

k
tment
ent.

ou in opening
ing brokerage
n purchase for
stocks that our
most highly for

tements
invest as indi-
out your hav-
d in the intri-
The brokerage
every transac-
e, and we will
statement on
nt.

inental Bank
bout invest-
e have given
mpressive list
orations. And
ancial talents
. May we put
ou?
oals are long
mum current
on or call us
plete details.

ect from
Chicago.
Bank

CS

on your new
ment Service.
is.

g term growth
rent income

ode_____

f Chicago.
r F.D.I.C.

CHICAGO SYMPHONY ORCHESTRA

IRWIN HOFFMAN, ACTING MUSIC DIRECTOR

78TH SEASON

TWENTIETH SUBSCRIPTION WEEK

THURSDAY EVENING, FEBRUARY 20, 1969, AT 8:15
FRIDAY AFTERNOON, FEBRUARY 21, 1969, AT 2:00
SATURDAY EVENING, FEBRUARY 22, 1969, AT 8:30

PIERRE BOULEZ, *Guest Conductor*
DANIEL BARENBOIM, *Piano*

- JEUX*DEBUSSY
- *CONCERTO FOR PIANO, No. 1BARTÓK
- ALLEGRO MODERATO.
ANDANTE.
ALLEGRO MOLTO.

DANIEL BARENBOIM
Mr. Barenboim's piano is a Steinway

INTERMISSION

- PASSACAGLIA, Opus 1WEBERN
- SIX PIECES FOR ORCHESTRA, Opus 6WEBERN
- LANGSAM. SEHR MÁSSIG.
BEWEGT. SEHR LANGSAM.
MÁSSIG. LANGSAM.

- ET EXPECTO RESURRECTIONEM MORTUORUM*MESSIAEN
- I. "OUT OF THE DEPTHS HAVE I CRIED UNTO THEE, O LORD:
LORD, HEAR MY VOICE." (PSALM 130, V. 1 AND 2)
 - II. "CHRIST BEING RAISED FROM THE DEAD DIETH NO MORE;
DEATH HATH NO MORE DOMINION OVER HIM." (ROMANS,
CHAP. 6, V. 9)
 - III. "THE HOUR IS COMING WHEN THE DEAD SHALL HEAR THE
VOICE OF THE SON OF GOD." (ST. JOHN, CHAP. 5, V. 25)
 - IV. "THEY SHALL BE RAISED IN GLORY, WITH A NEW NAME,
WHEN THE MORNING STARS SING TOGETHER, AND ALL THE
SONS OF GOD SHOUT FOR JOY." (CORINTHIANS I, CHAP. 15,
V. 43; REVELATIONS, CHAP. 2, V. 17; JOB, CHAP. 38, V. 7)
 - V. "AND I HEARD THE VOICE OF A GREAT MULTITUDE." (REV-
ELATIONS, CHAP. 19, V. 6)

First performance at these concerts

*Recorded by the Chicago Symphony Orchestra

Patrons are not admitted during the playing of a composition. Considerate persons will not leave while the orchestra is playing. Ladies will please remove large hats. The use of cameras and recording devices is not permitted. This concert will end at approximately 10:00 on Thursday, 3:45 on Friday, and 10:15 on Saturday.

Advance Programs on Page 43



PROGRAM NOTES

by ARRAND PARSONS

Introducing This Week's Program

"The real composer only writes something new and unusual in a new combination of sounds in order to express something new and unusual which moves him. This can be a new sound, but I believe rather that the new sound is an involuntarily discovered symbol which proclaims the new man who expresses himself through it."

—Arnold Schoenberg

The program this week gives a glimpse into the music of the twentieth century as realized in the aural vision of four of its most original composers — Debussy, Bartók, Webern, and Messiaen. Debussy, in many ways the "father" of twentieth century musical thought, is illustrated by one of his most unique works, a composition which explores an image of musical abstraction through its motivic manipulation and subtle orchestration. *Jeux*, a short ballet, belongs to 1913, the same year as Stravinsky's *Rite of Spring*.

