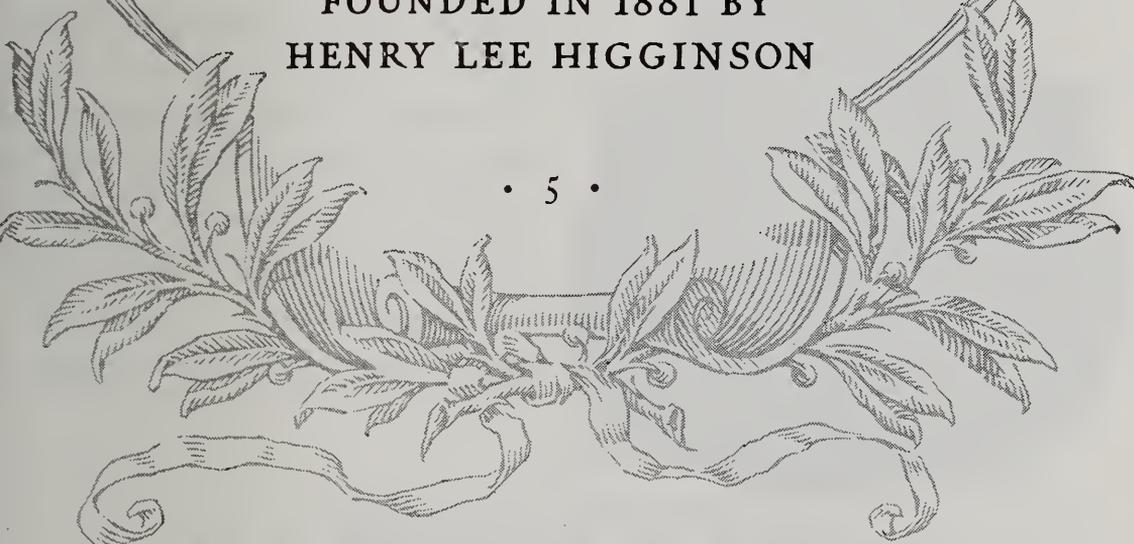


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with historical and descriptive notes by

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EXHIBITION

The exhibition of pictures now in the Gallery has been loaned by Doll and Richards. They consist of watercolors by three prominent artists.

Eliot O'Hara, born in Waltham, Massachusetts, is one of the first eight watercolorists to be elected a National Academician. One of our most eminent watercolorists, he is highly regarded as a teacher. Having taught at Yale, the University of North Carolina and elsewhere, he founded in 1931 his own watercolor school and Gallery in Maine. He has written a number of books on painting.

Glenn G. MacNutt, a native of Canada, studied in Boston at the Massachusetts School of Art and the Boston Museum of Fine Arts. A member of several watercolor societies, he has taught extensively and exhibited in many places.

Benjamin Rowland, Jr., born in Overbrook, Pennsylvania, studied at Harvard University and now teaches there. His pictures have been widely exhibited. He is the author of several books on paintings, notably on Oriental art.

NEW YORK PROGRAMS

When Erich Leinsdorf opens the season of five pairs of concerts in Philharmonic Hall, New York, on October 24 and 26, he will present at the Wednes-

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day evening concert Piston's Seventh Symphony, Schumann's Fourth, and Bartók's Concerto for Orchestra. On Friday evening the program will consist of the Sinfonia and Chorale from Bach's Cantata No. 18, Stravinsky's Symphony of Psalms, and the First Symphony of Mahler. The Chorus Pro Musica will assist.

. . .

UNITED NATIONS DAY

In recognition of United Nations Day (October 24), Richard Burgin will open the next pair of symphony concerts in Boston with Aaron Copland's *Preamble for a Solemn Occasion*, the music composed for the first anniversary of the Adoption of the Declaration of Human Rights by the United Nations. This took place on December 10, 1949, when this Orchestra participated in a program on television.

. . .

CONCERTS IN NOVEMBER

When Richard Burgin conducts for the first time this season at the Friday-Saturday series on November 2-3, he

will introduce to these concerts the Second Symphony of Charles Ives. The composer wrote of this work: "There is not much to say about the Symphony. It expresses the musical philosophy of the Connecticut country around here (Redding and Danbury) in the 1890's, the music of the country folk. It is full of the tunes that were sung and played then." These include *Columbia the Gem of the Ocean*, *America the Beautiful*, and some quotations of Stephen Foster.

The Second Piano Concerto by Bartók will have its first Boston hearing on November 9 and 10, when Geza Anda will be the soloist. Erich Leinsdorf will then conduct the orchestral arrangement by Schoenberg of Brahms' Piano Quartet in G minor.

The Viola Concerto by Milhaud with Joseph de Pasquale as soloist will be performed on the program of November 16 and 17.

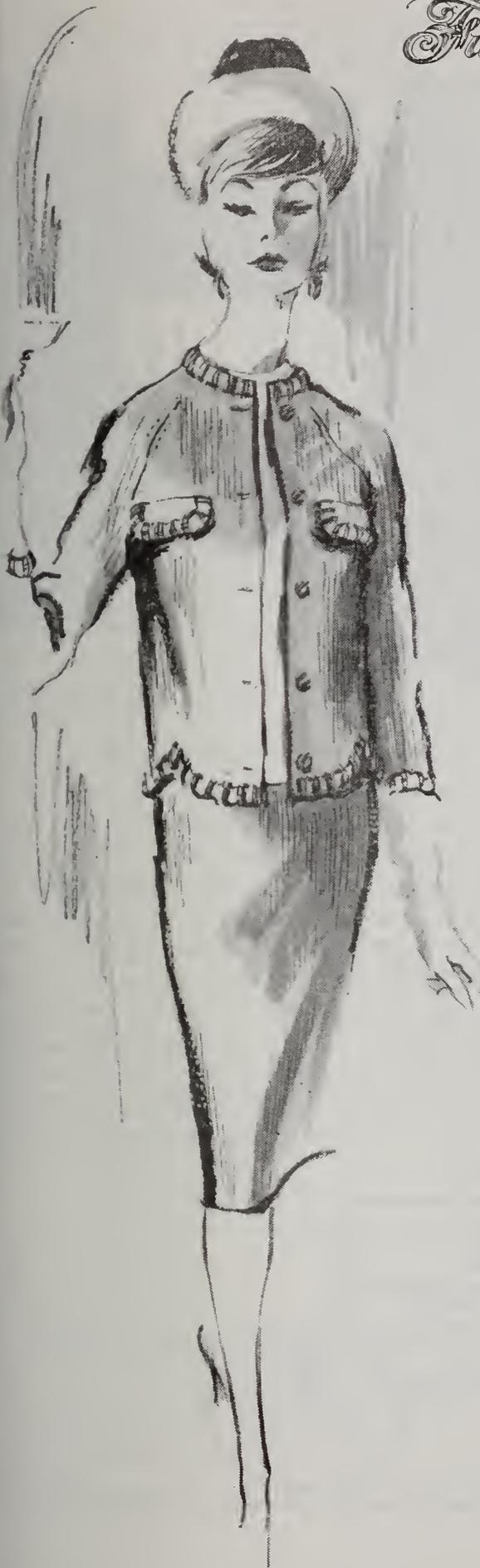
Alvin Etler's Concerto for Wind Quintet will have its first performance in Boston at the pair of concerts on November 23-24.

