

## Chicago Symphony Orchestra

### A Short History

Much has been written about the Chicago Symphony Orchestra. It has been hailed as one of the great orchestras of the world. Its performances are greeted with enthusiasm. Its recordings are award-winning and its broadcasts eagerly listened to by millions.

The Orchestra's story begins with Theodore Thomas, born in Germany in 1835. When he responded to an invitation by a group of civic leaders to come to Chicago to develop an orchestra, he was the leading orchestral conductor in America. The first concerts of the Chicago Orchestra took place on October 16 and 17, 1891. Maestro Thomas served as Music Director for thirteen years, until his death in 1905, only three weeks after the dedication of the Orchestra's permanent home, Orchestra Hall.

It was in 1895 that Maestro Thomas discovered his successor, Frederick Stock. He began his career with the Chicago Orchestra in the viola section, and was named Assistant Conductor four years later. Maestro Stock was Music Director longer than any other — for 37 years — from 1905 until 1942.

The Stock years saw the founding of the Civic Orchestra of Chicago in 1919, the first training orchestra in the United States affiliated with a major symphony orchestra. He also organized the first subscription concerts especially for children, and a series of popular concerts. In 1916 the Chicago Symphony visited New York and made the first records by an American symphony orchestra under its regular conductor, for the Columbia Gramophone Company.

From 1943 until 1953 three men led the Orchestra. Désiré Defauw was the music director from 1943 until 1947.

Artur Rodzinski, the great Polish musician who had brought wide European symphonic and operatic experience to the Los Angeles Philharmonic, The Cleveland Orchestra and the New York Philharmonic, was the Orchestra's Music Director during the 1947-48 season. Rafael Kubelik directed the Chicago Symphony for three seasons, from 1950-1953. The next ten years belonged to Fritz Reiner. His recordings with the Orchestra remain performance hallmarks. It was Maestro Reiner who invited Margaret Hillis to form the Chicago Symphony Chorus. It was also during his tenure that Carlo Maria Giulini made his Chicago Symphony debut in 1955. Maestro Giulini appeared in Chicago regularly, and in 1969 he was named Principal Guest Conductor, a position he held until 1972.

Jean Martinon brought Gallic refinement during his five years with the Orchestra from 1963 until 1968.

It was in 1969 that Sir Georg Solti assumed the position as the Orchestra's eighth artistic leader. The following season Maestro Solti invited Henry Mazer, Associate Conductor of the Pittsburgh Symphony Orchestra, to join the Chicago Symphony Orchestra as Associate Conductor.

In 1971, under Maestros Solti and Giulini, the Orchestra scored a resounding success on a six-week tour of Europe — its first international concert tour. Three subsequent European tours followed in 1974, 1978 and 1981, and one to Japan in 1977.

Capturing the imagination of a new generation of music lovers, the Chicago Symphony Orchestra is now hailed as the *sine qua non* of today's musical ensembles.

Chicago Symphony  
Orchestra

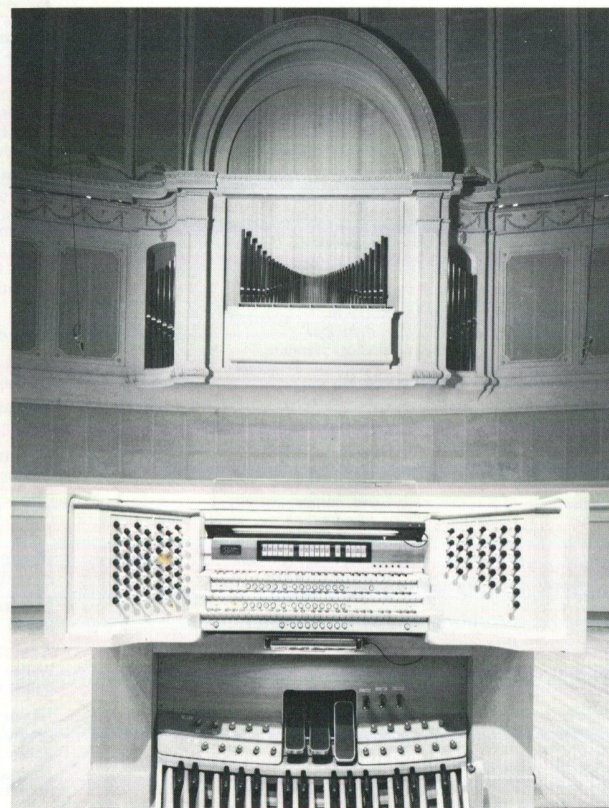
Sir Georg Solti  
Music Director

91st Season  
1981-82

Concert to Dedicate  
the Pipe Organ

Given  
in memory of  
Mrs. Harold C. Smith

Orchestra Hall  
December 7, 1981





# Chicago Symphony Orchestra

Sir Georg Solti, *Music Director*  
Henry Mazer, *Associate Conductor*  
Margaret Hillis, *Chorus Director*

*The Chicago Symphony Orchestra string section utilizes revolving seating. Players behind the first desk (first two desks in the violins) change seats systematically every two weeks and are listed alphabetically in the roster below.*

## Violins

Victor Aitay  
Samuel Magad,  
*Co-Concertmasters*  
Francis Akos  
David Taylor  
*Assistant Concertmasters*  
Ella Braker  
Perry Crafton  
Josef Faerber  
Frank Fiatarone  
Betty Lambert  
Blair Milton  
David Moll  
Edgar Muenzer  
Raymond Niwa  
Charles Pikler  
Jerry Sabransky  
Theodore Silavin  
Fred Spector  
Otakar Sroubek

