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1969

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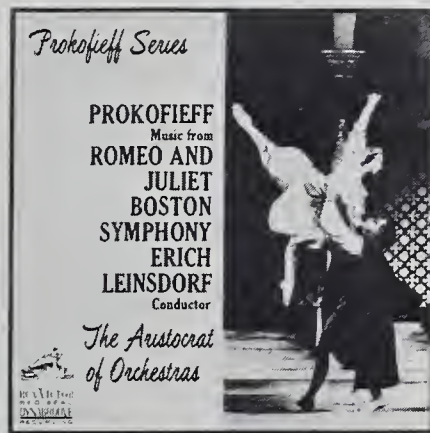
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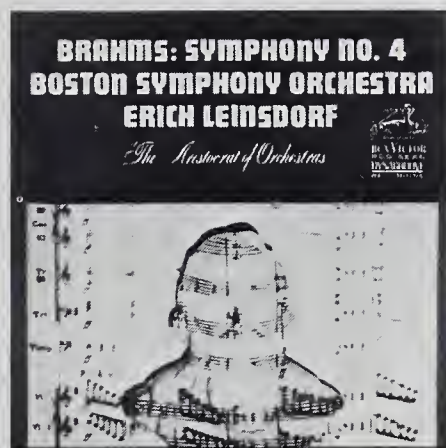
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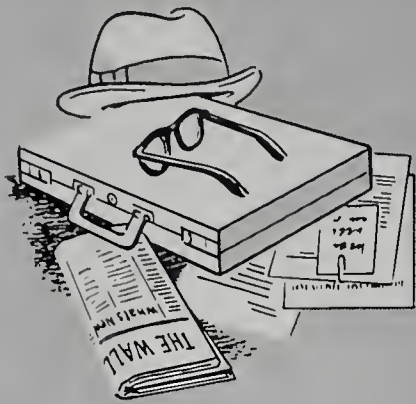
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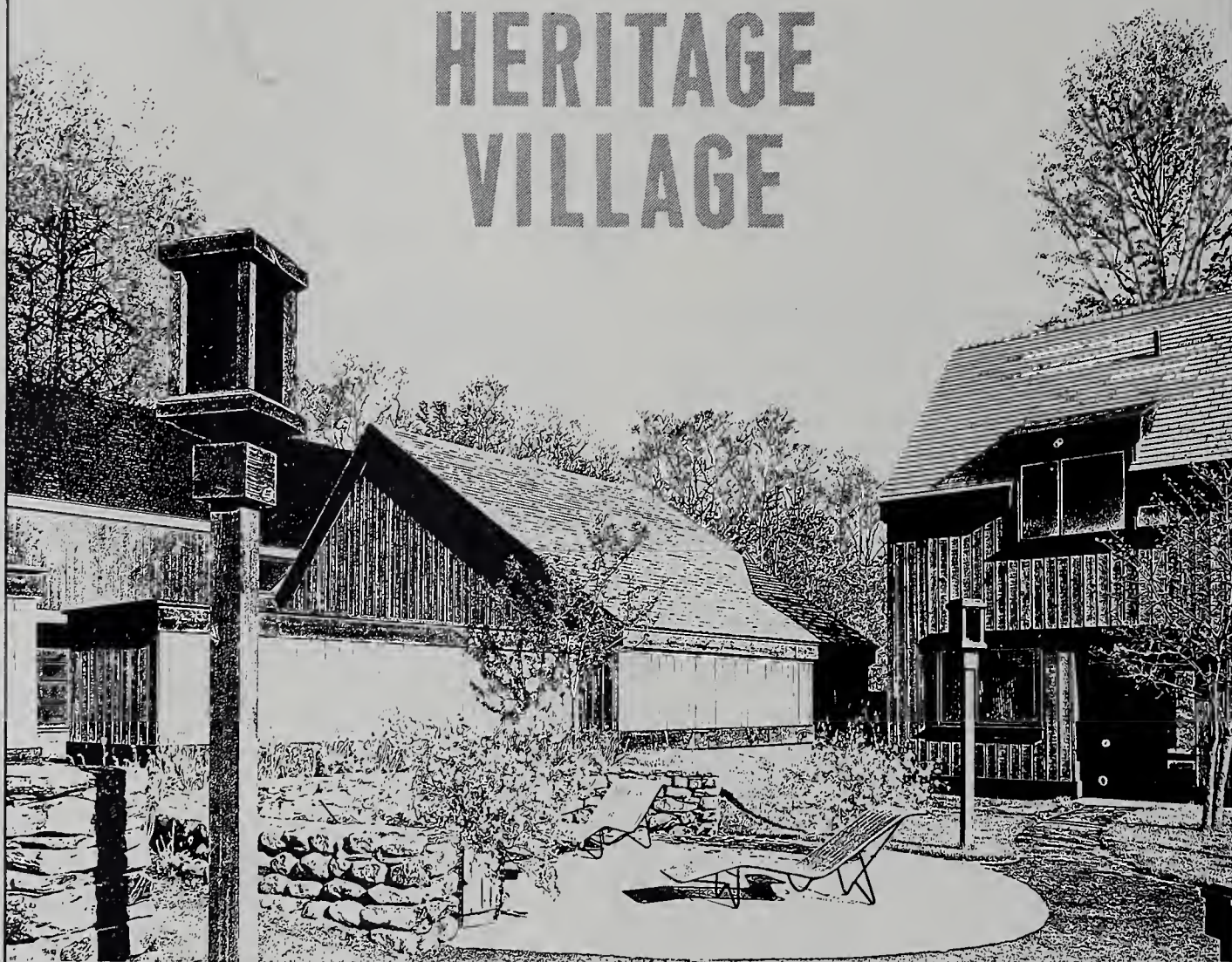
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CHARLES WILSON *Assistant Conductor*

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THIRTY-SECOND BERKSHIRE FESTIVAL 1969

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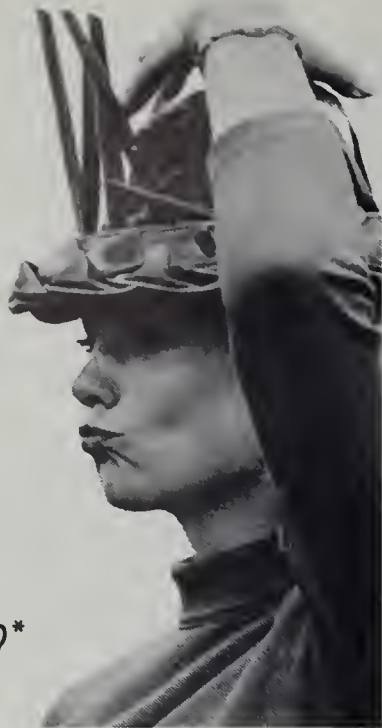
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TANGLEWOOD

LENOX

MASSACHUSETTS

When
I'm in
Hawaii
shall I go
to the
Nanihoa,
the Kauai
Surf or
Kona Inn?*



THE
Nanihoa

"My travel agent tells me it's a sparkling new resort right at the water's edge of Hilo Bay. Says the rooms are pure luxury... and the view is



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Kauai Surf



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CHARLES WILSON *Assistant Conductor*

first violins

Joseph Silverstein
concertmaster
Alfred Krips
George Zazofsky
Rolland Tapley
Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Noah Bielski
Herman Silberman
Stanley Benson
Eiichi Tanaka*
Alfred Schneider
Julius Schulman
Gerald Gelbloom
Raymond Sird

second violins

Clarence Knudson
William Marshall
Michel Sasson
Ronald Knudsen
Leonard Moss
William Waterhouse
Ayrton Pinto
Amnon Levy
Laszlo Nagy
Michael Vitale
Victor Manusevitch
Max Hobart
John Korman
Christopher Kimber
Spencer Larrison

violas

Burton Fine
Reuben Green
Eugen Lehner
George Humphrey
Jerome Lipson
Robert Karol
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Robert Barnes
Yizhak Schotten

cellos

Jules Eskin
Martin Hoherman
Mischa Nieland
Karl Zeise
Robert Ripley
Luis Leguia
Stephen Geber
Carol Procter
Jerome Patterson
Ronald Feldman
William Stokking

basses

Henry Portnoi
William Rhein
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
Buell Neidlinger
Robert Olson

flutes

Doriot Anthony Dwyer
James Pappoutsakis
Phillip Kaplan

piccolo

Lois Schaefer

oboes

Ralph Gomberg
John Holmes
Hugh Matheny

english horn

Laurence Thorstenberg

clarinets

Gino Cioffi
Pasquale Cardillo
Peter Hadcock
E♭ clarinet

bass clarinet

Felix Viscuglia

personnel manager William Moyer

bassoons

Sherman Walt
Ernst Panenka
Matthew Ruggiero

contra bassoon

Richard Plaster

horns

James Stagliano
Charles Yancich
Harry Shapiro
Thomas Newell
Paul Keaney
Ralph Pottle

trumpets

Armando Ghitalla
Roger Voisin
André Come
Gerard Goguen

trombones

William Gibson
Josef Orosz
Kauko Kahila

tuba

Chester Schmitz

timpani

Everett Firth

percussion

Charles Smith
Arthur Press
assistant timpanist
Thomas Gauger
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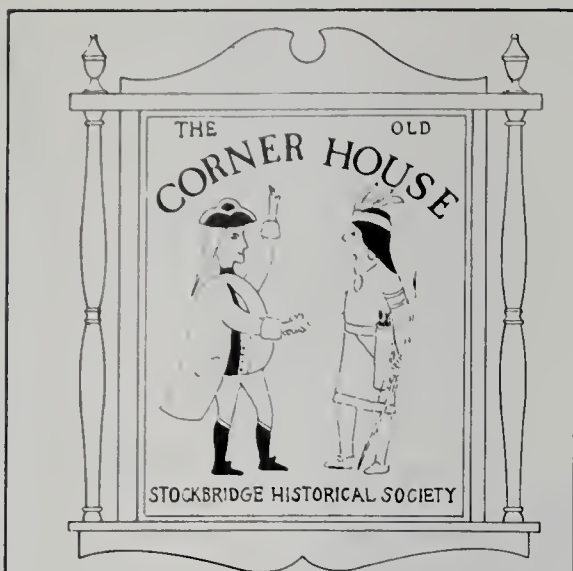
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directed by

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Wednesday July 30 - Saturday August 9

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Wednesday August 13 - Saturday August 23

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In addition to offering twenty-four concerts each summer with the Boston Symphony Orchestra and prominent visiting artists, Tanglewood operates the BERKSHIRE MUSIC CENTER, a world-famous summer program for gifted young artists seeking a career in music. Since the operation of the Music Center increases the annual deficit of the Orchestra, Tanglewood must look to its Friends for support.

