chicago symphony orchestra

SIR GEORG SOLTI, Music Director
HENRY MAZER, Associate Conductor

83RD SEASON / FOURTH SUBSCRIPTION WEEK

THURSDAY EVENING, OCTOBER 25, 1973, AT 8:15
SATURDAY EVENING, OCTOBER 27, 1973, AT 8:30

SIR GEORG SOLTI, Conductor
JOSEF SUK, Violin

At the concert of October 25, the Adagietto from Mahler’s Symphony No. 5 will be played in memory of Pablo Casals, 1876-1973.

BERLIOZ

OVERTURE, LES FRANÇAIS-JUGES, Opus 3

MARTINU

*CONCERTO FOR VIOLIN NO. 1

ALLEGRO MODERATO.

ANDANTE.

ALLEGRO.

JOSEF SUK

INTERMISSION

RICHARD STRAUSS

MACBETH, Tone Poem, Opus 23

RICHARD STRAUSS

**DANCE OF THE SEVEN VEILS, from Salome

*World première

**Recorded by the Chicago Symphony Orchestra

The Chicago Symphony Orchestra is featured on ANGEL, LONDON, DGG and RCA Records

Baldwin is the official piano of the Chicago Symphony Orchestra

The use of cameras and tape recorders is strictly prohibited at Chicago Symphony Orchestra concerts.

Advance programs on page 57
program notes

By ARRAND PARSONS

Introducing This Week’s Program

A world première and three relatively short pieces of music with programmatic implications make up this week’s program of the Chicago Symphony Orchestra. In the first category is the Violin Concerto No. I, written in the 1930s by the Czech composer Bohuslav Martinů; in the second, are works by two masters of descriptive music, Berlioz and Richard Strauss.

It is a curious fact that a major work by a major 20th century composer has remained unknown and only in manuscript for over 40 years. (The Martinů Violin Concerto composed for Mischa Elman in 1943 and now known to be No. 2 was performed at CSO concerts on November 16-17, 1944, with Elman as soloist and with Désiré Defauw conducting.) The manuscript comes to the Chicago Symphony Orchestra from the Hans Moldenhauer Archives, today one of the great collections of original manuscripts, a portion of which is held by Northwestern University. It was Dr. Moldenhauer who suggested to Josef Suk the idea of presenting the première performances in Chicago, to be followed shortly afterwards with performances in Prague. The Northwestern University Library made the score available to Sir Georg Solti, who was happy to program the première with the Chicago Symphony Orchestra. The Concerto, composed for the Polish-born American violinist Samuel Dushkin probably in 1933, comprises three movements. It is a work of commanding virtuosity yet retaining an expressive lyricism characteristic of the composer, and it also reflects certain Czech qualities found in the works of Martinů in the 1930s when he lived in Paris but felt a nostalgia for his homeland.

The rarely played Berlioz Overture,
**Les francs-juges (Judges of the Secret Court)**, is a youthful work intended for the Romantic opera which was never finished. It presents the mood of the 19th century romantic medievalism—the opera was set in medieval Germany—with the lyricism, dramatic fire, and instrumental color belonging to Berlioz.

**Macbeth**, based on Shakespeare's drama, was the first tone poem Strauss composed. It is the Strauss answer to the programmatic music of Liszt and Berlioz, and it shows that he also was captivated by Wagner in revealing subtle psychological character delineations in creating musical motives which he used in a leitmotivic manner. The chief characters of the Strauss *Macbeth* are the Scottish general himself and his Lady Macbeth. Highlighted in the development section of this sonata structure is the knocking which accompanied the murder of Duncan in Shakespeare's Act II.

Strauss captured a remarkable moment in music theater in the dance of Salome. The morbid sensuality of Salome is revealed in the music at the moment she contemplates the realization of her own desire and her mother's revenge by asking for the head of John the Baptist.

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**BEQUESTS TO THE ORCHESTRA**

To those friends who wish to help assure the Chicago Symphony's future by means of a provision in their will, the following general form of bequest is suggested:

"I give, devise and bequeath to THE ORCHESTRAL ASSOCIATION, an Illinois not-for-profit corporation, located on the date hereof, at 220 South Michigan Avenue, Chicago, Illinois, the sum of $________ (or specifically described property)...."