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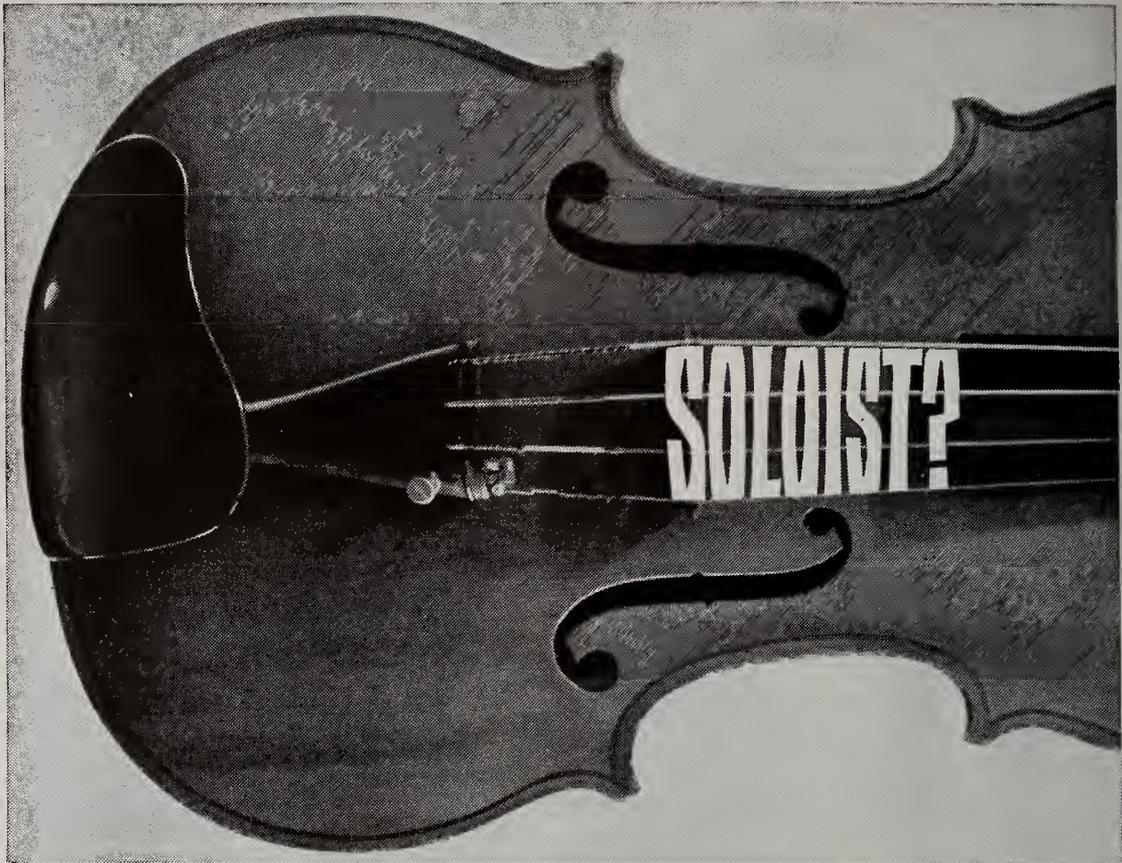


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If you're like most people, one of the last things you'd want to do is to stand up in front of an audience, tuck a violin under your chin and play Brahms' Violin Concerto. Aside from any understandable reticence you may have, you're simply not equipped to be a soloist. And you'd be the first to admit it! Yet, for some strange reason, many people with no training in finance and with no experience in dealing with the ups and downs of the stock market, feel no qualms about managing their own investments. They buy and sell on tips from friends, from barbers, from taxi drivers. Fancy! Investing is like giving a recital — it's best when done by professionals. And that's what we're here for, we at Old Colony Trust Company. We offer many kinds of investment services, all sound, all expertly handled — all for a very modest fee. To find out which one suits your needs best, why not send for our booklet, "Managing Your Money." It's yours for the asking.



Fifth Program

FRIDAY AFTERNOON, OCTOBER 19, at 2:15 o'clock

SATURDAY EVENING, OCTOBER 20, at 8:30 o'clock

SCHUMANN Symphony No. 4, in D minor, *Op.* 120

- I. Ziemlich langsam; Lebhaft
- II. Romanze: Ziemlich langsam
- III. Scherzo: Lebhaft
- IV. Langsam; Lebhaft

(Played without pause)

I N T E R M I S S I O N

SHOSTAKOVITCH Symphony No. 10, in E minor, *Op.* 93

- I. Moderato
- II. Allegro
- III. Allegretto
- IV. Andante; Allegro

(First performance at these concerts)

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SYMPHONY IN D MINOR, No. 4, *Op.* 120

By ROBERT SCHUMANN

Born in Zwickau, June 8, 1810; died in Endenich, July 29, 1856

Composed in 1841, at Leipzig, this symphony was first performed at a Gewandhaus concert on December 6 of the same year. Schumann made a new orchestration in December, 1851, at Düsseldorf, and the revision was performed there on March 3, 1853, at the Spring Festival of the lower Rhine. It was published in December, 1853, as his Fourth Symphony.

The instrumentation consists of 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, timpani and strings.

The most recent performances in the Friday-Saturday series of the Boston Symphony concerts were on November 25-26, 1960.

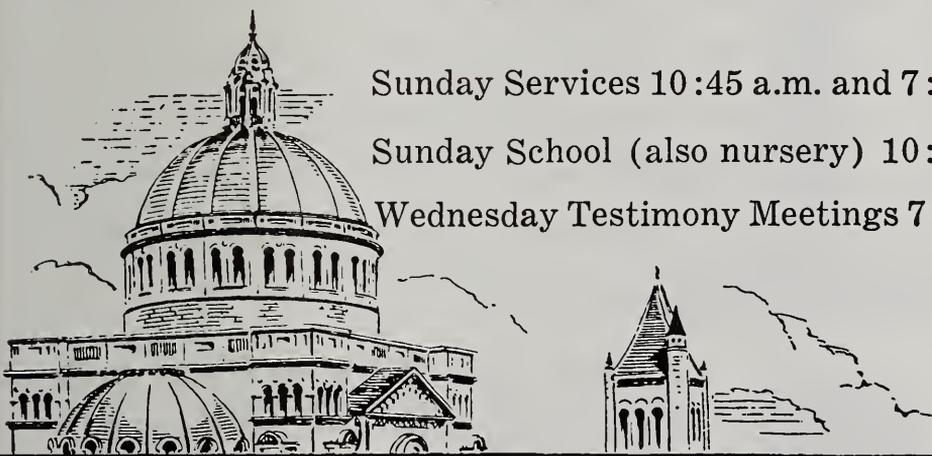
SCHUMANN wrote this symphony a few months after the completion of his First Symphony in B-flat. The D minor Symphony was numbered four only because he revised it ten years later and did not publish it until 1853, after his three others had been written and published (the Second in 1846, the Third in 1850). This symphony, then, was the second in order of composition. It belongs to a year notable in Schumann's development. He and Clara Wieck were married in the autumn of 1840, and this event seems to have stirred in him a new and significant creative impulse: 1840 became a year of songs in sudden

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and rich profusion, while in 1841 he sensed for the first time in full degree the mastery of symphonic forms. He had written two years before to Heinrich Dorn, once his teacher in composition: "I often feel tempted to crush my piano — it is too narrow for my thoughts. I really have very little practice in orchestral music now; still I hope to master it." The products of 1841 show that he worked as well as dreamed toward that end. As Mr. W. J. Henderson has well described this moment of his life: "The tumult of young love lifted him from the piano to the voice. The consummation of his manhood, in the union with a woman of noble heart and commanding intellect, led him to the orchestra. In 1841 he rushed into the symphonic field, and composed no less than three of his orchestral works." *

These works were the First, the "Spring" Symphony, which he began in January 1841, four months after his marriage, and completed in a few weeks; the "Overture, Scherzo and Finale" of April and May, and the D minor Symphony, which occupied the summer months. There might also be mentioned the "*Phantasie*" in A minor, composed in the same summer, which was later to become the first movement of the piano concerto. But the two symphonies, of course, were the triumphant scores of the year. The D minor Symphony, no less than its

* "Preludes and Studies."—W. J. Henderson.

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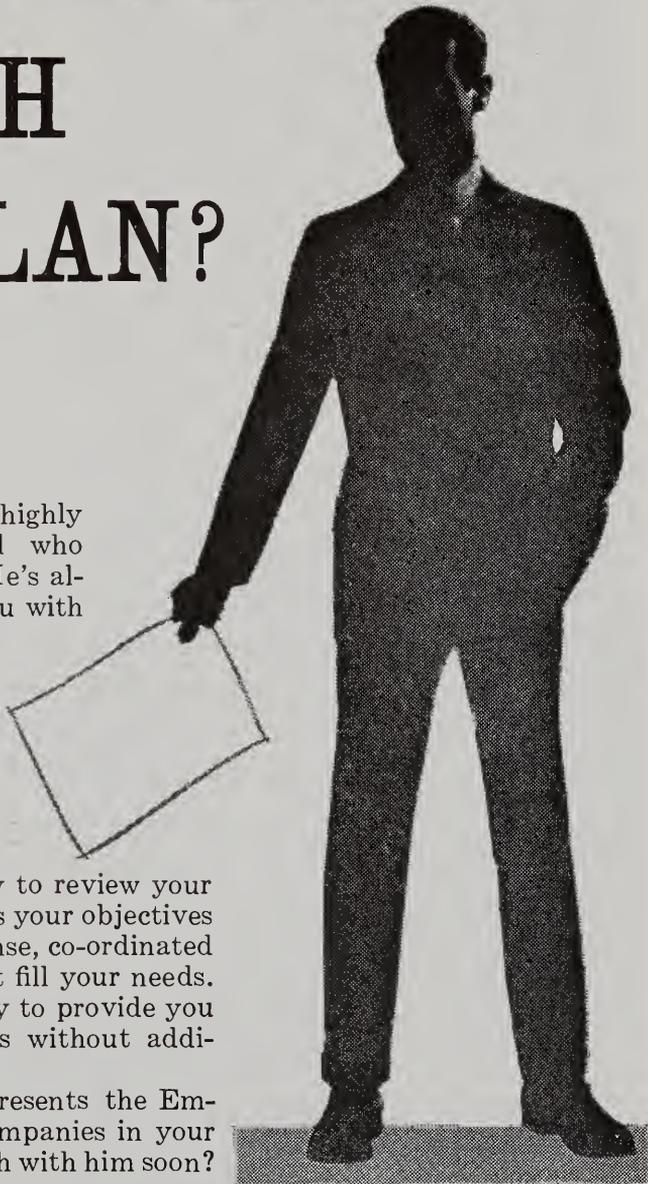
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mate, is music of tender jubilation, intimately bound with the first full spring of Schumann's life — like the other a nuptial symphony, instinct with the fresh realization of symphonic power.

