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Thirtieth Season, 1910-1911

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# Boston Symphony Orchestra

MAX FIEDLER, Conductor

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## Programme of the Fifth and Last Concert

WITH HISTORICAL AND DESCRIPTIVE  
NOTES BY PHILIP HALE



TUESDAY EVENING, APRIL 4

AT 8.15

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# Boston Symphony Orchestra

## PERSONNEL

Thirtieth Season, 1910-1911

MAX FIEDLER, Conductor

### VIOLINS.

Witek, A., <i>Concert-master.</i>	Roth, O.	Hoffmann, J.	Theodorowicz, J.
Noack, S.	Kuntz, D.	Kraft, F. W.	Mahn, F.
Strube, G.	Rissland, K.	Ribarsch, A.	Traupe, W.
Eichheim, H.	Bak, A.	Mullaly, J.	Goldstein, H.
Barleben, K.	Akeroyd, J.	Fiedler, B.	Berger, H.
Fiumara, P.	Currier, F.	Marble, E.	Eichler, J.
Tischer-Zeitz, H.	Werner, H.	Fabrizio, C.	
Goldstein, S.	Kurth, R.	Grünberg, M.	

### VIOLAS.

Ferir, E.	Heindl, H.	Rennert, B.	Kolster, A.	VanWynbergen, C.
Gietzen, A.	Hoyer, H.	Kluge, M.	Forster, E.	Kautzenbach, W.

### VIOLONCELLOS.

Schroeder, A.	Keller, J.	Barth, C.	Belinski, M.	Warnke, J.
Warnke, H.	Nagel, R.	Nast, L.	Hadley, A.	Smalley, R.

### BASSES.

Kunze, M.	Agnesy, K.	Seydel, T.	Ludwig, O.
Gerhardt, G.	Jaeger, A.	Huber, E.	Schurig, R.

### FLUTES.

Maquarre, A.  
Brooke, A.  
Battles, A.  
Fox, P.

### OBOES.

Longy, G.  
Lenom, C.  
Sautet, A.

### CLARINETS.

Grisez, G.  
Mimart, P.  
Vannini, A.

### BASSOONS.

Sadony, P.  
Mueller, E.  
Regestein, E.

### ENGLISH HORN.

Mueller, F.

### BASS CLARINET.

Stumpf, K.

### CONTRA-BASSOONS.

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Mosbach, J.

### HORNS.

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Lorbeer, H.  
Hain, F.  
Phair, J.

### HORNS.

Wendler, G.  
Gebhardt, W.  
Hackebarth, A.  
Schumann, C.

### TRUMPETS.

Kloepfel, L.  
Mann, J.  
Heim, G.  
Merrill, C.

### TROMBONES.

Hampe, C.  
Mäusebach, A.  
Kenfield, L.

### TUBA.

Lorenz, O.

### HARP.

Schuecker, H.

### TYMPANI.

Neumann, S.  
Kandler, F.

### PERCUSSION.

Rettberg, A.  
Zahn, F.  
Senia, T.  
Burkhardt, H.

### ORGAN.

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# Boston Symphony Orchestra

Thirtieth Season, 1910-1911

MAX FIEDLER, Conductor

FIFTH AND LAST CONCERT  
TUESDAY EVENING, APRIL 4  
AT 8.15

## PROGRAMME

Brahms . . . . . Symphony No. 1, in C minor, Op. 68  
I. Un poco sostenuto; Allegro.  
II. Andante sostenuto.  
III. Un poco allegretto e grazioso.  
IV. Adagio; Allegro non troppo, ma con brio.

Catalani . . . . . Wally's air, "Ebben? ne andrò lontana,"  
from "La Wally," Act I.

Smetana . . . . . Symphonic Poem, "Vltava" ("The Moldau") (from  
"Má Vlast" ("My Country"), No. 2)

Boïto . . . . . Aria, "L' Altra Notte," from "Mefistofele," Act III.

Richard Strauss . . . . . Tone-Poem, "Death and Transfiguration," Op. 24

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Miss CAROLINA WHITE

There will be an intermission of ten minutes after the symphony

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**SYMPHONY IN C MINOR, No. 1, Op. 68 . . . . . JOHANNES BRAHMS**

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

Brahms was not in a hurry to write a symphony. He heeded not the wishes or demands of his friends, he was not disturbed by their impatience. As far back as 1854 Schumann wrote to Joachim: "But where is Johannes? Is he flying high or only under the flowers? Is he not yet ready to let drums and trumpets sound? He should always keep in mind the beginning of the Beethoven symphonies: he should try to make something like them. The beginning is the main thing; if only one makes a beginning, then the end comes of itself."

\* \* \*

Just when Brahms began to make the first sketches of this symphony is not known. He was in the habit, as a young man, of jotting down his musical thoughts when they occurred to him. Later he worked on several compositions at the same time and let them grow under his hand. There are instances where this growth was of very long duration. He destroyed the great majority of his sketches. The few that he did not destroy are, or were recently, in the Library of the Gesellschaft der Musikfreunde at Vienna.

