

CINCINNATI  
SYMPHONY  
ORCHESTRA



MAX RUDOLF

Music Director

MUSIC HALL

65th Season: First Program

OCTOBER 9 and 10, 1959



**THE HILTON DAVIS  
CHEMICAL CO.**

*Division of Sterling Drug Inc.*

CINCINNATI 13, OHIO



FREE  
PARKING



FREE  
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FIRST PROGRAM

Sixty-Fifth Season

CINCINNATI  
SYMPHONY  
ORCHESTRA

MAX RUDOLF

Music Director

Friday, October 9, 1959, at 2:00 P.M.

Saturday, October 10, 1959, at 8:30 P.M.

# Cincinnati Symphony Orchestra

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MRS. EDWIN B. HAUSFELD

## SPECIAL EVENTS

### *River Downs*

MRS. JAMES R. WILLIAMS

### *Campaign Luncheon*

MRS. NELSON S. KNAGGS

### *Symphony of Fashion*

MRS. JULES J. FERN

### *Symphony Ball*

MRS. SIDNEY D. JOHNSON  
MRS. A. BURTON CLOSSON, JR.

# Orchestra Personnel

MAX RUDOLF, Music Director

## First Violins

Sigmund Effron,  
*Concertmaster*  
Ronald Konieczka  
Hobart Schoch,  
*Librarian*  
Yvonne Bizet  
John Beroset  
Helen Van Tongeren  
Salo Nagel  
Leo Brand  
Reuben Segal  
Valdimir Lukashuk  
Karl Payne  
Raymond Castello  
Siegfried Humphreys  
Max Olanoff  
William Miller

## Second Violins

Herbert Silbersack,  
*Principal*  
Henry Shaw  
Stephen Elsaesser  
Conny Kiradjieff  
Milton Henych  
Charles Charkins  
John Swales  
Fritz Graupner  
Donald Gibson  
Phyllis Skoldberg  
William Knox  
Patricia Conway  
George Green  
Reuben Lawson,  
*Personnel Manager*

## Violas

Erik Kahlson,  
*Principal*  
Joseph Sherman  
Herman Goehlich  
Rubin Phillips  
Harry Berg  
Theodore Wadl  
Anthony Esposito  
Peter Froehlich  
Virginia Di Russo  
Arnold Sklar  
Ernest Lorenz

## Violoncelli

Robert Sayre,  
*Principal*  
Arthur Knecht  
Arthur Bowen  
Victor Rice  
Herbert Weis  
Karl Topie  
Fritz Manczyk  
Marian Beers  
Elizabeth Wilber  
Charles Findlay  
Leonard Watson

## Basses

Harold Roberts,  
*Principal*  
Joseph Van Reck  
Gustave Gerhardt  
Charles Medcalf  
Richard Topper  
Andrew Wolf  
Robert Bradley  
Gen Parchman

## Harp

Anna Bukay

## Flutes

Robert Willoughby,  
*Principal*  
Alfred Fenboque  
Robert Cavally

## Piccolo

Jack Wellbaum

## Oboes

Dennis Larson,  
*Principal*  
William Harrod  
Andre Andraud

## English Horn

Ferdinand Prior

## Clarinets

Emil Schmachtenberg,  
*Principal*  
Raymond Schroeder

## Bass Clarinet

Frederick Schuett

## Bassoons

Hans Meuser,  
*Principal*  
Russell Hinkle

## Contra-Bassoon

Leo Reines

## French Horns

James Pierce,  
*Principal*  
Charles Tarlton  
Mathias Kuhn  
Alfred Myers  
Vincent Capasso

## Trumpets

Eugene Blee,  
*Principal*  
Michael Denovchek  
Herbert Tiemeyer

## Trombones

Tony Chipurn,  
*Principal*  
Ernest Glover  
Betty Glover

## Tuba

Samuel Green

## Timpani

Jennings Saumenig

## Percussion

Glenn Robinson,  
*Principal*  
Edward Wuebold

## Piano

Babette Effron



VIOLIN



VIOLA



'CELLO  
(Violoncello)



DOUBLE-BASS



HARP



FLUTE



PICCOLO



OBOE



ENGLISH HORN



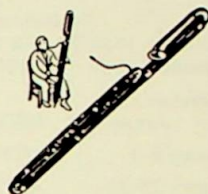
CLARINET



BASS CLARINET



BASSOON



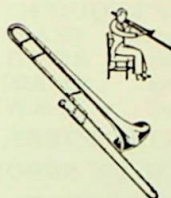
DOUBLE-BASSOON



FRENCH HORN



TRUMPET



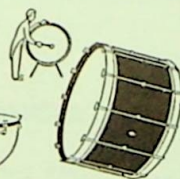
TROMBONE



TUBA



TYMPANI



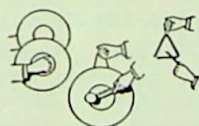
BASS DRUM



SNARE DRUM

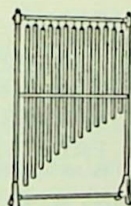


TAMBOURINE  
CASTANETS



CYMBALS, GONG,  
TRIANGLE

CHIMES  
(Tubular Bells)



XYLOPHONE

# Schedule of Concerts

(Concerts at Music Hall unless otherwise indicated)

## SUBSCRIPTION CONCERTS

- October 9-10* OPENING CONCERT  
*October 16-17* HANS RICHTER-HAASER, Pianist (U. S. Debut)  
*October 23-24* ISAAC STERN, Violinist  
*October 30-31* LEON FLEISHER, Pianist  
*November 6-7* BRAHMS-BRUCKNER CONCERT  
Violinist: SIGMUND EFFRON  
Cellist: ROBERT SAYRE  
*November 20-21* GLENN GOULD, Pianist  
*November 27-28* MICHAEL VITALE, Violinist  
*December 4-5* CLAUDIO ARRAU, Pianist  
*December 11-12* WAGNER CONCERT  
Soprano: EILEEN FARRELL  
Tenor: HOWARD VANDENBURG  
Bass: SPELIOS CONSTANTINE  
*December 18-19* CHRISTMAS CONCERT  
*December 31,*  
*January 2* NEW YEAR CONCERT  
*January 8-9* MOURA LYMPANY, Pianist  
*January 15-16* ANDRÉ CLUYTENS, Guest Conductor  
*January 22-23* RUGGIERO RICCI, Violinist  
*February 12-13* BABETTE EFFRON, DOROTHY PAYNE, FATHER REINKE,  
Pianists  
*February 19-20* VERDI "REQUIEM"  
Soprano: FRANCES YEEND  
Mezzo: ROSALIND ELIAS  
Tenor: CHARLES O'NEILL  
Bass: YI-KWEI SZE  
*February 26-27* ROBERTA PETERS, Soprano  
*March 25-26* STANISLAW SKROWACZEWSKI, Guest Conductor  
*April 8-9* EUNICE PODIS, Pianist  
*April 14-16* BEETHOVEN NINTH SYMPHONY  
Soprano: THERESA GREENE-COLEMAN  
Mezzo: MARY McMURRAY  
Tenor: DAVID LLOYD  
Bass: KENNETH SMITH

## SPECIAL CONCERTS

- November 8* UNIVERSITY OF CINCINNATI CONCERT  
(Wilson Auditorium, 3:00 P.M.)  
*December 26, 27* KINDERKONZERT (2:00 P.M.)  
*February 2* PRINCETON SCHOOL STUDENT CONCERTS  
(9:30 and 11:00 A.M.)  
*February 5* SYMPHONY OF FASHION (9:00 P.M.)  
*February 7* GIRL SCOUT CONCERTS (2:00 and 3:45 P.M.)



