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EIGHTY-SIXTH SEASON, 1966-1967

CONCERT BULLETIN

OF THE

Boston Symphony Orchestra

ERICH LEINSDORF, *Music Director*

CHARLES WILSON, *Assistant Conductor*

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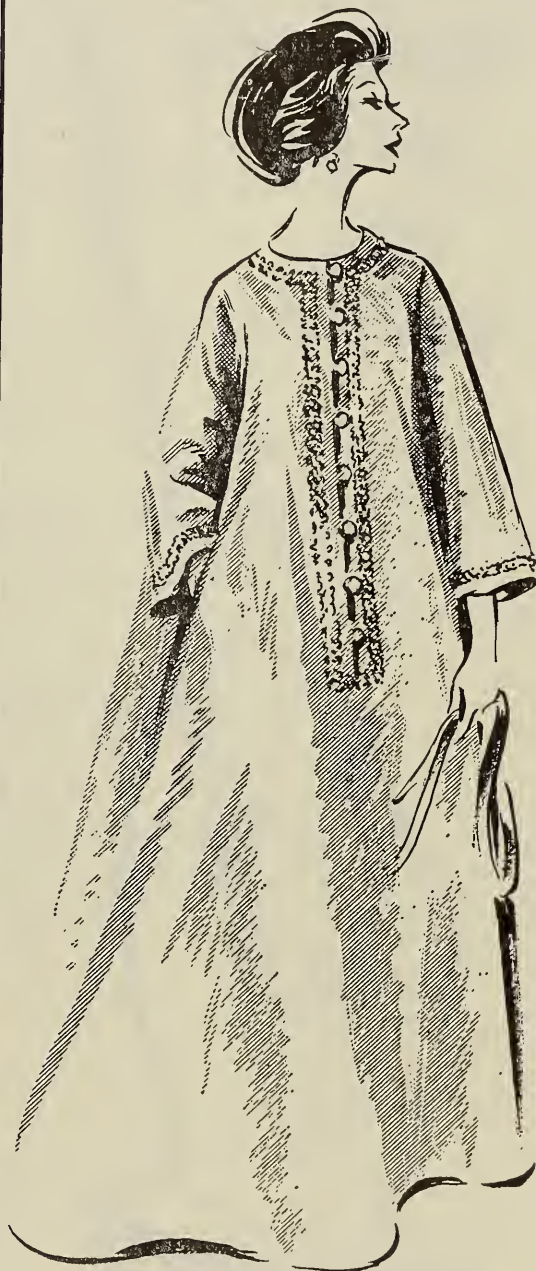
THE SOLOISTS

FLORENCE KOPLEFF, who has appeared with this Orchestra numerous times in Boston and at Tanglewood, was born in New York City and educated entirely in this country. She first received recognition as contralto soloist with the Robert Shaw Chorale and has travelled extensively with this group, not only in North America, but also in State Department sponsored tours of the Middle East, the Soviet Union and South America. In addition to her many performances in concerts and oratorios with leading choral societies in this country, she has appeared as soloist with the orchestras of New York, Cleveland, Chicago, Los Angeles and San Francisco, and in concert opera performances with the Little Orchestra Society and the American Opera Society.

THEODOR UPPMAN, who made his first appearances with the Boston Symphony Orchestra last weekend, was born in California and began singing in the Palto Alto High School A Cappella Choir. He won a scholarship to the Curtis Institute, and later studied music and drama at Stanford University and at the University of Southern California with Carl Ebert. In the 1951-52 London season, he achieved a major success in the title role of Britten's opera "Billy Budd." Since making his debut with the Metropolitan Opera Company twelve years ago in "Pelleas and Melisande," under the direction of Pierre Monteux, Mr. Uppman has sung numerous operatic roles, appearing also with the New York City Opera Company, the Chicago Lyric Opera Company, and in summer festivals of light opera. In the current season he will sing in the Metropolitan Opera Company's new production of "The Magic Flute" at Lincoln Center.

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DONALD GRAMM has appeared many times with this Orchestra in Boston, at Tanglewood, and on tour. His first appearance was in 1954, when he sang in Berlioz' "The Damnation of Faust," under the direction of Charles Munch. Subsequent performances were in many major works, including the Mass in B minor by Bach, the Ninth Symphony of Beethoven, the St. Matthew Passion and the Brahms Requiem.

Mr. Donald Gramm's career includes many operatic performances. His debut with the Metropolitan Opera Company was in 1964, in Strauss' "Ariadne auf Naxos." He has been re-engaged every season since, and has sung in such operas as Mozart's "Così fan Tutte," Berg's "Wozzeck," and Offenbach's "La Périochole." Many Boston listeners will have heard him very recently in the Opera Group of Boston's production of Schoenberg's "Moses and Aron."

JOHN McCOLLUM, like Donald Gramm, has frequently appeared at these concerts. After several performances at Tanglewood, he first sang with the Orchestra in Boston in 1953. At that time Dr. Munch invited him to sing in "L'Enfance du Christ." Since then he has appeared in "Romeo and Juliet" and "The Damnation of Faust" by Berlioz; also in the B minor Mass and the St. John and St. Matthew Passions of Bach, and Beethoven's Ninth Symphony.

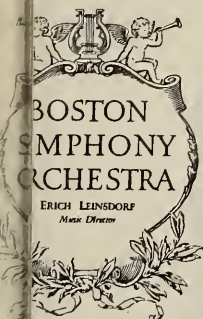
Mr. McCollum has also been featured as a soloist with such distinguished groups as the New York Oratorio Society, the Handel and Haydn Society, the New York Desoff Choir, the Schola Cantorum, the Robert Shaw Chorale and the New York Concert Choir. He has made many operatic appearances and given numerous recitals from coast to coast. His already busy schedule has recently become expanded with an appointment as Chairman of the Vocal Department of the Music School at the University of Michigan.



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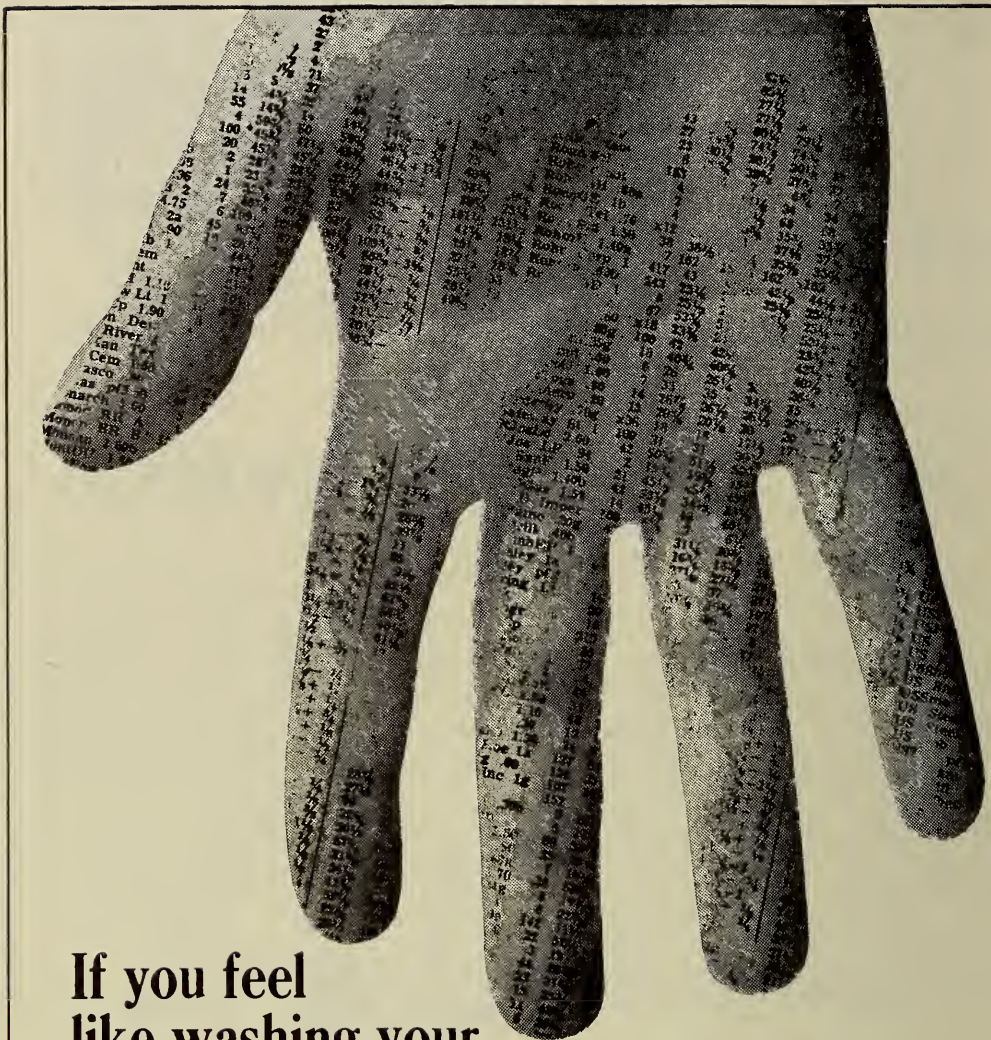
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Third Program

TUESDAY EVENING, DECEMBER 13, at 8:30 o'clock

CHARLES MUNCH, *Guest Conductor*

BERLIOZ *"L'Enfance du Christ," Sacred Trilogy, *Op. 25*

I.

HEROD'S DREAM

Recitative
Night March
Herod's Dream
Chorus of Soothsayers
The Stable in Bethlehem
Angel Chorus

INTERMISSION

II.

THE FLIGHT INTO EGYPT

Overture
Farewell of the Shepherds
The Holy Family at Rest

III.

THE ARRIVAL AT SAÏS

Recitative
The Arrival at Saïs
Trio of the Young Ishmaelites

Flutes: DORIOT ANTHONY DWYER, JAMES PAPPOTSAKIS

Harp: BERNARD ZIGHERA

Chorus

Narrator (and Centurion)	JOHN MCCOLLUM, <i>Tenor</i>
Mary	FLORENCE KOPLEFF, <i>Contralto</i>
Joseph	THEODOR UPPMAN, <i>Baritone</i>
Herod	} DONALD GRAMM, <i>Bass</i>
Polydorus	
The Father of a Family	

The role of Polydorus in Scene III will be sung by DONALD MEADERS

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ELLIOT FORBES, *Conductor*

The text will be found on page 28.

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CHARLES MUNCH

CHARLES MUNCH, who was Music Director of the Boston Symphony Orchestra from 1949 through 1962, returns to Boston this month as guest conductor for the fifth consecutive season since his retirement. During his present visit he has conducted, in addition to tonight's concert, the programs of December 2, 3, 6, 8, 9 and 10, and will conclude his visit with the concert of December 15.

Dr. Munch's retirement as Music Director of this Orchestra has in no way resulted in his retirement as a conductor. In November, 1965, he led the French National Orchestra in a tour of Europe which included appearances in Rome, Florence, Milan, Berlin and Paris. During that season he also conducted the London Philharmonic in London, fulfilled a two-week engagement with the Los Angeles Philharmonic Orchestra, and conducted the orchestras of Dallas and Montreal.

