliation and enslavement, kept alight the weakly flickering flame of honor and grim resolve, and never for a moment lost faith nor ever once cried "Quit".

They it was who worked ceaselessly—and always surreptitiously—to seek out and pass on information valuable to friendly ears, to spread misinformation for the foe, to succor anyone deserving of the help they could give, to harass and terrify the enemy and thereby to hasten his defeat.

They it was who carried on under constant and imminent threat of discovery and swift death, who of necessity had to pursue their tasks not only unhonored and unsung, but almost utterly unknown.

Loyal to the core, stout of heart, with no uniform to proudly wear, nor any grateful decoration to expect, they were just folk—but folk who gave, if need be, to the utmost limit of all they had and of all they could—whose watchword ever was— "My Country!"

So—to that immortal company of stealthy, tight-lipped heroes of the silent, devious byways of war—The Underground—Salute!

For them we play "Patrie!—My Country!" This great and stirring music is singularly appropriate to this purpose. Bizet was an ardent patriot, and in composing "Patrie!"—as his biographer, Charles Pigot, puts it—"he wished to sing of our Country in mourning, yet living still and still dear to the hearts of her children, our Country mutilated and still bleeding, but to rise from the dust again in the future." In place of "he wished to sing of our Country in mourning - - -" read "these folk wished to serve their Countries in mourning, yet living still and still dear to the hearts of their children, their Countries mutilated and still bleeding, but to rise from the dust again in the future - - -." Then it is seen that all that inspired the creator of brilliant "Patrie!" inspired also these indomitable souls to carry on in their unvaunted consecration to their Countries.

THE OVERTURES—"PATRIE!" and PHEDRE

In the early 1870's there were living in Paris three of the younger French composers of that time, all in their thirties, just beginning to taste of the fruits of suc-

cess, and all giving promise of brilliant achievements to come. They were Georges Bizet, Jules Massenet and Ernest Guiraud (1837-1892: born in New Orleans of French parents; teacher of Debussy). At the beginning of the musical season of 1873-1874, the renowned Conductor Jules Etienne Pasdeloupe (1819-1887)—that he might help them on their way to recognition—commissioned each of them to write an overture to be played at successive "Concerts Populaires", then being given under his brilliant leadership each Sunday morning in the "Winter Circus".

Bizet responded with "Patrie!", dedicated "to my friend Jules Massenet", presented February 15, 1874, and making an immediate success—his first orchestral work to bring him general acclaim. Massenet's contribution was the "Phedre" Overture, first played February 22, and Guiraud's a "Concert Overture" (whose title he later changed to "Artewelde"), introduced the following Sunday. Pasdeloupe himself conducted all three premieres.

Thus, these works were being written at the same time, under the same auspices, for the same concert series, on successive programs of which they were given their first performances by the same conductor. The playing on this program of the only two now obtainable, in the order of their debuts and separated by the time interval of Intermission, is intended as a revival of their historic original association.

"Patrie!"—"My Country"— Dramatic Overture, Op. 19
Alexandre Cesar Leopold (called Georges) Bizet

Born at Paris, France, October 25, 1838; died at Bougival, near Paris, June 3, 1875.

"Patrie!" is scored for 2 flutes (1 interchangeable with piccolo), 2 oboes (1 interchangeable with English horn), 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 2 pistons (cornets), 2 tenor trombones, bass trombone, tuba, tympani, bass drum, small drum, cymbals, triangle, harp and strings.

This overture Bizet conceived as a sort of eulogy to his beloved country, agonized and humiliated in defeat after the Franco-Prussian War, yet with spirit unbroken. Bizet had seen service as a member of the National Guard in the force defending Paris. From the biography of Bizet by Charles Pigot (Paris, 1886) it appears that Bizet did not originally assign to it the title "Patrie!", but accepted it before its premier upon the suggestion of Pasdeloupe, since it so admirably expressed the sentiments Bizet intended the music to convey. Pigot also dismisses with scornful finality the idea occasionally put forth that "Patrie!" was written as a prelude to Sardou's play of the same name or to a contemplated opera based on this play, and its complete lack of any connection with Sardou's drama becomes quite obvious when viewed in the light of all the circumstances related thus by Pigot:

"It has been erroneously stated that the title of Bizet's overture was given by Pasdeloupe, who, at the last moment, wishing to designate the new work more clearly than by the vague appellation 'Dramatic' Overture, and finding that the sacred word 'Patrie' marvelously expressed the sentiments of this powerful and brilliant composition, full of vigor and brightness, named it 'Our Country', and put this name, with Bizet's consent, on the program of his concert of February 15, 1874; and that the title so happily given has remained ever since.

