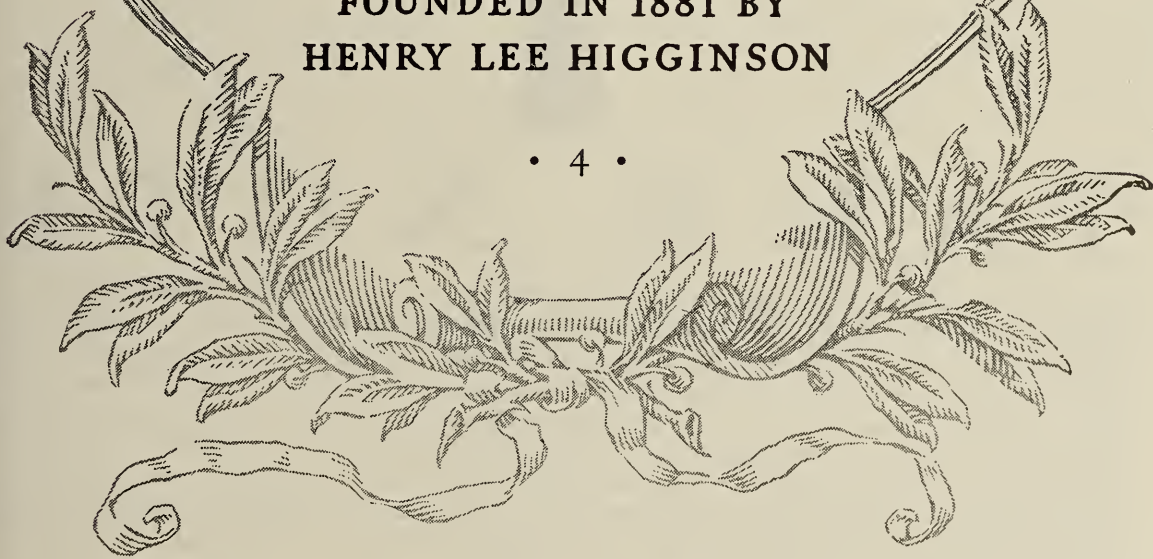


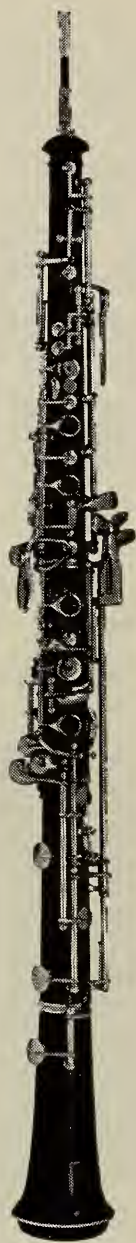
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OF THE

*Boston Symphony Orchestra*

ERICH LEINSDORF, *Music Director*

RICHARD BURGIN, *Associate Conductor*

*with historical and descriptive notes by*

JOHN N. BURK

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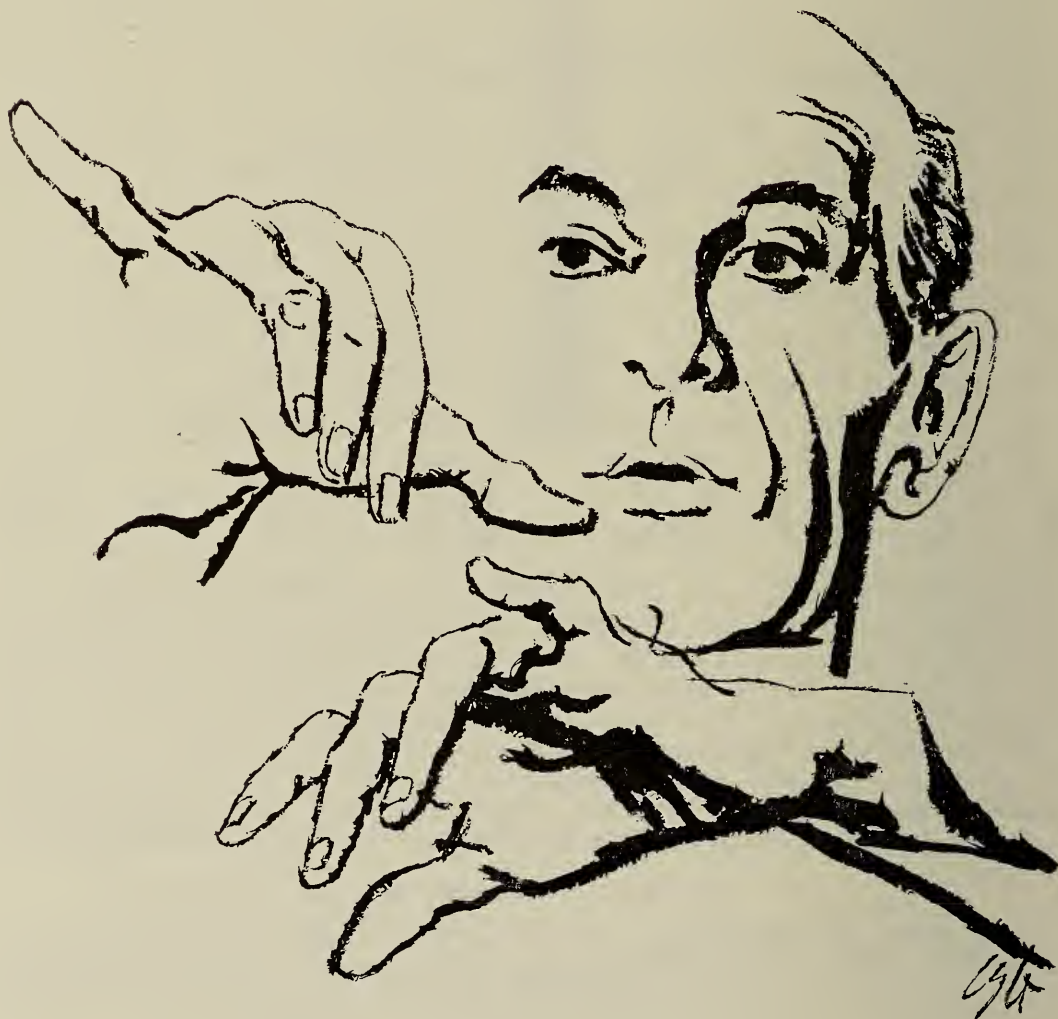
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### LILI CHOOKASIAN

Lili Chookasian, who sang this part at the performance of Menotti's "Death of the Bishop of Brindisi" at Tanglewood last summer, was born in Chicago of Armenian parents. She has sung contralto and mezzo soprano parts in both oratorio and opera, the latter notably with the Metropolitan Opera Company since 1959, where she has appeared in *La Gioconda*, *The Masked Ball*, *The Flying Dutchman* and *Andrea Chenier*. She has sung at the Spoleto Festivals in the last two seasons.



### GEORGE LONDON

George London, who is appearing for the first time with this Orchestra, is an American singer who spent his early years and had his musical education in Los Angeles. Having sung in operetta he went to Europe and sang with marked success at the Vienna State Opera in 1949 in *Aida*. Since then he has sung principal parts in the opera houses of Europe such as Bayreuth, Salzburg, La Scala, Venice and Moscow. First appearing with the Metropolitan Opera Company in 1956, he has since taken leading parts with a regularity interrupted only by other engagements. It was in Menotti's opera, *The Last Savage*, that he took the title part at the Metropolitan Opera House last season.



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## COMING PROGRAMS

Visiting New York and other cities with the Orchestra next week, Mr. Leinsdorf will conduct for the first time in New York on October 21 "The Death of the Bishop of Brindisi" by Menotti. On October 23 he will present the Excerpt from "*Die Gurre-Lieder*."

Sir John Barbirolli, who is to be the guest conductor for the concerts of the two weeks following, has been our guest on one previous occasion (in 1959). The Vaughan Williams Sixth Symphony, which was heard at these concerts in the year of its first performance (1948), has been conducted by Sir John Barbirolli in close association with the composer. Elgar's Second Symphony, which is to figure in the second program, has not been heard at these concerts since 1935.

At the seventh pair of concerts (November 13-14), Erich Leinsdorf will conduct the first performance of "Sculptures" by John Huggler, who is the composer-in-residence with this Orchestra in the present season. A feature of the eighth program (November 20-21) will be the first performance by this Orchestra of the Sixth Symphony of Gustav Mahler. Van Cliburn will be the soloist in that program. Soloist at the concerts of November 27-28 will be Leonid Kogan, playing Shostakovitch's Violin Concerto. Leontyne Price will be the soloist on December 11-12.



## JOHN J. ENNEKING

The exhibition which begins this week in the Gallery will be devoted to the paintings of John J. Enneking. This artist was highly regarded in the early years of this century, having died in 1916, and there is now a distinct revival of interest in his landscapes. Born in Minster, Ohio in 1840, he fought in the Civil War and later studied in Europe, especially Paris, under Léon Bonnat and Daubigny. Returning to this country, he spent the greater part of his life in Boston, and it was here that his talents found full expression.

