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ABSTRACT

AN ANALYSIS OF THE PROGRAM NOTES OF SELECTED SYMPHONY ORCHESTRAS

by Harold F. Brown

The annotation of symphony orchestra programs is such a common and costly practice that it behooves managers and annotators to consider the effectiveness of this educational device. That was the purpose of this study--to investigate the contemporary status of annotation and its reception by concert-goers. Such concerns as the methodology, the content, the length, the complexity and the rationale supporting the presentation were investigated. Eleven annotators (seven with major symphonies) were interviewed; many others were questioned by mail. Questionnaires were sent to managers in all parts of the country. Finally, eleven orchestras (Classes A-D) cooperated in the distribution of questionnaires to twelve audiences for the purpose of discovering program reading habits, degree of appreciation of the annotations, and such personal information as musical background and educational level.

Hundreds of programs were collected and analyzed; and such contributing factors as program format, auditorium lighting and advance mailing were investigated.

Although program annotation had its incipiency in Europe in the eighteenth century, its establishment as a regular practice can be traced to England c. 1850. In its early days its function was to offer musical analysis, and this practice still continues. Gradually, however, a more informal popular style became acceptable; so today program annotations vary from pure analysis to anecdotal entertainment, from poor to very good, from a few short paragraphs to essays of over 6,000 words. But no matter which, 95% of the audience respondents indicated that their program notes do enhance their enjoyment and understanding of the music. It was discovered, surprisingly, that 84% always read the notes (62% in toto), and 87% read them before hearing the music. This is encouragement to those writers who have questioned the influence and acceptance of their efforts; and it is cause for more serious and careful concern on the part of the many who have not recognized the erudition, sophistication and eagerness of their audiences.

While annotations are, as the study reveals, rather thoroughly absorbed and appreciated, the chief complaints were brevity and avoidance of emphasis on

the music. The statistics reveal that 14% found their notes lacking in comprehensiveness, 42% would like simple musical examples, 30% would appreciate more reading light. Only 12% were disturbed by the intermingling of advertisements and program notes. 54% save their programs for future reference.

Audiences today are well educated: 62% are college graduates, 49% are active in music as students, amateurs or professionals, 84% attend five or more symphony concerts per year. They understand the common musical terms. They appreciate the annotation that is professional in content and interesting in style. Many signs indicated the better acceptance of the well written literary piece.

Indications are that program notes are more likely to be read if 1) they do not exceed 2,000 words, 2) the type face is at least 10-pt. in size, with ample open spaces, 3) they are not spread out through the program booklet, 4) they are interestingly written, and 5) they are worthily informative.

The basic conclusion is that this device is educationally beneficial and effective. However, the degree of effectiveness varies enormously according to the audience preparation and the quality of the annotation. While there is good annotation (notably in Class A orchestra programs), it is very random amongst

Harold F. Brown

the metropolitan, urban and community orchestras.

There is much room--and ample justification--for improvement.

AN ANALYSIS OF THE PROGRAM NOTES
OF SELECTED SYMPHONY
ORCHESTRAS

By

Harold Frederick Brown

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CHAPTER I

INTRODUCTION

Statement of the Problem

On the first page of the preface to Philip Hale's Boston Symphony Programme Notes, editor John N. Burk offers this respectful prophecy:

Some day an inquisitive musicologist will consider the part played in the history of musical education and musical taste by that seemingly indispensable adjunct of the symphony concert room, the Programme Note. When this time comes, the contributions made by Philip Hale to the musical civilization of his time will appear in their true proportions.¹

Burk's prophecy was correct. This dissertation is a study of the educational influence of program notes, where both Hale and his successor, John Burk, occupy enviable positions.

It is quite surprising that a study of program annotation has not been undertaken before. For over one hundred years this "seemingly indispensable adjunct of the symphony concert room" has touched the lives of

¹ed. John N. Burk, Philip Hale's Boston Symphony Programme Notes (Garden City: Doubleday, Doran and Co., Inc., 1935), p. xvii.

thousands of concert-goers in America and Europe, and presumably has influenced their musical taste and their enjoyment of music. The Rockefeller Panel Report¹ in 1965 listed 1,113 community symphony orchestras in the United States; virtually every one of them supplied annotated programs to its patrons, either by custom, conviction or demand. As a Newsletter of the American Symphony Orchestra League suggested, "With the expenditure of time, effort and money involved in preparing and printing concert notes, it seems as though it might be in order to take a look at the total situation and see whether or not present procedures followed by each orchestra really are geared to the conditions prevailing in that specific situation."²

It might be of interest to note that the present study came into being without the author's knowledge of this Newsletter. It resulted, in fact, from a surprise gift of a large collection of Boston Symphony programs that had been saved worshipfully by a regular patron of that orchestra. After several years of idleness in a cabinet, these programs were brought into the light and

¹Rockefeller Panel Report, The Performing Arts: Problems and Prospects (New York: McGraw-Hill Book Co., 1965), p. 21.

²American Symphony Orchestra League, Newsletter, January, 1960, p. 18.

read with great interest. They revealed what other collectors had apparently known before: that here was a treasure store of musical information fully deserving of shelf space in any library, and far too valuable to be discarded after each concert. Curiosity was aroused, the mental processes stimulated; a probe into other program notes resulted. An area unfolded that, with the exception of an occasional short article in a specialized music magazine or an impassioned but brief essay in some concert program, had been widely neglected and generally by-passed. The program note appears to be in the same category as a Sunday sermon--always there and sometimes worth taking in, and, like the sermon, perhaps labored over for many days in the hope of affecting someone in the audience. But how often is it affective, and how effective? Very few people seem to have been curious to find out, except by casual word-of-mouth inquiry and perhaps an embarrassed glance around the auditorium before concert-time to see who was reading what--"program notes or the names of sustaining patrons", as one annotator worded it. One criterion of audience appreciation cited by some annotators and concert managers has been the number of programs discarded in the concert hall; but this is hardly a satisfactory measure, since it could also reflect nothing more than the patrons' sense of tidiness.

It may be that educators have a peculiar propensity for evaluation. Most of them, if conscientious, are anxious to discover more effective teaching methods, to adjust their methods and materials to the needs and receptive capacities of their pupils, and to evaluate constantly. A few inquiries by this researcher revealed a strong aversion to program notes among musician friends; mere casual mention invariably brought forth diatribes such as, "Program notes are always bad; they talk around the music, but never about it"; or "They're usually such nonsense"; or "They talk about Beethoven's love affair with the Countess Theresa Brunswick, but miss the point of the music"; or "I never read the notes because I don't want to get angry before I listen to the music." Non-musicians were generally startled by the query, but rallied to confess one of two attitudes: either "I know so little about music that I always read the notes in the hope of learning something that I can understand," or "The notes confuse me, so I never read them." One concert-goer admitted that "I don't read the notes when they are long and spread out through the program; I get discouraged."¹

One annotator was kind enough to write his specific objections to most program notes:

¹Personal interviews.

I firmly believe that program notes should and can add greatly to the enjoyment of a concert. Generally, however, they do not. Nine out of ten aren't worth the paper they are written on. Here are what I consider some of the fundamental reasons for failure:

1. Their purpose--to inform the audience about the music it is going to hear, which is the only excuse for program notes--has been forgotten or ignored.

2. Most annotators, especially musicians, are not audience-oriented and do not know what an audience wants or needs. The vast majority of musicians, unfortunately, can't write, anyway.

3. There is too much formal analysis in technical language.

4. To be terse, but not dull, to inform without being pompous, and to be entertaining as well as informative demands writing skill. From what I have read, all too few annotators have such skill.

5. Distressingly few program notes are planned--most seem merely thrown together with no effort to make them easy to read.¹

The previously quoted Newsletter states that the successful accomplishment of purpose in program annotation

is based on the assumption that the listener will read the notes before he hears the music. Yet a practical analysis of the usual concert situation indicates this may be a vain assumption a great deal of the time.

Take the matter of concert hall lighting. Seldom is the lighting conducive to reading fine print on shiny paper. . . . There is the matter of the relationship between the length of program notes and the concert arrival habits of the audience in a given city. . . . If an orchestra uses detailed program notes and expects or hopes the audience members will read them before the concert, a practical viewpoint would seem to indicate that the notes should be mailed to the subscribers in

¹Jack W. Rudolph, Green Bay, letter, October 16, 1967.

advance of the concert. . . . Then there is the problem of arrangement of the notes in relation to other material in the program and its effect on the use made of the notes.¹

There are the questions of technical discussions of the music, of complicated analyses, of philosophical treatises that leave the reader dazed, of subjective opinions that prejudice a listener; and there is the problem of offending the reader by writing down to him, avoiding erudition; and the problem of space restriction and lack of preparation time (many annotators hold other full-time jobs, writing notes as an extra-curricular activity). Therefore the matters of content, length, method and writing style all rear their heads like Hercules' Hydra. How much frustration is experienced by both writer and reader? Is the latter fairly treated? Is he short-changed? Or does he have a splendid educational aid that he fails to use and appreciate? These are questions to be considered in this paper.

Just how does one write THE PERFECT program note? Many writers have commented on this. One of them confessed that

one writes in words about the musical experience knowing that words are not correlations for the experience; but one writes for the people who may have had similar experiences and who might find the words

¹American Symphony Orchestra League Newsletter.
See p. 2.

meaningful in a similar way. . . . When there is nothing to say, preaching is inevitable. . . . Analysis and technical discussion are quite as far from the musical experience as aesthetic talk.¹

Another writes, "The essential qualification for an author of such notes--assuming, of course, that he is a musician--are ardor, insight, scholarship, and style. The more usual qualifications, unfortunately, seem to be indifference, ignorance, and illiteracy."² Another says:

How ought program notes to be written? Little attention has been given to the question, but a change has recently come over the commentary which one buys in the concert hall; analysis has given way before more general comment. In so far as it has opened the gates to irrelevance,rodomontade, criticism, and even controversy, it is bad. . . . The programme note is allowed to range through all degrees of ineptitude and wrongheadedness because no one ever criticises it. . . . And so between the items of the concert, we continue to read all kinds of comment--good, bad and very bad.³

M. A. DeWolfe Howe, discussing the Boston Symphony notes, which for years have averaged five thousand words per program, writes that "through all these years the programmes have served a far-reaching

¹Robert Craft, biography of Anton Webern, with Columbia record album #K4L-232, p. 8.

²Lawrence Gilman, Orchestral Music: An Arm-chair Guide, ed. Edward Cushing (New York: Oxford University Press, 1951), p. v.

³Frank Howes, "Programme Notes," The Musical Times (London: Novello & Co., Ltd.), LXXI, April 1, 1930, V. 71, No. 1046.

educational purpose, not only with direct reference to the concert of the evening, but through bringing together an extraordinary mass of musical lore, historical, critical, and biographical." No wonder, then, that he continues, citing John S. Dwight, who "even before Mr. Apthorp's day addressed himself to the Boston public: 'We may read and we may listen, but not both, dear friend, at the same time.'"¹

Irving Kolodin tells us that the true tradition of the program annotator is "to be ignored, and only remembered on the rare occasion when he confuses Piccini with Puccini, or ascribes to Johann Strauss, Jr., a galop written by Johann Strauss, Sr."²

Sir George Grove makes this comment: "Biography, culled from a musical dictionary (though without acknowledgment) and the repetition of well-worn anecdotes, with a few quotations of leading themes, are too often all their authors deem necessary."³ And Percy Scholes, another British scholar, declares that

¹M. A. DeWolfe Howe, The Boston Symphony Orchestra (Boston: Houghton, Mifflin Co., 1914), p. 139.

²Irving Kolodin, New York Philharmonic program, October 22, 1962, p. 40.

³ed. H. C. Colles, Grove's Dictionary of Music and Musicians (5th Ed., New York: The Macmillan Company, 1959), III, p. 943.

it is much to be desired that writers of analytical programmes would answer in their mind, before beginning each task, a few obviously fundamental questions, such as whether they are writing for professional musicians or for the general public, whether they mean their notes to be read before the performance begins or during its course, and so on. . . . The writing of annotations for programmes is clearly a branch of the work of Musical Appreciation.¹

Klaus George Roy, the Director of Publications for the Cleveland Orchestra, sums up the problem thus: "The issue is whether, in the realization that music always begins where words stop, anything can be done at all to aid the hearer in his quest for understanding and, hopefully, enjoyment."²

Justification for the Study

In Chapter III the question of how program notes are written will be considered in more detail; but these multivarious comments demonstrate the justification for this study. Hundreds of people involved in the compiling, editing and publishing--and with the reading--of program notes can benefit from a survey of past and current practices, of leading annotators' rationales, of solutions of some of the common problems, from examination of some commendable literary samples, and

¹Percy Scholes, The Oxford Companion to Music (London: Oxford University Press, 1935), p. 41.

²Klaus Roy, Cleveland Orchestra program, September 18, 1964, p. 32.

especially of audience reactions to annotation as it is practiced in several United States cities of different sizes and locations. These people will perhaps be interested in discovering just how bad--or good--current annotation is, whether or not most notes are "merely thrown together", whether or not authors are writing at their readers' level. These questions indicate a need for specific information about audience educational level, musical knowledge and program reading habits. All of these are a part of this study.

Survey of Extant Literature

The lack of published research and publication in the field was a strong encouragement for undertaking this research. Although this is necessarily a limited study, it is representative enough to point up the need for a complete survey of United States symphony audiences, a project that would require funding by some interested foundation. The Twentieth Century Fund did finance a survey of twelve symphony audiences as part of the economic study made by Baumol and Bowen in 1963-64.¹ As the only such survey it is widely quoted, although deprecated in some circles because of its survey

¹William J. Baumol and William G. Bowen, Performing Arts, the Economic Dilemma (New York: Twentieth Century Fund, 1966).

methods.¹ Their questions sought such information as educational level, attendance frequency, age, sex, occupation, income, symphony concert expenditures (including transportation and related meals). Some of these factors would influence the writing of program notes, and some have been duplicated in the present study, with lesser request for details. It must be noted that their survey considered twelve major symphonies only, with no concern shown for the problems and the importance of the Lansings, the Phoenixes and the Ashevilles.

The managers of a few orchestras have shown enterprise and imagination in promoting surveys of their respective audiences. Cincinnati, for instance, in 1960 promoted a survey by Proctor and Gamble; and Baltimore in 1963 contracted with a professional organization for a marketing and opinion research. The information sought in Cincinnati was similar to that of the Twentieth Century Fund survey, with additional emphasis on programming preference. The Baltimore survey sought answers to "Why Baltimore Symphony Subscribers Don't Renew." The results of these projects would surely serve a useful purpose; however, no survey of program note appreciation was included, and none has come to our attention.

¹One manager of a major symphony assured this writer that the loges and balconies of his auditorium were ignored, thus distorting the conclusions.

Writing in the Journal of General Psychology, Geneva D. Williams of the University of Oklahoma reported the results of an experiment which pitted a control group of 286 subjects against an experimental group of 274 subjects in a test of the effect of program notes on the enjoyment of certain specific musical selections. This test presented recorded music to college English students, one group receiving program notes, the other only a listing of titles. The author concluded that program notes aided significantly the group's enjoyment of the music, but added that their influence varied almost directly in proportion to the amount of musical training the subject had had.¹ Another experiment was reported by M. G. Rigg in the Journal of Experimental Psychology.²

Outside of the sources mentioned, only short commentaries on this subject have been found; for the most part they are annotators' rationales as printed in program books. Some data was found in reference volumes--Grove's Dictionary, Scholes' The Oxford

¹Geneva D. Williams, "The Effect of Program Notes on the Enjoyment of Musical Selections," Journal of General Psychology, v. 29, 1943, p. 261-279.

²M. G. Rigg, "Favorable vs. Unfavorable Propaganda in the Enjoyment of Music," Journal of Experimental Psychology, v. 38, 1942, p. 78-81.

Companion to Music--and in various program note authors' collected annotations, such as Tovey's Essays in Musical Analysis.¹

Several musicologists have questioned the validity of program annotation as a research topic for a doctoral dissertation in musicology, suggesting that it might be suitable for a periodical article; but each of these people has conceded its validity as an educational study. One annotator of a major orchestra shifted from a position of skepticism to one of commendation of it as a project worthy of foundation support. This is indeed to be hoped for some day in order to draw a complete picture of contemporary annotation.

