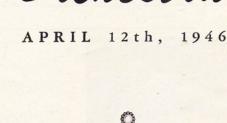
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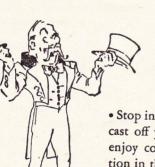
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Soloist: THOMAS L. THOMAS, Baritone

Jubilee	Chadwick		
Drinking Song from "Hamlet"	Thomas		
None But the Lonely Heart	Tschaikowsky		
Mr. Thomas			
Dance of the Sylphs and Rakoczy March from "The Damnation of Faust"	Berlioz		
"Largo al Factotum" from "The Barber of Seville"	Rossini		
"Non piu andrai" from "The Marriage of Figaro"	Mozart		
Ave Maria	Schubert		
Mr. Thomas			
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Symphony in D Minor	Franck		
I. Lento: Allegro non troppo II. Allegretto III. Finale: Allegro non troppo			

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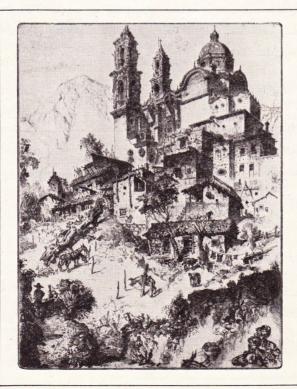
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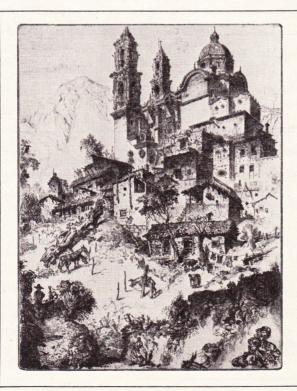
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Rudolph Ganz, conductor of the widely acclaimed children's concerts given by the New York Philharmonic Symphony Orchestra, will conduct the Grand Rapids Symphony Orchestra in a special concert for children at Civic Auditorium on Saturday, May 4. All school children from the 1st to 8th grades are invited to attend, with or without their parents and teachers. Admission will be free. Tickets will be available at the office of the Civic Auditorium on personal application on and after April 22. Mail orders from any town in Western Michigan will be filled in the order of receipt if accompanied by stamped self-addressed envelope.

Mr. Ganz, known to children in New York, Chicago and San Francisco, for the delightful symphony orchestra programs he has presented for them in those cities, and recognized as one of America's foremost conductors, will make his first appearance in Grand Rapids as a conductor on this occasion, although he is already familiar to local audiences as a piano soloist with the Orchestra.

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Program Notes

By GERALD A. ELLIOTT

Jubilee

George Chadwick (1854-1931)

George Chadwick is held in high regard among American musicians, both for his influence on American music and for his talents as a teacher. Born in Lowell, Massachusetts, he was closely identified with New England for the greater part of his life. It was here that, as a child, he first studied piano and harmony with his older brother and first learned singing under the director of the Lawrence Church choir. His progress in music was rapid and, at the age of 18, he entered the New England Conservatory of Music. His stay there, however, was brief because of family financial difficulties which forced him to quit his studies for a clerk's job in his father's

insurance office. He remained in business until he was 21 and then decided to become a music teacher. In 1876 he became a music professor at Olivet College (Michigan) and remained there until the fall of 1877, whereupon, he departed for Europe to pursue his musical studies.

Chadwick returned to America and Boston in 1880 and set himself up as a music teacher. He became a choral conductor and church organist, remaining in the latter post for seventeen years. Two years after his return he became a member of the faculty at the New England Conservatory and in 1897 its director, an office which he held until his death. It was in this period that such well-known American composers as Horatio Parker, Henry Hadley, Daniel G. Mason and William Grant Still came under his guidance. It can be truthfully said that as a teacher

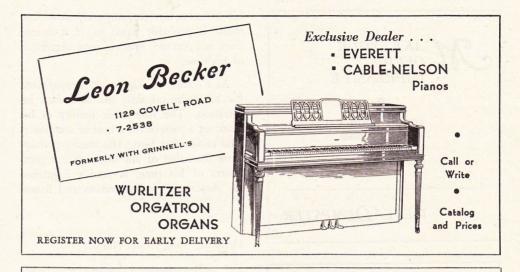
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his influence on contemporary American music is probably equal to, if it indeed does not exceed, that of any American of his time.

As a composer, Chadwick is recognized for his technical skill and abundant inspiration. The folk-music quality of his work set a pattern for a host of composers who came after him. His music, perhaps more than that of any other of our composers of his time, is readily identified as "American" in inspiration and flavor.

