

# ROMANTIC FESTIVAL VI

BUTLER UNIVERSITY ~ INDIANAPOLIS, INDIANA



May 5, 1973

**GALA ORCHESTRAL CONCERT**

THE UNIVERSITY SYMPHONY ORCHESTRA

JACKSON WILEY, conductor

EVE QUELER, guest conductor

Program

SIR WILLIAM STERNDALE BENNETT (1816-1875)

Overture, *The Naiads*, Op. 15

LÉON BOËLLMANN (1862-1897)

*Dialogue-Fantasy*, Op. 35, for Organ and Orchestra

MARILYN MASON, organ

BERNHARD ROMBERG (1767-1841), arr. HANS LOFER

Concerto No. 5 in f-sharp minor, Op. 30, for Violoncello and Orchestra

*Allegro energico*

JASCHA SILBERSTEIN, violoncello

EVE QUELER, conductor

PETER ILYITCH TCHAIKOWSKY (1840-1893)

*Festive Overture on the Danish National Hymn*, Op. 15

EVE QUELER, conductor

INTERMISSION

BENJAMIN GODARD (1849-1895)

*Impressions of the Countryside in Springtime*, Op. 123

*Village Wedding*

*The Spring at Pervenches*

*Waltz in the Moonlight*

ALEXANDRE GUILMANT (1837-1911)

Symphony No. 1 in d minor, Op. 42, for Organ and Orchestra

*Introduction et Allegro*

*Pastorale. Andante quasi Allegretto*

*Finale. Allegro assai*

MARILYN MASON, organ

**B**ennett began his development as a composer when, in 1832, he started studying with Cipriani Potter, newly arrived at the Royal Academy of Music in London. His first major achievement under Potter was a *Piano Concerto, Op. 1*, which he introduced successfully at Cambridge in 1832 and performed in London the next year. This latter performance was a crucial one as Mendelssohn, who was present, insisted upon meeting the young man and proposed that Bennett visit Germany. This journey took place in October of 1836. Arriving in Leipzig, he promptly was introduced to the "Gewandhaus circle," finding another important friend in Robert Schumann, who was quite effusive in his public advocacy of the young English composer-pianist. On February 13th, 1837, Bennett conducted his *Naiads Overture* at a Gewandhaus concert. Soon afterward, Schumann wrote, "This work is a charming, rich, and nobly executed picture; as fresh as if just bathed. . . full of the individual traits which we have often pointed out in this most musical of all Englishmen. No one with any liveliness of fancy can hear this overture without thinking of lovely, intertwining groups of Naiads sporting and bathing on all sides. . ." This overture was one of Bennett's works to occur frequently on orchestral concerts in the 19th century, while the man himself was highly esteemed as "the only English musical composer since Purcell who has attained a distinct style and individuality of his own, and whose works can be reckoned among the models or 'classics' of the art."

Boëllmann, born in Alsace and died at Paris, began his training as an organist at an early age under Eugène Gigout. He learned quickly and soon was named chief organist at Saint-Vincent de Paul in Paris. He composed in all forms except the dramatic and his organ music in particular has secured a permanent place in the repertoire. The *Dialogue-Fantasy* was well-known in the last century, to the degree that Boëllmann's teacher, Gigout, arranged and published it as a solo. The spirit of the work is that of a carefully controlled conversation between the organ and the orchestra, one posing questions and the other replying finally to conclude their dialogue with utmost unanimity!

Romberg was the first man to elevate the 'cello from what it was to a great solo instrument. He did this by becoming a splendid virtuoso and a prolific composer. He penned, among other things, ten 'cello concerti, six grand duos for two 'celli and a tremendous amount of chamber music (in which the 'cello plays a rather obvious and dominant role). At heart he was a rebel. He once wrote a trio in which the viola plays the bass line, the violin the middle part and the 'cello the top! Not even a squabble with Beethoven scared him off. The work heard tonight is described by Mr. Silberstein: *This constitutes an arrangement of the first movement of Romberg's 5th Concerto. Like Wilhelmj and Kreisler in their revisions of Paganini's 1st Violin Concerto, Hans Lofer has expended the first movement of this work and furnished a completely new orchestration. Lofer studied at the Frankfort Conservatory where, at 13, he performed all of Goltermann's 'cello concerti. He became principal 'cellist of the Vienna State Opera and a soloist who rivalled Emanuel Feuermann. Then, he expanded into a noteworthy conductor and chamber music player (with the Amar Quartet). Disgusted with the political and musical developments of the Nazi regime, Lofer vowed never to appear in public again and, since the war, has taught only a*