Bartók, in his First Piano Concerto, explores a driving, often primitive, rhythm and harmonic combinations which reveal the range of his dynamic musical image.

Webern, one of the most original pupils of Schoenberg and one of the greatest influences on twentieth century musical thought and practice, discovered in the small time-space the conciseness and beauty of the absolute essential. Although the Passacaglia, his Opus 1, is a relatively long piece and is close to the nineteenth century tradition of chromaticism and form, the six short pieces of his Opus 6, from 1909, are moving examples of his realization of the beauty inherent in "less." Each of the six pieces of Opus 6 is an example of his profound probing into the musical essential: tone itself, tone color as structure, subtleties of dynamics and fluidity of rhythm combine in the few seconds of each piece to produce a moving aesthetic experience for the listener.

Messiaen came through the shadow of Debussy, through serialism, through a devotion to Nature and his religion to the realization of his own profoundly musical nature in compositions that are monumental in structure and forceful in their orchestral projection. *Et*

exspecto resurrectionem mortuorum (*And I Await the Resurrection of the Dead*) from 1964 is based, as are many of his works, on scriptural imagery.

Jeux

by Claude Debussy

Born August 22, 1862, Saint-Germain. Died March 25, 1918, Paris.

Soon after Sergei Diaghilev's Ballet Russe had produced a ballet with Debussy's *L'Après-midi d'un faune* with choreography by Nijinsky, Debussy was invited to compose music for a new production. The piece was called *Jeux* (*Games*), and again Nijinsky was the choreographer. It was danced for the first time on May 15, 1913, at the Théâtre des Champs-Élysées in Paris. Two weeks later, on May 29, Stravinsky's *Rite of Spring* was produced with historic repercussions in the same theater. One of the results of the close timing of these two works was that *Jeux* was somewhat forgotten in favor of the revolutionary *Rite*.

In its own way, however, *Jeux* was revolutionary, and in recent years it has come to be recognized not only as unique among Debussy's works, but as a work that looked to the future. The music of *Jeux* builds from motivic, intervallic material in an individual manner of constant variation, and the organic use of orchestral color and texture is a form-giving force throughout.

The scenario is simple, not to say naive. Edward Lockspeiser gave the following summary taken from the program of a 1914 Paris performance:

"Following a prelude of a few dream-like bars in which a chord composed of all the notes of the whole-tone scale is heard against a high B minor tonic on the violins, the first theme marked *scherzando* and in 3-8 time is introduced, soon to be interrupted by the return of the prelude accentuated by figures in the lower strings. The *scherzando* now proceeds with a second theme. The action has begun by a tennis ball falling on to the stage. A young man in tennis clothes holding his racket high in the air leaps across the stage and disappears. Two girls appear, shy and inquisitive. They have something to confide to each other and are seeking a suitable corner. They begin their dance, first one, then the other, but suddenly stop, put off by the sound of rustling leaves. The young man has been watching them through the branches. They wish to run away, but he gently leads them back, and persuades one of them to dance with him. He even manages to steal a kiss from her,



led in



CHARCOAL
MELLOWED



DROP



BY DROP

whereupon the jealousy of the other is immediately aroused which she expresses in a mocking dance (in 2-4 time). By this means she wins some attention from the young man, who tries to teach her the steps of a waltz (in 3-8 time). The girl at first mimics him but is eventually won over. Her abandoned friend now wishes to make off, but the other, in a slower passage in 3-4 time, retains her, and the three now join in a dance (in 3-8 time) which is built up with much verve until at the climax (return of the 3-4 section) they are interrupted by another lost tennis ball falling on the stage and causing them to flee. The chords of the opening prelude are reintroduced; a few rapid notes slyly steal through the score, and the work is over."