The first performance was at a Gewandhaus concert on December 6, Ferdinand David conducting. It was a friendly event, Clara Schumann playing piano solos by their colleagues Mendelssohn, Chopin, Sterndale Bennett. She appeared jointly with Liszt, in his "Hexameron" for two pianos. Schumann's new "Overture, Scherzo, and Finale" was also played. Unfortunately, the success of the B-flat major Symphony in the previous March was by no means repeated in the new D minor Symphony. The criticisms were not favorable. Clara Schumann, who always defended her husband, wrote that "Robert's Symphony was not especially well performed," and the composer himself added: "It was probably too much of me at a single sitting; and we missed Mendelssohn's conducting too; but it doesn't matter, for I know the things are good, and will make their way in their own good time."

But Schumann laid the work aside. It does not seem that he could have considered a revision for some time, for he offered the manuscript to a publisher in 1843 or 1844 as his "Second Symphony, Op. 50." According to the testimony of Brahms, many years later, Schumann's dissatisfaction with the symphony preceded its first perform-

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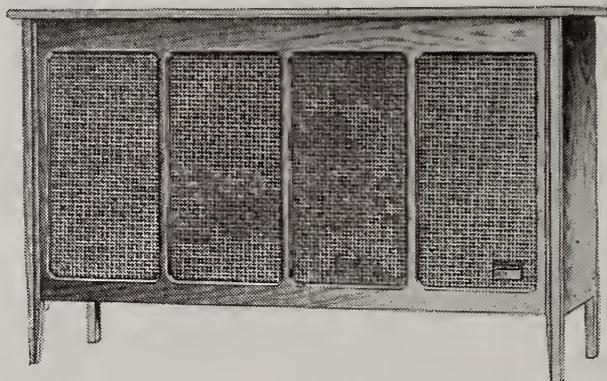
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ance. "Schumann was so upset by a first rehearsal that went off badly," wrote Brahms to Herzogenberg, October 1886, "that subsequently he orchestrated the symphony afresh at Düsseldorf." This revision was made in December, 1851. The fresh score was performed at Düsseldorf on March 3, 1853, at the Spring Festival of the lower Rhine. This time the work had a decided success, despite the quality of the orchestra which, according to Brahms, was "bad and incomplete," and notwithstanding the fact that Schumann conducted, for by the testimony of his contemporaries, he was conspicuously ineffectual at the head of an orchestra. When in the following autumn the committee urged that Schumann conduct only his own works in the future, Clara wrote bitterly about the incident.

From the following letter (to Verhulst) it appears that Schumann made the revision because of urgent friends: "When we last heard that Symphony at Leipzig, I never thought it would reappear on such an occasion as this. I was against its being included, but was persuaded by some of the committee who had heard it. I have scored it afresh, and it is now more effective." Schumann dedicated the symphony to Joseph Joachim, who was then twenty-two years old. He wrote on the manuscript: "When the first tones of this symphony were awakened,

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Joseph Joachim was still a little fellow; since then the symphony and still more the boy have grown bigger, wherefore I dedicate it to him, although only in private." The score was published in December, 1853.

. . .

The Symphony is integrated by the elimination of pauses between the movements, and by thematic recurrence, the theme of the introduction reappearing at the beginning of the slow movement, a phrase from the slow movement in the Trio of the Scherzo. The principal theme of the first movement is used in the Finale, and a subsidiary theme in the first movement becomes the leading theme in the Finale. This was a true innovation, foreshadowing the cyclic symphonies of many years later. "He desires," in the opinion of Mr. Henderson, "that the hearer's feelings shall pass, as his own did, from one state to the next without interruption. In a word, this is the first symphonic poem, a form which is based upon the irrefutable assertion that 'there is no break between two successive emotional states.'" Its "community of

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theme is nothing more or less than an approach to the *leit motive* system." The Symphony is the most notable example of the symphonic Schumann abandoning customary formal procedure to let his romantic imagination take hold and shape his matter to what end it will. It should be borne in mind that the Symphony was first thought of by its composer as a symphonic fantasia, that it was published by him as "Introduction, Allegro, Romanze, Scherzo and Finale, in One Movement." It was in this, the published version, that he eliminated pauses between the movements, although this does not appear in the earlier version save in the joining of the scherzo and finale. The work, save in the slow movement, has no "recapitulations" in the traditional sense, no cut and dried summations. Warming to his theme, Schumann expands to new thematic material and feels no necessity for return. The score is unmistakably of one mood. It is integrated by the threads of like thoughts. Thematic recurrence becomes inevitable, because this unity of thought makes it natural.

The first movement is finely oblivious of academic requirements. The whole movement hangs upon the reiteration of the principal theme, a restless, running figure in sixteenth notes which appears and reappears constantly in every part of the orchestra, entwined with

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others. There is no contrasting second theme, but only a slight deviation from this one. Two episodic themes — the one consisting of brief rhythmic chords, the other of a flowing melody — carry the movement to its end in a triumphant D major. The *Romanze* is in song form. The melody from the introduction to the first movement is introduced in the first part, while in the middle section the violin solo weaves a delicate embroidery. The Trio of the Scherzo is based upon the ornamental solo passage from the slow movement. After the repetition of the main section, the Trio again begins, recalling the precedent of Beethoven where the Scherzo theme would be expected to break in and bring a conclusion. Instead, the Trio dies away in a long diminuendo, and leads into the introduction to the Finale (a true bridge passage, which has been compared to the famous pages which connect the last two movements of Beethoven's Fifth Symphony). This introduction brings back the motto-like principal theme of the first movement, which still appears as an accompaniment to the initial theme of the Finale — broadly proclaimed. The second subject recalls the *Larghetto* from Beethoven's Second Symphony. The development and conclusion are characteristically free.

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THE EARLY VERSION OF SCHUMANN'S D MINOR SYMPHONY

THE early 1841 manuscript of Schumann's "Fourth" Symphony lay unpublished for many years after the final version of 1851 became known to the world. It came into the hands of Schumann's friend, Johannes Brahms, who cherished it and wrote to Herzogenberg in 1886: "The original scoring has always delighted me. It is a real pleasure to see anything so bright and spontaneous expressed with corresponding ease and grace. It reminds me (without comparing it in other ways) of Mozart's G minor, the score of which I also possess." Brahms entrusted the score of the original version to Dr. Franz Wüllner, who was head of the Conservatory at Cologne, and Wüllner performed it there in 1889. For this performance, and for publication, Dr. Wüllner and Brahms made some changes in the instrumentation, these based upon Schumann's revision.

It was published by Wüllner and Brahms, apart from the complete edition of Schumann's works, which was being supervised by Clara Schumann. Mme. Schumann had never shared Brahms's enthusiasm for this early version of the Symphony. When she read in the *Signale*

Fortissimo . . .

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the announcement of its appearance in print, she wrote a sharp letter to Brahms. Brahms, much offended, retorted in kind, and there grew up between the two devoted and life-long friends their only serious and open quarrel. Almost a year passed — a year punctuated by stiff and non-committal letters — before Brahms, in a letter on Clara's seventy-third birthday (September 13, 1892), sued for the restoration of the old affectionate basis between them.

When Dr. Wüllner achieved a performance of the early version at the Crystal Palace in London, critical opinion supported the judgment of Clara rather than that of Brahms, nor has posterity been inclined in any way to second Brahms's belief in the score. Herman Klein wrote after the London performance "that the scoring of the older version, despite the alterations, remains comparatively thin, colorless, and lacking in brilliancy. Brahms meant well, but a little reflection might have spared him the trouble of refurbishing a *trouvaille* that had no lasting value."



