

UNIVERSITY OF MISSOURI  
*Department of Music*

MINNEAPOLIS  
SYMPHONY ORCHESTRA

ANTAL DORATI, *Conductor*

*with*

RAFAEL DRUIAN, *Violinist*



BREWER FIELD HOUSE

Wednesday and Thursday Evenings

April 4 and 5, 1951

8:15 P.M.

## PROGRAM

TRUMPET VOLUNTARY ..... *Purcell-Wood*

CONCERTO FOR VIOLIN AND ORCHESTRA, IN D MAJOR, OP. 77 ..... *Brahms*

- I. Allegro non troppo
- II. Adagio
- III. Allegro giocoso, ma non troppo vivace

RAFAEL DRUIAN, *Violinst*

## INTERMISSION

PRELUDE, "THE AFTERNOON OF A FAUN" ..... *Debussy*

PICTURES AT AN EXHIBITION ..... *Moussorgsky-Ravel*  
Prelude: Promenade

- I. "The Gnome"  
Promenade
- II. "The Old Castle"  
Promenade
- III. "Garden of the Tuileries"
- IV. "Bydlo" (A Polish Wagon)  
Promenade
- V. "Ballet of the Unhatched Chickens"
- VI. "Samuel Goldenberg and Schmuyle"
- VII. "Market at Limoges"
- VIII. "The Catacombs" (Cum Mortuis in lingua mortua)
- IX. "The Hut of Baba-Yaga"
- X. "The Great Gate of Kiev"

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NOTICE: The dates for the final concerts of the 1950-51 season presenting Ferruccio Tagliavini have been changed from April 25 and 26 to

Series A: Wednesday, May 9

Series B: Thursday, May 10

**TRUMPET VOLUNTARY** ..... *Henry Purcell*  
**Arranged by Sir Henry Wood (1869-1944)** (1658-1695)

Though England has produced its share of prominent composers during the past 100 years, it is universally conceded that Henry Purcell, born almost 300 years ago, "is pronounced, with unanimity, the greatest natural genius that the country produced." It is interesting to note that the short span of his life—36 years—coincided with two changes in the succession of the English crown, so that he produced works for Charles II, for James II and William III. He wrote the music for two great coronations.

While the word "Voluntary" is associated today with set pieces or improvisations for the organ played in connection with church services, other meanings have been conveyed by the term. It was not always or necessarily applied to music played during a church service. Dr. Johnson in 1785 defined it as "a piece of music played at will, without any settled rule."

**CONCERTO FOR VIOLIN AND ORCHESTRA, IN D MAJOR, OP. 77**  
*Johannes Brahms (1833-1897)*

Although virtuosity for its own sake was repugnant to the very nature of Brahms, so that such pieces as the conventional concertos of the nineteenth century were hardly likely to stimulate him to any emulative effort, he had nevertheless a healthy respect for sound and competent technique, and cultivated his skill as a pianist by composing and performing some of the most cruelly difficult music in the literature. His first effort in the concerto form (the D minor Piano Concerto) is similarly demanding, but only because he is trying to make the piano a worthy companion and leader of the orchestra in the expression of an idea which is never allowed to descend below the symphonic level. This ideal of the concerto remained unaltered throughout his life, and it was not strange that—after the apparent failure of the D-Minor in 1859—he should first establish his mastery over the pure symphonic form before attempting again to solve the more difficult problem of combining the concerto and the symphony in one.

The effort was long. At least fifteen years went into the making of the First Symphony. But that proved to be so far a master-work that the Second—however different in mood and character—could follow in the very next year; and the Violin Concerto dates from 1878, the year after the completion of the Second Symphony. It appears that the concerto was conceived largely as a tribute to his old friend, Joseph Joachim. However, the great violinist's advice was seldom followed to the letter. That this was to be an unusual example of the form is seen in Brahms's original intention (later abandoned) to include a Scherzo in the scheme of the work. (He did just that with his Second Concerto for Piano; but whether the Scherzo there inserted is the one originally intended for the Violin Concerto—as Kalbeck thinks—is not certain.)

The Violin Concerto was written at Portschach am See, where Brahms had already found, in the summer of 1877, a congenial vacation residence. The Second Symphony, the Violin Sonata in G, and the Second Piano Concerto were all either conceived or completed there; and in all these there is to be found something of that elevation of mind which is so fully attested in the composer's letters of the period.

It was first performed in Leipzig in 1879. Brahms himself conducted and Joachim, to whom the work is dedicated, was the violinist.

PRELUDE, "THE AFTERNOON OF A FAUN" ..... *Claude Debussy*  
(1862-1918)

In the entire history of art there are few periods when the direct influence of one art upon another is so evident as among the impressionists. The movement started in France in poetry, spread later to painting and finally to music. The poets Verlaine, Baudelaire, and Mallarmé; the painters Monet, Manet, and Renoir; and the composers Debussy and Ravel were all impressionists. All these men tried to recreate in their work their impression of a mood or scene rather than an exact or photographic reproduction.