We know that in 1862 Brahms showed his friend Albert Dietrich\* an early version of the first movement of the symphony. Brahms was then sojourning at Münster. He composed in the morning, and the afternoon and evening were spent in excursions or in playing or hearing music. He left Hamburg in September of that year for his first visit to Vienna, and wrote to Dietrich shortly before his departure

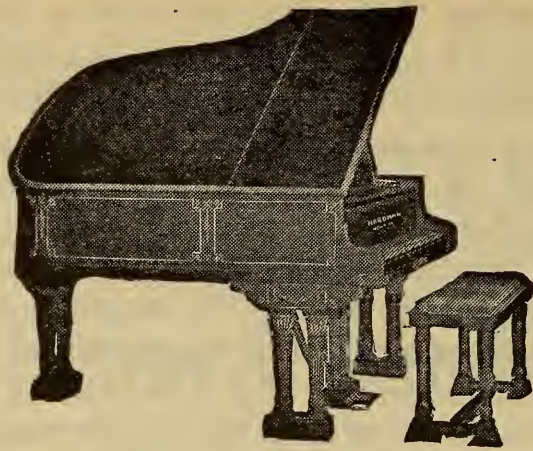
\* Albert Hermann Dietrich was born August 28, 1829, near Meissen. He studied music in Dresden and at the Leipsic Conservatory. In 1851 he went to Düsseldorf to complete his studies with Schumann. He conducted the subscription concerts at Bonn from 1855 till 1861, when he was called to Oldenburg as court conductor. He retired in 1890 and moved to Berlin, where he was made an associate member of the Königliche Akademie der Künste and in 1899 a Royal Professor. He composed two operas, a symphony, an overture, choral works, a violin concerto, a cello concerto, chamber music, songs, piano pieces. He died November 20, 1908.

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that the symphony was not ready, but that he had completed a string quintet in F minor.

This first movement was afterward greatly changed. He told his friends for several years afterward that the time for his symphony had not yet arrived. Yet Theodor Kirchner wrote to Marie Lipsius that Brahms had carried this symphony about with him "many years" before the performance; and Kirchner said that in 1863 or 1864 he had talked about the work with Clara Schumann, who had then showed him portions of it, whereas "scarcely any one knew about the second symphony before it was completed, which I have reason to believe was after the first was ended; the second, then, was chiefly composed in 1877." In 1875 Dietrich visited Brahms at Zigelhausen, and he saw his new works, but when Dietrich wrote his recollections he could not say positively what these works were.

The first performance of the Symphony in C minor was from manuscript at Karlsruhe by the grand ducal orchestra, November 4, 1876. Dessoff conducted and the composer was present. Brahms conducted the performances of it at Mannheim a few days later and on November 15, 1876, at Munich. He also conducted performances at Vienna, December 17, 1876; at Leipsic, January 18, 1877; and at Breslau, January 23, 1877. Before the concert in Vienna certain persons were allowed to hear the symphony played as a pianoforte duet by Brahms and Ignaz Brüll.

Early in 1877 Cambridge University offered Brahms an honorary degree. If he had accepted it, he would have been obliged to go to England, for it is one of the University's statutes that its degrees may

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not be conferred *in absentia*. Brahms hesitated about going, although he was not asked to write a work for the occasion. The matter was soon settled for him: the directors of the Crystal Palace inserted an advertisement in the *Times* to the effect that, if he came, he would be asked to conduct one of their Saturday concerts. Brahms declined the honor of a degree, but he acknowledged the invitation by giving the manuscript score and parts of the symphony to Joachim, who led the performance at Cambridge, March 8, 1877, although Mr. J. L. Erb, in his "Brahms," says that Stanford conducted. The programme included Bennett's overture to "The Wood Nymph," Beethoven's Violin Concerto (Joachim, violinist), Brahms's "Song of Destiny," violin solos by Bach (Joachim), Joachim's Elegiac overture in memory of H. Kleist, and the symphony. This Elegiac overture was composed by Joachim in acknowledgment of the honorary degree conferred on him that day. He conducted the overture and Brahms's symphony. The other pieces were conducted by Charles Villiers Stanford, the leader of the Cambridge University Musical Society. The symphony is often called in England the "Cambridge" symphony. The first performance in London was at the Philharmonic Concert, April 16 of the same year, and the conductor was W. G. Cusins. The symphony was published in 1877. The first performance in Berlin was on November 11 of that year and by the orchestra of the Music School, led by Joachim.

It is said that the listeners at Munich were the least appreciative; those at Carlsruhe, Mannheim, and Breslau were friendly. Dörffel wrote in the *Leipziger Nachrichten* that the symphony's effect on the



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The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, double-bassoon, four horns, two trumpets, three trombones, kettledrums, strings. The trombones appear only in the finale.

The first movements open with a short introduction, *Un poco sostenuto*, C minor, 6-8, which leads without a pause into the first movement proper, *Allegro*, C minor. The first four measures are a prelude to the chief theme, which begins in the violins, while the introductory phrase is used as a counter-melody. The development is vigorous, and it leads into the second theme, a somewhat vague melody of melancholy character, announced by wood-wind and horns against the first theme, contrapuntally treated by strings. In the development wind instruments in dialogue bring back a fragment of this first theme, and in the closing phrase an agitated figure in rhythmical imitation of a passage in the introduction enters. The free fantasia is most elaborate. A short coda, built chiefly from the material of the first theme, *poco sostenuto*, brings the end.

The second movement, *Andante sostenuto*, E major, 3-4, is a profoundly serious development in rather free form of a most serious theme.

The place of the traditional scherzo is supplied by a movement, *Un poco allegretto e grazioso*, A-flat major, 2-4, in which three themes of contrasted rhythms are worked out. The first, of a quasi-pastoral nature, is given to the clarinet and other wood-wind instruments over

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a pizzicato bass in the 'cellos. In the second part of the movement is a new theme in 6-8. The return to the first movement is like unto a coda, in which there is varied recapitulation of all the themes.