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This version had its first American performance by the New York Philharmonic Orchestra, in February, 1892. Arthur Nikisch performed it at the Boston Symphony concerts in the following month, March 11-12, having performed the familiar second version in the previous week. The two versions, thus made known by publication and performance, did not disclose any great differences. Yet they were more considerable than had been indicated by Wasielewski, Schumann's early biographer, who had stated that it was wholly a matter of re-instrumentation. There was indeed important new thematic development in the later version, particularly in the first and last movements, as well as a richer scoring throughout — changes which, as Mr. W. J. Henderson wrote at the time in the *New York Times*, "intensify the emotional significance of the symphony and add further proof, were

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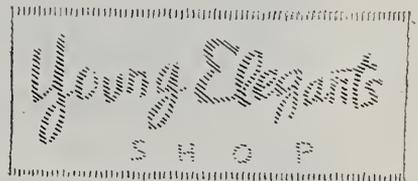
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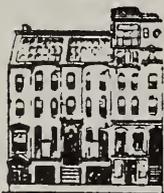
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any needed, of Schumann's whole-souled endeavor to give the world a notable mood picture, drawn from his own emotional experience. The most beautiful of the changes is the introduction of the opening theme of the first movement as a completion of the melody begun by the three exclamatory chords which make the fundamental rhythm at the beginning of the last movement. This combination is one of the beautiful evidences of the depth of Schumann's musical feeling and of his noble ability as a maker of tone-poems with the true romantic spirit. It is true that in some parts of the symphony the original version is preferable because of the lucidity of the instrumentation, a trait which in places is obscured by Schumann's introduction in the revised version of the easy building-up process of doubling tones in the octave. But, on the whole, the lover of Schumann will discern in the stronger and more sonorous instrumentation of the revised version, as well as in the changes in the music itself, a warmer and more vigorous expression of the composer's individuality and of his manifest purposes in this particular work."

In the early version, the principal *allegro* theme of the first movement appears in eighth instead of sixteenth notes. This theme does not there appear as an accompaniment to the introductory theme of the



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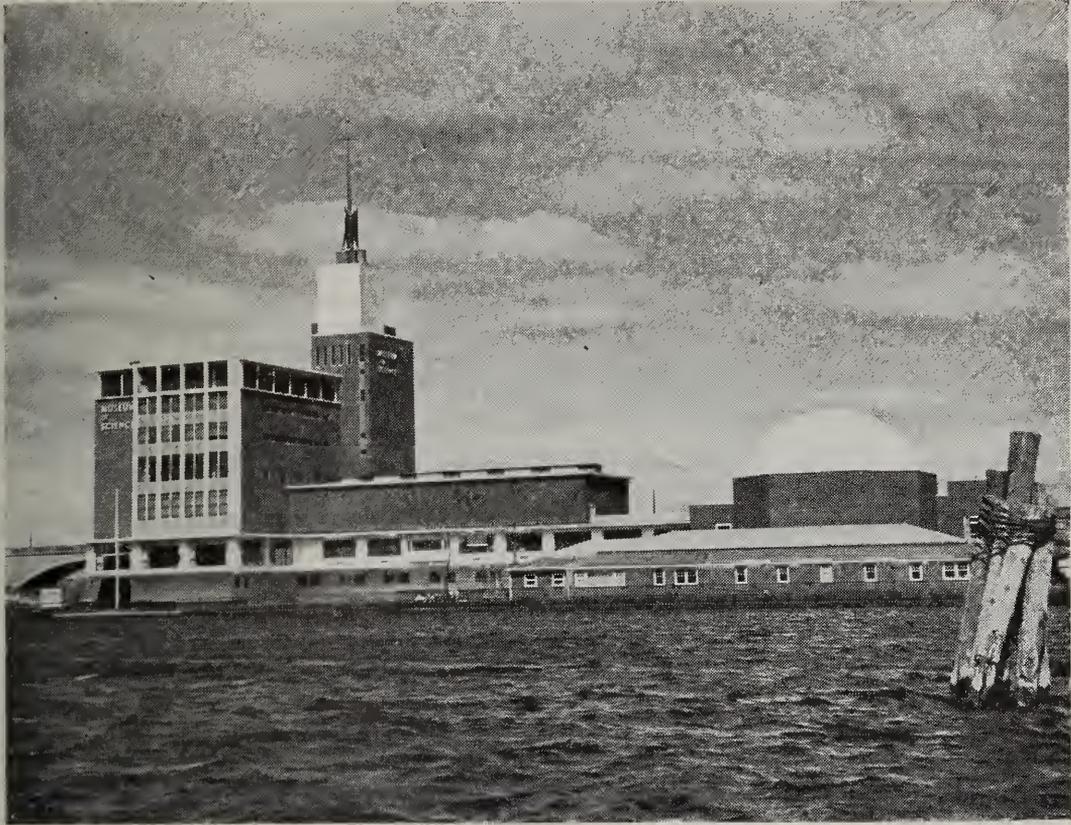
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Finale. In the Romanze the composer originally intended to introduce a guitar part for the accompaniment; but a blank staff, apparently left in the manuscript for that purpose, was never filled in.

Donald Francis Tovey, studying the two versions, found the doubling of voices and the general strengthening of the orchestration in the second attributable to Schumann's inability to manage entrances while conducting. "The progress in Schumann's own orchestration is set steadily in the direction of making all entries 'fool-proof' by doubling them in other parts and filling up the rests. . . . So novel a work could not fail to be more risky in performance than its predecessor; and when anything went wrong with a performance under Schumann's direction, all he could do was to look distressed, or try not to look distressed, and ask the band to play it over again. Eventually he would make things safe by doubling the difficult or weak points, and so his score would become playable but opaque. In later works, his orchestration took this

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Fidelity has kept the Man from Maynard as busy this year as any three professors on the Hyannis-Washington run. First, he successfully defended his name (Scott) against alleged use by others on audio products. Secondly, he is waging a substantial war against the U. S. of A. et. al. in the matter of excise taxes on hi-fi equipment. And finally, between trains, planes and fiscal years, he invented the "amazing Sonic Monitor", a device which, like today's headlines, obsoletes yesterday's. Anything of that nature, fellow voters, makes the cash register play Chopin!

All our candidate wants is a permanent but unobtrusive niche in your living room, bedroom or den, where Louis Couperin or Louis Lyons may be ionized at will. Mr. Scott's equipment is running for all the major offices: tuner, amplifier, and loudspeaker. It is never guilty of malfeasance, meaning its quality is positively bipartisan.

Lest this so-called advertisement lose all touch with reality, we provide the following summary. All nine Radio Shack hi-fi shops feature, recommend and sell the Scott stereo high-fidelity line by day and by night (stores with asterisk* are open five nights a week). In addition to our collection of 1963 Scott gear we also have a couple of specially-purchased 1962 Scott items at prices so low our competitors are even edgier than usual. Radio Shack also has many of the other necessities of commercial success in the simmering sixties: charge plates, time pay, free parking, odd hours, loss-leader records, etc. But somehow we've retained a rare memento of yesterday — polite and identifiable salesmen who know something.

And yes, enfranchised ones, there *is* a man from Maynard. His name *is* Scott, a name that would be a winner even if it were Moore!

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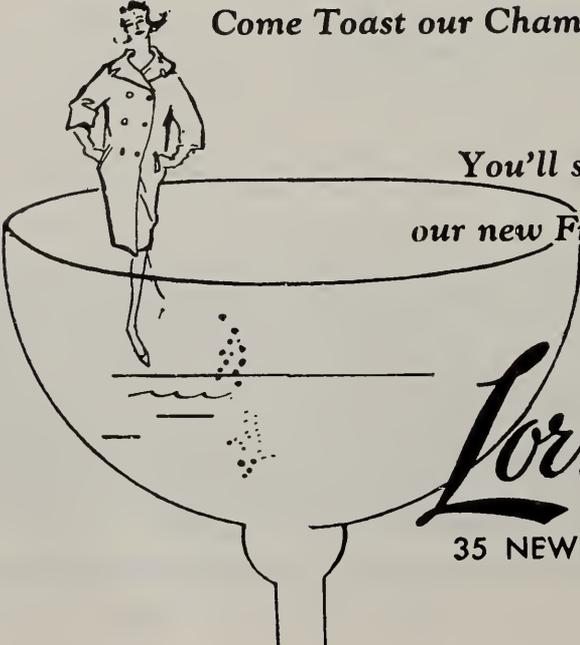
final state of petrification as its starting point; but here in the D minor Symphony we have been privileged to rediscover what Schumann's imagination could create before an imperfect kind of practical experience disappointed him. The later version contains some undoubted improvements, some of which ought to be introduced into the original. And the ideal version of the symphony would undoubtedly be arrived at by taking the later version as the text and striking out all superfluous doublings until we reach the clarity of the original. This is a very elaborate process; but it has been executed recently in Germany. Weingartner applies a similar process to all Schumann's scores; and whatever qualms one may feel about it on principle, there is no question that this original version of the D minor Symphony presents a justification perhaps not elsewhere to be found in the fine arts."

