DEDICATION FESTIVAL

the KRANNERT CENTER for the PERFORMING ARTS

UNIVERSITY OF ILLINOIS at Urbana-Champaign

APRIL 19 to MAY 18, 1969

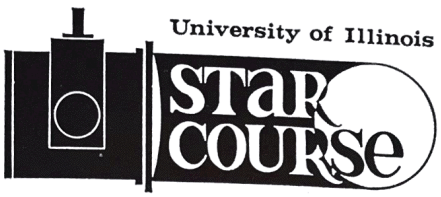
In the summer of 1962 Mr. and Mrs. Herman C. Krannert indicated their intention of making a major gift to the University of Illinois. After meeting with University President David D. Henry, they decided that their gift should fund units of a performing arts complex which had long been desired by the University. This building is the result.

The Center is intended as a unified concept where music, opera, theatre, and the dance can operate both in training and performance as interrelated and complementary to one another, bringing these arts close together both for performers and for audiences.

As we open this spring, we are in our infancy. There is much to be done before we can grow to the full potential that this unique structure offers as a training facility and as a cultural Center, where standard works, new works, and experimentation in all fields of the performing arts can flourish side by side.

We hope that the Krannert Center's varied activities will catch the imagination and merit the support of the University community and of the community of the Twin Cities. We hope to attract visitors from far afield and to become a landmark for the performing arts in the heart of the Middle West.

JOHN BURRELL



THE PHILADELPHIA ORCHESTRA

EUGENE ORMANDY

Music Director

Auspices

THE UNIVERSITY CONCERT AND ENTERTAINMENT BOARD

and

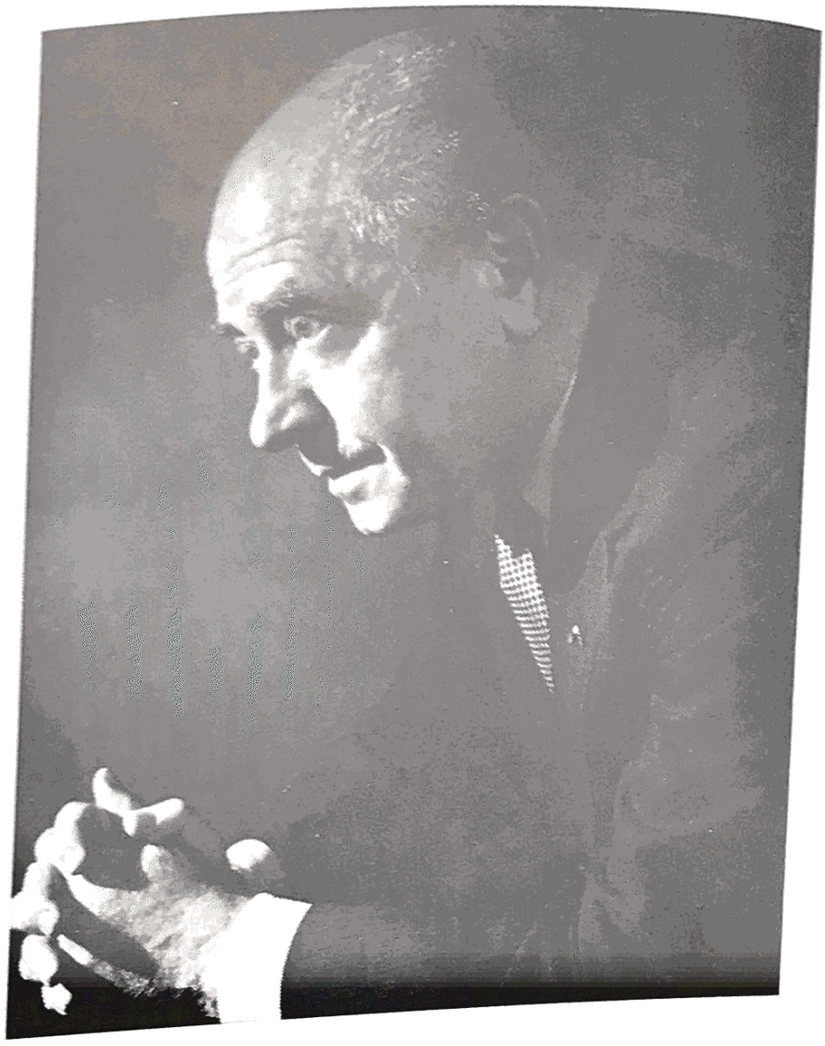
THE KRANNERT CENTER FOR THE PERFORMING ARTS