You can help by joining the FRIENDS OF MUSIC AT TANGLEWOOD. A Family Season Membership in the Friends at \$25 entitles a family to attend all Berkshire Music Center events without further contribution; an Individual Season Membership at \$15 offers the individual the same privileges. For additional information, you are invited to visit the Friends office near the Main Gate.

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by Anouilh
- July 15-19
YOU KNOW I CAN'T
HEAR YOU WHEN
THE WATER'S RUNNING
by Robert Anderson
- July 22-26
TARTUFFE
by Moliere
- July 29-August 2
SWEET BIRD OF YOUTH
by Tennessee Williams
- August 5-9
to be announced
- August 12-16
THE CHERRY ORCHARD
by Chekov
- August 19-23
A return of an earlier produced play
- August 26-30
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AT TANGLEWOOD

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PART ONE

July 29 8 pm Shed

CONTEMPORARY TRENDS CONCERT

featuring Ornette Coleman
and the Thad Jones/Mel Lewis Orchestra

July 30 9 pm Theatre

BMC ORCHESTRA

GUNTHER SCHULLER *conductor*

including the première of a
new work by Theodore Antoniou*

July 31 9 pm Theatre

BMC CHAMBER MUSIC
AND DANCE PROGRAM

including the première of a new
work by Robert Ceely*
choreographed by James Waring

August 2 4.30 pm Main lawn

CONCERT OF ELECTRONIC MUSIC

PART TWO

August 11 9 pm Shed

WOZZECK (Berg)

in concert version performed
by members of the BMC, conducted
by ERICH LEINSDORF

August 12 8 pm Shed

CONTEMPORARY TRENDS CONCERT

featuring The Fillmore at Tanglewood
with the Joshua Light Show

August 13 9 pm Theatre

BMC CHAMBER MUSIC
AND DANCE PROGRAM

including L'HISTOIRE DU SOLDAT
(Stravinsky) conducted by ERICH LEINSDORF
and choreographed by Joseph Gifford; and a
repeat of the July 31 dance work by Robert Ceely

August 14 9 pm Theatre

BMC CHAMBER MUSIC

including premières of new
works by Edwin Dugger* and
Phillip Rhodes*

August 16 9 pm Theatre

BMC COMPOSERS' FORUM

including works by composers working
in the Fellowship Program of the
Center

August 17 9 pm Shed

WOZZECK (Berg)

repeat of August 11 concert
conducted by ERICH LEINSDORF

* commissioned for the Festival by the
Berkshire Music Center in co-operation
with the Fromm Music Foundation,
Paul Fromm, President

programs subject to change



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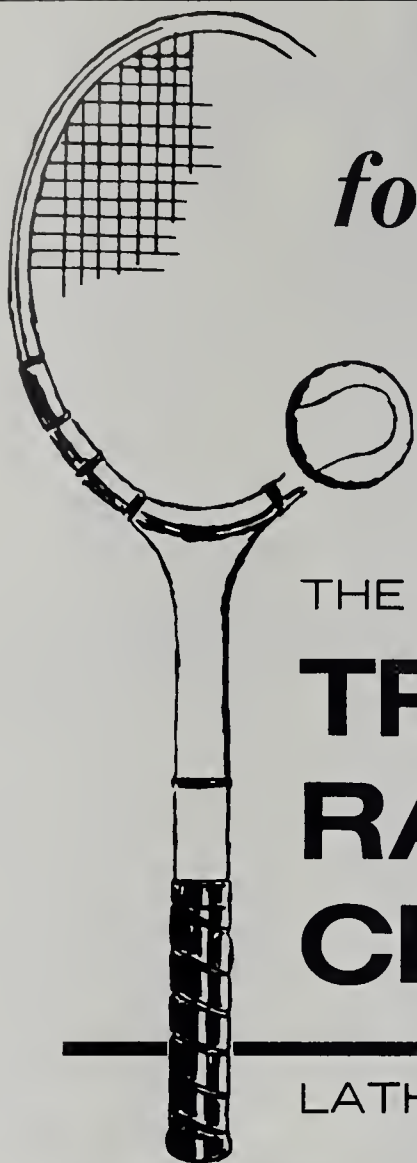
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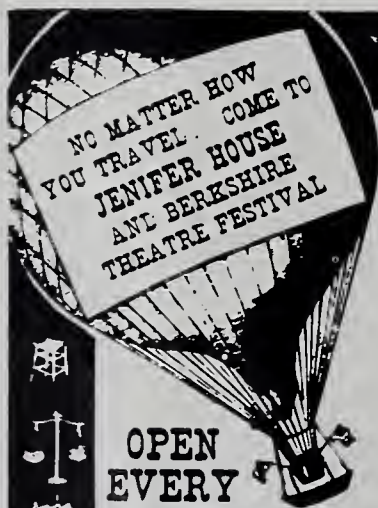


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BERKSHIRE FESTIVAL 1969

Friday August 8 1969 at 7 pm

BOSTON SYMPHONY ORCHESTRA
ERICH LEINSDORF *Music Director*

WEEKEND PRELUDE

THE BOSTON SYMPHONY CHAMBER PLAYERS

with GILBERT KALISH *piano*

BORIS BLACHER Trio for trumpet, trombone and piano op. 31
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Andantino
Presto
Moderato
Allegretto
Quarter note = 56
Presto

ARMANDO GHITALLA *trumpet*
WILLIAM GIBSON *trombone*
GILBERT KALISH *piano*

LUDWIG THUILLE Sextet op. 6
1861 - 1907

Allegro moderato
Larghetto
Gavotte: andante quasi allegretto
Finale: vivace

DORIOT ANTHONY DWYER *flute*
RALPH GOMBERG *oboe*
GINO CIOFFI *clarinet*
SHERMAN WALT *bassoon*
JAMES STAGLIANO *horn*
GILBERT KALISH *piano*

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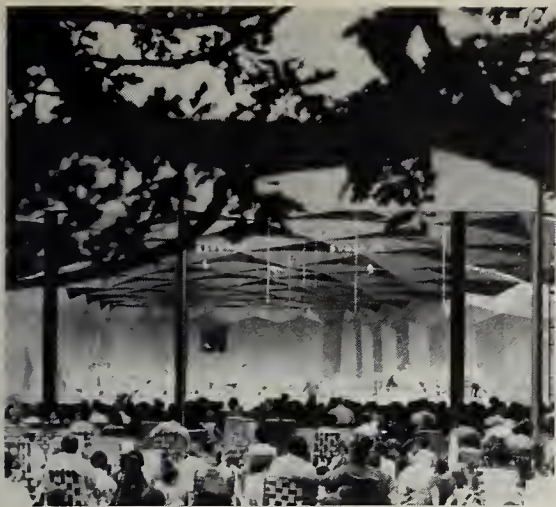
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BERKSHIRE FESTIVAL 1969

Friday August 8 1969 at 9 pm

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF *Music Director*

KAREL ANCERL *conductor*

SMETANA

Má vlast (my country)

Vyšehrad
(a fortress in Bohemia)

Vltava
(the river Moldau)

Šárka
(the noblest of the Bohemian Amazons)

intermission

Z českých Luhův a hájův
(from Bohemia's fields and woods)

Tábor
(the fortress of the Hussite warriors)

Blaník
(the mountain where the Hussite warriors sleep)

first complete performance by the Boston Symphony Orchestra

The program notes for tonight's concert begin on page 24

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BERKSHIRE FESTIVAL 1969

Saturday August 9 1969 at 8 pm

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF *Music Director*

ERICH LEINSDORF *conductor*

WEILL Suite from 'Kleine Dreigroschenmusik
für Bläserchester'*

Overture

Die Moritat von Mackie Messer
(The 'Moritat' of Mac the Knife)

Anstatt dass-Song
(Instead - of song)

Die Ballade vom angenehmen Leben
(The ballad of the good life)

Pollys Lied (Polly's song)

Tango - Ballade (Tango ballad)

Kanonen - Song (The song of the big guns)

Dreigroschen - Finale

first performance at the Festival concerts

DEBUSSY Nocturnes

Nuages (Clouds)*

Fêtes (Festivals)*

Sirènes (Sirens)