Robert C. Vose of the Vose Galleries, who has been instrumental in arranging this exhibition, writes about the artist: "The Vose Galleries are happy to have the opportunity to present an important and comprehensive exhibition of John J. Enneking's work representing the entire

span of his career as he takes his rightful place again among the top-ranking landscapists of New England.

"One of the strange characteristics of the art world is the period of decline in public interest through which most painters' reputations pass following the closing of their careers. This temporary dip in popularity affects many of the world's most successful artists.



### BOSTON SYMPHONY CHAMBER PLAYERS

The Boston Symphony Orchestra has formed its first players into the Boston Symphony Chamber Players to present public concerts of chamber music. With the announcement of the creation of the Chamber Players Erich Leinsdorf, who will also serve as Music Director of the new ensemble, said, "The Boston Symphony Orchestra is fortunate to have among its members a number of splendid chamber music players, to whom the cultivation of this most refined music is an artistic necessity. As Music Director of the Boston Symphony Orchestra I rejoice that we can give to the public, as well as to the players, the most complete 'coverage' of music."

The Boston Symphony Orchestra is the only major symphony orchestra in this country to sponsor such an activity for its solo players. The repertoire for the Boston Symphony Chamber Players will include chamber music written for strings, winds, and brasses as well as string trios, quartets, and wind quintets. With the variety of instrumentation available among the first players of the Boston Symphony, the Chamber Players will be drawing from the broadest range of the chamber music repertoire from the pre-Baroque to Contemporary periods.

In addition to their public concerts the Boston Symphony Chamber Players will also be heard on RCA Victor Red Seal recordings.

For the announcement of the newly organized chamber music concerts by principals of the Boston Symphony Orchestra see page 237.



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## Fourth Program

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FRIDAY AFTERNOON, OCTOBER 16, at 2:00 o'clock

SATURDAY EVENING, OCTOBER 17, at 8:30 o'clock

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SCHUMANN . . . . . Overture to Byron's *Manfred*, *Op.* 115

SCHÖNBERG . . . . . Introduction and Song of the Wood-Dove  
from "Gurre-Lieder" (Part I)

LILI CHOOKASIAN, *Mezzo-Soprano*  
(*First performance in Boston*)

RESPIGHI . . . . . "Vetrare di Chiesa" ("Church Windows")  
Four Impressions for Orchestra

- I. La fuga in Egitto
- II. San Michele Arcangelo
- III. Il mattutino di Santa Chiara
- IV. San Gregorio Magno

### INTERMISSION

MENOTTI . . . . . "The Death of the Bishop of Brindisi," for Chorus,  
Children's Chorus, Bass and Soprano Solo and Orchestra

The Bishop: GEORGE LONDON, *Bass*

The Nun: LILI CHOOKASIAN, *Soprano*

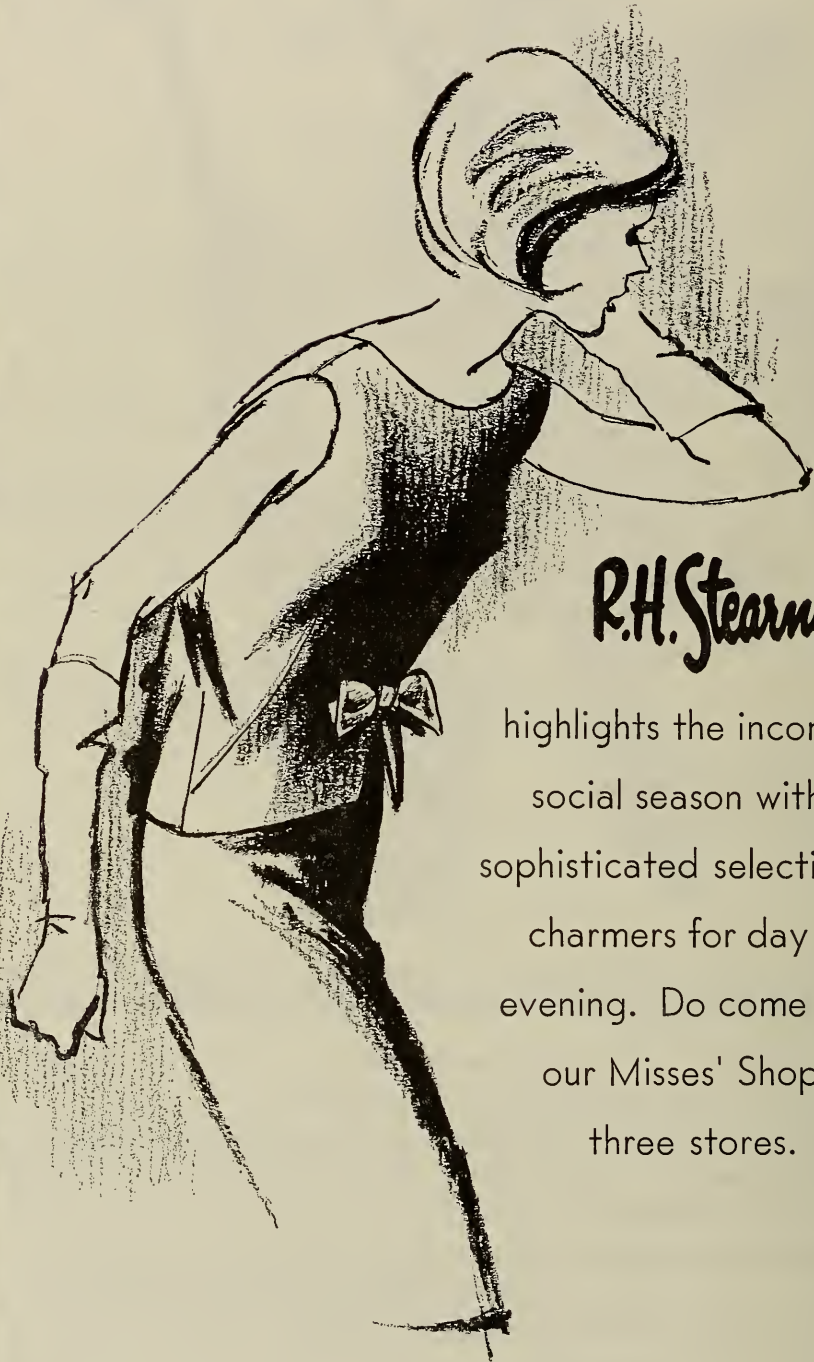
Children's Chorus: Members of the Catholic Memorial and  
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# OVERTURE TO BYRON'S "MANFRED," *Op.* 115

By ROBERT SCHUMANN

Born in Zwickau, Saxony, June 8, 1810; died in Endenich, near Bonn, July 29, 1856

Schumann composed his music for Byron's "Manfred" in the latter part of 1848. The Overture, completed on November 4 at Dresden, had its first concert performance at the *Gewandhaus* in Leipzig, March 14, 1852, as part of a "Schumann evening," when Robert conducted from the manuscript. The first performance of the complete music — a stage production — was given at Weimar under the direction of Franz Liszt, June 13, 1852. The Overture was last performed by the Boston Symphony Orchestra February 13-14, 1959.

The Overture calls for the following orchestra: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, timpani and strings.

DOES anybody read *Manfred* or for that matter *Childe Harold* today?" wrote Philip Hale as long ago as 1899 (*Boston Journal*, April 9). "Is not the hero at rest and buried with the Giaour, Lara, Childe Harold, and the other scowling, mysterious, gloomy, melodramatic puppets contrived and dressed by the noble Lord, whose favorite tippie was gin and water?"

We shall refrain from inquiring how many people read *Manfred* these many years later, or, doing so, respond to the dark despair of the Byronic figure as, oppressed by a past guilt, he stands upon the Jungfrau and rejects nature with its beauties as well as mankind with its

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frailties, commands all wisdom, Faust-wise, except the riddle which even the supernatural spirits he summons cannot answer for him. That riddle is the riddle of Hamlet: Will death bring the release of oblivion? Byron, like Goethe, like Shakespeare, had a tremendous hold upon the imaginations of composers in the mid-century. Schumann's belief in *Manfred*, as expressed in music, can still move us a hundred years later, even though the pulse of the poem itself may have weakened for some. Yet there is cosmic expanse in *Manfred*, in the Alpine altitude, as when, standing "alone upon the cliffs," he sees an eagle passing:

"Ay,

Thou wingèd and cloud-cleaving minister,  
Whose happy flight is highest into heaven,  
Well may'st thou swoop so near me — I should be  
Thy prey, and gorge thine eaglets; thou art gone  
Where the eye cannot follow thee; but thine  
Yet pierces downward, onward, or above,  
With a pervading vision. — Beautiful!  
How beautiful is all this visible world!  
How glorious in its action and itself;  
But we, who name ourselves its sovereigns, we,  
Half dust, half deity, alike unfit  
To sink or soar, with our mix'd essence make  
A conflict of its elements, and breathe  
The breath of degradation and of pride,  
Contending with low wants and lofty will  
Till our mortality predominates,  
And all men are — what they name not to themselves  
And trust not to each other."