A revision made toward this end by Gustav Mahler was performed by the New York Philharmonic-Symphony Society, Arturo Toscanini, conductor, on March 1, 1931. It will be used in part by Mr. Leinsdorf in the present performances.

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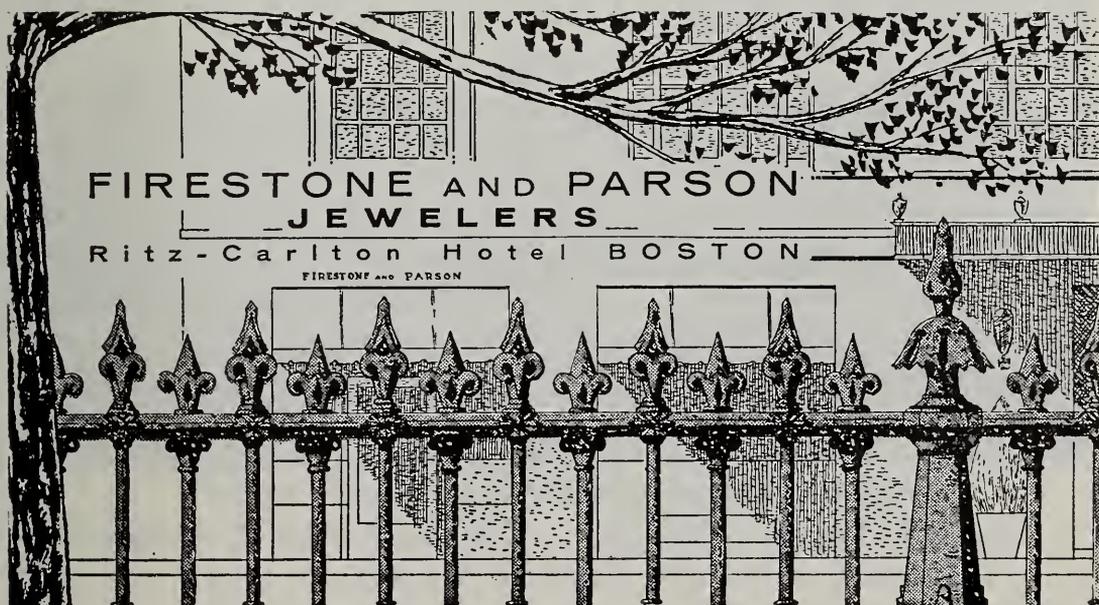
By GERALD MOORE

Gerald Moore, the English pianist known in Europe (and in America principally by his recordings) as the accompanist of Schwartzkopf, De Los Angeles, Fischer-Dieskau and innumerable other singers, has long since proved by his superb artistry that a German Lied as well as a violin sonata is indeed a duo. In his new book *Am I Too Loud?* (published by the Macmillan Company of New York), Mr. Moore describes entertainingly the tribulations and joys of his calling.

He is, needless to say, frequently required in the recording studio. A chapter from his book is here quoted.

IN THE old days when recording was an adventure, the singer roared into the trumpet and the pianist thrashed his keyboard with never a care in the world; provided the one sang in tune and the other was an accurate marksman, all was well. Listening to the finished reproduction weeks after the gramophone session, when the wax had been processed, my principal concern was, Had I played any wrong notes? And that was as far as self-criticism needed to go, for it was all too obvious that every piece of music had to be emitted in a healthy forte. Moreover, the final result was such a rough approximation that it had a twofold effect: it deadened the artist's conscience and it aroused no interest in the serious music critic.

What a different state of affairs today! Every record is reviewed in numberless periodicals and newspapers by knowledgeable writers who do not shrink from making comparisons: "While A's singing of this cycle is far better than B's or C's, it is inferior to D's." The critic is only expressing a personal opinion, but his judgment is made on the exact reproduction, the truest mirror, reflecting every minute inflexion, nuance, that A, B, C, or D have made.



Far more important than this consideration, however, is the effect that tape recording has on the progress of the artist, for now he can listen to himself, can hear the weaknesses he suspected nakedly exposed.

It is all the fault of that confounded microphone; it picks up that which is imperceptible to the human ear, chronicles its evidence on the tape, and is now plainly heard. I now hear (for I must concentrate on my part, leaving the singer to worry over his) that I am guilty of that habit, so beloved by amateurs, of nonsynchronization of the hands — the left hand anticipating the right: it is only by a minute fraction, but I cannot condone what I would not pass in a pupil. Now comes that fearful passage which has given me so much trouble: I had hoped that the uncertainties and flaws would have been camouflaged by that convenient refuge the sustaining pedal, but it is not so. "Can you use a little less pedal there? It sounds rather muddy," says the recording manager. Even an accompaniment that I have performed in public for years, love deeply, imagined I treated eloquently, has sounded humdrum when played back to me; the too sudden swelling or diminution of tone, unshapely ritardandi or accelerandi, the subtle rubato on which I prided myself, are all exaggerated and contrive to distort and oversentimentalize the music.

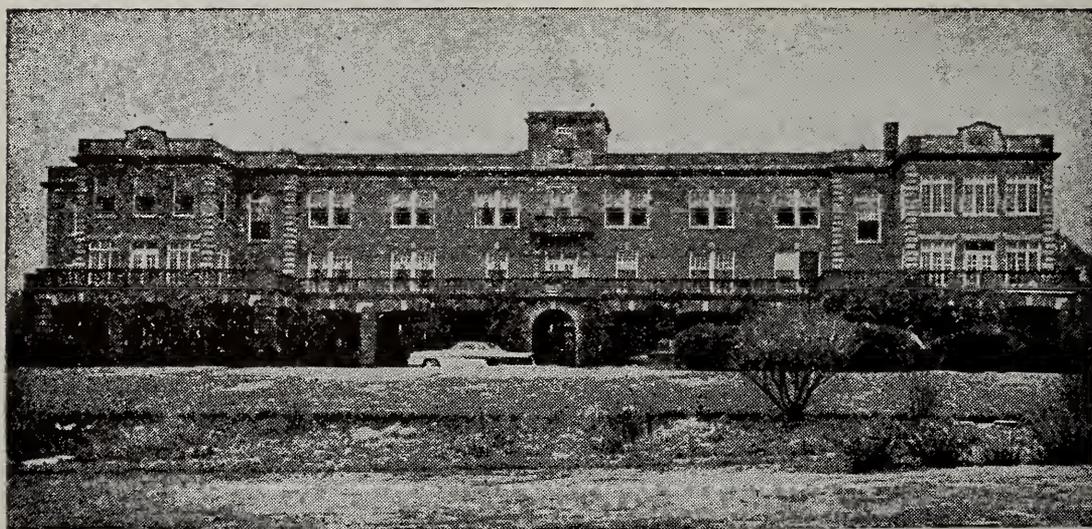
Maggie Teyte in her autobiography, *Star on the Door* (Putnam),

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says, "No one can mistake Gerald Moore on a record for any other pianist. . . . What is this unmistakable quality? I think it is due to his mastery of the necessary weight of arm, according to the distance of the microphone." I appreciate Maggie's compliment but the explanation is much simpler. I cannot judge my dynamics according to my distance from the microphone. Although my opinion will assuredly be canvassed, the responsibility for obtaining an even distribution of tone between me and my partner lies with the recording manager. And I will add this: when plenty of tone can be heard from my pianoforte in records I have made, when in other words there is a perfect balance, the credit should go to the man in charge.

The sensitive artist who does not face the microphone with awe is very exceptional. With me — and this despite my long experience — it amounts to fear. For one panic-stricken moment, control is lost and I fight to regain it. This is why, unless I am master of the situation, which is seldom, I am prone to hurry when I embark on a technically difficult passage, as a horse loses the rhythm of his stride when he sees a big jump ahead of him.

All these weaknesses, be it observed, would largely pass unnoticed in a concert performance. True, you can make endless repetitions in the recording studio until all is well: David after assiduous practice

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with his sling "holed out" in one when he slew Goliath at the first and only performance, but had he to repeat his exploit a dozen times, each effort would have been more difficult than the last. An artist can bring off an electrifying tour de force when inspired in public performance; he is on the crest of the wave. But in recording, this brilliant feat may not come off the first time; it has to be repeated again and again and it begets a terror in the mind of the performer.