Since his last visit to Boston in March, 1966, Dr. Munch has conducted again in Montreal, made a concert tour of Japan, and fulfilled several engagements in Europe and Israel. Last summer he conducted two concerts at the Ravinia Festival and three concerts at Robin Hood Dell.

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L'ENFANCE DU CHRIST, TRILOGIE SACRÉE

By HECTOR BERLIOZ

Born in Côte St. André, France, December 11, 1803; died in Paris, March 8, 1869

Berlioz composed the chorus entitled *Adieu des Bergers* in October 1850 and conducted it at a concert in the Salle Sainte Cécile in Paris, November 2, 1850. He composed the overture to precede this and the tenor recitative to follow it (*Le Repos de la Sainte Famille*) in 1853 and conducted three numbers under the title *La Fuite en Égypte* in Leipzig, November 30, 1853. He composed the last part (*L'Arrivée à Saïs*) in January 1854; the first part (*Le Songe d'Hérode*) July 27, 1854.

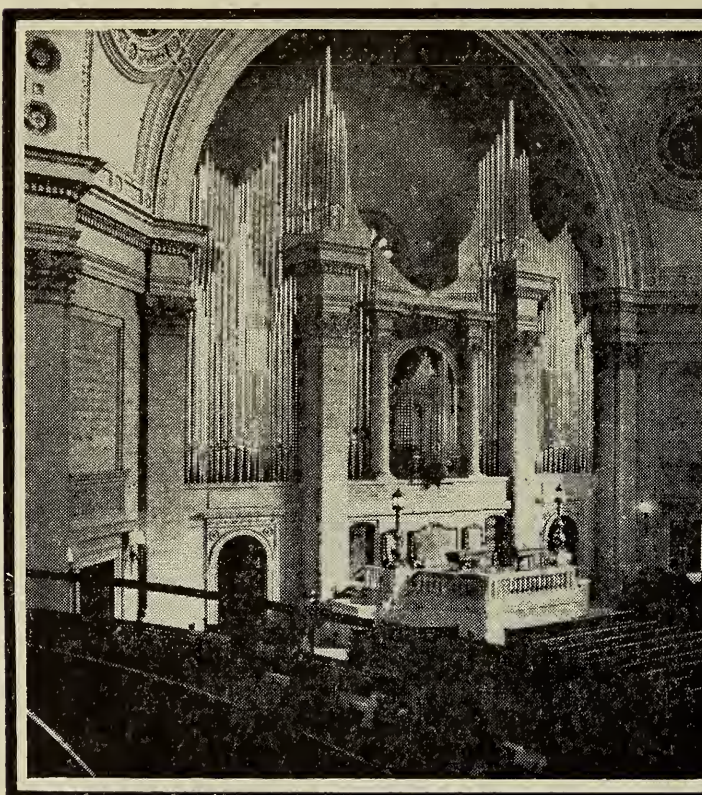
The "Sacred Trilogy" thus came into being in piecemeal fashion, expanding from the center in both directions. The composer conducted the whole at the Salle Herz in Paris, December 10, 1854.

L'Enfance du Christ was adapted for the stage by Maurice Kufferath and so presented at the Théâtre de la Monnaie in Brussels, March 28, 1911. *Le Repos de la Sainte Famille* was performed by the Boston Symphony Orchestra November 16, 1923, when Roland Hayes sang the part of the narrator.

The text is Berlioz's own. In publication, he dedicated the first part to his nieces, Josephine and Nanci Suat; the second part to "Mr. Ella, Director of the Musical Union in London"; the third to the "Singakademie and the Sängerverein Paulus in the University of Leipzig."

The score calls for 2 flutes and piccolo, 2 oboes, English horn, 2 clarinets, 2 bassoons, 2 horns, 2 cornets-à-pistons, 2 trumpets, 3 trombones, timpani, harp, organ, and strings, with 7 solo voice parts and mixed chorus.

THE idea came to Berlioz quite by chance for his one Biblical work. In 1850, a friend from the Prix de Rome days, the architect Duc, asked him to write in his album. "I take a piece of paper," so the composer tells us, "draw some staves upon it, on which I soon jot



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down an andantino in four parts for the organ. I think that I feel a certain character of artless, rustic mysticism in it, and the fancy takes hold of me to add some words in the same feeling. The organ piece disappears, and soon becomes the chorus of the shepherds at Bethlehem bidding the infant Jesus farewell at the departure of the Holy Family for Egypt."

Berlioz was amused as his fancy carried him into ways quite apart from his custom. The piece, cultivating an antique mode, shaped on the form of a Lutheran chorale, was tranquil and unpretentious; it seemed to point to a Biblical text. His fancy further led him to play a little joke "at the expense of our good gendarmes of French criticism," the critics who had rankled him with their disapproval and condescension. He had the piece performed in Paris (November 12, 1850) under the title *Farewell of the Shepherds to the Holy Family*, a "Mystery by Pierre Ducre, choirmaster of the Sainte-Chapelle, Paris, 1679." The critics were taken in; they looked in vain for "Pierre Ducre" in their history books, and praised the superior virtues of seventeenth century music; only one of them, Leon Kreutzer, was puzzled by the "frequent modulations" in a period when "one scarcely modulated at all."

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It could be said that Berlioz' treatment of the Biblical episode grew from the St. Matthew text: "Being warned of God, the Holy Family departed into Egypt." It grew into a narrative of his own, written by himself, expanding according to his own dramatic needs. Musically speaking, *L'Enfance du Christ* likewise grew from this kernel of a simple, affecting idyl of pastoral adoration. Musically and verbally the work developed in two directions. The gentle chorale was prefaced by an overture of similar antique suggestion; it was followed by a narration of the Holy Family at rest by the roadside.

This became the middle section of the Trilogy. To begin his story Berlioz composed the opening section, depicting the terrified Herod, his decree for the "Massacre of the Innocents" and the flight of Mary and Joseph with their infant, warned by an angelic chorus. A final section told of their hardships and fatigue until their arrival at Saïs, and their friendly welcome there by a family of Ishmaelites.

When Berlioz presented the complete *Sacred Trilogy* to the public of Paris on December 10, 1854 he expected to encounter the usual skepticism, and to lose money by the venture, as had so often happened. He was by then a famous man, whose prodigious, fantastic and sometimes extravagant works it was no longer possible to ignore. His *Fantastic Symphony*, his *Requiem*, *Harold in Italy*, *Romeo and Juliet* and *The Damnation of Faust* had made their impression and

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Alfred Krips

A member of the Boston Symphony since 1934 and Assistant Concertmaster since 1946, Alfred Krips has also served as Concertmaster of the Boston Pops for more than 15 years.

Born in Berlin, he studied the violin with Willy Hess—who himself had been Concertmaster of the Boston Symphony from 1904 to 1907—and began his professional career at the Berlin Opera House, where he played under such conductors as Walter, Furtwangler, Klemperer, and Richard Strauss. During this period, he also toured Europe soloist with a chamber orchestra.

After joining the Boston Symphony at the invitation of Sergeoussevitzky, he became active in many other musical fields. A favorite of Boston Pops audiences for his sparkling solos, he has also performed with Boston chamber groups and served as a teacher at the New England Conservatory and the Berkshire Music Center.

Mr. Krips lives with his wife in Brookline. His avocation? “Listening to and playing chamber music.”

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shown what was likely to come forth when the imagination of this Romantic was kindled by thoughts of love, death or eternity.

To Berlioz's surprise, the first performance of *L'Enfance du Christ* met not only with general approval, but enthusiasm, and actually put 1100 francs in his pocket. Prejudice against the "crazy" Hector vanished as all recognized in him a mood poet, a master of nuance and delicate detail. Their surprise that the composer, long notorious for his wild ways, could so move them by the simple treatment of a sacred subject is quite in accord with the fundamental incomprehension of Berlioz for many years (excepting, of course, by a discerning few). Long acquaintance has singled out many modestly worked-out pages in his music as the rarest, the most deeply felt and, indeed, the most original. The composer cannot be entirely acquitted of trying to seize the attention of his audiences by the use of every extreme, by the dramatic force of the widest contrasts or sudden changes of mood, but his intense dramatic instinct, his urge to probe the length and breadth of his subject, is a truer explanation. The quieter end of the dynamic range, that mysterious breathless realm of sound which merges with silence, Berlioz eagerly cultivated. He had the misfortune of so dazzling all hearers by his sensational ways that the moments in

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Professor Sabine disregarded the accepted theory that it was impossible to judge the acoustical excellence of a hall before it was built. Gathering the opinions of experts, he learned that the Boston Music Hall, then the Symphony's home, and Gewandhaus in Leipzig were generally considered to be the two best acoustical auditoriums in the world. After studying these two concert halls, and armed with the minimum number of seats the new building had to contain in order to be economically feasible, Professor Sabine went to work.

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between were insufficiently noticed. It can be said that his genius burned at its finest and truest when he was most sparing of his instrumental forces and at these times his skill as colorist and mood painter is most effective. The *Offertorium* or *Hostias* in the *Requiem* comes to mind, the religious chorus in the first part of *The Damnation of Faust*, many passages in *Les Troyens*. His later works, and *L'Enfance du Christ* is one of them, show the maturity which does not fly to the fantastic or set off a pianissimo episode by ushering it in with a fortissimo one.

The composer himself accepted the general praise with not a little pique at the surprise that went with it, as if those who were raising the clamor were quite unaware that Berlioz had spent his life writing serene, quietly affecting music which they had not noticed because they were too busy protesting about the other parts. "Many people imagined that they could detect a radical change in my style and



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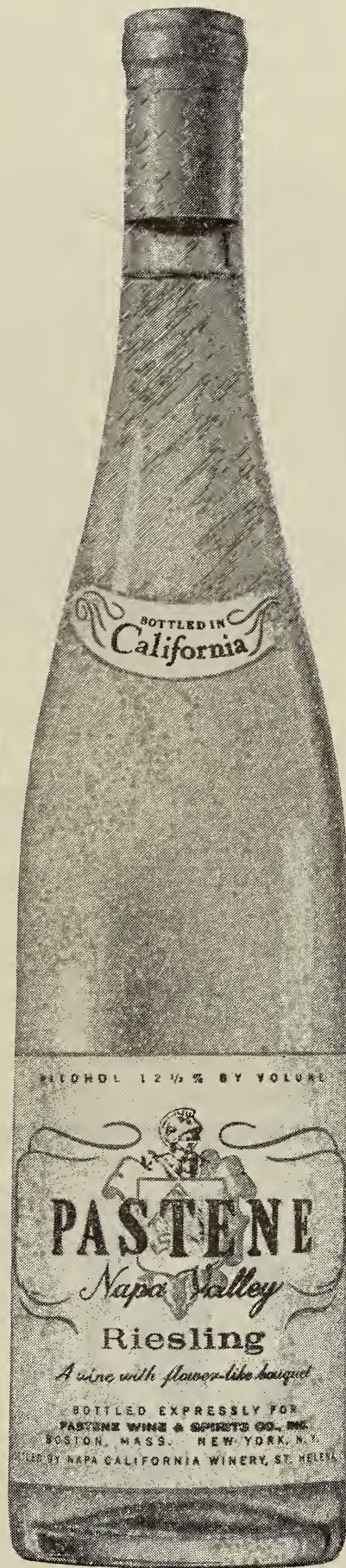


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manner," wrote Berlioz in his memoirs. "This opinion is entirely without foundation. The subject naturally lent itself to a gentle and simple style of music, and for that reason alone was more in accordance with their taste and intelligence. Time would probably have developed these qualities, but I should have written *L'Enfance du Christ* in the same style twenty years ago."