Great Hall, Krannert Center for the Performing Arts

Friday evening, May second

Nineteen hundred sixty-nine

Eight o'clock



The teamwork and rapport developed through the years by Eugene Ormandy and THE PHILADELPHIA ORCHESTRA are a source of great satisfaction to music lovers everywhere, for Philadelphia has shown an eagerness to share its great orchestra with the rest of the world. No other orchestra has traveled so far (12,500 miles in an average season) or so often as the Philadelphia group, which has made history through its touring. In 1936, it made its first transcontinental tour; in 1949, the orchestra toured the British Isles in its first foreign pilgrimage; and in 1955, it made its first continental European tour. In addition to its special tours, each season it plays regular schedules in New York, Baltimore, Washington, and other Eastern cities. The fame of the orchestra has further spread through its recordings. Since its first sessions at Camden, in 1917, recordings have been an integral part of its activities. The Philadelphia Orchestra has a larger recorded repertoire than any other orchestra. Through its more than two million miles of travel and its untold number of records sold, it has certainly earned the title of the world's best-known orchestra.

THE PHILADELPHIA ORCHESTRA

Sixty-Ninth Season · 1968-1969

EUGENE ORMANDY Conducting

PROGRAM

"Entrance of the Gods into Valhalla"
from "Das Rheingold" ..... WAGNER

Symphony No. IX, "Le Fosse Ardeatine" .... WILLIAM SCHUMAN
I Anteludium
II Offertorium
III Postludium
(Played without pause)

INTERMISSION

Symphony No. 1 in D Major, "The Titan" ..... MAHLER
I Langsam; gemachlich
II Andante (Blumine)
III Kraftig bewegt
IV Feierlich und gemessen
V Stürmisch bewegt

THE PHILADELPHIA ORCHESTRA ASSOCIATION
230 South Fifteenth Street, Philadelphia, Pennsylvania 19102
BORIS SOKOLOFF, Manager
Joseph H. Santarlasci, Assistant Manager
Wayne Shilkret, Director of Publicity

NOTES ON THE PROGRAM

By JOHN BRIGGS

"Entrance of the Gods into Valhalla" from "Das Rheingold"

RICHARD WAGNER
Born: Leipzig, May 22, 1813
Died: Venice, February 13, 1883

Das Rheingold, first of the four operas making up Wagner's "Ring of the Nibelungs" cycle, sets the train of events in motion when Alberich, a dwarf of the race of Nibelungs, descends into the Rhine and steals the gold that is guarded by three Rhine maidens. Through the power of the Rhinegold, he is soon able to enslave his fellow Nibelungs.

In the next scene Wotan, chief of the gods, is admiring his new palace, Valhalla. The giants Fafner and Fasolt have built it for him, and in exchange Wotan has promised them Freia, the goddess of youth and beauty. Wotan, however, has no intention of carrying out his bargain; the gods depend for their immortality on Freia's golden apples. Loge, the cunning god of fire, has promised to find a way to release Wotan from his agreement.

Loge does so by telling the giants of Alberich's golden hoard. Greed and the desire for power soon gain the upper hand. The giants agree to exchange Freia for the Nibelung gold. Meanwhile, they take Freia away as a hostage. The gods begin to age perceptibly. There is no time to lose.

Wotan and Loge descend to the underground sweatshop where the Nibelung dwarfs, goaded by Alberich, are adding more and more gold to Alberich's treasury. Alberich has forged a magic Ring from part of the gold, and has also obtained a magic helmet, the *Tarnhelm,* that enables him to assume any shape he chooses. The gods express skepticism; could Alberich, for example, change himself to a toad? Alberich does so, and is immediately trapped under Wotan's foot.

Alberich has no choice but to summon his Nibelungs, who climb up out of the earth laden with treasure. Alberich is philosophical; through the power of the Ring he can soon obtain more gold to replace what he has lost. The gold is piled high around Freia until she is almost hidden from sight. But there is still one chink through which her eye is visible. To close the gap, Alberich is obliged to add the Ring and *Tarnhelm* to the pile. He does so, calling down a curse upon the Ring and all its future possessors.

Immediately the curse begins to take effect. The giants quarrel over division of the treasure. Fafner strikes his brother dead as the gods look on in horror.

