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CHICAGO SYMPHONY ORCHESTRA
IRWIN HOFFMAN, ACTING MUSIC DIRECTOR

78TH SEASON
TWENTY-FIRST SUBSCRIPTION WEEK

THURSDAY EVENING, FEBRUARY 27, 1969, at 8:15
FRIDAY AFTERNOON, FEBRUARY 28, 1969, at 2:00

PIERRE BOULEZ, *Guest Conductor*
JACQUELINE DU PRE, *Violoncello*

SYMPHONY NO. 91, E Flat MajorHAYDN

LARGO—ALLEGRO ASSAI.
ANDANTE.
MENUET: UN POCO ALLEGRETTO.
FINALE: VIVACE.

First performance at these concerts

CONCERTO FOR VIOLONCELLO, A Minor, Opus 129SCHUMANN

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LANGSAM—
SEHR LEBHAFT.

JACQUELINE DU PRÉ

INTERMISSION

LIVRE POUR CORDESBOULEZ

VARIATION.
MOUVEMENT.

First performance in the United States

THREE PIECES FOR ORCHESTRA, Opus 6BERG

PRÄLUDIUM.
REIGEN.
MARSCH.

The BALDWIN is the official piano of 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 program will end at approximately 10:00 on Thursday and 3:45 on Friday.

Advance Programs on Page 47



PROGRAM NOTES

by ARRAND PARSONS

Introducing This Week's Program

"We are at the edge of an unheard-of sound-world rich in possibilities and still practically unexplored . . ."

—Pierre Boulez

Last week at the Chicago Symphony Orchestra concerts, Pierre Boulez appeared in the role of conductor. His program focused on the varied musical expression of the twentieth century, starting with Debussy and including Bartók, Webern, and Messiaen. This week, Mr. Boulez returns with a second concert which includes one of his own compositions. As a conductor, from France, he has programmed three German works. He brings the first Chicago Symphony Orchestra performance of the Haydn Symphony No. 91 — it is interesting in this connection, that this is one of several symphonies Haydn wrote for Paris. He will conduct the Schumann Cello Concerto, a work that requires great subtlety of expression for a successful realization of its inner musical values. The same thing may be said for the Three Pieces, Opus 6, by the Viennese Alban Berg which conclude the program. No matter what the origins of the music he conducts, Mr. Boulez brings to it in performance the incisive ear of the composer.

This week, as a composer-conductor, Mr. Boulez will lead the Orchestra in the first American performance of his own *Livre pour cordes*. This two-movement composition for string orchestra is a recent and complete reworking of the earlier (1955) string quartet, the *Livre pour quatuor*. In this sensitive "sound-world" of the string orchestra composer Boulez demonstrates the qualities which have brought him to the forefront of the composers' domain during the last twenty years. This sensitivity to the qualities of musical sound and structure has more and more thrust upon him the mantle of visionary leadership in the mid-twentieth century. Also, Mr. Boulez has written numerous essays about music which show him to be one of the most articulate and incisive thinkers in the aesthetics of the new music.

On this occasion Boulez joins the ranks of the select group of artists, the composer-conductors, who have performed in this capacity with the Chicago Symphony Orchestra: Bartók, Busoni, Hindemith, Milhaud, Prokofieff, Rachmaninoff, Ravel, Schoenberg, Strauss and Stravinsky, to mention a few. These are names inseparable from the making of music during their time.

Symphony No. 91, E Flat Major

by Joseph Haydn

Born March 31, 1732, Rohrau. Died May 31, 1809, Vienna.

Symphony No. 91, composed in 1788, was the second of three symphonies commissioned by the Comte d'Ogny for Paris. These three symphonies, Nos. 90, 91, and 92, were the last Haydn was to write before his first journey to London. With the death of Nikolaus Esterházy in September, 1790, Haydn left Esterháza and took up residence in Vienna where Johann Peter Salomon found him and persuaded him to visit London on two different occasions. The creative outcome of these visits were the twelve so-called "Salomon" or "London" symphonies, Haydn's last contribution to this form of composition.