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## INTERLUDE AND SONG OF THE WOOD-DOVE FROM "GURRE-LIEDER"

By ARNOLD SCHÖNBERG

Born in Vienna, September 13, 1874; died in Los Angeles, July 13, 1951

First sketched in 1900, completed in 1911, published in 1912, Schönberg's *Gurre-Lieder* was first performed in its full orchestral version in Vienna on February 23, 1913, under the direction of Franz Schreker.

The text is based on nineteen poems of legendary medieval Denmark by Jens Peter Jacobsen of that country. It was translated into German for Schönberg's use by Robert Franz Arnold.

The original orchestration is enormous. It calls for 8 flutes, 5 oboes (including 2 English horns), 7 clarinets, 5 bassoons, 10 horns (including 4 Wagner tubas), 7 trumpets, 7 trombones and tuba, 6 timpani, 4 harps and celesta, 10 percussion instruments, 20 first and 20 second violins (each section divided into 10 parts), 16 violas and 16 cellos (each section divided into 8 parts), 12 double basses. There are three four-part men's choruses, an eight-part mixed chorus and six soloists. Erwin Stein has reduced this orchestra for the "Song of the Wood-Dove." Mr. Leinsdorf, increasing the length of the orchestral portion preceding the aria, has made his own reduction. He will use 2 flutes, 2 piccolos, 2 oboes, 2 English horns, 7 clarinets (including 2 bass and 2 E-flat clarinets), 3 bassoons and contra bassoon, 6 horns, 5 trumpets (including bass trumpet), 4 trombones and tuba, timpani, snare drum, bass drum, cymbals, tam-tam and strings.

ARNOLD SCHÖNBERG was twenty-five years old when in March, 1900, he began to compose his cantata on songs from the Danish, based upon a medieval tale of the castle of Gurre. At that time he was an



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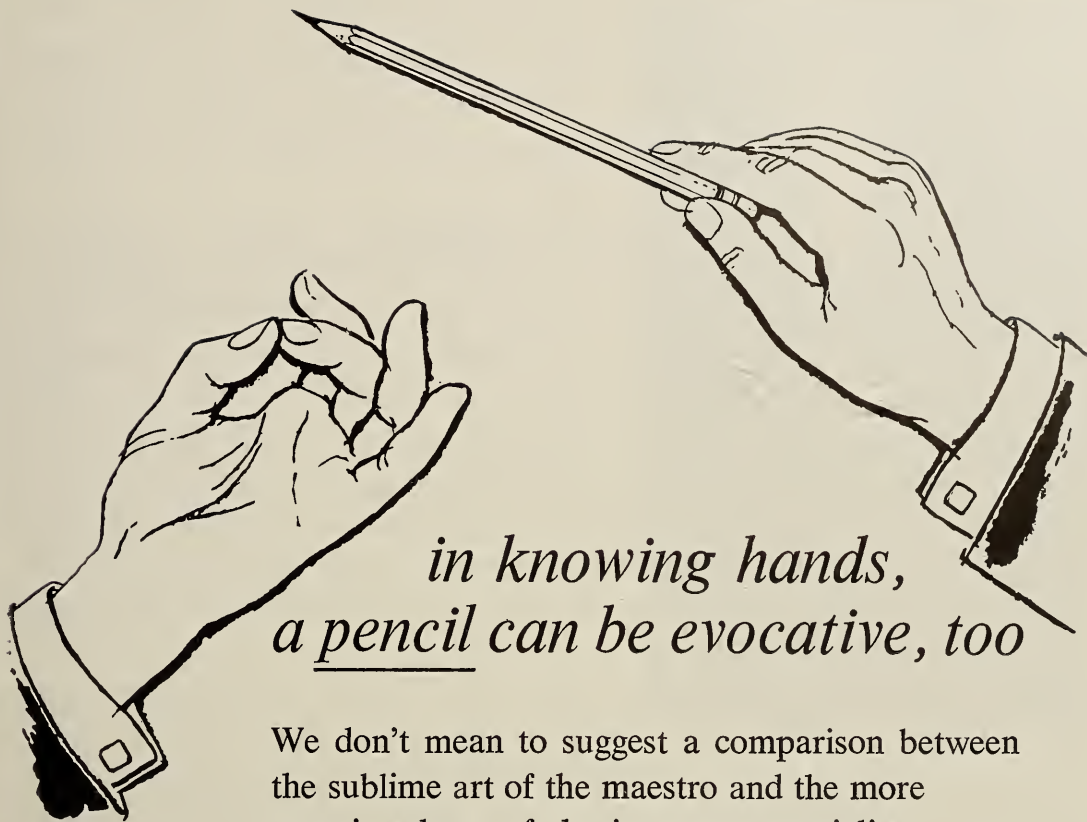
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unknown student in Vienna, an ardent enthusiast of the Romantic past, and a worshiper of the music of Richard Wagner. He knew the music of Strauss and Mahler, but had not yet met the latter composer. His *Gurre-Lieder*, when it was to become known, would reveal an attempt further to increase the high emotional voltage of the century which had passed.

The work was long for music on a continuous subject of symphonic character. It exceeded even the most that Mahler had required or would require in the number of orchestral and choral forces. The score has been compared to that of *Tristan und Isolde*, but its critics have admitted a new mood and character, a freshness in the chromatic treatment which was already peculiarly Schönberg. As René Liebowitz put it in his contribution to a recent recording, "A saturation point is reached which may be considered as a synthesis of the past." But the score, which brings the past into a sort of voluminous peak, also contains many germs of a dawning century. It is a forecast of a Schönberg to come.

Schönberg's concept actually grew from modest beginnings, for he first intended a song cycle with piano accompaniment. Eleven years would pass before he would put his signature on the complete score. During those years there would take place an orchestral elaboration. The change did not apply for the most part to the actual nota-

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After serving as first clarinet with the Monte Carlo Orchestra, he switched chairs and became first bass with the Padeloup Concerts in Paris. From that famous orchestra, it was but a short step to Serge Koussevitzky's Boston Symphony, which he joined in 1930. He has headed the bass section since 1939.

Georges Moleux also teaches at the New England Conservatory and Tanglewood; many of his former students belong to major orchestras. He occasionally appears as a recitalist, to the acclaim of critics who hear the lucid echo of his clarinet phrasing in the unique "breathing quality" of his bass.

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tion, for according to a letter from Schönberg to his pupil Alban Berg: "In March of 1900 I composed the First and Second Parts and many sections of the Third Part. Thereupon, a long interruption, occupied with orchestrations of operettas." Schönberg continued to be interrupted by the need of such bread-winning hack work. The obscure but persistent dreamer nevertheless finished the greater part of the orchestration in sketch form by 1903. At this point he laid the whole aside until 1910. The completion in this year and the next gave him some difficulty, for his principles of orchestral handling, as here applied mostly to the Third Part, had considerably changed. A good deal of the score, so he wrote to Berg, "has remained the way it was. I would never have recaptured the style and [if I had] even a half-trained musician would have found the four or five corrected passages without difficulty. These corrections gave me more trouble than the whole composition."

This last remark is not hard to understand when we examine what had been taking place meanwhile in Schönberg's music. *Verklärte Nacht* (1899) and *Pelleas und Melisande* (1903), the first two string quartets (1905 and 1908) are understandable as in a similar vein, but the Chamber Symphony (1906), the Five Orchestral Pieces (1909), the opera *Erwartung* (1909) show a Schönberg very different indeed from the super-charged, expansive, opulent composer of the *Gurre-Lieder*.



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Schönberg had now become familiar to many as a public nuisance, an impudent radical derided in the press and in very audible demonstrations when in Vienna his music was attempted.

This was the public which was suddenly subjected to a Schönberg whose existence they had not suspected — a Schönberg richly appareled, drenched in sentiment, ultra-Romantic. The *Gurre-Lieder* was greeted with enthusiasm. The composer who had beheld his music blindly assaulted by these same people was naturally annoyed to see them applaud music he had as fully outgrown as if it had been written by a stranger. They leapt to their feet at the overwhelming final chorus, "Behold the Sun," and remained standing to shout for the composer at the end. Schönberg at last made a perfunctory bow and retreated. The *Gurre-Lieder* made the rounds of European and American concert halls, restricted only by the unreasonable performing requirements. The composer admitted a certain affection for it. After all, to whatever extent his aims had changed, one's youth in such fulsome expression as this could never be quite lost in the later man.

. . .