The finale begins with an adagio, C minor, 4-4, in which there are hints of the themes of the allegro which follows. And here Mr. Apthorp should be quoted:—

“With the thirtieth measure the tempo changes to *più andante*, and we come upon one of the most poetic episodes in all Brahms. Amid hushed, tremulous harmonies in the strings, the horn and afterward the flute pour forth an utterly original melody, the character of which ranges from passionate pleading to a sort of wild exultation according to the instrument that plays it. The coloring is enriched by the solemn tones of the trombones, which appear for the first time in this movement. It is ticklish work trying to dive down into a composer's brain, and surmise what special outside source his inspiration may have had; but one cannot help feeling that this whole wonderful episode may have been suggested to Brahms by the tones of the Alpine horn, as it awakens the echoes from mountain after mountain on some of the high passes in the Bernese Oberland. This is certainly what the episode *recalls* to any one who has ever heard those poetic tones and their echoes. A short, solemn, even ecclesiastical interruption by the trombones and bassoons is of more thematic importance. As the horn-tones gradually die away, and the cloud-like harmonies in the strings sink lower and lower—like mist veiling the landscape—an impressive pause ushers in the *Allegro non troppo, ma con brio* (in C major, 4-4 time.) The introductory *Adagio* has already given us

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mysterious hints at what is to come; and now there bursts forth in the strings the most joyous, exuberant Volkslied melody, a very Hymn to Joy, which in some of its phrases, as it were unconsciously and by sheer affinity of nature, flows into strains from the similar melody in the Finale of Beethoven's Ninth Symphony. One cannot call it plagiarism: it is two men saying the same thing."

This melody is repeated by horns and wood-wind with a pizzicato string accompaniment, and is finally taken up by the whole orchestra, fortissimo (without trombones). The second theme is announced softly by the strings. In the rondo finale the themes hinted at in the introduction are brought in and developed with some new ones. The coda is based chiefly on the first theme.

WALLY'S AIR, "EBBEN? NE ANDRÒ LONTANA," FROM "LA WALLY,"  
ACT I. . . . . ALFREDO CATALANI

(Born at Lucca, June 19, 1854; died at Milan, August 6, 1893.)

This air is sung by Wally at the end of the first act. Her father has promised her in marriage to Gellner, and, when she refuses to accept him, turns her out of the house. The air is in answer to the father's threat.

Ebben? Ne andrò lontana,  
Come va l'eco della pia campana  
Là, fra la neve bianca;  
Là fra le nubi d'òr;  
Laddòve la speranza,  
È rimpianto, è dolor!

O della madre mia casa gioconda,  
La Wally ne andrà da te,  
Lontana assai, e fors e a te,  
Non farà mai più ritorno,  
Ne più la rivedrai.

---

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Ne andrò sola e lontana  
 Come l' eco della pia campana  
 Là, fra la neve bianca;  
 N' andrò sola e lontana,  
 È fra le nubi d' òr;  
 Ma fermo è il piè!  
 N' andiam che lunga è la via.

Well—I shall go far, as the echo of a holy bell, there, among the white snows and the golden clouds; there where is hope, sorrow, pain! O joyous dwelling of my mother, the Wally will go far, and perhaps she will never return to you, and you will not see her again. I shall go far and alone as the echo of a holy bell, there, far among the white snows and the golden clouds; but bravely and on foot. Let us go, for the road is long. (Translation by M. R.)

Andante sostenuto molto, 3-4.

\* \*  
 \* \*

“La Wally,” opera in four acts, libretto based by Luigi Illica on a novel, “Die Geyer-Wally,” by the Baroness Wilhelmine von Hillern, music by Catalani, was produced at La Scala, Milan, January 20, 1892. The cast was as follows: Wally, Enrichetta Darclée; Stromminger, Ettore Brancaleoni; Afra, Virginia Guerrini; Walter, Adelina Sthele; Hagenbach, Emanuele Suagnes; Gellner, Arturo Pessina; Il Pedone, Pietro Cesari.

The first performance in the United States was at the Metropolitan Opera House, New York, on January 6, 1909. The cast was as follows: Wally, Emmy Destinn; Afra, Mary Ranzenberg; Walter, Isabelle L'Huillier; Hagenbach, Riccardo Martin; Gellner, Pasquale Amato; Stromminger, Giulio Rossi; Il Pedone, Giuseppe Campanari. Arturo Toscanini conducted.

The scene is laid in the Tyrolean Alps about 1880. Gellner and Hagenbach, rival marksmen, compete for the hand of Wally. Her father has promised her to Gellner. She refuses him, and is turned out of the house. In the second act she has inherited her father's property. Hagenbach, whom she had favored, flirts with Afra, an innkeeper. Wally insults her, and Hagenbach promises to avenge her. In a dance

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he works on Wally's feelings, so that she gives him a kiss. The spectators, knowing the plot, laugh scornfully. Wally asks Gellner to kill Hagenbach. In the third act Gellner, waiting for Hagenbach, pushes him over a bridge that spans a precipice. Wally repents, calls the neighbors, and rescues Hagenbach. In the fourth act she is dwelling in a mountain hut. Hagenbach comes to her and declares his love. It is returned. The lovers do not observe a rising storm. Hagenbach, realizing the danger, in his descent is engulfed in an avalanche. Wally throws herself with outstretched arms over the precipice.