The Trustees welcome any inquiries about bequests. Interested persons also are advised to discuss such provision with their counsel to make certain their wishes are properly fulfilled."
Concerto for Violin No. 1
By Bohuslav Martinů
Born December 8, 1890, Policka, Bohemia. Died August 28, 1959, near Basel.

Although Bohuslav Martinů’s Second Violin Concerto, composed in 1943 for Mischa Elman, has been performed on numerous occasions including the Chicago Symphony Orchestra concerts of November 16-17, 1944, with Elman as soloist and with Désiré Defauw conducting, the earlier Violin Concerto has for 40 years remained in oblivion. That the work now is brought to its première performance by the Chicago Symphony Orchestra, with performances to follow soon afterwards in the composer’s homeland, in Prague, is due to the work of Hans Moldenhauer, a musicologist noted especially for his research in 20th century music and particularly in the music of the Austrian composer Anton Webern. Webern and Martinů, however, represent only two aspects of his principal activity as archivist. For more than three decades he has systematically collected autograph music manuscripts, letters, and documents from all style periods of history, and the Moldenhauer Archives now contain many thousands of items and make up a veritable “music history from primary sources.” Most significant within the Moldenhauer Archives is the documentation of 20th century music; there is scarcely a composer who is not represented, and such massive accumulations as the Webern Archive provides self-contained research centers. The Violin Concerto by Bohuslav Martinů being performed this week is one of several of this composer’s manuscripts contained in the Archives.

Dr. Moldenhauer has very kindly written the following report of the manuscript of the Violin Concerto: “In 1961, I was first approached by Mr. Boaz Piller, at one time the contrabassoonist in the Boston Symphony Orchestra and a close personal friend of Martinů, as well as of Stravinsky, Bloch, Casals, and others. He had heard of the Moldenhauer Archives and, being along in years,
desired to place his own cherished collection of musical autographs in a permanent home. Besides the manuscript of Martinů's Violin Concerto, Piller had in his possession the condensed score of Scherzo-Caprice for violin and orchestra, apparently planned as a fifth component in the Suite Concertante, but later not included in that work's published four-movement version. The two interesting Martinů manuscripts provided the chief incentive for me subsequently to acquire the entire Piller collection.

"Following my belief in placing archival findings in the service of musica viva (for many years my wife, Rosaleen, and I were concertizing duo-pianists), I initiated plans to make the hitherto unknown and unpublished Violin Concerto available to the public. To this end the composer's widow authorized me to make arrangements for its première. On hearing Josef Suk perform a Mozart Concerto with the Chicago Symphony Orchestra in January, 1971, I contacted him and suggested an East-West cultural collaboration in which the violinist would give premières of the Martinů Concerto on both continents, in Chicago and Prague. Mr. Suk enthusiastically seized upon this idea.

"Strangely enough, not even Martinů's closest associates ever knew of the work's existence. It is said to have originated upon the suggestion of Samuel Dushkin, the violinist, whom Martinů first met in 1932 at the publishing house of Schott in Mainz, and for whom he subsequently (1938-39) composed the Suite Concertante. But when I spoke to Mr. Dushkin about the Violin Concerto, the artist voiced surprise that the work had ever been carried to completion; he had a faint recollection of having once seen the draft of one movement.

"Contrary to his usual custom, Martinů did not date the autograph score, but it may safely be assumed that the composition evolved during the 1932-33 period when the composer lived in Paris. The original manuscript is now preserved at Northwestern University, Evanston, where major portions of the Moldenhauer..."
Archives are housed."