Ernest Newman protested after the London performance about those

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who found the style of the music too close to that of *Tristan und Isolde*: "The average hearer was conscious only of the surging waves of tone in the orchestra; and as these waves are now and again obviously those that beat about Isolde's ship or Tristan's battlements, he very naturally assumed the greater part of the music to be second hand Wagner. The frequent Wagnerisms of the music, of course, cannot be denied; all I am urging is that interwrought into the post-Wagnerian tissue is a very remarkable young man (he was about twenty-six at the time) named Arnold Schönberg, and that criticism of the *Gurrelieder* that insists only on the work's debt to Wagner is the shallowest and most ill-formed small talk imaginable." It should be remarked that the second and third parts, which are no longer a "*Liebested*" of the two lovers, cease to resemble *Tristan*.

The subject of the *Gurre-Lieder* appealed to Schönberg as surely as *Verklärte Nacht* appealed to him, as *Tristan und Isolde* had appealed to Wagner. In each case it was the tragedy of an exalted love forbidden by circumstance but glorified by a rapture oblivious to every obstacle, which could transcend death.

The tale is traditional, and is based not too identifiably on historical record. It concerns King Waldemar IV of Denmark who reigned from 1157 to 1182. This King was bound by a marriage of state to Sofie (or



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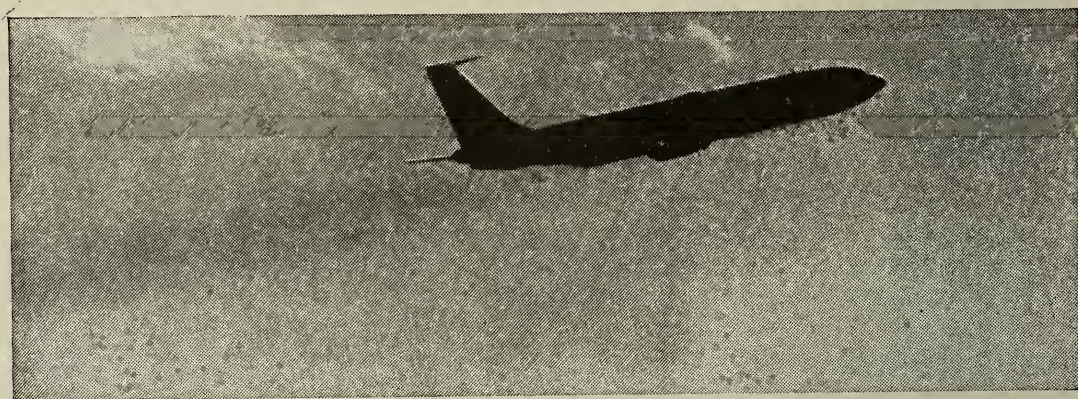
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Helvig), of royal origin. The King on one of his journeys encountered and fell deeply in love with the beautiful girl, Tove (or Tovelille in the diminutive form of the name). She became his mistress and he built for her the castle of Gurre on the northern tip of Zealand.\* The Queen became furiously jealous and had Tove put to death.

The grief of Waldemar was terrible to behold. He cried out with fearful blasphemies which "provoked divine punishment." He was condemned "after death to hunt nightly from dusk to dawn, galloping with his spectral henchmen in a wild chase across the stormy heavens." But Waldemar's love was stronger than death. "All nature spoke to him of Tove, and each morning when the grisly horrors of the nocturnal chase were past, he found Tove in the reawakening of the beauty of the world." This part of the tale is the subject of the second and third sections of the *Gurre-Lieder*. The first section begins with verses in praise of nature by Waldemar and Tove, and these verses develop into an impassioned love duet in alternate verses. After the last line of Waldemar, "*du wunderliche Tove,*" there is a considerable portion of continuing love music for the orchestra, and this orchestral part is included in the present performance. It is followed by the "Song of

\* The ruins of Gurre may still be seen. They are a few miles from the ruins of Hamlet's castle Elsinore.

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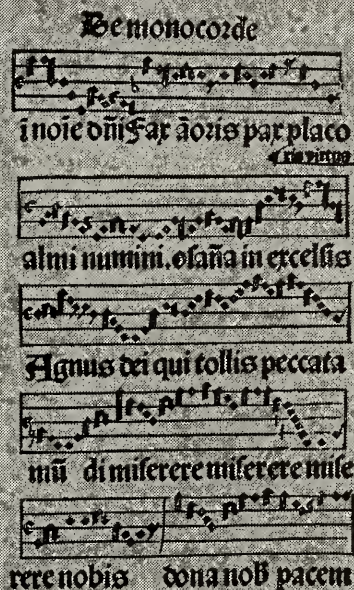
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# Première

## PERFORMANCE



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The SYMPHONY OF PSALMS for orchestra and chorus by Igor Stravinsky received its initial American performance by the Boston Symphony on December 19, 1930.

Taut and austere in style, this setting of excerpts from the Psalms was dedicated to the Boston Symphony Orchestra on the occasion of its 50th anniversary.

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the Wood-Dove," actually a scena to a prose text in which the Wood-dove gives the tragic news of Tove's death. This ends the first part of the score.

VOICE OF THE WOOD-DOVE:

Wood-doves of Gurre! I bring sad tidings from afar to this island! Come! Listen! Tove is dead! Night has closed her eyes, her eyes which were as day for her King! Her heart is still, but the King's heart beats wildly, dead and yet wild! He is like a boat on the waves which no one is on shore to receive, which lacks a helmsman. He lies dead, tangled in seaweed. There is no one to show him the way. The thoughts of Waldemar and Tove were like two streams, side by side. Whither now Tove's thoughts? The King's wandered, seeking to mingle with hers, but in vain. I flew far, I sought and I found heavy sorrow! Henning confirmed it.\* The night was dark, a single torch lighted their course as they passed. The Queen held it from the high rampart, her thoughts filled with vengeance. Tears which she could not restrain shone in her eyes. I flew. I flew far, I sought and I found heavy sorrow! I saw the King with the funeral procession, dressed in peasant garb. His battle horse which had often galloped to war was by the bier. The King's eyes stared wildly, as if seeking hers. His heart listened for a single word. Henning spoke to him but he did not hear. The King opens Tove's bier still straining for a word. Tove is silent. I flew far, I sought and I found heavy sorrow! A monk was about to toll the bell for evensong. He saw the bier and the pealing bell carried the message of death. I flew far, I sought and I found heavy sorrow! It was Helvig's dread falcon who destroyed the dove of Gurre!

\* Tove's sister.

LIED DER WALDTAUBE:

Tauben von Gurre! Sorge quält mich, vom Weg über die Insel her! Kommet! Lauschet! Tot ist Tove! Nacht auf ihrem Auge, das der Tag des Königs war! Still ist ihr Herz, doch des Königs Herz schlägt wild, tot und doch wild! Seltsam gleichend einem Boot auf der Woge, wenn der, zu dess Empfang die Planken huldigend sich gekrümmt, des Schiffes Steurer — tot liegt, verstrickt in der Tiefe Tang. — Keiner bringst ihnen Botschaft, unwegsam der Weg. Wie zwei Ströme waren ihre Gedanken. Ströme gleitend Seit an Seite. Wo strömen nun Toves Gedanken? Die des Königs winden sich seltsam dahin, suchen nach denen Toves, finden sie nicht. Weit flog ich, Klage sucht' ich, fand gar viel! Den Sarg sah ich auf Königs Schultern, Henning stützt' ihn; finster war die Nacht, eine einzige Fackel brannte am Weg; die Königin hielt sie, hoch auf dem Söller, rachebegierigen Sinns. Thränen, die sie nicht wienen wollte, funkelten im Auge. Weit flog ich, Klage sucht' ich, fand gar viel! Den König sah ich, mit dem Sarge fuhr er, im Bauernwamms. Sein Streitross, das oft zum Sieg ihn getragen, zog den Sarg. Wild starrte des Königs Auge, suchte nach einem Blick! Seltsam lauschte des Königs Herz nach einem Wort. Henning sprach zum König, aber noch immer suchte er Wort und Blick. Der König öffnet Toves Sarg, starrt und lauscht mit bebenden Lippen, Tove ist stumm. Weit flog ich, Klage sucht' ich, fand gar viel! Wollt' ein Mönch am Seile ziehn, Abendsegen läuten; doch er sah den Wagenlenker und vernahm die Trauerbotschaft:

Sonne sank, indess die Glocke Grabgeläute tönte.

Weit flog ich, Klage sucht' ich, und den Tod! Helwigs Falke wars, der grausam Gurre's Taube zerriss!

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This work was composed in 1927 and had its first performance by the Boston Symphony Orchestra on February 25 of that year.

The following instruments are called for: 3 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra bassoon, 4 horns, 3 trumpets (and solo trumpet off-stage), 3 trombones and tuba, timpani, bass drum, cymbals, 4 tam-tams, bell in C, celesta, harp, piano, organ and strings.

THE following description of the score was furnished for the first performance by the composer, who was present, having conducted this Orchestra as guest in the previous week. He explained that his "preludes" were suggested by the sight of stained glass windows seen in various churches in Italy.

