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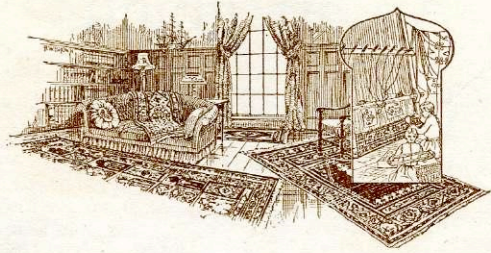
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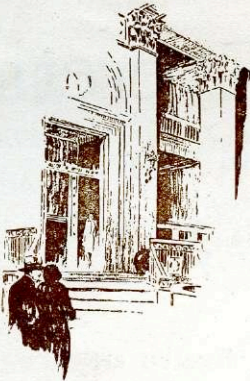
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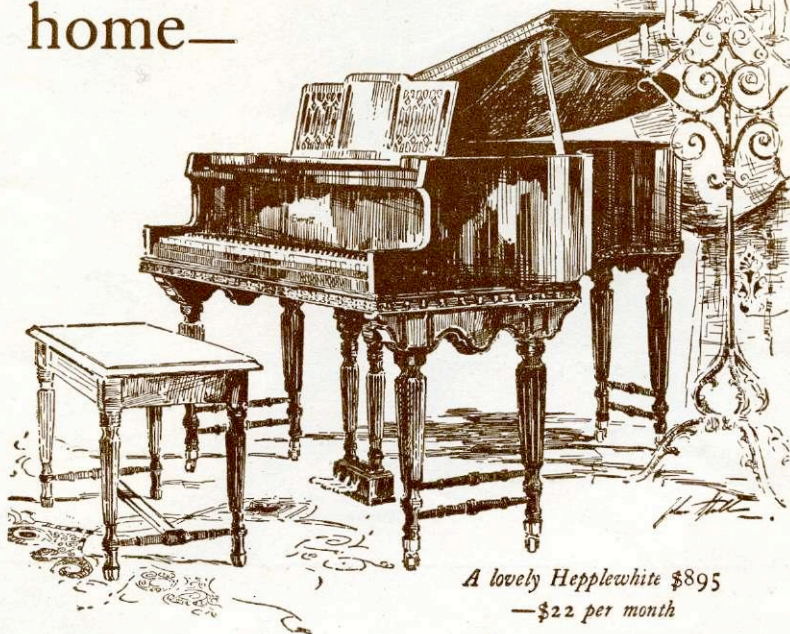
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**THURSDAY EVENING, MAY 2, 1929, AT 8:30 O'CLOCK**

**MUNICIPAL AUDITORIUM  
PORTLAND, OREGON**



*Program*

<b>WEBER</b>	Overture to "Oberon"
<b>WAGNER</b>	"Forest Murmurs" from "Siegfried"
<b>STRAUSS</b>	Tone Poem—"Don Juan," Op. 20

**INTERMISSION**

<b>BRAHMS</b>	Symphony No. 1 in C Minor, Op. 68
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Un poco sostenuto—Allegro

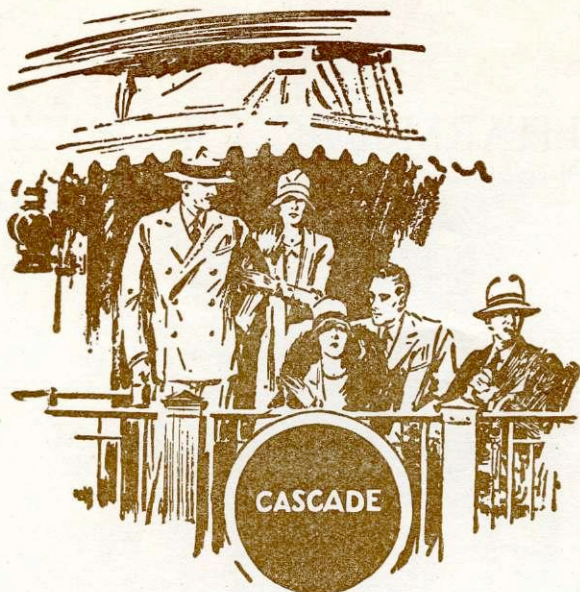
Andante sostenuto

Un poco allegretto e grazioso

Adagio—Piu andante—Allegro non troppo ma con brio

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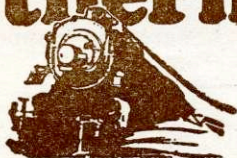
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# PROGRAM NOTES