Drinking Song from "Hamlet"

Ambroise Thomas (1811-1896)

Thomas' most famous opera, Mignon, was given its first performance in 1866 and became an instantaneous success. Two years later he repeated that success with the premiere performance of Hamlet. The two operas made him the most sought after figure in French music circles of the time and led to his appointment as director of the Paris Conservatory. But Hamlet was to prove the last great work to come from his pen. Thomas continued to compose, but his subsequent works were merely pale shadows of his two great operas.

Hamlet was written to a text by Carré and Barbier, after Shakespeare's play. It was first performed at the Opera Comique and the next year was given in London, in Italian, under the title, Amleto. In five acts, the opera more naturally falls into seven distinct sections, and failure so to divide it must be attributed to the rather curious notions of the librettists. To them, also, must be ascribed the free and loose manner in which Shakespeare's tragedy was transcribed for opera; the use of a ballet and the "happy" ending tacked on. But on the whole, the opera's music saves the work. The drinking song — O Liquore — has long been considered one of the finest bits in the opera.

None But the Lonely Heart

P. I. Tschaikowsky (1840-1893)

Tschaikowsky wrote 117 songs in all, of which *None But the Lonely Heart* is easily the best known. It was composed as one of the first group of original songs written by Tschaikowsky as *Opus 6* in the month preceding Christmas, 1869. The text is from a poem by Goethe.

Two Excerpts from "Damnation of Faust"

Hector Berlioz (1803-1869)

Not so many years ago it was fashionable to dismiss the music of Hector Berlioz with the observation that he was probably the greatest master of orchestration of the nineteenth century. But a discerning music public has come to recognize him as one of the most unique and original creators in music of all time. True, his extraordinarily effective treatment of the orchestra's instruments lends much to his music: but on closer analysis it will be discovered that the material of the music is noteworthy in its own right. Berlioz' melodic gift is to be discovered in virtually everything he wrote; moreover, he was capable of writing in almost any vein, from the whimsically light to the macabre. In addition to these notable gifts he possessed also the ability to develop his material on a grand scale; such works as Symphonie fantastique and Harold in Italy reveal him as a composer in the larger forms to rank above the majority of composers who followed him and have generally been esteemed more highly.

The Damnation of Faust was a long time maturing and in his Memoirs Berlioz notes that it began to take form in his wanderings through, Bohemia, Hungary, Austria and Germany. In the beginning he apparently thought to use Goethe's poem exclusively; but finding that vehicle

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too brief for what he had to say, Berlioz set about writing the text on his own, with the assistance of a friend in Paris. While in Hungary he struck upon the idea of employing the Rakoczy theme for a march in Faust. Undaunted by the fact that it was vigorously Hungarian, he shifted the scene of Faust to Hungary! He was roundly scored in Germany for having changed the scene thus but put that down to German "patriotism" and "idiocy," noting the while that no such protest had greeted his Romeo and Juliet which had departed widely from Shakespeare's play.

Faust played to half-empty halls at its first two performances in Paris — an experience which led Berlioz to promise himself that he would not again save any important work for that musical center. But it fared better elsewhere on the continent. The excerpts to be heard this evening are two of the three purely orchestral portions of Faust which is performed either as a dramatic cantata or opera.

"Largo al factotum" from "The Barber of Seville"

Gioacchino Rossini (1792-1868)

This famous aria, as Ernest Newman has pointed out, is the greatest of the Italian humorous operatic songs for bass voice. As will readily be apparent on a first hearing, the *Largo* requires almost as much flexibility of voice as does the ordinary aria for soprano. And, once again citing Mr. Newman, "it can be taken at its proper pace only in Italian, with its large proportion of vowels to consonants."

The aria occurs early in the opera's first act. Figaro, the barber, enters with the command: "Make way for the factotum of all the town." He thereupon launches into a catalog of his virtues, preens himself over the reliance lovers and businessmen alike place in him, discourses on the vagaries of his trade, deplores the frantic tempo of his existence — and ends up commending himself for a lucky fellow.

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"Non piu andrai" from
"The Marriage of Figaro"

W. A. Mozart (1756-1791)

The libretti both for *The Barber* and *The Marriage of Figaro* were written by the French dramatist Pierre Augustin Caron, more widely known as Caron de Beaumarchais. The Figaro of both pieces is the same character, but in the Mozart Opera, the action of which takes place some years later than that of the Rossini, Figaro has become a valet and confidant and a suitor in his own right.

The aria *Non piu andrai* occurs at the end of the first act. The Count, wishing to be rid of his page boy who knows too much about his master, appoints the boy to an officer's vacancy in his regiment

and explains that he must join the regiment without delay. Figaro assumes the responsibility of sending the boy off; with ironic flavor Figaro tells the page he must abandon love and concentrate his attention on his military duties.