Valhalla is now wreathed in storm-clouds. Donner, the storm god, leaps to a rocky height and begins to swing his hammer. The "Donner-theme" in the orchestra is hammered out by the brass. Lightning flashes and thunder rolls. The tempest, however, is violent but brief. As it ends, the sky clears, and from Donner's feet, as he stands on the summit, a dazzling rainbow bridge stretches across to Valhalla. The castle of the gods is seen in all its splendor in the light of the setting sun. The majestic Valhalla theme is heard in the brass, with a shimmering accompaniment by the strings and harps.

As the gods begin their stately march over the rainbow bridge to their new home, the melancholy song of the Rhine maidens, lamenting their stolen gold, floats up from the valley of the Rhine.

Symphony No. IX, "Le Fosse Ardeatine"

WILLIAM SCHUMAN
Born: New York City, August 4, 1910
Now living in New York City

William Schuman received his B.S. and Master's degrees from Columbia University, where he studied counterpoint with Charles Haubiel and composition with Roy Harris. After further study at the Mozarteum in Salzburg, he went on to make his mark as professor and conductor at Sarah Lawrence College, executive of the music publishing firm of G. Schirmer, Inc., and president of the Juilliard School of Music. On January 1, 1962, he became president of Lincoln Center for the Performing Arts, guiding the newly-launched Center through crises ranging from the acoustics of Philharmonic Hall to the struggle for control of the New York State Theatre.

Last month Dr. Schuman submitted his resignation as president of Lincoln Center, but, as president emeritus, he will remain available as a consultant. "I don't know all the answers," he says, "but I know all of the questions."

All through his busy career as educator and administrator, Dr. Schuman has composed prolifically. He has written nine symphonies, two cantatas, one of which won the Pulitzer Prize in 1943, a Concerto for Piano and Orchestra, string quartets, overtures and numerous short instrumental and choral works. Dr. Schuman's *To Thee Old Cause,* a work for oboe, brass, timpani, piano and strings, inspired in part by verses from Whitman's *Leaves of Grass,* had its first performance by Leonard Bernstein and the New York Philharmonic on October 3, 1968.

The Symphony No. IX was commissioned by friends of the late Alexander Hilsberg in his memory. Mr. Hilsberg joined the violin section of The Philadelphia Orchestra in 1926, and was named Concertmaster in 1942. In 1945 he also became Associate Conductor. During the 1950-51 season, he resigned as Concertmaster, remaining as Associate Conductor until May, 1952, when he went to New Orleans to conduct the orchestra there. He died on August 10, 1961.

Of his new symphony, Dr. Schuman has written:

"In none of my previous symphonies have I used an extrinsic or nonmusical program element. Therefore I would like, first, to attempt an explanation of why I have done so in Symphony No. IX. Precisely what is the relationship of the subtitle 'Le Fosse Ardeatine' (The Ardeatine Caves) to the music, and why do I so embroider the title of the work?

"In the spring of 1967 my wife and I were in Rome and we had planned to visit Le Fosse Ardeatine because we had been advised that the memorial was a stunning architectural achievement. When we mentioned the proposed visit to our friends, the composer Hugo Weisgall and his wife, Nathalie, who were in residence that year at the American Academy, we learned the story of the events memorialized and of Mrs. Weisgall's special knowledge of the subject.

"The subject, for all its horror, can be stated simply. Thirty-two German soldiers were killed by the underground in Rome on March 24, 1944. In reprisal the Germans murdered 335 Italians, Christians and Jews, from all walks of life. These victims were taken to the Ardeatine caves where they were shot. In an effort to conceal the atrocity, the bodies were then bombed. A priest at the nearby Catacombs felt the vibrations of the detonations, and word quickly spread through Rome. When the Germans left the city there was a rush to the caves.

"In a world of daily horrors, what is so special about this one, and why does it find itself the subject of a symphony? To answer this I must describe, however briefly and inadequately, the monument itself. After a walk through the caves, a visitor enters a large rectangular area. The roof is a thick concrete slab. On the dirt floor there are row upon row of individual, identical, contiguous coffins. On each coffin, in the Italian custom, is a picture of the victim, some fathers, sons, brothers, and a statement of occupation and age (ranging from the early teens to the sixties). Our visit was at the Easter and Passover season and each grave had fresh flowers. Somehow, confrontation with the ghastly fate of several hundred identifiable individuals was more shattering and understandable than the reports on the deaths of millions which, by comparison, seem abstract statistics.

