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Symphonic Program-Notes

by

LAWRENCE GILMAN

Symphony No. 2, in D major, Op. 36

Ludwig van Beethoven

(Born at Bonn, December 16, 1770; died at Vienna, March 26, 1827)

(Thursday, June 23)

In Beethoven's Second Symphony we encounter one of the mysteries of the creative mind: for although the work was written at a time when Beethoven was in the depths of despair, there is no reflection in the music of his anguish and bitterness of soul. He composed the greater part of the Symphony in the summer of 1802 at Heiligenstadt, near Vienna. In that year his deafness (the first symptoms of which had begun several years before—perhaps as early as 1796) oppressed him sorely, and he was afflicted in other ways. Moreover, he was distressingly in love. His physician, Dr. Schmidt, had sent him to Heiligenstadt in order "to spare his hearing as much as possible." There Beethoven lived an isolated life, in a house on a hillside outside the village, visited only by Dr. Schmidt and by his pupil Ries. It was in the autumn of this year that he wrote the tragically pathetic letter to his brothers known as "Beethoven's Will," in which he laments with affecting poignancy the affliction that had come upon him, and says that only "his art" had kept him from putting an end to his life.

**

Certain commentators have said that this Symphony represents the culminating point of the old world of Haydn and Mozart; that "it was the farthest point to which Beethoven could go before he burst into that wonderful new region of which no man had even dreamed—that world which is disclosed to us for the first time in the symphonies by the "Erotica."

Yet although the Second Symphony seems to us today wholly naïve and unappealing, to the people who had accepted its predecessor, the First Symphony, with gladness—because to them it spoke the idiom of Mozart and Haydn—the Second Symphony seemed strange and unnatural. One of its contemporary reviewers leveled at Beethoven that favorite charge of the baffled and resentful critic in the presence of art that he does not understand: he declared that Beethoven's "anxiety to achieve something novel and surprising was much too evident." Others condemned it as too long, too wild, too bizarre. Another advised Beethoven to reduce the number of "unusual modulations." One disturbed and romantic soul likened the Symphony to "a dragon that had received a mortal wound and was throwing its unwieldy body about and lashing wildly with its tail" (this

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referred particularly to the Finale). Still another thought there was too frequent use of the wind instruments. Yet there were some who perceived in the music fresh ideas, depth of experience, individuality—but these, naturally, were in the minority.

The Symphony was published (the orchestral parts only) in March, 1804; the score in 1820. The first performance was at a concert given by Beethoven in Vienna, April 5, 1803.

Sir George Grove rejoiced over the fact that the Second Symphony is "pure music. No one, to our knowledge [he continued], has ever suggested a program or image for any of its movements, nor is any one likely

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"Camels agree"
to do so, except for the conclusion of the Finale; and in hearing that movement, images certainly do crowd irresistibly on the mind." Yet Lenz discovered in the Allegro "martial feeling and glittering parade"; in the slow movement (the Larghetto), "long discourse with a gentle and beautiful lady friend"; and in the Scherzo and the Finale, "wanton, wilful, roguish sport."

It was the Finale which chiefly perplexed the early hearers of the Symphony. What some of them wrote of it is almost incredible. Even the liveliest imagination falters at the task of trying to understand the state of mind into which the timorous Spazier, of Leipzig, was evidently thrown by this movement when he compared it to "a repulsive monster, a wounded, tail-lashing serpent, dealing wild and furious blows as it stiffens into its death agony at the end."

(Continued on next page)
SYMPHONIC PROGRAM-NOTES
(Continued from previous page)

Concerto for Violin and Orchestra in E minor, Op. 64
Felix Mendelssohn-Bartholdy
(Born at Hamburg, February 3, 1809; died at Leipzig, November 4, 1847)

(Thursday, June 23)

The completion and first performance of this superlatively famous concerto were among the later achievements of Mendelssohn's brilliant and compact existence. The work occupied his thoughts at intervals between 1838 (when he was twenty-nine years old), and 1844 (three years before his death). The first performance was by Ferdinand David at a Gewandhaus concert in Leipzig, March 13, 1845.