I. *The Flight into Egypt.* A tonal representation of the little caravan on a starry night carrying the Treasure of the World.

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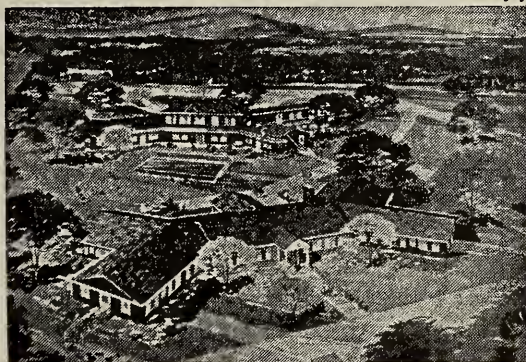
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II. *The Archangel Michael*. Michael, with flaming sword in hand, drives from heaven the rebellious angels.

III. *The Matin of Santa Chiara*. It is told in the "Fioretti di S. Francesco" how Saint Claire, being gravely sick, and lamenting that she could not attend the matin at the church at Portiuncula, was transported miraculously so that she could take part in the service.\*

IV. *St. Gregory the Great*, clothed in pontifical vestments, blesses the throng; he is represented in all his splendor at ceremonial services of the Church.

\* Philip Hale has provided the following note about this Saint:

Saint Clare, the founder of the order of Poor Clares, was born of a noble family at Assisi in 1191. Through the influence of St. Francis she gave up her wealth and founded her order, the Franciscan order for women in 1212. The nuns observed the strictest Benedictine rules. In 1265 Urban IV mitigated these rules, but some continued to observe them and were called Urbanists. She died in 1253. Two years afterwards she was canonized by Pope Alexander IV. In the Church of San Damiano, into which women are not allowed to enter, is the ivory pyx in which Saint Claire carried the sacrament and thus discomfited the invading Saracens. See Pierné's "Paysages Franciscains" for orchestra, No. 1, "In the Garden of Saint Claire—Convent of San Damiano" (composed in 1918).



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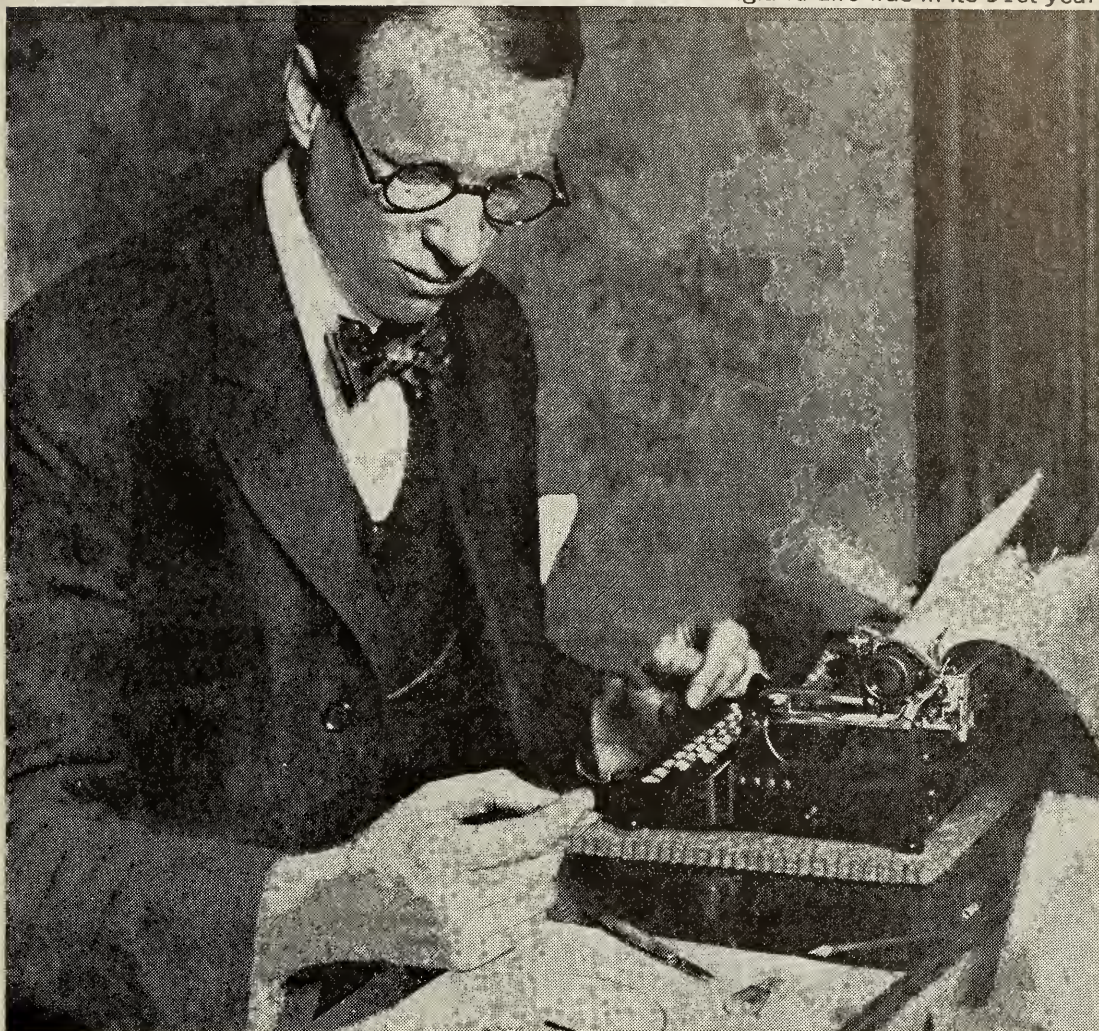
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Igor Stravinsky performed a new composition with the Boston Symphony Orchestra, and a distressed critic wrote, "The composition was of a nature to baffle all attempts to arrive at any definite judgment as to the performer's technical equipment, except in the matter of incredible speed." . . . The Omaha Symphony Orchestra made its debut under Sandor Harmati . . . England's illustrious tenor, 60-year-old John Coates, performed for admiring American audiences after a 25-year absence . . . The first series of radio concerts was begun in New York.

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# THE DEATH OF THE BISHOP OF BRINDISI

By GIAN CARLO MENOTTI

Born in Cadegliano, Italy, July 7, 1911

This cantata was composed for the Cincinnati Musical Festival Association and was first performed at the May Festival in Cincinnati on May 18, 1963. It was performed at the Berkshire Festival last season in Tanglewood on August 8, when the soloists were Lili Chookasian and Justino Diaz. The Festival Chorus was joined by a Children's Chorus drawn from seven summer camps.

The following instruments are called for: 3 flutes, 2 oboes, 2 clarinets and bass clarinet, 2 bassoons, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, 2 pianos, harp, cymbals (struck), bass drum, military drum, gong, triangle, xylophone, bells and strings.

*"Ne pleurons plus.  
Un jour, touché de nos vœux,  
Monseigneur Dieu  
Nous rendra notre Jésus."  
— L'hymne de la croisade.  
d'après Alfred des Essarts.*

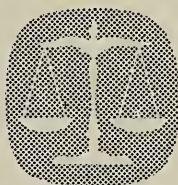
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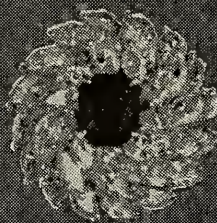
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*History of the Crusades* (1956) "that grown-ups shared in this belief and assisted in the departure of the children. But if we take into consideration the almost trance-like enthusiasm of the Crusaders and their faith in the direct and miraculous help of God and His angels in the God-willed struggle, the Children's Crusades are more understandable. In 1212, an approximately ten-year-old boy named Nicholas began recruiting for such a Crusade in Germany. He was convinced that he was called upon by God and that he would lead his band without being touched by the water straight through the sea to Jerusalem. Through the help of adults who were impressed by the enthusiastic faith of the children, they managed to cross the Alps and enter Italy, although with great difficulty and heavy losses. In Italy the marchers began to disperse, as many could go no further. The rest reached Brindisi, where the Bishop tried to prevent their sailing. Those of the children who left on board various ships were captured by pirates and sold as slaves