Berlioz drew his subject from the Second Chapter of the Gospel according to St. Matthew, relating the story in his own words, filling it out into an ampler but simple and homely narration, which in turn introduces dialogue where there is verbal as well as musical characterization. He creates briefly the figures of the Roman centurion, and of Polydorous, the Captain of Herod's patrol, who takes orders from his king. Berlioz's conception of Herod, haunted by fear for his throne and his life, beset by terrifying dreams, is quite in accord with history. (This was the Herod who murdered his political opponents without scruple. If he deserved the title of "The Great," it was by comparison with his successor, his youngest son, Antipas, the Herod who was responsible for the death of John the Baptist, and who was as weak an administrator as his father had been a crafty one.)

But Berlioz departs from the story of St. Matthew when he replaces the Magi from the Orient, a devout and benevolent trio, with sooth-



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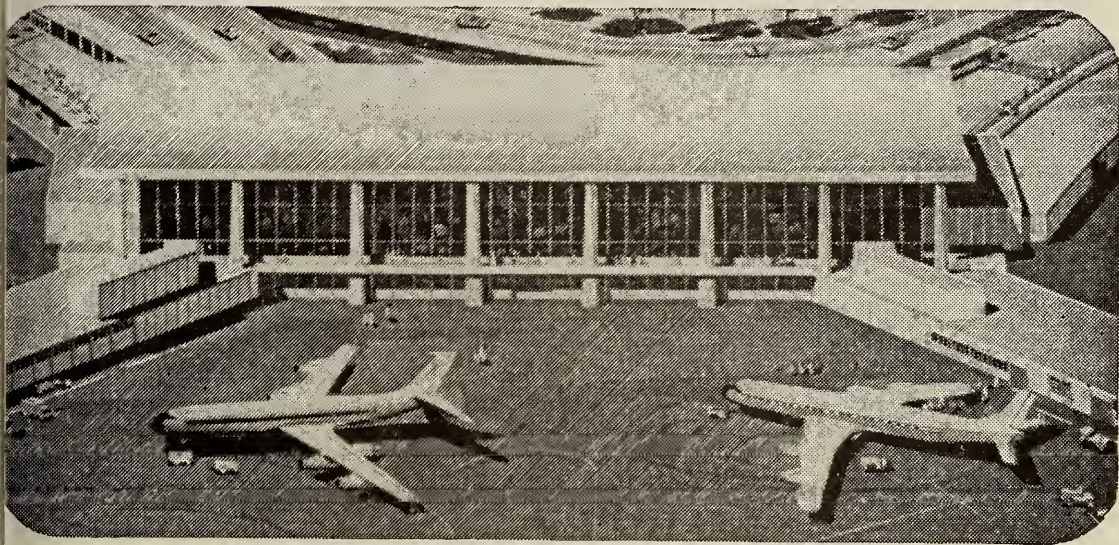
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sayers of Judea — “Les devins,” who are thoroughly evil characters. In Matthew, the wise men came to Herod with their revelation, were sent by him to Bethlehem to confirm it, and thereupon showed the degree of their wisdom when they avoided further parley with the aroused Herod and “departed into their own country another way.” According to Matthew, then, the “Massacre of the Innocents” was the sole decision of Herod. Not so Berlioz, who was alert for dramatic possibilities. His soothsayers first heard the prophecy from Herod’s lips as he recounted a dream of a newborn babe who was to supersede him, and immediately advised the massacre. In attributing this abominable suggestion to the soothsayers, Berlioz’ motive was — as always — musical. He obviously wanted to depict hair-raising conjurations.

After the narrator has introduced King Herod in a brief recitative, the orchestra mysteriously sets forth the light tread of a nocturnal march. Polydorus, the Captain of the patrol, encountering a centurion, tells him of Herod’s insane fear for his throne and his consequently insane and tyrannical acts. Polydorus brings in the soothsayers, and Herod tells them about a dream which constantly haunts him that a newborn child will eventually deprive him of his power. They answer him in “cabalistic” measures; weird incantations in 7/4 rhythm

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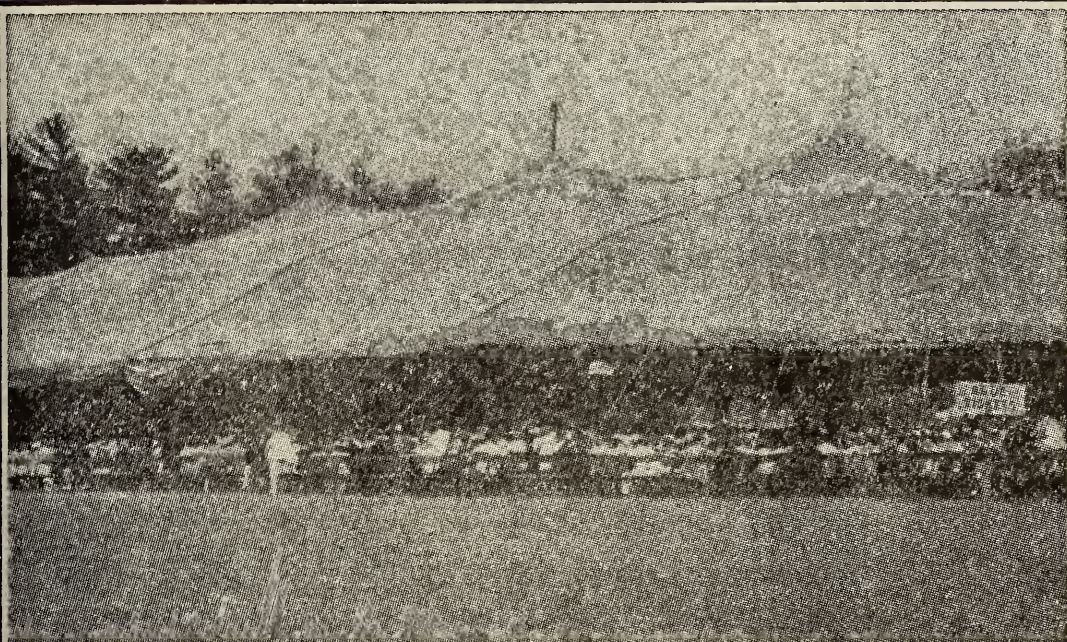
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Koussevitzky quietly stopped his orchestra and announced that he would not bring the Boston Symphony back to Tanglewood until there was an adequate shelter for his concerts.

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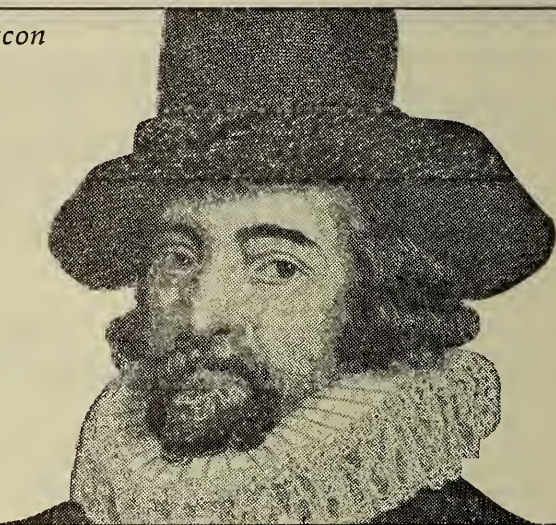
(unprecedented in 1854). They advise that every child under two be put to death. The next scene is the stable in Bethlehem where Mary and Joseph are rejoicing in their child. In the final scene, an invisible choir of angels warns the couple to flee with the infant, for he is "in great peril."

The second part opens with an overture, after which the chorus of shepherds sings a friendly farewell to the Holy Family at their departure. Their periodic phrases are echoed by the dulcet tones of oboes and clarinets. Finally, the Narrator describes how the couple rest by the roadside on their journey. A celestial "Alleluia" from the chorus off stage becomes a final blessing.

In the third part the Narrator tells of the increasing exhaustion of the couple. They enter the city of Saïs; Joseph knocks at a door imploring food and shelter, saying that his wife is dying, and the child

Francis Bacon

study



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has no milk. They are harshly repulsed. They knock at another door, and Mary makes a piteous appeal. The father of an Ishmaelite family welcomes the ailing travelers, gives them food and prepares a cradle for the infant. Learning that Joseph is a carpenter like himself he urges the Holy Family to live with them so that the men may ply their trade together. An instrumental trio by two flutes and harp is performed for the visitors, and the chorus sings a final beatification.

L'Enfance du Christ has been generally translated into English by *The Childhood of Christ*, perhaps by way of the German title by Peter Cornelius, *Des Heilands Kindheit, Kindheit* meaning both "infancy" and "childhood." Jacques Barzun, protesting that this English version sounds "rather like a report by a group of progressive educators," uses the more accurate title *The Infant Christ*.

PART I
Herod's Dream

PROLOGUE

Narrateur:

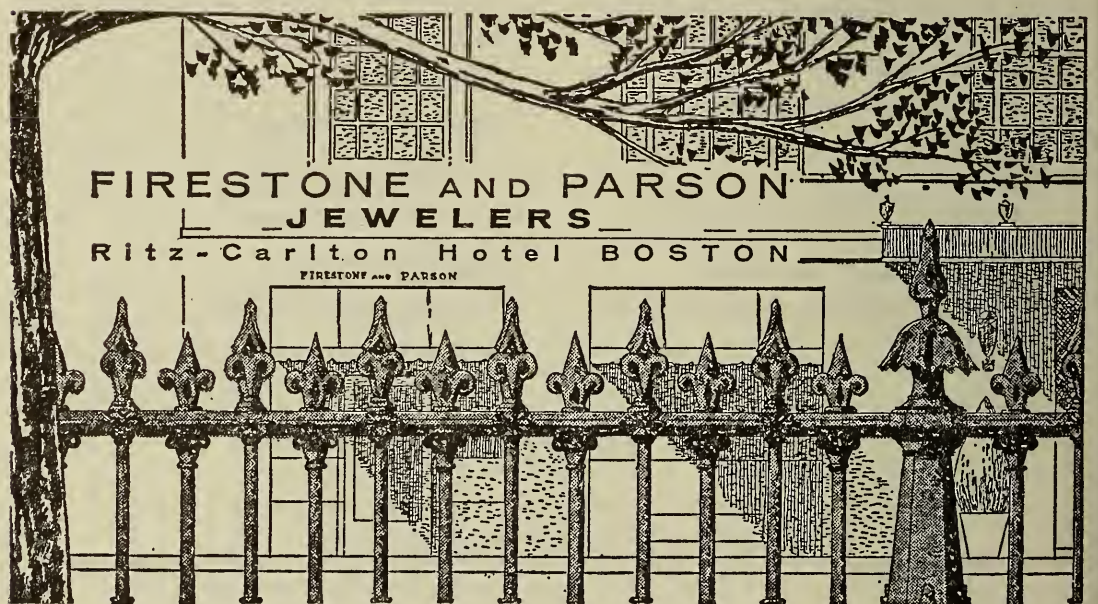
Dans la crèche, en ce temps, Jésus venait
de naître;
Mais nul prodige encore ne l'avait fait
connaître,
Et déjà les puissants tremblaient,
Déjà les faibles espéraient, tous at-
tendaient.