Premise of the Study

Of course the fundamental premise of any such study as this is the general acceptance of the educational function of the symphony orchestra. Frederick Dorian, distinguished musicologist of Carnegie-Mellon University, suggested a possible wording of the introductory paragraphs of the audience questionnaire used in connection with this study: "The symphony orchestra, whether supported by private and/or public funds, serves

¹Sir Donald Francis Tovey, Essays in Musical Analysis (6 vols; London: Oxford University Press, 1935).

the community as an instrument of education and enjoyment; hence the program notes should support this dual purpose."¹ According to nearly all of the annotators questioned for this report, the educational function is the chief raison d'être of program notes. This must be stated at the outset as the basic tenet of this dissertation, to be supported in Chapters II and III. The purpose of the present study is to determine the effectiveness of program annotations as an educational function. A residual value, hopefully, will be the improvement of future annotation (assuming that the main stream of these determinations will be published and circulated).

Hypothesis

The hypothesis that controls the approach and method of procedure is that most program notes fail to achieve their intended purpose. As previously stated, this purpose is both assumed and demonstrated to be the enhancement of audience understanding and enjoyment of the music heard in the symphony hall.

Limitations of the Study

Certain limitations were imposed of necessity. First, it was physically impossible to acquire and read

¹Frederick Dorian, letter, November 18, 1967.

programs from all 1,113 orchestras! Wisdom suggested careful scrutiny of the programs of at least half a dozen of the major symphonies and a reasonable number of programs of orchestras in classes B, C and D.¹ Second, while older notes such as those of Philip Hale, George H. L. Smith, Lawrence Gilman and Donald Tovey could not be overlooked, emphasis on contemporary writing was a requirement for practicality and usefulness. Third, a limitation was established in the selection of notes for specific comparison. Two types of notes were examined for this purpose: those for compositions in the standard repertoire and those for new music. In the former category were Beethoven's Fifth Symphony, Brahms' Second Symphony and Debussy's La Mer, selected for their historical periods and consequent variety of style. Orchestra managers were requested to submit programs of first performances or of controversial recent works, and because of the involvement of text, programs of choral compositions. Fourth, because of the cost, only twelve audience surveys were planned--three in each budget class. (Final distribution of the questionnaires

¹This usage is in accordance with the 1967 American Symphony Orchestra League classification:
 A--Major--budgets over \$500,000.
 B--Metropolitan--budgets between \$100,000 and 500,000.
 C--Urban--budgets between \$50,000 and 100,000.
 D--Community--budgets under \$50,000.

involved actually only two major, four metropolitan, three urban and three community symphony audiences.) Fifth, although it was tempting, the matters of musical criticism and programming were considered to be outside the confines of the problem. The inclusion of criticism in annotation will be discussed, but criticism is essentially a by-product of the symphony concert occurring after the event; hence it serves a different function. Programming likewise is an allied subject which will be mentioned in passing only as it affects annotation.

Definition of Terms

A definition of terms will be helpful, although not as essential as in a more technical thesis. By annotation we mean any descriptive, analytical or general commentary on the composer and/or the work being performed that appears in the printed program of the symphony concert. The words program notes, annotations, analytical notes, notes on the program, descriptive notes, will be used interchangeably, even though the dictionary definitions permit varieties of meaning.

Order of Procedure

The procedure for this dissertation began with the intention of considering only the annotations of seven major orchestras--Boston, New York, Philadelphia,

Cleveland, Pittsburgh, Detroit and Chicago--selected for their importance and their geographical accessibility. They formed the core of this study, which quickly expanded beyond these bounds. The intention, and the actuality, was to interview the authors of the program notes published by these orchestras. The first step was a test interview with Robert Holmes, author of the Detroit Symphony notes since 1965/66. Armed with a set of questions, this interviewer encouraged him to vocalize his ideas and his rationale. In an hour and a half interview he did this most courteously and efficiently, adding many suggestions and new leads for pursuit. This length of time, incidentally, proved to be the average for succeeding interviews. The goodwill and warmth of mutual feeling was one of the fine personal values that accrued from this and the many other interviews and exchanges of correspondence during the course of this research. With few exceptions, friendly interest and cooperation were the norm.

The interview with Dr. Holmes led by reference to Klaus George Roy in Cleveland. It became evident that Mr. Roy is one of the most quoted annotators in the profession, perhaps second only to Sir Donald Francis Tovey. One writer who uses a pseudonym confessed that too late he realized a more suitable pen name than "Hans Lick" would have been "Rob Roy"! The

two hours spent with Mr. Roy were also very pleasant and very revealing. Here is a natural teacher, an imaginative and meticulous scholar, who fortunately devotes full time to his duties with the orchestra. In approaching him there was better preparation--not only a better list of questions, but a sample questionnaire for audience circulation. Thus each interview proceeded, each time more productively. Mr. Roy and others followed up their interviews with several most helpful letters and copies of duplicated materials from their files.

Following the next visit to Pittsburgh and Stephen Sell, Assistant Manager of the Pittsburgh Symphony Society (their annotator was in Europe at the time), three questionnaires were duplicated for mail distribution: one for annotators, one for managers, and one as a possible sample for an audience survey. Considering only geographical distribution, a selection of orchestras from the American Symphony Orchestra League list¹ was made, with an equal number (ten) selected from each class. A post card, followed by a personal letter when necessary, was sent to managers asking for their annotators' names and addresses. A personal letter (Appendix I), a copy of the annotator's questionnaire

¹Special Directory Issue of High Fidelity-Musical America, December 15, 1966, p. 182-197.

(Appendix I) and a copy of the audience questionnaire (Appendix I) were sent to each annotator. (The audience questionnaire was not yet in its final form as printed in the Appendix; several revisions were required before it was acceptable for distribution to audiences--revisions suggested by the reactions of managers and authors.) If the annotator approved the use of the audience questionnaire, another copy was sent to his manager, along with a personal letter (Appendix I) and a different questionnaire (Appendix I). Since it would be asking for an appraisal of the author's work, it was thought to be unethical to pursue the matter without his express approval. If the audience questionnaire was rejected by the author, his manager received only a request for sample programs and answers to questions. Altogether over seventy orchestras were involved, including most of the major ones. Appendix II lists the orchestras originally solicited, the forty-four cooperating annotators and the twenty-eight cooperating managers.

The variety of responses was rather amazing. Most were sympathetic to the project and evinced a desire to be fully cooperative; some were cool, but polite; some expressed inability to cooperate; a few were negative. However, even in the cases where full cooperation

was withheld, people were usually willing to send programs. Altogether, representative programs of over one hundred orchestras were collected and studied.

Out of the seventy-odd orchestras solicited, three from each category were sought to cooperate in the audience survey. Most of the major symphonies courteously refused, for a number of valid reasons; but a total of twelve was eventually chosen--two from class A, three from classes B and C, four from class D. A third class A orchestra withdrew at the last moment, which accounts for the shortage in this group. Appendix II lists the orchestras involved in this survey. Many of those who refused did so reluctantly, feeling that a survey would be an imposition upon their audiences; many of them asked for a report of the findings. Some felt that they knew their audiences already by personal contact and subscriber list (the Philadelphia audience, e.g., is 97% subscription); some appeared to exhibit fear of this survey; a few were not interested. This range of responses is quite understandable and was expected. A side comment is irresistible: several orchestras claim to have "the most sophisticated audience in the country", and each offered arguments to support this claim. There is no doubt that those major orchestras that have been in existence for many years and have had a record of purposeful education can claim a

more knowledgeable clientele than can a small orchestra of fewer years with a shorter season in a more isolated community. But one of the questions this inquiry sought to answer was the relative sophistication of audiences in cities as different as Seattle and Green Bay, Wisconsin. Opinions on this vary extremely; evaluation is needed.

The eleven cooperating orchestras distributed questionnaires to one half of their audience at one concert, with the exception of Phoenix where two different audiences were questioned. The method was to insert a questionnaire in alternate program books in order to have responses from all sections of the auditorium. A total of 12,808 questionnaires was circulated; 3,115 responses were received, representing 24 per cent.

In order to establish a set of criteria by which to judge any annotation, and to seek an opinion on certain specifics such as the acceptance of technical terms, a panel of five "typical" concert-goers was selected. This will be presented in Chapter IV.

Order of Presentation

In presenting this material, the procedure will be to present in Part I the history of program annotation, a picture of its present state (Chapter III), specific comparisons (Chapter IV) and the handling of

specific problems (Chapter V). Part II will report the findings of the audience survey, their interpretation, and final conclusions. Related subjects for future research that have been suggested by this study will be mentioned in the final chapter.

PART I. HISTORY AND PRESENT

STATE OF ANNOTATION

CHAPTER II

THE DEVELOPMENT OF ANNOTATION

The Function of Program Notes

The need for information

In this day of abundant concerts and thousands of educated and musically enlightened listeners, perhaps it is legitimate to ask, "Why have program notes at all?" Like a cobra, this question raises its head occasionally to demand the attention of those close by. The Philadelphia Orchestra annotator, John Briggs, accentuated the importance of concert guides when he spoke of attending a Montreal organ concert by a world-renowned organist during Expo 67; not only were there no program notes--there were no programs! The result, in his word: "Chaos."¹ So the first essential aid for the listener is a program that lists titles and composers. What would logically follow as next desirable?

¹John Briggs, Philadelphia, Interview, October 23, 1967.

Probably the composer's birth and death dates, to place him in history; perhaps then a list of movements; next a filling out of the details--i.e., a brief analysis of the form and construction of the composition. Any further expansion would call for more and more detail and wider and wider excursions of thought about the composer's life, his associations, his ideas, his struggles, successes and failures, his other compositions, his comments on music, on the specific composition, on life itself. If called upon, an imaginative and informed writer could expand this into volumes, and this has been done. Interestingly, annotation has been and currently is all of these types. A glance at its history will show its tenuous beginnings, the gradual acceptance of a type, and its expansion into the present-day variety of styles.

No author has written a full history of annotation; in fact, only a few have recorded any information about it. Not only are there a limited number of early examples to discuss and illustrate, but also a limited number of sources of information. Furthermore, the form and style became rather standardized; so how much could one write on the subject without bogging down in the quagmire of comparative writing styles of various authors?

The stress on education

Until the nineteenth century public concertizing was comparatively limited. Music was largely the private affair of wealthy patrons, many of whom were amateur musicians well versed in the arts. For example, Haydn's employer, Prince Esterhazy, a great lover of music and performer on the barytone, supported a small and competent ensemble for concert, church and opera. Even as late as Beethoven's day there were the Prince Lichnowskys and Lobkowitzs. As Grove's Dictionary expresses it,

While the private patronage of music by princes and nobles remained the chief source of livelihood to the musician, the progress of public concert institutions was impeded. The breakdown of the system of patronage and the change of tone and temper which the Napoleonic wars brought to the Europe of the nineteenth century stimulated the increase of concerts. The Viennese development of symphonic music brought the modern symphonic orchestra in every centre of Europe.¹

Of course, there were such landmarks as the Collegia Musica propagated in Germany, Switzerland and Sweden around 1700, and the Tonkünstler Societat of Vienna (1771) and the famous Gewandhaus Concerts (from 1781). But with rare exceptions, not until the orchestral and chamber concert came into the public domain in the nineteenth century would one find program notes, or even

¹Ed. H. C. Colles, Grove's Dictionary of Music and Musicians (3rd ed; New York: The Macmillan Co., 1938), I, p. 691.

printed programs. When they did appear, they were offered for the enlightenment of what must have been a musically ignorant audience.

In The American Symphony Orchestra, John H. Mueller says that "conductors of the American symphony orchestras have always conceived of themselves as educators rather than entertainers. Any differences among them lie in the intensity with which they have felt dedicated to their mission, and the degree to which they have compromised with the practical necessity of offering some relaxation to their audiences."¹ It is highly probable that conductors have always deplored playing for inferior audiences and would have made efforts to enlighten them by one means or another whenever possible. Printed programs in themselves represent quite a step in this direction. One can imagine the original argument over their cost--an argument that has not yet ceased! Today, as pianist Eunice Podis writes, "almost everyone agrees that some kind of guidance is helpful. . . . For some groups, the main purpose is to inform and to educate; others want primarily to be entertained, while still others require a subtle combination of the two."² She was referring to the lecture

¹John H. Mueller, The American Symphony Orchestra (Bloomington: University of Indiana Press, 1951), p. 362.

²Eunice Podis, "Words and Music", Cleveland Institute of Music Notes, V, 2 (June, 1967).

recital, but her words do service to program annotation, too. These remarks refute Gustave Mahler's contention that "no music is worth anything when the listener has to be informed as to what is experienced in it--in other words, what he is expected to experience."¹ Mahler's thoughts were reflected in William Schuman's refusal to write notes for the New York Philharmonic's performance of his Eighth Symphony, saying that "no propaganda, however skillfully contrived, can in the final analysis substitute for genuine criteria any more than prose explanations can substitute for musical clarity." Edward Downes, the New York annotator, could not resist printing that letter and writing a bit of rebuttal which is actually a splendid argument pro program notes:

Mr. Schuman makes it sound hard for a program note to communicate anything useful beyond objective historical facts, the most pertinent of which he has furnished himself. Perhaps he did not mean it to sound so. And certainly it is not easy for a program note to persuade a baffled (and often embattled) listener to enjoy a thorny new work. Nevertheless, having had a tantalizing opportunity to study the score of Mr. Schuman's new symphony, this listener would like to pass along some impressions to other listeners, who may have been baffled before, but are still anxious to enjoy a major new work by a leading American composer.

.
 With an unfamiliar work, in no matter what art medium, it is often helpful to know what type of

¹Quoted by Klaus George Roy, Cleveland Orchestra program, September 18, 1964, p. 31.

expression to look for--just as it can help to know what not to look for, in order to avoid frustration and irritation.¹

Music appreciation and taste

The words information, understanding, appreciation and taste have been used repeatedly in connection with annotation. They are so closely interrelated that they cannot be considered separately in any discussion of music education. The British scholar, Edward J. Dent, offers the opinion that "there are many people who fear that if they acquired a knowledge of structural principles of music they would lose all their pleasure in it"; but he hastens to assure us that "the fear is groundless. The character and the quality of the pleasure may change, and undoubtedly does change as a result of ripening and decaying age; but no one . . . would admit after personal experience that the essential joy of music was destroyed by knowledge."² Let us hope this fear has been dispelled forever; if any remnant of it is extant, it is very quiet. The mutual experience of all those thousands who have undergone the process of education lends assurance to those responsible for

¹New York Philharmonic program, October 4, 1962, p. 38.

²Edward J. Dent, Terpander or Music and the Future (New York: E. P. Dutton and Co., 1927), p. 7.

music appreciation that their educative efforts will lead others to the kind of satisfaction and deeper understanding they themselves enjoy. Only once has this writer heard this negative comment: "Learning about music has spoiled it for me; what I used to enjoy I no longer can because I now know that it is not good."¹ One feels quite sure, however, that this person found a satisfying substitute for his old loves in the form of something better.

All the effort involved in the entire educational process has the same basic goal as music education: through increased knowledge to widen horizons, to expand experiences, to deepen meanings, and to effect a fuller realization of life itself. Ignorance may be bliss, but it is also myopic; and it negates all that the liberal arts have championed since that term originated in the Middle Ages, and that the Greek philosophers taught in the Golden Age of Greece twenty-five centuries ago. We cannot today do otherwise than to educate our citizenry, and this includes the fine arts, as the term liberal arts always has.

Music appreciation as a subject taught, and so listed in many a college catalog, is not so much a subject as a process that is continuous, a process of

¹Interview with a friend, 1940.

constantly increasing understanding of all the facts of music, a process that leads to the Elysium of greater enjoyment and sensual and inner understanding for those whose minds are receptive. The Harvard Dictionary describes Music Appreciation thus:

This term has come to be accepted as a name for the type of musical training designed to develop in the seriously interested amateur an ability to listen intelligently to the music which he is likely to encounter in concert performances and in broadcast reproductions and thus to enhance the pleasure and satisfaction he may derive from listening to music. . . . As a principle, the idea of providing a special type of training for the average music lover is sound and more deserving of constructive cooperation than the adverse criticism on the part of professional musicians.¹

Taking cognizance of the dual function of this "special training"--(1) to develop an ability to listen intelligently and (2) to enhance the pleasure and satisfaction derived from listening to music--we record here that the concensus of opinion of all those solicited for this paper represents such accord. Dr. Dorian's statement² is fully affirmed. As to how these ends are accomplished, Chapter III will shed light; but the force that gave rise to early annotation was undoubtedly the same desire to inform and thereby to enhance enjoyment that we see in the concert hall today.