Concerto for Piano, No. 1

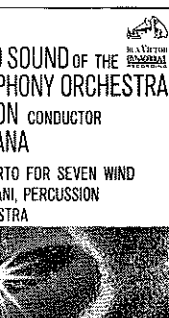
by Béla Bartók

Born March 25, 1881, Nagyszentmiklós. Died September 26, 1945, New York.

The First Piano Concerto by Bartók was composed in 1926 in Budapest. It was performed for the first time on July 1, 1927, at a festival concert of the International Society for Contemporary Music in Frankfurt; Wilhelm Furtwängler conducted and the composer was the soloist. When Bartók came to the United States in 1927 he was engaged to appear as composer-pianist with the New York Philharmonic Society, Willem Mengelberg conducting; the First Piano Concerto, originally chosen for the occasion, was replaced by the Rhapsody for piano and orchestra because of inadequate rehearsal. Later in the season, in January, 1928, the First Concerto was played in New York — Bartók was the pianist and Fritz Reiner conducted. The following month, on February 24, 1928, the same two musicians collaborated in a performance of the work in Cincinnati with the Cincinnati Symphony Orchestra. The Concerto was then apparently neglected until February 25-26, 1960, when it was performed by the Chicago Symphony Orchestra under Fritz Reiner; the soloist was Rudolf Serkin. The most recent performance of the Concerto at the subscription concerts was given by Claude Helffer in his first appearance with the Orchestra on May 5-6-7, 1966; Jean Martinon was the conductor.

In 1926, when the First Concerto was composed, Bartók was teaching at the Budapest Conservatory and, in addition, he was concertizing extensively. During this year he was quite active in writing works which would be useful to him as a pianist. Besides the Concerto, which he could use for his appearances with orchestra, he composed a piano sonata, the suite of pieces called *Out of Doors*, and the *Nine Little Piano Pieces*. These works ended a three-year period during which he had composed very little.

recordings



and the
Symphony

Bartók has indicated that the Concerto was influenced by the works of other composers. In a letter to Edwin von der Null he wrote: "In my youth my ideal of beauty was not so much the art of Bach or of Mozart as that of Beethoven. Recently it has changed somewhat: in recent years I have considerably occupied myself with music before Bach, and I believe that traces of this are to be noticed in the Piano Concerto and the *Nine Little Piano Pieces*." Of course, Bartók was well acquainted with the works of earlier composers, not only through his performances, but through the publication of his own editions of the works of several composers, including Couperin, Scarlatti, and Bach.

The Piano Concerto is a real virtuoso piece making great demands on the pianist. It utilizes a rich array of harmonies: seconds and sevenths become structural intervals and are an integral part of the harmonic scheme; fourths appear in a similar manner, and chords of the fourth are a vital part of the harmonic vocabulary; also, the use of chord clusters, groups of as many as ten or twelve adjacent notes, is a prominent feature of this work (Bartók had made tentative experiments with chord clusters, but after a demonstration by the American composer Henry Cowell in 1923, he came to use them even more extensively). The Concerto is inclined to stress the percussive qualities of the piano; however, the themes are given clearly defined shapes and are well integrated into the total structure in a manner that may be described as "Bartókian." The percussive treatment of the piano is closely allied to the vivid rhythmic drive which dominates the first and the last movements particularly; here, the so-called motor rhythm produces a sense of exciting musical motion. Structurally Bartók remains quite traditional in the formal arrangement of the material: both the first and the last movements rely on the classical pattern of the sonata-allegro form; the middle movement employs the ternary, or three-part scheme.

Passacaglia, Opus 1

by Anton Webern

Born December 3, 1883, Vienna. Died September 15, 1945, Mittersill.

The Passacaglia for Orchestra, Opus 1, was composed in 1908, along with a work for a *cappella* chorus set to a poem by Stefan George, *Entflieht auf leichten Kähnen* (*Take flight in light barks*), Opus 2. A year earlier, Webern had already begun the composition of the Five Songs which are numbered as Opus 3, and also had completed one movement for a piano quintet which is without opus number.