Dietrich Fischer-Dieskau — as John McCormack before him — is one of those rare beings who refuses to be intimidated by the microphone. Of all the singers I know, his attitude toward recording is the wisest: to sing one song ten or twelve times is anathema to his temperament; he may perform it two or three times, but after that he will declare he has done his best and leave it at that. But when he steps up to the microphone and announces to the engineer that he is ready to start, he really means he is ready to dive off the springboard immediately and he is not kept waiting one second. There is no fussing and delaying with buzzers and red lights. When the song is finished he and I will have a short discussion and then he will announce into the microphone, "Two corrections. I would like to repeat from Bar 24 to Bar 40, and Mr. Moore wishes to repeat his *Nachspiel*, after which we would like to hear the whole song and corrections played back to us."

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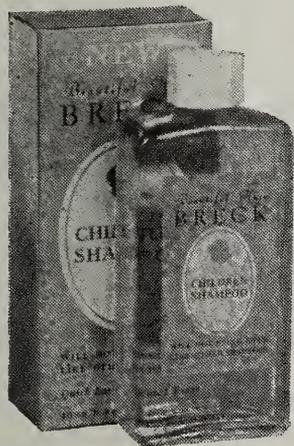
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In this way we recorded *Die Winterreise* — twenty-four songs — in two or perhaps three evenings. Admitting that at the end of each session we sat in the recording room listening to everything, consulting, deciding then and there what must be repeated, it is nonetheless a most unusual achievement on the part of a singer.

The microphone which has recorded us is also the artists' means of communication with the recording chamber, and there is no reason that I can see why it should ever be disconnected. I cannot but feel that the preliminary single buzz followed by a long wait, then the two buzzes followed by a seemingly interminable wait before the red light appears, are time-wasting; when the artists are poised to begin, these long delays are tiring and frustrating.

Buzzers and lights are pleasing only to the occasional on-looker who is thrilled by the mystery of it all. A third person in the studio, however, is hateful to the serious artist unless that person is involved in the proceedings. My only idiosyncrasy, if indeed it be one, is that I find the effort of concentration considerably more difficult if I feel I am being watched. At a public performance the artist puts on a show; he gives an impression of composure as he walks onto the platform. He assumes this cloak to protect himself, seeks to put the audience at

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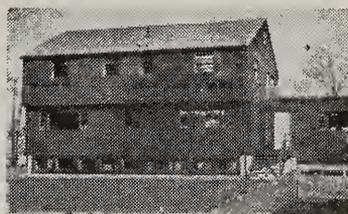
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their ease — makes a pretense of being master of the situation. But in making a gramophone record he has no time or inclination to put up a defense like this. I have seen singers stand on one foot or move their arms like semaphores as they were singing; I myself get tied up in knots when playing — I crouch over the keyboard, glaring horribly, my eyes going up to the music, now down to the keys, and then up again. I should imagine I look ludicrous in the extreme. When perpetrating these antics one does not want to be watched by some outsider. If, as happened to me, this third party of one or more persons sits within your range of vision twenty feet away, you see out of the corner of your eye the slightest movement of a hand or a handkerchief or the turning of a head, and it is thoroughly distracting. These faces, dimly seen, are like large white pills. I saw one of these kibitzers nudge her companion to draw her attention to the grimace I was making. They were friends of the singer, not of mine, but I had them removed, and to this day they regard me, I am sure, as a stuck-up little prima donna. But they were a nuisance. Besides — the face I was pulling was one of my favorite ones.

Yehudi Menuhin, too kindhearted to refuse, used at one time to allow some of his importunate admirers in the studio. Chairs creaked with their ecstatic shiver as the red light came on, and they could hardly be restrained from speech before the last note had been played, so

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anxious were they to say how marvelous it was. I have known the recorder come into the studio and ask if anyone had spoken before the red light was out as he fancied he had heard a voice, and I have had the venomous pleasure of replying, "Yes, this lady said, 'Wonderful, wonderful, wonderful.'" As at that time we were recording on wax, our effort went for nought and had to be done all over again.

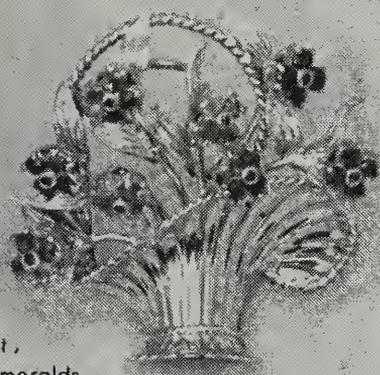
John McCormack with a friend in tow, whom I must confess I could not see or hear as I played, behaved abnormally by shouting at the recorders and glaring belligerently at me. I asked him quietly what was the matter with him, and he whispered with a wink: "I am just putting on a show for my pal over there. I don't want him to think it is too easy." Even the quietest of visitors tucked away in a dark corner makes his presence felt.

My association with His Master's Voice and Columbia Gramophone companies has been a long one: I have seen the trumpet give way to the microphone; the record of seventy-eight revolutions per minute give way to thirty-three r.p.m.; wax discs ousted by tape; the monaural succeeded by the stereophonic record player. But the names "Columbia" and "H.M.V." have also been superseded; they have been rendered indistinguishable along with the Capitol and Marconiphone companies under the all-embracing insignia of E.M.I. What, it may be asked, do these initials represent? Truth to tell I could not have supplied an



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accurate answer to this question when I began writing this chapter in Texas, U.S.A.: unpractical dreamer that I am, with my head in the clouds, I realized that I must find the answer on returning to England; it is Electric and Musical Industries Ltd.

No doubt in the interests of the amalgamation, advertising slogans of individual companies had to be watered down, and this included the picture of the dog sitting before the phonograph listening to the voice of his master, surely one of the most famous slogans ever conceived.

Though Sir Ernest Fisk, one-time managing director of E.M.I., was adamant for inaction when it came to introducing the long-playing record (it is literally true that the utterance of the words "long-playing record" was forbidden in his presence), the campaign to do away with the dog was waged with energy and relish. It almost succeeded but, I am glad to say, the offending cur is immortal and now under the present régime he looms again on billboards and in shop windows. I have been in Greece, Bulgaria, Yugoslavia and such places where every word and hieroglyphic were strange, when suddenly my eye has been arrested by the sign of the little dog listening with pricked ear. It gave one a friendly feeling; more than that, it stood and stands for a world-famous concern with a long record of achievement behind it. (Did I say *long record?* Pace, Sir Ernest!)

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I have been recording most happily with the company for over forty years. This is a good innings, and I wonder if there is any other artist on the company's books who could make such a proud boast — I except conductors, as they go on forever. Had I been a well-known singer, I should have been presented with a handsome machine long ere this, but such gestures do not come the way of the accompanist. When it finally occurs to the powers that be that the "oldest inhabitant" should receive some such token as recognition for long service, it will be too late; I shall be requiring a harp, or whatever instrument is then in vogue, in the Elysian Fields.

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SHOSTAKOVITCH AND HIS TENTH SYMPHONY

THE First Symphony by Shostakovitch, composed when he was nineteen, was welcomed in the Western world as music of youthful ebullience, charm and free fantasy, the work of what promised to be the first important composer to have been born in Soviet Russia. His Second and Third were bound up with revolutionary subjects, but were not successful even in his own country, and were soon forgotten. He wrote his Fourth Symphony shortly after his opera, *Lady Macbeth of Mzensk*, but when in 1936 Pravda, the official organ of the Central Committee of the Communist Party, categorically denounced that opera, the new symphony succumbed with it and was withdrawn before it could be performed. The Fifth Symphony, composed in 1937, enjoyed a distinct success and Shostakovitch was returned into public favor.

Richard Burgin was the first to conduct the symphonic music of Shostakovitch in Boston, introducing the First Symphony in 1935, the Fifth in 1939. Serge Koussevitzky became a champion of this composer in the following season, ultimately conducting not only the First and Fifth Symphonies but all that followed during his tenure — the Sixth, Seventh, Eighth and Ninth. The interest in Shostakovitch in the

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United States had continued to grow, and orchestras competed (and paid well) for the privilege of a first performance. Of the new symphonies, the Seventh, popularly known as the "Leningrad" Symphony, had a topical interest, having been begun during the German siege of that capital in 1941.

After the Ninth, which shortly followed the close of the war, a cheerful work in marked contrast with the dark or violent moods of the Seventh or Eighth, Shostakovich did not return to the symphonic form for eight years. Meanwhile, in 1948, the Central Committee came out with its condemnation of "formalism in music," and Shostakovich was among the victims together with Prokofiev and lesser lights.

The Tenth Symphony, first heard in 1953, had a mixed reception in Russia. The directive of the Communist Party had denounced cacophony, "incomprehensible" sounds, and had insisted that music should be immediately intelligible to the people at large, that it should avoid "personal idiosyncrasy."