Joseph Golan  
Leon Brenner  
William Faldner  
Thomas Hall  
\* Arnold Brostoff  
Franklyn D'Antonio  
Adrian Da Prato  
Fox Fehling  
Barbara Fraser  
James Hansen  
Albert Igonnikov  
Norbert Mueller  
Joyce Noh  
Paul Phillips, Jr.  
Ronald Satkiewicz  
Jennie Wagner  
Eric Wicks

## Violas

Milton Preves  
William Schoen  
John Bartholomew  
Donald Evans  
Samuel Feinzimer  
Richard Ferrin  
Phillip Kauffman  
Lee Lane  
Robert Swan  
Thomas Wright  
William York  
Isadore Zverow

## Violoncellos

Frank Miller  
Leonard Chausow  
Janos Bandy  
Philip Blum  
David Chickering

\* Leave of absence

Radivoj Lah, *Performance Coordinator*

Margaret Evans  
Leonore Glazer  
Don Moline  
David Sanders  
Joseph Sciacchitano  
Robert Smith

## Basses

Joseph Guastafeste  
James Vinel  
Wayne Balmer  
Warren Benfield  
Roger Cline  
Joseph DiBello  
Mark Kraemer  
Radivoj Lah  
Stephen Lester

## Harps

Edward Druzinsky  
Lynne Turner

## Flutes

Donald Peck,  
*Principal*  
Richard Graef,  
*Assistant Principal*  
Louise Dixon  
Walfrid Kujala

## Piccolo

Walfrid Kujala

## Oboes

Ray Still,  
*Principal*  
Michael Henoch,  
*Assistant Principal*  
Richard Kanter  
Grover Schiltz

## English Horn

Grover Schiltz

## Clarinets

Larry Combs,  
*Principal*  
John Bruce Yeh,  
*Assistant Principal*  
Walter Wollwage  
J. Lawrie Bloom

## E-Flat Clarinet

John Bruce Yeh

## Bass Clarinet

J. Lawrie Bloom

## Bassoons

Willard Elliot,  
*Principal*  
John Raitt,  
*Assistant Principal*

Wilbur Simpson  
Burl Lane

## Contrabassoon

Burl Lane

## Saxophone

Burl Lane

## Horns

Dale Clevenger,  
*Principal*  
Thomas Howell,  
*Associate Principal*  
Norman Schweikert  
Richard Oldberg  
Daniel Gingrich  
Gail Williams

## Trumpets

Adolph Herseth,  
*Principal*  
William Scarlett,  
*Assistant Principal*  
George Vosburgh  
Timothy Kent

## Trombones

Jay Friedman,  
*Principal*  
James Gilbertsen,  
*Assistant Principal*  
Frank Crisafulli  
Edward Kleinhammer

## Bass Trombone

Edward Kleinhammer

## Tuba

Arnold Jacobs

## Timpani

Donald Koss

## Percussion

Gordon Peters  
Sam Denov  
Albert Payson  
James Ross

## Piano

Mary Sauer

## Librarian

Lionel Sayers

## Assistant Librarians

Walter Horban  
Ralph Johnson

## Stage Technicians

Chester Sadlo  
Rocco Principe  
Thomas P. Kerins  
Robert Reynolds

William Hogan, *Stage Manager*

John S. Edwards, *General Manager*

# Chicago Symphony Orchestra

Sir Georg Solti, *Music Director*  
Henry Mazer, *Associate Conductor*

91st Season / 1981-82

Concert to Dedicate the Pipe Organ

Given in Memory of Mrs. Harold C. Smith  
By her family

Monday Evening, December 7, 1981, at 8:00

Leonard Slatkin, *Conductor*

Frederick Swann, *Organ*

Lucia Popp, *Soprano*

Tonight's concert has been generously underwritten by the family of Mrs. Harold C. Smith

Bach *Geist und Seele wird verwirret*  
(*Spirit and Soul Are Confounded*)  
Solo Cantata with Organ Obbligato,  
BWV 35

Sinfonia to Part One: [Allegro]  
Sinfonia to Part Two: Presto

Frederick Swann

Handel *Ode for St. Cecilia's Day*

Aria: But oh! what art can teach  
Recitative and Hornpipe: Orpheus could lead  
Lucia Popp, Frederick Swann

Mendelssohn *Sonata for Organ, F Minor, Opus 65, No. 1*

Allegro moderato e serioso  
Adagio  
Andante—Allegro assai vivace  
Frederick Swann

Haydn *Missa brevis Sancti Joannis de Deo*  
(*Little Organ Mass*), Hob. XXII, No. 7

Benedictus  
Lucia Popp, Frederick Swann

Intermission



**Poulenc** Concerto in G Minor for Organ,  
String Orchestra, and Timpani  
Andante — Allegro giocoso —  
Andante moderato — Allegro, molto agitato —  
Très calm, lent — Allegro — Largo  
Frederick Swann  
Donald Koss, Timpani

**Copland** Symphony for Organ and Orchestra  
Prelude: Andante  
Scherzo: Allegro molto  
Finale: Lento — Allegro moderato  
Frederick Swann

The Baldwin Piano is the official piano of the Chicago Symphony Orchestra.