# Schedule of Concerts

(Concerts at Music Hall unless otherwise indicated)

## POP CONCERTS

- November 14                      Sponsored by THE KROGER CO.  
December 22                      Sponsored by THE CINCINNATI GAS & ELECTRIC CO.  
April 2                              Sponsored by GENERAL ELECTRIC CO.  
                                            (All Concerts at 8:30 P.M.)

## NEIGHBORHOOD FAMILY CONCERTS

- January 31                      MARIEMONT HIGH SCHOOL, sponsored by  
                                            MARIEMONT HIGH SCHOOL PTA  
March 20                          HIGHLANDS HIGH SCHOOL, sponsored by  
                                            MUSIC DEPARTMENT OF FT. THOMAS, KY. PUBLIC SCHOOLS  
                                            (All Concerts at 8:00 P.M.)

## YOUNG PEOPLE'S CONCERTS

- |             |            |          |
|-------------|------------|----------|
| November 10 | January 26 | March 29 |
| November 12 | January 27 | March 30 |
| November 13 | January 28 | March 31 |
| November 25 | January 29 | April 1  |
- (All Concerts at 2:00 P.M.)

## JUNIOR HIGH CONCERTS

- |             |            |         |
|-------------|------------|---------|
| November 17 | January 12 | April 5 |
|-------------|------------|---------|
- (All Concerts at 2:00 P.M.)

## TOUR CONCERTS

- |                        |                            |                               |
|------------------------|----------------------------|-------------------------------|
| Dec. 15 Oxford, Ohio   | Mar. 5 New Orleans, La.    | Mar. 12 Corpus Christi, Texas |
| Feb. 29 Memphis, Tenn. | Mar. 7 Baton Rouge, La.    | Mar. 14 Galveston, Texas      |
| Mar. 1 Columbus, Miss. | Mar. 8 Kingsville, Texas   | Mar. 15 Longview, Texas       |
| Mar. 2 Jackson, Miss.  | Mar. 9 Laredo, Texas       | Mar. 16 Little Rock, Ark.     |
| Mar. 3 Mobile, Ala.    | Mar. 10 Brownsville, Texas | Mar. 17 Fayetteville, Ark.    |
| Mar. 4 Lafayette, La.  | Mar. 11 Harlingen, Texas   |                               |

# CINCINNATI SYMPHONY ORCHESTRA

MAX RUDOLF, MUSIC DIRECTOR

## SCHEDULE OF CONCERTS AND REHEARSALS

(Subject to Change)

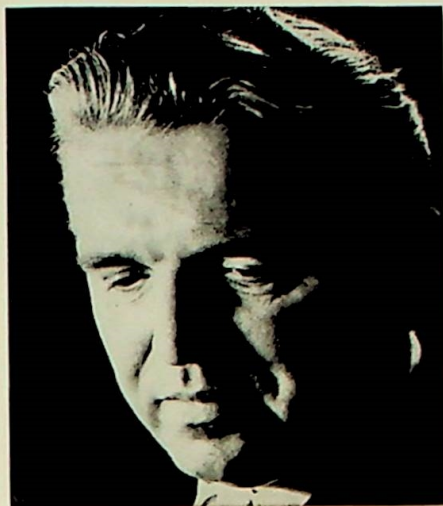
Date	Time	Concert/Event	Location
<b>1959</b>			
<b>OCTOBER</b>			
Monday 5	9:30		
Tuesday 6	9:30 2:00		
Wednesday 7	9:30		
Thursday 8	9:30 2:00		
Friday 9			
Saturday 10	2:00	<b>OPENING CONCERT</b>	1
Sunday 11			
Monday 12	9:30		
Tuesday 13	9:30 2:00		
Wednesday 14	9:30		
Thursday 15	9:30 2:00		
Friday 16			
Saturday 17	2:00	<b>HAMS RICHTER-HAASER</b>	2
Sunday 18			
Monday 19	9:30		
Tuesday 20	9:30 2:00		
Wednesday 21	9:30		
Thursday 22	9:30 2:00		
Friday 23			
Saturday 24	2:00	<b>ISAAC STERN</b>	3
Sunday 25			
Monday 26	9:30		
Tuesday 27	9:30 2:00		
Wednesday 28	9:30		
Thursday 29	9:30 2:00		
Friday 30			
Saturday 31	2:00	<b>LEON FLEISHER</b>	4
Sunday 1			
Monday 2	9:30		
Tuesday 3	9:30 2:00		
Wednesday 4	9:30		
Thursday 5	9:30 2:00		
Friday 6			
Saturday 7	2:00	<b>BRAHMS-BRUCKNER CONCERT</b>	5
Sunday 8		<b>UC CONCERT</b>	
Monday 9	9:30		
Tuesday 10	9:30 2:00		
Wednesday 11	9:30		
Thursday 12			
Friday 13	9:30 2:00		
Saturday 14			
Sunday 15			
Monday 16	9:30		
Tuesday 17	9:30 2:00		
Wednesday 18	9:30		
Thursday 19	9:30 2:00		
Friday 20			
Saturday 21	2:00	<b>GLENN GOULD</b>	7
Sunday 22			
Monday 23	9:30		
Tuesday 24	9:30 2:00		
Wednesday 25	9:30 2:00		
Thursday 26	9:30		
Friday 27			
Saturday 28	2:00	<b>MICHAEL VITALE</b>	8
Sunday 29			
Monday 30	9:30		
Tuesday 1	9:30 2:00		
Wednesday 2	9:30		
Thursday 3	9:30 2:00		
Friday 4			
Saturday 5	2:00	<b>CLAUDIO ARRAU</b>	9
Sunday 6			
Monday 7	9:30		
Tuesday 8	9:30 2:00		
Wednesday 9	9:30 2:00		
Thursday 10	9:30		
Friday 11			
Saturday 12	2:00	<b>WAGNER CONCERT</b>	10
Sunday 13			
<b>DECEMBER—Continued</b>			
Monday 14	9:30		
Tuesday 15		<b>OXFORD O</b>	
Wednesday 16	9:30 2:00		
Thursday 17	9:30 2:00		
Friday 18			
Saturday 19	2:00	<b>CHRISTMAS CONCERT</b>	11
Sunday 20			
Monday 21	9:30		
Tuesday 22		<b>POP II</b>	
Wednesday 23	9:30 2:00		
Thursday 24			
Friday 25			
Saturday 26	9:30 2:00	<b>KINDERKONZERT</b>	12
Sunday 27		<b>KINDERKONZERT</b>	
Monday 28	9:30		
Tuesday 29	9:30 2:00		
Wednesday 30	9:30 2:00		
Thursday 31			
<b>1960</b>			
<b>NEW YEAR CONCERT</b>			
Monday 1			
Tuesday 2			
Saturday 3			
Monday 4	9:30		
Tuesday 5	9:30 2:00		
Wednesday 6	9:30		
Thursday 7	9:30 2:00		
Friday 8			
Saturday 9	2:00	<b>MOURA LYMPANT</b>	14
Sunday 10			
Monday 11	9:30		
Tuesday 12		<b>Jr. Hi II</b>	
Wednesday 13	9:30 2:00		
Thursday 14	9:30 2:00		
Friday 15			
Saturday 16	2:00	<b>ANDRE CLUYTENS</b>	15
Sunday 17			
Monday 18	9:30		
Tuesday 19	9:30 2:00		
Wednesday 20	9:30		
Thursday 21	9:30 2:00		
Friday 22			
Saturday 23	2:00	<b>RUGGERO RICCI</b>	16
Sunday 24			
Monday 25	9:30		
Tuesday 26	9:30 2:00		
Wednesday 27	9:30		
Thursday 28	9:30 2:00		
Friday 29	9:30 2:00		
Saturday 30	9:30		
Sunday 31		<b>MFC I</b>	
<b>FEBRUARY</b>			
Monday 1			
Tuesday 2		<b>PRINCETON SCHOOL</b>	
Wednesday 3			
Thursday 4			
Friday 5		<b>SYMPHONY OF FASHION</b>	
Saturday 6			
Sunday 7		<b>GIRL SCOUT</b>	
Monday 8	9:30		
Tuesday 9	9:30 2:00		
Wednesday 10	9:30		
Thursday 11	9:30 2:00		
Friday 12			
Saturday 13	2:00	<b>BABETTE EFFRON DOROTHY PAYNE Rev. JOHN REINKE</b>	19
Sunday 14			
Monday 15	9:30		
Tuesday 16	9:30 2:00		
Wednesday 17	9:30		
Thursday 18	9:30		
Friday 19			
Saturday 20	2:00	<b>VERDI REQUIEM</b>	20
Sunday 21			
<b>FEBRUARY—Continued</b>			
Monday 22	9:30		
Tuesday 23	9:30 2:00		
Wednesday 24	9:30		
Thursday 25	9:30 2:00		
Friday 26			
Saturday 27	2:00	<b>ROBERTA PETERS</b>	21
Sunday 28			
Monday 29		<b>MEMPHIS, TENN.</b>	
<b>MARCH</b>			
Tuesday 1		<b>COLUMBUS, MISS.</b>	
Wednesday 2		<b>JACKSON, MISS.</b>	
Thursday 3		<b>MOBILE, ALA.</b>	
Friday 4		<b>LAFAYETTE, LA.</b>	
Saturday 5		<b>NEW ORLEANS, LA.</b>	
Sunday 6			
Monday 7		<b>BATON ROUGE, LA.</b>	
Tuesday 8		<b>KINGSVILLE, TEX.</b>	
Wednesday 9		<b>LAREDO, TEX.</b>	
Thursday 10		<b>BROWNSVILLE, TEX.</b>	
Friday 11		<b>HARLINGEN, TEX.</b>	
Saturday 12		<b>CORPUS CHRISTI, TEX.</b>	
Sunday 13			
Monday 14		<b>GALVESTON, TEX.</b>	
Tuesday 15		<b>LONGVIEW, TEX.</b>	
Wednesday 16		<b>LITTLE ROCK, ARK.</b>	
Thursday 17		<b>FAYETTEVILLE, ARK.</b>	
Friday 18			
Saturday 19			
Sunday 20		<b>MFC II</b>	
Monday 21			
Tuesday 22			
Wednesday 23			
Thursday 24			
Friday 25			
Saturday 26			
Sunday 27			
Monday 28			
Tuesday 29		<b>YP IIIa</b>	
Wednesday 30		<b>YP IIIb</b>	
Thursday 31		<b>YP IIIc</b>	
<b>APRIL</b>			
Friday 1		<b>YP IIIa</b>	
Saturday 2		<b>POP III</b>	
Sunday 3			
Monday 4			
Tuesday 5		<b>Jr. Hi III</b>	
Wednesday 6			
Thursday 7			
Friday 8			
Saturday 9			
Sunday 10			
Monday 11			
Tuesday 12			
Wednesday 13			
Thursday 14			
Friday 15			
Saturday 16			
Sunday 17			