Or, apprenez, Chrétiens, quel crime
épouvantable
Au roi des Juifs alors suggéra la terreur.
Et le céleste avis que, dans leur humble
étable,
Aux parents de Jésus envoya le Seigneur.

Narrator:

In the manger, at this time, the newborn
Jesus lay,
But no wonders had yet foretold his
coming;
Already those in power trembled,
The lowly ones hoped; all were waiting.

And now hear, Christians, of the fearful
crime
Which grew from Herod's terror,
And the heavenly advice which the Lord
gave
To the parents of Jesus in the humble
stable.





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SCENE I (*A street in Jerusalem. A bodyguard of Roman soldiers is patrolling on night duty. Night march*)

Un Centurion:
Qui vient?

Centurion:
Who goes there?

Polydorus (Le commandant de la patrouille):
Rome!

Polydorus (Officer of the watch):
Rome!

Un Centurion:
Avancez!

Centurion:
Advance!

Polydorus:
Haltel!

Polydorus:
Halt!

Centurion:
(Recitative) Polydorus! Je te croyais déjà, soldat, aux bords du Tibre.

Centurion:
(Recitative) Polydorus! I thought you were already in Rome on the shores of the Tiber.

Polydorus:
J'y serais en effet si Gallus,
Notre illustre préteur, m'eût enfin laissé libre;
Mais il m'a, sans raison, imposé pour prison
Cette triste cité, pour y voir ses folies,
Et d'un roitelet juif garder les insomnies.

Polydorus:
I would be if our illustrious Praetor Gallus had let me free, but his senseless command keeps me here in this miserable city to watch the restless follies of a petty ruler.

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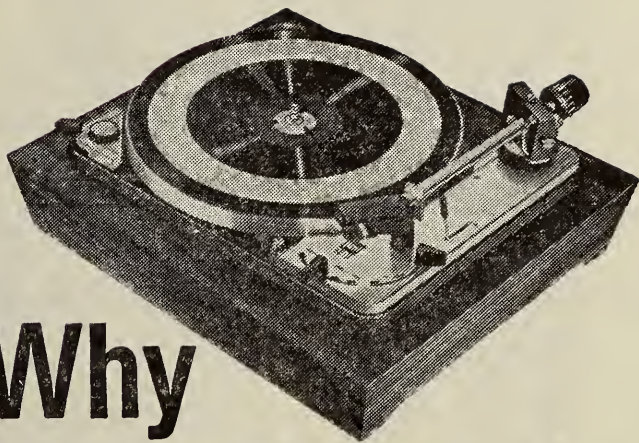
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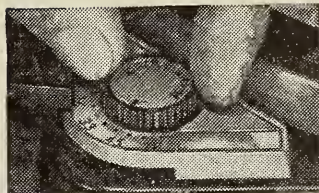
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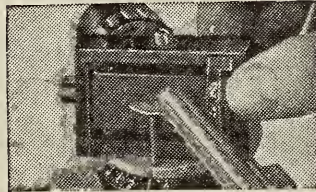
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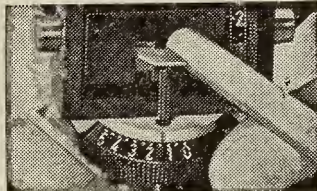
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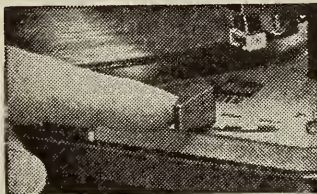
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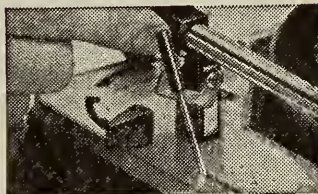
stylus force dialed to number of grams desired



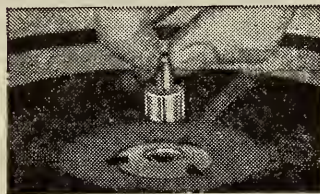
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Polydorus:
Seigneur!

Herodes:
Lâches, tremblez!
Je sais tenir encore une épée . . .

Polydorus:
Arrêtez!

Herodes (le reconnaissant):
Ah! c'est toi, Polydore!
Que viens tu m'annoncer?

Polydorus:
Seigneur, les devins juifs viennent de
s'assembler par vos ordres.

Herodes:
Enfin!

Polydorus:
Ils sont là.

Herodes:
Qu'ils paraissent!

Polydorus:
Lord!

Herod:
Cowards, tremble! I can still hold a
sword —

Polydorus:
Stop!

Herod (recognizing him):
Ah, it's you, Polydorus! What news do
you bring?

Polydorus:
Lord, the soothsayers have arrived by
your order.

Herod:
At last!

Polydorus:
They are here.

Herod:
Let them appear!

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SCENE IV (*Herod and the Soothsayers*)

Les Devins:

Les sages de Judée, ô roi, te reconnais-
sent

Pour un prince savant et généreux;
Ils te sont dévoués.

Parle, qu'attends-tu d'eux?

Herodes:

Qu'ils veuillent m'éclairer.

Est-il quelque remède

Au souci dévorant qui dès longtemps
m'obsède?

Les Devins:

Quel est-il?

Herodes:

Chaque nuit, le même songe m'épou-
vante; toujours une voix grave et lente
me répète ces mots: "Ton heureux temps
s'enfuit! Un enfant vient de naître qui
fera disparaître ton trône et ton pou-
voir." Puis-je de vous savoir si cette
terreur qui m'accable est fondée, et com-
ment ce danger redoutable peut être
détourné?

The Soothsayers:

The sages of Judea, O King, know you
for a prince both wise and generous;
they are your servants. What do you
wish of them?

Herod:

I want them to explain. Is there some
remedy for the devouring trouble that
has long preyed upon me?

The Soothsayers:

What is that?

Herod:

Every night the same dream terrifies me;
there is always a grave and slow voice
repeating the words: "Your days of
happiness are over! A child has been
born who will take your throne and
your power." Can you tell me if this
awful threat is true, and how it may be
avoided?

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Les Devins:

Les esprits le sauront, et, par nous consultés, bientôt ils répondront.

Les Devins:

La voix dit vrai, seigneur. Un enfant vient de naître qui fera disparaître ton trône et ton pouvoir. Mais nul ne peut savoir ni son nom ni sa race.

Herodes:

Que faut-il que je fasse?

Les Devins:

Tu tomberas, à moins que l'on ne satisfasse
Les noirs esprits, et si, pour conjurer le sort,
Des enfants nouveaux-nés tu n'ordonnes la mort.

Herodes:

Eh bien! eh bien! par le fer qu'ils périssent!
Je ne puis hésiter. Que dans Jérusalem, à Nazareth, à Bethléem,
Sur tous les nouveaux-nés mes coups s'appesantissent!
Malgré les cris, malgré les pleurs
De tant de mères éperdues,
Des rivières de sang vont être répandues.
Je serai sourd à ces douleurs.
La beauté, la grâce, ni l'âge ne feront faiblir mon courage:
Il faut un terme à mes terreurs!

The Soothsayers:

The spirits will know; and, consulted by us, will soon give their answer.

(The Soothsayers make cabalistic evolutions and proceed with their conjuration.)

The Soothsayers:

The voice is right, my Lord. A child has been born who will destroy your throne and your power. But none may know his name or his race.

Herod:

What can I do?

The Soothsayers:

You will fall unless you satisfy the spirits of darkness, and to do this you must order death upon all newborn children.

Herod:

It is well! Let them perish by the sword! I must not waver. My might shall fall upon all the newborn in Jerusalem, Nazareth, Bethlehem. In spite of the cries and tears of the mothers. There shall be rivers of blood. I shall be deaf to their wailings. Beauty, grace, age, shall not shake my courage. An end must be made to my terrors!

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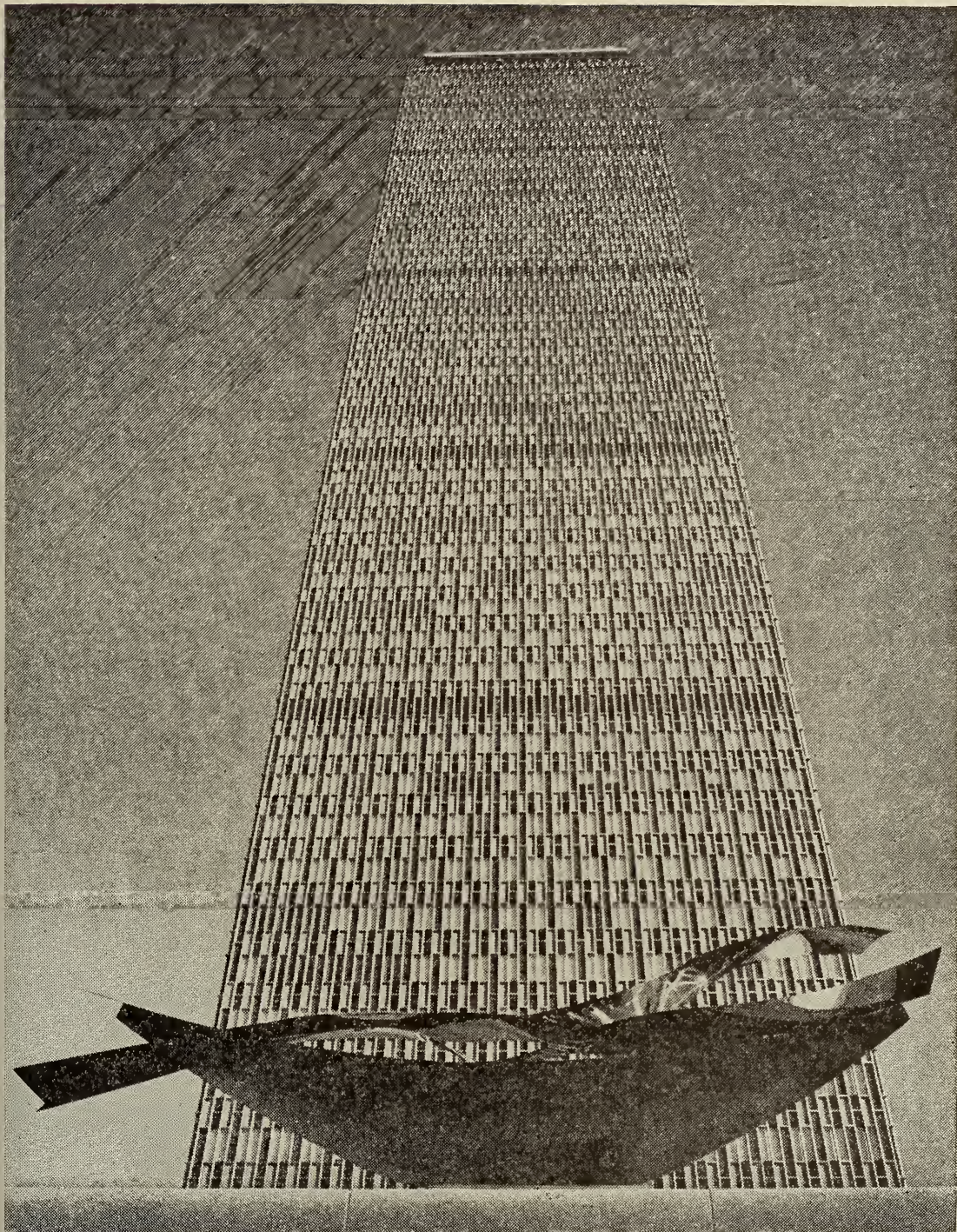
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Les Devins:

Oui, oui! par le fer qu'ils périssent!
N'hésite pas, n'hésite pas!
Que dans Jérusalem, à Nazareth, à Beth-
léem,
Sur tous les nouveaux-nés tes coups
s'appesantissent!
Oui! malgré les cris, malgré les pleurs
De tant de mères, les rivières de sang
qui seront répandues,
Demeure sourd à ces douleurs!
Que rien n'ébranle ton courage!
Et vous, esprits, pour attiser sa rage,
Redoublez ses terreurs, redoublez ses
terreurs!
Demeure sourd à ces douleurs!

The Soothsayers:

Yes, yes, They shall perish by the sword!
Do not hesitate! Let your might fall
upon all the newborn in Jerusalem,
Nazareth, Bethlehem. Yes! In spite of
the cries, the tears of so many mothers,
the rivers of blood, you shall be deaf to
these wailings! Let nothing shake your
courage! And you, spirits, to excite his
rage, redouble his terror!

SCENE V (*The Stable in Bethlehem*)

Marie:

O mon cher fils, donne cette herbe tendre
À ces agneaux qui vers toi vont bêlant!
Ils sont si doux! laisse, laisse les prendre!
Ne les fais pas languir, ô mon enfant!

Mary:

O my dear son, give this tender grass to
the lambs gathered around you! They
are so gentle! Let them take it! Do not
make them wait, my child!

Marie et Joseph:

Répands encore ces fleurs sur leur litière!
Ils sont heureux de tes dons, ils sont
heureux de tes dons!
Vois leurs jeux! Vois leur gaité!
Oh! sois béni, mon cher enfant, mon
cher et tendre enfant
. . . divin enfant!

Mary and Joseph:

Spread flowers about them. They are
happy with your gift. See them leaping
for joy! Blessings upon thee my dear
child, my dear and tender, my divine
child!

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SCENE VI (*Invisible Angels. Mary. Joseph*)

Choeur d'anges:
Joseph! Marie! Écoutez-nous!

Marie et Joseph:
Esprits de vie, est-ce bien vous?

Choeur d'anges:
Il faut sauver ton fils qu'un grand péril
menace, Marie!

Marie:
O ciel, mon fils!

Choeur d'anges:
Oui, vous devez partir, et de vos pas bien
dérober la trace;
Dès ce soir au désert vers l'Égypte il
faut fuir.

Marie et Joseph:
A vos ordres soumis, purs esprits de
lumière,
Avec Jésus au désert nous fuirons.
Mais accourez à notre humble prière,
La prudence, la force, et nous le sau-
verons.

Choeur d'anges:
La puissance céleste saura de vos pas
écarter
Toute rencontre funeste . . .

Marie et Joseph:
En hâte allons tout préparer.

Choeur d'anges:
Hosanna! Hosanna!

Angelic chorus:
Joseph! Mary! Hear us!

Mary and Joseph:
Heavenly spirits — is it you?

Angelic chorus:
You must save your son from great
danger, Mary!

Mary:
Heavens, my son!

Angelic chorus:
Yes, you must depart, and leave no trace;
Before evening you must flee into the
desert toward Egypt.

Mary and Joseph:
We submit to your orders, pure spirits
of light,
We shall flee into the desert with Jesus.
But listen to our humble prayers.
Give us the wisdom and strength to
escape.

Angelic chorus:
The strength from heaven will protect
you from all danger —

Mary and Joseph:
Let us then hasten.

Angelic chorus:
Hosanna! Hosanna!



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Où dans l'étable il vit le jour.
De son père et de sa mère,
Qu'il reste le constant amour!
Qu'il grandisse, qu'il prospère,
Et qu'il soit bon père à son tour!

Oncques si, chez, l'idolâtre
Il vient à sentir le malheur,
Fuyant la terre marâtre,
Chez nous qu'il revienne au bonheur!
Que la pauvreté du pâtre
Reste toujours chère à son coeur!

Cher enfant, Dieu te bénisse!
Dieu vous bénisse, heureux époux!
Que jamais de l'injustice,
Vous ne puissiez sentir les coups!
Qu'un bon ange vous avertisse
Des dangers planant sur vous!

The Shepherds:

He is going far from the land
Where in a stable he first saw the light
of day.
May he stay in the constant love of his
father and his mother!
May he grow and prosper, and at last
become a good father in his turn!

If, surrounded by idolatry
He should ever be troubled,
Fleeing a hostile land,
May he find peace with us!
May we, humble shepherds
Stay always dear to his heart!

Dear child, God bless thee!
God bless you, happy pair!
May you never feel the blows of in-
justice!
May a good angel warn you
Of the dangers lurking around you!

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The Holy Family at Rest

Narrateur:

Les Pélerins étant venus en un lieu de belle apparence, où se trouvaient arbres touffus et de l'eau pure en abondance, Saint Joseph dit: "Arrêtez-vous! Près de cette claire fontaine, après si longue peine, ici reposons-nous!" L'enfant Jésus dormait . . . Pour lors Sainte Marie, arrêtant l'âne, répondit:

"Voyez ce beau tapis d'herbe douce et fleurie,
Le Seigneur pour mon fils au désert l'étendit."

Puis s'étant assis sous l'ombrage de trois palmiers au vert feuillage, l'âne paissant, l'enfant dormant, les sacrés voyageurs quelque temps sommeillèrent bercés par des songes heureux, et les anges du ciel à genoux autour d'eux, le divin enfant adorèrent:

(8 Voix au loin derrière la scène)
Alleluia, Alleluia!

Narrator:

The travelers, having come to a well-seeming spot, abundant in trees and pure water, holy Joseph said: "Let us stop by this clear spring after our painful journey, let us rest here!" The infant Jesus was sleeping. Holy Mary, stopping the ass for a moment, answered: "Behold this fair carpet of gentle grass and flowers; The Lord has spread this in the desert for my son." Then they sat in the leafy shade of three palm trees, The ass grazing, the child sleeping, the holy travelers in slumber too, lulled by sweet dreams, and the angels of heaven around them kneeling in adoration of the holy child.

Angelic voices (off-stage):
"Alleluia, Alleluia."

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PART III

The Arrival at Saïs

Narrateur:

Depuis trois jours, malgré l'ardeur du vent,
Ils cheminaient dans le sable mouvant.
Le pauvre serviteur de la famille sainte,
L'âne, dans le désert, était déjà tombé,
Et, bien avant de voir d'une cité l'enceinte,
De fatigue et de soif son maître eut succombé
Sans le secours de Dieu.

Seule Sainte Marie marchait.
Calme et sereine,
Et de son doux enfant
La blonde chevelure et la tête bénie
Semblaient la ranimer, sur son cœur reposant.
Mais bientôt ses pas chancelèrent.
Combien de fois les époux s'arrêtèrent.

Enfin, pourtant, ils arrivèrent à Saïs,
Haletants, presque mourants,
C'était une cité dès longtemps réunie
À l'Empire Romain,

Pleine de gens cruels, au visage hautain.
Oyez combien dura la navrante agonie
Des Pèlerins cherchant un asile et du pain.

Narrator:

For three days, blown by the winds
They went their way over the yielding sands.

The poor beast, serving the holy family
Had already fallen in the desert,
And, long before coming in sight of city walls,

The master too would have succumbed
to fatigue and thirst
Without the help of God.

Only holy Mary continued calm and serene,
For the fair and blessed head of her gentle child
Resting on her heart, seemed to sustain her.

But soon her steps faltered.
Often the two were compelled to stop.

At last they arrived at Saïs, breathless,
Almost lifeless;
It was a city long since controlled by Rome.

Full of cruel people of haughty visage.
Hear how long this affliction lasted
As the pilgrims sought shelter and food!

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SCENE I (Inside the City of Sais)

St. Marie:

Dans cette ville immense
Où le peuple en foule s'élançe,
Quelle rumeur! Joseph! j'ai peur!
Je n'en puis plus . . . las! je suis
morte. . .
Allez frapper à cette porte!

St. Joseph:

Ouvrez, ouvrez, secourez-nous,
Laissez-nous reposer chez vous!
Que l'hospitalité sainte soit accordée
A la mère, à l'enfant!
Hélas! de la Judée
Nous arrivons à pied.

Choeur: (six basses)

Arrière, vils Hébreux!
Les gens de Rome n'ont que faire
De vagabonds et de lépreux!

St. Marie:

Mes pieds de sang teignent la terre!

St. Joseph:

Seigneur! ma femme est presque morte!

(Duet)

Mary:

This great city, these jostling crowds,
What confusion! Joseph! I am frightened!
I can do no more — I shall die —
Knock at this door!

Joseph:

Open, open, help us,
Let us rest with you!
Give the boon of hospitality
To the mother, the child!
Alas, we have come from Judea
We have walked all the way.

Chorus:

Go away, vile Hebrews!
The people of Rome have nothing to do
With vagabonds and lepers!

Mary:

My feet are bleeding!

Joseph:

Sir! My wife is dying!

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Ste. Marie:

Jésus va mourir . . . c'en est fait:
Mon sein tari n'a plus de lait!

St. Joseph:

Frappons encore à cette porte.

Oh! par pitié, secourez-nous!
Laissez-nous reposer chez vous!
Que l'hospitalité sainte soit accordée
À la mère, à l'enfant!
Hélas! de la Judée
Nous arrivons à pied.

Choeur:

Arrière, vils Hébreux!
Les gens d'Égypte n'ont que faire
De vagabonds et de lépreux.

St. Joseph:

Seigneur! sauvez la mère!
Marie expire . . . c'en est fait . . .
Et son enfant n'a plus de lait.
Votre maison, cruels, reste fermée! vos
coeurs sont durs!

Mary:

Jesus will die — hope is lost!
My breasts are without milk!

Joseph:

Let us knock once more at this door.

In the name of pity, help us!
Let us rest with you!
Give the boon of hospitality
To the mother, the child!
Alas, we have come from Judea,
We have walked all the way.