The three movements of the concerto are linked together. The first movement, Allegro molto appassionato (E minor, 2-2), begins after an introductory measure with the first subject stated by the solo violin. This is developed at length by the solo instrument, which then proceeds with cadenza-like passage-work. The theme is repeated and developed as a tutti by the full orchestra. The second subject is first given out in harmony, pianissimo, by clarinets and flutes, over an organ-point in the solo violin. A brilliant cadenza ends with a series of arpeggios, which continue on through the repetition of the chief theme by the orchestral strings and wind. The conclusion section is in regular form.

The Andante (C major, 6-8) consists at first of a development of the songlike theme begun by the solo violin. The middle section of the movement is taken up with the development of the second theme.

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a somewhat agitated melody. The third part is a repetition of the first, with the melody in the solo violin, but with a different accompaniment.

The Finale opens with a short introduction, Allegretto non troppo (E minor, 4-4). The main body of the Finale, Allegro molto vivace (E major, 4-4) begins with fortissimo wind chords, answered by arpeggios of the solo violin and a figure in the orchestral strings. The chief theme of the rondo is announced by the solo instrument and woodwind.

Symphony No. 1, in C minor, Op. 68
Johannes Brahms
(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897)

(Friday, June 24)

Brahms was middle-aged before his first symphony was finished (though it had been maturing for a decade and a half). He completed it in September, 1876, when he was in his forty-fourth year.

Its ripeness and its confident mastery are evident throughout. From the first notes of this symphony we are aware of a great voice, uttering superb poetic speech. The momentous opening (the beginning of an introduction of thirty-seven measures, Un poco sostenuto, 6-8) is among the unforgettable exordiums of music—a majestic upward sweep of the strings against a phrase in contrary motion for the wind, with the basses and timpani reiterating a somberly persistent C. The following Allegro is among the most powerful and draconian of Brahms’s symphonic movements.

(Continued on next page)
SYMPHONIC PROGRAM-NOTES
(Continued from previous page)

In the deeply probing slow movement we get the Brahms who is perhaps most to be treasured: the musical thinker of long vistas and grave meditations. How richly individual in feeling and expression is the whole of this Andante sostenuto! No one but Brahms could have extracted the precise quality of emotion which issues from the simple and heartfelt theme for the strings, horns, and bassoon in the opening pages; and the lovely complement for the oboe is inimitable—a melodic invention of such enamouring beauty that it has lured an unchallengably sober commentator into confessing upon it the attribute of ‘sublimity.’ Though perhaps ‘sublimity’—a shy bird, even on Olympus—is to be found not here, but elsewhere in this symphony.

The third movement (the Poco allegretto e grazioso which takes the place of the customary Scherzo) is beguiling in its own special loveliness; but the chief glory of the symphony is the Finale.

Here—if need be—is an appropriate resting-place for that diffident eagle among epithets, Sublimity. Here there are space and air and light to tempt its wings. The wonderful C major song of the horn in the slow introduction of this movement (Più Andante, 4-4), heard through a vaporous tremolo of the muted strings above softly held trombone chords, persuaded William
Foster Apthorp that the episode was suggested to Brahms by "the tones of the Alpine horn, as it awakens the echoes from mountain after mountain on some of the high passes in the Bernese Oberland." This passage is interrupted by a foreshadowing of the majestic chorale (trombones and bassoons) which, at the climax of the movement, takes the breath with its startling grandeur. And then comes the chief theme of the Allegro—that whole-souled and joyous tone of which Brahms's biographer, Miss Florence May, says that it undoubtedly recalls to everyone who hears it the famous theme in the Finale of Beethoven's Ninth—a statement which might be challenged.

The culminating moment in the Finale—the mighty proclamation of the chorale in the coda—may recall to some the magnificent affirmation of Jean Paul: "There will come a time when it shall be light; and when man shall awaken from his lofty dreams, and find his dreams still there, and that nothing has gone save his sleep."

"Daphnis and Chloé" (Suite No. 2; "Daybreak"; "Pantomime"; "General Dance") …………… Maurice Ravel

(Born at Ciboure, Basses-Pyrénées, March 7, 1875; died at Paris, December 28, 1937)

{Friday, June 24}

Ravel's ballet, Daphnis et Chloé, a "choreographic symphony" in three parts, was composed in 1910 to a scenario by

(Continued on next page)
SYMPHONIC PROGRAM-NOTES
(Continued from previous page)

Fokine. It was produced by Diaghileff’s Ballet Russe at the Châtelet, Paris, in June, 1912. The part of Daphnis was mimed by Nijinski, that of Chloe by Karsavina. Pierre Monteux conducted. Ravel afterward extracted two concert suites from the score of the ballet. The first comprises these numbers: “Nocturne,” “Interlude,” “Danse Guerrièrè”; the second is the one performed at this concert.