H Highlands High School  
M Mariemont High School  
P Princeton High School  
W Wilson Auditorium

## Next Week's Soloist . . .

THE UNITED STATES  
DEBUT OF  
**HANS  
RICHTER-HAASER**

*Pianist*



Hans Richter-Haaser, the distinguished German pianist, will come to Cincinnati next week to make his long-awaited American debut with the Cincinnati Symphony Orchestra under the direction of Max Rudolf.

Now in his mid-forties, Richter-Haaser is a mature artist whose powerful gift of communication has brought him fame throughout Europe, Scandinavia, and the Near and Far East. Born in 1912, he grew up and received his training in the world-famous music center of Dresden, Germany. At eighteen, he won the coveted Bechstein prize and started to concertize. Interrupted by World War II, he and his family relocated in Detmold, where he became affiliated with the state Music Academy and resumed his concert activities at the piano.

Richter-Haaser will perform Schumann's Concerto in A minor for Piano and Orchestra.

### SYMPHONY BOX OFFICE

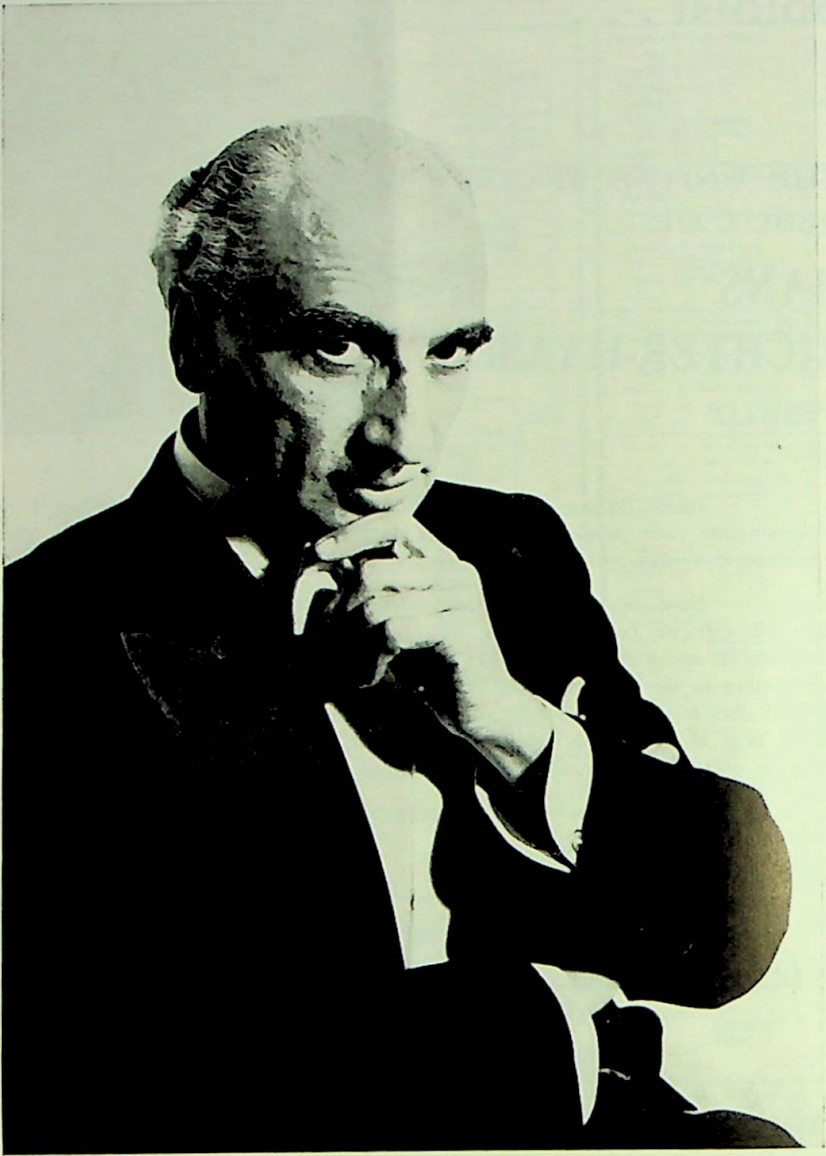
(Open daily except Sunday)