¹Willi Apel, Harvard Dictionary of Music (Cambridge: Harvard University Press, 1964), p. 44.

²See p. 13.

About taste in art many books have been written. While there is much disagreement about taste, there are some facts that we know. For instance, we know that it is a very personal affair--de gustibus non disputandi; we know what we like, even if we are uncertain why. One person adulates Tschaikowsky, another rejects him; one finds Bach tedious, another glorious; and so on ad infinitum. Sometimes these differences are bound up in individual personality differences; often they are the result of differences in knowledge about Tschai-kowsky and Bach, of differences in experiences with them. We know this because we see changes in taste occur with maturation, as a result of new experiences and changing outlooks. A child of five might enjoy Twinkle, Twinkle, Little Star; a boy of fourteen might spurn it. The fourteen-year-old might appreciate Sousa's Stars and Stripes Forever, but merely tolerate it at age fifty. We also know that taste changes with knowledge. For example, nearly every musician has undergone stages of appreciation of Bach, from trial to acceptance to eyeopening understanding to complete admiration and perhaps to spiritual involvement. Many times one hears the statement that "every time I hear Bach I hear something new that deepens my respect for him." Are these changes in taste, appreciation or understanding? Probably all three. It is toward these changes that the program note author is leading.

The History of Annotation

The earliest examples

According to several sources the first known example of a program aid was the printing of vocal texts by Johann Friedrich Reichardt for the audiences of his Concerts Spirituels (after the Paris model) in 1783. His biographer wrote:

The Concerts Spirituels provoked lively interest and even after the first concert had taken place the German people clamored for Reichardt to repeat the undertaking each year. In order to make known to the public in advance the essence and content of the pieces to be produced, he placed in their hands not only text books in which the original texts were printed with parallel German translations, but he also gathered information on those composers who were hitherto unknown to the Berliners, and gathered the praiseworthy explanations of each piece in his well-known distinguished manner, thus ensuring a quick understanding that very much eased for them the attainment of his purpose.¹

Both Eitner's Quellen-Lexikon and the Thomson Cyclopedia offer one sentence of corroboration.^{2&3} The famous critic, Edouard Hanslick, reported that

printed programs came into use quite late.
J. F. Reichardt accompanied his Concerts Spirituels

¹H. M. Schletterer, Johann Friedrich Reichardt (Augsburg: J. A. Schlosser's Buch- & Kunsthandlung, 1865, p. 357. (This passage translated from the German.)

²Robert Eitner, Quellen-Lexikon der Musiker und Musikgelehrten (Graz: Akademische Druck, 1959-60).

³Oscar Thomson, International Cyclopedia of Music and Musicians, ed. Robert Sabin (9th ed.; New York: Dodd, Mead, 1964).

in Berlin (1784) . . . with "short exposés" on the aesthetic worth of the pieces. Cramer (Magazine of Music, 1789, p. 229) made the observation on this point that "He was the first with the foresight which should not be neglected in any concert (the printing of the text), encountered, moreover, only with Hiller in Leipzig", and he bewailed: "They play, they sing, they fiddle; but no one understands from what poem it came; one does not know whether that which he hears is set from Peter or Paul!" This example came about quite late, however, and only gradually. In Vienna the great academic character made its beginning. The Society of the Friends of Music, in the announcement of its "Evening happenings" (which were, to be sure, somewhat family-like in character) in the year 1818 ran the printed notice: "The program will be hung in the hall for everyone's enlightenment."¹

On August 31, 1781, an "Advertisement of the art enrichment of the Leipzig concerts" made the following announcement:

#10. The printed concert-bills for the whole year will be available for one thaler, eight groschen, and will be brought to the house the day before the concert. The ladies and strangers will be supplied with them in the concert hall. #11. The printed text books of new, previously unperformed operas and oratorios will likewise be supplied to each subscriber of the concerts at home before the performance, for which he need not pay again.²

Sir George Grove, referring to the Gewandhaus concert of January 29, 1807, said:

On that occasion an unusual innovation was adopted. Special attention was called to the new symphony [Beethoven Third] in the posters; and in a bill or

¹Edouard Hanslick, Geschichte des Concertwesens in Wien (Vienna: Wilhelm Graunmüller, 1869), p. 95.

²Edward Creuzberg, Die Gewandhaus-Konzerte zu Leipzig, 1781-1931 (Leipzig: Breitkopf & Härtel, 1931), p. 22.

programme distributed in the room, a short description of the work was given, probably for the first time in the history of such performances. This is quoted in an excellent history of these renowned concerts, compiled by Herr Alfred Dörffel to celebrate the one hundredth anniversary of their foundation on November 25, 1881, and is as follows:

"Grand heroic symphony composed by Beethoven, and performed for the first time in Leipzig. (1) A fiery and splendid Allegro; (2) a sublime and solemn Funeral march; (3) an impetuous Scherzando; (4) a grand Finale in the strict style."¹

In his history of the Philharmonic Society of London, published in 1862, Hogarth furnished his contribution: "In 1819 the programmes began to be more fully drawn up, and to contain the words of the vocal pieces."²

Frederick Dorian affirms that the Germans and Austrians "always used musical scholars for their annotations",³ mentioning Hermann Kretschmar, Max Graf and Reichardt. Kretschmar (1848-1924) was a critic, writer and conductor in Leipzig. In his three volume Guides through the Concert Hall he states that "the following 'Guides through the Concert Hall' arise from single essays which I wrote over the years for the concerts

¹Sir George Grove, Beethoven and His Nine Symphonies (3rd ed.; New York: Dover Publications, Inc., 1962), p. 91. Reprinted through permission of the publisher.

²George Hogarth, The Philharmonic Society of London (London: Bradbury and Evans, and Addison, Hollier and Lucas, 1862), p. 22.

³Letter, November 18, 1967.

conducted by me, in order to prepare the listeners in advance for the introductions of unfamiliar or hard-to-understand compositions."¹

Grove and his compatriot, Percy Scholes, are inclined to the conviction that regular annotation, or analysis of pieces, began in England. The evidence supports this claim.

At the very first concert of the Royal Philharmonic Society, on March 8, 1813, a Beethoven Symphony was performed. But the pilgrim fathers of the Society were not accustomed to be exact in presenting their printed programmes. This programme affords no clue, and no record has been discovered, by which we may identify the work.²

This author, Levien, adds that "in 1819 the program began to be more fully drawn up, and to contain the words of vocal pieces."³ Percy Scholes says, "The introduction of the annotated program is, I think, usually credited to Professor Ella, who used this device in connection with his Musical Union Concerts in 1845." He continues, however, to admit that

the erudite critic of the "Yorkshire Post", Mr. Herbert Thompson, traces the idea back so far as one Knecht (turn him up in Grove), who ran orchestral concerts at Biberach, in Swabia, long ago,

¹Hermann Kretschmar, Führer durch den Concertsaal (3v.; Leipzig: Breitkopf & Härtel, 1898), foreword dated 26 September, 1886.

²John Mewburn Levien, Beethoven and the Royal Philharmonic Society (London: Novello and Co., Ltd., 1927), p. 14.

³Ibid., p. 22.

in 1790. So probably Knecht actually was the inventor. Then, too, slightly before Ella, John Thomson, Professor of Music at Edinburgh University, seems to have done something similar in connection with the Reid concerts there.¹

Grove does give the credit to John Thomson,

the first Reid Professor of Music in the University of Edinburgh, who from the season of 1838/39 onwards, added analytical and historical notices of the pieces in the programmes of the concerts of the Professional Society of Edinburgh. His analyses entered thoroughly into the construction of the overtures and symphonies performed, but did not contain quotations from the music. The next step appears to have been made by John Ella when he started the matinées of the Musical Union in 1945. His "syntopical analysis", with quotations in music type, set the pattern which has endured to the present time.²

Scholes makes additional and more complete remarks in his Oxford Companion to Music, citing as possible the very earliest example a "Concert of Catches and Glees, given by Arne at Drury Lane Theatre in 1768. It has a preface explaining the nature of the catch and glee, and the various items are provided with historical and critical notes." He also makes mention of "the same general intention as that of an annotated program in the advance articles that Weber during his opera conductorship at Prague (1813) and Dresden (1817) used

¹Percy Scholes, Crotchets (London: John Lane the Bodley Head, Ltd., 1924), p. 14.

²Ed. H. Fuller Maitland, Grove's Dictionary (2nd ed.; London: The Macmillan Co., 1911), III, p. 921.

to contribute to the local papers."¹ Scholes says, too, that Wagner (1846) inserted a valuable treatise on Beethoven's Ninth Symphony, and he even recalls an early American example in Philadelphia on 12 April 1787, when in double column layout the Handel "Hallelujah Chorus" (q.v.) text and constructural explanations are parallel.²

John Ella

Writing of John Ella in an article for Music and Letters, John Ravell reported that

Clayton Freeling, the friend of long standing and a member of the committee, advised Ella to print analytical programme-notes, and the result was comprehensive "synoptical analyses" with copious music-type illustrations. Ella dispatched these "Musical Union Records", as they were called, free of charge to all subscribers a day or two before the performance. The "records" also included biographical notes on the artists and paragraphs on current musical events. In 1821 two programs conducted by Sir George Smart had included short notes descriptive of Beethoven's Sixth Symphony and the finale to Act I of "Don Giovanni," and in his comprehensive annotated program for the first Reid concert (1841) Prof. Thomson printed a diagram to illustrate a fugue. But Ella's "records" are more elaborate than any programmes previously issued.

Chorley's articles were not unnoticed by Ella, who in April 1845 alluded loftily to them, saying that "nothing will ever tempt us to convert this Record into a channel for controversy or personalities." A few weeks later, however, Chorley made

¹Scholes, Oxford Companion, p. 39.

²Ibid., 40.

a blunder and published some inept verses, and Ella fell to temptation, gleefully ridiculing the critic's "lyrical gems" and the flight of fancy which "had planted an organ in the Sistine Chapel."¹

From all these sources one can see that program notes were not customary until c. 1840. A facsimile of an early "syntopical analysis" from The Musical Union record of March 11, 1845, is reproduced on the succeeding pages. Note the quotation from Baillot (in French): "It is not enough that the artist be prepared for the public; it is also necessary that the public be prepared for what it is going to hear him do."

Ella's matinées were subscription concerts of chamber music. A reading of his program notes reveals that they were limited to analysis; but page two offers an essay on musical taste, and page three an essay on Mendelssohn, plus a concession to the non-musician listener in the form of an explanation of terms, coupled with Ella's complaint that "musical critics frequently use terms of their own coining, calculated to confuse, rather than instruct the amateur." This sounds like the twentieth century rather than the nineteenth!

The late nineteenth century

By the late nineteenth century most orchestral programs demonstrated the custom of supplying program

¹John Ravell, "John Ella 1802-1888," in Music and Letters, v. xxxiv (April, 1953), p. 102.

The Musical Union.

NEW YORK
PUBLIC LIBRARY

MARCH 11, 1845.

Il ne suffit pas que l'artiste soit bien préparé pour le public, il faut aussi que le public le soit à ce qu'on va lui faire entendre.—BAILLOT.

ASTOR, LENOX AND
TILDEN FOUNDATIONS

Quartet, Op. 13. Haydn.



Adagio, F major, 6-8. Minuet and Trio. Finale Vivace, 2-4.

THE quartet is, by contrapuntists, considered the test of good part writing. Rousseau says, that *remplissage* is not admitted in this species of composition, and that no real quartet can be without merit. Quartets have become more rigidly contrapuntal, and less obligato, and what was considered in Rousseau's days the "ne plus ultra" of a fine Chamber composition would scarcely be listened to by the connoisseurs of the present time. The design, however, remains the same with the earliest symphonies for a full band; the Allegro, Adagio, Minuet and Trio, and Finale, being the usual divisions of compositions of this class. Beethoven and Mendelssohn have introduced a scherzo, with much effect, in some of their works; and other writers, though content to imitate the models of Haydn and Mozart, have extended the rhythm of their Minuets and Trios; Onslow, in particular, has produced much variety of melodies and character in both Minuets and Trios, which are extremely effective. Beethoven, perhaps, stands alone, in never lacking interest in his Finales, which others often

render tedious, or trifling. It is said of an eminent writer, whose later works are remarkable for their contrast, in style and matter, to the trivial productions of his youthful genius, "that his faculty of expression ripened in exact ratio to the cultivation of his intellect." Of Haydn, the remark applies with singular force, for no author ever published works of greater contrast; the earlier quartets (omitted in some editions), scarcely merit the companionship of the latter numbers. The one chosen for this occasion is a well known and favourite quartet; the charming subject of the first Allegro, occupying four bars, forms the basis of *all* the counterpoint throughout, and is only relieved by florid passages for the first violin. The Adagio is a fine specimen of simple and flowing melody, rich and glowing harmonies, the style and treatment of which may justly be said to have been invented by Haydn. The Minuet is a fine subject, with admirable counterpoint; the Trio, a Violin Solo; the Rondo, one of his most successful later movements, is replete with variety of forms.

Quartet, No. 3. Op. 59. Beethoven. Introduzione. Andante con moto, 3-4, leading into



Andante con moto quasi Allegretto. A Minor, 6-8. Finale. Fugato. Viola leads.

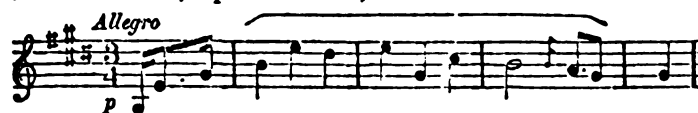
The quartets dedicated to Prince Rasumovsky, of which this is the last of the set, have not unfrequently been stigmatized as "crude inventions of a disordered brain;" happily, the executive art has made progress, and musicians of cultivated understanding are found to play these elaborate works with unaffected enjoyment of their "crudities and melodic disorders." The graceful opening of the allegro, the trite episodes of a martial character, and a third florid subject starting in the second violin, in quick succession, form the basis on which the entire movement is carried out, with imitations, original effects in harmony, and endless forms of contrapuntal ingenuity.

The andante is naïve, expressive, melancholy, and gay; simple and melodious in its meandering triplets and within the comprehension of every amateur. From the first pizzicato of the violoncello, to the last note of the movement, the mind of the composer,—the directing power in art,—asserts its presence; and it requires a delicacy of light and shade in the execution, rarely obtained, to do justice to so lovely an inspiration.

The subjects of the minuet and trio are simplicity itself: the figurative accompaniment of the latter, for the second violin and viola, is effective in the *ensemble*.

The fugue of the last allegro has immortalized this quartet. Haydn's fugues, in his quartets, are dry and monotonous; Mozart has introduced one, melodious and charmingly worked, but this, by Beethoven, towers far above any that is known in chamber compositions. There are two subjects which divide the attention: the first (led off by the viola), occupying ten bars; the other, eight bars. The latter has a singularly fine effect—*pia. cres. fz.*—played, in succession, by each of the performers on one string. The fugue, in its repetition by the viola, is accompanied by plain counterpoint, and is soon richly clothed in solid harmonies, the whole terminating with the second subject, worked up most wonderfully in brilliant and grand combinations, each instrument taxed to its utmost in power and effect,—a splendid triumph of genius and science!

DRUM/6631
MUSICAL

Trio Concertante, Op. 83. Piano, Violin and Violoncello. *Hummel.*

Andante, G, 2-4. Rondo, E, 2-4.

Few amateurs are unacquainted with the trios of Hummel; the one, however, chosen for this day, can only receive justice from a professor. Written for the celebrated John Cramer, the composer naturally has indulged much fancy, in order to exhibit the practical skill of his cotemporary in difficult and brilliant passages. These are relieved by some of the great master's usually happy and elegant phrases of melody: the uninterrupted cadences, and rich combinations at the close of the

first allegro, attesting the work of a scholar and a man of genius. The andante, a stately subject, is rather Handelian, and forms an admirable *inter-mezzo* between two brilliant movements,—the latter a sprightly, dashing, and fanciful rondo, abounding with difficulties. The violoncello has expressive melodies in the first allegro, well adapted to show off the instrument and player; otherwise, the stringed instruments have more of accompaniment than legitimate part-writing to execute.