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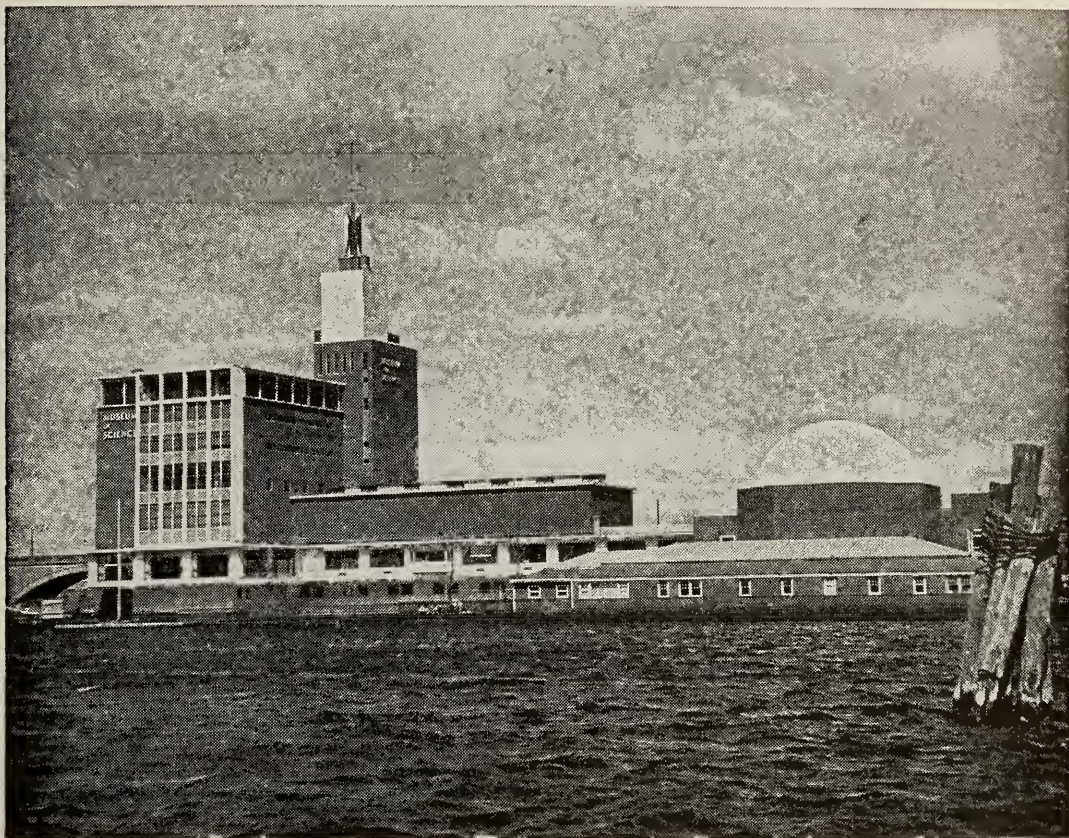
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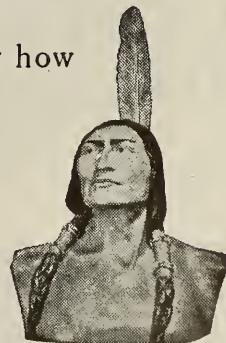
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in the Orient. The rest returned home. Quietly, depressed and singly, they returned who had left in singing and confident groups. One of the chronicles explains the whole Crusade as a deceit of the Devil."



Mr. Menotti has written his text from this source. He depicts the Bishop on his deathbed, attended by a Nun. His soul is tortured by the memory of the horde of innocents who had gone forth to their death and worse than death. He had tried in vain to prevent them, but had given them his blessing, which implied sanction: "I blessed them to their doom." At last, an a cappella chorus offers the comfort of reassurance. God has given him a questioning mind, but also, in death, has given him "the blinding answer."

#### THE BISHOP

And now the night begins.

No longer can the deceptive sun eclipse the hovering ghosts.

The unravelled mind can no longer weave its reassuring patterns.

Mem'ries unlock their secret dungeons to haunt these crumbling halls like evil mice.

Listen! Listen! Who's there?

Again those voices, again those steps.

Quickly, sister, lock the doors.

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THE NUN

My lord, there is no one near you but I.  
Dark and voiceless is the palace.  
The servants are asleep within, while the guards watch the gates outside huddled over  
their shields.  
It is a cold and windy night.

THE BISHOP

What is that noise, then?

THE NUN

It is the sea, my lord, pounding its green hooves over the marble terraces.

THE BISHOP

Look there, my sister!  
What are those shadows?



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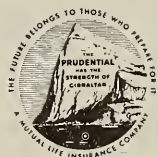
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THE NUN

Swift migrating clouds flowing along the moon's path.

THE BISHOP

I know those steps! I know those voices!  
Ah, sister, save me!  
Save me from the children.  
Let me die in peace.

THE NUN

There are no children there, my lord.

THE BISHOP

Yes, yes, they are outside, the bloodless, glass-eyed children hung with weeds, crying for help.

THE NUN

Why should one fear the voices of children?



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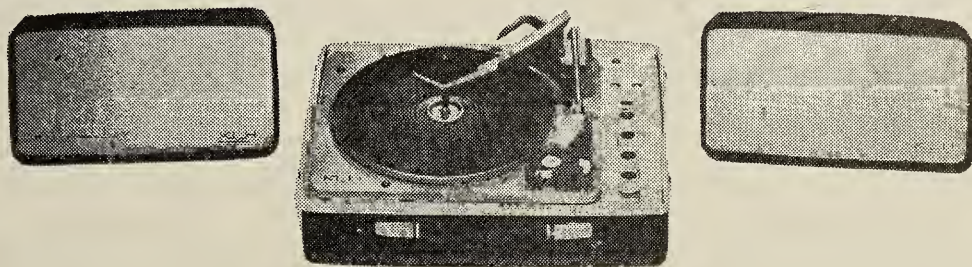
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It must be *bien entendu* that the KLH phonograph is the world's most copied instrument. There is a Fisher, a Masterworks, a Sylvania, a Westinghouse, a Pilot, and conceivably a *Discotheque*, and they all, in our opinion, look KLH-inspired. *Zut!*

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If you have a space problem, or if you take good music with you on your peregrinations, the KLH 11 is *sans doute* your one and only answer. Uniquely, perhaps even extraneously, they are made by KLH in Cambridge, Mass., where there is a heavy concentration of brain power and chamber music worship. The virtue of such extremism is that KLH phonographs emerge instead of juke boxes.

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THE BISHOP

Beware, beware of pleading children, for where are we to guide them if not within the maze where our own perdition lies.

THE NUN

It is for love they cry, my lord, more than for guidance.

THE BISHOP

And was it not my love which led them to their doom?

THE NUN

Forget, forget, my lord.

Now that your death is near, rescue you must the heart from the wreckage of your past, and steer your floundering soul toward the emerging haven.

THE BISHOP

My past is but one day.

Ah, to forget that day!

Holding a glass of sweet Salernian wine I saw the setting sun place a golden sword upon the sluggish sea.

The whole world was silent as if it knew.

Suddenly I heard them along the beach, among the olive groves.

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Conquer we shall Jerusalem guided by Gabriel's flaming flight, for we are God's own infantry.

Give us your ships, give us the sea.

Without shield or sword we shall defeat the infidel and wipe the Christian stain away, for we are God's own infantry.

Give us your ships, give us the sea.

Oh—Oh . . .

THE BISHOP

Where do you come from, children?

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### THE CHILDREN

Far is my town of towers, far my hill of meadows green.

Many the mountains that we had to cross, many the rivers and the burning plains.  
Far is my weeping mother, far my waving father, far the dog, far the brook and the  
apple tree.

Sleeping together under lonely moons we feared no wolf or eagle, for we come by  
God's command to free His tomb in Holy Land.

Lead us to your shore. Give us your ships, give us the sea.  
Oh—Oh . . .

### THE TOWNSPEOPLE

Behold the singing children, the innocent dreamers,  
Barefoot and ragged, their eyes consumed with loneliness, they come toward us.  
They carry in their satchels black bread and berries, and treasured mem'ries of distant  
homes.

(No dog will bark at them.)

Their tender beauty scathed by festering wounds, their wild hair crowned by wilted  
flowers, they come toward us.

On tiny carts, driven by goat or donkey, the sick and wounded lie.

Behold the singing children, God's own little knights, they come toward us.