Edwin Nordman, Box Office Treasurer

LOCATION: Wurlitzer's, 121 East Fourth Street  
TELEPHONE: CHerry 1-2538  
HOURS: 9:30 A.M. to 1:30 P.M., 2:30 P.M. to  
5:30 P.M. (Saturday to 4:00 P.M.)

#### TICKET PRICES:

First Floor: \$4.50, 3.75, 3.25, 2.75  
Balcony: \$4.00, 3.25, 2.50  
Gallery: \$2.00, 1.50



MAX RUDOLF

During the 1959 United Fine Arts Fund campaign last March, a record-breaking 17,343 people in Greater Cincinnati invested in the city's cultural future. To each of these friends who thus insured the Cincinnati Symphony Orchestra's sixty-fifth season, its conductor, musicians, trustees, women's committee, men's committee and administrative staff, gratefully dedicate this opening concert.

# PIANO BY BALDWIN

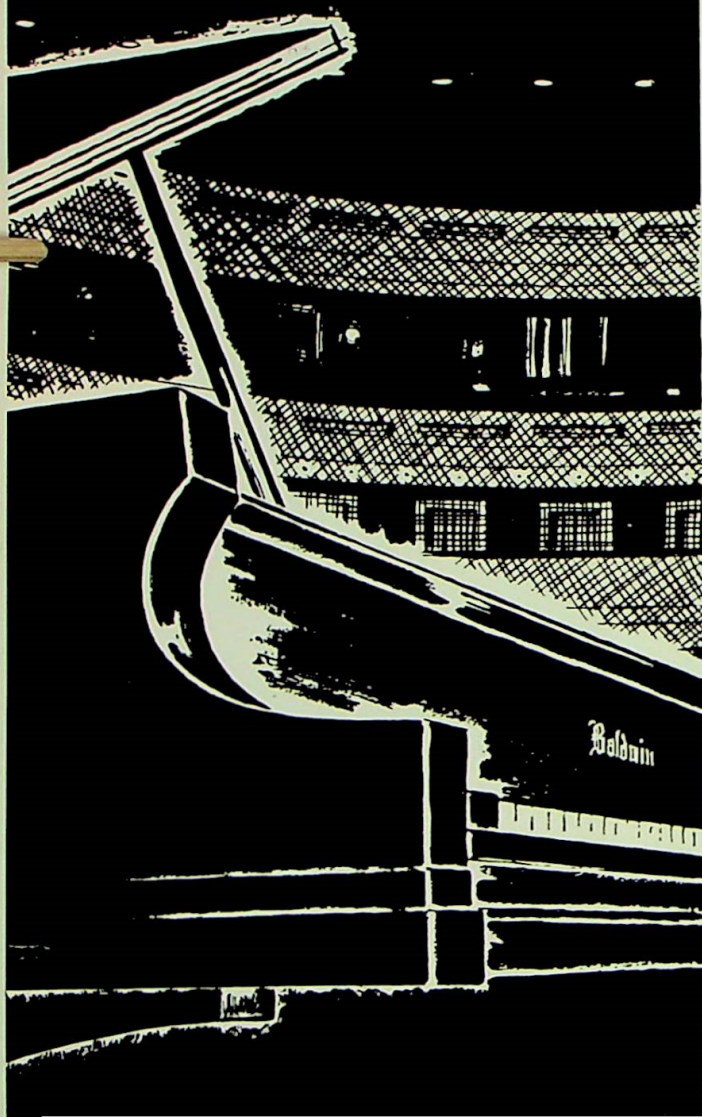
*at the  
request of*

MAX RUDOLF

and the

Cincinnati Symphony

Orchestra



415 Race Street  
Cincinnati 2, Ohio  
Parkway 1-7800

*In the interest of safety and appearance, please do not put clothing or any articles on the balcony and gallery railings. For everyone's convenience, an attended coat room is available in the foyer.*

# Program

*4016th and 4017th Concerts*

**WEBER Overture to the Opera "Euryanthe"**

**BEETHOVEN Symphony No. 7 in A Major, Op. 92**

- I Poco sostenuto—Vivace
- II Allegretto
- III Presto—Assai meno presto—Presto
- IV Finale: Allegro con brio

*Intermission*

**BARBER, SAMUEL Medea's Meditation and Dance of Vengeance**  
First Cincinnati performance

**STRAVINSKY, IGOR Suite from the Danced Legend  
"The Fire Bird"**

- I Introduction
- II Dance of the Firebird
- III Round of the Princesses
- IV King Kastchei's Infernal Dance
- V Berceuse
- VI Finale

*The official piano of the Cincinnati Symphony Orchestra is the Baldwin*

Patrons are not admitted during the playing of a composition. Anyone who must leave before the end of the program is requested to do so during an interval between numbers.