In his great work, *The Symphonies of Joseph Haydn* (1955), H. C. Robbins Landon has described Haydn's carrying out of the d'Ogny commission with the following: "In 1788, Haydn seems to have received a commission to write three symphonies for the Comte d'Ogny, a French nobleman in charge of the postal service between Paris and Marseilles. Haydn must have had some previous connection with him, an assumption which is strengthened by the fact that all the extant autographs of the 'Paris' symphonies were once owned by d'Ogny; some of them still bear the stamp of his library. The next year Haydn sold all three works, supposedly for the first time and under exclusive contract, to the Prince Oettingen-Wallerstein. As an excuse for not sending the scores in his handwriting he pleaded bad eyesight and sent an illegible page to convince the prince's agent. Oettingen-Wallerstein was rather annoyed, especially when he discovered that half Europe owned and was playing his 'exclusive' symphonies; but, being a generous patron, he forgave Haydn and received him with great friendliness when the composer passed through the prince's territory in December, 1790, on the way to England. In defence of Haydn, it must be said that copyists and printers had been stealing his works for nearly forty years, and he must have justifiably resented the vast amounts of money (of which he never saw a penny) constantly being made from his pirated compositions; still, his conduct was not very honest with regard to these three works."

At the subscription concerts of the Chicago Symphony Orchestra the Symphony No. 91 is being performed for the first time on this occasion.

The first movement of Symphony No. 91 opens with a *largo* introduction that is thematically related to the principal theme of the



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sonata movement itself. Scored for flute, pairs of oboes, bassoons, and horns, with the quintet of strings, the introduction provides a stately prelude to the quiet first theme of the *allegro assai*. The ascending chromatic motion of this theme even appears in the second theme section and provides for an unusual harmony before the expected key of B flat appears.

The second movement, *andante*, 2-4 time, B flat major, is a theme with variations. The bassoon is given the melody in the first variation, while the first violins add a lively motion in triplets. The second variation turns to the minor key for contrast. The third variation presents the solo flute with more active accompaniment in the bass strings. The fourth variation assigns the melody to the bass strings. A brief coda completes the movement.

Haydn gave the French spelling to this "Menuet," and marked it *un poco allegretto*. The trio remains in the key of E flat and presents the first violins and the solo bassoon with the principal melody with pizzicato strings in the Ländler-like accompaniment. The literal repetition of the minuet completes the movement.

With the *vivace* tempo of the finale, Haydn has built a sonata movement with one principal theme—the lively opening motive serves both the first and the second theme sections. The development section exploits the principal interval and, following the restatement, a brief coda completes the movement to which Haydn added his usual postscript, *Fine Laus Deo*.

Concerto for Violoncello, A Minor, Opus 129

by Robert Schumann

Born June 8, 1810, Zwickau. Died July 29, 1856, Endenich.

Schumann composed the Concerto for Violoncello in October, 1850, about a year after he moved his family from Dresden to Düsseldorf where he became the conductor of the orchestra. In November, 1850, Schumann's wife Clara wrote in her diary, "Last month he composed a concerto for violoncello that pleased me very much. It seems to me to be written in true violoncello style." A year later Clara referred to the work again: "I have played Robert's Violoncello Concerto again and thus gave to myself a truly musical and happy hour. The romantic quality, the vivacity, the freshness and the humor, and also the highly interesting inter-weaving of violoncello and orchestra are, indeed, wholly ravishing, and what euphony and deep feeling there are in all the melodic passages."

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Clara Schumann described her husband's composition quite well. It is a lyrical work, intimate in character; it does not venture into the area of the big and showy bravura style of writing. It also represents another instance of the romantic composer's efforts to unify the movements of a large work—the three movements are written so that they must be played without the usual breaks. Another means of obtaining unity is illustrated in the reappearance of the first theme of the first movement in the passage that links the second movement to the third.

At these concerts the Violoncello Concerto was first heard on December 9-10, 1910, with Paulo Gruppe as soloist and with Frederick Stock conducting. Rafael Kubelik conducted the most recent performance with soloist Pierre Fournier on December 8-9, 1966.

Livre pour cordes

by Pierre Boulez

Born March 26, 1925, Montbrison, Loire.

The *Livre pour cordes* is a complete revision for string orchestra of the string quartet, the *Livre pour quatuor*, composed in 1955. On this occasion, the first United States performance of the music is being heard; previously, it was performed in December, 1968, by the New Philharmonia in London with the composer conducting.

The *Livre pour cordes* comprises two movements: the first is called "Variation," the second, "Mouvement." Serialization of all the musical elements has been applied. Both movements are marked *allant* (stirring, bustling). "Variation" begins with each of the string sections divided into two parts; during portions of the score there are as many as fifteen parts. The music begins softly and gradually becomes more agitated (*agité*); there is often much activity at a *ppp* dynamic level. At the end the music is *fff*.