Chorus:

Go away, vile Hebrews!
The people of Egypt have nothing to do
With vagabonds and lepers!

Joseph:

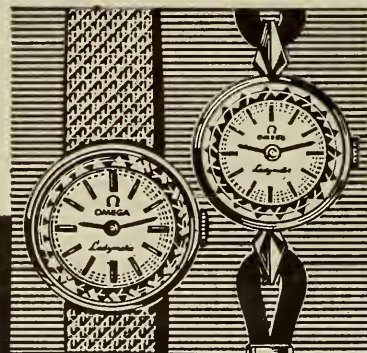
Sir! Save the mother!
Mary is dying —
And her child has no milk.
Your house, cruel people, and your
Hard hearts are closed to us!

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Tout à l'écart, un humble toit . . .
Frappons encore . . .
Mais qu'à ma voix unie
Votre voix si douce, Marie,
Tente aussi de les attendrir.

Ste. Marie:

Hélas! nous aurons à souffrir
Partout l'insulte et l'avanie! . . .
Je vais tomber . . .

St. Joseph:

Oh! par pitié!

Ste. Marie:

Oh! par pitié, secourez-nous,
Laissez-nous reposer chez vous!
Que l'hospitalité sainte . . . soit accordée
Aux parents, à l'enfant.
Hélas! de la Judée
Nous arrivons à pied.
Que l'hospitalité sainte . . . soit accordée
Aux parents, à l'enfant.
Hélas! de la Judée
Nous arrivons à pied.

There is a humble roof, off on the side,
Under a branching sycamore.
Let us knock once more —
But this time join your gentle voice with
mine
Mary, and try to move their pity.

Mary:

Alas! We meet everywhere with insults
and affronts!
I shall fall —

Joseph:

O, have pity!

Mary:

Have pity, help us,
Let us rest with you!
Give the boon of hospitality
To the parents, the child.
Alas, we have come from Judea,
We have walked all the way.

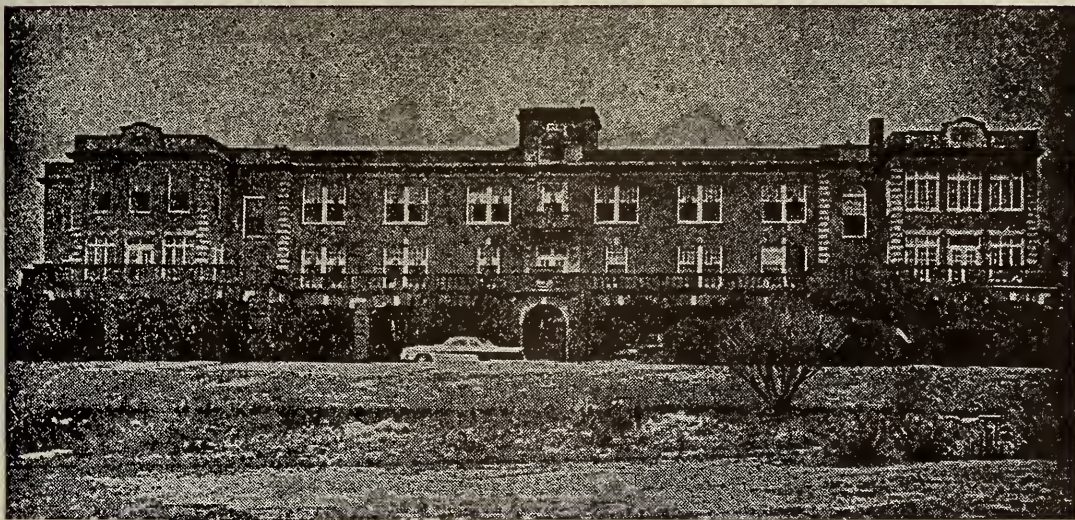
*(The door opens. The father of a
family gazes upon the fugitives with
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Le Père de Famille:

Entrez, entrez, pauvres Hébreux!
La porte n'est jamais fermée
Chez nous aux malheureux.
Pauvres Hébreux, entrez.

The father of a family:

Come in, come in, poor Hebrews!
Our door is never closed to those in
trouble.

SCENE II (*The interior of the house of the Ishmaelites*)

Le Père de Famille:

Grands dieux! quelle détresse!
Qu' autour d'eux on s'empresse!
Filles et fils et serviteurs,
Montrez la bonté de vos cœurs.
Que de leurs pieds meurtris on lave les
blessures;
Donnez de l'eau, donnez du lait, des
grappes mûres,
Préparez à l'instant
Une couchette pour l'enfant.

The father of a family:

Great gods! What distress
Has come upon them!
Sons and daughters, servants,
Show the bounty of your hearts.
Cleanse their bruised feet;
Give them water, milk, ripe grapes,
Prepare at once
A cradle for the child.

Choeur:

Que de leurs pieds meurtris on lave les
blessures;
Donnez de l'eau, du lait, des grappes
mûres;
Préparez à l'instant
Une couchette pour l'enfant.

Chorus:

Cleanse their bruised feet;
Give them water, milk, ripe grapes,
Prepare at once
A cradle for the child.

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Le Père de Famille:

Sur vos traits fatigués la tristesse est
empreinte;
Ayez courage, nous ferons
Ce que nous pourrons
Pour vous aider.
Bannissez toute crainte;
Les enfants d'Ismaël
Sont frères de ceux d'Israël.
Nous avons vu le jour au Liban, en Syrie.
Comment vous nomme-t-on?

St. Joseph:

Elle a pour nom Marie,
Je m'appelle Joseph, et nous nommons
l'enfant Jésus.

Le Père de Famille:

Jésus! quel nom charmant!
Dites, que faites vous pour gagner votre
vie?
Oui, quel est votre état?

St. Joseph:

Moi, je suis charpentier.

Le Père de Famille:

Eh bien, c'est mon métier, vous êtes mon
compère.
Ensemble nous travaillerons,
Bien des deniers nous gagnerons,
Laissez faire.
Près de nous Jésus grandira,
Puis bientôt il vous aidera,
Et la sagesse il apprendra,
Laissez, laissez faire.

Choeur:

Laissez faire.
Près de nous Jésus grandira,
Puis bientôt il vous aidera,
Et la sagesse il apprendra,
Laissez, laissez faire.

Le Père de Famille:

Pour bien finir cette soirée
Et réjouir nos hôtes, employons la
science sacrée,
Le pouvoir des doux sons,
Prenez vos instruments, mes enfants:
toute peine
Cède à la flûte unie à la harpe Thébaine.

The father of a family:

Sorrow is plain on your faces.
Have courage, we shall do all we can
To help you.
Fear no longer;
The children of Ishmael
Are brothers to the children of Israel.
We ourselves come from Liba, in Syria.
And who are you?

Joseph:

Her name is Mary,
Mine is Joseph, and the baby we have
called Jesus.

The father of a family:

Jesus! What a charming name!
Tell me, what is your occupation?

Joseph:

I am a carpenter.

The father of a family:

Good, that is my trade; we two are the
same.
Let us work together.
We can earn our living,
Let us do it.
Jesus will grow up with us.
And soon he can help us,
And learn meanwhile.
Let us do this together.

Chorus:

Let us do it.
Jesus will grow up with us.
And soon he can help us,
And learn meanwhile.
Let us do this together.

The father of a family:

And to finish this evening
And cheer our guests,
We shall employ the blessed art of music,
The spell of peaceful sounds.
Take your instruments, children
And mingle the flute with the Theban
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Le Père de Famille:

Vous pleurez, jeune mère . . .
Douce larmes, tant mieux!

Allez dormir, bon père,
Bien reposez,
Mal ne songez,
Plus d'alarmes;
Que les charmes
De l'espoir du bonheur
Rentrent en votre coeur.

Marie et Joseph:

Adieu, merci, bon père;
Déjà ma peine amère
Semble s'enfuir, s'évanouir.

Choeur:

Allez dormir, bon père,
Doux enfant, tendre mère;
Bien reposez, mal ne songez,
Plus d'alarmes, que les charmes
De l'espoir, du bonheur
Rentrent en votre coeur.

The father of a family:

You are weeping, young mother —
Sweet tears — that is well!

Sleep, good father, with untroubled
dreams.

May the charm of hope, of happiness,
Return in your heart.

Mary and Joseph:

Good night and thanks, good father,
Already my bitter pain is leaving.

Chorus:

Sleep, good father,
Gentle child, tender mother;
Sleep well, with dreams untroubled.
May the charm of hope, of happiness
Return in your heart.

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SCENE III (*Epilogue*)

Narrateur:

Ce fut ainsi que par un infidèle
Fut sauvé le Sauveur.
Pendant dix ans Marie, et Joseph avec
elle,
Virent fleurir en lui la sublime douceur,
La tendresse infinie
À la sagesse unie.
Puis enfin de retour
Au lieu qui lui donna le jour,
Il voulut accomplir le divin sacrifice
Qui racheta le genre humain de l'éternel
supplice,
Et du salut lui fraya le chemin.
O mon âme, pour toi que reste-t'il à
faire,
Qu'à briser ton orgueil devant un tel
mystère!

Choeur:

O mon âme, pour toi que reste-t'il à
faire,
Qu'à briser ton orgueil devant un tel
mystère!

Narrateur:

O mon âme! O mon coeur, emplis-toi,
Emplis-toi du grave et pur amour
Qui seul peut nous ouvrir le céleste
séjour,
Peut nous ouvrir le céleste séjour.

Choeur:

Amen. Amen.

Narrator:

Thus it happened that the Saviour was
saved by an infidel. Through ten years.
Mary, and Joseph with her, watched in
him the flowering of a sublime gentle-
ness, infinite tenderness, mingled with
wisdom. At length, they returned to
the land of their origin, that he might
fulfill his mission of salvation, which
would redeem the human race for
eternity.

Chorus and Narrator:

O my soul, there is left for us only to
bow in our pride before this mystery!

Narrator:

O my soul, my heart,
Be filled with the pure and solemn love
Which alone can look toward heaven.

Chorus:

Amen, Amen.

BERLIOZ AND GOD

Ernest Newman has questioned the suitability of *L'Enfance du Christ* to the Christmas season, stating that "Berlioz was a pagan of the ancient Mediterranean tradition, and the Christian story meant no more to him than any other story from any other religion or mythology would do: his mind never warmed to these figures as it did to those of his beloved Virgil — for in one sense Berlioz was the most 'classical' of all composers."