### Our Thanks

Given in memory of Mrs. Harold C. Smith by her children and grandchildren, the new pipe organ in Orchestra Hall was manufactured and installed by M. P. Möller, Inc. The Orchestral Association wishes to recognize and thank the following members of the Organ Committee for their generous contribution of time and talent over the last several years: Chairman William G. Brown, a trustee of The Orchestral Association and grandson of Mrs. Smith; John S. Edwards, executive vice president and general manager of the Chicago Symphony; Leo Heim, president, American Conservatory of Music; Paul R. Judy, a trustee and former president of The Association; Margaret Hillis, director, Chicago Symphony Chorus; Mary Sauer, Chicago Symphony pianist and organist; Thomas Weisflog, assistant organist, Rockefeller Chapel, University of Chicago; and Thomas Willis, associate professor of music, Northwestern University.

## Program Notes

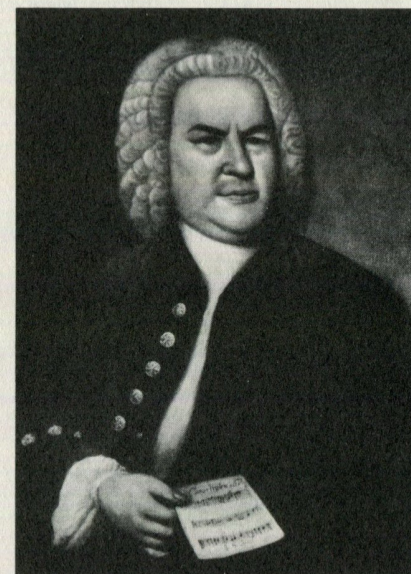
Arrand Parsons

### *Geist und Seele wird verwirret* (*Spirit and Soul Are Confounded*) Solo Cantata with Organ Obbligato, BWV 35 Sinfonia to Part One Sinfonia to Part Two

**Johann Sebastian Bach**  
Born March 21, 1685, Eisenach.  
Died July 28, 1750, Leipzig.

The Cantata No. 35 is based on a text by an unknown author, although it is possible that Bach himself wrote the poem. The Cantata was composed for the twelfth Sunday after Trinity and the Gospel for that day in the church calendar was taken from Saint Mark 7:31-37 which told of the occasion, by the sea of Galilee, when Jesus healed the man who was deaf and dumb. When the miracle was accomplished, and the man's "ears were opened, and the string of his tongue was loosed, and he spake plain," the people were astonished and proclaimed that "He hath done all things well: he maketh both the deaf to hear, and the dumb to speak." The Cantata's first aria for alto dwells on this healing act which makes the deaf and dumb rejoice: *Geist und Seele wird verwirret wenn sie dich, mein Gott, betracht'* (Spirit and Soul are confounded, my God, when they consider thee).

The Cantata was set for a solo contralto and organ obbligato with an orchestra of two oboes, oboe da caccia or English horn, and the strings. The organ is given an elaborate and obbligato part which continues through each movement. Each of the two parts of the Cantata is prefaced by an instrumental sinfonia in which the organ takes on a soloistic role as in a concerto. The music of the two Sinfonias is developed from fragments of an unfinished harpsichord concerto in D minor, written in Leipzig about 1730 and listed in the Schmieder catalogue as BWV 1059. The Cantata itself was composed about 1731, also in Leipzig.



J. S. Bach. From the 1746 portrait by E. G. Haussmann

#### At this time of year when colds are in the air...

The performers and your fellow concert-goers will appreciate your courtesy and consideration when you use the movement breaks to clear your throat. And please — cover your coughs. Even the smallest cough echoes throughout the hall. Thank you.

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## Ode for St. Cecilia's Day Aria: But oh! what art can teach Recitative and Hornpipe: Orpheus could lead

**George Frideric Handel**  
Born February 23, 1685, Halle.  
Died April 14, 1759, London.

Saint Cecilia is the patron saint of music. She is honored on November 22. Cecilia became a martyr under the reign of Marcus Aurelius (about 176). A church was built in Rome in her name in the fourth century; it was restored in the 800s and again in 1599. St. Cecilia is remembered musically because, it is said, she praised God by instrumental and vocal music. As the patron saint of music she has inspired many painters, and she has been memorialized in literature. The English poet and dramatist John Dryden (1631-1700) wrote his two



Raphael's painting is one of the most famous of many portraits of St. Cecilia. It shows her preference for the organ, while other instruments lie before her in an unstrung disarray.

*Songs for St. Cecilia's Day*, in 1687 and 1697. From the latter, Handel composed his *Alexander's Feast*, one of his first ventures away from Italian opera; from the earlier date, he chose the *Ode for St. Cecilia's Day*.

Handel set the Ode for soprano and tenor soloists, chorus, and orchestra with organ obbligato. The text begins with the tenor's words of praise: "From Harmony, from heav'nly Harmony, this universal frame began." The power of music is lauded, and several instruments are singled out with appropriate musical setting: "The Trumpet's loud clangor . . . the double, double, double beat of the thund'ring Drum . . . the soft complaining Flute . . . sharp Violins proclaim . . . depths of pains, and the height of passion."

The soprano aria then praises the organ, and the recitative and lively Hornpipe follow:

**Aria**  
But oh! what art can teach,  
What human voice can reach  
The sacred Organ's praise?  
Notes inspiring holy love,  
Notes that wing their heav'nly ways  
To join the choirs above.

**Recitative**  
But bright Cecilia rais'd the wonder high'r:  
When to her Organ vocal breath was giv'n,  
An angel heard, and straight appear'd,  
Mistaking earth for heaven.