"The mood of my symphony, especially in its opening and closing sections, is directly related to emotions engendered by this visit. But the entire middle section, too, with its various moods of fast music much of it far from somber, stems from the fantasies I had of the variety, promise and aborted lives of the martyrs. Candidly, however, there is no compelling musical reason for my adding to the title Symphony No. IX. The work does not attempt to depict the event realistically. And its effect on the emotional climate of the work could have remained a private matter. My reason for using the title is not then, musical, but philosophical. One must come to terms with the past in order to build a future. But in this exercise I am a foe of forgetting. Whatever future my symphony may have, whenever it is performed, audiences will remember.

"In purely musical terms, as noted above, the work is in three parts, played without pause and developed as a continuum. The *Anteludium* begins quietly, with a single melodic line separated by two octaves, played by the muted violins and 'cellos. The first section of this melody, which is eleven bars in length, continues its development over a span of thirty-three bars. At the twelfth bar, however, the some melody appears in the second violins and violas, one-half step higher in pitch, and at the twenty-third bar the same melody begins again one-half step higher still in the strings and the pitch is raised one-half step in each of

the succeeding entrances during the first section of the work. Gradually other elements are introduced through a variety of developmental techniques.

"The music of the *Intelludium* leads without pause, but with identifiable transition, to the *Offertorium*, which section forms the bulk of the work. The moods are varied and range from the playful to the dramatic. This music is fast with the exception of several short contrasting interludes which always return to the fast tempo. The climax of the *Offertorium* is reached with an even faster tempo and a sonorous climax for full orchestra, with three pairs of struck cymbals employed in rhythmic patterns.

"The music of the *Postludium* at first echoes, in slow tempo, some elements of the climax just heard. Finally the opening theme of the symphony is again stated, but in an even slower tempo than at first. The setting is different and the melody, although again played by the strings, is harmonized in the trombones and tuba. New figurations are introduced and reference is made to the music of the *Offertorium*. The symphony draws to a close with a long, freely-composed, quiet ending characterized by an emotional climate which sums up the work and eventually leads to a final concluding outburst.

"The work was begun in July of 1967 in Greenwich, Connecticut, and virtually completed during the fall and winter in New York. The final pages were scored in Rome on March 27, 1968, after a second visit to the monument which enhanced, if anything, the impressions of a year earlier."

Symphony No. 1 in D Major, "The Titan"

GUSTAV MAHLER
Born: Kalischt, Bohemia, July 7, 1860
Died: Vienna, May 18, 1911

When Mahler conducted the first performance of his Symphony No. 1 at Budapest in 1889, it was not called a symphony at all; it was merely entitled *Symphonic Poem in Two Parts*. Six years later, for a performance at Weimar, the composer — at the urging, he said later, of friends who felt it would aid listeners to a better understanding of his work — supplied a brief programmatic outline of the symphony.

Its title, said Mahler, was to be *The Titan*, since its mood and content had been inspired by the novel of that name written by Jean Paul Richter in 1803. A brief outline sketched the programmatic significance of the work:

PART I: FROM THE DAYS OF YOUTH.
YOUTH FLOWERS AND THORNS

1. *Spring Without End.* The introduction represents the awakening of nature at dawn.
2. *A Wreath of Flowers.*
3. *Under Full Sail.*

PART II: COMMEDIA UMANA

4. *Funeral March in the Style of Callot.*

[Jacques Callot, seventeenth-century etcher and engraver, was one of the great masters of baroque fantasy and the grotesque.]

The following is to serve as an explanation if necessary. The composer found the inspiration for this piece in a humorous Callot illustration in a fairy-tale book well known to all children in South Germany. The picture, *The Hunter's Funeral Procession*, shows the beasts of the forest escorting the coffin of a dead hunter to the grave. The hares are pallbearers. The band is made up of gypsy musicians and music-making cats, frogs and crows. Deer, foxes and other feathered and four-legged animals of the woods accompany the procession in comical postures. The mood of the movement is alternately ironically gay and gloomily brooding.

This movement is followed immediately by

5. *Dall' Inferno al Paradiso* — the sudden outcry of a "deeply wounded heart."

Nearly everything about the Weimar performance was unfortunate. Mahler had only a single inadequate rehearsal in which to prepare his big, complex score. The acoustics of the Weimar Court Theatre in those days were "wretched." And Mahler's annotations puzzled some hearers instead of enlightening them.