In 1958, the era of Stalin having passed, there was another change in the esthetic climate. An official article was headed "A Rectification of Errors." The composers who had been under a cloud were re-instated. One cannot attempt to imagine the troubled state of mind of Shostakovich as, after many years of having his "errors" pointed out to him

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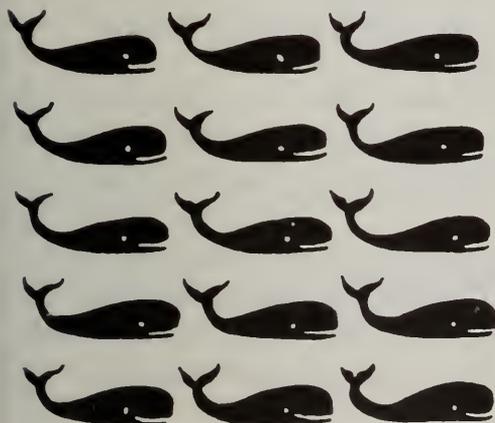
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by those who presumed to know what was going on in his innermost soul, a second Committee pointed out the errors of the first. The "errors" of Shostakovitch were a free and genuine musical impulse, a tonal dramatic sense which he was not always inclined to apply to politics, a lively fantasy which was condemned as "meaningless grotesquery." How Shostakovitch really felt at any time may never be known. His various public statements breathe not a word of protest against regimentation. He was observed, on his visits to the United States in 1949 and 1959, as close-mouthed, retiring and painfully shy. His several published pronouncements about his music read as if he were a mouthpiece of the party line. Perhaps he is naturally docile, having been raised in a socialist state and having known no other. Perhaps, as when suddenly and without plausible reason he was twice declared an untouchable, he felt resentment but had to hold his tongue.

The present point of view is that music should have a "philosophical" (i.e. political) purpose, that it should conform to "socialist realism," avoid gloomy introspection, promote nationalistic fervor, praise present and commemorate past patriotic heroism.

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In his Eleventh and Twelfth Symphonies Shostakovitch had obediently sought to satisfy these expectations. The Eleventh depicts the political insurrection of 1905 and the Twelfth the Revolution of 1917, with movements labelled after events in each. The performance of many of his works at Edinburgh last summer in the composer's presence brought an interesting Western commentary on his latest musical peregrinations. Listened to with considerable interest were the Fourth Symphony, once banned and now revived, the Eleventh Symphony and the Twelfth. They were critically valued in terms of a distinct descent in that order.

When the Eleventh Symphony was performed at Edinburgh, Desmond Shawe-Taylor wrote with qualifications about it, admitting that "there is no denying its evocative and picturesque qualities." For the Twelfth Symphony he had no good word nor apparently had anyone else. This critic had written (in the *New Statesman*, in 1958) that Shostakovitch "had at last found the true path with his large, original, and truly impressive Tenth Symphony." Yet when the Tenth was first performed in New York the *Herald Tribune* found it "sprawling, noisy,



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lacking in coherent style and even culture, that bugaboo of bourgeois respectability." On the same day the *New York Times* praised the Symphony as "obviously the strongest and greatest symphony that Shostakovitch has yet produced. One would say that it is the first score in the symphonic form that proclaims the complete independence and integration of his genius." The obvious answer to critical disagreement is independent and open-minded listening.

The Tenth Symphony is at least an indication that Shostakovitch has been able to go his own way, aware no doubt that the kind of errors condemned by self-appointed judges can be over-ridden by popular acclaim. One recalls how the angry chalk marks of Beckmesser are swept away by the spontaneous enthusiasm of the multitude in the last scene of *Die Meistersinger*, wherein Wagner has demonstrated a profound artistic truth. Shostakovitch in his Tenth Symphony has spoken over the heads of carping party-line critics to address the last arbiter, the public at large.

The Tenth Symphony has obviously made its Soviet critics ill at ease because while they respect the newly affirmed mastery of Shostakovitch and are strongly impressed by the music, this work has an uncomfortable way of ignoring official pronouncements and following its own

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course. Those who look to the composer for a joyous summons to a communal life of unclouded felicity find here instead music of somber and even tragic import. It is intensely personal. Shostakovitch has listened to inner promptings quite unconnected with national events or official directive advice. Dmitri Rabinovich, in his study of the composer published in 1959, devotes a whole chapter to the Tenth Symphony, trying to justify it with the current point of view, to find in it an "ideological content."* Since it is obviously a personal utterance, which would never do, it must be found to contain a dualism, a relation between the composer and his surroundings, "I and the World," or "The Artist and Reality." When challenging dissonances

* Philip Hale, in quoting over-industrious musical analysts, was reminded of "the man 'of meager aspect with sooty hands and face' seen by Captain Lemuel Gulliver at the Academy of Lagado, engaged for eight years upon a project of extracting sunbeams from cucumbers."

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appear, they must be a portrayal of "the force of evil" like the generalized evil image of invasion in the "Leningrad" Symphony which in that work the artist opposes and overcomes. "The composer cannot extricate himself from the struggle going on in the world," writes Rabinovich. "It is the ethic duty of the artist, especially the Soviet artist, to remember this." If a symphony turns pessimistic it cannot remain so. Kabalevsky looks for the hopeful note and finds it in the cheerful finale in E major, a traditional lively close, but not as definitely a march as those found in the finales of the Fifth and Sixth. Mr. Kabalevsky hopes that the next symphony, continuing in this vein, "will embody sunlight and joys of life" and thus save Shostakovitch from error and move him to remain in the prescribed "optimistic" mood. This, in the Eleventh and Twelfth Symphonies he has not done; he has otherwise obliged by turning to past patriotic heroism.

In the Tenth then, and only in the Tenth in recent years, he has felt free to be himself, to write a symphony as uninstructed as his concertos. He has been repeatedly urged to give some explanation of the Tenth, to justify his intent, but without success. "The author," writes Rabinovich, "declined to give any commentary on the piece, not a single line for the press and nothing verbal, not even in private talks." Shosta-

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kovitch would only say: "It would be much more interesting for me to know what the listener thinks and to hear his remarks." After this neat parry he took refuge in a safe generalization: "I wanted to portray human emotions and passions." Since he is at least as human as the next fellow, he shares their emotions and passions but also transcends them in the emotional art of music where he is far more sensitive to beauty, to tonal variety, to richness of expression than the average listeners, and to that extent more worth their attention. By Western standards and by all traditional standards, the more he has succeeded in expressing his particular "human emotions and passions," the more treasurable the result as, in these late years, the Tenth Symphony seems to prove.

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SYMPHONY No. 10, *Op.* 93

By DMITRI SHOSTAKOVITCH

Born in St. Petersburg, Russia, September 25, 1906

This symphony was composed in 1953 and completed on October 27 of that year. The first performance was given in Leningrad on December 17 following, and conducted by Eugene Mravinsky, who introduced it in Moscow on December 28. The first performance in the United States was on October 14, 1954, by the Philharmonic Symphony Society of New York under the direction of Dimitri Mitropoulos. The Symphony was performed in Boston on February 10, 1960, by the New England Conservatory Orchestra, James Dixon, conductor.

The symphony is scored for 2 flutes and 2 piccolos, 3 oboes and English horn, 3 clarinets and E-flat clarinet, 3 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, percussion and strings. The percussion includes bass drum, triangle, snare drum, cymbals, tambourine, tam-tam and xylophone.

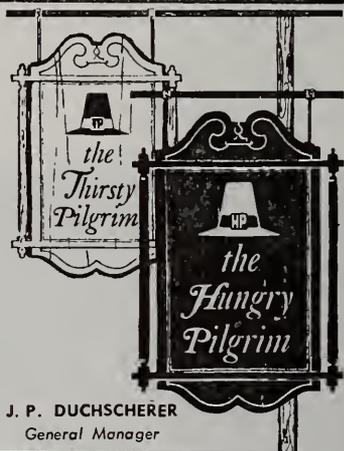
THE symphony opens softly in the lower strings with a thematic "motto" which is to recur. The motto is somber, even ominous; it generates a melodic current within the realm of the string orchestra

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until a clarinet solo enters to play what could be called the principal theme, which develops naturally from the undulant voice weaving of the introduction. After treatment by the full orchestra and a return of the clarinet solo, a contrasting theme is introduced by the flute, a theme in rhythmic eighths, which, in combination, adds brilliance and spirit to what has been a flowing legato movement. The development is a gradual building up of tension to climaxes of increasing strength. There is a subsidence and a return of the rhythmic theme now by two clarinets in thirds. At last the motto theme in the low strings returns to bring a pianissimo close.