**Alla Hornpipe**  
Orpheus could lead the savage race;  
And trees uprooted left their place,  
Sequacious of the Lyre.

Handel composed the *Ode for St. Cecilia's Day* between September 15 and 24, 1739. At about the same time he began the series of concertos, the "Concerti Grossi." On November 17, 1739, the *London Daily Post* carried the notice: "At the Theatre-Royal in Lincoln's Inn Fields, on Thursday, November 22 (being St. Cecilia's Day) will be perform'd *An Ode of Mr. Dryden's*, With two new Concerto's for Instruments . . . and a Concerto on the Organ." London was experiencing one of its most severe winters in history, and the notice continued with this comforting information: "Particular Preparations are making to keep the House warm; and the Passage from the Fields to the House will be cover'd for better Conveniency."

The two soloists in the first performance of the Ode, on November 22, 1739, were the soprano Signora Francesina (La Francesina was the Italian name for Elizabeth Duparc) and tenor John Beard, both of whom had sung frequently in Handel's Italian operas in London, and were to take active roles in his many oratorios still to come.

It may be assumed that Handel conducted from the organ. An account in the *Dublin News-Letter* for January 23, 1742, when Handel was in Ireland for several performances, including the first presentation of the *Messiah* in April, 1742, reported that "one of Mr. Dryden's Odes on St. Cecilia's Day" was performed "before a very splendid Audience, so as to give infinite Satisfaction: Being both set to Musick and conducted by that great Master Mr. Handel, and accompanied all along on the Organ by his own inimitable Hand."



Handel's fame as organist and composer during his lifetime became a topic for caricature. This cartoon, an engraving from 1754 by Joseph Goupy, shows the great organist as representative of one of the seven deadly sins. Goupy, Painter and Surveyor to the Prince of Wales and a long time friend of Handel, painted stage sets for Handel's operas from the early 1720s. It is not known why Goupy chose to represent Handel so unflatteringly. Goupy was not remembered in Handel's will. The poem under the cartoon is entitled *The Charming Brute*. It reads:

The Figure's odd—yet who wou'd think?  
Within this Tunn' of Meat & Drink  
There dwells the Soul of soft Desires  
And all that Harmony inspires.

Can contrast such as this be found?  
Upon the Globe's extensive Round:  
There can—yon Hogshead is his Seat,  
His sole Devotion is—to Eat.



## Sonata for Organ, F Minor, Opus 65, No. 1

### Felix Mendelssohn

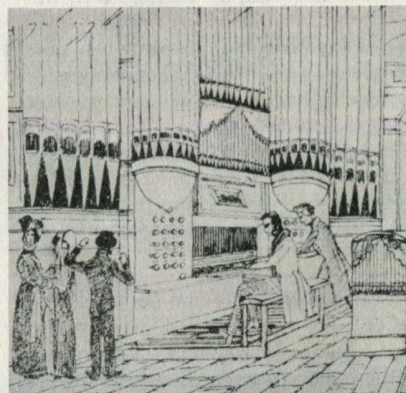
Born February 3, 1809, Hamburg.  
Died November 4, 1847, Leipzig.

The remarkably precocious Mendelssohn was musically talented in many ways. His compositions range the media, instrumental and vocal; he was a piano virtuoso and he played the violin and the organ; he conducted, both vocal works and symphonic — for several years he led the Leipzig Gewandhaus Orchestra — he held progressive educational ideas and founded the Leipzig Conservatory.

Among the many works (there are well over 100 opus numbers) the list of compositions for the organ is small; they show Mendelssohn's devotion to the music of Bach. He composed numerous fugues and other pieces. The most important are the Three Preludes and Fugues, Opus 37, and the Six Sonatas, Opus 65.

The Six Sonatas are not examples of the characteristic sonata form, classical or baroque. The Sonatas are quite varied in structure. Mendelssohn wrote "Prefatory Remarks" in both the English and the German first editions: "Much depends in these Sonatas on the right choice of the Stops; however, as every Organ with which I am acquainted has its own peculiar mode of treatment in this respect, and as the same nominal combination does not produce exactly the same effect in different Instruments, I have given only a general indication of the kind of effect intended to be produced, without giving a precise List of the particular Stops to be used. . . ."

The first movement, *allegro moderato e serio*, is based on the chorale *Was mein Gott will, das g'scheh' allzeit* (Whatever my God wills, always happens). The second



An 1826 drawing by Mendelssohn showing the organ in the Church of the Holy Spirit, Heidelberg.

movement, *adagio*, is a simple and tuneful piece in A flat resembling a *Song without Words*. The *andante* is an effective piece, beginning with a recitative and leading through colorful chromatic harmonies directly into the last movement. The finale, *allegro assai vivace*, is in F major and presents a brilliant kind of toccata.

## Missa brevis Sancti Joannis de Deo (Little Organ Mass), Hob. XXII, No. 7 Benedictus

### Joseph Haydn

Born March 31, 1732, Rohrau.  
Died May 31, 1809, Vienna.

Haydn entered the service of the Esterházy family at Eisenstadt in 1761, soon after he had passed his 29th birthday. At first he was assistant *Kapellmeister* to Prince Anton's court. The following year, Prince Anton died and was succeeded by his brother Prince Nicolaus. Having visited the palace of Versailles, near Paris, Nicolaus set about to emulate the French magnificence by building Esterháza, a grand palace near Oedenburg in Hungary, in the marshes of a lake, the Neusiedler See. The location was just south east of Vienna. Although the palace was initially intended as a summer residence, it became more and more a permanent residence for Nicolaus and his court. The Esterházy household moved into the palace in 1766, the same year in which Haydn was appointed *Kapellmeister*.

