

*Portland  
Philharmonic  
Orchestra*

**LESLIE HODGE, *Conductor***



SOLOIST  
**CHARLES SCHIFFELER**  
*Baritone*

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LESLIE HODGE, Conductor

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## Program

1. Symphony No. 6, "Pathetique" (Dramatic) . Tschaikowsky
  - I. Adagio—Allegro—Andante—Allegro vivo
  - II. Allegro con grazia
  - III. Allegro molto vivace
  - IV. Adagio lamentoso

Tschaikowsky wrote: "Just as I was starting on my journey (the visit to Paris in December, 1892), the idea came to me for a new symphony. This time with a program; but a program of a kind which remains an enigma to all—let them guess it who can."

What was the program in Tschaikowsky's mind? Each hearer has his own thoughts concerning its interpretative significance. Perhaps Tschaikowsky's private papers, which are yet to be opened, may shed some light on the question or even supply his own intimate program. Many have visualized from the symphony the picture of the life of a man. The story tells to them of man's illusions, desires, loves, struggles, victories, and at last the end. Others, including Kashkin, are of a different opinion. It seems to this group more reasonable to quote the Moscow music critics, "to interpret the overwhelming energy of the third movement and the abysmal sorrow of the Finale in the broader light of a national or historical significance rather than to narrow them to the expression of an individual experience. If the last movement is intended to be predictive, it is surely of things vaster and issues more fatal than are contained in a mere personal apprehension of death. It speaks rather of a 'Lamentation large et souffrance inconnue,' and seems to set the seal of finality on all human hopes."

These two divergent yet not dissimilar opinions are offered merely as statements of the two most universal and widely accepted attempts to explain the "program" of the symphony. There is no way of determining just what Tschaikowsky's intentions were in the creation of this masterful work—surely the most masterful of all Tschaikowsky's symphonies—and the listener is freely entitled to his own opinion.

Beyond a shadow of doubt, the Sixth and last symphony, "Pathetique," is one of the greatest symphonies of all times. It has been

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## PROGRAM — Continued

called—and not without justification—the only symphony of the latter half of the nineteenth century which can rank with Beethoven's best. In form the work is free and spontaneous—so free, in fact that a purist might deny it the name "symphony" and call it a "symphonic fantasia," but the themes flow so inevitably from the subject matter that any attempt to fit it to the older classic molds would be both disastrous and absurd. Throughout, the work is sincere and intense—there is none of the cheap banality and over-emphasis which many have been wont to ascribe to his earlier symphonies.

### » INTERMISSION «

## 2. Overture to "The Flying Dutchman" . . . . Wagner

The Overture opens with the "Curse" theme, thundered out below a wild, furious rushing on the violins. This works up to a climax, in which a bold, surging phrase, derived from the curse theme, and also associated with the Dutchman, conspicuously figures. At the close of this stormy introduction the message of the Angel of Mercy, personified in Senta, is given as it occurs at the end of each verse of her ballad in the second act.

The first and last bars of this should be carefully noted, as they yield material for much that follows. Wagner tells us that Senta's ballad was the first portion of the opera that he composed. "It was the picture 'in petto' of the whole drama. . . . In the eventual composition of the music . . . I had only to take the various thematic germs included in the ballad and develop them to their legitimate conclusions, and I had all the chief-moods of this poem quite of themselves in definite thematic shapes before me." Thus the melodic figure in the last bar of the Redemption theme forms the basis of the spinning-chorus in Act 2; occurs in the Steerman's song of Act 1; and plays a conspicuous part in the choruses sung by the crew of the doomed ship and by the other sailors in Act 3. It is obviously intended to express 'companionship' and the yearning for it—therefore 'sympathy.' At the close of this gentle interlude the previous movement is resumed, but this time the surging "Dutchman" theme, already referred to, is made principal subject, the "curse" being brought in as an accessory. Presently the figure from the last bar of the Redemption theme becomes prominent, and the melody of the Sailors' chorus appears.

As the Overture proceeds the conflict of the opposing forces becomes more and more intense; and the Redemption theme, asserting itself with ever growing power, is finally heard as a hymn of triumph accompanying the final apotheosis of the Dutchman as, in company with Senta, he enters into Eternal Rest.

The actual story is that of a Dutch Captain, who, trying to round a cape during a storm swore he would not give up the attempt, even though he should remain at sea till the Day of Judgment. Satan, who heard the oath, took him at his word. One hope of release alone was left him. Should he find a woman strong enough in pity and love to remain 'faithful unto death' to him, her constancy would terminate his sufferings. Once every seven years he is permitted to land and seek deliverance, but hitherto his quest has been vain. At length the long-sought angel of mercy is found in Senta.

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**PROGRAM** — Continued

3. Two Baritone Arias from the Opera, "Tannhauser" . . .  
Wagner

CHARLES SCHIFFELER, Soloist

- (a) "Oh Heaven! Let Me Here Implore Thee!"