After the Trio, a Solo on the Pianoforte by EDWARD ROECKEL.

This pianist, the nephew of Hummel, succeeded the famous Haenselt as a pupil of his uncle, with whom he remained three years studying the piano and composition, and is now a resident in London. The name of Roeckel is associated with events, in the annals of musical history, of no ordinary interest. The father of the above pianist was the

first tenor, on the successful revival of "Fidelio," for whom Beethoven expressly composed new music. Roeckel, senior, was also the instructor of the famous Sontag, and first introduced the German opera performances in Paris and London. The latter circumstance led to the general adoption of conducting orchestras with the baton in England.

Artists engaged at the four first Meetings to play Quartets—

M. SAINTON, First Violin.

MR. HILL, Viola.

HERR GOFFRIE, Second Violin.

M. ROUSSELOT, Violoncello.

Director.....J. ELLA, Professor.

Hon. Mem. Phil. Acad. of Rome.

THE analysis of the practical amateurs, members of the Musical Union, shows, that sixty are pianists, five authors of published works, four double bass players, twenty-nine violinists, fifteen violoncellists; the remainder known patrons of the various musical institutions of the metropolis.

THE "Britannia," a weekly paper devoted to the fine arts, has referred to this institution in a spirit worthy of the cause it advocates.

"We will ask what has the Philharmonic paid to soloists? Is it not well known that artists are too glad to play there for the glory of the art and not for the small stipend that has been given to the genius of a Malibran or a Thalberg? The Philharmonic began with the gratuitous aid of the great names of the present age. Mrs. Anderson, and many other eminent artists, for the honour of the art, repeatedly gave their services gratuitously. The Melodists, whose professed object is to give prize ballads, invite to their dinners the

great instrumentalists of the season. Individual speculations do nothing for art; and it is to organized societies, established on sound principles, supported by men of rank and station in society, and directed fairly, without favouritism or prejudice, that the *virtuosi* or professors must look for the improvement of taste. The occasion is most propitious: the instrumentalists of our fine bands are literally unemployed, whilst monster concerts of thirty and forty vocal pieces, shorn of orchestral accompaniment, unrelieved by concerted and classical music, fill the pockets of shopkeepers or Jew speculators, degrading the artist to the sordid feeling of commercial speculation, and perpetuating the laugh and sneer of all continental and conscientious musicians. Her Majesty's Theatre, the Ancient and Philharmonic Concerts, are supported by an organized and united body of aristocratic amateurs and accomplished artists, and only in these establishments does art shine in her best attire. Something remained to be done for the most prolific species of music—chamber compositions, and the Musical Union is champion of the good cause.

MENDELSSOHN.

La critique est aigüe, et l'art est difficile.—BOILEAU.

MENDELSSOHN.—The opinions of musical critics of modern Athens are not very encouraging to the candidates for the vacant professorship! If the following notice of a recent public performance in Edinburgh be taken as a type of general feeling on art, then, whoever may be the successful candidate, with his three hundreds per annum, will probably exclaim, like Xerxes, "this victory costs too dear!"

"Mendelssohn's overture, 'A Midsummer Night's Dream,' is clever and artistic, but dry, and wanting breadth of style. The rapid passage led off by the violins, reminds us of the commencement of one of J. S. Bach's compositions. Mendelssohn is a well-trained artist, and a man of talent, but not a creative genius. In his works, as in those of most of the new German school, we have plenty of orchestral effects, and far-sought harmonies and modulations, with hardly a gleam of melody—nothing that sinks into the heart's memory, and haunts our waking dreams and even our sleeping dreams, with echoes of its mysterious beauty. In the course of the overture, we have occasional notes probably intended to represent the vocal efforts of the transformed Bottom when Titania is caressing his 'fair large ears.' Titania says to him, 'What, wilt thou hear some music, my sweet love?' Bottom replies, 'I have a reasonable good ear in music; let us have the tongs and the bones.' Possibly upon this hint Mendelssohn constructed some of the more dry and noisy passages of his overture."

The following account of the same Overture, performed under the direction of the Composer at the Birmingham Festival 1837, is far more to our taste, and opposed entirely to the cynical thrusts of the northern materialist:

"The Overture which opened the second act first stamped the fame of Mendelssohn as an imaginative musician of the most elevated school of descriptive writing. There is no medium betwixt the really beautiful and sheer mediocrity in compositions of this class. The pedantic skill of a theorist may often veil the want of melody in a more limited style of music; but nothing short of genius takes a sure flight in regions of fancy and imagination necessary to describe, poetically and musically, a subject like the one in question. Literary men are often so literal in their ideas, as

to suppose that when nothing is expressed in black and white no purpose is attained, and by such false reasoning underrate the powers of the musical art unassociated with words! But here is a whole poem in the 'vague!' Ah, the incomprehensible! But give us such mystified stuff, and let us, once directed to the intent of the composer, revel with him in his fairy element! What exquisite fancy pervades the scoring of the violins, flickering on the *chanterelle* in the oddest possible intervals, the grey sprites of the orchestra seemingly hovering in the air! What bold and vigorous conceptions in the full instrumentation! How finely contrasted are its whimsical fancies with the expressive melody in contrary motion with the basses, descending chromatically with the violins! Then, again, in the coda is likewise a new charm, where the loud phrase which had occurred in the *trist* is resumed in augmentation by the violins *pianissimo*, the whole terminating with the four treble chords of flutes and wind instruments, taking farewell of 'the clamorous owl, the elves, the quaint spirits below!' How lovely expressed is Titania's request to her fairies—

* Sing me now asleep;

Then to your offices, and let me rest."

Go on Felix! thou art most felicitous in this descriptive music. Let us have another offspring generated by our immortal bard's dramas. We beg our conductors and leaders to recollect that they are constantly in the habit of taking the time much too slow, destroying much of the effect of the Overture."

The cruellest remark of a critic, was the accusation of plagiarism from Weber's Mermaid's Song in "Oberon!" By converting the 6th, 7th, 8th, and 9th bars of the 6-8 song into common time, the melody becomes identically the same as the cantabile at the close of the overture.

The exquisite treatment of this fragment of Weber's melody in its adapted form, never fails to produce sensation; and, to our taste, is the most charming phrase in the whole composition. It has been the privilege of all musicians to copy their predecessors in design, and the accident of the greatest composers to have adopted melodic creations similar to each other. Fuseli's favorite aphorism once defines the boundary of imitation, in asserting that "Genius *may adopt*, but never steals."

QUARTETS.—To analyze part music is not every body's privilege, and it would be unreasonable to expect that those who love to listen, should always be capable of penetrating the arcana of a science which, not only requires a whole life to unfold, but a peculiarly favourable organization to comprehend!

Melody, harmony, simple and double counterpoint, the constituent parts of a classical composition, are thus defined in a recent work on theory. "Melody is a succession of single notes; harmony a combination of notes, *without* melodic form; simple counterpoint, melodic form in accompaniment, adapted for one part only; double counterpoint, melodic form, constructed so as to admit of inversion without alteration. The best features in all the compositions of the great masters,

are usually double counterpoint; the popular melodies of the more ephemeral class of music, have little else than the mechanical distribution of harmony. Der Freischütz comprises all the elements of a classical composition, whilst Sonnambula, replete with captivating melody and dramatic feeling, has not a vestige of counterpoint in its scoring!" To professors this translation is not addressed, but to others it may not be unacceptable, since musical critics frequently use terms of their own coining, calculated to confuse, rather than instruct the amateur! In a subsequent number, the illustrations from the above work will be printed. A finer specimen of double counterpoint, perhaps, could not be chosen, the development of the fugue, in Beethoven, dedicated to Ró

notes--in the United States as a free service, in England at a small fee. A European example from this period would be the programs of the Koenigliche musikalische Kapelle in Dresden in the later nineties. On January 29, 1897, this orchestra presented an all-Schubert program consisting of the Rosamunde Overture, the Unfinished Symphony, and after "ten minutes pause", the Grand Symphony in C major. The program of twenty pages (plus cover) included five pages of advertisements, four and one-half devoted to an essay on Schubert, and fourteen and one-half pages of illustrated program notes. This would be comparable to some we find today, differing only in style. A translation of the opening paragraph of this orchestra's annotation of Brahms' Second Symphony reads like many a modern program:

The second symphony of Brahms (published at the end of 1877) is, in its style, where a pastoral motive and Anacreontic ideas combine as neighbors to spiritual overtones, one of the romantic compositions of the author. In musical construction it predates the first symphony. Its plan is conservative and allows the theme to be heard repeatedly, aided through additions and interpolations. In its content the symphony approaches, in distinguished modern form, the spirit of the old Vienna school. Its keynote is serenity, and even in the sad portions of its Adagio a soulful warmth and joyful mien reign.¹

¹Program of the Koenigl, musikalische Kapelle, Dresden, March 10, 1899.

Then follows an analysis of its four movements, taken directly from Kretschmar's Guides through the Concert Hall (with credit).

Another example would be the programs of the Boston Symphony Orchestra (founded 1881), whose first acknowledged writer of "Historical and Analytical Notes" was G. H. Wilson in the season of 1888/89.

Somewhat as Haydn worked for his Oxford degree, Brahms's eightieth opus celebrates his being crowned Doctor of Philosophy at Bremen in January, 1881. This and its companion, "The Tragic," also produced at Bremen, were written in the summer of 1880, they in turn being preceded by the Rhapsodies for Piano-forte, Op. 79. The "Academic Festival" overture, we learn from the new work on Brahms by Dr. Dieters, recently translated and published in London, was, as the title suggests, written expressly for the occasion of the ceremonies at Bremen. Based upon several popular student-songs, and winding up with the familiar "Gaudeamus," it was received with hearty enthusiasm in the Fatherland, where these tunes are known by all. On the occasion of the first presentation of the work in London, April 30, 1881, Mr. August Mann prepared an analysis, from which the following is compiled:--¹

After this analysis, the final paragraph records the date of the first Boston performance by the Theodore Thomas Orchestra (October 14, 1881) and the dates of the Boston Symphony performances (1881 under Henschel, 1888 under Gericke). It behooves us to note the several attributes of this annotation: (1) two

¹G. H. Wilson, Boston Symphony program, March 9, 1888, p. 581. Copyright © by Boston Symphony Orchestra Inc.

errors, placing the first performances of Brahms' overtures in Bremen rather than Breslau (Academic Festival) and Vienna (Tragic); (2) a detailed description of the overture's construction, borrowed (in modern vogue) from August Mann; (3) an annotation length of twenty-two pages (3,000 words); also (4) an "Entr'Acte", a useful catch-all device still found in the Boston programs.

The early twentieth century

In the twentieth century, when most of our United State orchestras were founded, annotation was considered an essential adjunct to the program from the first, and has usually been included except when prevented by cost. "The Chicago Orchestra, founded by Theo. Thomas,"¹ is typical. Beginning modestly in 1891 as the Chicago Orchestra with Theo. Thomas conducting, the very first program (October 16) was a modest four-page folder; yet one and one-half of these pages were devoted to program notes in very fine print. By the fourth season the program had lengthened to twenty-four pages, with 6,900 words of "descriptive remarks"--the longest set of program notes encountered in this study--and a one and one-half page essay ("Entr'Acte") on

¹This is the official title.

Beethoven. The Chicago notes were not by-lined until the fifth season, when the words "Program Analysis by Mr. W. S. B. Mathews" appeared. Interestingly, this basic wording was used until very recent years; also the same basic style of annotation with music examples and analysis. Other orchestras, with less affluent incipencies, had to wait longer for their annotated programs, as in the case of the Lansing Symphony. Its first printed program appeared in 1932, two years after its founding. There seemed to be no question about the desirability of annotations, as the 1932 program of four pages contained 500 words. However, no acknowledgment of the author was made in these programs until the season of 1965/66.

It was stated that the traditional function of program notes has been to inform, to educate; and early examples stressed the use of analysis with illustrations in music type. Not until the twentieth century was there much effort to be clever or entertaining, or to go much beyond the traditional type. The one writer whom all others admire was Sir Donald Tovey (1875-1940). Tovey had the rare faculty of being able to write warmly and interestingly while restricting himself to the music, even to analysis. This was in contradiction to his own remarks on the subject, for he said that "Schubert's tonality is as wonderful as star

clusters, and a verbal description of it as dull as a volume of astronomical tables. But I have often been grateful to a dull description that faithfully guides me to the places where great artistic experiences await me."¹

Sir George Grove of dictionary fame was another who should be granted equality with Tovey in the annotation endeavor. His Beethoven and His Nine Symphonies² (now available in paperback) is a monumental commemoration of his accomplishments. Of Sir George, Irving Kolodin wrote:

It was, of course, he who was responsible for the "brief remarks" attached to the concerts of the Crystal Palace Saturday Concerts, which later "became more systematic and more analytical," or as Colles states: "Sir George Grove's deprecatory references to the notes which he himself wrote for the Saturday concerts at the Crystal Palace had been retained here because it is characteristic of his modesty. They, however, more than any others, established the practise in the English concert-room. They were unique in combining technical information with lucid and readable style calculated to make the subject attractive to the ordinary amateur."

.
But not the least of his achievements was to establish the precedent, create a model, invent a device through which some fairly formidable minds--if not necessarily the mirror image of his own--have carried on a similar dialogue with the public.

¹Sir Donald Tovey, quoted by Klaus George Roy, Cleveland Orchestra Program, September 18, 1964, p. 34.

²Quoted on p. 33.

Philip Hale in Boston, Lawrence Gilman in New York and Philadelphia, Felix Borowski in Chicago--these are only a few of those who have enriched the lives of countless concert goers by means of the tool created by "G."¹

Edward Cushing expressed his opinion of the analytical program note in this way:

Sometimes the analytical note (a distinct type) assists us to a quicker comprehension of the composer's technique of communication. Illustrated with examples in musical notation, it identifies "ideas," describes the development to which these are subjected, the forms into which they evolve. But such notes are for those in the know--for the professional musician, the qualified or at least ambitious amateur. The best are Donald Tovey's and B. H. Haggin's,² and they are very good indeed. But they will not benefit l'homme moyen musicale, except quite incidentally. For him--and he is in the majority in any concert audience, and certainly in that vaster audience that listens to serious music on the air and on records--the program note that offers historical and biographical information, interpretation and insight, is more helpful.³

Although not intended as rebuttal, Tovey's answer might have been these words found in the first volume of his Essays in Musical Analysis:

These essays are program notes written for the concert hall . . . and with the exception of the précis of the Ninth Symphony, none . . . assumes any more technical knowledge than is likely to be picked up in the ordinary course of concert-going by a listener who can read musical quotations or

¹Irving Kolodin, "Speaking of Program Notes," New York Philharmonic program, October 22, 1962.

²Haggin's 1956 edition of The New Listener's Companion has been revised (New York: Horizon Press, 1967).

³Gilman, Orchestral Music, p. v.

recognize them when played. . . . The reader will know better than to expect from such things a complete system of criticism. The duty of the writer of program notes is that of counsel for the defense. If the defects of the works analyzed are too notorious to be ignored, he must find what can be said in favour of keeping the work in the concert repertoire. . . . No doubt my prejudices will appear in spite of my most diplomatic efforts.¹

Most writers today agree with Tovey's attitude; the majority oppose subjectivity of opinion, all the while admitting Tovey's delightful subjectivity! (A few writers admire and advocate the freedom of subjective opinion, as we shall learn in Chapter III.)

The popular style

While education via analysis was long the traditional function of program notes, some authors in the early part of the twentieth century did veer away from such technical and potentially sterile gymnastics. The English scholar, Edward J. Dent, states that "most people, when they listen to music, do not want to be bothered with formal analysis; they want to have their emotions aroused."² This is the niche that Philip Hale fills. Here is a sample:

Brahms wrote two overtures in the summer of 1880 at Ischl--the Academic and the Tragic. They come between the Symphony in D major and that in

¹Tovey, Essays, I, 1.

²Dent, Terpander, p. 7.

F major in the list of his orchestral works. It is said by Heuberger that Brahms wrote two "Academic Festival overtures"; so he must have destroyed one of them. When the Academic was first played at Breslau, the rector and Senate and members of the Philosophical faculty sat in the front seats at the performance, and the composer conducted his work. Brahms was not a university man, but he had known with Joachim the joyous life of students at Göttingen--at the university made famous by Canning's poem:

Whene'er with haggard eyes I view
This dungeon that I'm rotting in,
I think of those companions true
who studied with me at the U-
niversity of Göttingen--
niversity of Göttingen;

--the university satirized so bitterly by Heine.