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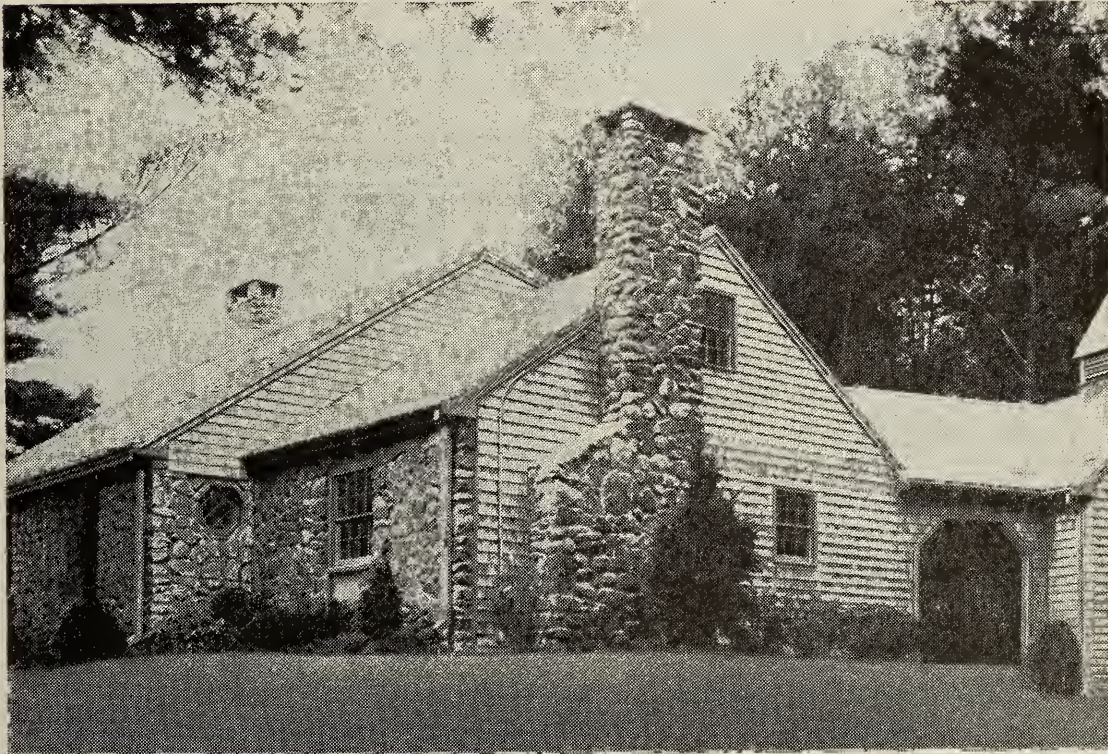
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### THE BISHOP

Away, away!  
Why must they come to me?  
Give me an enemy to kill, O Lord, but not a child to help!  
I fear the voice of innocence, for he who loves the helpless must mistrust his love.

### THE NUN

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You tried to stop them, we all remember.  
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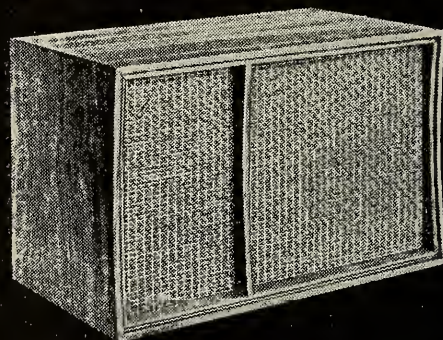
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Give them your blessing!

Let them depart!

Who else shall free the Holy Tomb?

The coward Christian knight waiting his chance to plunder his unwary neighbor hides  
in his towers.

In vain the Holy Father pleads, in vain he prays and weeps.

While the Cathar sews his heresy in Languedoc, the Tartar hordes advance in pagan  
splendor, planting their bloody tents over our burned cathedrals.

Are not the innocents the very messengers of God?

Give them your blessing, let them depart!

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The support given to the Orchestra each year by the Friends and the Council is a significant factor in enabling the Boston Symphony Orchestra to maintain its pre-éminent position in the world of music. Membership in the Friends is accomplished simply by making a contribution to the Orchestra either by mail to the Friends Office, Symphony Hall or in person at the Friends Office in the Massachusetts Avenue lobby. The Friends of the Boston Symphony Orchestra look forward to your continued and generous support in the 1964-1965 season.

### THE BISHOP

Why did I let them leave?  
Why did I lift my hand to bless them?  
O God, you gave me a ring, you gave me a staff and called me shepherd.  
If I must guide your flock, why did you leave me unguided?  
I do not mind leading a man who knows that I know not, but can I tell the innocent:  
    "Do not seek my hand for I, too, am lost"?  
They asked me for my blessing and, oh, I blessed them.  
Away they sailed on creaking vessels, singing.

### THE CHILDREN

I shall kiss Our Lord's tomb, I shall free the Holy Land.  
Do not cry, dear mother, it is God's command.  
Ave maris stella, help us break the Moorish might.  
Do not cry, dear mother, for your little knight.  
Deeds of Christian glory wait for us across the sea.  
Do not cry, dear mother, but rejoice with me.

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### THE BISHOP

The bat-like ships had hardly met the bleak horizon when the fearful storm broke over them.

### THE CHILDREN

Mother, dear mother, where are your arms to hold me?

Where is your voice to scold the storm away?

Mother, dear mother, your child is lost and calls you.

Come, oh come, to take me back with you.

O man of God, help us, help us!

### THE BISHOP

Do not call for help, my children.

Love has no wings and faith is fallible.

### THE CHILDREN

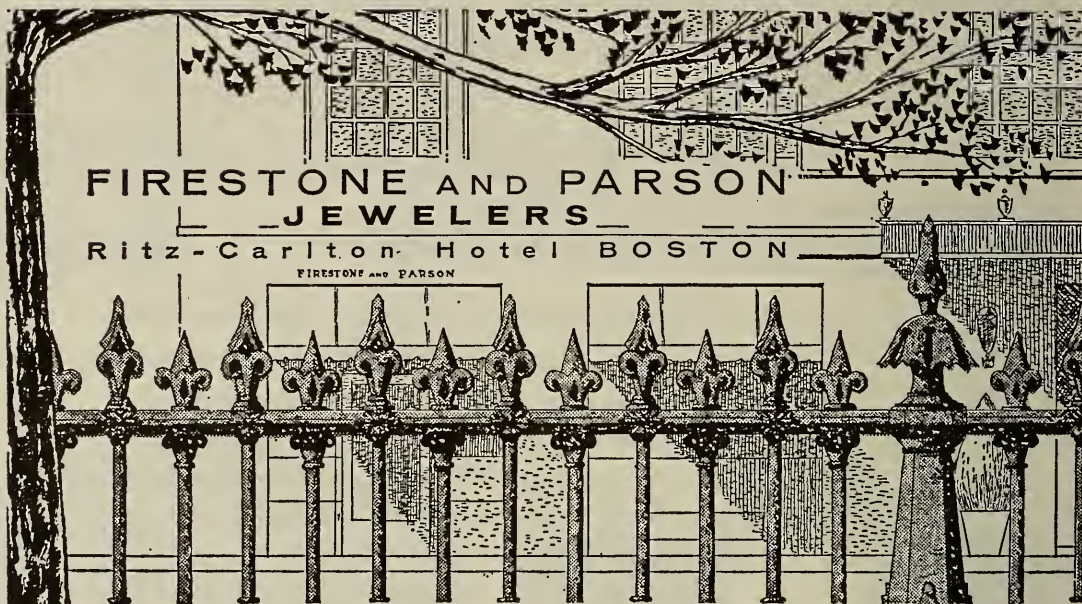
Is there no one to help me here?

No little friend, no sailor, no man of God, no angel?

### THE BISHOP

Lock the doors, sister, I cannot bear their cries.

Away! Please go away!



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### THE CHILDREN

Where is my father who fears no wind nor thunder, who hunts the bear and brings  
the maple down?  
There is no longer sun or sea or Cross to lead me.  
In a windy, wat'ry abyss we are flung.  
I can no longer hear my own voice.  
Can you hear me, mother?  
Jesu Deus noster, miserere nobis.

### THE BISHOP

I blessed them to their doom.  
Was it God's will or my own folly?  
Who was I to know if it was God or Satan who blinded them with secret splendor?  
I do not think I blessed them out of pride or vanity.  
But then our soul is deeper than we are, and who can trace and kill the Minotaur who  
haunts the labyrinth of our hearts?

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### THE TOWNSPEOPLE

Cursed be the shepherd who leads his flock to death!  
Stone his palace, burn his books, break his staff, and cast his ring into the sea.  
Let him walk naked, a man among men.

### THE BISHOP

Yes, I must be at fault.  
What love, what faith can justify the man who makes himself the arbiter of other people's lives?  
What man can call himself a leader if God will mock his strategy?  
Many are the innocents who call for help, but God has made Pilates of us all.

### THE NUN

Do not fret, my brother, do not ask vain questions.  
Prepare your soul with prayer, for you are about to die. Amen.  
Requiem aeternam dona eis Domine.

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THE BISHOP

If this be death, O God, I pray not for eternal bliss or peace or immortality.  
For all that I have suffered, for all that I have sought, let me, if for an instant only,  
behold the eternal truth.

Give me the answer!

No forgiveness can wash my guilt away, for without knowledge absolute there can be  
no paradise for me.

No gates of Heaven shall I enter unless it be revealed to me why I, who loved so purely,  
was cursed with such destructive love.

CHORUS

Sleep, sleep in peace, O gentle pilgrim, you have not asked in vain.

The tooth, the nail, the eye have a precise function.

Nothing is purposeless, nothing.

Then why should God have given you in life a questioning mind if not to hand to you  
in death the blinding answer?

Sleep, sleep at last, O gentle pilgrim.

Sleep, sleep into the dawn.