"This is not an exact statement, and it should be rectified, especially as it would lead to establishing the belief that Bizet had composed his overture at haphazard, without having thought the sentiments which he expressed, without occupying his mind with anything, only as a musician, not as an artist who had a sublime idea to translate into tones, and translated it with all the fire of his nature, served by all the infinite resources of the marvelous art which was his instrument.

"When Bizet wrote his 'Dramatic' Overture, he had at first in view the misfortunes of his vanquished France and the anguish of the Terrible Year. All of the suffering, all the sorrow which had moved the soul of the patriot to pity, had appealed vividly to the imagination of the poet. He wished to sing of our Country in mourning, yet living still and still dear to the hearts of her children, our Country mutilated and still bleeding, but to rise from the dust again in the future; but he soon understood that songs of grief and the evocation of days of tears and anguish were not suited to our period of peace. Then by a poetic license and by the happy substitution of a touching allegory, full of precept, he invoked the mighty spirit of agonized Poland, still conquered, still standing, the memory of her still ineffaceable and her sacred name ever living on in the hearts of her dispersed children. It is this profound sentiment, this dark and dolorous despair of the vanquished, and this indelible love of the child for the wounded and violated mother that have been expressed by the master with nervous ferocity and incomparable brilliance and vigor. After this, Pasdeloupe may well have found the title 'Patrie',—the word that sums up and makes synthetic the idea that the composer wished to express. But in a way the title has harmed the overture. Today, after more than ten years (Pigot's book having followed the overture by twelve years), now that the work has found its place in the great family of masterpieces, as it merits, one forgets too often in

listening to it the deep feeling that guided the hand of the artist; one forgets the idea and sees only the form, which, though it be admirable, should disappear, as in every work of art, before the vigorous and deeply expressive thought that issues from it."

It has been said that after the first performance of the overture the suggestion was made to Bizet that its name be changed, since "Patrie" might prevent its being played in Germany, and that Bizet summarily refused to entertain any such cheap and unpatriotic proposal.

THE MUSIC. In form this overture is purely sectional, consisting of four principle subjects in contrasting moods, none of which undergo any real development, repetitions with new features of accompaniment and instrumentation being the only treatment accorded them.

The first subject, martial in character, is made up of a main theme and some subsidiary material. The theme is forcefully introduced at once by full orchestra, Moderato, C Minor, 4-4 time, and is carried on at some length through several key changes. In the 17th and 18th measures comes a short episode (strings, answered by woodwinds), which repeats, and precedes the return of the main theme, now in C Major, very softly, but which immediately regains its seemingly irrestrainable power. Five measures later the second subsidiary theme enters quietly, its melody at first in clarinets, bassoons, and cellos (with broken triplet figures in violins), a second phrase of melody very soon appearing in violins. The third and last subsidiary passage follows this—a trombone fanfare (to violin tremolos and awesome detonations from the bass drum). The main theme returns, then the short first episode, then as before the main theme softly with its immediate crescendo.

The second subject, in the nature of a folksong, is now heard, "somewhat lively", F Major, its melody in clarinets, bassoons and violas (broken staccato accompaniment in low strings). This is repeated by flutes and first violins, the other strings weaving a fluid counterpoint against it. It soon gives way to a new fanfare, then returns in full orchestra as a stately march, leading to a great and abrupt climax, and a long pause.

With a complete change of mood the **third subject** is now presented, Andante Molto, A Minor, by violas and cellos (to staccati chords in brass instruments and basses pizzicati)—a most poignant lament but of great nobility of feeling, born of deep distress and untold sorrows, a song of the "dark and dolorous despair of the vanquished", of the "indelible love of the child for the wounded and violated mother". This is taken up next by violins, then by all the strings except basses while the rest of the orchestra elaborates the accompaniment. At length it subsides into the

Fourth subject, one of hope and consolation, Andantino, A Major, 3-4 time, given first to English horn, clarinet and violas, (broken chords in second violins, divided), then also to flutes and harp (first violins joining seconds in the accompaniment), and later to all the violins, whence woodwinds and strings extend it to a serene and peaceful conclusion.