The second movement, replete with rapid rhythmic passages, recalls the scherzo style of the earlier Shostakovitch, but the mood belies the word, which indeed does not appear in the score. It is a movement of almost frenzied excitement, strongly underlined by the percussion section, in which the snare drum becomes dominant.

The third movement maintains in its opening theme the poised and

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staccato rhythm associated with the traditional term "allegretto," but it has none of the lightness and airiness associated with that tempo. The key is C minor. After a largo section featuring the French horn and English horn over a pizzicato accompaniment, the music becomes incisive, biting, relentless, and again brings the full percussion into play. The movement dies away at last on fragments of the theme.

The final movement opens in an andante tempo in a mood resembling that of previous slow movements of this composer. The oboe, flute and bassoon alternately carry the melody over low sustained strings, the flute at last probing its highest range (as in the Sixth Symphony). The allegro brings in a sudden and tumultuous E major, music of great brilliance built on rapid string passages. There is a quiet section conspicuous for a bassoon solo, and a close in triple fortissimo.

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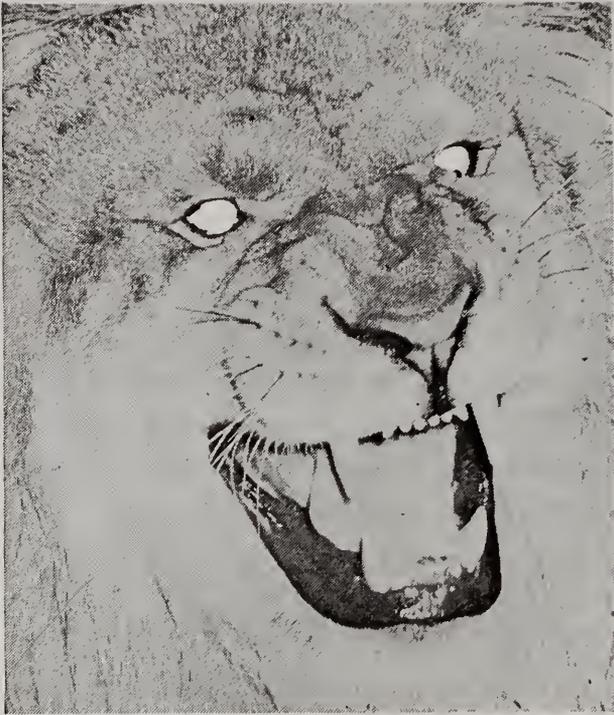
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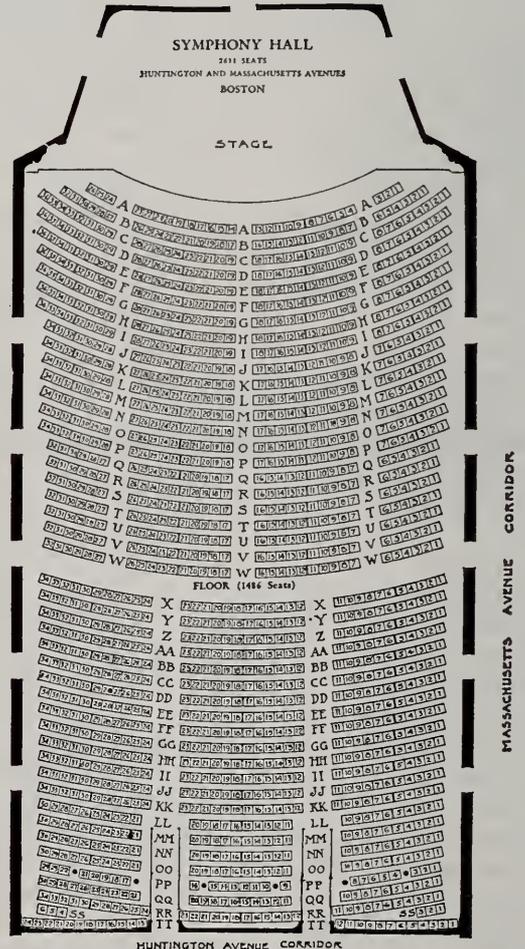
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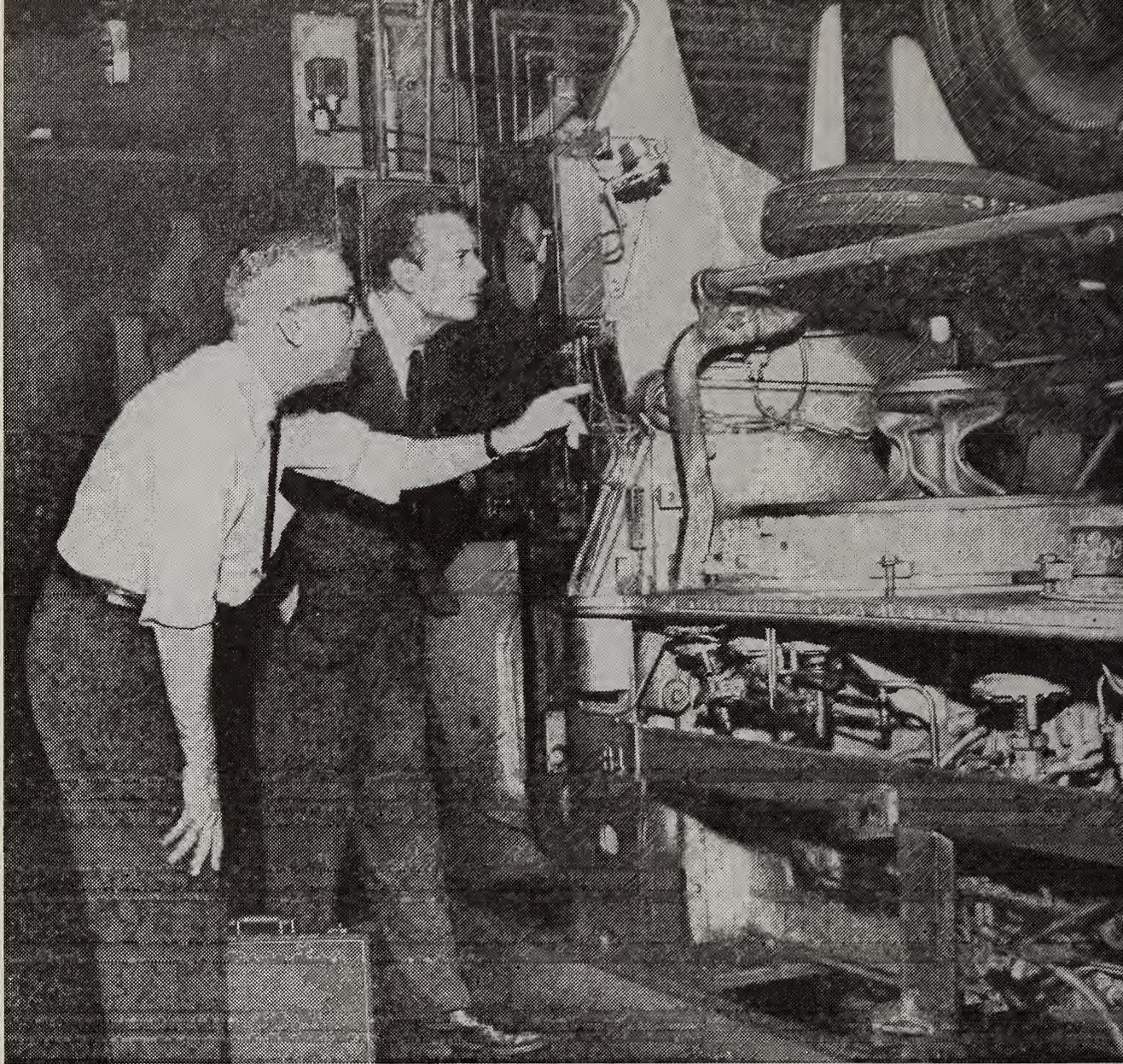
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MUSIC WAS HIS LIFE

When the time arrived for a new conductor for the orchestra, again Europe was searched for the best that could be found. The Emperor of Austria himself prevented Major Higginson's first choice from unraveling contract difficulties and escaping to our shores. However, Emil Paur, successor to Arthur Nikisch in Leipzig at the Stadt Theater and with a reputation of high requirements, gave promise of notable results in the Boston position. The promise was fulfilled.



EMIL PAUR 1893-1898

"Mr. Paur came here," Mr. Higginson has written ". . . gave us excellent concerts, and had his own way of producing music." It was said that Paur demonstrated sometimes with such fervor that the foot was called upon to supplement the baton. At the time of Paur's departure in 1898, the conductor observed, "The five years I have spent in Boston count to the happiest years of my life."

No. 5 of a series



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