By FREDERICK W. GOODRICH

## WEBER

## Overture to "Oberon"

In the early days of the history of the opera the German race seemed to have but little aptitude for composition in that line. For the entire period of the seventeenth and eighteenth centuries the Italians had been complete masters of the field. Even Händel, though by birth a German, had become a disciple of the Italian school; and Gluck, after beginning in the same line, carried on his reforms not in Germany at all but in Paris. Mozart, in his turn, had experimented with a German opera early in his career at the instigation of the Empress of Austria, but it was an Eastern, and not a national subject, and after writing it he was driven by force of circumstances to resume the Italian line again, and made only one more attempt at German opera at the end of his life in the shape of "The Magic Flute". In many respects this opera was characteristically German, although much of the music was anything but Teutonic. Then came Beethoven with "Fidelio", a work which in many respects was thoroughly German, but still lacked various essentials to make it a complete example of that school. At last Weber comes into the field and puts the final touch to the efforts and aspirations of generations of composers by producing a work which is German in music and in story; in which the characters are essentially German, and the poetry is infused with such thoughts as are dearest to the German mind. This masterpiece was *Der Freischütz*, the success of which placed Weber at once in the forefront of living composers.

Weber's success as an exponent of German opera produced for him an invitation from England to write an opera in English for performance at Convent Garden, London. This commission he accepted and in spite of poor health he set to work immediately. The subject chosen was "Oberon", which was made into an opera book by J. R. Planché, who had considerable reputation in England as a writer of theatrical pieces. The first performance of the new opera took place on April 12, 1826. The house was crowded and the audience was completely wrapt in delighted attention throughout. The excitement was too much for the composer's already enfeebled constitution and gradually his health took a turn for the worse. He never again returned to his homeland, and died in London on June 5, 1826. His requiem was solemnly chanted in the old Catholic cathedral of St. Mary, Moorfields, now torn down to make way for business blocks. Through the exertions of Richard Wagner his body was exhumed in 1844 and solemnly reinterred at Dresden. The overture is scored for flutes, oboes, clarinets, bassoons, horns, trumpets, trombones, drums and the usual strings. The work opens *Adagio sostenuto* with the horn phrase of three notes echoed by the muted strings and fairy-like notes of flutes and clarinets suggesting Oberon the elf-king with his magic horn and Little Puck, the most devoted servant. The Short introduction, only 22 measures in length, leads to the brilliant first subject announced on the first violins with soft string, brass and drum accompaniment. This subject gradually increases in power and brilliancy and after a recurrence of the horn phrase repeated with fairy-like passages of strings, flutes and clarinets. A beautiful theme enters as a clarinet solo in the middle register of the instrument, accompanied

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## PROGRAM NOTES—Continued

by sustained strings. This is repeated by the first violins and is immediately followed by the second subject proper, a graceful theme enunciated upon the strings with woodwind and horn accompaniment. The development is short and full of life, and use is made of the clarinet solo theme heard earlier in the work. The first subject at length reappears and is followed in its turn by the second theme, somewhat modified. A few rapid fully scored measures brings the work to a close.

### WAGNER

#### “Forest Murmurs” from “Siegfried”

“*Siegfried*”, a Music Drama in three acts, is the second opera of the group which make up the Rhinegold Trilogy. It is considered by many to be the most beautiful of the Ring Cycle, for in it there is little of tragedy and much of lightness and the joy of youth and love. The story tells of the young Siegfried—impetuous, brave, joyful and handsome; and Brunnhilde, the god-like maid—unselfish, innocent, who finds she is but a woman after all. This music is an excerpt from the second act. “Forest Murmurs” or “Waldweben” was arranged by the composer for concert use. The young hero alone, sits down under a tree and meditates about his mother, whom he pictures as gentle and beautiful. His dreaming is ended by the song of the birds, and he regrets that he cannot understand their language. He answers their song with a blast of his horn, which disturbs Fafer and the Dragon makes an awful roar, which, however, only makes the youth laugh. The Dragon rushes upon him, but Siegfried jumps aside and buries his faithful sword in the heart of the reptile. Having accidentally tasted of the Dragon’s blood by carrying his stained hand to his lips, he finds to his astonishment that he is able to understand the song of the bird, which tells him to go into the cave and secure the Ring.