SYMPHONIC POEM, "THE MOLDAU" (FROM "MY COUNTRY," No. 2).  
FRIEDRICH SMETANA

(Born at Leitomischl, Bohemia, March 2, 1824; died in the mad-house at Prague, May 12, 1884.)

Smetana, a Czech of the Czechs, purposed to make his country familiar and illustrious in the eyes of strangers by his cycle of symphonic poems, "Má Vlast" ("My Country"). The cycle was dedicated to the town of Prague. In a letter written (1879) to the publisher he complained of the poem put as preface to "Vysehrad": "What is here portrayed in tones is not mentioned in the verses!" He wished a preface that might acquaint the foreigner with the peculiar love entertained by the Czech for this fortress. Lumir sees visions the moment he touches the harp; and he tells of the founding of Vysehrad in heathen times, of the various sights seen by the citadel, feasts, jousts, court sessions, war and siege, until he at last tells of the downfall.

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The cycle includes:—

I. VYSEHRAD (which bears this inscription on the score: "In a condition of ear-disease"). Completed November 18, 1874, twenty-four days after he had become completely deaf. The first performance was at Prague, January 14, 1875.

II. VLTAVA\* ("The Moldau"). Begun November 20, 1874; completed December 8, 1874, and performed for the first time at Zofin, April 4, 1875.

III. SARKA. Composed at Prague; completed February 20, 1875. Performed for the first time at Zofin, May 17, 1877. Sarka is the legendary Czech Amazon.

IV. ZČESKYCH LUHŮV A HÁJŮV ("From Bohemia's Fields and Groves"). Composed at Jakbenice; completed on October 18, 1875; and performed for the first time at Zofin on December 10, 1876. Smetana wrote to Dr. Ludwig Prochazka that in this piece he endeavored to portray the life of the Bohemian folk at work and in the dance; as the Germans say, "Volksweisen" or "Tanzweisen."

V. TABOR. Composed at Jakbenice in 1878; first performed at a jubilee concert in honor of Smetana at Zofin, January 4, 1880. This, as well as "Blanik," the sixth of the series, is based on the Hussite choral, "Kdoz jste Bozibojovnici." The composer in a letter to Dr. Otakar Hostinsky observed that in "Tabor" the choral, "You are God's Warriors," dominates completely, while in "Blanik" there are only partial remembrances of the choral, the last verse of which, "With Him you will at last triumph," serves as the motive of the finale.

VI. BLANIK. Completed at Jakbenice on March 9, 1879; performed for the first time with "Tabor" at the jubilee concert at Zofin. The Hussite warriors sleep in the mountain of Blanik, and await the hour to reappear in arms.

The first performance of the cycle as a whole was at a concert for Smetana's benefit at Prague, November 5, 1882.

\* "Vltava," the Latin name of the river. But as the *v* is written *v*, *MVLTAVA*, the words are the same." William Ritter, in his interesting *Life of Smetana*, published at Paris by Félix Alcan, 1903.

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The following Preface\* is printed with the score of "The Moldau":—

Two springs gush forth in the shade of the Bohemian Forest, the one warm and spouting, the other cold and tranquil. Their waves, gayly rushing onward over their rocky beds, unite and glisten in the rays of the morning sun. The forest brook, fast hurrying on, becomes the river Vltava (Moldau), which, flowing ever on through Bohemia's valleys, grows to be a mighty stream: it flows through thick woods in which the joyous noise of the hunt and the notes of the hunter's horn are heard ever nearer and nearer; it flows through grass-grown pastures and lowlands where a wedding feast is celebrated with song and dancing. At night the wood and water nymphs revel in its shining waves, in which many fortresses and castles are reflected as witnesses of the past glory of knighthood, and the vanished warlike fame of bygone ages. At the St. John Rapids the stream rushes on, winding in and out through the cataracts, and hews out a path for itself with its foaming waves through the rocky chasm into the broad river bed in which it flows on in majestic repose toward Prague, welcomed by time-honored Vyšehrad, whereupon it vanishes in the far distance from the poet's gaze.

\* \* \*

"The Moldau" begins Allegro commodo non agitato, E minor, 6-8, with a flute passage accompanied by pizzicato chords (violins and harps). The "first stream of the Moldau" is thus pictured. The flowing figure is then given to the strings and first violins, oboes and bassoon play a melody against it. Development follows. Hunting calls (C major) are heard from horns and other wind instruments, while the strings continue the running figure. The noise of the hunt waxes louder, the river is more and more boisterous. There is gay music of the wedding dance, G major, 2-4. It swells to fortissimo, and then gradually dies away. "The moon rises in soft sustained harmonies in the wood-wind; and the flutes, accompanied by flowing arpeggios in the clarinets and high sustained chords in the strings and horns, begin the nimble nymphs' dance. Soon soft stately harmonies are heard in the horns, trombones, and tuba, their rhythm being like that of a solemn march." The strings take again the original flowing figure, and the graceful melody for first violins, oboes, bassoon, is again against it. The development is much as before. The rhythm is now livelier. There is a musical picture of St. John's Rapids, and, with a modulation to E major, behold "the broadest part of the Moldau." The melody continues fortissimo until a gradual decrescendo leads to its disappearance.

"The Moldau" is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrum, bass drum, cymbals, triangle, harp, and strings,

\* The translation into English is by Mr. W. F. Apthorp.