At the subscription concerts of the Chicago Symphony Orchestra, the Passacaglia was first performed on February 10-11, 1944, under the direction of Désiré Defauw. The most recent performance was conducted by Josef Krips, January 31-February 1, 1963.

The Passacaglia shows the early influence of Wagner and of the nineteenth century chromaticism generally. However, some of the elements which became more prominent in his later works may be observed — the subtle use of dynamics, unusual orchestral combinations and coloring, melodic fragmentation. Webern remains fairly close to the traditional treatment of the passacaglia, which is a type of variation form, usually in triple time, and consisting of elaborations on the repetitions of a relatively short theme.

Webern's theme for Opus 1, stated at the opening, is in duple time, in D minor, and consists of an eight-measure phrase. The theme (D, C sharp, B flat, A flat, F, E, A, D) is apparent in the early variations, but it soon becomes a faint thread in the contrapuntal flow of the melodic lines. There are some thirty repetitions of the eight-measure theme organized into three large sections which are indicated by the tempo changes. There are three basic tempos used: the moderately slow speed of the opening (Tempo I), the faster speed indicated by Tempo II, and the fast speed of Tempo III. The first section begins slowly, reaches a climax with Tempo III, around variation seven, and then gradually slows down to the very quiet (*sehr ruhig*) Tempo I of variation twelve.

The second section begins with a statement of the theme resembling the first presentation (now with the harp and trombone), reaches Tempo III around variation twenty-one and then subsides again to a quiet mood in variation twenty-four reminiscent of the material of variation twelve. The remaining material, making up the third section, follows the same dynamic plan.

The Passacaglia is scored for piccolo, two flutes, two oboes, English horn, two clarinets and bass clarinet, two bassoons and contrabassoon; four horns, three trumpets, three trombones, tuba; timpani, percussion, harp and strings.

Six Pieces for Orchestra, Opus 6

by Anton Webern

Webern composed the Six Pieces for Orchestra in 1909. The first performance was conducted by Arnold Schoenberg in Vienna on March 31, 1913. Webern made a second version of the score in

r, Presents

thru 23

ico

t 3:30 P.M.

A

at 3 P.M.

OPF

., March 5

ONY

or

t 3:30 P.M.

t 3:30 P.M.

S

, III. 60606

1928, reducing the number of wind instruments. At the subscription concerts of the Chicago Symphony Orchestra, the Six Pieces were first performed on November 7-8, 1957, with Fritz Reiner conducting. Hans Rosbaud included them on his program of November 30-December 1, 1961. The most recent performance was given on April 6, 1967, when the Boston Symphony Orchestra, Erich Leinsdorf conducting, played the regular subscription concerts in Orchestra Hall.

The score of the original version of the Six Pieces calls for a very large orchestra: four flutes (two piccolos and alto flute), two oboes, two English horns, three clarinets, two bass clarinets, two bassoons, contrabassoon; six horns, six trumpets, six trombones, tuba; two harps, celesta, three timpani, triangle, glockenspiel, and other percussion instruments including the cymbals, gong, snare drum, bass drum, bells; the quintet of strings is often scored *divisi*. The revised version of 1928, which is being performed on this occasion, reduces the number of wind instruments: pairs of woodwinds (but three clarinets), and four instead of six brass.

Webern, who has come to be one of the most influential figures in twentieth century music, had his first instruction in the piano, the cello, and in music theory in 1893, after his family moved from Vienna to Klagenfurt—his father was a mining engineer. In 1902, after attending his first Wagnerian performances at Bayreuth, he entered the University of Vienna where he studied with Guido Adler and completed his doctoral thesis on the *Choralis Constantinus* of Heinrich Isaac in 1906. He began a four-year period of study with Arnold Schoenberg in 1904. Following the completion of his studies at the University of Vienna in 1906, Webern earned his livelihood by teaching and by conducting. Universal Edition, Vienna, first published some of his works in 1920, and for a period paid him a monthly sum as a royalty in advance.