### STRAUSS

#### Tone Poem—“Don Juan,” Op. 20

Richard Strauss was born in Munich in 1864. He was brought up among musical surroundings and at a very early age began his life of composition. A well known modern writer on musical matters, Romain Rolland, says of him that “he is both a poet and a musician. These two natures live together in him, and each strives to get the better of the other. The balance is not always well maintained; but when he does succeed in keeping it by sheer force of will the union of these two talents, directed to the same end, produces an effect more powerful than any known since Wagner’s time. Both natures have their source in a mind filled with heroic thoughts, a rarer possession, I consider, than a talent for either music or poetry.” The tone-poem of “Don Juan” is one of the composer’s earlier works, dating back to the year 1888. It is based upon extracts from a poem by Nicolaus Lenau, entitled “Don Juan”. This poem was written by Lenau in 1844. The extracts from the poem, placed by Strauss upon the score are—as to the first two—from the opening scene of Lenau’s dramatic poem. The third in which Don Juan addresses his friend Marcello, is drawn from the last scene. Strauss has not stated that his music portrays any adventure or incident in the life of the notorious libertine Don Juan. Nor has he given any official sanction to any descriptive analysis of the work such as that made by the German, Wilhelm Mauce.

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## PROGRAM NOTES—Continued

### BRAHMS

### Symphony No. 1 in C Minor, Op. 68

Un poco sostenuto—Allegro

Andante sostenuto

Un poco allegretto e grazioso

Adagio—Piu andante—Allegro non troppo ma con brio

It is thought by some that the beginning, or rather the germ, of the First Symphony is to be dated 1855. It was the year before that Brahms heard in Cologne for the first time the great Ninth Symphony of Beethoven and he was so much impressed by the performance that he resolved there and then to write a symphony in the same tonality. Just when he began to make the first sketches of this symphony is not exactly known, but we do know that in 1862 an early version of the first movement was shown to his friend, Albert Dietrich. Brahms was then sojourning at Munster. He composed in the morning, and the afternoon and evening were spent either in excursions or in playing and hearing music. Just before he left Munster for Vienna in September, 1862, he wrote to Dietrich that the symphony was not ready. Clara Schumann on July 1, 1862, wrote to Joachim that Brahms had sent her the movement with a "bold" beginning, and quoted in her letter the first four measures of the *Allegro* as it now stands. It is stated by Max Kalbeck, of Vienna, the author of a life of Brahms in 2138 pages, that the *Finale* was conceived in the face of the Zurich mountains, in sight of the Alps and the lake; and the horn solo with the calling voices that fade into a melancholy echo were undoubtedly suggested by the Alpine horn, the movement being finished on the Island of Rugen. The Alpenhorn or Alphorn, is an instrument of wood and bark, with a cupped mouthpiece. It is nearly straight, and from three to eight feet in length. It is used by mountaineers in Switzerland and other countries for signals and simple melodies. The tones produced are the open harmonics of the tube. The "*Ranz de Vaches*" is associated with it. When the symphony was at last finished, it was produced at Karlsruhe by the grand duke's orchestra on November 4, 1876. The composer conducted a performance just a few days later at Mannheim, and many musicians made the pilgrimage in order to hear the work. It was published by Simrock at the end of 1877. There was much hot discussion of this work. Many pronounced it in the first years labored, crabbed, cryptic, dull. Hanslick, he of the caustic pen, wrote an article in 1876 which was for the most part an inquiry into the causes of the popular dislike. When word came to this country in 1877 that Brahms had completed and published his first Symphony, the musical world awaited its first production with keenest interest. Both Theodore Thomas and Dr. Leopold Damrosch were anxious to be the first to produce this monumental work, but Dr. Damrosch found to his dismay that Thomas had induced the local music dealer to promise the orchestral parts to him exclusively. Dr. Damrosch found he could obtain neither score nor parts, when a very musical lady, a pupil of Dr. Damrosch, hearing of his predicament, surprised him with



William Andrews Clark, Jr., the Founder of the Philharmonic Orchestra, is a native of Montana and attended public and private schools as a youth in New York and Los Angeles; he was afterward graduated from the University of Virginia with the degree of Bachelor of Laws.

After graduation from college, he was admitted to the bar in Montana in 1900. The development of mining properties and the practice of his profession in the City of Butte, Montana, engrossed his attention until 1908, when he moved to Los Angeles, where he has since resided during the winter months.

When the Philharmonic Orchestra of Los Angeles was founded in 1919, it was Mr. Clark's intention to create as fine an orchestral institution as existed in America. During the ten seasons of existence of the Philharmonic Orchestra nothing has been permitted to over-shadow the pre-eminence of this one animating ideal. Orchestral musicians of nationally recognized experience and ability have been brought to Los Angeles as the opportunity arose and the outstanding excellence of the organization has gradually but surely acquired international recognition.

The founding of the Philharmonic Orchestra was determined on by Mr. Clark only after long and mature deliberation, and its successful evolution into one of the greatest musical organizations in America is due in part to the intelligent devotion to an ideal and unsparing attention given to the institution by Mr. Clark, who personally supervises the varied details of its many activities.