The musical facilities of Esterháza were unique. There was an opera theater seating about 400 where normally operas were presented twice a week; there was a smaller marionette theater; there were two

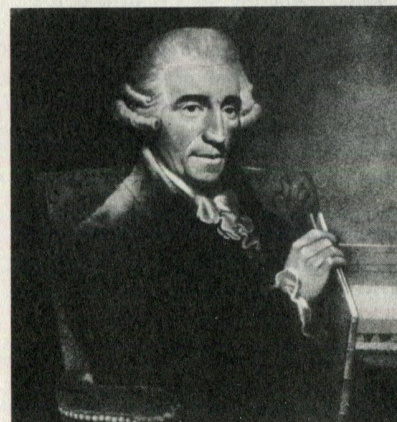
orchestral concerts weekly and there were frequent performances of chamber music in the private apartments of Prince Nicolaus. (Nicolaus was very interested in music and he played the baryton, a bass stringed instrument.) The Esterháza orchestra had from sixteen to twenty-two players. A staff of several singers was in residence to perform the operas. The Prince, often for extended periods of time, engaged traveling troupes of actors whose repertory included a number of Shakespeare plays. As *Kapellmeister* Haydn was in charge of all these activities. Not only did he supply the performances but he usually composed the music to be performed.

During the first few years with the Esterházy family Haydn concentrated on instrumental music with many symphonies and concertos for the virtuoso members of the court orchestra. Haydn composed his first symphony in 1759, and by 1775 he had composed sixty symphonies. His last symphony, No. 104, was written in 1795.

Haydn's first recorded Mass was written probably in 1749. Altogether, Haydn composed fourteen Masses, the last in 1802, after *The Creation* and *The Seasons*. The *Missa brevis Sancti Joannis de Deo* was composed probably in 1775, and in the Hoboken Catalogue it is No. 7. It is called a "Little Organ Mass" (*Kleine Orgelmesse*) because of the elaborate organ solo in the Benedictus. The Mass is scored for two violins, cello, bass, and the organ. It is a short Mass: Kyrie, Gloria, Credo, Sanctus, Benedictus, and Agnus Dei.

The Benedictus is set for solo soprano voice, organ, and strings. The text:

Benedictus, qui venit in nomine Domini  
(Blessed is he who comes in the name of the Lord).



Haydn. From the engraving after the 1792 oil portrait by the English painter Thomas Hardy.



## Concerto in G Minor for Organ, String Orchestra, and Timpani

### Francis Poulenc

Born January 7, 1899, Paris.  
Died January 30, 1963, Paris.

Francis Poulenc was sixty-four when he died in Paris in 1963. He was a pianist and composer, one who in some respects resembled Maurice Ravel. His music is light, tuneful, often satirical. It is something of a surprise to find among the works of Poulenc the tragic opera *The Dialogues of the Carmelites*, a work produced at La Scala in 1957, because his music is associated with a style that is bright, entertaining, yet sometimes poignant, sometimes satirical, but shying away from the profound. Still, on the serious side, in addition to the opera, there were several works of a religious nature, including the Mass in G from 1937 and his *Figure humaine*, a cantata written during the Nazi occupation of France in 1944. Poulenc is remembered especially for his songs — there are over 100 — and his collaboration with the singer Pierre Bernac. A special charm is found in his piano works, as well as in chamber music, in particular the sonatas for various instruments and piano. His concertos (there are four, not including the *Aubade* for piano and chamber group) are the *Concert champêtre* for harpsichord from 1928, the Concerto for Two Pianos of 1932, the Organ Concerto from 1938, and the Piano Concerto from 1949.

The Organ Concerto was commissioned by the Princess Edmond de Polignac whose Paris salon was the center of literary and artistic social life during the early years of the century. The Princess was especially interested in assisting the young composers of the time and she played the organ. She also commissioned Poulenc's Concerto for Two Pianos. The soloist in the first performances of the Organ Concerto, both private and public, was Maurice Duruflé. Roger Désormière conducted the first private performance with the Paris



Francis Poulenc, about 1958.

Symphony Orchestra on June 21, 1939. The first public performance was conducted by Charles Munch with the Paris Conservatory Orchestra on June 10, 1941.

The Concerto is in one continuous movement but with varied sections which change in tempo and in content. The organ solo which opens the work returns at the close. Sectional contrast prevails. Also, a closer, more telescoped contrast is to be found in the alternation of short fragments of material: for example, the bold opening with the recitative-like melody over the powerful chords is contrasted with the flowing motion that follows immediately. There is a variation on the opening and principal idea in the *allegro, molto agitato*, the "very calm" (*très calme*) section presents a sustained and singing line, the *allegro* section offers a bit of bravura playing for the organist, and the opening Bachish theme returns *largo* at the end.

## Symphony for Organ and Orchestra

### Aaron Copland

Born November 14, 1900, Brooklyn, New York.

Aaron Copland, whose 81st birthday was celebrated this year, has distinguished American music; in a sense, one may say that he has identified some of the American elements in music in much the same way that Debussy identified the French, Dvůřák the Czech, Shostakovich the Russian, or Bartók the Hungarian. His works for the musical theater have entered the popular domain and they created an "Americanism" in the 1930s and 1940s which perhaps as much as any other factor lessened the bonds of European musical supremacy. Important for its time, this spirit of nationalism passed into a broader international realm in mid-century. In an interview with Robert Jones in the November, 1975, *Musical America* where Copland was named "Musician of the Month," he said that "nationalism is out now. Nobody is thinking about nationalism anymore."

