

# United States Military Academy



Auditorium  
West Point, New York

Sunday, February 23rd, 1941, at 2:30 p. m.



The United States  
Military Academy Band

PRESENTS

The Symphony Orchestra  
OF THE  
Juilliard School of Music

ALBERT STOESSEL  
CONDUCTOR

Soloist: JANET BURT, Soprano



PROGRAM

I

Concerto in A minor for two solo violins and string orchestra.....  
(Edited and revised by Albert Stoessel) Vivaldi

Allegro energico

Adagio

Allegro vigoroso

DOROTHY DELAY and JANINA GORECKA, Violins

II

Symphony in D minor ..... Franck

Lento

Allegretto

Allegro non troppo

INTERMISSION (Ten Minutes)

III

Overture to "Oberon" ..... Weber

IV

Deh vieni, from "Marriage of Figaro" ..... Mozart  
"O, mio Babbino caro" from "Gianni Schicchi" ..... Puccini  
Gavotte from "Manon" ..... Massenet

JANET BURT

V

Symphonic Poem, "Les Préludes" ..... Liszt



## PROGRAM NOTES

by

EDGAR SCHENKMAN

### Concerto for Two Violins ..... Vivaldi (c. 1675-1743)

The word Concerto originally referred not to any particular musical form but rather to the performance of a work by a "concerted" group of players. Since in such groups the playing standards naturally varied, composers began to write passages within the composition in which the better players could be shown off to advantage. This led to the establishing of the Concerto Grosso form, in which the players were divided into two groups: the Concerto Grosso or large body of players, and the Concertino or little group of soloists. From this was further evolved the Concerto for a single instrument, whose part was still more important than in the Concerto Grosso.

Vivaldi's compositions in these forms are typical of the period in which he lived. The present work, revised and edited by Albert Stoessel, is a particularly beautiful example: note in particular the use, in the slow movement, of the often repeated phrase in the orchestra over which the solo violins weave their song.

### Symphony in D Minor ..... César Franck (1822-1890)

"That's a *symphony*? Whoever heard of an English horn in a symphony? ... This music of Franck's, it can be what you will, but it will never be a symphony." With these scornful and not entirely revelant remarks Franck's masterwork was dismissed after its first performance by one critic. As for the composer himself, returning home from the performance, he had only this to say when questioned about the symphony and its reception: "Oh, it sounded as well as I expected."

But whatever may have been the reaction of his contemporaries—and indeed it may be said of Franck that no composer of comparable merit was so ill treated during his lifetime—today this D minor symphony occupies an unchallenged position of eminence in the orchestra repertoire. Quite irresistible in its poetic warmth, its eloquence, its poignant harmonic beauty (so suggestive both of Wagner and of the Debussy yet to come), and especially in that quality of mysticism so characteristic of Franck, it has become a favorite of audiences as well as of conductors.

In three instead of the more usual four movements, the symphony is more often than not organ-like in texture. Franck's uneventful life was divided between teaching and the organ-loft of the Church of St. Clotilde, and his long association with the King of Instruments left its many-sided imprint on his entire musical output.

### Overture to "Oberon" ..... Carl Marie Von Weber (1786-1826)

Oberon is Weber's last opera, completed but a few weeks before his death. The first performance took place at Covent Garden in London on April 12, 1826, and was conducted by the composer. That the event was a huge success is attested by a letter describing the occasion written by Weber to his wife:

"My dear Lina, Thanks to God and to His allpowerful will I obtained this evening the greatest success of my life. The emotion produced by

such a triumph is more than I can describe. To God alone belongs the glory. When I entered the orchestra, the house, crammed to the roof, burst into a frenzy of applause. Hats and handkerchiefs were waved in the air. The overture had to be executed twice, as had also several pieces in the opera itself. At the end of the representation I was called on to the stage by the enthusiastic acclamations of the public; an honor which no composer had ever before obtained in England. All went excellently, and everyone around me was happy."

While the opera in its entirety is seldom heard nowadays, the overture retains its popular appeal and perennial youthfulness. Full of poetic charm, brilliant orchestration and fanciful coloring, Oberon's magic horn instantly wafts us into the land of elves and spirits, there to hold us enthralled until the final crashing chords shatter the delicious spell and return us to the humdrum existence of every-day life.

### "Deh Vieni" from The Marriage of Figaro ..... Mozart (1756-1791)

As Rossini's "Barber of Seville" reveals, Count Almaviva has finally married his Rosina. His amorous adventures are by no means over, however, and he ardently pursues Susanna, maid to the Countess. Susanna and the Countess concoct a plot to put him to shame and also to open the eyes of Figaro, who is unjustly jealous of Susanna, to whom he is engaged.

The beautiful aria with which we are at present concerned is sung by Susanna to arouse and infuriate Figaro, who spies on her as she keeps an appointment in the garden with the Count.