**Adagio**  
slow tranquil

**Agitato**  
agitated

**Allegretto**  
quite lively

**Allegro**  
lively, brisk

**Andante**  
"going," easily  
flowing

**Cantabile**  
singing

**Con amore**  
lovingly

**Con brio**  
with fire and spirit

**Con moto**  
with movement

**Giocoso**  
playfully

**Grave**  
heavy, dragging

**Grazioso**  
gracefully

**Largo**  
large, broad

**Lento**  
slow

**Maestoso**  
majestic, dignified

**Mesto**  
pensive,  
melancholy

**Moderato**  
moderate

**Pesante**  
heavy

**Poco**  
little

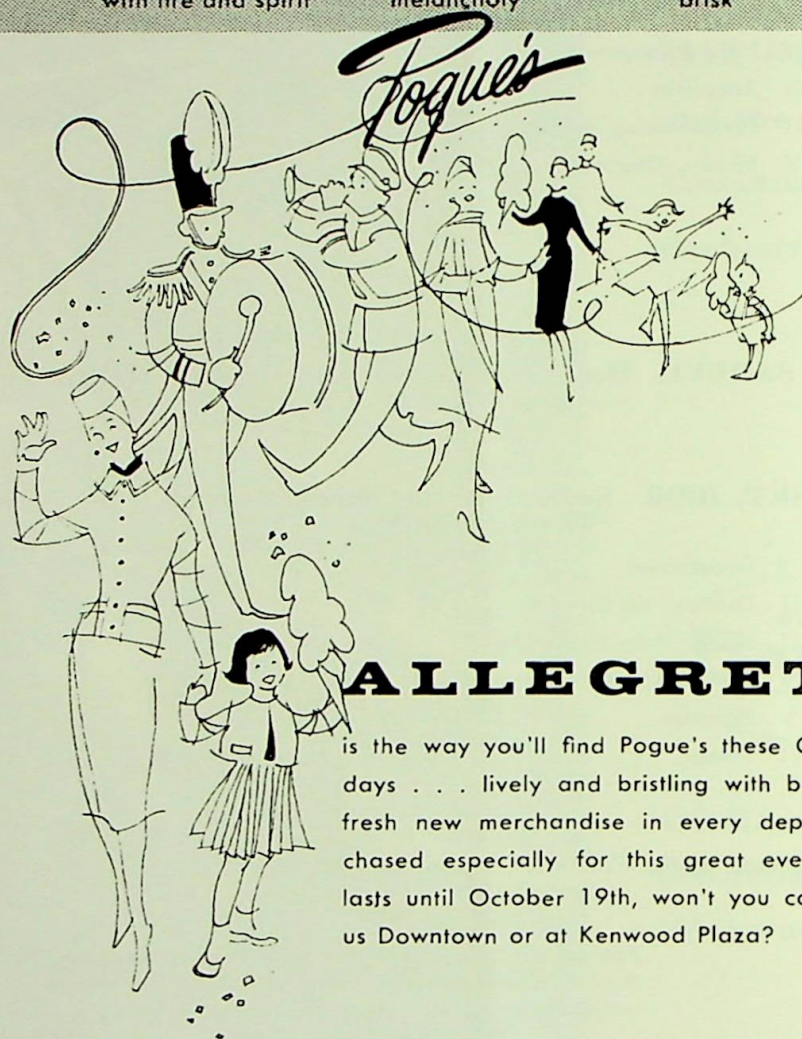
**Presto**  
rapid

**Scherzando**  
playfully

**Sempre**  
always, continually

**Sostenuto**  
sustained

**Vivace**  
lively, animated,  
brisk



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# Notes on the Program

## By Arthur Darack

### WEBER, CARL MARIA VON

(Eutin in Oldenburg, 1786—London, 1826)

#### Overture to the Opera "Euryanthe"

First performance by the Cincinnati Symphony Orchestra in the first season of 1895.

Weber's opera *Euryanthe* was associated in its early career with two unusual women, Henriette Sontag and Frau Helmina von Chezy.

Sontag, a friend of Beethoven and soloist at the premiere of the *Ninth Symphony*, was seventeen years old when she sang in the premiere of *Euryanthe*. She became one of the most successful prima donnas in the 19th century and, as a result, rose from poverty to wealth, to fame, to the title of countess, and, according to Louis Biancolli's *Opera Reader*, she even achieved domestic happiness.

Frau von Chezy wrote the libretto to *Euryanthe*. In addition she plagued Weber (and others) almost to distraction.

Max Weber, the son of the composer, described her entrance into the opera house at the premiere:

"There was a tumult in the parterre of the opera house. There was laughing, screaming, cursing. A fat, carelessly dressed woman, with a crushed hat and a shawl hanging from her shoulders, was going from seat to seat, screaming out: 'Make room for me! I am the poetess, I am the poetess!' It was Mme. von Chezy, who had forgotten to bring her ticket and was thus heroically attempting to find her seat."

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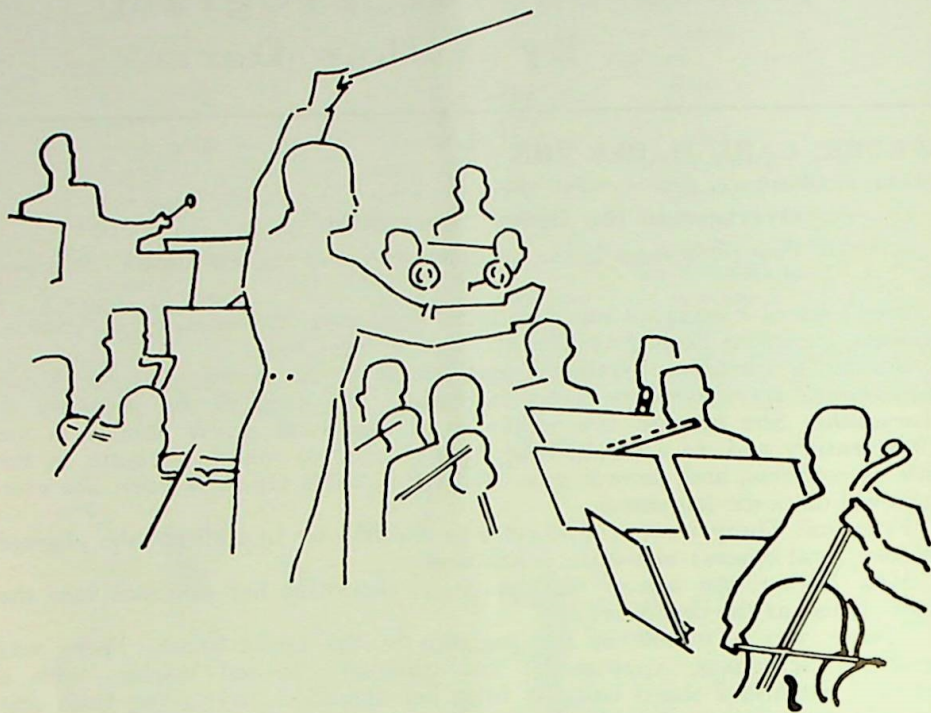
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How much of a poetess Mme. von Chezy was is open to doubt. Weber came to rue the day that he agreed to the collaboration. Her libretto, which was based upon a 13th century story, *Roman de la Violette*, turned out to be almost incomprehensible. Frau von Chezy, moreover, had the habit of descending upon the composer at all hours of the day and night, with her eccentric dress and booming voice. Weber "often felt inclined to turn the 'Chez,' as he called this thing in petticoats, that was neither man nor woman, out of the house." So said Max Weber.

The opera was finished August 29, 1823, at Hosterwitz. The overture was written in Vienna in three days when Weber went there to begin rehearsals. The premiere took place at the Kärnthnerthor Theater, October 25, 1823. A full house was on hand, expecting a repeat of the success and pleasure of *Der Freischütz*.

Apparently there was some disappointment though Weber was acclaimed at the end. Attendance at succeeding performances fell off drastically.

Schubert, who spoke highly of *Der Freischütz*, was cool about *Euryanthe*. He thought it lacked melody, among other things.

The overture has always been a success, the opera almost never. It has been played nine times at the Metropolitan, the last occasion in 1915. No record is available of any performances elsewhere in America since that time.

While it is unlikely that the following synopsis of *Euryanthe's* plot will make it intelligible, it is printed for the benefit of crossword puzzle fans.

Count Adolar is affianced to Euryanthe. Count Lysiart is jealous.

Euryanthe confides a secret about her sister's suicide to Eglantine, a lady of small virtue, and Eglantine, in order to influence Count Adolar against Euryanthe, so that his favor might be attracted away, tells the secret to Count Lysiart in the knowledge that it will get back to Count Adolar.