Brahms wrote to Bernard Scholz that the title Academic did not please him. Scholz suggested that it was "cursedly academic and boresome," and suggested Viadrina, for that was the poetical name of the Breslau University. Brahms spoke flippantly of this overture in the fall of 1880 to Max Kalbeck. He described it as a "very jolly potpourri on students' songs a la Suppé"; and, when Kalbeck asked him ironically if he had used the "Foxsong," he answered contentedly, "Yes, indeed." Kalbeck was startled, and said he could not think of such academic homage to the "leathery Herr Rektor," whereupon Brahms duly replied, "That is also wholly unnecessary."¹

Hale then proceeds to name the songs Brahms used. This example faithfully demonstrates his customary approach to annotation.

Sometimes program notes have become very romantic and ultraimaginative, as illustrated by the following two examples. The first is from the pen of Theodore Thomas, whose accomplishments and motives cannot be

¹ed. Burk, Philip Hale's, p. 93.

questioned. The writing style dates itself at c. 1900.

In this symphony [Beethoven's Fifth] the first movement, although it represents a struggle, and the will-power of a great soul, nevertheless forms the introduction to the work. The second movement represents the emotional side of the same soul and is a temporary rest. The third movement takes up the struggle again, and leads to a great triumph of unusual strength and happiness in the fourth.¹

The second example comes from Seattle several years back:

If one were to draw Brahms' state of mind in the style of the cartoonist Steinberg, perhaps in the center there would be the great Gothic cathedral of self-control, housing a magnificent Baroque organ. Beside it would run a river marked "DARK WARM CELLO MELODY" on the banks of which grows a scattering of delicate Viennese waltzes. An anonymous beast, clumsy yet powerful, is sniffing the flowers rapaciously. From an unseen hiding place comes the dim sound of a horn. In the Second Symphony it is the pastoral beauty in the foreground which comes to life first. (While writing it Brahms had taken summer lodgings near the Worthensee in the intimate countryside of Carinthia.) Each time a swaying waltz is presented in the genial first movement (*Allegro non troppo*) the beast approaches it with extreme tenderness. But he loves each one too much, so that as he regards it more warmly a violence breaks through which, if a restraining hand did not pull him back, would destroy the melody. (Twice this happens in the first section, or exposition of the *Allegro non troppo*.)

In the development section which follows, the moody horn has the first waltz in a new key and one would expect a fanciful diversion. The opposite happens. A sharp fugato buildup increases tension and activates the brass instruments to a severe Baroque harshness. The climax, a fierce protest in which all the orchestra is sounding the interval of a third in various registers, hangs in the air

¹Theodore Thomas and Frederick Stock, Talks on Beethoven's Symphonies, ed. Rose Thomas (Boston: Oliver Ditson Co., 1930), p. 75. Copyright © by Theodore Presser Co.

throughout the recapitulation of the waltzes. As soon as the coda begins it starts again. Then, like a vox humana the hesitant horn creeps forth from its hiding place, for a precious moment releasing the identity of the composer himself. All tension is smoothed away now and a tender, positive feeling suffuses the whole scene like a glow in the atmosphere.¹

If the Brahms Second is not ruined for the reader now, it is only because he already has acquired an unshakable attachment for it!

The play-by-play commentary

Often one used to meet a pedantic kind of play-by-play commentary--a kind that James Lyons referred to, actually printed under the title of "Running Description" by one of our major symphonies ("like a report on a horse race," he said, "with timings to the second");² following is an example:

The first movement is in two sections, beginning with a subdued ostinato in the violas which continues for nearly one hundred bars. A first theme is introduced by a pair of bassoons. It is then taken up by a pair of horns, flutes and clarinets. A second theme, of similar character, is played by the strings. There is a feeling of anticipation until the strings, in a repeated staccato, increase the tension and set the stage for the symphony's major "actor," the snare drum.³

¹Seattle Symphony program, not recent; name withheld.

²James Lyons, in The American Record Guide, Vol. XXX, No. 5 (January, 1964), p. 404.

³Detroit Symphony program, not recent; name withheld.

This is only the first paragraph! It continues in this vein until an entire symphony has been dissected measure by measure, even though the reader was probably lost after the above paragraph. Such examples surely frustrate the listener to the point of repulsion from his program booklet, for it resembles an artist who describes his painting by saying, "This is blue, that is red." An exceptionally conscientious reader might bury himself in the booklet, flashlight in hand, to the exclusion of the music. Fortunately, there is much less of this kind of "analysis" today. It really isn't analysis, anyway, but merely a substitute for the music.

Gradually, as rued by Howe,¹ writing has changed. Today some writers are so ardent that they advocate anything that interests the listener in the music.² The large majority disfavor the detailed analysis, but claim validity and desirability for some kind of analysis, "at least a road map."³ Even though opinion is widely varied, the tradition of musical analysis with illustrations has never slackened, and to inform is still the preeminent occupation of the sincere program annotator.

¹p. 7.

²A viewpoint revealed in interviews with two distinguished annotators.

³John Briggs, interview, October 24, 1967.

Who the Annotators Were

Who were the annotators of the past in the United States? Before musicology became a recognized branch of musical scholarship, before the days of radio, television, the long-playing record and the tape recorder, the music available to the common man was far less in quantity and probably lower in quality than in present-day America. Today anyone can invite the New York Philharmonic to his living room and can easily find, in addition to the record jacket, innumerable sources of musical information. While many a college formerly offered only a volunteer glee club and a marching band as media for student musical experience, today most of them require their students to have an enlightened exposure to the arts in one form or another. The point is that before the thirties there were few writers conversant with music; hence there was a limited choice of potential annotators for programs. Likewise, there was a limited number of orchestras with budgets ample enough to hire them. By and large, in the first quarter of the century and even in the second, the annotator of the metropolitan orchestra program was a local newspaper critic. Witness: William F. Apthorp (Boston, 1892/93 - 1900/01), critic for the Boston Transcript; Felix Borowski (Chicago, 1912/13 - 1955/56), critic for the Chicago Evening Post and

Record-Herald and the Christian Science Monitor;
 Lawrence Gilman (New York and Philadelphia, 1920/21 -
 1938/39), critic for the New York Herald, Herald-
Tribune, Harper's and North American Review; and Herbert
 Peyser (New York), James Hunecker (New York) and many
 more. Such people as these were professional writers,
 authors of books on music and other subjects, and more
 often than not, composers. Like Tovey, Borowski, e.g.,
 was known to the general public as a composer. Most
 of the men named above, and such others as Burk, Bian-
 colli and Hunecker, are known to the music-loving public
 for their books. Many of these books are their col-
 lected and carefully revised annotations from years of
 program note writing; others are expansions into such
 volumes as Chopin, the Man and His Music (Hunecker),
The Mozart Handbook (Biancolli), and Clara Schumann
 (Burk). The practice of publishing collected annota-
 tions is far from dead, for we have two recent addi-
 tions: Alfred Frankenstein's (San Francisco)¹ and
 Donald Ferguson's (Minneapolis).²

¹Alfred Frankenstein, A Modern Guide to Sym-
 phonic Music (New York: Meredith Press, 1966).

²Donald Ferguson, Masterworks of the Orchestral
 Repertoire (Minneapolis: University of Minnesota Press,
 1954).

Who the Annotators Are

The picture today has changed, just as the entire educational mode has changed. According to the managers who replied to their questionnaires, there would be no difficulty in replacing a lost annotator today. They recognize a plentiful supply, especially in cities where there are colleges or universities. The latter supply the market today, either directly from their staffs or indirectly from their graduates. The following table shows the occupations of the twenty-four annotators who reported this information:

TABLE 1

ANNOTATORS' OCCUPATIONS, 1967

14		Musicologists
7		Professional musicians
5		Critics
4		Amateurs
2		Librarians
<u>2</u>		Educational radio programmers
34		Total reporting

The educational qualifications of the writers represented in this table would have been rare in the twenties; but today Ph.D.'s are found in cities like Lansing, Wichita Falls, Augusta (Ga.), Phoenix and Baton Rouge. The small towns can now claim the presence of educated citizens, some with musical knowledge and the willingness to write. The presence of a

college in the community almost assures the availability of a competent musician, so this is the readiest source tapped by the symphony orchestra.

While the question of remuneration was not intentionally investigated for this paper, it inevitably arose. Certainly this is not a highly rewarding profession, perhaps not even in satisfaction derived. Some of the writers are full-time employees who assume responsibility for the program bulletin as one of their duties. Of the part-time annotators reporting, those on contract barely exceeded in number those doing the job as labor amoris--seventeen vs. fourteen. Only one mentioned a fee--twenty-five dollars per program, which is exactly the cost of a professional program note service. Some of these devoted people donate up to thirty hours per week to this cause. Many a manager has spoken of his annotator in tones of grateful praise; but this is too infrequently paralleled by the kind of praise that most college professors could use as purchasing power at the shopping center.

In passing it should be mentioned that about twenty per cent of the program annotators are women. Some are experienced writers, some are symphony managers, some are housewives who have returned to professional activity after raising families.

From this brief history of the development of program annotation, and from the presentation of ideas and examples from the past, we perceive that it is no easy task to write a good program note. Capable people have tried all sorts of approaches and methods, even to the point of exploiting any device that promises results. These writers have not and do not lack zeal or commitment. What this paper intends to display is their degree of success.

CHAPTER III

CURRENT ANNOTATION RATIONALE AND PRACTICE

For this paper there were four sources of contemporary rationales of writing program notes: (1) the published statements of annotators found in program books, magazines or prefaces to published volumes; (2) the oral statements made in personal interviews; (3) written answers to questions; (4) analysis of the notes themselves. Several writers have made thorough and excellent printed statements; many have made isolated remarks that have proved useful in determining their methods. No doubt there are printed statements that have not been discovered in this research; but those which have come to light are representative, and the interviews have revealed the rationales of the writers of the seven major symphony orchestras under consideration. Table 2 lists the annotators interviewed in person. Those annotators who submitted written replies to questionnaires are listed in Appendix II. It seems irrelevant to list all the programs read; they represent orchestras of all classes, A - D, in cities of greatly varying sizes and geographical locations.

TABLE 2

ANNOTATORS INTERVIEWED

Paul Affelder	Program Note Service, New York
John Briggs	Philadelphia Orchestra
Frederick Dorian	Pittsburgh Symphony
Edward Downes	New York Philharmonic
Werner Graf	Flint Symphony
Robert Holmes	Detroit Symphony
Arrand Parsons	Chicago Symphony
Arnold Perris	Lansing Symphony
Andrew Raeburn	Boston Symphony
Klaus George Roy	Cleveland Orchestra

The Annotators' Questionnaires

Considering first the questionnaires, Appendix III presents the tabulations of answers. The first two questions asked of the annotators (re their qualifications and contractual arrangements) were summarized in Chapter II. Question #3 (inquiring about the chief function of program notes) is summarized in Table 3:

TABLE 3

CHIEF FUNCTION OF PROGRAM NOTES
AS REPORTED BY ANNOTATORS

<u>Function</u>	<u>Number of Annotators</u>
To inform	23
To enhance the enjoyment of music	16
To make the listener more receptive to the music	<u>5</u>
Total reporting	44

The group which believed in increasing reader receptivity would permit anything that arouses reader interest or curiosity. This group is a minority, but

nevertheless does represent about one-tenth of the total, so cannot be dismissed as unimportant. These writers would be the ones prone to dwell on composer anecdotes and circumstances surrounding the composer or his work; they would be inclined to rely heavily on a captivating literary style. However, to inform, with the implication of enhancing the listener's enjoyment of music, was by far the commonest response to this question.

Question #4 (evidence of audience appreciation of their notes) brought a straight-across-the-board "from verbal comments, unsolicited." One person spoke of being "mobbed during intermission," another of "frequent invitations to speak to groups," and three adjudged their acceptance by the number of programs left in the hall. One author purposely introduced an error in a program and was happily surprised by the number of patrons who discovered and spoke of it. No cases appeared where an audience had been expressly asked for its evaluation.

About formal analysis (question #5) there was an agreement that was quite surprising when one considers that this was the prototype for so many years. Twenty-one were unequivocally opposed to it in program notes, although most of them approved of it for themselves. Only five believed that analysis is the principal function of the notes; six believed in a limited

use of analysis. One author said, "In 1967 do we need an analysis of a Mozart symphony?"¹ Another said, "I occasionally use it as a help to music students."² Several said, "Not in this community," implying a belief in it, but at the same time a fear of using it. Several authors believed in some sort of descriptive outline. But to repeat, only five out of thirty-two were ardent proponents of technical analysis. In Chicago the notes always include an analysis because of a seventy-five year precedent; and the Philadelphia notes always include at least a cursory analysis or rough guide as a matter of principle. More of the major symphonies use this device than do the orchestras in smaller cities. Observation indicates that many writers resort to a discussion of construction when a work is new or unusual and requires some such comment in order to make it intelligible to the listener.

The information that most writers try to include as a regular practice (question #7) proved to be mainly factual: composer's dates, first performance dates, historical orientation, instrumentation. Beyond that the commonest conviction was that something should

¹Russell F. Locke, Albany, questionnaire.

²Dorothea Kelley, Dallas, questionnaire.

be offered to explain the composer's attitude toward music and the particular piece being performed. A number of authors wisely replied, "It depends on the piece of music." Certainly what one should or could say about Lopotnikoff would differ from one's commentary on Beethoven, for example.¹

Questioned about the reprinting of former notes (question #8), the respondents were about equally divided. Most authors would rather like to rewrite any notes that appear to them to be inadequate; but many admitted the necessity of reuse for purely practical reasons. One writer expressed the opinion of a few of his confrères when he said, "Once I have written what I consider to be a good program note, why should I change it?"² By count, ten annotators said, "Never," eight, "Yes," three, "Sometimes," and eleven, "Perhaps, but always reconsidered and altered."

As to question #9 (managerial restrictions), managers escaped almost totally unscathed. Budgets limited space for nearly all writers (most orchestras allot space by inches or words); one annotator was

¹In Chapter IV we shall view the attempt to capture from a panel of concert-goers a suitable set of criteria for judging any program note.

²Gomer Ll. Jones, Michigan State University, Lansing, Mich., interview, May 29, 1967.

told, "No musical examples";¹ cost restricted the use of examples by other writers. One writer operated under the instruction to "Use all the space you need, and allocate it roughly in proportion to the importance of each work."² How he must be envied! Other considerations enter the picture occasionally: e.g., a conductor sometimes objects to an annotator's point of view, or a manager summarily lops off paragraphs in order to use the space for some other item. This practice always irritates an annotator and occasionally alters the impact of the annotation. But generally speaking, a writer is given complete freedom, and his opinions are both permitted and respected.

Subjectivity in writing (question #10) produced some interesting comments. Only five writers thought that notes should be written from a purely personal point of view. Dr. Dorian (Pittsburgh) expressed the majority opinion when he wrote that "One is a human being, hence 'subjective'; but one strives in all honesty for an obtainable degree of 'objectivity.'"³ The five who wanted the privilege of expressing their opinions were also strong in their espousal of the practice: "I like it!

¹Mary Ann Feldman, Minneapolis, questionnaire.

²John Briggs, Philadelphia Orchestra.

³Frederick Dorian, Pittsburgh, questionnaire.

I don't think writing on music is likely to be very interesting without it, and it certainly would be no fun to do it. And I write for fun. Q.E.D. My biases are mainly pro; if I do not care for a piece of music I try not to show it."¹ Edward Downes (New York) expressed his approval of a positive opinion, citing Tovey as a worthy example of "counsel for the defense."² Rarely does a writer try to prejudice his audience against a composer, a style or a composition; it is generally considered to be unethical and less than scholarly. One of the rare cases encountered was the following excerpt from a class D orchestra program. It was preceded by quotation of two avant guard music explanations and one paragraph from Tschaikowsky.

The first two quotations illustrate what I regard as the diseased condition of contemporary music. The first assumes that musical creation is primarily--or entirely--a rational process. This view has received increasing support since World War II, as the scientist has become an object of superstitious awe. So composers write articles in the style of reports by physicists, and produce sounds that drive audiences out of the halls. . . . Both views share a premise--impulse, emotion, the demon within, is not to be accorded a place.