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# MARIE THÉRÈSE BRAZEAU

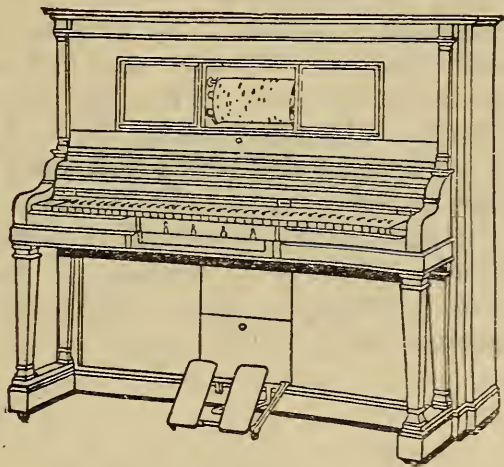
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\* \* \*

The reader interested in Czech music and musicians is referred to "Smetana," an excellent biography by William Ritter (Paris, 1908); "Smetana," a biography by Bromislav Wellek (Prague, 1895); "Ein Vierteljahrhundert Bömischer Musik," by Emanuel Chvala (Prague, 1887); "Das Böhmisches National Theater in der ersten internationalen Musik- und Theater-Ausstellung zu Wien im Jahre 1902," by Fr. Ad. Subert (Prague, 1882); "Zdenko Fibich," by C. L. Richter (Prague, 1900); "Bohême," a volume in the series "Histoire de la Musique," by Albert Soubies (Paris, 1898); articles by Friedrich Hlavác and J. J. Kral, published respectively in the American magazines, *Music Review* and *Music*; the article "Friedrich Smetana," in "Famous Composers," new series, vol. i. (Boston, 1900); and articles in the *Mercure Musical* (Paris) of February and March, 1907.

ARIA, "L' ALTRA NOTTE," FROM "MEFISTOFELE," ACT III.

ARRIGO BOÏTO.

(Born at Padua, February 24, 1842; now living at Milan.)

This aria is sung by Marguerite in prison. "It is night. A lighted lamp hangs against the wall. She is lying on a heap of straw and her mind wanders."

L' altra notte in fondo al mare  
il mio bimbo hanno gittato,  
or per farmi delirare  
dicon ch' io l' abbia affogato.  
L' aura è fredda, il carcer fosco,  
e la me sta anima mia  
come il passero del bosco  
vola, vola, vola,  
vola, vola, via. Ah! pietà di me!

Last night in the deep, deep sea  
Did they drown my little one—  
Now they say, to madden me—  
'Twas by myself the deed was done—  
I am cold—My cell is dark—  
But I let my sad heart stray  
Like a swallow in the forest,  
Flying, flying, flying,  
Flying, flying away.  
Ah! have pity on me.

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In funereo sopore  
 è mia madre addormentata  
 e per colmo del l' orrore dicono ch' io  
 l' abbia attoscata.  
 L' aura è fredda, il carcer fosco,  
 e la me sta anima mia  
 come il passero del bosco  
 vola, vola, vola,  
 vola, vola, via. Ah! pietà di me!

Like one dead at break of day—  
 Lay my mother without a breath.  
 Oh! 'twas hard of them to say  
 It was myself had caused her death—  
 I am cold—My cell is dark—  
 But I let my sad heart stray  
 Like a swallow in the forest  
 Flying, flying, flying,  
 Flying, flying away.  
 Ah! have pity on me.

Andante lento, D minor, 4-4.

"Mefistofele" was first produced at La Scala, Milan, March 5, 1868. The chief singers were Mmes. Reboux and Flory and Messrs. Spallazzi and Junca. The opera failed. Boïto, his own librettist, accepted the verdict and revised his work. The new version was produced at the Communal Theatre, Bologna, October 4, 1875. The chief singers were Mme. Borghi-Mamo and Messrs. Campanini and Nannetti. The opera was successful at Bologna, and also at La Scala on May 25, 1881.

The first performance in the United States was in English at the Globe Theatre, Boston, November 18, 1880, when the singers were Mmes. Marie Roze and Annandale and Messrs. Perugini, Conly, and Tilla.

"DEATH AND TRANSFIGURATION," TONE-POEM FOR FULL ORCHESTRA,  
 OP. 24 . . . . . RICHARD STRAUSS

(Born at Munich, June 11, 1864; now living at Charlottenburg—Berlin.)

This tone-poem was composed at Munich in 1888-89.\* It was published at Munich in April, 1891.

The first performance was from manuscript, under the direction of the composer, at the fifth concert of the 27th Musicians' Convention of the Allgemeiner Deutscher Musikverein in the City Theatre of Eisenach,

\* Hans von Bülow wrote to his wife from Weimar, November 13, 1889: "Strauss is enormously beloved here. His 'Don Juan' evening before last had a wholly unheard of success. Yesterday morning Spitzweg and I were at his house to hear his new symphonic poem 'Tod und Verklärung'—which has again inspired me with great confidence in his development. It is a very important work, in spite of sundry poor passages, and it is also refreshing."

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June 21, 1890. This convention, according to Theodor Müller-Reuters' "Lexikon der deutschen Konzertliteratur," was held June 19-22. There were three orchestral concerts in the City Theatre (June 19, 21, 22); a concert in the Hauptkirche zu St. Georg (June 20); and two chamber music concerts in Clemda Hall (June 20, 21).