*special love for Romberg and completed this version of the 5th Concerto for me in January of this year. He has also given me his extensive library of manuscripts and first editions of Romberg's music, for which I am tremendously grateful.*

Tchaikowsky was 26 when he composed his *Festival Overture on the Danish National Hymn*. Rubinstein had requested that it be written to celebrate the wedding of Princess Dagmar of Denmark and the Russian Tsarevich. The couple heard it during their ceremonial visit to Moscow and presented Tchaikowsky with a set of gold and turquoise cuff links (which he sold at once). Of his early works, this excellent piece of musical joinery is the only one the composer judged favorably in his later years. In fact, in the year before he died, he wrote that he considered it not only effective, but musically superior to the well-known 1812 (with which it shares a Russian folk melody).

Godard is little known today except for the charming *Berceuse* from his opera *Jocelyn* and a delightful *Romantic Concerto* for the violin (which Aaron Rosand resurrected to everyone's delight in the Romantic Festival in 1970). It is to correct this lamentable error of history that we present him to the world again, through the amusing little suite heard this evening. Godard may have taken his inspiration from carriage rides through the countryside around his native Paris. The music sparkles with sunlight and evokes images of fresh spring flowers, a blushing bride, a stalwart groom and happiness all around. *The Spring at Pervenches* depicts a shady grove through which a bubbling spring runs, while the *Moonlight Waltz* conjures up dancers whirling about—not human dancers, but will-o'-the-wisps and glow-worms!

Guilmant knew fame during his lifetime not only in France but also in England, America and many parts of Europe. His master had been Nicolas Jacques Lemmens, a Belgian organist, composer and pupil of Fétis. From 1871 to 1901, Guilmant served as organist at the Church of the Trinity in Paris, a most important post. With Charles Bordes and Vincent d'Indy, he founded the Schola Cantorum and functioned there and at the Paris Conservatory as organ professor. His pupils included such men as Joseph Bonnet and Marcel Dupré. Guilmant had another kind of fame as an editor, devoting himself to the rescue from oblivion of a wealth of forgotten organ music. His *1st Symphony*, which concludes our program so excitingly, is one of two he wrote for organ and orchestra. It is dedicated to King Leopold II of Belgium and was first performed by the composer at a concert in the Trocadéro Palace on August 22nd, 1878. The United States had to wait until 1903 to hear it, when Wilhelm Gericke conducted it with the Boston Symphony Orchestra. Boston heard it again in 1918 with Henri Rabaud conducting and Joseph Bonnet as soloist (and it is from the Archives of the Boston Symphony that we obtained the music that had been used for those performances). The first movement is very grand, its jagged dotted-rhythm introduction leading to a main theme daringly presented in the pedals of the organ; the secondary theme, of marked contrast, turns up later in perfect combination with the first. The next movement is a pastorale, while the finale is a brilliant toccata. Dr. Mason has proclaimed the overall effect of the *Symphony* as "swashbuckling."



FRANK COOPER, an Atlantan by birth, came to Indianapolis in 1963 to join the faculty of Butler University. During these ten years, he has brought about the performance of several hundred seldom heard compositions, participated in numerous concerts and recitals, authored articles, record jacket liner notes and the chapter, "Operatic and Dramatic Music" in *Robert Schumann: The Man & His Music*, edited by Alan Walker. In 1968, he founded this now-famous Festival and promoted it into an annual event which draws people from dozens of states and several foreign countries. He is well known as a lecturer on music and art, a tireless civic worker and an ardent teacher. To his credit as a pianist are the first recordings of brilliant virtuoso compositions by Brüll, Dreyschock, Herz, Hünten and Raff (Genesis Records), all highly praised by the critics. In the current season, Cooper serves as Musical Director and General Manager of the Festival Music Society of Indianapolis and is engaged in planning the first European Romantic Festival to take place in Arnhem, Holland, in 1974. The Indianapolis Museum of Art has named him Honorary Curator of Music and he has been distinguished by an appointment to the Institute for Advanced Musical Studies in Sion, Switzerland.



STEPHEN GLOVER, a native of Indiana, attended the Jordan College of Music where he simultaneously held 3 scholarships. His Bachelor's and Master's degrees in piano were under the direction of Frank Cooper, with whom he has appeared in duo-piano concerts in Indiana, Virginia and Kentucky. His record of Godowsky's *Pasacaglia on Schubert's Unfinished Symphony* (published by the International Piano Library, IPL-1001) won critical raves. He has been soloist with the University Symphony on three occasions (playing Kabalevsky's *2nd Concerto* and Tchaikovsky's *2nd Concerto* as well as Liszt's *Hexameron*, which he learned in two days when soloist Raymond Lewenthal fell ill and was unable to appear) and appeared in several Romantic Festival concerts (playing works by Mark Hambourg and Joachim Raff, and as accompanist to violinist Aaron Rosand). The University invited him to join its faculty 3 years ago, and since that time he has been active in working with piano students both privately and in repertoire classes. He has a massive style of playing which is perfectly suited to the romantic repertoire, which he continues to explore with ever increasing success. The Washington Post has called him "a young giant of the keyboard."