So Tschaikowsky's view has fallen beneath contempt. . . . In any case, it is now fashionable to look down on Tschaikowsky's emotional intensity and intellectual shortcomings. He was, by the way, aware of both traits. . . .

¹William Burke, Kalamazoo, questionnaire.

²See the full Tovey statement on p. 47.

My own prescription for music in our time would be a large dose of Tschaikowsky's want of skill.¹

This was an annotation, obviously, for a Tschaikowsky symphony. As such, it was definitely pro Tschaikowsky; what seems indefensible is the author's frank public disapproval of contemporary trends.

The final question (a request for comments) elicited many, some lengthy. The majority of annotators addressed themselves to one or more of three subjects: (1) meeting the needs of specific audiences, (2) the superfluity of the detailed analysis, and (3) the author's justification of his or her rationale. Some of the latter made fascinating reading; they will be referred to in the process of this chapter.

The Managers' Questionnaire

The questionnaire sent to symphony managers was not quite as revealing as that sent to annotators, undoubtedly because of its nature. Its purpose differed from the other questionnaire: to discover some of the official practices and attitudes of symphony management. A total of twenty-eight responses was received; a list is found in Appendix II. Although most of the questions were the YES-NO type, #9 did ask for comments; twelve

¹Source withheld.

out of the total twenty-eight availed themselves of the opportunity to write a few sentences. Otherwise, only question #1, on the desirability of program notes, required a statement of any length. Like the annotators, managers specified that program notes are desirable "for education," "for enjoyment," or both. Three mentioned audience demand; two, audience receptiveness.

Three of the orchestras use program notes "usually"; all others "always" in regular subscription concerts. Summer series and "pop" concerts, as we know, often lack annotations.

As for the copyrighting of notes, twenty-four said "No," four "Yes." It becomes expensive, since each program must be copyrighted separately. Some managers felt that the right to do so should be granted to the author; others felt that the work is often not original, therefore not eligible for the privilege; others indicated that they would be flattered to have their notes borrowed. The Boston, Pittsburgh, Los Angeles and New York orchestras take advantage of the copyright laws. Even when the New York notes were not copyrighted, they contained a statement to the effect that quotations were permitted provided credit was given, but wholesale copying was not permitted without express permission from the management. The Los Angeles notes are copyrighted as part of the Los Angeles edition

of Playbill; and Mr. Affelder's Program Note Service annotations are marked COPYRIGHTED. Mr. Roy (Cleveland) expressed the prevailing view that the practice of borrowing is so general that copyrighting would be a nuisance to everyone.¹

Only three managers admitted placing any restrictions on their annotators. One restriction was the privilege of editing; another was the proviso that the notes be uncomplicated. Undoubtedly editing is practiced by other managers; in fact, annotators have admitted that they appreciate this check for possible errors. If there are cases of severe alterations other than the space cuts previously referred to, they have not come to the surface. Such a practice would undoubtedly lead to author resignation, so it would be unlikely to appear in such a study as this. We know that the budget spectre is a permanent fixture in the manager's office, and all managers who were specifically questioned about this aspect admitted that it does inevitably affect annotation at some time. The usual policy is to allot space which the annotator fills; writers adapt themselves to this limitation, even though they have frequently voiced their frustration in meeting such a requirement. Their most commonly voiced

¹Interview, May 10, 1967.

complaint was the lack of budget for musical examples, each of which requires a special engraved plate (and often special permission from the copyright holder). Methods of financing programs affect annotation directly, too. E.g., many booklets are expected to be self-supporting; hence any excess of pages means either a special budget allotment or an intensified search for special advertising to cover the immediate cost.

Question #6 (on advance distribution) covered a luxury practice that many would like to be able to afford, but few can. Managers generally felt that this was a wasted expense, that most of their patrons would not read the programs in advance; yet twelve of them had considered advance distribution, and three--San Francisco, Seattle and Birmingham--practice it. Kalamazoo, Pittsburgh and Duluth once tried it, only to abandon it. Baltimore, San Diego and Louisville are seriously considering it for the near future. A few orchestras, as a very special service to a limited number of "loyal patrons," mail the program notes in advance. Several managers or annotators confessed that "we operate with almost wet ink as it is!" This is not necessarily due to procrastination, but to the necessity for last minute changes. An example cited was the last minute dress rehearsal availability of a visiting composer or guest conductor for an interview and statement.

Question #7 (on knowledge of audience composition) revealed what was expected: that symphony orchestras know their audiences to a degree, either by personal acquaintance or by a subscription file; but few know accurately from a survey. Baltimore, Cincinnati and Spokane are exceptions, having surveyed their audiences for special purposes. The contention that ownership of a list of names and addresses constitutes an audience analysis is false. This reveals little pertinent information other than property values and probable income brackets, and possibly educational accomplishments.

In response to the request for comments, twelve managers responded. The gist was that program notes should be interesting and not too technical or didactic. Managers apparently considered readability and attractiveness very important factors. This will be discussed later.

Lastly, the apparent availability of competent annotators is overwhelming. It is doubtful if this would have been the case twenty-five years ago; but today only three managers expressed any concern over a replacement if it were found to be necessary. Of course, as one of them suggested, "How often do we find 'good' anything, including program annotators?"¹

¹Thomas D. Perry, Jr., Boston Symphony, questionnaire.

Competence in this field requires much knowledge, a good library and great skill as writer, salesman, psychologist and educator! In passing, one cannot overlook the forty-odd orchestras that subscribe to a program note service; but there are other influences that prompt this action--factors like neatness and promptness, which for some managers is a novel experience. However, it does not tell us that competent annotators are unavailable.

Some Generalizations

From the results of the questionnaires and interviews it is possible to make some generalizations. The first is that writers will most likely attempt a fresh approach to each composition on the program. Klaus Roy tells of the time when he sat for thirty minutes before a blank sheet of paper before finding a suitable beginning for his annotation of Schönberg's Op. 16. As he said, "One always starts fresh, with the old agony all over again; the only thing that would be worse is a formula."¹ He is not alone in this approach, as we have seen in the answers to annotators' questions: twenty-four out of forty-four prefer not to reprint earlier notes verbatim. In practice it is

¹Personal letter, June 13, 1967.

done more frequently than is admitted, because of the pressure of time or perhaps to permit a super effort on some other portion of the program. Again, it depends on the situation. There is a much greater willingness to repeat the notes on the standard repertoire than on contemporary compositions. In the first place, most earlier music is less complicated structurally; in the second place, it is better known to audiences. One writer said, "I think program notes should be freshly expressed, informative but terse. It is always a problem to know how far to go theoretically. Needless to say, it has become impossible to say anything NEW about the standard repertory. How on earth can anyone write on Beethoven's Fifth? Under separate cover, you will see that I have tried."¹

Mr. Roy mentioned the abomination of a formula. Yet there are prominent annotators who use a formula--with freedom, of course. John Briggs (Philadelphia) and Arrand Parsons (Chicago) have routines that they consider quite workable and satisfactory. The former, a critic and trained journalist, writes professionally for a living. His journalistic opening remarks are planned to capture the reader's attention; he then adds basic facts and the setting of the work, "not the

¹F. Crawford Page, Baton Rouge, questionnaire.

instrumentation unless it is unique," making sure to include anything about the music or the composer that is unusual. He then closes with a "road map analysis," not complicated, but ample to guide any listener.¹ An illustrative example would be his annotation of the Haydn Symphony No. 7 ("Le Midi"). He commences with three short paragraphs on Haydn's new post with the Esterhazy family, his duties, his employer, and his offering of three symphonies for his debut; then one paragraph dealing with Haydn's salary increase; finally an analysis:

On May 1, 1761, Haydn signed a three-year contract as Vice-Kapellmeister at the court of the Hungarian Prince Paul Anton Esterhazy. The contract stipulated that incumbent Gregorius Werner, being unable to perform his duties "on account of his great age and infirmities," was to keep the honorary post of Kapellmeister, but that actual authority over the singers and the players in the orchestra would be Haydn's. He was to rehearse and conduct concerts, and compose music for them, as required. It was a position that called for administrative ability as well as musical talent.

A year later Paul Anton was dead, and his brother Nicholas succeeded him as Prince. Nicholas, nicknamed "The Magnificent," was a figure straight out of the Renaissance. As colonel of a regiment of Hussars, he had fought at the Battle of Kolin, which liberated Bohemia, and had participated in the taking of Berlin. As a diplomat, he had served the Empress Maria Theresa well at various European courts. He was a lover of the arts who played the "baryton," a now-forgotten relative of the 'cello. What would Nicholas think of his Vice-Kapellmeister, and his music?

¹John Briggs, Philadelphia, interview, October 24, 1967.

For the new Prince, Haydn prepared a musical welcome, three tone-paintings for the orchestra of the type that were beginning to be called "symphonies." Entitled "Le Matin," "Le Midi," and "Le Soir," they depicted morning, noon and evening at the Esterhazy court, and gave Haydn an opportunity to display his versatility. "Le Matin" begins with a miniature sunrise in music. In the slow movement there is an amusing parody of "Do-re-mi;" Haydn's duties included teaching solfège to the female singers, so that "they may not forget in the country what they have been taught with much trouble and expense in Vienna." In "Le Midi," a performance is taking place. Haydn's contract required him to call on the Prince at midday to "inquire whether His Highness is pleased to order a performance by the orchestra." In "Le Soir," it is evening. The twittering of birds is interrupted by a storm, but it soon passes, and night peacefully descends. All three symphonies employ a group of solo instruments in the manner of a baroque Concerto Grosso. "Le Matin" uses flute, bassoon, violin and 'cello; the others, two violins and 'cello.

Prince Nicholas' reaction to the music was prompt; he raised Haydn's salary from 400 to 600 florins a year. It was the beginning of an association that would end only with the Prince's death.

"Le Midi" opens with an introductory Adagio (C major) for full orchestra--oboes, horns, bassoons and strings. As the tempo quickens to Allegro, the principal subject is introduced by the strings and bassoons. The second subject, in G major, is announced by the solo violins. The development section begins with a passage in which the three solo instruments are prominent. A restatement of the principal subject begins the recapitulation that completes the movement.

The second movement (Recitativo: Adagio, C major) is a recitative, in which the voice is represented by solo violin I. It is followed by a second Adagio, in G major, in which solo violin I and the solo 'cello imitate a soprano-tenor duet in the florid style of Baroque Italian opera. The movement ends with an elaborate cadenza for the solo instruments.

In the Menuetto there is a return to C major. The minuet theme is stated immediately by the oboes, bassoons and strings, 'celli and double-basses. A repetition of the minuet ends the movement.

For the brisk finale (Allegro, C major), a solo flute is added to the orchestra. A vigorous, decisive theme stated by the two solo violins is answered by the solo flute with a contrasting theme in rapid sixteenth-notes. The themes are combined and elaborated. A final energetic statement of the opening theme, this time by the full orchestra, concludes the symphony.¹

A reading of this example shows that Mr. Briggs probably achieved his stated objective: "To put our subscribers in the most receptive frame of mind to hear this particular work."² It also shows his objectivity, his avoidance of critical subjectivity, his inclusion of interesting "extras" ("Do-re-mi") as a sort of bonus. The analysis is actually a description which could serve musician or non-musician alike; his preliminary material serves to arouse interest in both Haydn and Le Midi. This formula, if it can be called that--it comes closer to being a method--appears to work. Whether repeated exposure to it week after week as a regular patron would result in boredom can only be conjectured, since no survey of the Philadelphia audience reaction is available. One unique attitude presented by this annotator is his intentional consideration of the critic. Having had experience as one, he writes material that will ease the work of the

¹John Briggs, Philadelphia Orchestra program, November 5, 1965.

²John Briggs, interview, October 24, 1967.

critic in his follow-up newspaper article. Furthermore, since his notes will be used for concert rebroadcasts, he must bear in mind the radio audience and the spoken word as well--not an easy assignment!

A second safe generalization is that notes are addressed to certain audiences. This excerpt from a letter is one bit of evidence: "[Our] program notes, then, are not aimed at the relatively few musicians in the audience, but rather to people who are hearing symphonic music for the first time, or (if they have supported the Augusta Symphony for many years) have never heard another orchestra."¹ Another exhibition of evidence is found in the May Festival programs of the University of Michigan, whose readers include many trained musicians attracted annually to this special event. These annotations are quite long and involved, unhampered by adjacent advertisements; they are written by Glenn McGeoch, Professor of Music History and Literature at the University. The Baumol and Bowen report² records the high educational level of symphony attenders--61% of males and 33% of females having done graduate study; hence the annotator who, like Arnold

¹Dorothy R. Stoddard, Augusta, Georgia, questionnaire.

²Baumol and Bowen, Performing Arts, p. 457.

Perris (Lansing) assumes an audience appreciation of such refinements as literary references and words of several syllables,¹ even some musically technical terms, is not necessarily astray, as some people imply.

Robert Holmes (Detroit), when asked to whom he addressed his notes, was able to pinpoint his reply: "To the man who is well educated, loves music, but knows only that E is higher than C."² In Boston, Andrew Raeburn, although new to his position in 1967 as Program Book Editor, was aware of the sophistication of the Boston audience, "most of whom have been regular subscribers for years and therefore have heard Beethoven's Fifth many times and have been accustomed to reading John Burk's excellent notes."³ In Cleveland, Klaus Roy pointed out that the Cleveland Orchestra for years had had excellent rapport with the public schools of that city and had perpetuated "one of the best youth music education programs in the country that began back in the twenties; consequently we believe our audience today to be one of the best prepared."⁴ There is

¹Arnold Perris, Lansing, interview, January 12, 1968.

²Robert Holmes, Kalamazoo, Detroit annotator, interview, May 22, 1967.

³Andrew Raeburn, Boston, interview, August 25, 1967.

⁴Klaus Roy, Cleveland, interview, May 10, 1967.

justification for this statement in the scripts circulated amongst the schools today for the children's concerts: they show a concerted educational effort to continue this tradition. Furthermore, in Cleveland there is much warm intercourse between subscriber and annotator in the programs, with quotations from letters, Roy's replies, and gleanings from conversations. These indicate audience involvement.

The various opinions about audience erudition in different cities are worth noting. Several authors--not many--volunteered that there is as much musical ignorance in New York City as in Lansing or Kalamazoo. One annotator in a city of 100,000 population confessed that while that might be true, he would be intimidated by the New York audience into writing less flippantly than he customarily does! Chapter VI will offer some clarification of audience differences. Suffice it to say here that an annotation for a class D orchestra with three concerts per year in a city of 30,000 would probably be shorter, more terse and less erudite than an annotation produced for a Lincoln Center that attracts musicians from all parts of the country. A simple comparison of program books bears this out. One annotator frankly admitted that he is often chilled by the knowledge that members of his audience are better informed than he. This attitude affects annotation, whether or not the study reveals it.

A third generalization is that for performances of new works annotators nearly always seek the help of the composer, if he is available, otherwise some expert on that composer's music. Since the idiom of new works may be as strange to the annotator as to the audience, it is only sensible to do this. The composer may be available in person, by phone or by mail; so why not get the information first hand? Unfortunately, some composers are poor writers and some cannot step back and view their own products objectively; but many are well educated, some are university teachers or professional authors. It is reasonably safe to ask for their written thoughts, which can always be edited or used as a basis for an annotation. The chances are that even a poorly written or confusing composer's manuscript will be read, just for its authenticity and originality.

Specific Rationales

Having seen how one annotator (Philadelphia) handles his assignment, it would be elucidating to examine others: first, Klaus George Roy (Cleveland). Sometimes he uses examples in music notation--a four-part chorale, a tone row, a single theme, or whatever he sees the need of; sometimes he resorts to an all-out sales talk; sometimes he appears to be doing a literary assignment; sometimes he offers unabashed analysis.