One is moved to object that Mr. Newman here labors a point to

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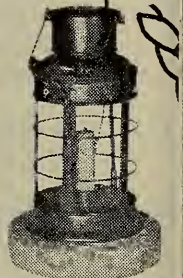
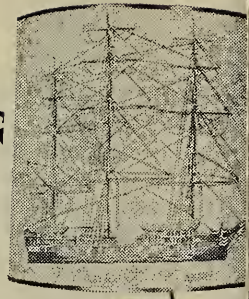
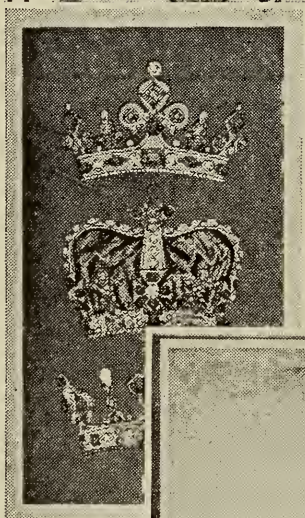
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prove a case, that there is unmistakable religious fervor in his depiction of the holy couple and the adoration of the angels. Still, it is not easy to reconcile this fervor with the composer's sometimes plainly expressed skepticism, as when he sent a triangle to his friend, Richard Pohl, with this observation: "Its shape is the image of God, like all triangles, but more than other triangles, and more than God in particular, you will find it plays true." It could be said that a supreme Deity as an abstraction was to him correspondingly remote and alien; that he approached religion through sensuous beauty and found it in his art. Berlioz wrote to the Princess Sayn-Wittgenstein in 1859: "I have often asked myself what could be the possibilities of the mystification called Life: it is to know what is beautiful; it is to love. Those who do not love and do not know are the ones who are trapped by the mystification; and as for the rest of us, we are entitled to flout the great mystifier."

Those bent on fully understanding Berlioz the believer are recommended to read the brilliant and probing chapters "Religious History" and "The Infant Christ" in Jacques Barzun's *Berlioz and the Romantic Century*. Mr. Barzun allies this particular contradiction in Berlioz with the "contradiction between heretical *thought* and religious *feeling*" which is "a fact of the century." He compares him to Delacroix "who, though a spiritual descendant of Voltaire, a non-believer and probably an atheist, was the greatest painter, perhaps the only religious painter of the nineteenth century." Mr. Barzun demonstrates "the Romanticist plan that whatever belongs to the beautiful becomes the character of God."

Perhaps the direct confession of Berlioz himself will bring a clearer understanding than the most learned investigations of the religious metaphysics in the mid-century. Berlioz wrote at the beginning of his memoirs: "I need scarcely state that I was brought up as a member of the Holy Catholic and Apostolic Church of Rome. Since she has ceased to inculcate the burning of heretics, her creeds are charming. I held them happily for seven years; and, though we quarrelled long ago, I still retain the tenderest recollections of that form of religious belief. Indeed, I feel such sympathy for it that had I had

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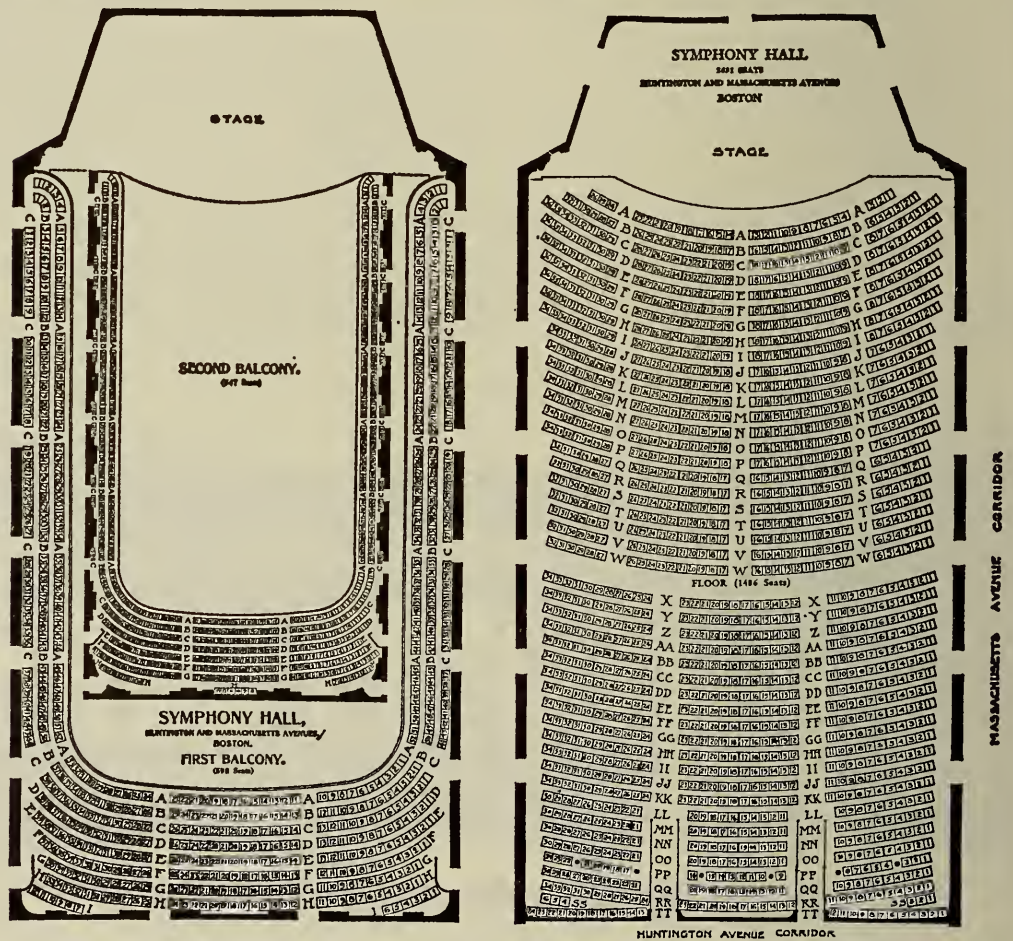
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the misfortune to be born in the midst of one of those ponderous schisms evolved by Luther or Calvin, my first rush of poetical enthusiasm would have driven me straight into the arms of the beautiful Roman faith. I made my first communion on the same day as my eldest sister, and in the Convent of the Ursulines, where she was being brought up. It is probably owing to this curious circumstance that I retain so tender a recollection of that religious ceremony. The almoner came to fetch me at six o'clock, and I felt deeply stirred as we crossed the threshold of the church. It was a bright spring morning, the wind was murmuring softly in the poplars, and the air was full of a subtle fragrance. Kneeling in the midst of a multitude of white-robed maidens we awaited the solemn moment, and, when the priest advanced and began to intone the service, all our thoughts were fixed on God. I was rudely awakened by the priest summoning me to take precedence of all those fair young girls, and go up to the altar first. Blushing at this act of discourtesy, I went up to receive the sacrament. As I did so the choir burst forth into the eucharistic hymn. At the sound of those virginal voices I was overwhelmed with a sudden rush of mystic passionate emotion. A new world of love and feeling was revealed to me, more glorious by far than the heaven of which I had heard so much; and, strange proof of the power of true expression and the magical influence of real feeling, I found out ten years afterwards that the melody which had been so naively adapted to sacred words and introduced into a



religious ceremony was Nina's song, *Quand le bien-aimé reviendra!* What joy filled my young soul, dear Dalayrac! And yet your ungrateful country has almost forgotten your name.

"This was my first musical experience, and in this manner I suddenly became religious; so religious that I attended Mass every day and the communion every Sunday; and my weekly confession to the director of my conscience was, 'My father, *I have done nothing*'; to which the worthy man always replied, 'Go on, my child, as you have begun': and so I did for several years."

J. N. R.



Boston Symphony Orchestra

ERICH LEINSDORF, *Music Director*

Tuesday Evenings at 8:30
("CAMBRIDGE" SERIES)

The remaining concerts in this series will be as follows:

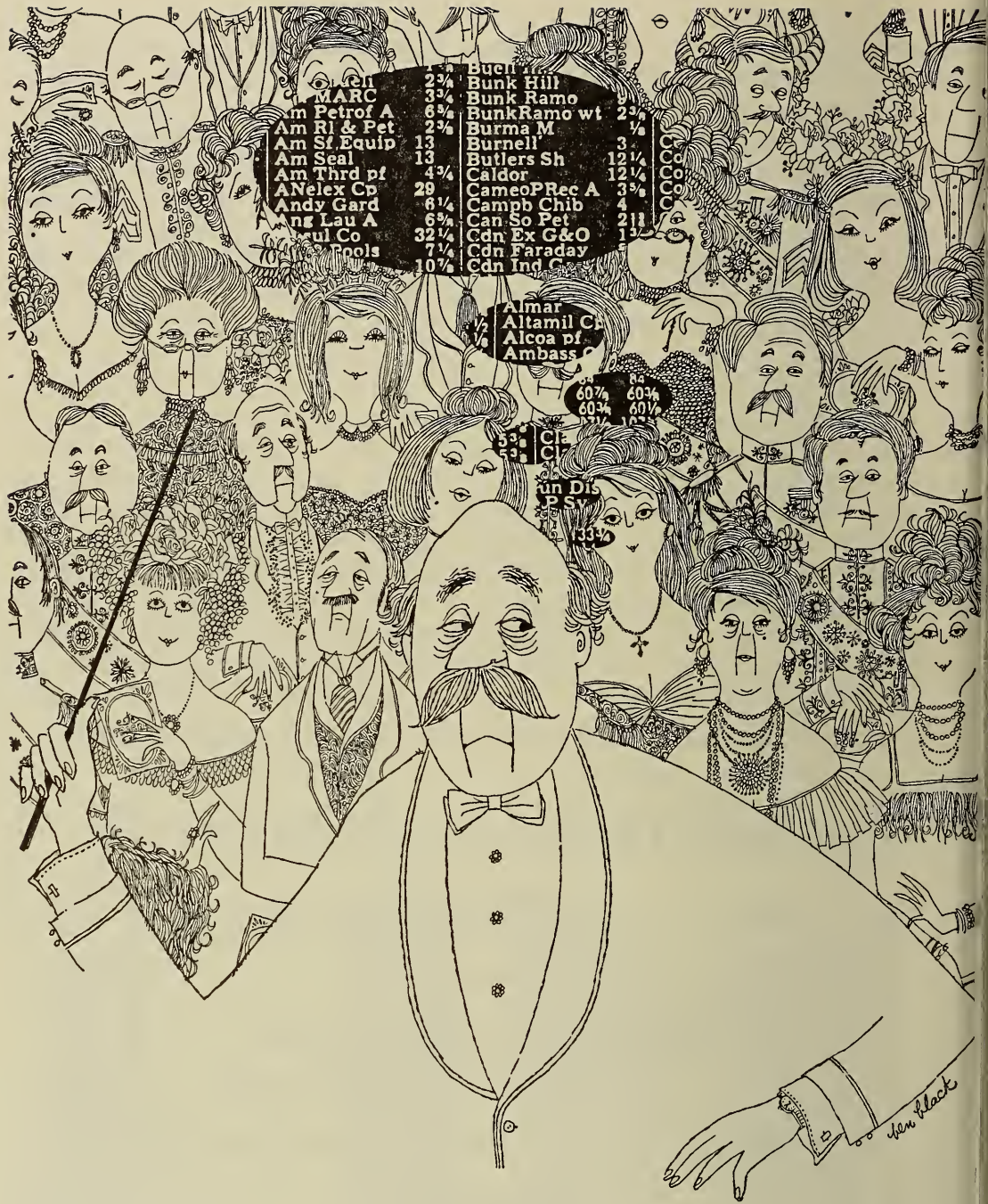
JANUARY 3
ERICH LEINSDORF, *Conductor*
BURTON FINE, *Viola*