"Mouvement" begins with a division of twelve parts. Changing tempos create rhythmic flexibility and freedom. The texture is constantly changing, and there are occasional silences. The music ends quietly, *pp*.

Pierre Boulez began his musical studies in Montbrison, where his father, a steel manufacturer, hoped his son would follow a scientific career. He had a year of specialized studies in mathematics at Lyon before entering the Paris Conservatory in 1942. He studied harmony in the class of Olivier Messiaen. In 1946 he left the Conservatory and continued his studies in counterpoint and harmony with Andrée Vaurabourg, the wife of Arthur Honegger, and he also began a ten-year association as music director with the theater company of Jean-

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Louis Barrault and Madeleine Renaud. About the same time, Boulez came under the spell of Schoenberg through Renée Leibowitz. In time, the music of Webern particularly, and also of Debussy and Stravinsky captured and held his interest.

In 1954, he founded the Concerts du Domaine Musical for the performance of new music and presented the first concert at the Petit Théâtre Marigny. In 1959 he began conducting in Baden-Baden at the Southwest German Radio; he taught for three years, beginning in 1960, at the Basel Music Academy; in 1962 he gave a series of lectures on twentieth century music at Harvard; in 1963 he conducted Berg's *Wozzeck* for the first time at the Paris Opera. In recent years he has become more and more active as a conductor.

Eric Salzman wrote of the work of Boulez in his *Twentieth-Century Music* (Prentice-Hall, 1967) as follows: ". . . He has always been engaged — as a pianist and, particularly, as a conductor — with the activity of music as a performing art. An involvement with the physical, tangible, even sensuous qualities of the musical material and with the poetic and psychological significance of the activity of producing it has, aside from his brief encounter with strict serialism, given Boulez's music a distinct character within the general flow of new ideas in Europe . . . The forms may be open and flexible, but they do not rest on the operations of a chance, a statistical, or even an improvisatory method; instead, they seek to reveal the multiple possibilities — the poetic facets so to speak — of the creative imagination. Boulez is very much involved with the significance and impact of personal statement, of the expressive act as arising out of an invented and seemingly open and flexible material which is, however, actually realizing and revealing a hard strategy underneath, a plan which is in itself a rational, poetic realization of a new relationship between the acts of creating, performing, and experiencing a work of art."

Three Pieces for Orchestra, Opus 6

by Alban Berg

Born February 9, 1885, Vienna. Died December 24, 1935, Vienna.

Alban Berg came under the influence of Arnold Schoenberg in 1904 and worked under his guidance until 1910. The Three Pieces for Orchestra, Opus 6, composed between 1913 and 1915, were dedicated to Schoenberg, "my teacher and friend." Berg had planned to present the scores to Schoenberg on the occasion of his fortieth birthday, September 13, 1914. However, the second of the three movements, *Reigen* (*Round Dance*), was not finished until 1915.

In June, 1913, Berg visited Schoenberg in Berlin and heard performances of music of his former teacher including *Pierrot Lunaire*.

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Apparently, Berg showed some of his own compositions to Schoenberg, who offered severe criticism. On returning to Vienna, Berg wrote to Schoenberg on June 14: ". . . You will surely understand that, together with the loveliest memories of unspoiled enjoyment, there also intrudes the memory of the last afternoon, with its depressing home-truths. However, I have to thank you for your reproof, as much as for everything else I have received from you, convinced as I am that it was all said for my own good I don't need to tell you that the deep pain it has caused me is proof of that fact that I have heeded your reproof I hope to show you by deeds what I am unable to express in words. As soon as I am in the country I will begin the Suite. Perhaps one day I shall be able to compose something serene"

From the country estate of his parents-in-law in Styria, Berg wrote to Schoenberg on September 8, 1914, regarding the "Suite," which now had become two of the Three Pieces for Orchestra:

"I am sending you by the same post a registered parcel: the orchestral pieces, dedicated to you on the occasion of your birthday For years it has been my secret but persistent wish to dedicate something to you. The works composed under your supervision, the Sonata, songs and Quartet, do not count for that purpose, having been received directly from you. My hopes of writing something more independent and yet as good as these first compositions (something I could confidently dedicate to you without incurring your displeasure) have been repeatedly disappointed. Your kind suggestion of last spring (during the journey from Amsterdam to Berlin) gave me the courage to attempt a composition which I could dedicate to you without blushing. I cannot tell today if I have succeeded or if the attempt has failed. Should the latter be the case, then, in your fatherly benevolence, you will have to accept the good intention in place of the deed itself. I really have tried to give of my best and to follow your advice. In this endeavour the unforgettable experience of the Amsterdam rehearsals [for the performance of Schoenberg's Five Orchestral Pieces, Opus 16, which had resulted in a near-riot on the part of the audience] and the close study of your orchestral pieces was an enormous help and has intensified my self-criticism more and more. *This* is why I have not been able to complete the second of the three pieces, *Reigen*, in time, and why I have had to leave it until later, when I shall probably succeed in altering what is wrong in it, about which I am not yet certain. Another reason is that the unavoidable commotion of the last weeks caused slower progress with my work than I had hoped for before the outbreak of war. Please do not take amiss my boldness in dedicating to you something incomplete. I hope to finish the missing second