The scenario devised by Fokine for the ballet was based upon the familiar pastoral romance of the fourth-century Greek Sophist, Longus. That ancient tale of the youthful lovers, Daphnis and Chloe, has served as the model for various romantic chronicles, from Tasso’s Aminta to St. Pierre’s Paul and Virginia and Allan Ramsay’s The Gentle Shepherd.

The action of Fokine’s adaptation of the ancient tale has been set forth as follows:

“In front of the altar of the nymphs a crowd of young girls bearing garlands prostrate themselves. Daphnis and Chloe are among these devotees. The ceremony resolves itself into a religious dance. Daphnis has not awakened to the fact that he loves Chloe, and she in turn fears that he is not master of his own heart, but jealously lays bare their mutual regard. Chloe suffers at seeing the maidens embrace Daphnis in their dances, and Daphnis resents the presence of the young men about Chloe. In innocence Chloe draws into the dance the clownish herdsman, Dorco. Whereupon the company propose a contest between the herdsman and Daphnis. A kiss from Chloe shall reward the victor. Dorco dances a grotesque figure; Daphnis follows with steps light and gracious. Daphnis and Chloe fall into mutual embrace while the crowd admire their beauty. Chloe runs away, while Daphnis lapses into dreaming.

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"Presently is heard the shout of voices in alarm, and a group of women pursued by brigands cross the scene. Daphnis flies to the aid of Chloe, whose life is perhaps in danger. An instant later Chloe reappears, distracted, and throws herself before the altar of the nymphs, but the brigands seize her and carry her off. Daphnis, returning, finds a sandal lost by a young girl in the mêlée. He curses the gods and falls inanimate. Lights grow dim, and the statues of the nymphs one by one become endowed with life, and, leaving their pedestals, descend to console Daphnis. They invoke the god Pan, who emerges from a rock.

"The scene changes to the camp of the brigands, where Chloe is a prisoner. She performs a dance of supplication. Briaxis, the pirate chief, woos her, when suddenly the atmosphere changes, and strange gleams light up the night. Pan appears in a cloud and enfolds Chloe.

"The limpid serenity of the first scene is again resumed. Search is made for Daphnis and Chloe, and when their companions bring them back and Daphnis beholds his beloved, he knows that his dream was prophetic and that Pan has really intervened in his behalf.

"Then Lammon, the old countryman, tells to all that Pan has graciously acted in memory of his ancient love for the nymph Syrinx. Whereupon the assembled company join in a dance in celebration of this old love-tale, and end in joyous applause of the betrothal of Daphnis and Chloe."

* * *

The three episodes of Ravel's Second Suite, the one on this program (Lever du jour; Pantomime; Danse Générale), are played without pause. This second Suite is prefaced in the published score by the following argument, which supplies a clue to the various episodes with which the music is associated.

"No sound but the murmur of rivulets fed by the dew that trickles from the rocks. Daphnis

(Continued on page 24)
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1. Brahms "Academic Festival" Overture
2. Beethoven Symphony No. 2, in D major
   I. Adagio molto—Allegro con brio
   II. Larghetto
   III. Scherzo and trio: Allegro
   IV. Allegro molto

INTERMISSION
(Program continued on page 19)

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(Program continued from pages 16-17)

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3. Mendelssohn..................................Concerto for Violin and Orchestra in E minor
   I. Allegro molto appassionata
   II. Andante
   III. Allegretto non troppo—Allegro molto vivace
        Albert Spalding, Soloist

4. Wagner .............................................Overture to "Tannhäuser"

Friday, June 24, at 8:30
José Iturbi, Conducting

Owing to the delayed receipt of Mr. Iturbi's programs, it has been impossible to prepare annotations for certain numbers in time for publication in this issue of the program-book.