Miloš Šafaříček, in his Life and Works of Bohuslav Martinů (1962), mentioned the first violin concerto, which he assumed to have been left unfinished. He wrote: "From the beginning of the thirties dates an unfinished Violin Concerto for the American virtuoso, Samuel Dushkin, whose acquaintance Martinů made in Paris. I recall the frequent exchange of opinions between the two artists regarding various details in the concerto, which is apparently the reason for the composer not finishing it and the manuscript of which mysteriously disappeared. In September, 1933, Martinů wrote home that he could not leave Paris to attend the Prague première of Špaček, as Dushkin had returned from the States and he had to complete the concerto. As a substitute for this vanished work, Martinů wrote for Dushkin, in Paris, before the outbreak of war, a Suite Concertante for violin and orchestra, which he revised and enlarged in America, at the end of 1942."

It is clear that for his own reasons Martinů decided to finish the Violin Concerto, and that he chose not to bring it to performance. The work is listed in the Halbreich Catalogue of the works of Martinů (1968) where it is identified with the Moldenhauer Archives.

The Violin Concerto No. 1 is in three movements; the second is linked to the third by a sustained tone in the solo violin. The orchestra calls for pairs of flutes (and piccolo in the third movement), oboes, clarinets, and bassoons; 4 horns, 2 trumpets, 3 trombones; timpani and percussion; strings. The three movements were not assigned tempo markings by the composer; the time indications have been determined according to the musical evidence by the soloist and conductor of this initial performance.

The first movement is a fast piece whose vitality derives from the rhythmic figurations of the principal theme. The orchestral opening of this theme is shown in Example No. 1.

The solo violin enters with the
same idea, essentially, following the brief orchestral introduction. This music culminates with a vigorous tutti in which the new dotted rhythm pattern leads into the second theme section. The solo violin is given the melody shown in Example No. 2, sustained and expressive. The idea is continued in a high register with the phrase shown in Example No. 3.

The opening theme returns and is developed and expanded until the close, which utilizes the full orchestra.

The second movement is a quiet instrumental song. The orchestra introduction presents a dolce melody for clarinet, given in

Example No. 3. The entrance of the solo violin elaborates on this phrase, as shown in Example No. 4.

The orchestral accompanying figure becomes more active and animated and the solo violin takes the lyrical phrase into the high register of the instrument, reaching a climax at the peak of the arch, and then subsides to a molto dolce with motives from the opening phrase. The solo violin sustains the final note until the third movement begins. (The manuscript shows that the composer at one time wrote a brief solo violin cadenza to join the last two movements, but this passage was crossed out, leaving

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the single sustained tone of A.)

The fast third movement, based on the scheme of a seven-part rondo, opens with the rhythmic motive in 4-8 time in the style of a dance; there is much antiphonal activity in which strings and winds alternate. For the first contrasting section, the time changes to a rapid 3-8 and the melody gains in momentum. A brief solo violin cadenza turns the music back to the opening refrain section (the material in 4-8 time) but it is now varied. Here the technical virtuosity of the solo violin becomes a vivid feature of the music.

The second contrasting section presents a driving “perpetual motion” figuration for the solo violin. From this, there emerges a rapid dance in duple time with cross rhythms and the return of the syncopated opening dance refrain. The first contrasting section in triple time and with triad outline returns, and as the music hastens to the close, it gains in excitement and brilliance.

Although Bohuslav Martinů was born in the small town of Polička in eastern Bohemia, he has insisted that “ethnologically Polička belongs to Moravia.” Miloš Šafránek’s book has told the story of the composer’s life and works. Šafránek reports that his family lived in the tower of the church of St. Jacob where the father took care of the bells and served as a look-out for fires. It was here that the composer was born in 1890. When he began school at the age of six, he also started taking violin lessons with the town’s tailor. His progress on the violin was more rapid and successful than was his work in school. An interest in composition appeared early; he wrote a string quartet at the age of ten. When he became sixteen he was sent to Prague for study at the Conservatory of Music. Two other interests competed with his studies at the Conservatory; he read widely and he frequently attended plays and operas available in Prague. He rebelled against the routine of disciplined study and he was soon expelled from the Conservatory. For a while he studied with Leoš Janáček at the Prague School for Organ, but this association, too, soon ended. In 1913 Martinů joined the violin section of the Czech Philharmonic Orchestra and in 1915, after the outbreak of the war, he returned to Polička where he taught and worked with the local theater.