Now, to a dark rumbling of cellos and basses the original martial theme of the first subject is heard, as though from a great distance (woodwinds); then soon contrapuntally its first episode in woodwinds against the "somewhat lively" folk-like second subject in strings, the latter now in keeping with the more measured tread of the march, hints of which are briefly echoed by the woods. The fanfare boldly interrupts, and itself gives way to the preceding subject, here in 6-8 time, Moderato Maestoso, C Major (strings, harp and low brasses) peremptorily broken in upon by resolute, military calls from woodwinds and horns, on all of which is erected a grand climax—France "living still and still dear to the hearts of her children". At last, the fourth subject, that was hopeful and is now triumphant, is proclaimed boldly and defiantly—a brief but confident vision of the France that is "to rise from the dust again in the future".

Overture to Racine's Tragedy, "Phedre"
Jules Frederic Emile Massenet

Born at Montaud, near St. Etienne (Loire), France, May 12, 1842; died in Paris, August 14, 1912.

THIS OVERTURE was conceived as a prelude to the drama whose title it bears, written in 1677 by Jean Baptiste Racine (1639-1699), one of France's greatest dramatists and poets of all time. "Phedre," generally regarded as his finest and most powerful tragedy, is founded upon a tale from the mythology of ancient Greece—

The Legend of Phaedra, daughter of King Minos of Crete. Like most such tales of antiquity, in its journey down through the ages it has taken on several versions—all substantially the same, but differing one from another somewhat as to the causes, the motives and the circumstances that go to the shaping of its events.

One version of this tale—the one adopted by Racine—has it that no less a personage than Venus, Goddess of Beauty and Love (especial sensual love) must be held responsible for contriving the fateful passion that lead this lovely Cretan princess to her self-destruction.

Theseus, the great Athenian hero, and his first wife, Hippolyte (Antiope), were

blessed with a strong, handsome and most noble son, Hippolytus, who bestowed his singularly pure and ardent devotion upon Diana, Goddess of the Moon and of the Chase. But most unfortunately for Hippolytus, Venus herself fell in love with him, and when he utterly disregarded her she took revenge by arranging his undoing—and in a most sordid way.

Theseus' second wife was Phaedra. Venus inspired in her a mad infatuation for Hippolytus, her stepson. He, naturally, rejected her advances, as he had those of Venus. Thereupon Phaedra. stung to bitter resentment and anger under the lash of her unwholesome love, vilely slandered him to his father. Outraged, holding Hippolytus in horror and contempt—and, of course, ignorant of the truth—Theseus called upon Poseidon (Neptune), God of the Sea, to avenge the wrong he thought had been done. So while Hippolytus was driving his chariot along the shore, Poseidon caused a huge wave to surge up from the sea, out of which wallowed a most hideous monster. Despite all his strength and skill the youth could not keep his terrified steeds in hand. In the frightful me'ee that followed the chariot was wrecked and Hippolytus killed. Despairing and overwhelmed with remorse at the catastrophe she had brought to pass, Phaedra strangled herself—and Venus thereby dispensed with the object of her mad jealousy.

Massenet inscribed upon this score a motto,—two lines that are spoken by the despondent Phaedra herself soon after the awakening of her love for Hippolytus—

"Ce n'est plus une ardeur dans mes veines cachees,
C'est Venus tout entiere a sa proie attachee."—

"Not merely passion's hidden in my breast away,
'Tis Venus all herself doth take me for her prey."

