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TWENTY-FOURTH PROGRAM

FRIDAY AFTERNOON, MARCH 22, 2:15

SATURDAY EVENING, MARCH 23, 8:15

Soloist: MR. OSSIP GABRILOWITSCH

OVERTURE—"King Lear," Opus 4, BERLIOZ

CONCERTO FOR PIANOFORTE No. 1,

B Flat Minor, Opus 23, TSCHAIKOWSKY

ALLEGRO NON TROPPO E MOLTO MAESTOSO—

ALLEGRO CON SPIRITO.

ANDANTINO SEMPLICE.

ALLEGRO CON FUOCO.

INTERMISSION OF 15 MINUTES

SYMPHONY No. 5, MAHLER

PART I—

(1) TRAUERMARSCH.

(2) STÜRMISCH BEWEGT. MIT GRÖSSTER VEHEMENZ.

PART II—

(3) SCHERZO.

PART III—

(4) ADAGIETTO.

(5) RONDO-FINALE.

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PROGRAM NOTES—CONTINUED

The finale—in B flat minor, *Allegro con fuoco* and 3-4 time—follows the plan of the rondo form, and is based upon three principal themes. The first of these is announced by the solo instrument, after a short orchestral introduction. The second is stated by the full orchestra *fortissimo*, and then taken up and worked over briefly by the solo instrument. The third comes in the violins in octaves, to a syncopated accompaniment; this also is worked out subsequently by the solo instrument. The orderly repetition and further development of these themes leads at last to a brilliant coda, founded on the first one.

Symphony No. 5.

Gustav Mahler.

Born July 7, 1860, at Kalescht (Bohemia).

The author of this unfamiliar selection—who, by the way, has had no previous representation on these programs—is the present director of the Court Opera at Vienna. He received his education at Vienna, where he studied philosophy at the University and music at the Conservatory—pianoforte-playing under Julius Epstein and counterpoint and composition under Anton Bruckner (whose manner he seems inclined to emulate). In 1883 he became court conductor at Cassel, going thence (in 1885) to Prague—where, as Anton Seidl's successor, he won renown for his performances of Wagner's music-dramas and symphonies by Bruckner and Beethoven. The years 1886-'88 were passed at the City Theatre in Leipzig, and then he became director of the Royal Opera at Pesth—where he achieved new fame. In 1891 he was appointed conductor of the City Theatre at Hamburg, where he remained until 1897. In May of that year he was summoned to the conductorship of the Vienna Court Opera, and in the following October he was made director of that institution—

PROGRAM NOTES—CONTINUED

succeeding Wilhelm Jahn. His works include an early opera—"Die Argonauten," the fairy-play "Rübezahl," the three-act comic opera "Die drei Pintos" (a completion of sketches left by Weber), chamber-music, songs, etc., etc.,—and six symphonies, the last of which was brought out recently at Vienna. It is upon these symphonies, which are remarkable for their architectural proportions, that his fame as a composer depends mainly.

The one we are now about to hear was completed early in 1903, and received its first performance at Cologne on October 18 of the following year—the composer conducting. The unusual disposition of the movements and the generally picturesque character of the music would seem to imply that the author must have had some definite "program" or scheme in mind when he wrote this work; but he has not seen fit to furnish anything whatever in the way of a hint as to his intentions, and it is understood moreover that he is violently opposed to program-books and any attempts pointing toward the analysis or explanation of his music by another. Nevertheless it is believed that it would have been to the advantage of all concerned if he had found it expedient to supply something in the way of a "key" to the meaning of this "symphony," which is too complicated altogether in point of both form and treatment to be comprehended fully on a single hearing or a single perusal of the score. A very large orchestra is required for its performance.

It is deemed desirable to call attention to the peculiar plan of the work, as shown on the program-page proper:—

Part I—

- (1) Trauermarsch.
- (2) Stürmisch bewegt. Mit grösster Vehemenz.

Part II—

- (3) Scherzo.

Part III—

- (4) Adagietto.
- (5) Rondo-Finale.

PART I.