GUNNAR JOHANSEN, a pianist of almost legendary attainments, was born in Denmark. His teachers included Victor Schioler, Frederick Lamond, Edwin Fischer and Egon Petri. Early contact with the great Ferruccio Busoni stamped him with an indelible imprint, and Johansen developed into a musician of vast scope. His recording projects have embraced *all* the piano works of Busoni, the keyboard works of J.S. Bach and the original works of Franz Liszt (for his own company, Artist-Direct). His compositions include orchestral, choral and chamber works, as well as some 200 piano sonatas. He has graciously lent his remarkable talents to music making in our city on the occasion of the Busoni Festival in 1965, then to our Romantic Festivals in subsequent years — where he made his first concert appearance with his childhood friend Victor Borge. Currently, Johansen is devoting himself to the creation of an enormous educational and research complex to be called The Leonardo Academy, after Leonardo da Vinci. The Leonardo Academy will embrace those arts and sciences which formed the focus for Leonardo's own studies and will bring together the world's greatest experts on behalf of the betterment of mankind.



OLEG KOVALENKO, dynamic young Russian-born conductor, began his career as a violinist and thus brings to the podium a rich background of musical experience. A veteran of three summers at the Tanglewood School of Music, he studied conducting under Charles Munch, Rafael Kubelik and Eleazar de Carvalho. The influence of these outstanding musical figures and the experiences of working in Munich on a grant from Harvard, of serving as concertmaster of the Berkshire Festival Orchestra and of studying at La Scala have molded a complete musician who has quickly found himself in the ranks of exceptional young conductors. His recent appearances as a guest conductor include performances with the Dallas, Baltimore and Chicago Symphonies. He will return to Dallas in June for two concerts to open the summer music season there. Formerly Assistant Conductor of the St. Louis Symphony and Conductor of the Green Bay Symphony, Kovalenko was appointed Associate Conductor of the Indianapolis Symphony in the Fall of 1972. Taking over for ailing Music Director Izler Solomon, Kovalenko launched the 43rd season with the first two pairs of concerts and took the orchestra on a tour of Wisconsin and Indiana with resounding success.



MARILYN MASON, one of the world's most dynamic organists, had her early training with Palmer Christian, later succeeding him as chairman of the organ department at the University of Michigan. She has been guest professor at Columbia University as well as at Union Theological Seminary, where she received her doctorate in 1954. She is one of the most sought-after recitalists in the world, having distinguished herself as the first American woman to play in Westminster Abbey and the first woman organist to play in Latin America. Her tours have taken her the length and breadth of the North American continent and across Europe as far as Cairo, Egypt. She is vitally interested in research and in finding new works for her instrument. Her repertoire includes such conventional works as the concerti of Handel, Piston and Poulenc as well as a host of contemporary pieces composed especially for her by such notables as Paul Creston, Burrill Phillips, Iain Hamilton and Ernst Krenek. Her recordings include Satie's *Mass for the Poor* and Schönberg's *Variations on a Recitative*. Dr. Mason's performances are noted for their immense vitality, great sweep and kaleidoscopic registrations.



JORGE MESTER, of Mexican birth, Hollywood breeding and Juilliard training, has conducted premiere recordings of more than 50 contemporary works, most with the popular Louisville Orchestra, whose musical director he has been since 1967. He epitomizes the jet-age maestro, superbly equipped and ever on the go — for he is in demand as a guest conductor of such orchestras as the Royal Philharmonic, BBC Symphony, New Philharmonia, London Symphony, the O.R.T.F. in Paris and in such cities as Amsterdam, Brussels, Philadelphia and New York. He commutes between Louisville and Kansas City, where he is simultaneously musical director of its Philharmonic. Since 1970 he has been musical director of the Aspen Festival. Mester's Romantic Festival appearances have resulted in a series of fascinating records on the Louisville Limited Edition label: Rietz' *Concert Overture* together with Bruch's *2nd Symphony* (LS-703), Joachim's *Hungarian Concerto* with violinist Charles Treger (LS-705) and Granados' *Dante* with mezzo-soprano Mary Lee Maull (LS-713). Mester's artistry as a violist can be heard in two works by Robert Schumann on Monitor Records (MS-2132).