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November 2, 1937

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**Erie Philharmonic Society**

Seventh Season—First Orchestra Concert

November 2, 1937

8:30 P. M.

Overture to "The Marriage of Figaro" **Mozart**

Symphony No. 39, in E-flat major **Mozart**

- I Adagio—Allegro
- II Andante
- III Minuetto: Allegretto
- IV Finale: Allegro

Symphonic Poem, "Finlandia," Op. 26, No. 7 **Sibelius**

— Intermission —

**MUSICAL PICTURES OF OLD RUSSIA**

"On the Steppes of Central Asia":  
Symphonic Sketch, Op. 7 **Borodin**

Song of the Volga Boatmen arranged by **Glazounov**

Caucasian Sketches, Op. 10 **Ippolitov-Ivanov**

- I In the Mountain Pass
- II In the Aul
- III In the Mosque
- IV Procession of the Sardar

Solos in II: English horn, Joseph Daniele; Viola, William H. Hook

FOR ALL EVENING ORCHESTRA CONCERTS, the doors of the Auditorium will close promptly at 8:30,  
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PRESERVE THIS PROGRAM. References will be made to these notes in later programs.

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PROGRAM NOTES

These notes are arranged with a view to presenting the subject matter in its most logical order. Topics are indicated in heavy-faced type, so that if desired, the reader may select for early perusal those portions most helpful to an understanding of the music.

Overture to "The Marriage of Figaro" **Wolfgang Amadeus Mozart**

Born at Salzburg, Austria, January 27, 1756; died at Vienna, Austria, December 5, 1791

Beaumarchais wrote three comedies on the subject of Figaro: "The Barber of Seville", "The Marriage of Figaro" and "The Guilty Mother". The first two have had operatic settings. In the sequential order of the story Mozart's opera of "The Marriage" forms a sequel to "The Barber of Seville" which Rossini set to music a generation after Mozart's opera; but preceding Mozart, Paisiello had already set the beginning of the story under the title "The Barber of Seville or the Useless Precaution"; thus the audience of Mozart's day had been made acquainted with the beginning of the story. It was Mozart himself who suggested to the librettist, da Ponte, the idea of turning "The Marriage" into an opera. The comedy had already won great success in Paris but owing to its "freedom of tone" it was prohibited in Vienna. Mozart foresaw the possibility of overcoming these objections were the story to be set in the style of an Italian opera, which would be certain to arouse curiosity at the outset.

"Never was anything more complete than the triumph of Mozart and his 'Nozze di Figaro', wrote Michael Kelly, in his "Reminiscences," of the first performance of Mozart's opera at Vienna on May 1, 1786. Kelly was the original Don Basilio and Don Curzio of the opera. Born at Dublin in 1762, he was at various times a singer, a musical shopkeeper, a composer, and a wine merchant—"a composer of wines and an importer of music," as Sheridan said of him. He died in 1826.

Kelly wrote with memorable gusto of the rehearsals and first performance of Figaro (an incomparable one, he insisted). "It was allowed," he says, "that never was opera more strongly cast. I have seen it performed at different periods in other countries—and well, too—but no more to compare with its original performance than light is to darkness. All the original performers had the advantage of the instruction of the composer, who transfused into their minds his inspired meaning. I never shall forget his little animated countenance when lighted up with the glowing rays of genius; it is as impossible to describe as it would be to paint sunbeams. I remember at the first rehearsal of the full band Mozart was on the stage with his crimson pelisse and gold-laced cocked hat, giving the time of the music to the orchestra. Figaro's song "Non piu andrai," Benucci gave with the greatest animation and power of voice. I was standing close to Mozart, who, sotto voce, was repeating: 'Bravo! bravo, Benucci!' and when Benucci came to the fine passage, 'Cherubino, alla vittoria, alla gloria militar!' which he gave out with stentorian lungs, the effect was electricity itself . . . the performers and those in the orchestra vociferated: 'Bravo! bravo, maestro! viva, viva, grande Mozart!' Those in the orchestra I thought would never cease applauding, by beating the bows of their violins against the music-desks. The little man acknowledged his thanks by repeated obeisances."

No small part of its success was certainly due to the excellent libretto by da Ponte, who is authority for the statement that the music was composed in six weeks.