(Program subject to change without notice)

1. Berlioz...........................................Overture, "The Roman Carnival"

2. Brahms ...........................................Symphony No. 1, in C minor
   I. Un poco sostenuto—Allegro
   II. Andante sostenuto
   III. Un poco allegretto e grazioso
   IV. Adagio—più Andante—Allegro non troppo, ma con brio

(The program continued on page 21)

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4. **Ravel** .......................................................... "Daphnis and Chloé" (Suite No. 2)
   Daybreak—Pantomime—General Dance
   (Played without Pauses)

**SATURDAY, JUNE 25, AT 8:30**

**Alexander Smallens, Conducting**
(Program subject to change without notice)

1. **Mendelssohn** ........................................... Excerpts from Music for "A Midsummer Night's Dream"
   Overture—Nocturne—Scherzo—March

2. **Wagner** .................................................. Siegfried Idyl

3. **Debussy** .................................................. "Fêtes," from "Nocturnes for Orchestra"

**INTERMISSION**

4. **Sibelius** .................................................. Symphony No. 1, in E minor
   I. Andante, ma non troppo—Allegro energico
   II. Andante, ma non troppo lento
   III. Allegro
   IV. Finale (quasi una Fantasia): Andante—Allegro molto

(Program continued on page 23)

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SUNDAY, JUNE 26, at 8:30

Alexander Smallens, Conducting

(Program subject to change without notice)

1. **Smetana**
   - Overture to "The Bartered Bride"

2. **Schumann**
   - Symphony in D minor, No. 4, Op. 120
     - I. Ziemlich langsam; Lebhaft
     - II. Romanze: Ziemlich langsam
     - III. Scherzo: Lebhaft; Trio
     - IV. Finale: Langsam; Lebhaft
   - Without pause

**INTERMISSION**

3. **Rimsky-Korsakov**
   - Symphonic Suite, "Scherezade"
     - (After "The Thousand and One Nights"), Op. 35
     - I. The Sea and Sindbad's Ship
     - II. The story of the Kalander-Prince
     - III. The Young Prince and the Young Princess
     - IV. Festival at Bagdad—The Sea—The Ship Goes to Pieces on a Rock Surmounted by the Bronze Statue of a Warrior—Conclusion

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SYMPHONIC PROGRAM-NOTES

(Continued from page 15)

lies stretched before the grotto of the Nymphs. Little by little the day dawns. The songs of birds are heard. Afar off a shepherd leads his flock. Another shepherd crosses the back of the stage. Herdsman enter seeking Daphnis and Chloe. They find Daphnis and awaken him. In anguish he looks about for Chloe. She at last appears encircled by the shepherdesses. The two rush into each other’s arms. Daphnis observes Chloe’s crown. His dream was a prophetic vision: the intervention of Pan is manifest. The old shepherd Lammon explains that Pan saved Chloe, in remembrance of the nymph Syrinx, whom the god loved.

* * *

Daphnis and Chloe mime the story of Pan and Syrinx. Chloe impersonates the young nymph wandering over the meadow. Daphnis as Pan appears and declares his love for her. The nymph repulses him; the god becomes more insistent. She disappears among the reeds. In desperation he plucks some stalks, fashions a flute and on it plays a melancholy tune. Chloe comes out and imitates by her dance the accents of the flute. The dance grows more and more animated. In mad whirlings, Chloe falls into the arms of Daphnis. Before the altar of the nymphs he swears on two sheep his fidelity. Young girls enter; they are dressed as Bacchantes and shake their tambourines. Daphnis and Chloe embrace tenderly. A group of young men come on the stage.

* * *

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ITALIAN TOURIST INFORMATION OFFICE

"Fêtes" ("Festivals"): From "Nocturnes for Orchestra"

Claude Debussy

(Born at St. Germain, France, August 22, 1862; died at Paris, March 25, 1918)

{Saturday, June 25}

Debussy’s three Nocturnes for orchestra were composed in 1897-99. The third of the set, Sirènes, seldom performed, is written for orchestra and a choir of sixteen women’s voices (eight sopranos and eight mezzo-sopranos), who sing the wordless music of the ocean’s fabulous enchantresses.

* * *

Debussy is said to have made the following rather cryptic comment upon these pieces at the time of their first performance, though the published score is innocent of any explanatory note:

"The title Nocturnes is to be understood in a wider sense than that usually given to it, and should be regarded as conveying a decorative meaning. The form of the nocturne has not entered into consideration, and the term should be viewed as signifying all that is associated with diversified impressions and special lights."