Hapless princess! Full well she realized her pitiable plight—that she was but the instrument of Venus' vengeful purposes, the victim of an evil and consuming passion maliciously but divinely inspired, which she was therefore wretchedly impotent to resist, and that was to lead her to lie most despicably against the very object of her desire—Hippolytus! This deeper import of the motto is proclaimed with terrific, awesome effect in the opening bars of

The Music. The harsh blasts of the wind instruments and the answering phrases of strings (Andante molto sostenuto, 4-4 time) are the angry and jealous Goddess calling down her vengeful curse upon Phaedra, and the victim's despairing cries of supplication and suffering. The plaintive theme that follows (clarinet) is Phaedra herself. This is carried on in a duet for two oboes—Phaedra seeking solace and advice of Oenone, a nymph of Mount Ida who had the gift of prophecy. Woods and strings next imitatively take up the theme, only to be rudely interrupted by the music of Venus' curse, but this time uttered with a fearful determination—Venus cold and implacable, the tortured Phaedra pleading fruitlessly—and swept along on the tide of her adversity.

Next is heard the theme of Hippolytus, strong and active. in cellos and basses (Allegro appassionato, 2-2 time). A momentary pause, broken by a single note from a horn—the glance, perhaps, that touched off the devouring flame in Phaedra's heart. And then the love music, begun by strings in unison to soft chords for clarinets and bassoons. — — One who knows and greatly admires this overture has described this passage as "ineffably lovely": it is impossible to qualify or add to this description: it is sufficient.

Hippolytus returns, now driving along by the shore. Presently—so suddenly as to take the youth entirely unwarned—the wave rolls up from the sea and out of it with a gutteral, threatening leer, wallows the loathsome serpent (basses, cellos and bassons; then in turn also violas, woodwinds, violins, brasses). In the welter that ensues can be heard the snorting and neighing of the terrified horses (high woodwinds), the derisive gloating of the monster (brasses). With this the musical representations of the drama's chief elements are completed; but since Massenet followed the conventional overture form in this work (a modified sonata form), the main themes are reviewed: Hippolytus — — Phaedra — — the love music. Then comes a long and brilliant coda derived from the theme of Hippolytus. And at the very end — Venus, merciless and exultant at the workings of her grim revenge — Phaedra's last, anguished protestations — and all is over.

Twenty-six years after the composition of this overture Massenet wrote (1900) incidental mus.. to accompany the whole drama, including interludes to be played between the acts.

The Overture is scored for 2 flutes, piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 2 pistons (cornets), 2 tenor trombones, bass trombone, tuba, tympani and strings.

Concert Waltz No. 1, in D major, Op. 47. — Alexandre Glazounov

Born at St. Petersburg (now Leningrad), Russia, August 10, 1865; now living in Russia

Glazounov is one of the most interesting and significant of the Russian composers of the last generation. Being independently wealthy, so that he escaped the necessity of struggling to exist, he devoted his life to developing his fine natural gifts and made most excellent use of his opportunities. Zeal and devotion to an artistic purpose such as Glazounov has always displayed, together with an impressive list of excellent compositions, are cause for high commendation, especially in a man who was in no wise dependent economically upon his labors.

This Waltz is nothing but a concert piece, an expression of beauty to be enjoyed for its own sake alone. It was composed at Peterhof near St. Petersburg in 1893, and is dedicated to the composer's mother, Helene Glazounov.

It opens with an INTRODUCTION, allegro, 3-4 time, sixteen measures long. Then comes the TEMPO di VALSE proper. strings pizzicati and horns accompanying the **first theme**, introduced by violas and clarinets in unison, which is stated in full, then repeated by violins and woodwinds. To another pizzicato string accompaniment, the woods bring the **second theme**. The first returns, now in canon form between strings and woods. After a repetition of the Introduction, a **third theme** appears (solo flute, bowed string accompaniment) the melody of which will be recognized as that of a popular song of several years ago, entitled "Romance". This repeats, the theme in violins. Again the strings provide a pizzicato accompaniment for a **fourth theme**, given to clarinets in dialog, poco meno mosso. The rest of the piece is fashioned from these elements, with some brilliant development in the very effective Coda.

The scoring is for 3 flutes (1 interchangeable with piccolo), 1 oboe, 1 English horn, 3 clarinets, 2 bassoons, 4 horns, 2 trumpets, 2 tenor trombones, 1 bass trombone, tympani, bells, triangle, snare drum, bass drum, cymbals, harp and strings.