Footnotes abound, offering extra comments, explanations or sources. Often he adds an interesting quotation by a composer or other author; and he is as likely to add a special essay, a photograph or pithy quotation on art, music criticism or some related subject. He is not averse to using a review or commentary from any source (with permission and due credit) if it serves his purpose. Let us look at some of his writing. On January 5, 1967, the Cleveland Orchestra played Schubert's Rosamunde Overture, the Mozart Piano Concerto in Eb (K.482) and Brahms' Symphony No. 2. The following is Mr. Roy's annotation of the Schubert:

There is hardly a game, children will tell us, that can match a treasure hunt for excitement. And when the treasure is worth hunting for, grownups tend to enjoy it also. One of the most thrilling activities for musicians of the later nineteenth century must have been the discovery, one by one, of unknown manuscripts by Schubert. It is well known how Herbeck, in 1865, found the "Unfinished" Symphony in Graz: a work of 1822. And in 1867, "two English travelers in Vienna" struck gold in another house: Arthur Sullivan and George Grove came across part and parcel of the complete "Rosamunde" music--all the parts neatly wrapped in a parcel, and covered by the proverbial dust.

Thus came about the third performance of the complete score, on December 1, 1867, at a concert of the Society of Friends of Music in Vienna--sharing honors with the première of Brahms' A German Requiem. We say "third performance" because--different from the "Unfinished," which seems never to have been played before its rediscovery 43 years later--the "Rosamunde" music had been twice performed while it was still "contemporary." The actual première took place on December 20, 1823, when the romantic drama by Frau von Chézy commenced its run of two evenings. 44 years elapsed before the third hearing of the music. (Modern

composers-in-a-hurry, take note!) "Herr Schubert has originality," condescended the leading reviewer of the local press, "but unfortunately 'bizarrerie' as well. The young man is in a period of development; we hope that he will come out of it successfully. At present he is too much applauded; for the future, let us hope that he will never complain of being too little recognized."

Frau von Chézy's libretto to Weber's "Euryanthe" had almost killed that opera two months earlier, in October of 1823. Nothing daunted, her "Rosamunde" deals with the adventures of a Princess of Cyprus who survives not a poison-pen plot against her, but a poison-letter one. It seems that the villain of the piece dispatches to Rosamunde an epistle which would, upon perusal, deal death by alchemy. This science-fiction plot, after four acts, fails. So did, as we have seen, the "grand romantic drama" itself. Schubert, his Pegasus hitched to an immovable star, must have known that at least his music was worth saving. When the authoress initiated a revision in 1824, and asked Schubert what his fee would be, he replied with all the honesty and sweetness of his character: "Convinced of the value of 'Rosamunde' from the moment I read it, I am greatly pleased that you, Madame, have without a doubt succeeded in remedying in a most favorable manner a few insignificant faults which only an unsympathetic audience could have so censured. . . ." Yet, true to his habitual bad luck, Schubert was to receive not a penny, and the new version was not produced.

Would it not be interesting to make a thorough study, some day, of what has happened to "incidental music" through the history of the theater? One might organize it in several groups: a) those cases in which the drama has had a variety of scores written for it, most of them forgettable; b) those in which the drama received music worthy of its own quality, as in the Shakespeare-Mendelssohn collaboration, or Ibsen-Grieg; and c) those in which the drama itself has become incidental, with the music remaining as the one redeeming feature of the enterprise. There may be yet other combinations, including those instances in which a single theatrical work--for instance "Romeo and Juliet"--continues to inspire new music at the rate of at least one per decade.

The confusion surrounding the actual identity of the "Rosamunde" overture has been recounted in the factual heading above [omitted here]. Be that

as it may, the title has become irrevocably attached to the present overture, and we are equally attached to the music. The beginning, an Andante in C minor, 3/4 time, is quite serious and dramatic; but after seven measures we find ourselves swaying to a plaintive tune in the manner of a fast waltz. The contrast of these two moods, and a series of striking modulations, often move in spheres that remind one of the "unfinished" Symphony to come. (The great B minor entr'acte from the true "Rosamunde" music, to be sure, has been sometimes called the real fast movement belonging to that Symphony, at least in spirit.) The Allegro vivace of the Overture, in C major, 2/2, is built along the design made famous by Rossini, the idol of the era; but the melodies are purest Schubert. Note the delightful "yodeling" counter-line of the 'cellos against the second subject! There is much ingenious development, and an equal amount of repetitiousness, before a fast and driving coda in 6/8 time winds up the music in a festive way. Yet there is still time for certain contrasts of colors and dynamics uniquely associated with this composer. The music perhaps most clearly prophesied in this coda and in the body of the overture itself is none other than that of the "Great" C major Symphony, No. 9, to be composed only a few years later.¹

The first sentence captures our imagination and arouses our curiosity to see how it relates to Schubert. What follows is craftsmanship that leads us through five paragraphs almost before we realize it! It reads like a novel, yet interjects a great deal of information unobtrusively. By the end of the third page we feel that we are acquainted with Rosamunde except for the hearing of it, and this we anticipate eagerly. Admittedly a rare skill is exhibited here, and few

¹Klaus George Roy, Cleveland Orchestra program, January 5, 1967, p. 457.

annotators can be expected to match it. It demonstrates wide knowledge, much writing experience, a vivid imagination, a teacher's devotion--and ample time! (Mr. Roy is a full-time member of the orchestra staff.) Few program note authors are endowed with all of these attributes. If there is one distinguishing feature that causes this annotation to glow while others fade, it is the writing style.

In 1964 Mr. Roy devoted four pages of his "Entr'Acte" (an idea borrowed from Boston by several program editors) to a discussion of annotation and a presentation of some of his convictions. We have already quoted one statement from it in Chapter I.¹ He commences by offering Gustav Mahler's and Peter Mennin's condemnations of the practice of pre-conditioning the listener, then proceeds to rebut them by these arguments:

If an annotation is to transcend in any way its original purpose as a source of factual "background information," then how can it help in a deepening of the musical experience without crudely trespassing on the mysteries of artistic creativity? How can the "organic growth" of the work as a "whole" [words gleaned from the statements he is refuting] be illumined without reference to the cells from which the organism grows?

¹See p. 9.

Both Mahler and Mennin speak of the later occasion when the musician--or the interested layman--may immerse himself further in the work, perhaps with score in hand . . . But both composers skirt the problem that this opportunity may not so soon arise again, if it arises at all! . . . With the vast majority of works, a single hearing may be expected. . . . Composer and annotator may jointly face the problem of how much verbal assistance should be provided for the listener's use. . . . A large percentage of the observable concert-going public does not make as efficient use of its programs as it might. . . .

One may wonder whether a musical performance might not be seen in a wider context than mere entertainment or "enjoyment"; that it might, in fact, have certain educative functions. . . . The composer has done . . . a "work." How much effort can--or should--the hearer bring to its comprehension, particularly in view of the fact that many a première is likely to be a dernière? . . . Music, after all, embodies an intellectual experience as well as an emotional and esthetic one. . . .

Where, then, is the boundary line between "sticking to the music" and "philosophical mandering"?¹

This essay, even so dissected, opens our eyes to an annotator's concern for the listener, while at the same time exposing his problems; and the last sentence gives the clue to the difficulty of writing any good annotation.

Mr. Roy made other pertinent observations:

It seems to me that there is an instructional aspect in program annotation, as there is in the concert itself. The best listener after all not only enjoys the music, but actually learns something from it that is of considerable if intangible value. If the annotator happens to have a desire

¹Roy, Cleveland, September 18, 1964.

to teach, then he will wish to share his insights, his opinions and--most importantly--his enthusiasms with his audience. He may feel that if his comments can increase the listener's sense of anticipation, he has achieved something.¹

Another program note author wrote, "My most difficult task is not in finding enough to write about, but to cut down the information to include just those items which might be interesting but not too technical for the well-educated person to understand and appreciate, while simultaneously avoiding too simple or naive a literary style."² Another said, "Before writing new notes I read everything possible that has been written on the work. Then I decide what material I feel is especially pertinent. Literary style in writing is highly to be desired, I feel, and this can only come with experience--and with talent."³

Turning from Cleveland to Pittsburgh, we find similarities and differences. Both Frederick Dorian and Klaus Roy are Viennese scholars well established in their professions, but Mr. Dorian's record dates earlier--from 1945/46. He is known for his many publications and contributions to scholarly journals, magazines and encyclopedias. Mr. Roy is a composer,

¹Roy, letter, June 13, 1967.

²Ruth Watanabe, Rochester, questionnaire.

³Dorothea Kelley, Dallas, questionnaire.

author, musicologist, ex-critic and originator of many record jackets. Frederick Dorian set forth his rationale on program notes in the Pittsburgh Symphony program of October 31, 1952; the following is a partial quotation that contains the salient points:

The purpose of these notes is to activate the listener. . . . The deeper appreciation of great tone works, past and present, requires a specific kind of listening. . . . Only a certain type of romantic and impressionistic music aims psychologically at the passivity of the hearer. . . . By contrast, the great masterpieces from the Baroque era to our time demand more from the listener who wishes to enjoy their beauty to the fullest, . . . because the musical concepts of these works are primarily structural. . . . By no means does this exclude the emotional factor in listening. But these notes are concerned with the musical causes of the emotional response.

How can program notes help the concert-goer to arrive at a genuine appreciation of the old and contemporary music? There are different roads leading to this goal. Notes may be purely technical and analytical, or purely descriptive and anecdotal. Between these extremes there are many possible combinations. All of them have their place and we propose to apply them where it seems most appropriate. . . .

A specific problem lies in the fact that the audience is composed of music lovers on various levels of understanding. . . . There can be no perfect program notes to suit all members of all audiences.¹

Dr. Dorian then offers a series of devices which will cope with the last problem mentioned: advance distribution of programs [a plan later abandoned], occasional glossaries of technical terms, footnotes, sidelights on

¹Frederick Dorian, Pittsburgh Symphony program, October 31, 1952.

performance practices, discussions of instruments, references to source materials, sketches of composers' lives. Finally he concludes:

These notes on the programs, then, should help to bridge the gap between the composer and his audience. The process of tonal communication is threefold: the composer creates his score; the interpreter, by his performance, turns it into sounding reality; the listener receives the tonal message. But unless the concert-goer fully responds, this communication is not successfully completed. . . .

It is sincerely hoped that these notes will contribute their share to an enriching concert experience and that contact between the consuming layman and the producing musician will become closer through constant enlightenment.¹

This essay announces the intention of using many and varied approaches. A reading of the Pittsburgh programs verifies the embodiment of these principles; but one type appears to dominate: the rather full analysis, preceded by historical and musicological background. Such is this example:

DVORAK'S NINE SYMPHONIES

To this day there prevails a considerable amount of confusion concerning the chronology of Dvorak's one hundred and fifteen works, to which the composer gave specific opus numbers. Forty-five of Dvorak's compositions are published without opus numbers.

We learn from the authentic study by the noted Dvorak scholar, Otakar Sourek, why certain opus numbers do not correspond to the chronological order of the score's appearance in print. [This source was footnoted.]

¹Ibid.

There follows another paragraph of this explanation; then a chronology of the nine symphonies; then a section on the symphony being performed, No. 7 in D minor (1885):

The foregoing table lists the symphony heard on this program as No. 7. But for one half of a century, the beautiful work was generally referred to as Dvorak's Second. The table also shows that this very score, completed in 1885, is the Second of Dvorak's symphonies written in the tragic key of D minor.

Dvorak's music always enjoyed popularity in Anglo-Saxon countries. As a token of British esteem, the Philharmonic Society of London conferred an honorary membership on the composer in June, 1884. At this time, he was commissioned to write a new symphony for London. By Christmas, the score was progressing, and it was completed with notable speed by Easter. On April 22, 1885, Dvorak conducted the premiere of the new Symphony in D minor with the London orchestra. The music was warmly received.

I

The initial allegro maestoso is a predominantly emotional movement of sombre, at times richly saturated, orchestral color. The music commences pianissimo above a roll of the timpani, as the chief theme (D minor, 6/8) is announced by violas and cellos.

With energetic gestures, the allegro storms on; it calms down; and then flows into a wistful bridge passage that leads to the subsidiary lyrical theme.

This second subject (B-flat) is heard dolce (flute and clarinets, later the violins). It is spun forth in graceful lines. The tender melody recalls a Bohemian folk song; but the curves are more polished.

There is no sharp division between the exposition of these themes and their work-out. The development is brief in comparison to traditional symphonic proportions. The climax of this development and the recapitulation dovetail. The dolce of the subsidiary subject is now transposed to D, the main tonality. A coda reticence retains the level of pianissimo.¹

¹Dorian, Pittsburgh, February 10, 1967.

The balance of the annotation is a continuation of this analytical description of the remaining three movements of the symphony.

In the same program, the annotation of the Tschaikowsky Violin Concerto contains six short paragraphs of introductory material and thirteen shorter paragraphs of analysis. A total of fourteen musical terms appeared in this program, some of which would not be expected to be a part of the average patron's vocabulary; but true to his promise, there is a seventy-six word glossary of terms that "appear with some frequency in our pages."¹ In some of the Pittsburgh programs as many as thirty-three such terms have been counted.

The late Alfred Frankenstein, one of America's most distinguished music critics, in his collected notes from twenty-six years of writing for the San Francisco Symphony, offers this introductory preface:

Salesmanship and subjective evaluation have been avoided, although analysis is inevitably a form of criticism since its aim is to establish the nature of the object under discussion and clarify our impressions of it. In general, the aim of the book is to provide something in between the superficiality of the average record-jacket note and the scholarly detail of a collection like Sir Donald Francis Tovey's Essays in Musical Analysis (although Tovey is quoted in the following pages so often as to be almost embarrassing).²

¹Ibid.

²Alfred Frankenstein, A Modern Guide to Symphonic Music (New York: Meredith Press, 1966), p. v.

Some of Mr. Frankenstein's annotations will appear in Chapter IV.

Donald Ferguson commences his book of collected Minneapolis Symphony program notes with A Word to the Reader, from which the following excerpts have been gleaned:

You will find a majority of the works in this book devoted to the analysis of musical structure. Many students of music would hold that all the words, except those which deal with the historical or incidental analysis of a given composition, should be devoted to its structural analysis. Looked at in reverse, this opinion is equivalent to a contention that in the music itself nothing matters else than structure, which in its highest aspect is form, demands analysis.

Yet you will also find, often mingled with the analytical comments, many incidental references to the character--the apparent expressive purport--of the music. These spring from a frank concurrence in the common belief that great music is actually a communication--that it portrays and expresses significant emotions. . . .

That phrase [the universal language], however, which seems to imply that the language of music is so easy that it does not need to be studied, distresses the studious music lover, who, having spent long hours over the structure of music, has discovered many latent values which only analysis can reveal. . . .

The generality of music lovers, however, are both less and more exacting. They perceive less keenly than the composer or the learned critic the excellence of the structure as such. But they also demand, largely by a kind of intuition, that the music show some tangible relation to what they recognize--also largely by intuition--as "human interest." And that interest is aroused by actualities of experience, real or imaginative, rather than by abstractions, such as form in its essence really is. Thus music whose only visible virtue is artistic perfection is generally rejected by what Philip Hale once called "that noble army of music lovers who know what they like."

Yet that army, as both artist and critic must ultimately recognize, has by its acceptance or rejection pretty effectively determined the history of our art. Its taste, although considerably guided (and often intimidated) by the learned, still reflects a rather simple and largely intuitive judgment of what is good. . . . Thus music which has a lasting appeal turns out in the long run to be music which somehow accords with our more inclusive judgments of what is good in life.

"Human interest," as the intuition of the noble army sees it, is an inclusive mental and emotional awareness arising from an unpredictable combination of items of experience. Critical interest (that of the learned student of art) is by comparison highly exclusive. . . . The trend in musical criticism, like the trend in most presentday thought, is toward the scientific; and human interest is not readily reducible to scientific classification.

Yet a certain common ground between the two camps exists. In all the arts, contemporary critical judgment takes large account of tensions as contributing to the value of artistic forms. Viewed as tensions merely, these are sufficiently abstract to be apprehended without disturbing the critic's exclusive preoccupations with art as art. But in the view of the noble army, these same tensions are perceptible, not merely as components of art, but as fruitful stimulants of that intuition of experience--that same human interest--which is its insatiable desire.

Can it be that these tensions--and perhaps in other equally factual components of the musical substance--there exists a rational basis for those intuitions? Can these be shown to operate for suggestion in a manner common to all normally equipped listeners? Can those facts of musical structure which the skilled analyst views as "purely musical" be interpreted also, in another light, as the bases of an intelligible communication?

The whole history of music indicates that this may be so. This book has been written in the belief that it is so.¹

¹Donald Ferguson, Masterworks of the Orchestral Repertoire (Minneapolis: University of Minnesota Press, 1954), p. 3.