This tour of the Northwest is undertaken by Mr. Clark with the hope that it will stimulate the desire on the part of the smaller communities for the best in music and create an added enthusiasm in the larger cities for the support of their own symphonic organizations.

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## PROGRAM NOTES—Continued

a full copy of the orchestral score. She had calmly gone to the music dealer without mentioning her purpose and had bought a copy in the usual way. The score was immediately torn into four parts and divided among as many copyists, who, working day and night on the orchestra parts, enabled Dr. Damrosch to perform the symphony a week ahead of his rival. The above account of the incident was communicated to the *New York Tribune* by Mr. Walter Damrosch. This first performance in the United States took place on December 15, 1877.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, contra-bassoon, four horns, two trumpets, three trombones, kettle drums and strings. The trombones appear only in the *Finale*.

After a short introduction, *Un poco sostenuto*, C minor, 6-8, the first movement opens without pause, *Allegro*, C minor.

The first four measures are a prelude to the chief subject, beginning on the violins, with the introductory phrase used as a counter melody. There is a very rigorous development of this theme, leading at length into the second subject. This is of melancholy character, announced by woodwind and horns, accompanied by the first theme upon the strings. There is a very elaborate free development of these themes, followed by a short coda built chiefly from the material of the first subject.

The second movement, *Andante sostenuto*, E major, 3-4, is a very serious development in somewhat free style of a most serious theme.

The third movement, *Un poco allegretto e grazioso*, A flat major, 2-4, takes the place of the traditional *Scherzo*. Three themes of contrasted rhythms are worked out in a most ingenious manner. The first is quasi-pastoral in style; it is given to the clarinet and other woodwind instruments over a pizzicato bass in the cellos. The second part of the movement brings a new theme in 6-8 time. The return to the first movement resembles a coda, in which there is a varied recapitulation of all the theme.

The *Finale* begins with an *Adagio*, C minor, 4-4, in which there are hints of the themes of the *Allegro* which follows. Mr. Apthrop has very beautifully described this movement in the following passage: "With the thirtieth measure the tempo changes to *piu 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 notes of the trombones, which appear for the first time in this movement. It is ticklish work trying to dive into a composer's brain and surmise what special outside source his inspiration may have had, but one cannot help feeling that this 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 anyone who has ever heard these 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

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## PROGRAM NOTES—Continued

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 mysterious hints of what is to come; and now there burst forth in the strings the most joyous, exuberant Volksleid melody, a veritable Hymn to Joy, which in some of its phases, 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 woodwind with a pizzicato string accompaniment, and is finally taken up by the whole orchestra, fortissimo (without trombones). Then comes the second theme, announced softly by the strings. In the *Rondo Finale* the themes hinted at in the introduction are brought in and developed with new matter. The coda is based chiefly on the first theme. Bülow called this immortal work the Tenth Symphony. These are his words: "I call Brahms's First Symphony the Tenth, not as though it should be put after the Ninth; I should put it between the Second and the 'Eroica', just as I think by the First Symphony should be understood, not the first of Beethoven, but the one composed by Mozart, which is known as the 'Jupiter'."

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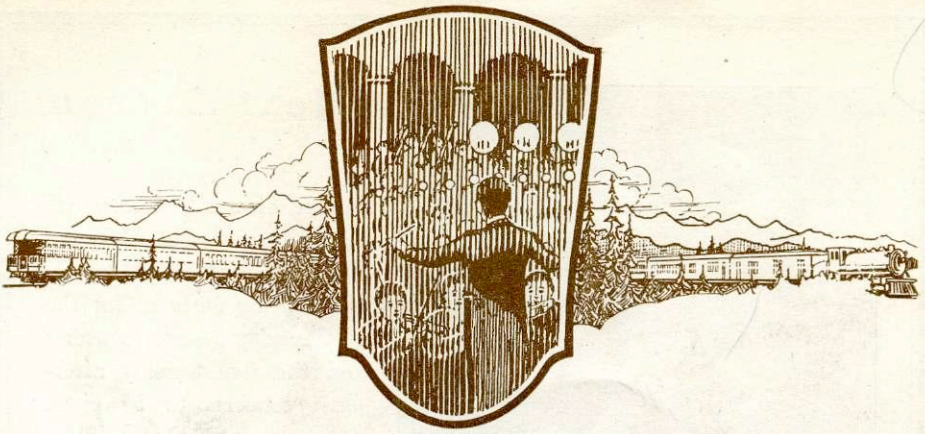
Among the internationally known artists to be featured during the winter are Myra Hess, pianist; Kochanski, master of the violin, and Millstein, one of the best known of the younger Russian violinists on the Continent, who makes his American debut this season. The

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