Songs with Orchestra —

"For you alone" — Henry E. Geehl

Take thou this rose, this little tender rose,
The rarest flow'r in all God's garden fair:
And let it be while yet its crimson glows
An emblem of the love I proudly, proudly bear.
Take thou this heart, the heart that loves thee well,
And let it flame before thy shrine, my own.
Take thou my heart, for Oh! thy dear eyes tell,
God fashioned it for you, for you alone.

P. J. O'Reilly

"Drink to me only with thine Eyes" — Col. R. Mellish

1777-1817

The words of this beloved classic of English song are by the great Elizabethan dramatist, Ben Jonson (1573-1637)—

Drink to me only with thine eyes,
And I will pledge with mine:
Or leave a kiss within the cup,
And I'll not ask for wine;
The thirst that from the soul doth rise
Doth seek a drink divine;
But might I of Jove's nectar sip
I would not change for thine.

I sent thee late a rosy wreath,
Not so much hon'ring thee
As giving it a hope that there
It could not withered be;
But thou thereon did'st only breathe
And sent'st it back to me;
Since when it grows and smells, I swear,
Not of itself—but thee.

The song was first sung by its composer at "The Noblemen's and Gentlemen's Catch Club" of London, which was formed in 1761 "- - - for the encouragement of the composition and performance of canons, catches and glees." Among its members have been many of the great figures of their times, including some professional musicians, all its members being admitted only by ballot and because of their interest and willingness to take their parts in its activities and promote its objects. King George IV was elected to membership in 1786 when Prince of Wales and King William IV in 1789 when Duke of Clarence. The organization was active up to a few years ago, and is believed to be still carrying on in behalf of these traditional forms of English song.

A Catch was originally—and when the Catch Club was founded—simply a Round for three or more voices, unaccompanied, written out lineally as one continuous melody and not in score as simultaneous voices. The "catch" was for the singers, as they made their successive entries, to "catch" their respective parts at the proper note or instant. The words of the early catches were simple, but genuine in sentiment. In the course of time, however, a new element crept in by which words were

chosen so as to make possible, by mispronunciation or by the interweaving of words and phrases given to different voices, most comical or grotesque effects. Catch singing became an art in itself, eventually was accompanied by gestures and required a high degree of skill.

In a Canon, one voice begins a melody; then after a few beats another voice enters precisely imitating this melody note for note and generally interval for interval, either at the same or a different pitch—the second voice, as it were, "running after" the leading voice. In their turns and always in this manner, more voices may be added—and the canon is designated as a two-, three-, four-, etc. part or voiced canon, according to the number of voices taking part. A canon must strictly follow this form; if it deviates ever so slightly it ceases to be a canon. Canons are, therefore, the purest form of the musical device known as, and which actually is, melodic imitation.

A Glee is an unaccompanied, harmonized part-song for three or more voices, usually male, whose subject and feeling may be of any kind and complexion—tender, gay, sad or jovial. The glee originated in England, and there, in the period from 1760-1830, reached its highest development. The greatest writer of glees was Samuel Webbe (1740-1816). The word "glee" should in no wise be taken as descriptive of such works, for it is simply the corrupted descendant of the ancient Anglo-Saxon word "gligge" = music.

Mattinata — Morning Song — Ruggiero Leoncavallo

Born in Naples, Italy, March 8, 1858; died at Montecatini, near Florence, Italy, August 9, 1919.

The dawn robed in white now is smiling,
And day will appear with the sun,
Already the roses beguiling,
Are turning their heads one by one.

Mysteriously, life now enthralling,
Has wakened the world from its sleep,
But you do not wake, nor hear its calling,
In vain do I stand here and weep.

Ah, this white robe, dawn's greatest treasure,
Wear it and wake, and sing this new song.
Where'er you are, but there is my pleasure,
Where'er you are, but there I belong!

Words by the Composer

Two Hungarian Dances — Johannes Brahms

Born in Hamburg, Germany, May 7, 1833: died in Vienna, Austria, April 3, 1897

No. 5 2-4 time: G Minor, Allegro, Maestoso;
G Major, Vivace;
G Minor, Tempo I, Maestoso

No. 6 2-4 time: D Major, Vivace;
D Minor, Molto Sostenuto;
F Major, Tempo I;
D Major, Come prima,
Vivace sempre.