The Prelude, "The Afternoon of a Faun," which Debussy composed in 1898, was based on the poem by Stephan Mallarmé. The following summary of this very vague but beautiful poem was made by Edmund Gosse:

"A faun—a simple sensuous, being—wakens in the forest at daybreak and tries to recall his experience of the previous afternoon. Was he the fortunate recipient of an actual visit from nymphs, white and golden goddesses, divinely tender and indulgent? Or is the memory he seems to retain nothing but the shadow of a vision, no more substantial than the 'arid rain' of notes from his own flute? He cannot tell. Yet surely there was, surely there is, an animal whiteness among the brown reeds of the lake that shines out yonder? Were they, are they, swans? No! But Naiads plunging? Perhaps! Vaguer and vaguer grows the impression of this delicious experience. He would resign his woodland godship to retain it. A garden of lilies, golden-headed, white-stalked, behind the trellis of red roses? Ah! The effort is too great for his poor brain. Perhaps if he selects one lily from the garth of lilies, one benign and beneficent yielder of her cup to thirsty lips, the memory, the ever-receding memory, may be forced back. So, when he has glutted upon a bunch of grapes, he is wont to toss the empty skins into the air and blow them out in a visionary greediness. But no, the delicious hour grows vaguer; experience or dream, he will never know which it was. The sun is warm, the grasses yielding; and he curls himself up again, after worshipping the efficacious star of wine, that he may pursue the dubious ecstasy into the more hopeful boskages of sleep."

PICTURES AT AN EXHIBITION ..... *Modest Moussorgsky*  
Arranged for Orchestra by Maurice Ravel (1875-1937) (1835-1881)

These pieces were originally written for piano. Ravel, at the request of Serge Koussevitzky, orchestrated them. The idea of writing the pieces was suggested to Moussorgsky by a posthumous exhibition of drawings and water-colors by Victor Hartmann, an intimate friend of the composer's. The pieces, set beside the drawings, show how vividly the composer's imagination was stimulated by whatever in real life was characteristic. The whole collection is introduced by a "Promenade," chiefly in 5-4 time, which reappears frequently and suggests the wandering of the spectator about the hall and the arresting of his attention—now sooner, now later—by one or another of the pictures. The drawings themselves appear, thus introduced, in the following order:

I. *The Gnome*. A drawing representing a little gnome, dragging himself along with clumsy steps by his little twisted legs.

II. *The Old Castle*. A castle of the Middle Ages, before which a troubadour is singing.

III. *The Garden of the Tuileries*. Children disputing after their play. An alley in the Tuileries gardens, with a swarm of nurses and children.

IV. *Bydlo*. A Polish wagon with enormous wheels, drawn by oxen.

V. *Ballet of the Unhatched Chickens*. A drawing made by Hartmann for the staging of a scene in the ballet, *Tribby*.

VI. *Samuel Goldenberg and Schmuyle*. Two Polish Jews, the one rich, the other poor.

VII. *The Market at Limoges*. The Market-place. Market women dispute furiously.

VIII. *The Catacombs*. In this drawing Hartmann portrayed himself, examining the interior of the Catacombs in Paris by the light of a lantern. In the original manuscript, Moussorgsky had written: "The creative spirit of the dead Hartmann leads me towards skulls, apostrophizes them—the skulls are illuminated gently in the interior." There is also the Latin phrase, *Cum mortuis in lingua mortua* (concerning the dead, in dead language).

IX. *The Hut of Baba-Yaga*. The drawing showed a clock in the form of Baba-Yaga's, the fantastical witch's hut on the legs of fowls. Moussorgsky added the witch, rushing on her way seated on her mortar. (In the piano version, this piece is entitled "Baba-Yaga." She is a figure universally feared—and loved—in Russia. As Liadov portrays her, she "rides in a mortar of glowing iron which she pushes along with a pestle, and brushes out the traces behind her with a fiery broom.")

X. *The Great Gate of Kiev*. Hartmann's drawing represented his plan for constructing a gate in Kiev, in the old Russian massive style, with a cupola shaped like a Slavonic helmet.

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## TONIGHT'S SOLOIST

RAFAEL DRUIAN is Concertmaster of the Minneapolis Symphony Orchestra, a position he has filled with distinction since the fall of 1949.

Born in Volgoda, Russia, twenty-eight years ago, Druian was taken to Havana, Cuba, by his parents, when he was a year old. In due time he began to study the violin and, when seven, attracted the attention of Amadeo Roldan, conductor of the Havana Philharmonic and himself a fine violinist. At the end of one year Mr. Roldan insisted that he go to Philadelphia for further study. After a short period with Benjamin Sharlip, he entered the Curtis Institute of Music where his teachers were Lea Luboshutz and Efreim Zimbalist. In 1938, he appeared with the Philadelphia Orchestra under Eugene Ormandy, as winner of the Youth Contest, sponsored annually by that orchestra. Numerous recitals in the East followed. His career, auspiciously launched when the United States entered World War II, was resumed in 1945, after three years in the armed service.

The beginning and end of the intermission will be indicated by brief dimming of the lights in the auditorium and lobby.

Smoking is permitted only in the lobby and sub-lobby. Your cooperation with the ushers in confining smoking to this area during the concert and intermission is requested.

Reserved seat tickets for the remaining concerts of the 1950-51 Series will go on sale at dates preceding each concert which will be announced in the local newspapers.

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