JANUARY 31
RAFAEL KUBELIK, *Conductor*

APRIL 18
ERICH LEINSDORF, *Conductor*
JOSEPH SILVERSTEIN, *Violin*

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TICKET RESALE AND RESERVATION PLAN

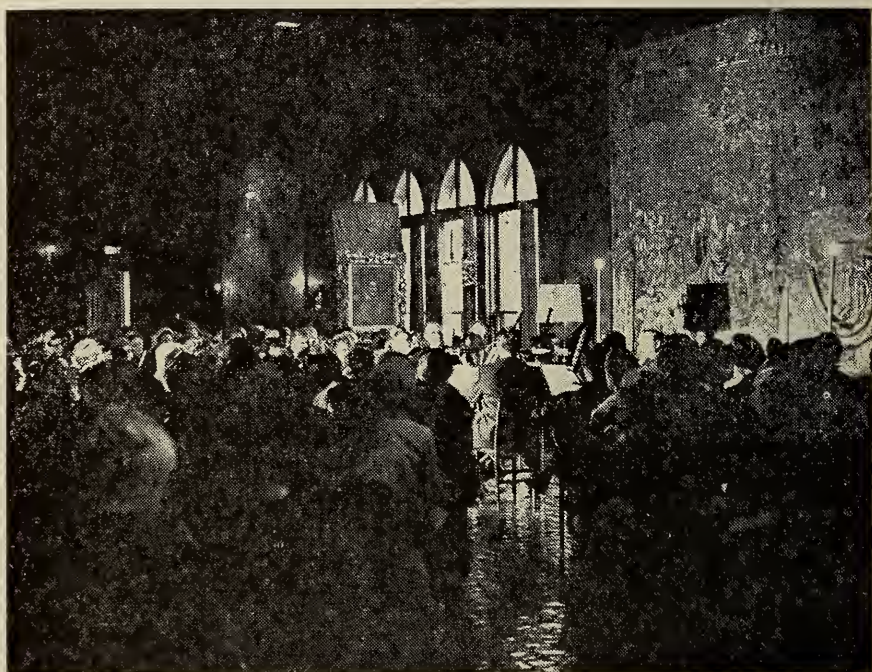


The Ticket Resale and Reservation Plan which has been in practice for the past three seasons has been most successful. The Trustees are grateful to those subscribers who have complied with it, and again wish to bring this plan to the attention of the Orchestra's subscribers and Friends.

Subscribers who wish to release their seats for a specific concert are urged to do so as soon as convenient. They need only call Symphony Hall, CO 6-1492, and give their name and ticket location to the switchboard operator. Subscribers releasing their seats for resale will continue to receive written acknowledgment for income tax purposes.

Since the Management has learned by experience how many returned tickets it may expect for concerts, those who wish to make requests for tickets may do so by telephoning Symphony Hall and asking for "Reservations." Requests will be filled in the order received and no reservations will be made when the caller can not be assured of a seat. Tickets ordered under this plan may be purchased and picked up from the Box Office on the day of the concert two hours prior to the start of the program. Tickets not claimed a half-hour before concert time will be released.

Last season the successful operation of the Ticket Resale and Reservation Plan aided in reducing the Boston Symphony Orchestra's deficit by \$19,000.



Many members of this audience will recall with pleasure the afternoon of November 7th, when they were honored for the particular distinction of being "Silver Anniversary Friends" of the Boston Symphony Orchestra. Although only ladies were invited, it was remembered that many shared the distinction with their husbands.

The guests were greeted at the Isabella Stewart Gardner Museum by many smiling hostesses from the Council of Friends. In the magnificent setting of the Tapestry Room the music of the Boston Symphony Chamber Players, performed for their pleasure alone, engendered a warm bond among this special group of ladies. Mr. Leinsdorf and Mr. Cabot addressed them. A high point emerged when Mr. Cabot announced the names of six ladies who have attended the Orchestra concerts since the time of Henschel, and three were present to acknowledge the proud applause. After a reception and champagne tea in the Dutch Room the guests received a commemorative gift as they departed: a recording by the Boston Symphony Orchestra with Serge Koussevitzky conducting.

As Mr. Cabot said that afternoon, "The example set by you, our guests, leads all of us—conductors, players and management—to look forward with confidence to the next twenty-five years."

THE FRIENDS OF THE BOSTON SYMPHONY ORCHESTRA



Recordings by the
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ORCHESTRA**
under the direction of
ERICH LEINS DORF:



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BARTÓK	Concerto for Orchestra	LM-2643
	Violin Concerto (JOSEPH SILVERSTEIN)	LM-2852
BEETHOVEN	Symphony No. 3 ("Eroica")	LM-2644
	Overture to "Leonore" No. 3	LM-2701
	Piano Concerto No. 4 (ARTUR RUBINSTEIN)	LM-2848
	Piano Concerto No. 5 (ARTUR RUBINSTEIN)	LM-2733
BERG	Excerpts from "Wozzeck" (PHYLLIS CURTIN)	LM-7031
	"Le Vin" (PHYLLIS CURTIN)	LM-7044
BRAHMS	Symphony No. 1	LM-2711
	Piano Concerto No. 1 (VAN CLIBURN)	LM-2724
	Symphony No. 2	LM-2809
{ RAVEL	Piano Concerto in G	} (LORIN HOLLANDER) LM-2667
{ DELLO JOIO	Fantasy and Variations	
FAURÉ	Elegy for Cello and Orchestra (SAMUEL MAYES)	LM-2703
KODÁLY	Suite from "Háry János"	} LM-2859
	Variations on a Hungarian Folk Song, "The Peacock"	
MAHLER	Symphony No. 1	LM-2642
	Symphony No. 5	LM-7031
	Symphony No. 6	LM-7044
MENDELSSOHN	A Midsummer Night's Dream (Incidental music with chorus, soloists and speaker)	LM-2673
MENOTTI	The Death of the Bishop of Brindisi (With chorus and soloists)	LM-2785
MOZART	Symphony No. 41 and Eine kleine Nachtmusik	LM-2694
	Requiem Mass - KENNEDY MEMORIAL SERVICE	LM-7030
PROKOFIEV	Piano Concerto Nos. 1 and 2 (JOHN BROWNING)	LM-2897
	Symphony No. 5	LM-2707
	Symphony No. 6	LM-2834
	Symphony-Concerto (SAMUEL MAYES)	LM-2703
	Violin Concerto No. 1 (ERICK FRIEDMAN)	LM-2732
	Piano Concerto No. 5 (LORIN HOLLANDER)	LM-2732
RIMSKY-KORSAKOV	Suite from "Le Coq d'Or"	LM-2725
SCHOENBERG	"Gurre-Lieder," Excerpts (LILI CHOOKASIAN)	LM-2785
SCHULLER	Seven Studies on Themes of Paul Klee	LM-2879
SCHUMANN	Symphony No. 4	LM-2701
STRAUSS	"Ein Heldenleben"	LM-2641
	Excerpts from "Salome"; The Awakening of Helen from "The Egyptian Helen" (LEONTYNE PRICE)	LM-2849
STRAVINSKY	Agon	LM-2879
	Suite from The Firebird	LM-2725
	Violin Concerto (JOSEPH SILVERSTEIN)	LM-2852
TCHAIKOVSKY	Piano Concerto No. 1 (ARTUR RUBINSTEIN)	LM-2681
VERDI	Requiem (BIRGIT NILSSON, LILI CHOOKASIAN, CARLO BERGONZI, EZIO FLAGELLO, CHORUS PRO MUSICA)	LM-7040
WAGNER	Lohengrin (SANDOR KONYA, LUCINE AMARA, RITA GORR, WILLIAM DOOLEY, JEROME HINES, CALVIN MARSH, CHORUS PRO MUSICA)	LM-6710
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Boston Symphony Orchestra

ERICH LEINSDORF, *Music Director*

CHARLES WILSON, *Assistant Conductor*

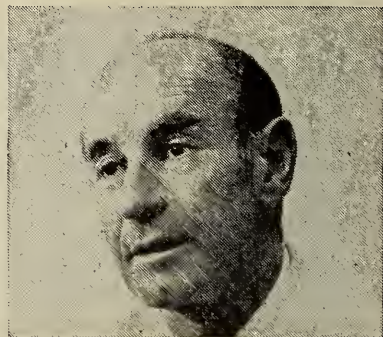
FIRST VIOLINS	CELLOS	BASSOONS
Joseph Silverstein <i>Concertmaster</i>	Jules Eskin	Sherman Walt
Alfred Krips	Martin Hoherman	Ernst Panenka
George Zazofsky	Mischa Nieland	Matthew Ruggiero
Rolland Tapley	Karl Zeise	
Roger Shermont	Robert Ripley	CONTRA BASSOON
Max Winder	Soichi Katsuta*	Richard Plaster
Harry Dickson	John Sant Ambrogio	
Gottfried Wilfinger	Luis Leguia	HORNS
Fredy Ostrovsky	Stephen Geber	James Stagliano
Leo Panasevich	Carol Procter	Charles Yancich
Noah Bielski	Richard Sher	Harry Shapiro
Herman Silberman		Thomas Newell
Stanley Benson	BASSES	Paul Keaney
Sheldon Rotenberg	Henry Freeman	Ralph Pottle
Alfred Schneider	Henry Portnoi	
Julius Schulman	Irving Frankel	TRUMPETS
Gerald Gelbloom	John Barwicki	Armando Ghitalla
Raymond Sird	Leslie Martin	Roger Voisin
	Bela Wurtzler	André Come
SECOND VIOLINS	Joseph Hearne	Gerard Goguen
Clarence Knudson	William Rhein	
William Marshall	John Salkowski	TROMBONES
Michel Sasson		William Gibson
Samuel Diamond	FLUTES	Josef Orosz
Leonard Moss	Doriot Anthony Dwyer	Kauko Kahila
William Waterhouse	James Pappoutsakis	
Giora Bernstein	Phillip Kaplan	TUBA
Ayrton Pinto		Chester Schmitz
Amnon Levy	PICCOLO	
Laszlo Nagy	Lois Schaefer	TIMPANI
Michael Vitale		Everett Firth
Victor Manusevitch	OBOES	
Minot Beale	Ralph Gomberg	PERCUSSION
Ronald Knudsen	John Holmes	Charles Smith
Max Hobart	Hugh Matheny	Harold Thompson
John Korman		Arthur Press, <i>Ass't Timpanist</i>
VIOLAS	ENGLISH HORN	Thomas Gauger
Burton Fine	Laurence Thorstenberg	
Reuben Green		HARPS
Eugen Lehner	CLARINETS	Bernard Zighera
Albert Bernard	Gino Cioffi	Olivia Luetcke
George Humphrey	Pasquale Cardillo	
Jerome Lipson	Peter Hadcock	LIBRARIANS
Jean Cauhapé	<i>E_b Clarinet</i>	Victor Alpert
Konosuke Ono*		William Shisler
Vincent Mauricci	BASS CLARINET	
Earl Hedberg	Felix Viscuglia	STAGE MANAGER
Bernard Kadinoff		Alfred Robison
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