When Brahms was about sixteen the eccentric Hungarian violinist, Eduard Remenyi, arrived in Hamburg, a political refugee following the ill-fated revolt of his people, under Kossuth, against Austrian rule. Brahms was already attaining recognition, chiefly as a pianist, and it was not long until he was presented to the great virtuoso. Remenyi was deeply impressed with his playing, with the result that he came to engage the youthful musician more and more frequently as accompanist. In 1853 they made a long concert tour together through North Germany. From this association Brahms gained an intimate understanding of, as well as a profound admiration for, Hungarian music, and in many of his compositions its influence is very strongly evident.

The Hungarian Dances, all written originally as piano duets, and largely as a diversion, brought Brahms his first and for a time his greatest success as a composer. In them he made free use of folk-tunes and of popular songs and dances of Magyar composers, adding themes of his own invention in the Magyar idiom.

With the publication of the first two of the four books of these dances Brahms was accused of plagiarism, but after due explanations the public came to realize that the dances were, as Brahms represented on the title page, simply "Arranged by Johannes Brahms." There are numerous orchestral settings of many of them, the present ones having been made by Albert Parlow.

MARIO LANZA was born on New York's East Side, January 31, 1921. His father, an Italian from Naples, had been a six-day bicycle race rider—"and a champ too" Mario will proudly tell you—had enlisted in the U. S. Army for service in World War I, had fought in six major battles in France, and had come home bedecked with medals—but unable to walk, permanently disabled. He won the love of a charming Spanish girl from Madrid, and they were married. To eke out the meager pension which was her husband's sole income, she went to work as a seamstress.

When Mario was six they moved to Philadelphia where his grandparents lived and where, they all hoped, life would be easier. Their home was on Christian Street, a notoriously tough neighborhood. It bred some gangsters, true—but it also nourished artists. The Giannini's were next-door neighbors—and the singer. Dusolina, became a fast friend of Mario's mother.

Dark, powerfully built, Mario was acknowledged "Boss" of the South Philadelphia High School, playing half- and full-back on the football team. Leaving there, he went to Lincoln Preparatory School from which he graduated. During the next two seasons he played semi-pro football and did some amateur boxing—until the prospect of a musical career made it wise to forego such of the rougher forms of athletics. And he was famous at the South Philadelphia Boys Weight Lifting Club: he could lift 200 pounds.

One supreme secret he kept closely guarded from his pals—his growing passion for music. At home he listened to opera records by the hour. His favorite was Caruso's "Vesti la giubba" from "Pagliacci," which had first thrilled him as a boy of ten. "That's the way I'd like to sing," he often thought to himself. Literally, he learned to sing from Caruso by listening to his recordings. His sympathetic parents scrimped and saved to give him money so he could attend opera performances; to go as a standee was all he could afford. But he went alone.

Early in 1942, when he was 21, through a mutual friend he met the singer and voice teacher, Irene Williams, with whom—the family now being able to afford it—some instruction was arranged. But Miss Williams very quickly perceived that, instinctively, Mario used his extraordinary voice correctly, and was to need very little routine vocal training. She started at once to build a repertoire, to coach him in the great Italian operatic roles. During a lesson, at Miss Williams' request and unknown to Mario, the Director of the Philadelphia Forum, William K. Huff, heard him. Impressed, he left the studio determined to help this obviously gifted youth get a start.

Mario often worked for his grandfather, who had a wholesale grocery store and trucking business. Late of a certain Wednesday afternoon he had hauled a piano to the Academy of Music, where famed Serge Koussevitzky was to lead his Boston Symphony Orchestra that night. About eight-thirty Mario stopped at Wanamaker's to take in the free concert then going on in the Court, as he often did for these regular Wednesday affairs. As he stood there in his dirty working clothes, Miss Williams rushed up. Knowing his habit, she had taken this chance on finding him, and—luckily—she found him.