Otto Jahn in his Life of Mozart wonders how the composer of "Figaro" could have chosen so "depraved" a subject for his opera as Beaumarchais' "representation of immorality in all its nakedness," and he regards with sorrowful disapprobation the fact that Mozart, who "willingly allowed himself to glide along the pleasant stream of life in Vienna," and whose "merrier moods were often productive of free or even coarse jests," failed to be repelled by what he delicately alludes to as "the frivolous element" in Beaumarchais' comedy.

However, it is reassuring to bear in mind that no taint of this corrupting subject-matter affects the Nozze di Figaro Overture, which sounds, to the sharpest ear, quite blithely unequivocal. Mr. Krehbiel, in a charming passage in his Book of Operas, calls it "the merriest of opera overtures, . . . putting the listener at once into a frolicsome mood. . . . It seems to be the most careless of little pieces, drawing none of its material from the music of the play, making light of some of the formulas which demanded respect at the time (there is no free fantasia), laughing and singing its innocent life out in less than five minutes, as if it were breathing an atmosphere of pure oxygen. It romps; it does not reflect or feel. Motion is its business, not

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emotion. It has no concern with the deep and gentle feelings of the play, but only with its frolic. The spirit of playful torment, the disposition of a petty tease, speaks out of its second subject; and one may, if one wishes, hear the voice of only half-serious admonition in the upward-marching phrase of the basses, which the violins echo as if in mockery. But, on the whole, the overture does not ask for analysis or interpretation; it is satisfied to express untrammelled joy in existence."

## Symphony No. 39, in E-flat Major (K. No. 543)

Composed at Vienna in 1788, Mozart's own meticulous catalog of his works bears this entry: "June 26—Symphony in E-flat major", undoubtedly the date of its completion.

The orchestration is very conservative, calling for only one flute, two clarinets, two bassoons, two horns, two trumpets, tympani and strings.

The last decade of Mozart's life was by far the ripest of his all-too-short span, and measured against a normal lifetime would have embraced only the period of earliest and maturing manhood,—for he died before he was thirty-six years old. The quantity of his output in those years was prodigious, and in spite of a vast amount of pot-boilers of every description and pieces dashed off on the order of some patron or other, or as a favor for some singer or player, and so on, those years saw the creation of the greater proportion of his finest works in all classifications. His three greatest symphonies, which turned out to be his last, were written within the short space of about nine weeks that falls early in the latter third of this decade. For at close intervals after the entry in his catalog noted above, and with plenty of other entries of less consequential works sandwiched in, appear, "July 25—Symphony in G minor" and "August 10—Symphony in C major" (the "Jupiter"). And on June 22, four days before the mention of the present work, is noted a Terzet: and on the 26th itself, in addition to the E-flat Symphony, a march, a piano sonata, an adagio with fugue for strings!

It is doubtful if Mozart realized that in this short time he had thrice erected upon the symphonic frame the finest of his instrumental works—three of the finest symphonies ever written—for he never again mentions them in any of his known records. They were intended, apparently, for some concerts that were never given; but during the moments of his preoccupation with them the anxieties of his very precarious financial position, and all thoughts of having to grind out music for trifling commissions and of pestiferous creditors, must have been swept away to the limbo of oblivion by the tide of his inspiration, for such music is utterly free of any restraint imposed by time or necessity.

**THE MUSIC.** The First Movement, a most perfect example of sonata form, opens with a long, slow INTRODUCTION (Adagio, E-flat, 4-4 time) which terminates with a phrase in half-notes for violins, flute and bassoons, echoed by cellos and basses. With a change to Allegro, 3-4 time, the EXPOSITION begins and the first subject which is in two parts, is presented softly. A graceful waltz, followed shortly by its vigorous second part. TRANSITION comes with several descending scale motives for violins, then a few arpeggios, and ending with four repetitions of a two-measure motive for all the strings in unison and octaves (three short three-note figures in the first measure, a quarter-note and the octave below it in the second). The second subject (B-flat) is most charming, almost fragile,—a series of short phrases which converse between themselves most intimately (in order—violins, cellos, violins, cellos, woodwinds, strings). A lively codetta passage then concludes the exposition, all of which is repeated.

DEVELOPMENT is concerned entirely with the two-measure unison motive of the end of the transition and the later string phrases of the second subject. A momentary silence, a very short RETRANSITION (woodwinds, 3 measures), and then the RECAPITULATION reviews the exposition almost identically, the codettas of the latter, however, being extended somewhat in the CODA.