The other works performed for the first time were Draeseke's Prelude to "Penthesilea"; Franz Schubert's "Tantum Ergo" and Offertory (MS.); duet from Hans Sommer's opera "Loreley"; Strauss's "Burleske" for pianoforte and orchestra (Eugen d'Albert, pianist); Weingartner's Entr'acte from "Malawika"; d'Albert's Symphony, Op. 4; Robert Kahn's String Quartet, Op. 8; Philipp Wolfrum's Pianoforte Quintet; R. von Perger's String Quartet, Op. 15; Frederick Lamond's Pianoforte Trio, Op. 2; Arnold Krug's Vocal Quartet, Op. 32; Ivan Knorr's "Ukrainische Liebeslieder," Op. 5.

The second performance was at Weimar, January 12, 1891, at the third subscription concert in the Grand Ducal Theatre. Strauss led from manuscript.

The third performance was at the Eighth Philharmonic Concert in Berlin, February 23, 1891. The composer again led from manuscript.

The first performance in Boston was at a Symphony Concert, February 6, 1897. It was performed again at Symphony Concerts in Boston, March 18, 1899, February 7, 1903, October 21, 1905, April 21, 1906, January 2, 1909.

The tone-poem was performed in Symphony Hall, Boston, on March 8, 1904, by the Philadelphia Orchestra, led by the composer.

The tone-poem is dedicated to Friedrich Rösch\* and scored for three flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, double-bassoon, four horns, three trumpets, three trombones, tuba, a set of three kettledrums, two harps, gong, strings.

On the fly-leaf of the score is a poem in German:—

\* Rösch, born in 1862 at Memmingen, studied law and music at Munich. A pupil of Rheinberger and Wohlmuth, he conducted a singing society, for which he composed humorous pieces, and in 1888 abandoned the law for music. He was busy afterwards in Berlin, St. Petersburg, Munich. In 1898 he organized with Strauss and Hans Sommer the "Genossenschaft deutscher Komponisten." He has written madrigals for male and mixed choruses and songs. Larger works are in manuscript. He has also written an important work, "Musikästhetische Streitfragen" (1898), about von Bülow's published letters, programme music, etc., and a Study of Alexander Ritter (1898).

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In der ärmlich kleinen Kammer  
Matt vom Lichtstumpf nur erhellt,  
Liegt der Kranke auf dem Lager.  
Eben hat er mit dem Tod  
Wild verzweifelnd noch gerungen.  
Nun sank er erschöpft in Schlaf,  
Und der Wanduhr leises Ticken  
Nur vernimmst du im Gemach,  
Dessen grauenvolle Stille  
Todesnähe ahnen lässt.  
Um des Krankenbleiche Züge  
Spielt ein Lächeln wehmuthvoll.  
Träumt er an des Lebens Grenze  
Von der Kindheit goldner Zeit?

Doch nicht lange gönnt der Tod  
Seinem Opfer Schlaf und Träume.  
Grausam rüttelt er ihn auf  
Und beginnt den Kampf auf's Neue.  
Lebenstrieb und Todesmacht!  
Welch' entsetzensvolles Ringen!  
Keiner trägt den Sieg davon,  
Und noch einmal wird es stille!

Kampfesmüd' zurückgesunken,  
Schlaflos, wie im Fieberwahn,  
Sieht der Kranke nun sein Leben,  
Tag um Tag und Bild um Bild  
Inn'rem Aug' vorüberschweben.  
Erst der Kindheit Morgenrot,  
Hold in seiner Unschuld leuchtend!  
Dann des Jünglings keckes Spiel—  
Kräfte ühend und erprobend—  
Bis er reift zum Männerkampf,  
Der um höchste Lebensgüter  
Nun mit heisser Lust entbrennt.  
Was ihm je verklärt erschien  
Noch verklärter zu gestalten,  
Dies allein der hohe Drang,  
Der durch's Leben ihn geleitet.  
Kalt und höhnend setzt die Welt  
Schrank' auf Schranke seinem Drängen.  
Glaubt er sich dem Ziele nah',  
Donnert ihm ein "Halt!" entgegen:  
*"Mach' die Schranke dir zur Staffel,*  
*Immer höher nur hinan!"*  
Also drängt er, also klimmt er,  
Lässt nicht ab vom heil'gen Drang  
Was er so von je gesucht

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Mit des Herzens tiefstem Sehnen,  
 Sucht er noch im Todesschrein,  
 Suchet, ach! und findet's nimmer  
 Ob er's deutlicher auch fasst,  
 Ob es mählich ihm auch wachse,  
 Kann er's doch erschöpfen nie,  
 Kann es nicht im Geist vollenden.  
 Da erdröhnt der letzte Schlag  
 Von des Todes Eisenhammer,  
 Bricht den Erdenleib entzwei,  
 Deckt mit Todesnacht das Auge.

Aber mächtig tönet ihm  
 Aus dem Himmelsraum entgegen,  
 Was er sehnd hier gesucht:  
 Welterlösung, Weltverklärung.

The following literal translation is by Mr. W. F. Apthorp:—

In the necessitous little room, dimly lighted by only a candle-end, lies the sick man on his bed. But just now he has wrestled despairingly with Death. Now he has sunk exhausted into sleep, and thou hearest only the soft ticking of the clock on the wall in the room, whose awful silence gives a foreboding of the nearness of death. Over the sick man's pale features plays a sad smile. Dreams he, on the boundary of life, of the golden time of childhood?

But Death does not long grant sleep and dreams to his victim. Cruelly he shakes him awake, and the fight begins afresh. Will to live and power of Death! What frightful wrestling! Neither bears off the victory and all is silent once more!