His first works, like those of Schoenberg, reveal his concern with nineteenth century chromaticism. However, even in his Opus 1, the Passacaglia, Webern shows signs of the greater liberty he later was to take with the use of chromatic melodic elements and in the greater complexity of the harmony. The serial, or twelve-tone, approach to composition did not appear until 1923.

Webern was highly praised as a conductor; in addition to contemporary works, he was known for his performances of Haydn and Mahler. From 1922 to 1934 he was the regular conductor for the Vienna Workers' Concerts, besides having numerous engagements in radio, including several for the London BBC. In 1943 he completed his last composition, Opus 31, a cantata set to a text of Hildegard

Jone. In 1945 he left Mödling seeking greater safety for his family in western Austria, near Salzburg. There, in Mittersill, he was shot accidentally by one of the occupying troops.

Humphrey Searle, the English composer, writer, and a pupil of Webern, wrote of him: "Webern was a pure idealist, who allowed nothing to make him deviate from his chosen path. He was an inspired and painstaking teacher, always demanding the highest results from his pupils, and a brilliant and lucid lecturer. His personality was simple, direct and charming, and like Goethe he was a passionate student of nature. His death when still in the prime vigor of life was an irreparable loss to the music of his time."

During the early years of the century, before the development of the twelve-tone technique, Schoenberg and his pupils wrote several sets of pieces, most of them quite short. Schoenberg's Opus 16, the Five Pieces for Orchestra, completed in May, 1909, was a definite influence in the music of Webern's Opus 6, composed in the same year. Alban Berg's Three Orchestral Pieces, composed in 1914, also may be included in this range of influence.

Webern's Six Pieces are short; a performance requires little more than ten minutes. It is not misleading to compare them to the subtleties to be found in some of Debussy's impressionism: one hears a succession of musical events, explorations in tone, closely linked in some mysterious manner, with a wide range of dynamics and tone colors, and a great depth and intensity of expression. Sound is abstracted; it is delicately and concisely used in the purest musical sense. An important aspect of this emphasis on sound is the matter of tone color. In these pieces Webern makes the ever-changing instrumental color and texture essential to the constructive elements as a whole. This emphasis on making tone color an integral part in the building of music, another invention of Schoenberg, is called *Klangfarbenmelodie*; the process is simply a matter of dividing the notes of a melody, or a chord series, among the various orchestral instruments. Theoretically, then, (and practically too, for that matter) a composer may write a melody on one pitch and obtain variety by tossing the pitch from one instrument to another. The music is basically contrapuntal in its conception, even though the lines may be of short duration.

There is great rhythmic freedom in this music; that is, the music is generally not metrical. There is an ever-present sense of motion but there is not that sense of regular meter. Very subtle dynamic shadings are also characteristic.

UNIVERSITY
MUSIC

a

by K. Rosen,
are registered
fully selected
periodically
Preparatory
school through
— 25 East

nois 60604

ony

the
om-
rini

8.7 FM
STATION

The first of the short pieces is marked *langsam* (slow) in the 1928 version—in the original it is marked *etwas bewegt*, somewhat moving. The second piece is marked *bewegt* in both versions. The third piece is *mässig* (moderate) and, in the second version *zart bewegt* (delicately moving). The fourth piece is a slow *marcia funebre* in the original score, and the underlying march rhythm is in evidence throughout. Willi Reich described this funeral march: "Over the hollow march rhythms of the brass and percussion tentative laments of the solo woodwind instruments are unfolded, which are stifled by a thunderous crescendo by the whole orchestra (minus strings!). It is impossible to imagine a more compelling impression of a funeral ceremony." The harmonic use of the *Klangfarbenmelodie*, shifting the chord color from one group of instruments to another, is to be heard from the beginning. In the revised version the piece is marked merely *sehr mässig* (very moderate).