The Second Movement is striking for its dignity and simplicity. In sonatina form, its first subject is introduced at once, Andante, A major, 2-4 time. The first part of this three-part subject is repeated, the melody all in first violins; then second violins and low strings alternate with firsts at the beginning of the second part, firsts carry it on, and low strings terminate it. Part three of this subject is, of course, its first part, but a modulation at the end carries it into A-flat minor momentarily—a telling effect—before its ending in its natural major. Parts two and three repeat together. The second subject follows a two measure TRANSITION, and is two-part form, the first for violins, the second for woodwinds answered by low strings

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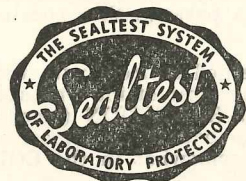
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and being considerably extended. A quiet codetta for woods alone leads back to the RECAPITULATION, in which the original subjects are varied and extended rather broadly. The original codetta leads over into a CODA based on the first subject to close the movement.

The Third Movement, Minuetto, is one of the most famous the composer ever wrote. It is the usual three-part form with trio, the latter being itself in three-part form, clarinets having the solo in the first and third parts and violins in the second.

The Fourth Movement, Allegro, E-flat major, 2-4 time, dashes along in a mood of rollicking good humor. There is no introduction. Its first subject is in two parts, led off by violins and repeated by full orchestra. The second part has arpeggios in the violins and a jig-like accompaniment in low strings that gives it decidedly the flavor of a hornpipe. It ends with a vigorous little cadence. The second subject borrows its first measure from the first subject then strikes off on its own way. A quiet little CODETTA tops this off, and is followed by another, forte, which ends with the vigorous cadence of the first subject.

DEVELOPMENT is given over entirely to the motive that begins both subjects and leads without a retransition into the RECAPITULATION. The codettas are extended by a few measures, and a very forceful double-statement of the initial motive is all the CODA there is. Curiously, Mozart asks that the development and all that follows it be repeated, and we must be grateful for this generous disregard of the demands of sonata form, for the proper ending of this flight of rare and unadulterated jollity would be all too soon.

## Symphonic Poem, "Finlandia," Op. 26, No. 7 Jean Julius Christian Sibelius

Born at Tavastehus, Finland, December 8, 1865; now living at Jarvenpaa, Finland.

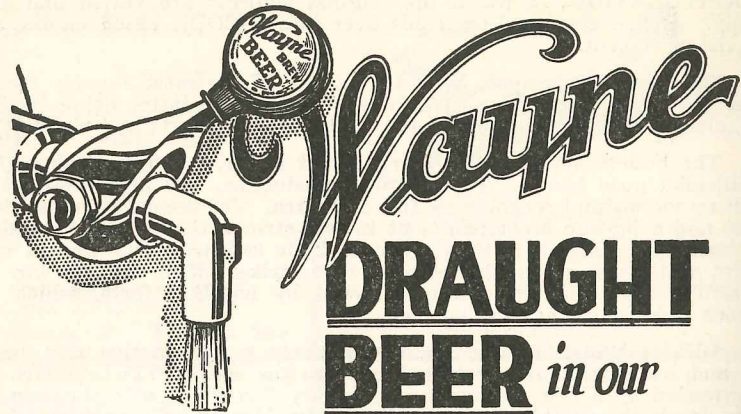
Composed in 1894. Published by Breitkopf & Hartel, Leipzig, in 1899. Its first performance in the United States was given in New York by the Metropolitan Opera House orchestra at the Metropolitan, December 24, 1905, conducted by Arturo Vigna. The Russian Symphony Society under Modest Altschuler played it December 30 and 31 of the same year.

Scored for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, two tenor trombones, bass trombone, tuba, tympani, bass drum, cymbals, triangle and strings.

FINLAND is a land of stern rocky hills and desolate moorlands and plateaux, of countless lakes and rushing torrents; everywhere are vast, sombre forests of towering pines; its shores are jagged with fjords cutting deep into lowering cliffs. It reaches up to the northernmost limits of Europe. Its brief summers are warm and verdant, but for nearly half the year it must endure bitter and merciless winter, through part of which in its northern regions there is no daylight, and where correspondingly for part of every summer the wan light of the low northern sun banishes all darkness. Every bit of cultivated soil and every comfort of life have been won and are held only by strenuous effort against adverse conditions and forces of nature.