Sunk back tired of battle, sleepless, as in fever-frenzy the sick man now sees his life pass before his inner eye, trait by trait and scene by scene. First the morning red of childhood, shining bright in pure innocence! Then the youth's saucier play-exerting and trying his strength—till he ripens to the man's fight, and now burns with hot lust after the higher prizes of life. The one high purpose that has led him through life was to shape all he saw transfigured into a still more transfigured form. Cold and sneering, the world sets barrier upon barrier in the way of his achievement. If he thinks himself near his goal, a "Halt!" thunders in his ear. "Make the barrier thy stirrup! Ever higher and onward go!" And so he pushes forward, so he climbs, desists not from his sacred purpose. What he has ever sought with his heart's deepest yearning, he still seeks in his death-sweat. Seeks—alas! and finds it never. Whether he comprehends it more clearly or that it grows upon him gradually, he

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can yet never exhaust it, cannot complete it in his spirit. Then clangs the last stroke of Death's iron hammer, breaks the earthly body in twain, covers the eye with the night of death.

But from the heavenly spaces sounds mightily to greet him what he yearningly sought for here: deliverance from the world, transfiguration of the world.

There are two versions of Ritter's poem. The one published above is taken from Strauss's score. Ritter evidently misunderstood, in one instance, the composer's meaning. The music in the introduction does not describe the "soft ticking of the clock on the wall in the room," but "the exhausted breaths of the sick man." Thus commentators and rhapsodists disagree among themselves. The earlier version of the poem was published on the programmes of the concerts at Eisenach and Weimar. It is as follows:—

Stille, einsam öde Nacht!  
Auf dem Totenbette liegt er.

Fieberglut wirft ihn empor  
Und er sieht sein ganzes Leben  
Kindheit, Jugend, Männerkampf,  
Bild um Bild im Traum erscheinen.

Was er suchte je und je  
Mit des Herzens tiefstem Sehnen  
Sucht er noch im Todesschweiss,  
Suchet—ach! und findet's nimmer.

Ob er's deutlicher auch fasst,  
Ob es mählich ihm auch wachse,  
Kann er's doch erschöpfen nie,  
Kann es nicht im Geist vollenden.

Da erdröhnt der letzte Schlag,  
Von des Todes Eisenhammer  
Bricht der Erdenleib entzwei,  
Deckt mit Todesnacht das Auge.

Aber mächtig tönet ihm  
Aus dem Himmelsraum entgegen  
Was er sehnd hier gesucht,  
Was er suchend hier ersehnt.

\*  
\*  
\*

---

The glove store that carries  
a good line of

**FOWNES  
GLOVES**

is to be depended on.

The authorship of this poem in blank verse was for some years unknown, and the prevailing impression was that the poem suggested the music. As a matter of fact, Alexander Ritter \* wrote the poem *after* he was well acquainted with Strauss's score; and, when the score was sent to the publisher, the poem was sent with it for insertion. Hausegger in his *Life of Ritter* states that Strauss asked Ritter to write this poem (p. 87).

Ritter influenced Strauss mightily. Strauss said of him in an interview published in the *Musical Times* (London):—

“Ritter was exceptionally well read in all the philosophers, ancient and modern, and a man of the highest culture. His influence was in the nature of a storm-wind. He urged me on to the development of the poetic, the expressive, in music, as exemplified in the works of Liszt, Wagner, and Berlioz. My symphonic fantasia, ‘Aus Italien,’ is the connecting link between the old and the new methods.” “Aus Italien” was composed in 1886, and “Macbeth,” the first of the tone-poems, was a work of the next year. It may here be remarked that Gustav Brecher, in his “Richard Strauss,” characterizes “Death and Transfiguration,” as well as the opera “Guntram” (1892-93), as a return of the composer, after his “Don Juan,” to the chromatic style

\* Ritter was born at Narva, Russia, June 27, 1833; he died at Munich, April 12, 1896. Although Ritter was born in Russia, he was of a German family. His forbears had lived at Narva since the seventeenth century. In 1841, soon after the death of his father, he and his mother moved to Dresden, where he became the school-fellow of Hans von Bülow, and studied the violin with Franz Schubert (1808-78). Ritter afterward studied at the Leipsic Conservatory under David and Richter (1849-51), and in 1852 he was betrothed to the play-actress, Franziska Wagner, a niece of Richard Wagner. He married her in 1854 and moved to Weimar, where he became intimately acquainted with Liszt, Cornelius, Raff, Bronsart, and of course saw much of von Bülow. He determined to devote himself to composition, but in 1856 he went to Stettin to conduct in the City Theatre, where his wife played. They lived in Dresden (1858-60), again in Stettin (1860-62), but Ritter then had no official position, and in 1863 they made Würzburg their home. (The winter of 1868-69 was spent in Paris, and that of 1872-73 in Chemnitz.) From 1875 to 1882 he was at the head of a music shop at Würzburg. In 1882 he gave over the business to an agent, and in 1885 sold it, for in 1882 he became a member of the Meinigen orchestra led by von Bülow. After von Bülow resigned this position (in the fall of 1885), Ritter moved to Munich and made the town his dwelling-place. His most important works are the operas: “Der faule Hans,” one act (Munich, 1885), dedicated to Liszt; “Wem die Krone?” one act, Op. 15 (Weimar, June 7, 1890), dedicated to Richard Strauss; “Gottfried der Sängler,” one act, was only partially sketched, but the poem was completed; orchestral: “Seraphische Phantasie”; “Erotische Legende,” composed in 1890-91, with use of former material; “Olaf’s Hochzeitsreigen,” composed in 1891-92; “Charfreitag und Frohnleichnam,” composed in 1893; “Sursum Corda! Storm and Stress Fantasia,” produced at Munich early in 1896; “Kaiser Rudolf’s Ritt zum Grabe” (1895), produced by Richard Strauss at Weimar (?) and at Berlin in 1902. “Olaf’s Wedding Dance” was played in Boston by the Boston Symphony Orchestra, Dr. Muck conductor, March 2, 1907. A *Life of Ritter* by Sigismund von Hausegger was published at Berlin in 1908.