He returned to Prague and the Czech Philharmonic in 1920. His composition came under the influence of the French, particularly Debussy, and he achieved a certain renown with the performance of his ballet Istar by the Prague National Theater in 1922. A second attempt to study at the Prague Conservatory, under the tutelage of Josef Suk, the son-in-law of Dvořák, proved unsuccessful. A small grant from the State made it possible for him to visit Paris for three...
months in 1923. This visit extended itself into seventeen years; Martinu did not leave France until 1940.

In Paris Martinu was, in the early years, a solitary figure. He was a good example of the impoverished artist living in a garret. He sought out Albert Roussel with whom he studied composition for a time. He read extensively. Among the many new developments in music in the Paris of the 1920s the work of Igor Stravinsky perhaps made the greatest impression on him. Also, his interest in earlier music led him to study the works of Palestrina and Lassus, of Josquin des Prés and Dufay.

In 1927 Serge Koussevitzky played his orchestral piece, La Bagarre, with the Boston Symphony Orchestra. Other conductors placed his works on their programs—among them Václav Talich of the Czech Philharmonic, Paul Sacher of Switzerland, Ernest Ansermet and Charles Munch. In 1932 his String Sextet won the Elizabeth Sprague Coolidge Prize. Three of his operas were performed in either Prague or Brno during the 1930s.

With the fall of France, Martinu and his wife slowly worked their way from Paris to southern France and eventually, after months of waiting, to America, arriving in March, 1941.

In reporting an interview with Martinu in the *New York Times*, January 7, 1951, Olin Downes wrote:

“[Martinu] has just passed his sixtieth birthday and his tenth year in America. He has passed through post-Wagnerian, ‘impressionistic,’ ‘neo-classic’ influences in composition, kept his head, followed his own path with assurance. His fertility has, if anything, increased over the past. He is obviously at the height of his creative powers. Probably no one of his contemporaries is today producing so much music which finds its way quickly into the repertory.

“It could be suspected that this fact connotes a composer who produced easily, fluently and with a dangerous facility. That is not the case. Martinu has a brilliant and practical technic, but he is incapable of an unthorough or conscienceless job. He works very hard, systematically, scrupulously, modestly. He produces so much music because in the first place, his nature necessitates this. He has to write music. In the second place, he knows his business, and loves it.”

Martinu was invited to teach composition two seasons at Tanglewood, the first in 1942. He also taught at the Mannes School in New York and at Princeton University. He was sixty-eight when he died at the Cantonal hospital of Liestal, near Basel, Switzerland.
The recipient of two Grand Prix du Disque prizes, France’s award for excellence in recordings, Czech violinist Josef Suk has performed around the world, winning the highest audience acclaim throughout the United States, Europe, Japan and Australia.

In 1964 he received the State Prize for outstanding accomplishment from his native country. Mr. Suk is the great-grandson of Antonín Dvořák and grandson of the renowned Czech composer Josef Suk, whose name he bears. He was born in Prague in 1929 and from early childhood studied the violin, first with the great Kocian and then at the Prague Conservatory after World War II. Representing the Conservatory in 1949, when he was only twenty, he performed in concerts in Paris and Brussels and later became first violinist of the Prague Quartet.

Mr. Suk subsequently toured Europe with his own Suk Trio and in 1959 toured three continents as a soloist with the Czech Philharmonic. His North American debut took place in 1964.

The Grand Prix du Disque awards were won in 1960 for his recording of works by Debussy and Janáček, and in 1969 for his recording of the Violin Concerto by Alban Berg.

Mr. Suk made his debut with the Chicago Symphony Orchestra during the 1970-71 season, performing Mozart’s Violin Concerto No. 3 under guest conductor Claudio Abbado. He performs on either of two violins—a Stradivarius “Libon” of 1729 or a Guadagnini “Vieuxtemps” of 1758.

“Music heard so deeply
That it is not heard at all, but you are the music
While the music lasts.”

T. S. Eliot (1888-1965)