Lysiart tells Adolar and suggests that secrets are not all that Euryanthe fails to retain.

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Adolar decides, under the circumstances, that he had best stab Euryanthe, for a woman who cannot keep a secret might as well be dead. But a serpent intervenes and Adolar considers that it might be nobler to stab the serpent than Euryanthe. He does away with the serpent and then in a fit of magnanimity abandons Euryanthe in a wild forest.

But the heroine is found by the king and returned unscathed. Adolar meanwhile has begun to suspect that perhaps Eglantine and Lysiart have been less than candid about Euryanthe. Matters are corrected when Lysiart stabs Eglantine and is himself led off to execution.

It may be added that Eglantine and Lysiart, the two villains, were about to wed when the king, who had found Euryanthe, announced that she was dead. At this, Eglantine was overjoyed because she had always loved Adolar and now saw fit to proclaim it. For this, Lysiart stabbed her instead of marrying her. But Euryanthe had not died at all; she had merely fainted.

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## THIS WEEK . . .

The Cincinnati Symphony Orchestra is beginning the sixty-fifth year of its history this weekend, and for the second year will be under the direction of Max Rudolf.

Since his highly successful season last year, Mr. Rudolf received an honorary Doctor of Music Degree from the College-Conservatory of Music of Cincinnati in June, and fulfilled brilliant guest-conducting engagements in Italy during July. He has recently completed two recordings with Eileen Farrell in New York, the first of which will be released in October.

This year the Cincinnati Symphony Orchestra is composed of 92 members, six more than last year, and is the largest the orchestra has been for the past 30 years.

*Allegro marcato, con molto fuoco*; E-flat Major; 4/4. The overture uses themes from the opera. It begins with a bustling triplet figure in strings, with woodwind, brass, and timpani accompaniment.

Woodwinds play the first theme. It is taken from an aria in the first act, sung by Adolar, "*Ich bau' auf Gott und meine Euryanthe.*"

After a strenuous workout of the material present, there is a pause, a loud chord, a timpani figure, a phrase by cellos and the second theme in violins. This theme is taken from another aria by Count Adolar, "*O Seligkeit, dich fass' ich kaum,*" in the second act.

The bustle of the opening returns and there follows an *adagio* interpolation. It was Weber's idea to show an eerie scene on the stage during these few slow measures.

Following this there is a general development, noteworthy for a lively fugato.

The repeat omits part of the exposition and the close is as spirited as the beginning.



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by

*Jane Erwin*

Music speaks in its own language to every listener.

To me, it is the voice of infinite intelligence as it enters my heart lifting me skyward, healing me, inspiring me, in its own way.

In our town house in New York last winter it was our privilege to have as guests many known artists who reminded me always of our truly great Cincinnati Symphony Musicians.

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**BEETHOVEN, LUDWIG VAN**

(Bonn, Germany, 1770—Vienna, Austria, 1827)

**Symphony No. 7 in A Major, Opus 92**

Beethoven completed the *Seventh Symphony* in the summer of 1812. Although he dated the finished manuscript, a careless binder cut off the month and we are left to guess the exact date, if we are so inclined. The "*Pastoral*" *Symphony* had been completed four years earlier, but in the ensuing time Beethoven wrote only two works of great stature—the *F Minor Quartet, Opus 95*, and the "*Archduke*" *Trio, Opus 97*. Four years is a long time for so great a man to produce only two important works, even two such as the *Quartet* and *Trio*, and much speculation has arisen over Beethoven's comparative inactivity. For one thing, Beethoven was going through a period of development. For another, it was a time of severe personal circumstance.

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Concert life was not flourishing in this period. The Napoleonic Wars had so depreciated currency that most people were too poor to go to concerts and, as Thayer says, "Beethoven was not the man to hasten his work to completion when there was no prospect of making either in public or in private any present use of them."

Signs of Beethoven's development occur in both the *F Minor Quartet* and the "*Archduke*" *Trio*, notably in the slow movement of the latter work. This movement, a set of superb variations, has more than a few glimmerings of the slow movement of the Ninth Symphony—more than ten years away.

It was during this period—prior to 1812—that Beethoven met Bettina Brentano, the young, passionate lady who wrote several of the world's most famous letters about the composer. They purport to be a faithful record of comments made by the master, but most people believe that they reveal nothing more than a romantic, loose-tongued young female who "collected geniuses." Yet Thayer believes that there is a note of authenticity. In a letter to Goethe, Bettina goes on in this manner:

"He himself said, 'when I open my eyes I must sigh, for what I see runs contrary to my religion, and I must despise the world which does not divine that music is a higher revelation than all wisdom and philosophy. It is the wine which inspires to new acts of creation; and I am the Bacchus who presses out for men this glorious wine and intoxicates their souls. Then when once more they are sober, they find they have fished all sorts of things out of the sea of tone and brought them along to the shore . . . I have no anxiety whatever about my music; it can have no evil fate. He who truly understands it must thereby go free of all the misery which others bear about with them . . .'"

When, according to Bettina, she read this and much more to Beethoven the next morning, he said: "Did I say that? Well, then, I had a raptus!"

The *Seventh Symphony* was first performed December 8, 1813 (and first

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heard in Cincinnati in 1898 by our orchestra), at a benefit concert for soldiers wounded in the battle of Hanau. The concert took place at the University of Vienna and Beethoven himself conducted. Following is the program:

- I. "An entirely new Symphony," by Beethoven (the Seventh).
- II. Two Marches played by Mälzel's Mechanical Trumpeter, with full orchestral accompaniment—the one by Dussek, the other by Pleyel.
- III. "Wellington's Victory" by Beethoven.

The orchestra included some of the most famous musicians of the day, donating their services for the occasion. Spohr, one of the players, reported that the performance of the Seventh Symphony was "quite masterly" and the *Allegretto* was encored. Beethoven wrote a letter (never published) to the *Weiner Zeitung* thanking his colleagues "for their zeal in contributing to so exalted a result." Conjecture for the reason of its not being published has it that Beethoven became enraged with Mälzel, whom he had singled out for special praise.

As much nonsense has been written about this Symphony as about almost any other work. Vincent d'Indy called it "nothing else than a pastoral symphony. The rhythm of the piece has truly nothing of the dance about it

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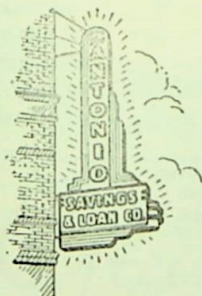
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[a rebuke of Wagner who called it "the apotheosis of the dance"]; it would seem, rather, to come from the song of a bird."

According to Donald Engle, program annotator for the Philadelphia Orchestra, it was also called "an expression of German delight at being delivered from the French," to another it represents "an orgy of villagers after a wedding." John N. Burk, Boston Symphony annotator, states that "Clara Schumann's father, Frederick Wieck, was present at the first performance at Leipzig, and recollected that musicians, critics, connoisseurs, and people quite ignorant of music, each and all were unanimously of the opinion that the Symphony, especially the first and last movements, could have been composed only in an unfortunate drunken condition."