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BERKSHIRE CHORUS

CHARLES WILSON *Director*

JOHN OLIVER *Assistant Director*

intermission

BRAHMS Piano concerto no. 1 in D minor op. 15*

Maestoso

Adagio

Rondo: allegro non troppo

VAN CLIBURN

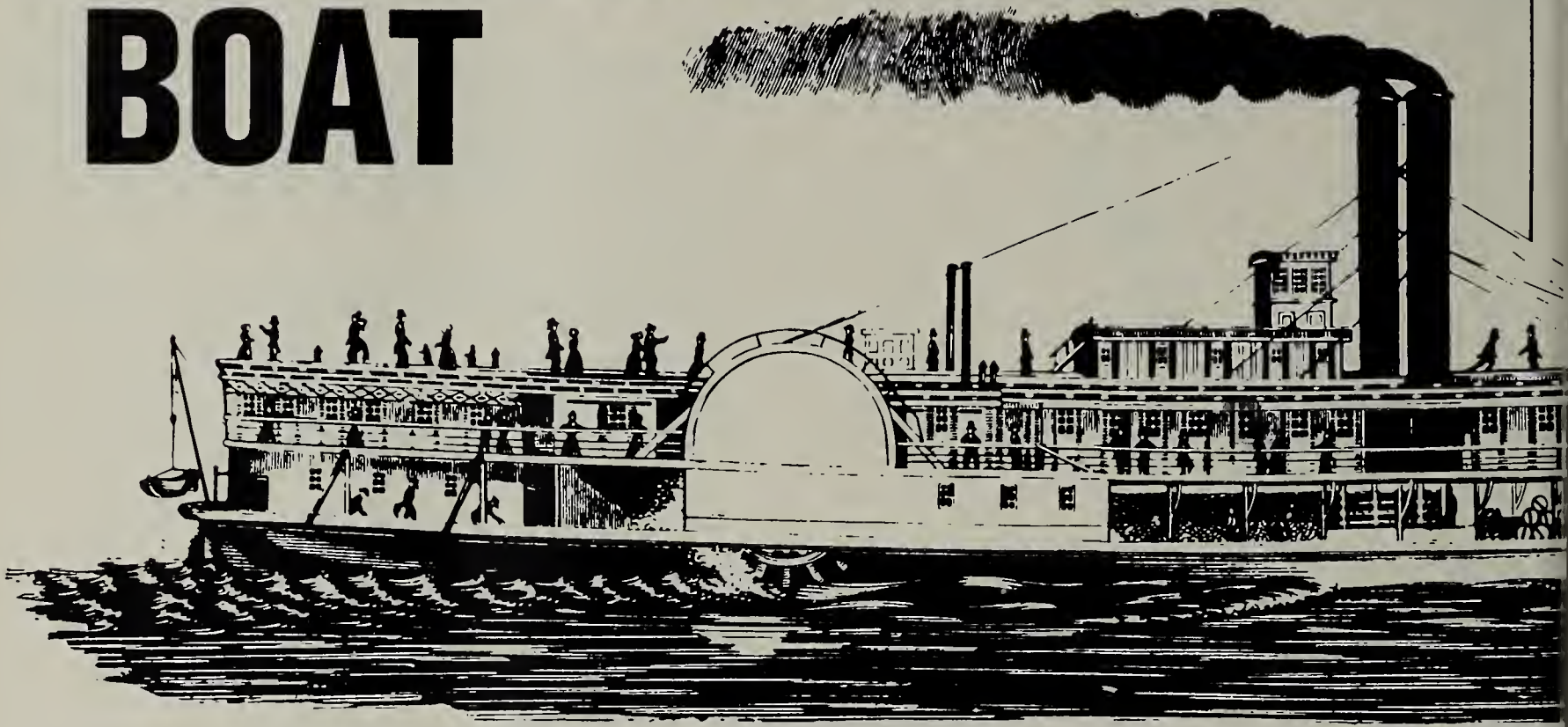
Van Cliburn plays the Steinway piano

The program notes for tonight's concert begin on page 26

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JOSEF KRIPS *conductor*

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 Adagio cantabile - vivace assai
 Andante
 Menuetto
 Allegro di molto

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STRAUSS Till Eulenspiegels lustige Streiche op. 28*

intermission

SCHUBERT Symphony in C 'The Great'*
 Andante - allegro ma non troppo
 Andante con moto
 Scherzo
 Finale

The program notes for this afternoon's concert begin on page 29

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Program note for Friday August 8

by James Lyons

BEDŘICH SMETANA 1824 - 1884

Má vlast (My country)

In the dawn's early light of musical nationalism Weimar was the east, and Franz Liszt the sun. The young Bedřich Smetana was twice invited to bask in this radiance, and the genesis of *Má vlast* may be discerned in his account of one particular group-therapy session conducted in the presence of the Maître — apparently in September of 1857 — as chronicled in the reminiscences of Smetana's friend Václav Juda Novotný:

'I can see him now, eyes flashing as he told us how the idea of creating an independent Czech musical style began to mature in him for the first time. It was in Weimar . . . where he lived like a King of Music among . . . artists from all parts of the world . . . Naturally, in such a heterogeneous circle of musical brains much wrangling went on . . . [One evening the Viennese conductor Johann] Herbeck began, pointedly and maliciously, to attack the honor of the Czech nation. "What have you achieved up to now", he scoffed, turning to Smetana . . . All that Bohemia can bring forth is fiddlers, mere performing musicians . . . you have not a single composition to show which is so purely Czech as to adorn and enrich European music literature by virtue of its characteristic originality . . . "

'These words seared Smetana's soul like a shaft of lightning, for in this accusation . . . [there was], unhappily, more than a grain of truth . . . [But] Smetana pointed to the older composers of Czech origin, above all [Josef] Mysliveček [1737-1781]. "What sort of a Czech was he", laughed Herbeck, "under the name of Venetian he wrote operas in typical Italian style to Italian words!" "And what about [Václav Jan] Tomášek", Smetana rallied. "Surely we all know", Herbeck retaliated, "that he imitated Mozart, a German master — in everything, down to the smallest detail."

'Nothing was left to Smetana but to fall back on the outstanding musical talent of the Czech people . . . [who] were the first to recognize and commemorate the epoch-making work of that great master, Mozart. "Yes, yes, Smetana is right. Mozart wrote *Don Giovanni* for his beloved Prague", came the cry from other artists in the company. This so roused the choleric Herbeck that he shouted: "Bah, Prague has gnawed the old Mozartian bone long enough . . . " Smetana shot up as though stung by a snake, righteous anger flashing in his eyes . . . At that moment, however, Liszt, who had followed the quarrel with a quiet smile, bent slightly forward . . . and with the words: "Allow me, gentlemen, to play you the latest, purely Czech music", sat down at the piano. In his enchanting, brilliant style he played through the first book of Smetana's character pieces [a dozen of them had just been published at Leipzig]. After he had played the compositions, Liszt took Smetana, who was moved to tears, by the hand and with the words, "here is a composer with a genuine Czech heart, an artist by the grace of God", he took leave of the company . . .

'It was already late when the artists separated in a strange mood. But on the way home, Smetana turned moist eyes to the starry heaven . . . and, deeply moved, swore in his heart the greatest oath: that he would dedicate his entire life to his nation, to the tireless service of his country's art. And he remained true to his oath . . . '

Whatever the literal accuracy of this report, it is a fact that Smetana was a guest at Weimar (he paid his first visit at age thirty-three). And it is also a fact that less than a decade later, with *The bartered bride*, he would fulfill his apparently self-appointed destiny — the establishment of a truly Czech musical tradition. Austria having granted political autonomy to Bohemia in 1860, Prague was not surprisingly alive with nationalistic fervor and ferment in the years that followed. Smetana spent much of his substance doing battle with an impressive phalanx of enemies. The constant strain of backstage intrigues and bureaucratic in-fighting were to cost him dearly. These excerpts from the composer's diary tell the story in his own words:

July 28 1874 'My hearing is failing and at the same time my head seems to be spinning and I feel giddy.'

August 8 1874 'The ear trouble is caused by catarrh; for the time being, I am only trying inhalations.'

October 8 1874 'I still cannot hear anything with my right ear.'

October 20 1874 'My ear trouble has become worse. Now I cannot hear anything with my left ear either.' [Four days after this *The bartered bride* was given its fiftieth Prague performance.]

October 30 1874 'I fear the worst: that I have become completely deaf. I can hear nothing at all. How long will this last? What if I do not get better?'

Smetana's questions may have been rhetorical, but we know the answers. He was indeed deaf, and he would get not better but worse. To put it in medical language, his bilateral cochlea artery occlusions became disseminated. From then forward, his initially vascular affliction took on apparent neurological aspects, gradually and terrifyingly impinging on the functions of the central nervous system. There were recurrent and ever more severe attacks of aphasia, alexia, hallucinations; and finally he sank into anergic melancholia — which is to say organic psychosis. Within ten years of crossing the sonic threshold, by then a human vegetable, Smetana would be pronounced dead in a cell at the Prague Lunatic Asylum.

Happily for music, submission and self-pity were not Smetana's way. He still had work to do, and the will to do it even in the grip of an implacably progressive disease. (One is reminded of Philoctetes, the Sophoclean warrior who wielded an invincible bow but suffered from an incurable wound.) For a few days, perhaps, Smetana could have rationalized himself into accepting the 'catarrh' diagnosis of the specialists. But on some level he must have known the truth. And if his artistic visions were to be realized he had no time to lose. Chief among these creative fantasies was one of the grandest projects in all orchestral music: a cycle of six symphonic poems in programmatic glorification of the Czech heritage, conceived integrally for consecutive performance. Even as deafness descended, Smetana was addressing himself feverishly to this vast hymn of praise to his beloved homeland: *Má vlast*. Again from his diary:

November 18 1874 'I have completed the symphonic poem *Vyšehrad*, which I began at the end of September.'