Over many centuries the FINNS have striven and grown and matured in this rugged, beautiful country. Being a hardy and industrious and courageous people they have not only survived there, but this land and their struggles have bred into them a sturdy self-reliance and a passionate love of freedom,—and at the same time reasonableness, earnestness and idealism, sympathy and tenderness, gravity and a restrained melancholy. They are a highly enlightened, sober, deep-feeling, intensely patriotic, and home- and nature-loving people.

We approach THE MUSIC OF SIBELIUS, perhaps as adequately and logically as in any other way, by thus simply setting down the salient characteristics of the Finnish temperament and of the land wherein it is rooted and nourished and thrives; for in his music those saliencies are all absolutely inherent,—and when one comes to really know it, one by one they disclose themselves until eventually all are clearly revealed. This music comes less and less to be felt as the personal expression of its creator, more and more fundamentally and essentially and completely a music of a nation; and more than that, for we come to feel it as elemental and ancestral, reaching far back into the earliest origins of this land and this people. The conviction grows that the whole panorama of Finland, the racial soul and personality of the Finns, and their rich heritage of mythology and tradition are concentrated and distilled into a composite musical incarnation of them all through the splendidly virile and deeply sensitive and percipient creative genius of Sibelius.



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The composer himself is authority for the statement that neither "Finlandia" nor any other composition of his either includes or is based on actual folk-tunes. To Mrs. Rosa Newmarch, the eminent English musicologist and writer on musical subjects, he has put it in these words:

"There is a mistaken impression among the press abroad that my themes are often folk-melodies. So far I have never used a theme that was not of my own invention. Thus the thematic material of "Finlandia" and "En Saga" is entirely my own."

But so thoroughly imbued with the spirit and character of his race is Sibelius that in his music he instinctively creates an atmosphere absolutely, unmistakably and thoroughly racial.

FINLANDIA has no explanatory or descriptive subtitle or legend, but "seems to set forth the national spirit and life" of the Finnish people, or perhaps "the impressions of an exile, returning home after a long absence". It is said that during the political strife between Russia and Finland prior to 1905 (Finland was then a Russian province) it would arouse the Finns to such a pitch of patriotic fervor that its performance was forbidden.

**The Music.** Brasses solemnly intone the Introduction (Andante sostenuto, 2-2 time). A grave and prayerful theme follows in woodwinds, then is taken by strings, soon supplemented by woods, and then also by brasses—characterizing, perhaps the earnestness and reliability and fortitude of the Finns, even under the severest trials and provocations. At length comes a quickening of the tempo (Allegro moderato, 4-4 time) with a low ominous rumbling, stabbed through by short nervous exclamations from brasses, to which strings recall the introductory theme. Then the pace becomes still more lively. A five-note motive (all the low instruments) at once ushers in a new theme, which rises to a climax, subsides, and is repeated. Another short climax follows, on no theme. Then woods and strings bring a new melody, peaceful, hymn-like and fervent, but restrained. Strings carry it on. The preceding theme returns, this time mounting twice to a climax. Other motives are briefly recalled, and finally (2-2 time) all the wind instruments chant the hymn in a thrilling conclusion.

**"On the Steppes of Central Asia":  
 Symphonic Sketch, Op. 7**

**Alexander Porphyrievich  
 Borodin**

Born in St. Petersburg (now Leningrad), Russia, November 12, 1834; died there February 27, 1887

Composed in 1880, and first performed in March of that year at an exhibition of living pictures, for which it was written, at the theatre in St. Petersburg, the exhibition being part of the celebration of the 25th Anniversary of the accession of Czar Alexander II (1818-1881) to the throne. The pictures showed episodes in Russian history and scenes of Russian life. First performed in the United States at a matinee concert of the Philharmonic Society of Brooklyn, March 23, 1886, conducted by Theodore Thomas, who was then directing this organization as well as the Philharmonic Society of New York.

Scored for two flutes, oboe, english horn, two clarinets, two bassoons, four horns, two trumpets, two tenor trombones, bass trombone, tympani and strings.

The dedication is to "Dr. F. Liszt". While on a tour outside Russia in 1877 Borodin had met Liszt, who had just come to know Borodin's First Symphony. Borodin was apologizing for its excessive modulation, bred of inexperience, to which Liszt replied, "God preserve you from touching it, changing it . . . you are on the true path. You should not be afraid to be original . . . If your compositions are not performed or published, if they have no success, believe me, they will make an honorable path . . . Listen to no one and work in your own way."

