



NEW ENGLAND  
CONSERVATORY OF MUSIC

WALLACE GOODRICH, *Director*

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CONCERT

*by*

THE CONSERVATORY ORCHESTRA

...

JORDAN HALL

FRIDAY EVENING, NOVEMBER TWENTY-THIRD

1934

THE CONSERVATORY ORCHESTRA

*Director,* WALLACE GOODRICH

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SOLOIST: HOWARD GODING, *of the Faculty*

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Mason & Hamlin Pianoforte

## PROGRAM



RAFF . . . . . First movement of the Symphony  
in E major, no. 5 (LENORE)

TCHAIKOVSKY . . . . . Concerto no. 1 in B $\flat$  minor, op. 23  
for pianoforte and orchestra

Allegro non troppo e molto maestoso

Andantino semplice; prestissimo

Allegro con fuoco; allegro vivo

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CHAUSSON . . . . . Symphonic Poem, VIVIANE

DVOŘÁK . . . . . Overture, CARNEVAL

Programs notes by Warren Storey Smith, of the Faculty  
First movement of the "Lenore" Symphony, no. 5, in E major

JOACHIM RAFF

(Born at Lachen, on the Lake of Zurich, May 27, 1822; died at Frankfort-on-the-Main  
January 24, 1882.)

Of Raff's voluminous output as composer little is known to our generation outside the Cavatina for violin. A follower and champion of Liszt and Wagner, Raff did much in his day to further the cause of both those composers, while in his own work he definitely allied himself with the romantic movement.

All but two of Raff's eleven symphonies come under the head of program music. The "Lenore" Symphony was inspired by a gruesome ballad of the 18th century German poet Gottfried August Bürger, a poem so well known in Germany that Raff did not find it necessary to print it in the score. There is an imitation in English by Sir Walter Scott, and Bürger borrowed his own lines from a very old poem in Low Dutch, even to the extent here and there of actual quotation. The Saxon legend which inspired the original verses is a grisly tale of a soldier killed in battle who knocks at the door of his sweetheart and, placing her upon his horse, rides furiously with her to a cemetery where an open grave receives horse and rider while the hapless maiden is left to perish of grief and terror.

The fourth movement of Raff's Symphony, "Reuniting in Death", has to do with the poem itself. The third is the once very popular "Parting March". The first two, an Allegro and Adagio, collectively entitled "Happiness in Love", depict scenes in the life of Lenore and Wilhelm before the action of the poem begins.

This Symphony was composed at Wiesbaden, where Edward MacDowell was for a time Raff's pupil, in 1872. It was first performed in public at Berlin on October 29, 1873, and Theodore Thomas conducted it in Boston in that same autumn.

Concerto for Pianoforte and Orchestra, no. 1, in B flat minor, op. 23

PETER ILYITCH TCHAIKOVSKY

(Born at Votkinsk, May 7, 1840; Died at Leningrad, November 6, 1893.)

Artists as well as critics often go sadly astray in their first estimate of new music. Since he was himself not a virtuoso, Tchaikovsky consulted his friend Nicholas Rubinstein concerning certain technical matters in the Concerto he planned to dedicate to him. But instead of the constructive criticism he had desired, Tchaikovsky received the unflattering verdict that the Concerto as a whole was weak, awkward and unplayable.

Tchaikovsky afterwards showed a forgiving spirit in dedicating to Rubinstein's memory the nobly elegiac Trio in A minor for violin, violoncello and pianoforte. But the Concerto was reinscribed to Hans von Bülow, whom Tchaikovsky knew only by reputation, and published as it had first been set down. One of those generous musicians always ready to recognize genius, von Bülow praised the Concerto highly and by his repeated performances of it did much to speed Tchaikovsky's rise to fame.

An unusual structural feature of the first movement, itself in B flat minor, is the opening in the related major key of D flat. The broad initial theme for strings accompanied by full chords for the solo instrument is twice heard, and then abandoned, a bit of prodigality which caused one later commentator flip-pantly to observe that if Beethoven had hit upon such a marvel of melody he would be still developing it. The second and third movements disclose two sharply contrasting Tchaikovskian moods, a feminine grace and tenderness and a Cossack wildness and frenzy.

### Symphonic Poem "Viviane"

ERNEST CHAUSSON

(Born at Paris, January 21, 1855; died, as the result of a bicycle accident, at Limay, near Mantes, June 10, 1899.)

The story of Merlin and Vivien is known to English-speaking readers through Tennyson's "Idyls of the King"; and of Merlin and Nimue, as she is there called, through Malory's "Mort d'Arthur", although the Viviane of the legend upon which Chausson based his tone-poem is distinctly a kindlier person and is supposed to typify beneficent Nature.

In this Armorican legend Merlin, the enchanter, attached to the court of King Arthur, visits in the shape and dress of a young student the magical forest of Brocéliande in Brittany, where he had once come upon a beautiful maiden seated beside a spring. The maiden's mother was the fairy of the valley, who had promised her that she would be loved by the wisest man in the world, that he would obey all her wishes, that he never would compel her to obey his, and that she would learn from him whatever she wished to know.

Viviane wished that the happiness of herself and Merlin could be permanent, and she worked upon him the spell that he had taught her, binding him as he lay with his head in her lap boughs of hawthorn. She had done this only in play, but when Merlin awoke, fountain and hawthorn had disappeared and he found himself upon a bed of flowers in an enchanted castle, willing prisoner for life of the lovely Viviane.

The score of Chausson's tone-poem contains the following program.

Viviane and Merlin in the forest of Brocéliande.

Love scene.

Trumpet calls, Messengers of King Arthur scour the forest in search of the enchanter.

Merlin remembers his errand. He fain would fly the embraces of Viviane.

Scene of the bewitchment. To detain him Viviane puts Merlin to sleep and binds him with blooming hawthorn.

"Viviane" was one of the works selected for performance by the Société Nationale de Musique, founded in 1871 for the laudable purpose of bringing to the attention of a not too eager or receptive Parisian public the works of the younger French composers. Between 1871 and 1884 one hundred and fifty of these concerts were given. Padeloup and the composers themselves were the conductors. The concert at which "Viviane" received its first performance took place at the Cirque d'Hiver on March 30, 1884.

Overture "Carneval", op. 92

ANTONIN DVORÁK

(Born at Mülhausen, Czecho-Slovakia, September 8, 1841; died at Prague, May 1, 1904.)

Writing in the 'nineties his "Studies in Modern Music" W. H. Hadow then proclaimed Beethoven, Wagner and Dvořák to be the outstanding masters of the art of orchestration. Few, even among Beethoven's devoutest admirers, would today be willing to accord him such preëminence in that particular field, while Dvořák's fame has been eclipsed by that of Berlioz before him and surely by that of Tchaikovsky, Rimsky-Korsakov, Strauss, Mahler, Debussy, Ravel, and Stravinsky among his contemporaries and successors. That the Bohemian peasant who became a world-figure was an exceptionally brilliant orchestral writer may not, however, be gainsaid, and we are too likely to forget, so fluctuant are the fashions in program making, that he wrote other works than the Symphony "From the New World".

This "Carnival" Overture, to give the word its English form, was composed as the second section of a triple overture, "Nature, Life, Love". The first is now known as "In der Natur" and the third as "Othello", and a performance of the three as a unit would be a rarity indeed. They were thus given, however, at Prague on April 28, 1892, at a concert of public farewell of Dvořák, then on his way to join the faculty of the National Conservatory of Music in New York, and were heard again, also under his direction, at the concert of official welcome in the American metropolis on October 21 of that year.