November 20 1874 'I have started to compose the second symphonic poem, *Vltava* [Czech for *The Moldau*].'

December 8 1874 'I completed *Vltava*, that is in nineteen days.'

March 14 1875 '*Vyšehrad* was played today for the first time at a concert of the [Prague] Philharmonic; it had to be repeated. Although I was listening from the gallery, I did not hear a thing.'

By then *Šárka* already was finished, and that October there would be *From Bohemia's fields and woods* (composed, appropriately, in rural Jabkenice). The penultimate *Tábor* would follow in 1878, the concluding *Blaník* in 1879. (Meantime there had been two further operas, *The kiss* in 1876 and *The secret* in 1878; and *The devil's wall* was yet to come. Also, and not least, Smetana had composed in 1876 his magnificent string quartet subtitled *From my life*. But all that is another story.) The composer himself provided an extensive outline of *Má vlast*. The substance of it appears in the printed score, from which the following adaptation may be helpful to the listener:

1. *Vyšehrad*. The harp of the bard echoes within the walls of Vyšehrad, the ancient seat of Bohemia's kings. The castle is full of fame and glory. But serious conflicts arise within the kingdom, and in time the splendor of Vyšehrad fades away—like an echo of the bard's long-forgotten song.

2. *Vltava*. [*Moldau*.] The river springs from two sources, splashing gaily over the rocks and glistening in the sunshine. As it broadens, hunting-horns and dances are heard from the banks. In the light of the moon there is a gathering of water-nymphs. See now the rapids of St John's; and then on to Prague, where the river is welcomed by the venerable Vyšehrad, high atop a rocky bluff.

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3. *Šárka*. Deceived by her lover, the Amazon Šárka vows vengeance against all men. She has herself tied to a tree, hoping thus to entrap some passing male. The knight Ctirad, accompanied by a large group of weapon-bearers, comes upon Šárka and is suddenly filled with passionate love for her. Freed, she expresses her 'gratitude' by giving Ctirad a potion which he generously shares with his company. They quickly become intoxicated and fall asleep. Whereupon the warlike maidens, summoned by Šárka's horn-call, rush from their hiding places and slay the men as they lie helpless on the ground.

4. *From the fields and woods of Bohemia*. [There is some slight variation among the translations, e. g. 'meadows and groves.'] This is a general description of the feelings which are conjured up by the sight of the Czech countryside. Smetana wrote that 'Everyone may imagine what he chooses when hearing this work' — provided only that one's imagination does not stray beyond the fertile lowlands of the Elbe.

5. *Tábor*. Thematically, this work is based on the chorale *Ye, who are warriors of God*. Smetana's précis: 'The whole structure of the composition comes from this majestic song. In the main stronghold, in Tábor, this song surely rang out most mightily and most often. The work tells of strong will, victorious fights, constancy and endurance and stubborn refusal to yield, a note on which the composition ends. The contents of the work cannot be analyzed in detail for it embraces the Hussite pride and glory and the unbreakable nature of the Hussites.'

6. *Blaník*. Smetana noted that this final symphonic poem bears a particular relation to its predecessor: '*Tábor*, to me, signified the fervor of faith. It is too gray in coloring, but I wanted it so. That is why I want [*Tábor* and *Blaník*] to be given together. They complement each other . . . [*Blaník*] is a continuation . . . After their defeat the Hussite heroes hide in Blaník hill and wait . . . for the moment when they are to come to the aid of their country. The same motives as in *Tábor* also serve *Blaník* . . . On the basis of [*Ye, who are warriors of God*] (the Hussite motif) the resurrection of the Czech nation, its future happiness and glory develops [*sic*]; with this victorious hymn in the form of a march, the composition and thus the whole cycle . . . is concluded.'

Bohemia was a relatively free land and Jan Hus had been four and a half centuries dead when this music was written. Little could the composer have suspected that the indomitable spirit of Tábor's holy warriors as embodied in *Má vlast* would be invoked to strengthen the resolve of Czech generations yet unborn — or does this simple-minded assumption do him a disservice? In his blazing peroration Smetana mingles the noble Hussite chorale with the harp threnody heard at the outset, but now the poet's wistful glimpse of splendors past is transformed into an irresistible affirmation enlisting the utmost resources of the orchestra. To a non-Czech, the effect is overpowering. To a Czech, every performance of *Má vlast* must signify that latter-day oppressions are not lost on the world beyond Blaník hill.

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Program notes for Saturday August 9

KURT WEILL 1900 - 1950

Suite from 'Kleine Dreigroschenmusik für Blasorchester'
(Suite from 'The threepenny opera' for wind orchestra)

Berlin during the late twenties and early thirties was the microcosm of a nation in upheaval. Politically the extremes of left and right in Germany were moving rapidly apart, economically the country was still gradually recovering from the inflationary chaos of the postwar years. The social effects were nowhere more colorfully obvious than in Berlin; the rich spent their money with ostentatious abandon, the poor looked on bitterly and enviously, scraping together with difficulty enough to pay for bare necessities. Adolf Hitler was busily and efficiently ordering his forces, while the communists carried on their less systematic demonstrations of protest. The cultural atmosphere of Berlin, not yet under Nazi regulation, reflected the social and political confusion.

Kurt Weill was deeply involved in the restless milieu of the German artistic avant-garde. Born in 1900, he had already won favorable critical reaction by the time he was in his early twenties. Disliking the lush neo-Romantic style fashionable in post-war Germany, he was searching for a new form of musical expression, spare and harsh in sound, yet at the same time appealing. His revolutionary ideas about music were similar in concept to the playwright Bert Brecht's about theatre, their political views were equally radical, so it is not surprising that their first collaboration, the song cycle *Das kleine Mahagonny*, created an enormous scandal at its première in 1927. A year later, on August 28 1928, *The threepenny opera* opened in Berlin. Lotte Lenya, who took the part of Ginny Jenny, has written of the disastrous crises which occurred during rehearsals. Actors withdrew from the cast at the last moment, other members of the company complained that the text was disgusting. The opera seemed much too long, and had to be shortened. It was like many a pre-Broadway tryout.

The first press notices were mixed, but the show was an immediate and enormous success with the public. There were more than four thousand performances in about 120 German opera houses during the following years.

The threepenny opera is a very free adaptation of John Gay's *The beggar's opera*, which was originally produced in London in 1728. The action is transferred in time to the late nineteenth or early twentieth century, and the setting is a fantasy-world Soho. Brecht's libretto is a biting satire on the abuses of a corrupt and hypocritical bureaucracy, and the increasing laxity in sexual morals. He was at pains to stress, within the basic framework of Gay's story of the downfall of the notorious criminal Macheath, the close relationship between the emotional life of the bourgeois and that of the criminal world. Weill's music, with its astringent harmonies and its somewhat *outré* instrumentation, is a perfect compliment to the libretto.

The movements of the *Kleine Dreigroschenmusik* are taken from the opera score, the vocal parts allotted to various solo instruments. After the Overture comes the famous *Mac the Knife* song, then follow two movements in popular rhythms, the second a Foxtrot. The quiet, haunting melody of *Polly's* song serves as a lyrical interlude before *the Tango ballad* (called *The pimp's ballad* in the opera score) and *The song of the big guns*, a brisk Charleston. The suite ends with passages from the opera's finale, culminating in a parody of a Bach chorale.

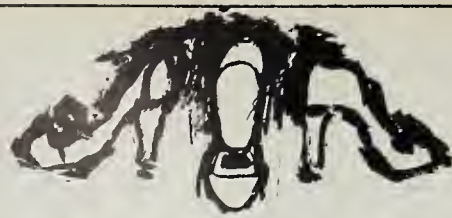
Andrew Raeburn

CLAUDE DEBUSSY 1862 - 1918

Nocturnes

The world waited six years after hearing Debussy's first purely orchestral work, *Prélude à l'après-midi d'un faune*, before his *Nocturnes* were made known. The *Nocturnes*, composed in the years 1897-99, were but an interlude in Debussy's labors upon *Pelléas*, which had been occupying the composer since 1892 and was not to attain performance until 1902, two years after the instrumental nocturnes.

The Paris performances brought applause and general critical praise upon Debussy. He had established himself with the *Faune*, set up a new style of undeniable import, suffering nothing from the subdued grumbles of the entrenched old-school formalists. The *Nocturnes* were very evidently an advance, and a masterly one, in the quest of harmonic and modulatory liberation. What Mallarmé and his fellow symbolist poets had done in the way of freeing poetry from the metrical chains of the Parnassians, this Debussy had done for the musical formulæ of two centuries past. Periodic melody and orientation of tonality were gone. Debussy conjured his aerial sound structures with all the freedom which the *tâchistes*, dropping conventions of line, could cultivate. It was inevitable that Debussy should turn to the impressionist painters for a title that would not confine, and from Whistler, no doubt, he took the convenient abstraction 'nocturne', which no more than points the composer's purpose of evoking a mood.



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Debussy, who was wary of wordy explanations of his music, wrote this description of his intentions in the 'Nocturnes':

'The title "Nocturnes" is to be interpreted here in a general and, more particularly, in a decorative sense. Therefore, it is not meant to designate the usual form of the Nocturne, but rather all the various impressions and the special effects of light that the word suggests. *Nuages* renders the immutable aspect of the sky and the slow, solemn motion of the clouds, fading into poignant grey softly touched with white. *Fêtes* gives us the vibrating, dancing rhythm of the atmosphere with sudden flashes of light. There is also the episode of the procession (a dazzling fantastic vision) which passes through the festive scene and becomes merged in it. But the background remains persistently the same: the festival with its blending of music and luminous dust participating in the cosmic rhythm. *Sirènes* depicts the sea and its countless rhythms and presently, amongst waves silvered by the moonlight, is heard the mysterious song of the Sirens as they laugh and pass on.'