A "PROGRAMME" is inscribed on the score in Russian, German and French, which may be rendered in English—

In the silence of the sandy steppes of Central Asia there comes the first refrain of a peaceful Russian song. One hears too the melancholy strains of an oriental chant; and one hears the tread

of approaching horses and camels. A caravan escorted by Russian soldiers, crossing the immense desert, continues on its long journey, confidently abandoning itself to the protection of the militant Russian guard.

The caravan moves steadily on. The songs of the Russians and those of the natives mingle harmoniously, their refrains can be heard a long time in the desert and die away by being lost in the distance.

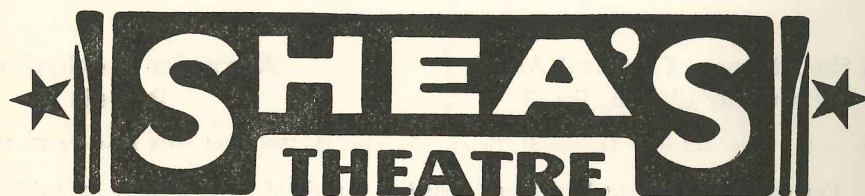
**The Music**—Allegretto con moto. 2-4 time. The silence of the sandy steppes is suggested by the long-sustained high harmonic in the violins. The peaceful Russian song comes from a clarinet, then from a horn. Now from afar is heard the tread of the approaching camels and horses (violas and cellos, pizzicati). As the caravan draws nearer the oriental chant reaches us (english horn). The Russian song again, growing in strength until it is taken up by full orchestra,—the protecting Russian guard. As the soldiers move on ahead the oriental song returns. Then the two songs as they "mingle in the same harmony" (oboe and violins; oboe and cellos; other combinations). At last, as the caravan is vanishing only the Russian song makes itself heard "a long time in the desert". The tread of the caravan fades away in the distance. The last echo of the travelers has been lost, but from away off, faintly comes the Russian song . . . . Silence . . . . the steppes . . . .

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Song of the Volga Boatmen Arranged for orchestra by Alexandre Constantinovich Glazounov

Born in St. Petersburg (now Leningrad), Russia, August 10, 1865: died in Paris, France, March 21, 1936

This score, the composer's Op. 97, calls for two flutes, piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, two tenor trombones, bass trombone, tuba, tympani, triangle, snare drum, bass drum, cymbals, strings and a mixed chorus ad lib. It was published by Belaiev of Moscow in 1915.

No other nation, no other people has created for itself a folk-music so rich, so varied, so self-revealing as that which is the wondrous heritage of Russia and the Russians. No other folk-music is so universally known beyond its native soil, or so congenial, so appealing, so inspiring, so consoling, so intimately and beautifully expressive to alien ears and hearts, as is Russian folk-music.

Why is this so? Is it not because the Russians, being naturally endowed with a musical eloquence far beyond that of any other people, have incarnated in their spontaneous song through countless generations all that is the common lot of all mankind—and have done so in a manner so ingenuous and so sincere that it strikes deeply home to anyone familiar with it, and becomes one's own personal song? It fits in with your moods, and mine, whatever they may be, and it sings for us what we ourselves cannot sing.

What can the secret link between us be?  
Why does the song that rolls across your land  
Speak to my soul with notes I understand?  
Why does the burden of your mystery  
Come like the message of a friend to me?

And hark! the reapers are returning home,  
I hear the measures of their quiet song.  
A voice intones; the chorus make reply,  
Take up the burden and the chant prolong;  
The music swells and soars into the sky  
And dies away intense, and clear, and strong. (Maurice Baring)

There are songs of the soil and of the soul, of nature, of work and of play, of worship, of love, of war, of the home, of youth and age, of joy and hilarity, of suffering and despair, of the field and the hunt, of beauty and ugliness, of the seasons—in short, of everything, of every occasion, every emotion and feeling, every adventure of every sort in human experience. Their evolution, from timeless antiquity down through the centuries, has brought to them an absolute perfection of form and content, and made them wonderfully, vividly graphic and expressive.