Tovey's attitude would seem to be slightly more reliable. "The Seventh Symphony has been called the romantic symphony; rightly in so far as romance is a term which, like humor, every self-respecting person claims to understand, while no two people understand it in the same way. There is no 'programme' to the Seventh Symphony, and no reason why we should not call it heroic (which is one aspect of romance) except that Beethoven himself has bespoken that title elsewhere. The symphony is so overwhelmingly convincing and so obviously untranslatable, that it has for many generations been treated quite reasonably as a piece of music, instead of as an excuse for discussing the French Revolution."

1. *Poco Sostenuto*; A Major; 4/4. The introduction to this symphony is fairly lengthy. It contains two themes, the first heard at the start in the oboes and clarinets. Soon there appears the first rhythmic feature, an upward scale of sixteenth notes, sometimes in conjunction with the theme, sometimes without the theme. The second theme, in C Major, follows, first in the wood-



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winds then in the strings. The upward scales begin again, now in great force with the whole orchestra adding sounds.

The second theme is returned, this time in F Major, there is a persistent tapping which ends by suggesting the rhythm to come, and the main body of the movement begins. It is marked *vivace*, in 6/8 meter.

The omnipresent rhythmic pattern that is to be heard throughout the rest of the movement is stated by the woodwinds for four bars and then the theme begins, also in woodwinds. It is repeated in a powerful setting, with all hands joining in. At the close there occurs an episode, in the same rhythm, which is important later on and takes the place of a second theme. (Most commentators regard it as a second theme, on the sanctimonious assumption that a sonata movement, such as this is, ought to have two themes at least. Fortunately, Beethoven was never moved to conform to textbook rules on how to write a sonata movement.) This episode leads to six measures of a powerful trading back and forth between strings and the balance of the orchestra and marks the beginning of the development section. This section begins with a canon in the lower strings, then adds the woodwinds. There is a rhythmic build-up to the episode (above) followed by a fragmentation of the theme and the episode contrapuntally combined.

A long crescendo at length comes to the recapitulation and the complete

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first theme. Following its statement the theme is given over to woodwinds, mainly oboe, where there is some wonderful dialogue, broken into by the strings which carry the theme onward. The episode is returned and the coda begins—*pianissimo*. It gathers force and ends on an accumulation of the by now tumultuously insistent rhythm.

2. *Allegretto*; A Minor; 2/4. This movement, taking the place of the traditional slow movement, is a cross between a theme and variations and a sonata. As in the first movement, there is an underlying rhythmic pattern that is heard almost throughout. The first theme introduces the rhythmic scheme set to simple and effective harmonies. The strings add a counter melody which figures prominently later on.

After a rousing statement by the full orchestra of the theme and counter subject, a second melody is introduced, by woodwinds, over the previous rhythm. This runs its course and a variant of the first theme's counter melody is given to woodwinds.

Another variation begins a contrapuntal game between first and second violins which soon broadens to take in all the strings and then the full

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orchestra. The fugal texture disappears and the second theme returns. This is given to woodwinds and at its close the first theme returns to conclude the movement.

3. *Presto*; F Major; 3/4. This is a gigantic scherzo and trio. The scherzo theme is a descending scale pattern played by woodwinds and strings. The trio theme is heard in the woodwinds and horns, later shouted out by the full orchestra. The trio section is heard twice, the scherzo three times, with a brief coda at the end.

4. *Allegro con brio*; A Major; 2/4. This movement is a musical cyclone. Nothing like it had ever appeared before, and nothing has since appeared with quite the same shattering force. It all derives from a short violin figuration heard after four bars of introduction. The figure is a simple scale-derived pattern with the accent shifted to the weak beat. This accent occurs every time the first theme is heard.

The second theme, no less forceful, is given first to the woodwinds and horns, then to strings with full orchestral accompaniment.

The third theme is another predominantly rhythmic idea, heard first in

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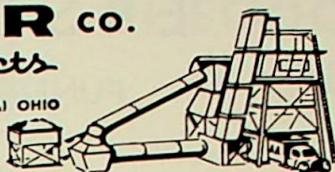
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the strings, then in woodwinds alternating with strings, each exchange pushing it along. A full orchestral climax leads to a modulating section with the first theme employed for the key changes, after which there is a statement of the theme in C Major.

A tremendous new modulating section begins and at its close there is another statement of themes one, two, and three.

An episode leads out of the statement of the third theme and lashes the orchestra into a fury that subsides only after the first theme has been thrown out of shape by the violins, violas, and cellos. The episode continues, becoming partially developmental with its use of the first theme in a sequential series of key alterations that gradually pile up momentum for the coda. This begins with the second theme, then uses a series of scales in contrary motion to further augment the excitement. The close is upon repeated whirling of bits of the first theme against a sustained orchestral clamor of the utmost power that Beethoven's orchestra could muster.

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### “Medea’s Meditation and Dance of Vengeance” Opus 23A

First performance at these concerts. World premiere February 2,  
at concert of the Philharmonic Society of New York.

Samuel Barber described this music as follows: “In one continuous movement, it is based on material from the ballet which is directly related to the central character Medea. Tracing her emotions from her tender feelings towards her children, through her mounting suspicions and anguish at her husband’s betrayal and her decision to avenge herself, the piece gradually increases in intensity to close in the frenzied Dance of Vengeance of Medea, the Sorceress descended from the Sun God.”

The title page of the score contains the following lines from Euripides:

Medea: “Look, my soft eyes have suddenly filled with tears;  
O children, how ready to cry I am, how full of foreboding!  
Jason wrongs me, though I have never injured him.  
He has taken a wife to his house, supplanting me  
Now I am in the full force of the storm of hate.  
I will make dead bodies of three of my enemies—  
    father, the girl and my husband!  
Come, Medea, whose father was noble,  
Whose grandfather God of the sun,  
Go forward to the dreadful act.”

The present work was derived from a ballet score written for Martha Graham under a commission by the Ditson Fund of Columbia University. The ballet’s title was *Cave of the Heart*, based on the story of Jason and

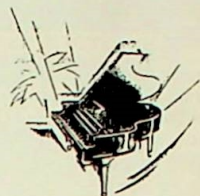
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Medea, and was first performed by the Martha Graham company at the MacMillan Theater, Columbia University. Barber drew from this score an orchestral suite, Opus 23 titled *Medea*. Later he wrote the present work based on the orchestral suite. In a program note accompanying Opus 23 we learn something of the genesis of the music and ballet. "Neither Miss Graham nor the composer wished to use the Medea-Jason legend literally in the ballet. These mythical figures served rather to project psychological states of jealousy and vengeance which are timeless.

"The choreography and music were conceived, as it were, on two time levels, the ancient-mythical and the contemporary. Medea and Jason first appear as godlike, superhuman figures of the Greek tragedy. As the tension and conflict between them increase, they step out of their legendary roles

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 8:00 P.M.-12:00 ..... Candlelight Concert ..... WKRC-FM

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 2:00- 2:30 P.M. .... Concert Miniatures ..... WNOP  
 8:00 P.M.-12:00 ..... Candlelight Concert ..... WKRC-FM  
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2:00- 5:00 P.M. .... Metropolitan Opera ..... WKRC  
 (Starting Nov. 28) ..... WKRC-FM  
 7:10- 7:30 P.M. .... U. C. Turntable ..... WKRC  
 8:30-10:30 P.M. .... New York Philharmonic ..... WKRC-FM  
 10:30 P.M. - 12:30 A.M. .... Candlelight Concert ..... WKRC-FM

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from time to time and become the modern man and woman, caught in the nets of jealousy and destructive love; and at the end reassume their mythical quality. In both the dancing and the music, archaic and contemporary idioms are used. Medea, in her final scene after the denouement, becomes once more the descendant of the sun."