The fifth piece is marked *sehr langsam* (very slow) in both versions. The sixth is again *langsam* and remains throughout at a very soft dynamic level, except for one brief moment of crescendo.

Et exspecto resurrectionem mortuorum

by Olivier Messiaen

Born December 10, 1908, Avignon.

Born in Southern France, at Avignon, Vaucluse, Olivier Messiaen attended the Paris Conservatory where he was a student of Paul Dukas in composition and of Marcel Dupré in organ. He was appointed professor of harmony at the Schola Cantorum and the École Normale de Musique in 1936; later, in 1942, he received a similar appointment at the Paris Conservatory where he continues to teach. He became the organist at the Église de la Trinité in Paris in 1931. During the war he was interned by the Germans from 1940 to 1942 in Stalag VIIIA in Görlitz, Silesia.

Messiaen is a devout Roman Catholic and much of his work has been associated with religious and liturgical matters. Among his compositions for the organ may be found such titles as *Le Banquet céleste*, written in 1928, a year after he turned from the piano to the organ as his chosen instrument; *La Nativité du Seigneur* (1935); *Messe de la Pentecôte* (1950). His *Quartet for the End of Time*, for violin, clarinet, violoncello and piano, contains eight movements with religious titles and was composed in 1941 while he was a prisoner. His works for orchestra include *Les offrandes oubliées*

(*The Forgotten Offerings*) (1930); *L'Ascension* (1934), an organ piece transcribed for orchestra, and a symphony in ten movements (1950). In 1942 he published *The Technique of My Musical Language* which explains the technical principles of his composition.

In the preface to *The Technique of My Musical Language*, Messiaen points out some of the influences in his life:

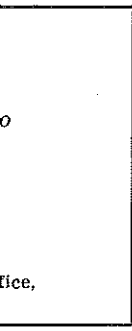
"Jean and Noël Gallon, who stimulated in me the feeling for the 'true' harmony, Marcel Dupré, who oriented me toward counterpoint and form, Paul Dukas, who taught me to develop, to orchestrate, to study the history of the musical language in a spirit of humility and impartiality; — those who influenced me: my mother (the poetess Cécile Sauvage), my wife (Claire Delbos), Shakespeare, Claudel, Reverdy and Eluard, Hello and Dom Columba Marmion (shall I dare to speak of the *Holy Books* which contain the only Truth?) birds, Russian music, Debussy's *Pelléas et Mélisande*, plainchant, Hindu rhythmic, the mountains of Dauphiné, and finally, all that evokes stained-glass window and rainbow. . . ."

In his early works his music was lyrical; Debussy was a strong influence. For a while he was affected by the serialists. Then he made his own researches into rhythm, devoting much study to the music of the East. More recently, he has turned to Nature, to the songs of birds, for inspiration.

Et exspecto resurrectionem mortuorum (*And I Await the Resurrection of the Dead*) was composed in 1964 on a commission from André Malraux. The work was first performed privately on May 7, 1965. A second performance was given following the High Mass at the Cathedral of Notre Dame de Chartres on June 20, 1965; Serge Baudo was the conductor. Later, Pierre Boulez conducted a performance in Paris at a concert of the Domaine Musical.

At the subscription concerts of the Chicago Symphony Orchestra, the work is being performed for the first time on this occasion.

Messiaen has indicated that the instrumentation of this score "intends it for vast spaces: churches, cathedrals and even performances in the open air and on mountain heights." While he was composing the music, according to his own report, he "gladly surrounded himself with strong and simple pictures — of the stepped pyramids of Mexico, the temples and statues of Ancient Egypt, Romanesque and Gothic churches"; and he "re-read the texts of St. Thomas Aquinas on *The Resurrection* and *The World of the Resuscitated*," and he



office.

gan

a Hall
the Trad-
and Home.