John N. Burk

JOHANNES BRAHMS 1833 - 1897

Piano concerto no. 1 in D minor op. 15

It must have been with an ever-present consciousness of the great things expected of him that the youthful Johannes Brahms labored upon his first venture into the orchestral field. The Brahms whom Schumann received into his arms and publicly named the torchbearer of the symphonic tradition was an obscure youth of twenty, and far from ready to meet the requirements of the prophecy which, under the caption 'Neue Bahne,' [New paths] Schumann proclaimed on October 23 1853. Coming after Schumann's ten years of virtual retirement from the literary arena, the pronouncement was the more sensational. The world, which has always contained a plentiful portion of skeptics, was told that one had come 'who should reveal his mastery, not by gradual development, but should spring, like Minerva, fully armed, from the head of Jove. And now he has come, the young creature over whose cradle the Graces and heroes have kept watch. His name is Johannes Brahms.' Schumann went further, and ventured to hope: 'If he would only point his magic wand to where the might of mass, in chorus and orchestra, lends him his power, yet more wondrous glimpses into the mysteries of the world of the spirit await us.'

The Jove-born hero must have been more than a little appalled when this lofty obligation was publicly laid upon his sturdy but inexperienced shoulders. Schumann's sanguine predictions had been built upon nothing more tangible than a portfolio of piano pieces in manuscript. But the young pianist from Hamburg had always a stout heart. Indeed, he had in mind a symphony, and probably a sketch or two in his portfolio. Characteristically, Brahms proceeded with infinite care and labor, fully aware that the domain Schumann had pointed out as his inheritance was mighty in precedent, sacred in tradition. He was determined to do full justice to himself, his score, and the expectations of his kindly prophet.

Brahms would never have achieved his first Herculean labor — the labor which at last produced the D minor Piano concerto — if he had not been armed with an indispensable weapon which was to stand him in good stead through life — rigorous self-criticism. So, when in 1854 he was ready to show three sketched movements for a symphony (the first ever orchestrated) to Clara Schumann and others of his friendly advisers, probably not one of them was more aware than the composer that all was not yet well. He had cast his score into a transcription for two pianos, for ready assimilation, and frequently played it over with Clara Schumann or Julius Grimm. In this guise, the traits of the originally pianistic Brahms apparently asserted themselves. He seemed to be tending toward a sonata for two pianofortes, and yet the work was far beyond the range of the two instruments, as Grimm frequently pointed out. 'Johannes, however, had quite convinced himself,' so relates

Florence May, Brahms' pupil and biographer, 'that he was not yet ripe for the writing of a symphony, and it occurred to Grimm that the music might be rearranged as a piano concerto. This proposal was entertained by Brahms, who accepted the first and second movements as suitable in essentials for this form. The change of structure involved in the plan, however, proved far from easy of successful accomplishment, and occupied much of the composer's time during two years.' The advice of his friend Joachim, who knew a thing or two about concertos, was often sought by Brahms. The original third movement of the projected symphony, having no place in a concerto, was laid aside and eventually used as the number 'Behold all flesh', in the German Requiem. The Piano concerto in D minor, which emerged in 1858 after these transformations, has every mark of the organism which is held aloft by a Herculean arm, through ordeal by fire and water, to final heroic metamorphosis.

John N. Burk

Program notes for Sunday August 10

by John N. Burk

JOSEPH HAYDN 1732 - 1809

Symphony no. 94 in G 'The Surprise'

This was the third in order of the twelve symphonies which Haydn wrote for Johann Peter Salomon to be performed at the concerts which the musician-impresario arranged for Haydn in London. This symphony, introduced at the sixth (and last) Salomon concert of Haydn's first visit, became at once popular, and known as the 'favorite grand overture'. Haydn repeated it during his second sojourn in London (1794 and 1795).

The incident of the sudden fortissimo chord introduced at the end of a pianissimo passage in the *Andante* undoubtedly captured the general fancy and contributed toward the favor in which the piece was held. It thus acquired the title in England 'The Surprise' Symphony, and in Germany the symphony 'with the drum stroke'. Adalbert Gyrowetz, writing his autobiography in 1848, quoted Haydn as having remarked, while playing it to him on the piano, 'The women will cry out here'. It has been told that British audiences, having dined heartily before the concerts, were apt to doze through slow movements. But Haydn avowed no further intention than to titillate them with a novelty. 'The first *Allegro* of my symphony was received with countless "bravos", but the enthusiasm rose to the highest point after the *Andante* with the drum stroke. "Ancora! ancora!" was shouted from all sides, and Pleyel himself complimented me upon the idea' (Griesinger).

The reviewer in the *Oracle* was roused to a flight of fancy: 'The second movement was equal to the happiest of this great Master's conceptions. The surprise might not be unaptly likened to the situation of a beautiful Shepherdess, who, lulled to slumber by the murmur of a distant Waterfall, starts alarmed by the unexpected firing of a fowling piece. The flute obbligato was delicious.'

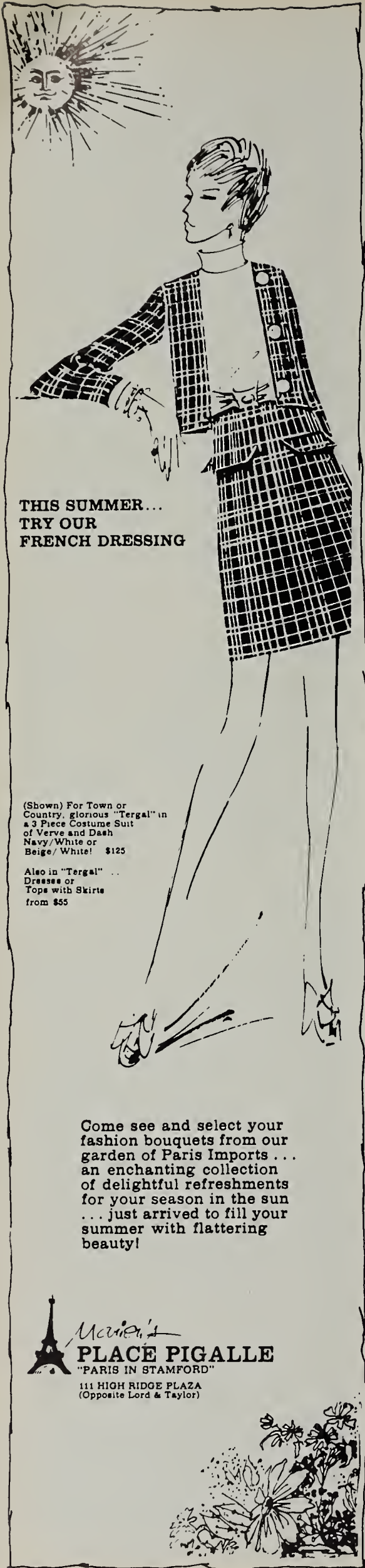
William Foster Apthorp, describing early Haydn performances in Boston, wrote of an occasion when Louis Antoine Julien's Orchestra played the 'Surprise' Symphony during the season 1853-1854. Julien chose the *Andante* as a means for creating a sensation. 'To make the "Surprise" still more surprising, he added an enormous bass drum — the largest, I believe, ever seen in this country up to the time.'

RICHARD STRAUSS 1864 - 1949

Till Eulenspiegels lustige Streiche

When the work first appeared, Strauss was inclined to let his long title, 'Til Eulenspiegels lustige Streiche, nach alter Schelmenweise in Rondeauform für grosses Orchester' (Till Eulenspiegel's merry pranks, after the old knave's tale, set for large orchestra in Rondo-form), stand





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as sufficient explanation of his intentions. Franz Wüllner about to perform the work in Cologne, coaxed from him a letter which revealed a little more:

'It is impossible for me to furnish a program to *Eulenspiegel*; were I to put into words the thoughts which its several incidents suggested to me, they would seldom suffice, and might even give rise to offence. Let me leave it, therefore, to my hearers to crack the hard nut which the Knave has prepared for them. By way of helping them to a better understanding, it seems sufficient to point out the two *Eulenspiegel* motives, which, in the most manifold disguises, moods, and situations, pervade the whole up to the catastrophe, when after he has been condemned to death Till is strung up to the gibbet. For the rest, let them guess at the musical joke which a Knave has offered them.' Strauss finally noted three themes: the opening of the introduction, the horn motive of Till, and the portentous descending interval of the rogue's condemnation.

But Strauss was persuaded by Wilhelm Mauke, the most elaborate and exhaustive of Straussian analysts, to mark the most important references into the score as they appeared in the music:

'Once upon a time there was a knavish jester. His name was Till Eulenspiegel. He was an awful imp. Off to new pranks. Just you wait, you hypocrites! Hop! On horseback straight through the market-women. Away he scurries in seven-league boots . . . Hidden in a mouse-hole . . . Disguised as a priest, he exudes unction and morality. Yet the knave peeps out of his big toe. But before he is through his mockery of religion makes him uneasy . . . Till, the cavalier, pays court to pretty girls. This one has really impressed him. He courts her. A tactful rejection is still rejection. Till departs furious. He swears vengeance on all mankind . . . Motive of the pedagogues. After propounding to these philistines a few outrageous theses, he leaves them in astonishment to their fate. Great grimaces from the distance . . . Till's alley tune . . . The law court. Unconcerned, he still whistles to himself. Up the ladder! There he swings; he gasps for air; the last convulsion; the mortal part of Till is finished.'