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William Waterhouse	Phillip Kaplan	Josef Orosz
Michel Sasson		
Raymond Sird	PICCOLO	TUBA
Laszlo Nagy	George Madsen	K. Vinal Smith
Ayrton Pinto		
Victor Manusevitch	OBOES	TIMPANI
Giora Bernstein	Ralph Gomberg	Everett Firth
Minot Beale	John Holmes	
Michael Vitale	Hugh Matheny	PERCUSSION
Amnon Levy		Charles Smith
VIOLAS	ENGLISH HORN	Harold Thompson
Burton Fine	Laurence Thorstenberg	Arthur Press, <i>Ass't Timpanist</i>
Reuben Green		Thomas Gauger
Eugen Lehner	CLARINETS	
Albert Bernard	Gino Cioffi	HARPS
George Humphrey	Manuel Valerio	Bernard Zighera
Jerome Lipson	Pasquale Cardillo	Olivia Luetcke
Robert Karol	<i>E<sub>b</sub> Clarinet</i>	
Jean Cauhapé		LIBRARIANS
Vincent Mauricci	BASS CLARINET	Victor Alpert
Earl Hedberg	Rosario Mazzeo	William Shisler
Bernard Kadinoff		STAGE MANAGER
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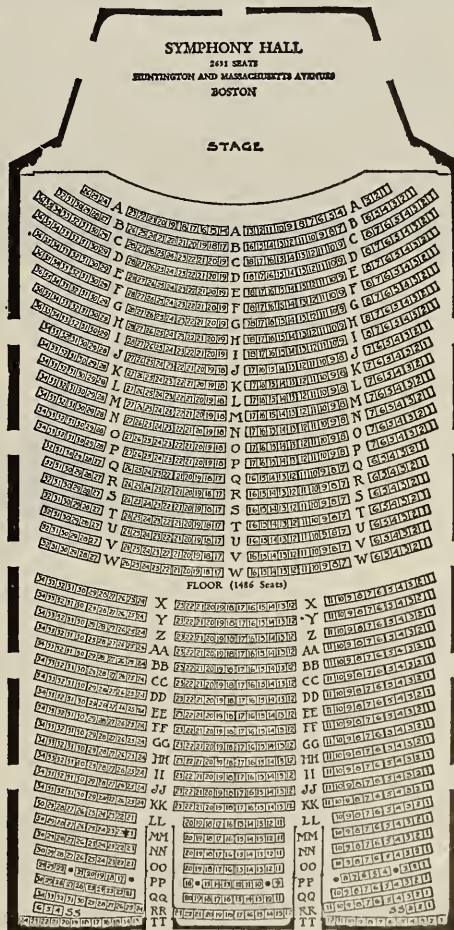
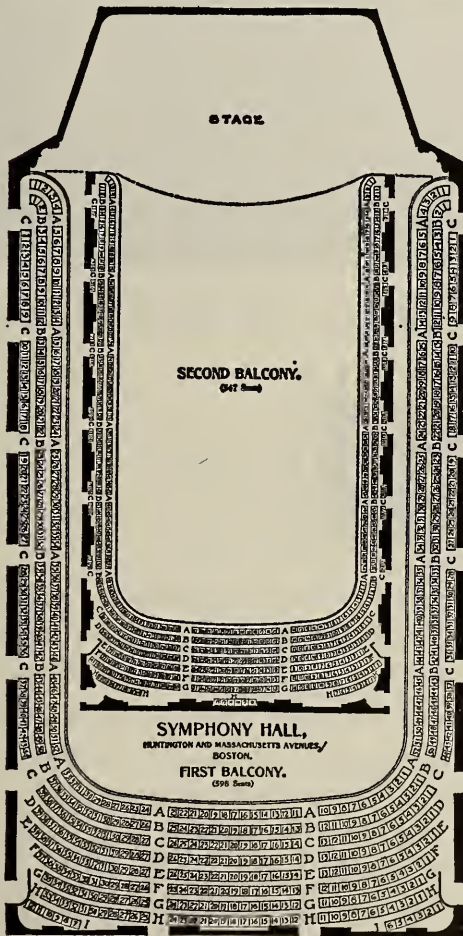
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## *Fifth Program*

*(To follow a tour of New York, Brooklyn,  
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---

FRIDAY AFTERNOON, OCTOBER 30, at 2:00 o'clock

SATURDAY EVENING, OCTOBER 31, at 8:30 o'clock

---

SIR JOHN BARBIROLI, *Guest Conductor*

BERLIOZ.....Overture, "The Roman Carnival," *Op. 9*

DELIUS....."The Walk to the Paradise Garden," Intermezzo  
from "A Village Romeo and Juliet"

VAUGHAN WILLIAMS.....Symphony No. 6

- I. Allegro
- II. Moderato
- III. Scherzo: Allegro vivace
- IV. Epilogue

### INTERMISSION

SIBELIUS.....Symphony No. 2, in D major, *Op. 43*

- I. Allegretto
  - II. Tempo andante ma rubato
  - III. Vivacissimo; Lento e suave
  - IV. Finale: Allegro moderato
- 

These concerts will end about 4:00 o'clock on Friday Afternoon;  
10:30 o'clock on Saturday Evening.

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The American première of Luigi Nono's controversial INTOLLERANZA, a brilliant new work which produced riots at its premières in Venice and Frankfurt.

Mozart's DIE ENTFÜHRUNG AUS DEM SERAIL, for the first time in Boston in 37 years, in a new English version.

Boris Christoff in Moussorgsky's BORIS GODUNOV, in the first staged performances in this country of this great masterwork in the composer's original version.

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## *Sixth Program*

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FRIDAY AFTERNOON, NOVEMBER 6, at 2:00 o'clock

SATURDAY EVENING, NOVEMBER 7, at 8:30 o'clock

---

SIR JOHN BARBIROLI, *Guest Conductor*

PURCELL.....Suite from the Dramatick Music of Henry Purcell  
(Arranged by Barbirolli)

- I. Andante maestoso — Allegro
- II. Tempo di minuetto
- III. Andantino
- IV. Allegretto giocoso
- V. Largo
- VI. Allegro

*(First performance in Boston)*

HAYDN.....Symphony in G major, "Oxford," No. 92

- I. Adagio; Allegro spiritoso
- II. Adagio
- III. Menuetto
- IV. Presto

### INTERMISSION

ELGAR.....Symphony No. 2 in E-flat, *Op. 63*

- I. Allegro vivace e nobilmente
  - II. Larghetto
  - III. Rondo: Presto
  - IV. Finale: Moderato e maestoso
- 

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2 MATS. AT 2:30

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SAT. EVE. at 8: GALA PROGRAM (Bayaderka, Prince Igor, Excerpts from  
Nutcracker, Giselle, Le Corsaire and other works)  
SUN. MAT. at 2:30 & MON. EVE. at 8: SWAN LAKE (full-length)  
TUE. EVE. at 8: GALA PROGRAM (Chopiniana, Taras Bulba, Excerpts from  
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WED. EVE. at 8: GALA PROGRAM (Bayaderka, Prince Igor, Excerpts from  
Nutcracker, Giselle, Le Corsaire and other works)

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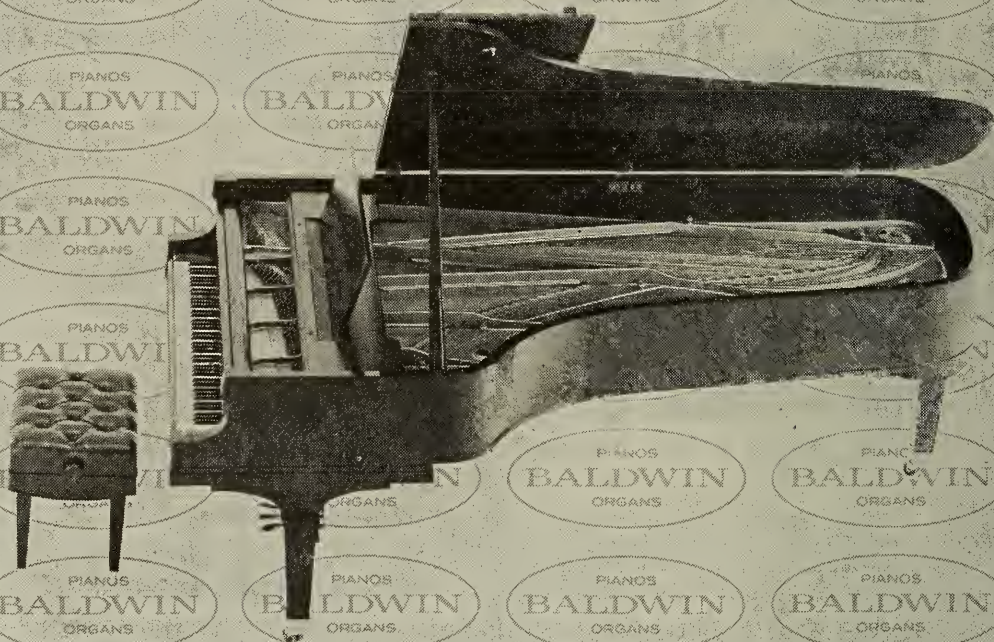
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