All time is yours, O golden songs of Russia,  
Songs of good tidings, victory and peace,  
Songs of the city, of the field, the village:  
Songs of rough days, and sorrows brought to birth,  
Baptized in blood and christened with our tears. (Mey)

And of all the vast treasury of Russian folk-songs, certainly the most widely and frequently heard, the most genuinely loved, is this work-song of the boatmen of "Mother Volga". Before the days of steam on that mighty river, her boats and barges were hauled along her banks by teams of stalwart peasants with long tow-lines having several bights, or loops, spliced onto them at intervals, one of which each boatman would pass over one shoulder, then diagonally across the breast and under the other arm, thus making a sort of rope harness with a collar or tug for each man of the team, against which in tandem and treading in step together they would strain to haul their vessel.

Yo, heave ho! Yo, heave ho!  
Let us pull once more, once more!  
Yo, heave ho! Yo, heave ho!  
Let us pull once more, once more!  
Look, the birches nearing us,  
Curly birch trees soon we'll pass!  
Ai da da, ai da, Ai da da, ai da!  
Curly birches soon we'll pass!

(Translation by Edward Bromberg)

A clump of birch trees out ahead would be a sort of milestone, a definite goal to be reached, and they would increase their effort to put it behind them. To lift their spirits on their way and to help along with their gruelling toil they would chant this beautiful song in time with their tramping feet. It breathes a sort of hopeless hopefulness, in keeping with the endless monotony of their labor, tugging at their lines for hours at a time, day after day, year in and year out, yet ever moving onward to new scenes, new havens, and at the end of the day, to peace and rest.

## Caucasian Sketches, Op. 10

Michael Mikhailovich Ippolitov-Ivanov

Born at Gatchina, near St. Petersburg (now Leningrad), Russia, November 19, 1859:  
died recently in Moscow

Composed during its author's sojourn in Tiflis (1882-1893) and first performed in Moscow in 1895.

Scoring of No. I calls for two flutes, two oboes, english horn, two clarinets, two bassoons, four horns, two trumpets, two tenor trombones, bass trombone, tympani, military (snare) drum, bass drum, cymbals, harp and strings. No. II requires two flutes, one oboe, english horn, two clarinets, two bassoons, two horns, tambourine, triangle, harp, strings, and two small oriental tympani (the effect of which will be produced by muffling the tympani and tuning them up very high). No. III needs only two flutes, one oboe, one clarinet, two bassoons, three horns and tympani. No. IV uses the full orchestra of No. I, minus the english horn and harp, and with piccolo, two cornets, tambourine and triangle added.

THIS COMPOSER studied at the St. Petersburg Conservatory from 1876 to 1882, where he was a member of Rimsky-Korsakov's class in composition. Upon completing his course he was appointed director of the music school at Tiflis in the Caucasus, serving also, under the auspices of the Imperial Russian Musical Society, as conductor of the symphony concerts and of the opera. During the eleven years that he remained there he made an exhaustive study of the music of various Caucasian people, through which he gained a wide knowledge of the people themselves. The results of his researches were compiled in his scholarly book, "On the National Songs of Georgia", considered the standard authority in its field.

A warm friendship existed between Ippolitov-Ivanov and Tchaikovsky, and they corresponded frequently during the ten or twelve years prior to the latter's death. Tchaikovsky helped to get for his young friend the professorship of theory at the Moscow Conservatory, a chair Tchaikovsky himself had held many years before. Ivanov took up his duties there in 1893, and the following year became director of the Moscow Choral Society as well. In 1899 he was appointed conductor of the Moscow Private Opera, in which capacity he had a conspicuous part in the important work of that organization in behalf of musical development in Russia.

For several years prior to his death he was director of the Moscow Conservatory under the Soviets.

Tchaikovsky, in a letter to his brother Modeste in March, 1887, wrote that Ivanov's opera, "Ruth", please him "more and more. I believe Ippolitov-Ivanov will come to the front, if only because he has something original about him, and this 'something' is also very attractive . . ." He seems not to have "come to the front" quite as Tchaikovsky evidently expected, but his music distinctly has something original, and very attractive, about it. It is lyrical, full of color and beautiful melody, finely wrought. Much of it is authentically oriental in character, and not merely imitatively so—the result of his long residence in Caucasia, his intimate understanding of the peoples of the region and their music, and the thorough absorption by his own sensitive and impressionable nature of the orientalism that is the all-pervading atmosphere of the country.