Copland has been a vital force on the American and the international music scenes. From 1928 to 1931 he joined Roger Sessions in promoting concerts of contemporary music in New York; he was a member of the board of the League of Composers; he founded the Cos Cob Press devoted to the publication of American works; he was long active in the International Society for Contemporary Music; he founded the American Composers Alliance. In addition to the many compositions for orchestra, for ballet, opera, film, theater, piano works, songs, and chamber music, Copland has written several informative books about music that have been widely read, he has conducted, he has recorded his own music both as pianist and conductor, he has instructed other musicians, and he often has lectured for many of music's causes.

Like many composers from the U. S. and Europe as well, during the early decades of the century, Copland discovered Nadia

Boulanger in Paris. Her sharp and penetrating musical mind helped each composer to find his own path. In June, 1921, Copland went to Europe to study at the Fontainebleau School, outside Paris. He was a pupil of Paul Vidal. He learned of the excitement created by the seminars of Mlle. Boulanger and sat in on her classes. She accepted him as a pupil in the fall of 1921. He returned to America in 1924.

Nadia Boulanger was an organist. Early in 1924 she was invited to perform in America with the New York Philharmonic and the Boston Symphony Orchestra. For her American debut she chose to include in her programs a new work by an American composer; she asked her young pupil, Copland, to compose a work for her. In December, 1924, she wrote to Copland from Paris: "I am sailing December 27, playing in New York *January 11* — Engles [the manager] has asked me for my program — I can ask him to be patient for a bit — but will you be ready and what title? When shall I have the music? Will the orchestral parts be ready? There is no more time to lose — above all, don't be too complicated — one



Aaron Copland in the 1920s



cannot rehearse very much and orchestras are not ready to handle certain problems properly."

The first performance of the *Symphony for Organ and Orchestra* was given in Aeolian Hall on January 11, 1925. Walter Damrosch conducted the New York Philharmonic. The work was played again on February 20 with the Boston Symphony Orchestra, Serge Koussevitzky conducting.

The *Organ Symphony* is in three movements. In fact, it was Copland's first large-scale work. It is based on a motto theme of a descending third, which in the first movement appears in the accompaniment and also is the first interval of the principal theme, heard at the beginning in the flute solo; one may observe also the interval of the fifth that follows the third. In the second movement, the scherzo, the motto intervals again are prominent, particularly in the trio section.

The finale opens with unison violas stating the motto idea: the third descending from D to B, followed by the fifth ascending to F sharp. In this modified sonata structure, the principal theme of the Prelude returns in the second theme section.

The *Symphony for Organ* is scored for pairs of flutes and a piccolo, two oboes and English horn, two clarinets, two bassoons and contrabassoon; four horns, three trumpets, three trombones, tuba; timpani and a battery of percussion (five or six players); two harps, celesta; the strings.

## Chicago Symphony Radio Broadcasts

### Standard Oil Company (Indiana) presents 39 weeks of recorded concerts of the Chicago Symphony Orchestra

These programs, under the overall musical direction of Sir Georg Solti, are being carried on more than 300 radio stations across the country and abroad. In Chicago, Standard Oil invites you to tune in Sundays, 1:00 to 3:00 p.m., to WFMT 98.7 FM.

#### December 13 Leonard Slatkin, Conductor

Lucia Popp, Soprano  
BEETHOVEN Overture to *Coriolanus*;  
MOZART Concert Arias: *Nehmt meinen Dank*, K. 383, and *Ah, lo previdi*, K. 272;  
SHOSTAKOVICH Symphony No. 8.

#### December 20 Claudio Abbado, Conductor Margaret Price, Soprano WAGNER Preludes to Act I and Act III of

*Lohengrin*; R. STRAUSS Four Last Songs;  
MAHLER Songs from *Des Knaben Wunderhorn*; R. STRAUSS *Death and Transfiguration* (*Tod und Verklärung*).

#### December 27 Margaret Hillis, Conductor Jan de Gaetani, Mezzo-Soprano Seth McCoy, Tenor Thomas Allen, Baritone Thomas Paul, Bass Chicago Symphony Chorus BERLIOZ *L'Enfance du Christ*.

#### January 3 Sir Georg Solti, Conductor BARTOK Concerto for Orchestra BRUCKNER Symphony No. 4 (*Romantic*).

## Guest Conductor

### Leonard Slatkin



Leonard Slatkin is music director and principal conductor of the St. Louis Symphony and artistic director of the Minnesota Orchestra's Sommerfest.

In addition to these commitments, Maestro Slatkin is in constant demand as a guest conductor, and his engagements include nearly every major orchestra and summer festival in North America, as well as abroad. He has conducted the Chicago Symphony at subscription concerts during seven seasons and two out-of-town series of concerts since his debut with the Orchestra in 1970.

Son of violinist-conductor Felix Slatkin and cellist Eleanor Aller, Leonard Slatkin was reared in Los Angeles, beginning his musical studies on the violin at the age of three. He made his conducting debut at Carnegie Hall, directing the Youth Symphony Orchestra of New York at the age of 22.

At 23 Mr. Slatkin was appointed assistant conductor of the St. Louis Symphony, where, in addition to his conducting duties, he founded the St. Louis Youth Symphony. He also served as assistant professor of music at Washington University, hosted a weekly radio show and rounded out his activities with composing, which he continues to do.

Leonard Slatkin attracted nationwide attention in his New York Philharmonic debut early in 1974, when he substituted for ailing Riccardo Muti. His European debut took place in November, 1974, when he conducted the Royal Philharmonic Orchestra in the absence of Sir Adrian Boult.

In addition to the Chicago Symphony, his engagements in North America have included the Philadelphia Orchestra, Cleveland Orchestra, Cincinnati Symphony, Los Angeles Philharmonic, and the orchestras of San Francisco, Pittsburgh and

Montreal. In Europe his conducting activities have brought him before the Concertgebouw of Amsterdam, Berlin Radio Orchestra, Vienna Symphony and orchestras within the U.S.S.R.