S INC.
Jackson
and

ers for
ers! Prompt,
service
that you
moment of
y afternoon
y evening
ces. Food
eer delight!

leons
ers
tails

ys only

ra Hall

ANNOUNCING

ERTS

illroom
r. 15, 1969
ay 19, 1969

9
artet:

one
No. 2

n, Trumpet and

o
Nacht, Opus 4

Opus 26
oloncello

artet:

No. 2, Opus
(mes)

announced.

Office.

worked in the "High Alps, facing those powerful landscapes that are his true homeland."

The orchestra of *Et exspecto* calls for three groups: woodwind, brass, and metallic percussion instruments. The woodwind group includes two piccolos, three flutes, three oboes, English horn, E flat clarinet, three clarinets, bass clarinet, three bassoons, and contrabassoon. The brass group calls for one trumpet in D, three trumpets in B flat, six horns, three trombones, bass trombone, tuba, and bass saxhorn in B flat. The metallic percussion calls for three sets of tuned cow bells, tubular bells, six gongs, and three tam-tams.

The composer has described his music as follows:

"There are five pieces. Each bears a text from Holy Scripture. Here are the five texts, each followed by a short analysis of the piece:

"1. *Out of the depths have I cried unto thee, O Lord: Lord, hear my voice.*" (Psalm 130, verses 1 and 2)

"Theme of the depths in the lower brass — harmonisation by the six horns in colored clusters — a cry from the Abyss!

"2. *Christ being raised from the dead dieth no more; death hath no more dominion over him.*" (Romans, chapter 6, verse 9)

"A melody by default: the cessation of sounds gives it its outline. The cow bells and bells elaborate an Indian *deçi-tála* beneath a trumpet melody which causes colored woodwind clusters to spurt forth. A few silences, as important as the music. Conclusion by the solo clarinet and *cor anglais*.

"3. *The hour is coming when the dead shall hear the voice of the Son of God.* (St. John, chapter 5, verse 25)

"This voice that will awaken the dead is thrice symbolized here. First symbol: given to the woodwind ensemble, the disjointed song, with its contrasted dynamics, of the Uirapura, a bird of the Amazon. Second symbol: the permutations of the bells. Third symbol: a long and powerful resonance of the tam-tam.

"4. *They shall be raised in glory, with a new name, when the morning stars sing together, and all the sons of God shout for joy.* (Corinthians I, chapter 15, verse 43; Revelations, chapter 2, verse 17; Job, chapter 38, verse 7)

BUY

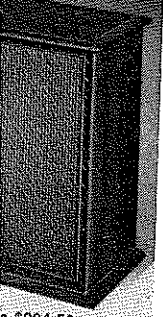
with music...

dale

ATIC

STEMS

... of spurious modulations



o \$294.50

Highland Park
in Ave., Chicago
Mill Plaza, Niles
, Chicago
Grove, Chicago
dealers
on of Avnet, Inc.

"The three mysterious blows, the three resonances, the pianissimo or fortissimo sounds of the tam-tams, that continually interrupt the musical discourse, symbolize at the same time the solemn moment of the resurrection and the distant melody of the stars. The *Paschal Introit* of the bells and cow bells, the *Alleluia* of the trumpets, with its halo of harmonics, symbolize the 'Gift of Lucidity.' The song of the Short-toed Lark, a bird of Greece and Spain, given to the flutes, oboes, clarinets and bassoons, symbolizes joy. The angels and stars and all the themes (even those of the first piece, played by the trombones) join in acclaiming the Risen in their glory—by superimposing four musical strains, four variations of color, and four complexes of sonority.

"5. *And I heard the voice of a great multitude.* (Revelations, chapter 19, verse 6)

"The orchestral tutti and the striking of the gongs are entrusted with this chorale-like effect which stays enormous, unanimous and simple." ■

Northwestern University School of Music

OPERA WORKSHOP

presents

ALBERT HERRING

by Benjamin Britten

Robert Gay, *director*

Bernard Rubenstein, *conductor*

Tickets \$2.50 and \$1.50, from
Concert Manager, School of Music,
Northwestern University,
Evanston, Illinois 60201

Please enclose a stamped self-addressed envelope for return of tickets. Make check or money order payable to Northwestern University.