FRANZ SCHUBERT 1797 - 1828

Symphony in C 'The Great'

It was 130 years ago that this Symphony was resurrected and performed in Leipzig for the first time, eleven years having elapsed since its composition and the composer's death.

Schubert turned out six symphonies in his earlier composing years, from the time that as a pupil of sixteen at the Konvikt (the school of the imperial choir at Vienna), he filled sheets with ready music for the small school orchestra, in which he was a violinist. Having come of age, the young man turned his musical thoughts away from symphonies, a form which he fulfilled only twice in the remainder of his life. The 'Unfinished' and the Great C major symphonies he never heard, for they were not performed while he lived.

Schubert had little occasion to write symphonies. There was no adequate symphony orchestra in Vienna. Only once in the last year of his life did he spread his symphonic wings, this time with no other dictator than his soaring fancy. Difficulty, length, orchestration, these were not ordered by the compass of any orchestra he knew. Schubert in his more rarefied lyrical flights composed far above the heads of the small circle of singers or players with whom his music-making was identified. Consciously or unconsciously, he wrote at those times for the larger world he never encountered in his round of humble dealings and for coming generations unnumbered. In this way did the Symphony in C come into being — the symphony which showed a new and significant impulse in a talent long since of immortal stature; the symphony which it became the privilege and triumph of Schumann to resurrect years later, and make known to the world.

Expressions of opinion by Schubert on his works are here, as elsewhere, scanty and unreliable. It is known that he presented the score to the Philharmonic Society in Vienna. The parts were actually written out, and distributed, and the Symphony tried in rehearsal. 'The Symphony was soon laid aside,' so reports Schubert's early biographer, Kreissle von Hellborn. The score was found to be 'too long and difficult, and Schubert advised them to accept and perform in its stead his Sixth symphony (also in C).' The tale has been doubted, but it is easy to believe — not that the composer had any qualms about the essential practicability of his score — but that he hastily withdrew his Pegasus before its wings could be entirely clipped by the pedestrian *Gesellschaft*.

The 'Great C major' lay in oblivion until ten years afterwards, when Schumann visited Vienna and went through a pile of manuscripts then in possession of Franz's brother, Ferdinand Schubert. He fastened upon this symphony, and sent a copied score with all dispatch to his friend Mendelssohn, who was then the conductor at Leipzig. Mendelssohn was enthusiastic — as enthusiastic perhaps as his nature permitted, although beside the winged words of Schumann on the same subject his written opinion as expressed to Moscheles sounds cool and measured: 'We recently played a remarkable and interesting symphony by Franz Schubert. It is, without doubt, one of the best works which we have lately heard. Bright, fascinating and original throughout, it stands quite at the head of his instrumental works.' The performance at the Gewandhaus on March 21 1839 was a pronounced success and led to repetitions. Mendelssohn urged the score upon the secretary of the Philharmonic Society in London, and attempted to put it on a program when he visited England. The players found this straightforward music unreasonably difficult and laughed at the oft-repeated triplets in the finale; Mendelssohn forthwith withdrew the score, which was not heard in England until many years later (April 5 1856); even then, it was finally achieved by performances in two installments of two movements at each concert. It is said that a similar derision from the players in Paris also met Habeneck's efforts to introduce the symphony there. It may seem puzzling that these famous triplets, to a later posterity the very stuff of swift impulsion, a lifting rhythm of flight, could have been found ridiculous. But a dull and lumbering performance might well turn the constantly reiterated figure into something quite meaningless. The joke lay, not in the measures themselves, but in the awkward scrapings of the players who were deriding them. The work, thus put aside in England for some fifteen years, meanwhile found its first American performance by the Philharmonic Society in New York (January 11 1851), Theodor Eisfeld conducting. It had been published a year previous.



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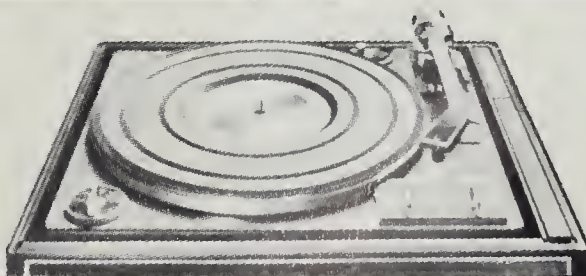
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THE COMING WEEK AT TANGLEWOOD

BOSTON SYMPHONY ORCHESTRA
ERICH LEINSDORF *Music Director*

BERKSHIRE MUSIC CENTER
ERICH LEINSDORF *Director*

Sunday August 10

10 am
Theatre

BERKSHIRE MUSIC CENTER CHAMBER MUSIC
Music for small ensembles performed by members of the Center

2.30 pm
Shed

BOSTON SYMPHONY ORCHESTRA
JOSEF KRIPS *conductor*
for program see page 21

Monday August 11

9 pm
Shed

BERKSHIRE MUSIC CENTER ORCHESTRA*
ERICH LEINSDORF *conductor*
BERG *Wozzeck*

Tuesday August 12

8 pm
Shed

BERKSHIRE MUSIC CENTER
CONTEMPORARY TRENDS CONCERT*
Bill Graham presents from THE FILLMORE
JEFFERSON AIRPLANE
B. B. KING
THE WHO
JOSHUA LIGHT SHOW

Wednesday August 13

9 pm
Theatre

BERKSHIRE MUSIC CENTER CHAMBER MUSIC AND DANCE*
program includes Stravinsky's *L'Histoire du soldat* conducted by Erich Leinsdorf and choreographed by Joseph Gifford; and the dance work by Robert Ceely, *Beyond the Ghost Spectrum*

Thursday August 14

9 pm
Theatre

BERKSHIRE MUSIC CENTER CHAMBER MUSIC*
YANNATOS Suite for six
BERIO Differences
LEWIS Divertimento for six instruments
RHODES Autumn setting
DUGGER Intermezzi

Friday August 15

2.30 pm
Theatre

BERKSHIRE MUSIC YOUTH CONCERT

7 pm
Shed

WEEKEND PRELUDE
Music by Schubert
BOSTON SYMPHONY CHAMBER PLAYERS

9 pm
Shed

BOSTON SYMPHONY ORCHESTRA
ERICH LEINSDORF *conductor*
BEETHOVEN *Symphony no. 6 in F op. 68 'The Pastoral'*
Symphony no. 3 in E flat op. 55 'Eroica'

Saturday August 16

10.30 am
Shed

BOSTON SYMPHONY ORCHESTRA
Open rehearsal
HENRY LEWIS *conductor*

2.30 pm
Theatre

BERKSHIRE MUSIC CENTER
BOSTON UNIVERSITY
TANGLEWOOD INSTITUTE CONCERT

4 pm
Main lawn

BERKSHIRE MUSIC CENTER
ELECTRONIC MUSIC CONCERT*



THE COMING WEEK AT TANGLEWOOD

- 8 pm**
Shed
- BOSTON SYMPHONY ORCHESTRA
DAVID ZINMAN *conductor*
HAYDN Symphony no. 83
BARTÓK Dance suite (1923)
TCHAIKOVSKY Symphony no. 6 in B minor op. 74
'Pathétique'
- Sunday August 17**
- 10 am**
Theatre
- BERKSHIRE MUSIC CENTER CHAMBER MUSIC
Music for small ensembles performed by members of the Center
- 2.30 pm**
Shed
- BOSTON SYMPHONY ORCHESTRA
HENRY LEWIS *conductor*
BERLIOZ Overture 'Le Corsaire'
BERLIOZ Nuits d'été
MOZART Parto, parto from 'La clemenza di Tito' K. 621
ROSSINI Cruda sorte from 'L'Italiana in Algeri'
MARILYN HORNE
TCHAIKOVSKY Francesca da Rimini
- 9 pm**
Shed
- BERKSHIRE MUSIC CENTER ORCHESTRA*
ERICH LEINSDORF *conductor*
BERG Wozzeck

programs subject to change

* part of the Festival of Contemporary Music presented in cooperation with the Fromm Music Foundation

Ticket prices for **Boston Symphony Orchestra concerts**: general admission \$3; reserved seats \$3.50, 4.50, 5.50, 6.50, 7, 7.50, 8 and 8.50 (box seat). Tickets for the Friday Boston Symphony Orchestra concert include admission to the Weekend Prelude.

Admission to the Saturday morning Open rehearsal is \$2.50. There are no reserved seats.

Tickets for Boston Symphony Orchestra events can be obtained from FESTIVAL TICKET OFFICE, Tanglewood, Lenox, Massachusetts 01240 telephone (413) 637-1600.

Ticket prices for **Contemporary Trends concerts**: general admission \$3; reserved seats \$4, 4.50, 5, 5.50, 6 and 6.50 (box seat).

Tickets for Contemporary Trends concerts can be obtained from FESTIVAL TICKET OFFICE, Tanglewood, Lenox, Massachusetts 01240 telephone (413) 637-1600.

Berkshire Music Center events listed on these pages are open to the public. Established by the Boston Symphony Orchestra, the Center provides an environment in which young musicians continue their professional training and add to their artistic experience with the guidance of distinguished musicians. A symphony orchestra of ninety players, conductors, chamber music ensembles, choruses, solo players, singers and composers take part in an extensive program of study, instruction and performance. Also on the BMC schedule are a Festival of Contemporary Music, including the world premières of four works commissioned by the Center in co-operation with the Fromm Music Foundation, and a series of Contemporary Trends concerts.