In Nuages ("Clouds") Debussy thought, he says, of "the unchanging aspect of the sky, with the slow and melancholy passage of the clouds dissolving in a gray vagueness tinged with white."

In Fêtes ("Festivals")—the number on this program—he imagined "the restless, dancing rhythms of the atmosphere, interspersed with abrupt scintillations. There

(Continued on next page)
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SYMPHONIC PROGRAM-NOTES
(Continued from previous page)

is also an incidental procession—a wholly visionary pageant—passing through and blended with the argent revelry; but the background of uninterrupted festival persists; luminous dust participating in the universal rhythm.”

Debussy in these incomparable scores has not attempted to give us tonal expressions of clouds, of festivals, of the ocean’s alluring choristers: the music represents an effort to evoke, by indirectness of suggestions, the spiritual counterparts of these things—their reflection in the supersensuous consciousness. For this singular tone-poet, the world had scarcely more than a penumbral existence. It was only upon the borderland of the spirit that he found what others know as the reality of imaginative experience. In his eager search for all loveliness that is fugitive and interior and evanescent he reminds one of the Irishman Yeats—for Debussy is often more Gaelic than Gallic. He is like Yeats in his disdain of those indicative gestures that are merely traditional and immediately significant, in his longing to fix in rhythm and cadence the uncapturable music that haunted his imagination, and the wonder of the world that was his recurrent dream.

***

The exquisite reticence of this music, its Mozartean economy of means, should be remarked. With the two clarinets and two bassoons that move across the orchestral
canvas at the opening of *Nuages*, and the brief, melancholy plaint of the English horn, Debussy starts the imagination, fills the spiritual eye. In the superb *Fêtes*, with its quivering, iridescent effects of light and color, the most wonderful of its effects is the most simply accomplished: the sudden pianissimo in the middle of the piece at the suggestion of the distant rumor of the advancing procession, with the soft throbbing of the harp, timpani, and low-strings pizzicato, and the three muted trumpets. The gradual approach of the phantom pageant, the dazzling moment of its arrival, and the vanishing of the chimerical revellers in the distance, are among the unforgettable achievements of the musical imagination.

* * *

The strange power and unique intensity of Debussy’s art proceed from a clairvoyant intuition of hidden processes—the invisible life of the soul, the dream within the dream, the secret voices of woods and skies and waters. Debussy, like Tristan, hears the voice of the light. His is a world where, “even in the swaying of a hand or the dropping of unbound hair, there is less suggestion of individual action than a divinity living within.” He is forever remembering some distant country of the spirit, some shadowy margin of a vanished world—

... The grass beyond the door,
The sweet keen smell,
The sighing sound, the lights around the shore.

His music is full of those swift, silent intimations that transcend the spoken word. It bridges the gulf of human separateness, and, hearing it with sensibility, we have communion with the souls of the living, and, like the visionary of the *Phaedo*, we "see the moon and stars as they really are."

(Continued on next page)
SYMPHONIC PROGRAM-NOTES
(Continued from previous page)

Symphony in D minor, No. 4, Op. 120
Robert Schumann

(Born at Zwickau in Saxony, June 8, 1810; died at Endenich, near Bonn, July 29, 1856)

{Sunday, June 26}

The late W. J. Henderson, in his essay on Schumann and the Program-Symphony, wrote admirably of Schumann's Fourth Symphony. He called the work, which dates from the beginning of the composer's married life, "Schumann's nuptial hymn, the Io triumpha of love victorious and manhood blessed." This symphony, intended for performance without pauses between the movements, Mr. Henderson viewed as "the first symphonic poem—a form which is based upon the irrefutable assertion that 'there is no break between two successive emotional states' "; and he draws attention to the fact that it is also integrated by partial community of theme—"nothing more nor less than an approach to the leitmotiv system."

The theme of the Introduction [strings and bassoons in sixths] he described as the "yearning motive." The first subject of the Allegro is "the motive of rejoicing." Schumann has plainly "thrown aside his softer mood and turns to a hymn of happiness ..." The theme of rejoicing "echoes and re-echoes from all parts of the orchestra, now thundering in the basses, again carolling with the flutes, but always swelling higher and higher in its rapturous utterance ..." The gentle F major theme
[first violins, introduced in the development section] is "the motive of love's tenderness."