Maestro Slatkin's summer conducting appearances in recent years have included the Los Angeles Philharmonic at the Hollywood Bowl, the San Francisco Symphony in all-Beethoven concerts, and the festivals of Aspen, Meadowbrook and Saratoga. In addition to conducting the Opera Theatre of St. Louis' production of Richard Strauss' *Ariadne auf Naxos*, he has appeared at the "Mostly Mozart" Festival in New York, the Prague Spring Festival and the Athens Festival.

Recent engagements abroad include the Scottish National, BBC-London and Hallé orchestras. Mr. Slatkin is scheduled to lead the St. Louis Symphony on its annual East Coast tour in March, 1982, and will return to Europe in the spring for appearances in Tivoli, Copenhagen, and at the Prague Spring Festival.

Leonard Slatkin has recorded with the St. Louis Symphony for Telarc Records and Vox, including multi-disc sets of music by Rachmaninoff and Prokofieff. He also has recorded with the Minnesota Orchestra on the Pro Arte label.



## Guest Artist

### Frederick Swann Organ

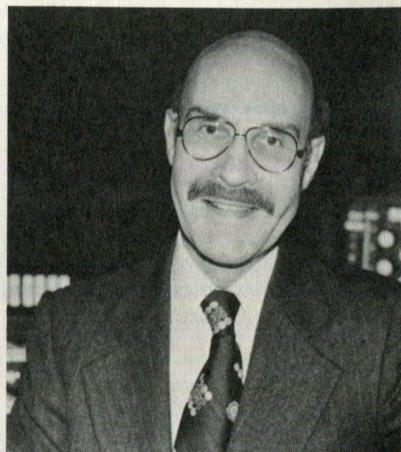
Frederick Swann is director of music and organist of The Riverside Church in New York City, and chairman of the organ department at the Manhattan School of Music. He is active as a teacher, lecturer and leader of church music workshops, as well as in the field of organ design.

Mr. Swann, the son of a Methodist clergyman, was born in West Virginia and raised in Virginia. He gave his first public organ recital at the age of eight and was appointed organist of a city church when he was ten years old. He received his Bachelor's degree from Northwestern University.

During his college years Mr. Swann served as associate organist and organist-choirmaster in two prominent churches of the Chicago area. In addition, he was organist of the Chicago Bach Choir and was active as a recitalist throughout the East and Midwest. He received the Master of Sacred Music Degree from Union Theological Seminary in New York.

His years between formal schooling and duty in the armed forces were spent as acting organist and director at the Brick Presbyterian Church and assistant organist of St. Bartholomew's Episcopal Church, both in New York.

Frederick Swann appears in concerts throughout the United States, Canada and Europe. He is active on local and national levels of the American Guild of Organists and serves on juries of national and international organ competitions. In the summer of 1977 he represented the U.S. as juror and recitalist at the International Organ Festival in St. Albans, England, and played two recitals at the International Congress of Organists when it was held in America for the first time.



The organist has received numerous professional honors during his more than 35 years as church musician and recitalist, and his recordings have added to his renown in the musical world. He is in great demand throughout the nation as a performer with orchestra, recitalist and oratorio accompanist.

## Guest Artist

### Lucia Popp Soprano

Lucia Popp was born in Uhorska Ves, Czechoslovakia, studied for four years at the Bratislava Academy of Music, and made her opera debut at the Bratislava Opera House as Queen of the Night in Mozart's *The Magic Flute*. When she was 21 years old, she went to Vienna where she was heard by Herbert von Karajan and immediately engaged at the Vienna State Opera, of which she is still a member. That same season she made her debut at the Salzburg Festival in *The Magic Flute* and later that year recorded the work with Otto Klemperer.

Debuts at all the major European opera houses followed in the next few years: the Royal Opera, Covent Garden, where she now appears regularly, Hamburg, Cologne, Paris, and the Bavarian State Opera in Munich where she is also a member. She has performed with the major orchestras of the world and at the leading festivals, including Munich, Vienna, Holland, Edinburgh, Aldeburgh and Salzburg. Following a sensational recital debut in Wigmore Hall, London, she has performed solo recitals in the opera houses of La Scala Milan, Covent Garden, Munich, Cologne, Paris and throughout the world in concert halls, including Chicago, Zurich, Vienna, London and Salzburg. Her first recital recording of Slavic songs, released in 1979, was awarded the "Deutsche Schallplattenpreis." Her debut at the New York Metropolitan Opera was as Queen of the Night in the Marc Chagall production of *The Magic Flute* — one of the opening performances in the new house — and she returned later in *Der Rosenkavalier* and most recently (January, 1980) in *The Magic Flute*, as Pamina.

Miss Popp holds the title of Kammersängerin, awarded to her by the Austrian government, the most prestigious



honor accorded to vocalists in Europe. In 1979 she was awarded the "Silver Rose of the Vienna Philharmonic," a coveted prize that had not been presented for the previous 11 years.

Among her most recent recordings are London/Decca digital discs of *Figaro* with Solti, Janáček's *Cunning Little Vixen* with the Vienna Philharmonic, an operatic recital for Eurodisc, and a program of Mozart concert arias for Deutsche Grammophon.

Miss Popp made her Chicago Symphony debut in March, 1970, as Marzelline in the concert version of Beethoven's *Fidelio* and has since appeared with the Orchestra many times: under Maestro Solti's baton in the Mahler Eighth, Beethoven's *Missa Solemnis*, Richard Strauss' *Four Last Songs*, which was also televised, and the Mozart C minor Mass, and under Rafael Kubelik's baton in the Mozart *Coronation Mass*. Her most recent appearance here was earlier this season.