The Berkshire Music Center is in part supported through the generosity of the Tanglewood Friends. BMC programs are open to members of the Friends. Contributions in any amount are welcome. A Family Season Membership at \$25 entitles a family to attend all BMC events, with the exception of the Contemporary Trends concerts, without further contribution; an Individual Season Membership at \$15 offers the individual the same privilege. Friends without season membership and all others attending each BMC event, except the Contemporary Trends concerts, for which the ticket prices are listed above, are asked to contribute one dollar at the gate.

Further information about Berkshire Music Center events is available from TANGLEWOOD FRIENDS OFFICE, Tanglewood, Lenox, Massachusetts 01240 telephone (413) 637-1600.

THE CHORUSES

The TANGLEWOOD CHOIR is composed mainly of vocal fellowship students in the Berkshire Music Center here at Tanglewood. Selected by audition from all parts of the United States, the members met for their first rehearsal at the end of June under their director, Charles Wilson, and their assistant director, John Oliver. Earlier in the season they sang in performances of Mozart's *Die Entführung aus dem Serail*, Verdi's *Otello* and Schoenberg's *A survivor from Warsaw*. During the coming weeks they will take part in Beethoven's Ninth symphony, to be conducted by Erich Leinsdorf.

The BERKSHIRE CHORUS, which makes its second appearance of the season with the Boston Symphony Orchestra this weekend, is a group of people who live in this area, some from as far away as Springfield, Albany and Schenectady, but mainly from Berkshire County. Charles Wilson and John Oliver chose the members by audition last winter, and have rehearsed with them during the spring and summer months. Two weeks ago they sang in performances of Verdi's *Otello* and will take part in Beethoven's Ninth symphony later in the summer.

BERKSHIRE FESTIVAL 1969

EIGHTH WEEK

- | | |
|------------------|--------------------------------------------------------------------------------------------------------------------------------------------------|
| August 22 | Friday |
| 7 pm | Prelude
Music by Vivaldi,
Strauss and Schubert
BEVERLY SILLS,
CHARLES WILSON |
| 9 pm | BSO-MILTON KATIMS
ROSSINI 'Gazza Ladra' overture
TCHAIKOVSKY Symphony no. 4
VAUGHAN WILLIAMS
Fantasia on a theme by
Thomas Tallis |
| | RAVEL 'Daphnis et Chloé' no. 2 |
| August 23 | Saturday |
| 10.30 am | BSO Open rehearsal |
| 8 pm | BSO-ERICH LEINSDORF
VARÈSE Déserts
BEETHOVEN Piano concerto no. 4
MALCOLM FRAGER |
| | STRAVINSKY 'Firebird' suite |
| August 24 | Sunday |
| 2.30 pm | BSO-ERICH LEINSDORF
BERLIOZ Royal hunt and storm
from 'The Trojans' |
| | BEETHOVEN Symphony no. 9
BEVERLY SILLS, FLORENCE
KOPLEFF, JOHN ALEXANDER,
JUSTINO DIAZ,
TANGLEWOOD CHOIR,
BERKSHIRE CHORUS |

programs subject to change

THE MUSIC DIRECTOR

When ERICH LEINSDORF relinquishes his post as Music Director of the Boston Symphony Orchestra at the end of the 1969 Berkshire Festival, he will have made a significant contribution to American musical life. Under his leadership the Orchestra has presented many premières and revived many forgotten works. Among the latter have been the complete Schumann *Faust*, the original versions of Beethoven's *Fidelio* and Strauss's *Ariadne auf Naxos*, and the Piano concerto no. 1 of Xaver Scharwenka, while among the numerous world and American premières have been works like Britten's *War requiem* and *Cello symphony*, the piano concertos of Barber and Carter, Schuller's *Diptych for brass quintet and orchestra*, and Piston's *Symphony no. 8*. Despite his heavy schedule, leading the majority of the concerts during the lengthy Boston Symphony winter season, the Berkshire Festival in the summer, and heading the activities of the Berkshire Music Center, Erich Leinsdorf has found time to make several guest conducting tours with European orchestras, and to record full-length operas for RCA Records, the most recent of which were Mozart's *Così fan tutte*, a Grammy award winner, Verdi's *Masked ball*, and *Salome* by Strauss, soon to be released. During the past months Erich Leinsdorf has conducted in Frankfurt and Lausanne, and a few days before returning to the United States led the London Symphony Orchestra in their 65th anniversary concert.

THE GUEST CONDUCTORS

KAREL ANCERL, who becomes conductor of the Toronto Symphony Orchestra at the beginning of the 1969-1970 season, was born in Southern Bohemia in 1908, and studied at the Prague Conservatory. As a student his interest in contemporary music took him to Munich, where he worked with Hermann Scherchen. From there he went to festivals of contemporary music all over Europe. After graduation he conducted the orchestra of the 'Liberated Theatre', then was appointed music director of the Czech Broadcasting System.

His career was interrupted by the Nazi occupation; during the war years he became a woodcutter, and was later imprisoned in a concentration camp. After the liberation he returned to music, became principal conductor of the Czech Radio Symphony, and in 1951 Music Director and Conductor of the Czech Philharmonic, a post he held until last summer. Just after he appeared at Tanglewood, and while he was still in the United States, the Russian invasion of Czecho-

slovakia took place. Karel Ancerl decided not to return to his native country. He is now a regular guest conductor with many of the world's major orchestras, and has made many recordings for the Crossroads, Vanguard and Artia labels.

JOSEF KRIPS, conductor and music director of the San Francisco Symphony Orchestra, made his first appearance with the Boston Symphony at the 1968 Berkshire Festival. Born in Vienna in 1902, he showed early promise in music, and after studies at the Vienna Academy, was engaged by Felix Weingartner as chorus master and assistant conductor of the *Volksooper* at the age of nineteen. He held various posts in opera houses in Czechoslovakia and Germany before returning to Vienna in 1933 as principal conductor of the State Opera. Forced to retire by the Nazis, he worked in a food processing plant during the War, but after the liberation was in charge of rebuilding Vienna's musical life. On May 1, 1945 the State Opera opened in the old *Volksooper* building with a performance of *Figaro*.

During the last twenty years Josef Krips has conducted in opera houses and concert halls in most parts of the world. He was for six years conductor of the London Symphony, and in 1953 became conductor of the Buffalo Philharmonic. He has been with the San Francisco Symphony since 1963, which he has brought to the highest peak in its history. His recent engagements have included appearances with the New York Philharmonic, the Vienna State Opera, the Vienna Philharmonic (which he led on a tour to Israel), the Chicago Symphony, the Los Angeles Philharmonic, the Philadelphia Orchestra and the Metropolitan Opera. Josef Krips has made many recordings for the Angel, London, Everest and Vanguard labels.

THE SOLOIST

VAN CLIBURN, who was born in Shreveport, Louisiana, began to read music at the age of three. He continued to study with his mother, herself a talented pianist, until he went to New York City in 1951, and became a pupil of Rosina Lhevinne. He made his debut with the Houston Symphony at the age of twelve, when he performed the First concerto by Tchaikovsky. He won many prizes as a student at the Juilliard School, culminating in the Leventritt Foundation Award. This led to appearances with five major American orchestras, and by the time he went to Russia in 1958, his career was already established.

As the first American winner of the Moscow Competition, Van Cliburn was greeted by President Eisenhower and a New York ticker-tape parade on his return to the USA. Since that time he has

appeared with orchestras in all parts of the world. Van Cliburn has recorded the Piano concerto no. 1 of Brahms with the Boston Symphony Orchestra under Erich Leinsdorf for RCA, and has appeared with the Orchestra in Boston, New York and here at Tanglewood many times in the past. He has made many other records for RCA.

THE PRELUDE ARTISTS

Now in their fifth season, THE BOSTON SYMPHONY CHAMBER PLAYERS have become known throughout the world for their presentation not only of standard repertoire pieces, but also of works demanding the talents of so varied a group of virtuoso players. They have appeared many times in Boston and throughout New England. Their travels have also taken them to New York, Washington, Kansas City, Denver and cities in Arizona, California, Louisiana, New Jersey and Illinois. Under the auspices of the State Department they presented twenty concerts in the Soviet Union, four in Germany and two in London in the spring of 1967. Audiences and critics everywhere received them with extraordinary warmth. In 1968 the Chamber Players' travels took them to St Thomas and St Croix for concerts and master classes, and on to Winter Park and the University of Florida in Gainesville for a series of concerts and seminars. They have been invited to return to Gainesville next season. This past spring the Players gave an experimental series of twenty concerts and classes in Boston and Newton Public Schools, most of them before underprivileged children. They also completed the first two installments of a projected series of six programs for educational television.

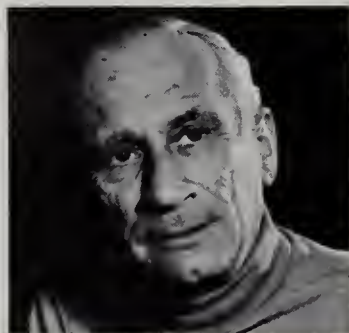
GILBERT KALISH, who has been pianist with the Boston Symphony Chamber Players during the 1968-1969 season and is a member of the faculty of the Berkshire Music Center, was born in New York City. A graduate of Columbia University, he studied piano with Julius Hereford, Isabelle Vengerova and Leonard Shure. He made his debut in New York in 1962, and since that time has made appearances in recital and as soloist with orchestras in the United States and Europe. As a chamber music player, Gilbert Kalish has played with many distinguished groups, the Fine Arts and Philadelphia String Quartet and the Clarion Wind Quintet among them. He has been the pianist of the Contemporary Chamber Ensemble in residence at Rutgers University, and is on the faculty of Swarthmore College. He has recorded for Concertdisc, CRI, Folkways and Columbia Records.