Between them, she and Mr. Huff had resolved that this very evening would be a propitious time to put their protegee within hearing distance of Koussevitzky and had conspired to bring it about. Miss Williams rushed Mario home to clean up, and then to the Academy, where Huff was awaiting them. Unknown to any but these three, Lanza—excited and nervous—was spirited into the artist's dressing room across the corridor from Koussevitzky's. The concert finished, the Maestro returned to his room. Now his mentors told Mario to sing. He hesitated—for just a moment—then poured out his voice and heart in the impassioned tragic music he had first learned from the Caruso record, his "lucky aria"—"Vesti la giubba". Before he had finished Koussevitzky rushed into the room, in his shirtsleeves, a towel draped around his shoulders. With the last sobbing breath of the aria, he embraced the singer: "You will come to work with me at the Berkshires". And to Huff: "It is a truly great voice".

A few days later, railroad tickets and a notice to report at Tanglewood reached the Lanza home. It was early summer of 1942. Mario coached with student-conductors Leonard Bernstein and Lukas Foss, and with Felix Wolfes of the Metropolitan. He rehearsed under Metropolitan Stage Director Herbert Graf and Conductor Boris Goldovsky. He worked hard. Every day he had instruction with Dr. Koussevitzky himself, who kept telling Mario, "You will never be a singer unless you learn solfege." (Solfege is a form of vocal exercise in which either a single vowel or a definite syllable is associated with each note of the scale in vocalizing).

On August 7, when Noel Straus, critic of the New York Times, travelled to Tanglewood to see the English presentation of Nicolai's "Merry Wives of Windsor," he reported a discovery: "Honors went to the Fenton of the cast, 21-year-old Mario Lanza, an extremely talented, if as yet not completely routined student, whose superb natural voice has few equals among tenors of the day in quality, warmth and power."

The news was out . . . When he returned to New York, Lanza was invited to sing an audition for the famous artist and concert manager, Arthur Judson, President of Columbia Concerts, one of whose chief interests is in discovering young talents of only the highest promise, developing and launching them upon their deserved careers. Four days later Mario was inducted into the Army, but Mr. Judson assured him that immediately upon his return to civilian life a contract would be awaiting him.

After basic training at Miami Beach. Lanza was assigned to duty as an M. P. at the Martha Advanced Army Flying Base, in Pecos County, Texas. He had been there a few months when "On the Beam" came along. Maj. Frederick Brisson (husband of Rosalind Russell), who was touring with the show, had heard about the "singing M. P." He asked to hear Lanza, but the singer refused—the sand and dust of the country were in his throat and he didn't feel equal to an audition. Instead, he played for Brisson a recording he had made of "E lucevan le stelle" from "Tosca." On the strength of that record, he was accepted. Orders came from Washington to release him for Sepcial Service. Two days later he was on the train to Arizona, where he picked up the troupe.

He sang with "On the Beam" for about two months. During that time Moss Hart heard him. When Hart was casting "Winged Victory," he remembered Lanza and brought him to New York for rehearsals in September, 1943.

In the "Winged Victory" cast was Bert Hicks, who had a sister—slender, pretty and dark-haired. She was doing her bit at the Douglas Aircraft plant in Santa Monica on the staff of job instructors and trainers—the only woman entrusted with so important a function in all that critical war industry. Bert introduced Mario to Betty. This one meeting, then a later one with "Vesti la giubba" playing a part, and their fates were sealed. The "lucky aria" had worked again! Betty is now Mrs. Lanza.

After about a year with "Winged Victory", Lanza requested reassignment to active duty in his service—the Ground Force of the Army Air Corps. This was granted, and he returned to active duty, so that of his three years in the Army, nearly two were with units in the field. Soon after V-J Day he was honorably discharged and returned to New York. The Columbia Concerts contract, promised by Arthur Judson, was waiting. It has been signed. Furthermore, another is signed with the nation's leading maker of records, RCA-Victor, under which he becomes exclusively a Red Seal artist—the first time in its 44-year history that this great company has signed to such a contract a young, virtually unknown singer without professional experience in concert, opera or radio.

He is now diligently preparing for his first concert tour—coaching with Robert Weede, the Metropolitan Opera baritone, building his repertoire of operatic roles with Maestro Renato Bellini, of English songs with Polly Robertson—and with his devoted friend and personal representative, Michael De Pace, ever at hand.

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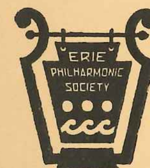

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