In the fourth movement, for example, the double-basses introduce the familiar children's round, *Frère Jacques,* in the minor mode to serve as the funeral march. What, some listeners wondered, had Brother Jacques to do with such Dante-like titles as *Commedia Umana* and *Dall' Inferno al Paradiso*? Or with *The Titan*? Or the "deeply wounded heart?" To many hearers, the elements of Mahler's score seemed an odd, incongruous mixture.

Bruno Walter recalled that after the first performance "a cry of indignation arose from the German press, denouncing the work as a crime against law and order in the realm of symphonic music. Only a few voices had greeted it with enthusiasm and acknowledged it as a bold work of genius, as a conquest of a new land in the territory of music."

Disappointed by his Weimar failure, Mahler revised the symphony and removed its descriptive titles. He omitted the *Wreath of Flowers* movement (*"Blumine"* in German) entirely. When the symphony was published in 1899, it appeared as a work in four movements, without titles.

Mahler presented the manuscript of his original five-movement version to a favorite student and lifelong friend, Jenny Feld Perrin. The manuscript remained in the possession of her family until 1959, when it was acquired by an American collector, Mrs. James M. Osborn. Mrs. Osborn then presented the manuscript to the New Haven Symphony Orchestra. The first American performances of the long-missing *"Blumine"* movement were by that orchestra, with Frank Brieff conducting.

The publication of "Blumine" in 1968 made it possible for listeners at last to hear the symphony as Mahler originally conceived it.

The First Symphony is intimately bound up with Mahler's song-cycle for baritone and orchestra, *Songs of a Wayfarer.* The second of the cycle's four songs is the principal subject of the opening movement of the symphony.

The movement begins with a grave introduction portraying "the awakening of nature at early morning." Over a long pedal-point on A natural, distant fanfares sound in the trumpets and clarinets. A clarinet plays a cuckoo call. Then the 'celli and double-basses introduce the melody of the song: "I went across the fields this morning; dew was still on the grass."

The tune is taken up by the horns. The music builds to a *fortissimo,* dies down, and the material of the introduction reappears in modified form. Then the horns introduce a new subject in the tonic key of D major. A counter-subject immediately follows in the 'celli, and Mahler begins to develop his musical materials with great skill and inventiveness. A big crescendo leads to a repetition of the fanfares of the introduction, and the recapitulation begins with the horn theme in D major.

Blumine opens quietly (*Andante,* C major) with strings *tremolandi.* A theme introduced quietly by the trumpet is taken up and elaborated by other instruments. In the middle section of the movement the tempo quickens, and the music grows more animated. A resumption of the original tempo brings the movement to its quiet close.

Although not so labeled in the score, the third movement follows the design of the classical Minuet that evolved into the Scherzo of Beethoven's symphonies. It is three-part form, an opening section followed by a Trio and a repetition of the opening section. It has not the boisterous, explosive energy of the Beethoven Scherzi; its easy-going quality suggest the Austrian folk-dances called *Ländler.*

The fourth movement introduces the hunter's funeral procession. *"Frère Jacques"* sounds in the minor; then cymbals and bass drum introduce a section in which the violins play *"col legno"* — literally, "with the wood," i.e., with their bows upside down. This passage is marked *"Mit Parodie."* Mahler is doing what Beethoven did in the *Pastoral* Symphony and Mozart did in *A Musical Joke* — making fun of the playing of amateur musicians. In this case, they are the gypsies marching in the hunter's funeral procession.

The middle section of the movement is based on another song from the "Wayfarer" cycle, "My Sweetheart's Two Blue Eyes." Again *"Frère Jacques"* is heard, growing fainter as the hunter's funeral procession fades into the distance.

The final movement opens with a tremendous *fortissimo* that is in abrupt contrast to the quiet fourth movement. It is said that at the first performance of the finale, a lady in the audience was so startled that she jumped from her seat and dropped "all her possessions." The orchestral storm presently gives way to a contrasting lyrical section. There is an unexpected modulation into D major and a long crescendo builds up to bring the work to its dramatic conclusion.

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Mason Jones
Nolan Miller
Glenn Janson

HORNS, cont'd

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Herbert Pierson
Leonard Hale

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Donald E. McComas
Seymour Rosenfeld
Samuel Krauss

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The Krannert Center Student Association was organized to promote and maintain student involvement in the Krannert Center for the Performing Arts. The Association will provide ushers for all Krannert activities; it is also in the process of establishing a student audience association, among its many other activities. All graduate and undergraduate students are eligible for membership, and the Association invites all students interested in participating to phone 333-6703 for further information. Krannert Center Student Association executive officers are:

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