### "Omio Babbino Caro" from "Gianni Schicchi"....Puccini (1858-1924)

The wealthy Buoso Donati has been dead but two hours and his many relatives are in consternation when they find his will and learn that his entire fortune has been left to charity. Gianni Schicchi, whose reputation for cleverness is well known, is called in and consulted. Since no one outside the room has as yet heard the sad news, Schicchi hits upon the scheme of hiding the body, getting into bed himself, and impersonating the sick Donati. He summons the lawyer and dictates a new will. To the surprise and anger of all the relatives, who are powerless to interfere, this will leaves all to "my devoted friend, Gianni Schicchi." Schicchi's motive, however, is to provide for his daughter Lauretta, who loves Rinuccio, one of the unfortunate Donati's kin.

In this little solo, Lauretta sings of her love, Rinuccio, and implores Gianni Schicchi to help the conspiring relatives.

### Gavotte from "Manon" ..... Massenet (1842-1912)

Manon sings this charming Gavotte in the third act of the opera. In it she extols the powers of youth and love.

### "Les Préludes" ..... Franz Liszt (1811-1886)

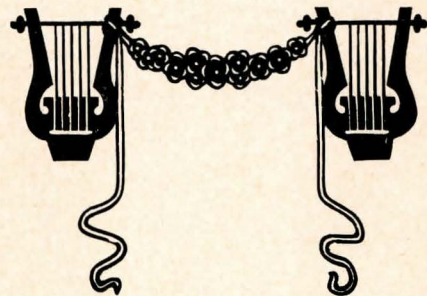
In his symphonic poems Liszt attempted to express by means of music the thoughts and emotions of the various poems which were the sources of his inspiration. Thus, "Les Préludes" is a musical paraphrase of one of Lamartine's "Méditations poétiques". The composer, who describes his work as



*d'après Lamartine*, gives the following exposition of the content or rather of the underlying idea:

"What is our life but a series of preludes to that unknown song of which Death intones the first solemn note? Love forms the enchanted aurora of every existence. But where is the destiny in which the first delights of happiness are not interrupted by some storm whose mortal breath dissipates its beautiful illusions, whose fatal lightning consumes its altar? And where is the cruelly wounded soul that after one of these tempests does not seek to soothe its memories in the sweet calm of country life? But man does not easily resign himself long to the enjoyment of the beneficent serenity in the bosom of nature which at first charmed him; and when the trumpet sounds the alarm, he hastens to the post of danger, whatever the war that calls him to the ranks, that he may find again in the flight full consciousness of himself and entire possession of his powers."

It might be interesting to observe the curious similarity between the opening *motif* of "Les Préludes" and that of the Franck symphony also included on this program.



# THE ORCHESTRA OF THE JULLIARD SCHOOL OF MUSIC

ALBERT STOESSEL, CONDUCTOR

## PERSONNEL

### VIOLIN I

Davis, Leonard  
Posner, Leonard  
Ehrenkrantz, William  
Blumenthal, Sol  
DeLay, Dorothy  
Gorecka, Janina  
Rabirow, Esther  
Rink, Ruth  
Mann, Robert  
Rudié, Robert  
Sorkin, Herbert  
Behrend, Louise  
Gebauer, Werner  
Gottschalk, Nathan  
Senitsky, Israel  
Galos, Andrew  
Chebot, Bernard  
Hennings, Andrew

### VIOLIN II

Goldblatt, Norman  
Salyk, Meroslow  
Griffith, Harriet  
Bernard, Edward  
Lack, Fredell  
Reynolds, Lurames  
Horak, Robert  
Janov, Helen  
Sandler, Myron  
Yokell, Betty  
Hoffman, Helen  
Merrill, Celia  
Zwilick, Joseph  
Levy, Lillian

### VIOLA

Colton, Dorothy  
Fischer, Martin  
Lanese, Thomas  
Kraft, Stanley  
Persinger, Rolf  
Panasewitz, Leo  
Krasnik, Irving  
Shettle, Arthur  
Schoer, Norman

### CELLO

Tekula, Joseph  
Schroeder, Jean  
Pratt, David  
Hollander, Norman  
Kimmel, Olive  
DeLay, Nellis  
Walker, Ardyth  
Coy, Dorothy  
Roulier, Bettina  
Aaron, Arthur

### BASS

Hollingsworth, Samuel  
Bella, Martin  
Bulik, John  
Kovac, Walter  
Anastasio, Mario  
Goldin, Morris  
Glassman, Victor  
Brennand, James

### FLUTE

Neitzert, George  
Miles, Mary  
Sinclair, Elmer

### OBOE

Epp, Constantine  
Anastasio, Angelo

### ENGLISH HORN

Hollern, Natalie

### CLARINET

Blayman, Herbert  
Horr, Lawrence

### BASS CLARINET

Lakritz, Leo

### BASSOON

Friedlander, Fowler  
Gould, Charles

### HORN

Abernathy, Robert  
Secon, Morris  
McNaughton, David  
Weisberg, Samuel  
Dodd, Frank

### TRUMPET

Bromfield, Llewellyn  
Weatherly, Robert  
Copeland, Robert  
Gotthofer, Robert

### TROMBONE

Rhodes, George  
Zeller, Robert  
Banko, Frank  
Wolfschnt, Melvin

### TUBA

Barber, John W.

### HARP

Everingham, Anne

### TYMPANI

Rosenberger, Walter

### PERCUSSION

Stewart, Robert  
Horowitz, Robert  
Miller, Ashley

### LIBRARIAN

Felix Goettlicher