ERICH LEINSDORF



Milton Feinberg

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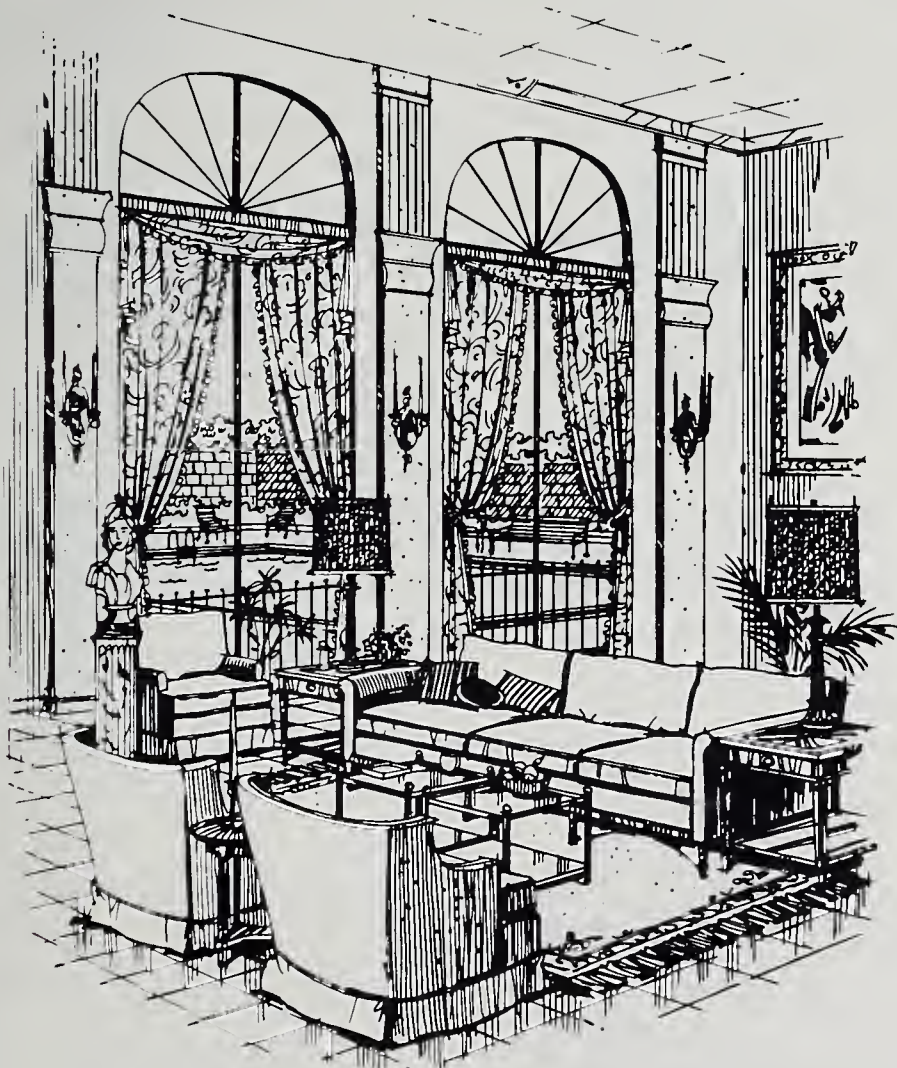
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FESTIVAL INFORMATION

Latecomers will not be seated until the first convenient pause in the program. Members of the audience who wish to leave before the concert's end are earnestly asked to do so between numbers, not during the performance.

Open rehearsals. The open rehearsals by the Boston Symphony Orchestra held each Saturday morning at 10.30 are open to the public. The charge for admission is \$2.50. The open rehearsals benefit the Orchestra's Pension Fund.

Ticket information for all Berkshire Festival events may be obtained from the Festival Ticket Office at Tanglewood (telephone 413-637-1600). The Office is open from 9 am to 6 pm daily, and until intermission on concert days.

The taking of photographs and the use of recording equipment during musical performances is not allowed.

Articles lost and found. It will be much appreciated if visitors who find stray property will hand it in to any Tanglewood official. Any visitor who wishes to recover a lost article should call at the Lost and Found office located in the house of the Superintendent near the Main Gate.

Refreshments can be obtained in the area to the west of the Main Gate and visitors are invited to picnic on the grounds before concerts. Catering is by **Restaurant Associates** of New York.

The Tanglewood Music Store is located near the Main Gate. Phonograph records, books, postcards, films, etc., are obtainable. The store remains open for half an hour after the end of each concert in the Shed. The store is managed by **Van Curler Music Company** of Albany, New York.

A map of Tanglewood, which shows the location of concert halls, parking areas, offices, rest rooms and telephones is printed elsewhere in the program. It also includes directions for reaching the Massachusetts Turnpike, the New York Thruway and other main roads.

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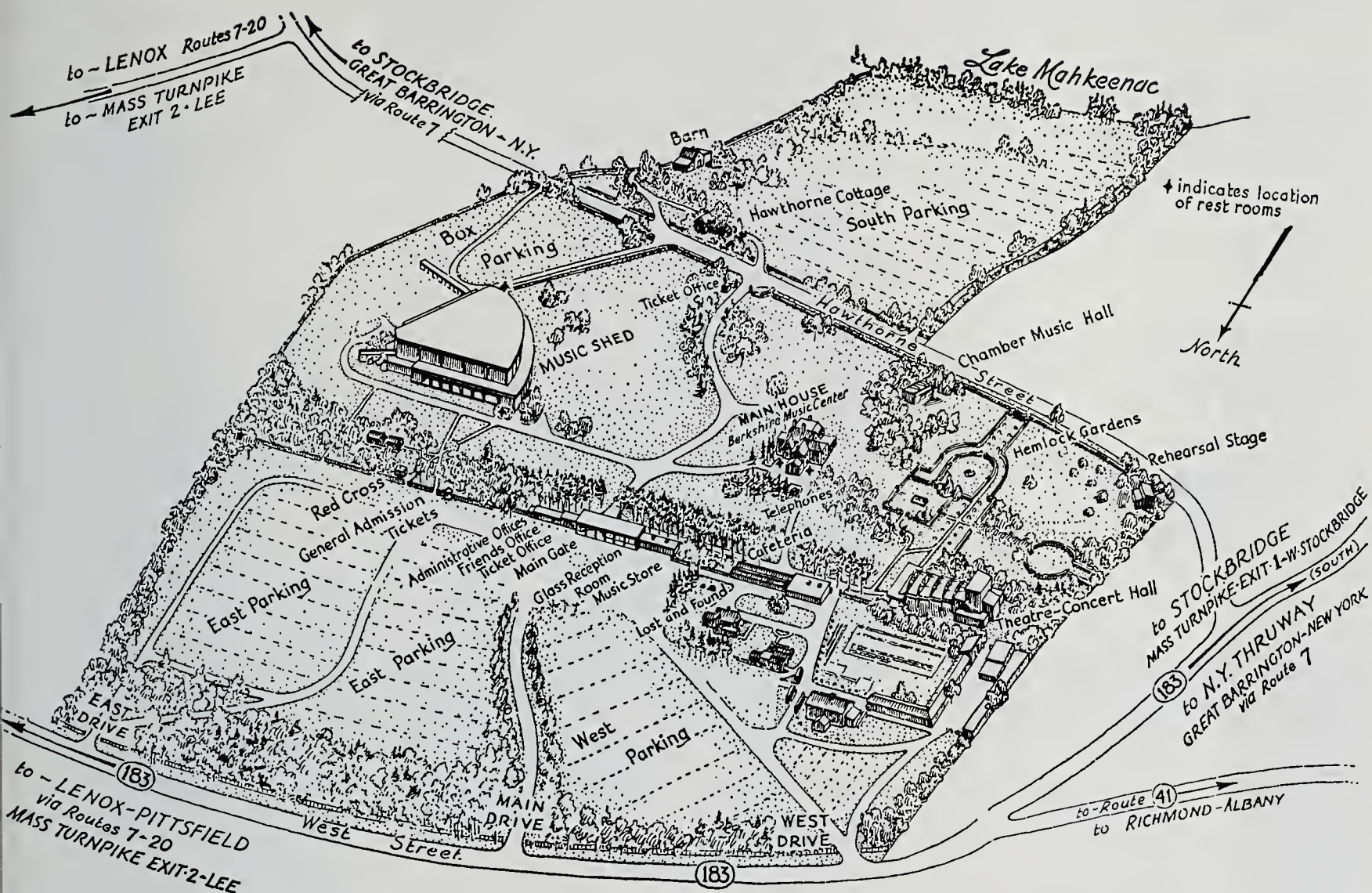
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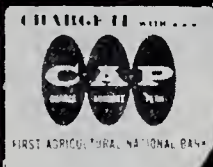
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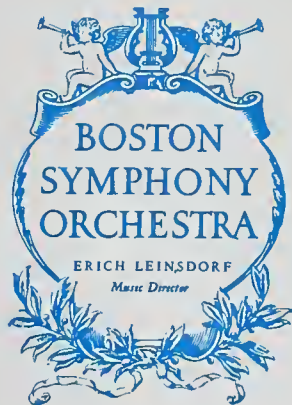
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