Oh Heaven! Let me here implore thee!  
Hallow my song to worthy praise!  
Let sin crouch in the dust before thee,  
Nor dare 'mongst us its head to raise!  
Thou noble love, inspire me,  
Thy glory let me sing,  
Thy flame immortal fire me,  
Fann'd by an angel's wing!  
Thou com'st from heav'n descended,  
I follow thee afar;  
By ev'ry joy attended  
Forever shines thy star!

- (b) "Oh Star of Eve"

Like death's dark shadow night her gloom extendeth,  
Her sable wing o'er all the vale she bendeth;  
The soul, that longs to tread yon path of light,  
Dreads to pass the gate of fear and night.  
I look on thee, oh star in heav'n the fairest,  
Thy gentle beam thro' trackless space thou bearest,  
The hour of darkness is by thee made bright,  
Thou lead'st us upward with pure, kindly light.  
Oh, star of eve, thy tender beam  
Smiles on my spirit's troubled dream;  
From heart that ne'er its trust betray'd,  
Greet, when she passes, the peerless maid,  
Bear her beyond this vale of sorrow,  
To fields of light that know no morrow;  
Bear her beyond this vale of sorrow,  
To fields of light that know no morrow.

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## PROGRAM — Continued

4. "Wotan's Farewell" and "Magic Fire Music"  
 from "The Valkyries" . . . . . Wagner  
 Baritone and Orchestra

Wotan's Farewell and the Magic Fire Music form the conclusion to "The Valkyries." For her disobedience to his command, Wotan condemns Brunnhilde, the Valkyrie—and his daughter—to lie asleep on a rock to become the victim of the first who passes. She passionately pleads for protection against dishonor, and the god consents. Placing her upon a rocky couch and kissing her brow, he takes his farewell of her in a scene which for majestic pathos is deeply impressive. One forgets Wotan and the Valkyrie—it is the last parting of an earthly father and daughter, illustrated with music which is the very apotheosis of grief. He then conjures Loge, god of fire; and as he strikes his spear upon the rock, flames spring up all about her. Proudly he sings in the midst of the glare. As the fire encircles the sleeping Valkyrie, Wotan slowly leaves the scene.

\* \* \* \*

### An English translation of the libretto follows:

Farewell thou valiant, glorious child!  
 Thou once the holiest pride of my heart.  
 Farewell! Farewell! Farewell!  
 Must I forsake thee, and may my welcome of love no more greet thee,  
 Shall thou now ne'er more ride as my comrade, nor bear me mead at  
 banquet,  
 Must I abandon thee, whom I loved so, thou laughing delight of my  
 eyes,  
 Such a bridal fire for thee shall be kindled as ne'er yet has burned  
 for a bride!  
 Threatening flames shall flare round the fell:  
 Let withering terrors daunt the craven!  
 Let cowards fly from Brunnhilde's rock!  
 For one alone winneth the bride; one freer than I, the God!  
 (*Brunnhilde, deeply moved, sinks in ecstasy on Wotan's breast: he  
 holds her in a long embrace.*)  
 (*She throws her head back again and, still embracing Wotan, gazes  
 with deep enthusiasm in his eyes.*)  
 Thy brightly glittering eyes, that, smiling, oft I caressed,

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When valour won a kiss as guerdon, when childish lispings of heroes'  
praise from sweetest lips has flowed forth:

Those gleaming radiant eyes that oft in storms on me shone,

When hopeless yearnings my heart had wasted,

When world's delights all my wishes awakened, thro' wild wildering  
sadness:

Once more today, lured by their light, my lips shall give them love's  
farewell!

On mortal more blessed once may they beam: On me, hapless immortal,  
must they close now for ever.

*(He clasps her head in his hands.)*

For so turns the god now from thee, so kisses thy god-hood away!

*(He kisses her long on the eyes.)*

*(She sinks back with closed eyes, unconscious, in his arms. He gently  
bears her to a low mossy mound, which is overshadowed by a wide-  
spreading fir tree, and lays her upon it.)*

*(He looks upon her and closes her helmet; his eyes then rest on the  
form of the sleeper, which he now completely covers with the great  
steel shield of the Valkyrie.— He turns slowly away, then again  
turns around with a sorrowful look.)*

*(He strides with solemn decision to the middle of the stage and directs  
the point of his spear towards a large rock.)*

Loge hear! List to my word!

As I found thee of old, a glimmering flame, as from me thou didst  
vanish, in wandering fire;

As once I stayed thee, stir I thee now!

Appear! come, waving fire—and wind thee in flames round the fell!

*(During the following he strikes the rock thrice with his spear.)*

Loge! Loge! appear!

*(A flash of flame issues from the rock, which swells to an ever-bright-  
ening fiery glow.) (Here flickering flames break forth.)*

*(Bright shooting flames surround Wotan. With his spear he directs  
the sea of fire to encircle the rocks; it presently spreads toward the  
background where it encloses the mountain in flames.)*

He who my spear point's sharpness feareth shall cross not the flaming  
fire!

*(He stretches out the spear as a spell.)*

*(He gazes sorrowfully back on Brunnhilde.)*

*(Slowly he turns to depart.)*

*(He turns his head again and looks back.)*

*(He disappears through the fire.)*

\* \* \* \*

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