The legend of Medea and Jason tells how Medea, endowed with magic powers as the Princess of Colchis, enables Jason to steal the Golden Fleece. They flee to Corinth where two children are born. Jason abandons Medea to marry instead the daughter of the Corinthian king and Medea, out of scorn, pride, vengeance and jealousy, murders her children, the children of Jason. This is, of course, the story of the Euripides play.

From its mysterious, drowsy, beginnings, evocative of greater color resources than usual with Barber, the music moves ahead in fits and starts, now listlessly, now savagely, until the final emotional calamity in the ballet, suggested by a wildly shrieking orchestra. The English instructions in the

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score, in addition to the dedication to Martha Graham, are: "broadly, from the distance"; "moving moderately"; "slower"; "mysterious, moving ahead"; "anguished," "sombre with dignity," "with gradually increasing intensity," "moving ahead slightly" and "with mounting frenzy."

The piece is scored for flutes, piccolo, oboes, English horn, clarinets, bass clarinet, bassoons, contrabassoon, horns, trumpets, trombones, tuba, timpani, triangle, cymbals, side drum, tom-tom, bass drum, tam tam, whip and xylophone, harp, piano and strings.

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**Suite from the Ballet "The Firebird"**

First performance by the Cincinnati Symphony Orchestra  
at the May Festival of 1920.

Igor Stravinsky was trained for a career as a lawyer; he has written on aesthetics (philosophy of art), in which he maintains, among other things, that music is not a language for the communication of information and emotion but exists solely to the end that it establish order among sounds. Stravinsky regards himself as a conservative and seeks for clarity and simplicity above all else; he believes in old concepts of tonality and he has written many notable melodies.

One consequence of his devotion to tradition has been an unparalleled ferocity of attack against him (in his younger days) by persons who regarded him as a savage barbarian, a mad Russian, and an anarchist who was out to destroy the very foundations of music.

Stravinsky has spanned almost a full half-century of musical activity. In that time has witnessed a number of odd things. His early works seemed to some observers to have approximated a deliberate poking into a hornet's nest. Later, when his style changed (as happens to every important composer), his early works were pointed out as masterpieces and he was begged to return to them as models.

Today many "friends" of Stravinsky urge him to compose in the style of *Rite of Spring* or *Firebird*, arguing that his style has become pale, thin, and "eviscerated." These people long for the very violence and shock of the

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early works which caused such howls of derision and disgust when they first appeared. The argument is renewed with each Stravinsky work.

Of course Stravinsky has had his champions from the start. Many musicians and critics saw in his music something quite opposite from "lawlessness" and "chaos"—two favorite terms of opponents. They recognized even in the early Stravinsky a composer of tremendous discipline and clarity, a composer who created music that achieved astounding effects not through an anarchic attitude toward music's heritage but by a virtuoso mastery of his craft and art and a peculiar originality of invention. Stravinsky was a genius in music, as the vast eruptions, the dazzling colors, rhythms, harmonies, and melodies attested, but he was also a consummate master of his materials. The time is probably not far off when it will become increasingly unfashionable to deny this, both in connection with the Stravinsky of 30 years ago and the Stravinsky of today.

Stravinsky's early style descends from Moussorgsky and Rimsky-Korsakov. From the former he learned to be fearless and rude in the manipulation of his harmonies and rhythms; from the latter he learned colorful orchestration. (He studied with Rimsky.)

As he matured and studied earlier music, his style underwent many changes. He reached back into the remote past for old ideas which, however, he incorporated into his own system. There is no need to trace Stravinsky's

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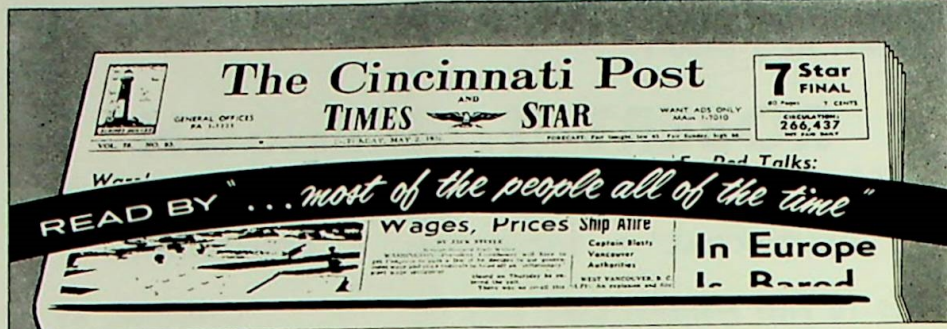
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development here, since we are concerned with his early style as it is exemplified by the *Firebird*, but Stravinsky's present neo-classicism can be shown to be consistent with his music of the World War I period.

The *Firebird* was one of the first results of Stravinsky's alliance with Serge Diaghileff, the restless, perceptive, Russian lord and impresario, "a Barnum, a far-sighted and prodigal Macaenas." The *Firebird* was commissioned for the 1910 season of the Russian Ballet at the Paris Opera. Michel Fokine was the choreographer, Tamar Karsavina performed the principal role. Gabriel Pierné conducted.

The *Firebird* started Stravinsky on his international career. Debussy,

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The story came from two Russian fairytales, *The Bird of Light and the Grey Wolf* and *The Tale of Ivan Tsarevich*. Both these stories had been used before Stravinsky appeared on the scene.

As the ballet progressed, it became the work of Diaghileff, the artist Golovine, Fokine, Bakst, and others of the Ballet Russe. But the music was Stravinsky's. He extracted an orchestral suite from the ballet score in 1916, a second in 1919, and a third in 1945.

The action of the ballet tells the story of Ivan and Tsarevna and their fantastic adventure with the ogre Kastchei.

Ivan has discovered a marvelous golden bird picking golden apples from

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Friday afternoon and Saturday evening, October 9 and 10

**HANS RICHTER-HAASER, Pianist (United States debut)**

CHERUBINI Overture to the Opera "Anacréon"

BLOCH Concerto Grosso No. 2 for String Orchestra  
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First United States performance

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SCHUMANN Concerto in A minor for Piano and Orchestra  
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harmony, and rhythm. The main dance figure is driven forward, interrupted by a secondary subject, returned more insistently, again interrupted by a breathless dance figure which is treated half lyrically, half percussively, and finally returned for a shattering close.

5. Berceuse; *Andante*; 4/4. Bassoon sings a plaintive tune over a persistently repeated sequence in harp and muted violas. The section comes to a shimmering close.

6. Finale; *lento maestoso*; 3/2. Horns begin the theme, a haunting, dirge-like melody over tremolo strings. It is built up to an impassioned, full statement then altered rudely by a squarely rhythmied presentation which is supposed to suggest victory over the evil Kastlei. The ending broadens out with a series of tremendous, slashing chords.

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