The first movement, "Trauermarsch"—*In gemessenem Schritt. Streng. Wie ein Kondukt* (With measured tread. Austerely. Like a funeral train), in C sharp minor and 2-2 time—is a solemn and im-

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PROGRAM NOTES — CONTINUED

pressive composition in the temper implied by its title. It opens with a mournful fanfare for the solo trumpet, which leads to a massing of the full force of the orchestra—a slowly-moving introductory passage proceeding thence to the statement of the plaintive principal theme by the first violins and violoncellos, accompanied lightly by the other strings and some of the wood-winds. The grief-laden introductory passage returns, to lead to the re-entrance of the plaintive principal theme (this time in the clarinet and bassoon and all the violins) which now spins out to considerable length, running presently into a pendent strain of like character (in A flat major). With a sudden quickening of the *tempo* the solo trumpet introduces another subject of sombre hue, off-set by a heavy march-like "tread" of the bass voices and running counter-figurations in other instruments. Another melody of expressive character introduced shortly by the violins completes the chief thematic elements of this remarkable composition, howbeit the materials pointed out are by no means all which enter into the elaborate development. The music rises to a climax and subsides, and then we hear again the opening trumpet-call and a reminiscence of the agitated introductory passage—the which leads again to the appearance of the plaintive principal theme and its melodious pendant. The materials cited (together with a profusion of derivatives and counter-figures) are now worked up further into a great tumult of emotion which finally reaches its climax in a mighty outburst of the whole orchestra—subsiding thence gradually to a hushed and impressive conclusion.

The second movement—*Stürmisch bewegt. Mit grösster Vehemenz* (Stormily agitated. With utmost vehemence), in A minor and 2-2 time—opens with a restless motive in the basses and bassoons, off-set by short sharp chords from the other strings and the brasses; this leading to the statement of the passionate first theme by all the violins. The development of this flourishing subject and its allied materials proceeds to a long-held and diminishing tone in the basses and kettle-drum, over which the commotion dies away in preparation for the entrance of the more sustained second theme—(sung expressively by the violoncellos to a light accompaniment from the wood-winds and

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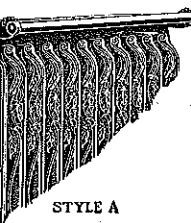
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PROGRAM NOTES — CONTINUED

basses)—the development of this (in combination with certain materials from the preceding Funeral March) consuming the remainder of the first part of the movement. The free-fantasia begins with the re-appearance of the restless introductory motive, pendent developments leading presently to a longish monologue for the violoncellos (over a prolonged *pianissimo* rumble of the kettle-drum)—following which the expressive second theme is taken up by the horns and carried on by the wood-winds and strings in agreeable polyphony. As the development proceeds sundry materials and strains from the Funeral March are woven into the elaborate musical fabric, and presently the third and closing section of the movement commences with the re-statement of the flourishing principal theme—in the violins, as at first. This part presents many changes from the first (structure, scoring, manner of treatment, etc., etc.), the expressive second theme following shortly—in the violins and considerably altered—and the whole leading finally to an elaborate coda founded on the flourishing principal theme (in the bass instruments) which mounts to a grandiose pæan for the brass choir, surrounded by an exuberance of figurations from the strings and wood-winds—following which the movement proceeds to an impressive *pianissimo* close.

PART II.

The third movement, "Scherzo"—*Kräftig, nicht zu schnell* (Vigorously, not too quickly), in D major and 3-4 time—is a long and brilliant composition of the kind named in the title, opening with its buoyant principal theme in the horns. This leads to the appearance of a trio-like theme stated quietly by the first violins (on the G string), a very short treatment of which leads to the resumption of the buoyant opening theme. Another trio-like theme appears shortly—the "rocking" sort of subject introduced by the horns and taken up by the wood-winds (in conjunction with hintings at the buoyant first theme from the horns). This and its allied materials are worked up forthwith at considerable length, leading finally to the re-appearance

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PROGRAM NOTES — CONTINUED

of the buoyant first theme (in the horns, as at first). The remainder of the movement may be described briefly as consisting mostly of further manipulations of the materials mentioned—all coming finally to a dashing termination.

PART III.

The fourth movement, "Adagietto"—*Sehr langsam* (Very slowly), in F major and 4-4 time—is scored for the strings and the harp only, and is an expressive effusion of comparatively small structural dimensions developed mostly from the sustained melody played at the start by the first violins. A contrasting middle section is followed by a modified repetition of the first part and a short free conclusion—passage, the movement coming to an end with a long-held and diminishing chord which leads without pause into—

The fifth and last movement, "Rondo-Finale"—in D major, *Allegro comodo* and 2-2 time. After a short picturesque introductory passage (on materials which will be heard again in the development) the jaunty principal theme is given out by the solo horn, a short treatment of this leading to the entrance of a running subject in the violoncellos which is worked up forthwith in fugal fashion. This composition is much too complicated and of much too large dimensions to be described adequately in the few lines which present space permits, but it may be said briefly that the running subject just pointed out plays a very conspicuous part throughout, alternating now and then with the jaunty opening theme. The long-drawn-out development proceeds buoyantly, mounting at last to the tremendous climax which brings the symphony to an end.