1969

Friday,
February 28,
8:15 p.m.

and

Sunday,
March 2,
3:00 p.m.

Cahn
Auditorium

George Howerton, Dean



School of Music

Evanston, Illinois

MICHIGAN

les

RESTAURANT

r beautiful
nd Garden
ontinental
ooms. Also
ate parties.
e entrance.
WH 4-4795
2:00 P.M.

S...

S."

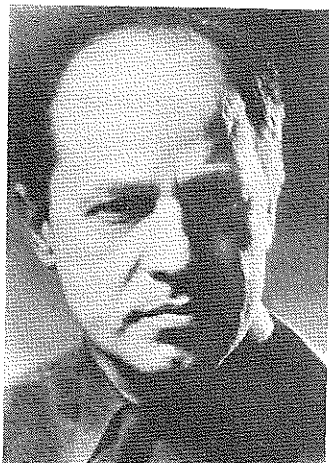
red)
there

e."

GUEST CONDUCTOR

PIERRE BOULEZ

Pierre Boulez has been a major figure in contemporary music activities for nearly twenty years. Long known as a composer of works featuring unusual combinations of musical instruments, voice, and electronic devices, he has emerged in the last few years as one of the world's leading conductors.



Born in Montbrison, France, in 1925, Mr. Boulez graduated with honors from the Paris Conservatoire, where his principal teacher was Olivier Messiaen. For a decade he was music director of the Barrault-Renaud Theatre Company, and is now conductor of the South-West German Radio in Baden-Baden. Mr. Boulez has recently accepted positions as musical director of the BBC orchestras and principal guest conductor of the Cleveland Symphony Orchestra.

With Karlheinz Stockhausen and Bruno Maderna, he inaugurated team classes at Darmstadt in 1956, and he is active in several other international festivals, including the adventurous Ojai Festival in California.

BEQUESTS TO THE ORCHESTRA

To those friends who wish to help assure the Chicago Symphony's future by means of a testamentary gift or 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 provisions with their counsel to make certain their wishes are properly fulfilled.

l of Music

President

Master
grees

regarding
ite to:

of Music
w York, N. Y.

Paris



ay 4 p.m.
arborn Hotel
ne 943-6080

GUEST ARTIST

DANIEL BARENBOIM

PIANO

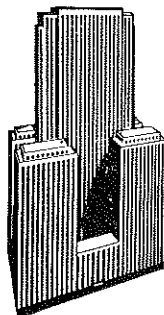
Daniel Barenboim, born in Argentina in 1942 and an Israeli citizen since 1952, studied initially with his musician parents. His first concert, at the age of seven, launched him into a career which ultimately brought him formal training by Nadia Boulanger, Edwin Fischer, and Igor Markevitch, prizes in several international competitions, and performances with orchestras in Europe, North and South America, the Far East, Australia, and Soviet Russia.



In recent years, Mr. Barenboim has pursued an interest in conducting which dates back to his student days in Salzburg, and has directed the English Chamber Orchestra, the Israel Philharmonic, and other groups, with such soloists as cellist Jacqueline du Pré (his wife), Vladimir Ashkenazy, and Artur Schnabel.

In addition to his concert appearances, Mr. Barenboim has also recorded extensively for Westminster, Command, and Angel records.

The Considered Opinion for Investors



Field Building

At Clark, Dodge the emphasis is on research. A passion for facts, and for what they mean. Intensive research, astute analysis, and when to do something about it.

It results in the considered opinion from Clark, Dodge. It's meant a lot to the seasoned investor since 1845. Call or write for our current research report.

Clark, Dodge & Co., 3800 Field Bldg. Call 726-6800

Incorporated

Members of major exchanges. Offices: New York and other principal U.S. cities; London, Paris, Kuwait.