The Romanza "is clearly a serenade beneath the window of his bride . . . Immediately after the first enunciation of the theme of the serenade [oboe and 'cello, in octaves] Schumann recurs to the yearning motive, thus giving us a most eloquent expression of the feelings of the singer beneath the window."

The Scherzo is "playful and airy, the badinage of the lover. But mark how charmingly he reminds the object of his affection of the yearning mood that has prevailed in his heart . . . He does it in the Trio, not by a repetition of the yearning melody itself, but by a reproduction in all the first violins of the variation given in the Romanza to a solo violin. It is with a working-out of this melody that he concludes the Scherzo and returns to the first theme of the whole symphony, which is given out by the first strings, accompanied by the tremolo of the second violins and violas, sustained chords in the wood, and declamatory phrases in the brass. It reminds one of the wonderful passage from the Scherzo to the Finale in Beethoven's Fifth, though it has not the impressive mystery of that awe-inspiring episode."

Then Schumann "bursts into his paean of victory"; the main body of the Finale (Lebhaft, D major, 4-4) in which the chief theme, "plainly a motive of triumphant victory," makes use of the "motive of joy" from the first movement, and develops it into a song of radiant jubilation.
ADVANCE PROGRAMS

MONDAY, JUNE 27, at 8:30
José Iturbi, Conducting
Grace Moore, Soloist

(Programs subject to change without notice)
1. BACH...Passacaglia and Fugue in C minor
   (Transcribed for Orchestra by Ottorino Respighi)
2. BIZET...Suite from "L’Arlesienne"
   (Ms. Iturbi will add to Bizet’s Suite No. 1 from
   "L’Arlesienne" the Farandole from Suite No. 2)
3. DEBUSSY...Air de Lia from "L’Enfant Prodigue"
   Grace Moore
4. MASSNET...Gavotte from "Manon"
   Grace Moore
5. STRAVINSKY..."Fireworks"
6. PUCCINI...Aria: "Un bel di" from "Madama Butterfly"
   Grace Moore
7. KREISLER..."The Old Refrain"
   Grace Moore
8. RIMSKY-KORSAKOFF...Spanish Caprice

TUESDAY, JUNE 28, at 8:30
José Iturbi, Conducting

1. SCHUBERT...Overture to "Rosamunde"
2. TCHAIKOVSKY...Symphony No. 6, in B minor ("Pathetic")
3. LISZT...Symphonic Poem, "Les Préludes"
4. RAVEL..."Bolero"

WEDNESDAY, JUNE 29, at 8:30
José Iturbi, Conducting
ALL-RUSSIAN PROGRAM

1. MUSSORGSKY...Prelude to "Khovantchina"
2. BALAKIREFF...En Boheme
3. PROKOFIEFF...March from "The Love of Three Oranges"
4. STRAVINSKY...Suite from "L’Oiseau de Feu" ("The Fire-Bird")
5. SHOSTAKOVICH...Suite from the Opera, "The Nose"
   Overture: Allegro—Intermezzo—Adagio—
   Galop: Allegro
   (First time at the Stadium)
6. BORODIN..."On the Steppes of Central Asia"
7. BORODIN...Polovtsian Dances, from "Prince Igor"

THURSDAY, JUNE 30, at 8:30
José Iturbi, Conducting
Soloist: Beveridge Webster, Pianist
TCHAIKOVSKY...Concerto in B-flat minor, for Piano
   Orchestra, Op. 23

BEVERIDGE WEBSTER, Pianist
FRIDAY, JULY 1, at 8:30
José Iturbi, Conducting
PROGRAM DELAYED
SATURDAY, JULY 2, at 8:30
Alexander Smallens, Conducting

CHABRIER...Overture to "Gwendoline"
DEBUSSY...Prelude to "The Afternoon of a Faun"
RAVEL..."Pavane"
RAVEL..."La Valse"
FRANCK...Symphony in D minor

SUNDAY, JULY 3, at 8:30
Alexander Smallens, Conducting
Soloist: John Corigliano, Violinist
TCHAIKOVSKY...Overture, "1812"
CONUS...Violin Concerto in E minor
JOHN CORIGLIANO, Violinist
MOUSSORGSKY..."A Night on Bald Mountain"
BRAHMS...Symphony No. 2 in D major

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AND MUSIC, SEE PAGE 22
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