piece soon (it is a piece of dance-character, about 100 bars long, i. e. longer than the Prelude, shorter than the March) and to add the score to the two pieces I am sending you now. . . . I am still working at the piano arrangement of the Chamber Symphony. For this reason I am remaining here for a time and I believe I can curb my impatience and restlessness in connection with the war better here than in Vienna. The urge 'to be in it,' the feeling of helplessness at being unable to serve my country, prevented any concentration on work there. . . ."

The first performance of the two pieces, the Prelude and Round Dance, was conducted by Anton Webern on June 5, 1923, in Berlin. The first performance of the completed three movements, with slight revisions made in 1929, was conducted by Johannes Schüller on April 14, 1930, at Oldenburg.

After the composition of Opus 6, Berg proceeded to work on the score of his opera *Wozzeck*, Opus 7. H. F. Redlich, writing in his book on Berg (John Calder, London, 1957), has pointed out certain influences of Schoenberg on Berg's music, including the use of titles for the movements, the harmonies, and the size of the orchestra. But he states also that Berg's Opus 6 "is farther removed than any other work of his from Schoenberg's orbit. It represents, rather, his creative approach to Mahler's conception of the symphony." Redlich described a competition for Berg's allegiance in this work, and he pointed out certain thematic elements as well as certain melodic progressions which are close to Mahler.

When Johannes Schüller was preparing for the 1930 performance, he requested some analytical notes from Berg. Less than two weeks before the performance, Berg sent his "remarks" which were incorporated in the program book by Fritz Uhlenbruch as follows:

"It is interesting to observe how a symphonic process is concentrated into the three pieces *Präludium*, *Reigen* and *Marsch*; that is, how an approximation of the form of a four-movement symphony is achieved in the design. The *Präludium* would represent the first movement; *Reigen* contains scherzo and slow movement (in that order!), and the *Marsch* could be considered the last movement of the 'supposed' symphony. This 'supposition' rests on the constructional working of the pieces (for example the long, development-type passages in the third piece), and it is intended to point out the exceptionally clear and confident architecture of Berg's works.

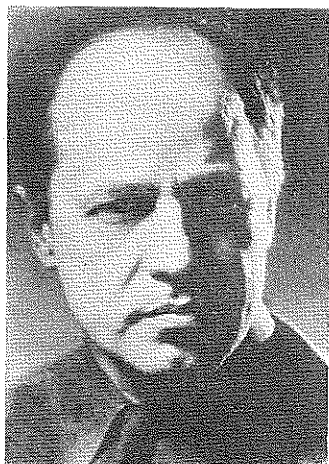
At the subscription concerts of the Chicago Symphony Orchestra the Three Pieces for Orchestra have been performed previously on one occasion, on the concert of November 30—December 1, 1961, with Hans Rosbaud conducting. ■

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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.

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GUEST ARTIST

JACQUELINE DU PRE CELLO

Since her Carnegie Hall debut with the BBC Symphony in 1966, Jacqueline du Pré has created tremendous excitement in this country. Her London debut at Wigmore Hall when she was 16 brought out the musical great of that city, for word had spread of her special talent.



Miss du Pré, born in Surrey in 1945, began studying cello before she was five with her mother, who taught piano at the Royal Academy of Music. Each morning, when the child woke up, she found a new tune, with a rhyme and drawing to go with it, each encompassing a new technical problem.

Her advanced study was with William Pleeth and Paul Tortelier. She played the Elgar Concerto twice in 1962, with the BBC Symphony and later, at Royal Albert Hall, under Sir Malcolm Sargent. Her tours of the continent began after that.

Miss du Pré is married to Israeli pianist Daniel Barenboim. She uses one of her two Stradivarius cellos, one dated 1673 and one dated 1712, for her concert performances. This is her first appearance with the Chicago Symphony Orchestra.

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