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# List of Works performed at these Concerts during the Season of 1910-1911.

BEETHOVEN	Concerto in G major, No. 4, for Pianoforte, Op. 58	Mr. JOSEF HOFMANN, November
BOİTO	Marguerite's Prison Song, from "Mefistofele"	Mme. CAROLINA WHITE, April
BRAHMS	Academic Festival Overture, Op. 80	November
	Symphony in C minor, No. 1, Op. 68	April
CATALANI	Aria, "La Wally"	Mme. CAROLINA WHITE, April
DVOŘÁK	Symphony No. 5, in E minor, "From the New World," Op. 95	January
GLUCK	Aria, "Enfin, il est dans ma puissance," from "Armide"	Mme. OLIVE FREMSTAD, October
HANDEL	Overture in D major, No. 1	February
HUMPERDINCK	Prelude to "Hänsel und Gretel"	January
LALO	Spanish Symphony for Violin and Orchestra, Op. 21	Mr. MISCHA ELMAN, January
LISZT	Concerto in A major, No. 2, for Pianoforte	Mme. YOLANDE MERÖ, February
RACHMANINOFF	Symphony in E minor, No. 2, Op. 27	November
SAINT-SAËNS	Symphonic Poem No. 1, "Le Rouet d'Omphale," Op. 31 ("Omphale's Spinning Wheel")	February
	Symphonic Poem No. 3, "Danse Macabre," after a poem by Henri Cazalis, Op. 40	February
SCHUBERT	Symphony in C major, No. 7	February
SCHUMANN	Overture to Byron's "Manfred," Op. 115	October
	Symphony in E-flat major, No. 3, "Rhenish," Op. 97	October
SIBELIUS	(a) Valse triste, Op. 44, (b) "Finlandia," Symphonic Poem for Orchestra, Op. 26, No. 7	January
SMETANA	Symphonic Poem, "The Moldau," from "My Country," No. 2	April
STRAUSS	Tone Poem, "Don Juan" (after N. Lenau), Op. 20	October
	Tone Poem, "Death and Transfiguration," Op. 24	April
WAGNER	Prelude and "Liebestod" from "Tristan and Isolde"	October

of Liszt and Wagner; and he insists it is not a representative work of the modern Strauss.

The poem by Ritter is, after all, the most satisfactory explanation of the music to those that seek eagerly a clew and are not content with the title. The analysts have been busy with this tone-poem as well as the others of Strauss. Mr. Wilhelm Mauke has written a pamphlet of twenty pages with twenty-one musical illustrations, and made a delicate distinction between Fever-theme No. 1 and Fever-theme No. 2. Reimann and Brandes have been more moderate. Strauss himself on more than one occasion has jested at the expense of the grubbing analysts.

\* \* \*

"Death and Transfiguration" may be divided into sections, closely joined, and for each one a portion of the poem may serve as motto.

I. Largo, C minor, D-flat major, 4-4. The chief Death motive is a syncopated figure, pianissimo, given to the second violins and the violas. A sad smile steals over the sick man's face (wood-wind, accompanied by horns and harps), and he thinks of his youth (a simple melody, the childhood motive, announced by the oboe). These three motives establish the mood of the introduction.

II. Allegro molto agitato, C minor. Death attacks the sick man. There are harsh double blows in quick succession. What Mr. Mauke characterizes as the Fever motive begins in the basses, and wildly dissonant chords shriek at the end of the climbing motive. There is a mighty crescendo, the chief Death motive is heard, the struggle begins (full orchestra, *fff*). There is a second chromatic and feverish motive,

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which appears first in sixteenths, which is bound to a contrasting and ascending theme that recalls the motive of the struggle. The second feverish theme goes canonically through the instrumental groups. The sick man sinks exhausted (*ritenutos*). Trombones, 'cellos, and violas intone even now the beginning of the Transfiguration theme, just as Death is about to triumph. "And again all is still!" The mysterious Death motive knocks.

III. And now the dying man dreams dreams and sees visions (*meno mosso, ma sempre alla breve*). The Childhood motive returns (G major) in freer form. There is again the joy of youth (oboes, harp, and bound to this is the motive of Hope that made him smile before the struggle, the motive now played by solo viola). The fight of manhood with the world's prizes is waged again (B major, full orchestra, *fortissimo*), waged fiercely. "Halt!" thunders in his ears, and trombones and kettledrums sound the dread and strangely-rhythmed motive of Death (drums beaten with wooden drumsticks). There is contrapuntal elaboration of the Life-struggle and Childhood motives. The Transfiguration motive is heard in broader form. The chief Death motive and the feverish attack are again dominating features. Storm and fury of orchestra. There is a wild series of ascending fifths. Gong and harp knell the soul's departure.

IV. The Transfiguration theme is heard from the horns; strings repeat the Childhood motive, and a crescendo leads to the full development of the Transfiguration theme (*moderato*, C major). "World deliverance, world transfiguration."

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