Ave Maria

Franz Schubert (1797-1828)

Ave Maria, certainly one of the most familar and best loved among the world's great songs, needs no explanation here, other than to note that it was written in 1825, just three years before its composer's death. It is one of a group of three, known collectively as Ellen's Songs, the other two bearing the titles of Huntsman, rest and Soldier, rest.

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Symphony in D minor

César Franck (1822-1890)

The Franck symphony is one of the works of music which seem to permit of no middle ground in the matter of opinion; those who admire the *D minor symphony* defend it with a fierce intensity, and those who dislike it condemn it unqualifiedly. Thus did Gounod describe it as the "affirmation of incompetence pushed to dogmatic lengths"; whereas, Sir Donald Tovey's analysis of it is couched in generously laudatory terms.

It may be that some of the criticism directed against the symphony derives from the fact that the work is not quite what it seems or what it is labeled to be. Tovey raises the point by observing that the symphony is not actually that at all but a symphonic poem, this conclusion being drawn from the character of the work which comes closer to the Wagnerian concept than to the classical measurements of sonata form. And there are other differences. In the very beginning of the first movement Franck twice alternates his introduction with the main allegro. The precedent for this exists in a late Beethoven quartet, although the effect achieved is considerably different. Tovey defends the device, while others point out that the work is not advanced any by the alternations. Another departure from the orthodox symphony is the absence of a slow movement; moreover, there are but three movements. And the tone poem concept is buttressed by the recalling in the finale of various themes from the first two movements. All in all, therefore, this is not the kind of symphony one would expect from a contemporary of Brahms.

Franck received small measure of recognition in his lifetime and the reception accorded the first performance of the symphony — his only work in this form — did not break the pattern. Various accounts of that event all indicate that the

orchestra's playing was diffident, to put it charitably. The musicians protested that it was unfit for their talents and the rehearsals were in the nature of near riots. But on February 17, 1889, the Society of Conservatory Concerts introduced the work to an apathetic Parisian audience. Despite a sloppy performance, Franck reportedly appeared quite satisfied. But the composer received only abuse from the musical section of Paris This humble man, whose almost saintly qualities shine through so much of his music, was never to know that his symphony would receive favorable comment. A year after the symphony's premiere, Franck was severely injured in an omnibus accident which was to lead to his death a few months later. on November 8, 1890.

Certain characteristics are to be noted in all Franck's music. His melodies, for instance, are not constructed on the diatonic scale in the manner of Beethoven or Schubert; they are chromatic melodies such as are heard in Wagner and in the majority of important composers who came after Wagner. Franck's harmonies change restlessly and his music is replete with modulation, all of which lends to Franck's music a touch of modern lavishness. It may also be noted that his themes are extremely short and that they are rarely developed in the sense that Beethoven developed, say, the even more brief opening motif of his Symphony in C minor. Finally, attention should be called to the dextrous employment of counterpoint in Franck's music; concerning this gift it has been said of Franck that the most complicated musical thoughts came easily to him.

As for Franck's influence on French music, it is only necessary to observe that three of his pupils — Vincent D'Indy, Ernest Chausson and Henri Duparc — are among the most illustrious names in French music of the last half-century.









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AN EDITORIAL

It is impossible not to believe that this country will witness the greatest period of musical expansion in its history in the next few years. Great new audiences for music were built up at home during the the war and countless young Americans in uniform acquired a new liking and desire for music while they were away from home. Despite the very real handicaps imposed on musical organizations in the United States in the war period, no important group was permanently disbanded, while some organizations actually made notable progress. With the gradual return to a peactime basis the demand for more and better music has grown.

This trend was clearly evident even before the war broke out; it was evident in the increasing number of radio programs devoted to serious music and in the tremendous strides made in the sale of good music on records. Curiously enough, however, the advance made by reproduced music has not adversely affected "live" music; rather may it be said that it has stimulated a wish to hear music made by musicians before one's

The Grand Rapids Symphony Orchestra annually provides residents of this community and neighboring communities the opportunity of hearing some of the world's finest music performed under recognized conductors and with some of the greatest soloists, young and old, of our time. But like every other musical organization of its type, the Orchestra must depend not only on the boxoffice receipts to sustain it, but on the contributions of interested citizens. Its regular maintenance fund drive will be conducted next month. Your support is earnestly solicited, not only to insure the continued opportunity of hearing "live" music but to keep this community in the vanguard in developing an ever-richer musical life in the community.

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