## Facts About the New Organ

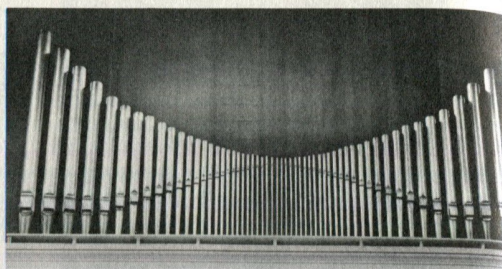
Designed primarily to support and augment the Chicago Symphony Orchestra in the performance of the great music literature, the new pipe organ was engineered and built by M. P. Möller, Inc., Hagerstown, Maryland, and installed in Orchestra Hall during the summer months of 1981. The instrument was made possible by a gift from the family of the late Mrs. Harold C. Smith, who had been a long-time Governing Member of The Orchestral Association.

The organ contains fully developed Principal and Reed Choruses, including major Pedal (bass) support. The design also affords ample solo and accompanimental colors to enable the instrument to perform major organ and choral works with requisite tonal balance and authority, according to Henry Beard of the Möller firm.

There are four basic "organs" or divisions in the instrument, known as the Great, the Swell, the Pedal and the Bombarde Organs, with each playable from its own keyboard in the three-manual-and-pedal drawknob console. The first three sections form the essential ensemble and accompanimental choirs, with the Bombarde Organ of French character providing the tonal crown for the entire organ.

In addition, a fifth division, the Choir Organ, has been placed in the center pipe bay to lend support for the choral forces and baroque groups; this is playable from its own continuo keyboard as well as from the main console. The consoles themselves are connected electrically with the organ through flexible cables, and are detachable to permit their storage below the stage when not in use.

The organ contains more than 4,000 pipes in 45 independent stops and 74 ranks, controlled through 71 registers and 25 couplers. Three of the Pedal stops are of 32' pitch, extending an octave below the piano in range. Pipes are made in varying combinations of tin, lead, zinc, brass and wood, the exact formula chosen for the quality of tone to be produced. The organ is



powered by a 10 HP. centrifugal blowing plant in the basement.

The Möller company is one of the country's noted designers and builders of distinguished church and university organs. The design is by Henry Beard, tonal direction by Donald Gillett, installation and finishing under the supervision of David and Philip Fabry, all representatives of the Möller firm.

For the first time in the history of Orchestra Hall, all of the organ pipes that the audience sees will be working parts of the new instrument. The former facade pipes, located in three arched bays at the rear of the stage, have been replaced with speaking pipes. The pipe organ originally installed in Orchestra Hall when it was built in 1904 was removed in 1966, when the Hall underwent a major renovation, and since then an electronic organ has been used.

The installation of the Möller pipe organ was the catalyst for an extensive renovation and remodeling of Orchestra Hall, which was launched following the closing concert of the 1980-81 season. Costing more than \$3,000,000 the project included enlarging the stage and rearrangement of the main floor seating; new lighting set into the stage shell; remodeling of the Orchestra members' lounge facilities; a complete repainting of the interior of the Hall, following the original design concepts of architect Daniel Burnham; and electrical/mechanical adjustments. Skidmore, Owings & Merrill served as the architects for this project.

## Stoplist of New Pipe Organ

### GREAT ORGAN

16' Gemshorn  
8' Principal  
8' Bourdon  
8' Gemshorn  
4' Octave  
4' Flachflöte  
2' Super Octave  
III-V Fourniture  
III Scharf  
16' Kontra Trompete  
8' Trompete

### CHOIR ORGAN

8' Holzgedeckt  
8' Gemshorn  
4' Principal  
4' Koppelflöte  
2' Waldflöte  
III-IV Mixture

### BOMBARDE ORGAN (enclosed)

8' Spitzprinzipal  
8' Flute Harmonique  
8' Viola Pomposa  
8' Viola Celeste  
8' Flute Celeste II  
(two ranks)  
4' Octave  
III-V Grande Plein Jeu  
III-V Grandes Harmoniques  
16' Bombarde  
8' Trompette Harmonique  
4' Clairon Harmonique

### SWELL ORGAN (enclosed)

16' Rohrbass  
8' Rohrflöte  
8' Viole de Gambe  
8' Viole Celeste  
4' Principal  
4' Spillflöte  
2<sup>2</sup>/<sub>3</sub>' Nazard  
2' Blockflöte  
1<sup>3</sup>/<sub>5</sub>' Tierce  
III-V Plein Jeu  
III Cymbale  
16' Basson  
8' Trompette  
8' Hautbois  
4' Clairon  
Tremolo

### PEDAL ORGAN

32' Contra Bourdon  
16' Principal  
16' Subbass  
16' Gemshorn  
16' Rohrbass  
10<sup>2</sup>/<sub>3</sub>' Gemshorn Quint  
8' Octave  
8' Gedeckt  
8' Gemshorn  
8' Rohrflöte  
5<sup>1</sup>/<sub>3</sub>' Quint  
4' Choralbass  
4' Gedeckt  
IV Grand Cornet (32')  
IV Cornet (16')  
III Grave Mixture  
III Mixture  
III Acuta  
32' Contra Bombarde  
16' Bombarde  
16' Kontra Trompette  
16' Basson  
8' Posaune  
8' Trompette  
4' Clairon  
4' Hautbois