CAUCASIA lies between the Black and the Caspian Seas. The high-peaked Caucasus Mountains extend across it transversely, from sea to sea. Stretching away to north and south of this range come wooded highlands, then arid stony steppes. It is the gateway between southeastern Europe and Asia, and from immemorial times overland travel and trade through this part of the world, from one continent to the other, has plodded across its lonely plains and toiled through its mountain passes. Here, for centuries, the people of the Occident and the Orient have met and mingled and lived together, and ways of life and thought have partaken of the customs and cultures and beliefs of all of them.

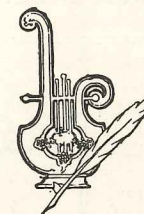
THIS SUITE, strongly oriental in flavor, is genuinely in keeping with the oriental subjects of its musical sketches.

I. In the Mountain Pass. (Allegro moderato, 4-4 time). A three-note call (mostly by horn and trumpet) is heard throughout the first part of this piece, like signal calls from a military outpost to distant sentries, or hails from one herder to another, and answering calls and echos. Strings give an eerie, restless background; clarinets introduce the theme of a simple song, which is soon taken up by other instruments, works up to a climax, and subsides. Only the calls are heard. Then comes a lovely, somewhat wistful melody, (Moderato assai, 3-4 time), first for english horn answered by flutes and oboes, then for strings, then woods again with flowing string accompaniment. After this the first part returns.

II. In the Aul (a Caucasian word meaning an encampment or village). Imagine if you will, the bivouac of a wandering band of orientals, out on the Caucasian steppe. Evening . . . From one hide-covered hut comes a mournful song. From another it is answered (english horn, muted viola: the similarity of tone is striking). Presently, to the monotonous beat of drums and tambourine some musicians strike up a plaintive melody. There is dancing. More join in. For quite a time it goes on. At length, as players and dancers drift off to seek their rude shelters, and repose,— it dies away. Once more the mournful duet . . . then the dead silence of the desert night.

III. In the Mosque. (Adagietto, 3-4 time). In Caucasia are many Moslems, for whom Friday is the day appointed for "prayer of the assembly", held whenever possible in a mosque. We hear the call to worship, then the orisons of the faithful,— and all through, the voice of a priest leading the assembly.

IV. The Procession of the Sardar (chieftain) approaches across the plain. (Allegro moderato. Tempo di marziale, 4-4 time). Nearer it comes—a spectacle of oriental splendor indeed! Grim, hard fighting-men, erect and easy on their tough-bitted, high-spirited horses; lumbering camels; countless servants and retainers; beautiful women, discreetly veiled against the scrutinous gaze of the curious;—and all in gorgeous costumes and trappings worked in bold patterns of every imaginable color and hue.



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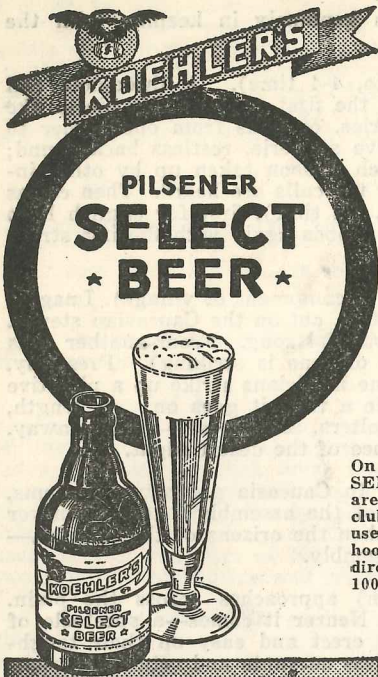
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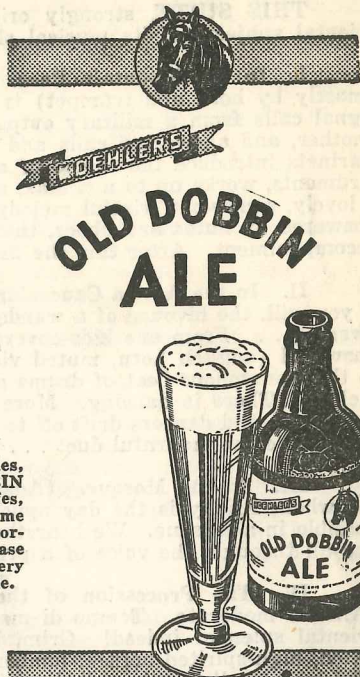
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