Dr. Ferguson's ideas resemble those of Dr. Dorian. He has given the analyzing annotator a strong argument to support his practice. We shall see some examples of his program notes in Chapter IV. What this chapter attempts to do is to gather opinions and a few illustrations that demonstrate current rationales and methods.

Although it is now thirty-eight years old, Frank Howe's article written for The Musical Times in 1930 remains one of the best exposés of the problem and one of the most definitive in its suggestions for solutions. It should, like each of the above dissected essays, be read intact; but again, the principal thoughts are gleanable. Continuing from the opening paragraph that was quoted in Chapter I,¹ Mr. Howes commented that criticism is always easier to read than formal analysis, that it is more interesting because it represents opinion; but he insisted that the annotator's function is to

offer facts, not judgment, to provoke thought perhaps, but not to provide it ready-made and final. He must therefore eschew the first source of interest on which he relies to attract his readers when he is writing history, biography, or criticism. No wonder that he often becomes dull. . . . The psychological aim of the programme note ought to be to encourage receptiveness in the listener; to

¹See p. 7.

this end a bias in favor of the work is permissible which would be out of place in criticism, whose approach to the same work ought in the first instance to be defensively skeptical. It is not, therefore, tactful . . . for the annotator to assume a lofty superiority and point out that no one has ever before had a right idea of the music to be performed. . . .

If then so many kinds of comment are inappropriate¹ to the narrow scope of the concert programme note, however interesting it may be in itself or however fruitful in another context, what material remains at the disposal of the unfortunate annotator for making a readable and interesting note?

Mr. Howe listed three specifics: (1) biographical information; (2) revelation of the composer's musical mind ("It renders a service alike to composer and listener"); (3) formal analysis, which has "a long and respectable standing in this country [England], which is the home of the annotated program." He emphasized that analysis need not be dissection, "which kills both the music and the annotator, but should be an expression of the logic of the movement"; then he illustrated by a quotation from Tovey in which that gentleman demonstrated sonata form as drama. Specifically Howe wrote that

the way, therefore, to write an analytical note, when analysis is plainly required, is to uncover the composer's logic, not cut up his music nor describe its purple patches. The logic may be expressed in terms of drama or geography (a useful metaphor in describing key changes), or evolution,

¹All critics of program notes are quite willing to say what the notes should not be; few are able to formulate the converse.

or any other similar principle, so long as it is not mere dissection. . . . Metaphors, so long as they are readily recognizable, are preferable to technical descriptions . . . because they make for crispness.

Howe concluded that anything, in fact, may be legitimate "if it accomplishes the two-fold aim of the programme note, viz., (a) to put the listener psychologically into the right attitude for obtaining for himself the maximum of understanding and enjoyment, and (b) to make him aware of the main logical basis which he might possibly miss through distraction in detail."¹

Now since Tovey is so often quoted and has been referred to so frequently, a sample of his colorful analysis might be welcome at this point. In the introduction to his Essays he explains that "To avoid a frequent source of misunderstanding, I must point out that neither here nor in any other of my analytical essays is the basis of analysis technical." Then he goes on to state that "musical analysis is concerned with what is done. Unless the composer has left sketches, any attempt to speak of 'how it is done' is downright charlatanry."²

¹Howes, "Programme Notes," The Musical Times, p. 305.

²Tovey, Essays, I, 4.

Again at the ninth bar the same change of harmony carries it to the extreme distance of B flat minor. From this point the theme, in its new variation, is carried through a passage of energetic action in which various orchestral groups answer each other, gaining and yielding ground in rapid sword-play, until a close is about to be reached in the very key in which the exposition had ended. Here, however, the theme of figure (d) (from Ex. 2) intervenes, no longer with its original bold spirit, but in hushed mystery. Then, through the solemn clouds of Ex. 3, figure (f), the wood-wind utters plaintive fragments of the first theme (a) and its variation, rising through distant keys in slow chromatic steps, till we reach the very threshold of our tonic. And here again the theme of figure (d) appears mysteriously. But it suddenly blazes into passion, and, plunging again into distant keys, leads to a solemnly heroic close in G sharp minor. This close, and the fierce passage that leads to it, will be heard again at the catastrophe of the tragedy.¹

This continues for several pages. It is unabashed analysis in greater detail than most concert-goers would care to digest today; but it is imaginatively written and not insufferably dull. This prompts the expression of another generality: the analysis that one finds today in most concert programs is more often of the "road map" or descriptive variety than the kind of detailed play-by-play account exemplified by Tovey; or for that matter, like this kind of running description:²

It opens (sehr ruhig) with tremblings in harps and suggestive hiccoughs in the basses, to which the violins and cellos bring a dreamy phrase in

¹Ibid., p. 118.

²See footnote #2, p. 51.

octaves, all being pianissimo. The double clarinet sighs over this at studied intervals, and the flutes echo it, and the clarinet states a slumbrous incident while the violins essay a theme which is slow and thoughtful. Flutes and oboes with second violins and violas then sing the basic theme, which is an awakening melody, of gentle cadence. This divides itself among the woodwinds and enjoys a slight crescendo, the violins echoing the phrases with the same subtle emphasis.¹

This "analysis" tells us nothing that even an untrained ear could not detect; it is deadening to read and could serve as a great distraction if a reader tried to follow it during a performance. Fortunately this kind of writing is no longer in vogue, although it does show up occasionally. It is not to be found in any major symphony program, however. One is more likely to find a description like this one:

Evocation. This is the opening number of the piano suite. According to Gilbert Chase, it is a fandanguillo (little fandango), a triple-rhythm Spanish dance normally performed by a single couple to an instrumental refrain, alternating with vocal couplets.

Fête-Dieu à Séville is the French name for one of the most important feast days of the Catholic Church (Corpus Christi). In Seville, as in many other Catholic cities on this day, there is a great ecclesiastical procession. The Host, or Blessed Sacrament, is carried in procession by a priest under a canopy. The streets are strewn with flowers. When the procession is halted now and then, the spectators improvise an unaccompanied song called a saeta. The phrases of the saeta are passed back and forth from one group of spectators to another, sometimes reaching a high pitch of excitement.

¹Detroit Symphony program, c. forty years ago.

Fête-Dieu à Séville begins with a march-like strain which is soon joined by the melody of a saeta. The two proceed in counterpoint. Presently the saeta takes the lead, the march drops into the background and, as the saeta grows more and more excited, the music accelerates almost to a dance tempo. There is an abrupt climax. A calmer version of the saeta follows and finally fades into the distance.

Triana. Triana is a lower class suburb of Seville noted for its gypsy population. The rhythm of the popular paso-doble alternates and combines with a toreador march or marcha torera. Piquant cross rhythms and unexpected modulations contribute to the rhapsodic character of this movement which sometimes recalls Liszt's Hungarian Rhapsodies.¹

Another sample of a common type is this annotation from Cleveland:

It is revealing of Brahms' mature wisdom that he offered for the finale not music to outbid the Scherzo in appassionato qualities, but a dance-like and cheerful Rondo. The designation is significant and apt: Allegretto grazioso (B flat, 2/4). There are at least three other individual subjects besides the first: an A minor tune right out of the "Love-Song Waltzes," first sung with melting sweetness by the woodwinds; a dolce melody in F major by the piano, lightly accompanied, and its sequel, another F major tune, dancelike and jaunty, surrounded by pizzicato strings. . . . The coda, marked un poco piu presto, introduces a new rhythmical framework for the main theme (triplets) and drives briskly toward a brilliant conclusion without adding weightiness or oratorical flourishes.²

From Chicago comes the following type of analysis, continuing a long tradition:

Beethoven completed the Third Symphony in 1804 at Vienna. Private performances of the work were given

¹Edward Downes, New York Philharmonic program, February 11, 1967, p. H.

²Roy, Cleveland, November 10, 1960, p. 207.

in 1804 by Prince Lobkowitz's orchestra and, early in 1805, it was played at a concert given by the bankers, Wurth and Fellner. The first public performance of the work was given on Sunday evening, April 7, 1805, at the Theater an der Wien in Vienna. The program carried the following announcement: "A new grand symphony in D sharp by Herr Ludwig van Beethoven, dedicated to his Serene Highness Prince Lobkowitz. The composer has kindly consented to conduct the work." At the concerts of the Chicago Symphony Orchestra the Third Symphony was first heard on January 16, 1891.

In his study of Beethoven, Alexander Wheelock Thayer has described how the Third Symphony originally bore a dedication to Napoleon Bonaparte on the title page. Ferdinand Ries, Beethoven's pupil, describing the composer's reactions when he was informed that the First Consul of France had proclaimed himself emperor, credits Beethoven with the words: "Is then he, too, nothing more than an ordinary human being? Now he, too, will trample on all the rights of man and indulge only his ambition. He will exalt himself above all others, become a tyrant!" Napoleon's name was erased from the title page.

I. Allegro con brio, E flat major, 3-4 time. An introduction consisting of only two E flat major chords opens the first movement. The first theme is then presented by the violoncellos as illustrated in the following example:

[The first eleven measures, in piano reduction.]

A transitional section contains two new ideas: the first follows close after the first violin statement of the first theme and presents a descending three-note pattern with a dotted rhythm that is tossed from one instrument to another. The second transitional idea, more vigorous in character, is again a descending melodic line with a somewhat dance-like rhythm. This material leads directly into the key of B flat major and the statement of the second theme. The new theme begins with the woodwinds and also employs the strings:

[Thirteen measures of the second theme, also in piano reduction.]

The exposition may be repeated in performance.

The development section begins with the first idea of the transition section. The first theme

appears and is combined with the second, more vigorous idea of the transition section. The first portion of the development, utilizing these ideas, reaches a climax with a full-orchestral section which gives emphasis to a harmonic sonority. As this climax subsides a new theme is introduced, appearing first in the oboe and in the remote key of E minor. A treatment of the first theme makes up the final portion of the development. Just before the return of the first theme in the recapitulation, however, the famous passage in which the tonic and dominant harmonies are sounded together appears: the violins are given the dominant harmony of E flat major, playing tremolo, while the horn enters, outlining the tonic chord of the first theme.¹

Thus this analysis continues through the balance of the symphony, in very detailed fashion. But to repeat, analyses with such detail do not appear often in today's programs.

Arrand Parsons, theorist and educator, has been on the faculty of Northwestern University for twenty years and has written for the Chicago Symphony since the season of 1956/57. He inherited this particular type of program note controlled by the tradition of nearly sixty years of Hubbard William Harris and Felix Borowsky. Dr. Parson's theory is that a great deal of information should be offered, including an analysis "from the listener's point of view"; from this the listener should be free "to take or leave as much as he

¹Arrand Parsons, Chicago Symphony program, February 2, 1967, p. 19.

desires." He believes, like Dr. Dorian, that program notes represent an educational activity that emphasizes the expressive quality of the music itself--"music in musical terms." If there is a sin in the profession, he believes it to be the extreme popularization of program notes. His approach to all pieces is essentially the same--i.e., to state the facts in an unprejudiced fashion, then to offer an analytical description. His technical terms are immediately followed by parenthetical explanations; and his annotations are reused without change when a work is replayed. In recent years his analyses have tended to become less detailed, but they continue to display musical examples in notation. Dr. Parsons stresses the freedom of each individual to take a concert as he pleases--to read or not to read the program notes. This rationale is quite peculiar to this annotator; but in his case the symphony subscribers have become accustomed to this kind of annotation, and the management wishes it continued.¹

We travel to Boston next, where also abides a long tradition. Following Philip Hale, John N. Burk wrote for this orchestra from 1934 until his retirement at the close of the 1964/65 season. The tradition in Boston is that of much information. Mr. Burk wrote the

¹Interview, November 22, 1967.

kind of program note that could not be absorbed in the few moments before a concert, but could profitably be preserved for later reference. His notes still exude dignity and thoroughness, and they are still being used, even after his death in 1967. An able young Englishman, Andrew Raeburn, the new Program Editor, draws his materials from a number of sources in addition to the Symphony files--sometimes from his own pen, more often from that of the person deemed most qualified to comment on the particular work at hand. The name of James Lyons, editor of The American Record Guide, has appeared more frequently than any other to date.

Many of Mr. Burk's notes are too lengthy to reprint here in toto, but one sample is possible. The reader will notice the wide range of coverage that permitted his notes to consume about 5,000 words per program. This annotation of the Mozart "Prague" Symphony was preceded by the customary listing of basic facts of first performance, instrumentation, first Boston performance, etc.

The last symphony which Mozart composed before his famous final three of 1788 (the E-flat, G minor, and "Jupiter" symphonies) was the Symphony in D major, called the "Prague" Symphony, which had its first performance in that city early in 1787. Mozart may not have composed it especially for Prague, but when he went there from Vienna on a sudden invitation, the new score was ready in his portfolio for the first of two performances in the Bohemian capital.

"Prague is indeed a very beautiful and agreeable place," wrote Mozart on his arrival there. And he had good cause to be gratified with the more than friendly reception which he found awaiting him. Figaro, produced there in the previous season, had been an immense success, and its tunes were sung and whistled on all sides. A bid was to come for another opera, and Don Giovanni was to be written and produced there within a year, and to cause another furor of enthusiasm. The composer of Figaro, as might be expected, was applauded loud and long at the two concerts of his visit in 1787, and after the D major symphony at the first of them, he could not appease the audience until he had improvised upon the piano for half an hour. At length a voice shouted the word Figaro! and Mozart, interrupting the phrase he had begun to play, captured all hearts by improvising variations from the air "Non piu andrai."

Writing on January 15 to his friend Gottfried von Jacquin, Mozart related how a round of entertainment mostly connected with music-making was awaiting him. On the evening of his arrival, he went with Count Canal to the "Breitfeld Ball, where the flower of the Prague beauties assemble. You ought to have been there, my dear friend; I think I see you running, or rather limping, after all those pretty creatures, married and single. I neither danced nor flirted with any of them--the former because I was too tired, and the latter from my natural bashfulness. I saw, however, with the greatest pleasure, all these people flying about with such delight to the music of my Figaro, transformed into quadrilles and waltzes; for here nothing is talked of but Figaro, nothing played by Figaro, nothing whistled or sung but Figaro, no opera so crowded as Figaro, nothing but Figaro--very flattering to me, certainly."

Franz Niemetschek, a Bohemian who wrote a biography of Mozart in 1798, said of the concert of January 19: "The symphonies which he chose for this occasion are true masterpieces of instrumental composition, full of surprising transitions. They have a swift and fiery bearing, so that they at once tune the soul to the expectation of something superior. This is especially true of the great symphony in D major, which is still a favorite of the Prague public, although it has been heard here nearly a hundred times."

The Symphony in D major is noteworthy by the absence of a minuet (in his earlier symphonies,

Mozart was often content with three movements). Still more unusual is the slow introduction to the first movement. Haydn, and Beethoven after him, were inclined to such introductions, but Mozart usually preferred to begin at once with his lively first theme. The exceptions, which occurred in succession through Mozart's last years, were the "Linz" Symphony in C major (K. 425), the introduction to Michael Haydn's Symphony in G major (K. 444), the "Prague" Symphony, and the famous E-flat Symphony (K. 543) which followed.

Remembering that this symphony was composed between Figaro and Don Giovanni, commentators have noted a likeness in the chief theme of the allegro to the first theme of the Overture to Don Giovanni. Eric Blom goes even further in associating the Symphony with the opera that followed: "The portentous and extended slow introduction of the 'Prague' Symphony is charged with the graver aspects of Don Giovanni; the half-close leading to the allegro is practically identical with that at a similar juncture in the great sextet of the opera, and an ominous figure in the finale almost makes one think of the stone guest appearing among a riot of mirth, though the grace and the laughter of Susanna are there, too. The slow movement makes us dream of the idyllic summer-night stillness in Count Almaviva's invitingly artificial garden. The wonder of the Symphony is, however, that in spite of the variety of the visions it may suggest to the hearer, it is a perfect whole. Every structural part and every thematic feature is exquisitely proportioned. No separate incident is allowed to engage attention independently of the scheme in which it is assigned its function, even where it is as incredibly beautiful as the second subject of the first movement, which is surreptitiously introduced by a passage that is apparently transitional, or as engagingly spritely as the second subject of the finale with its bubbling bassoon accompaniment."

. .

The symphonies through the Salzburg period are a record of growth from season to season within the cramping limitations of the occasions they were written for. The last six, through the Vienna decade, are a more striking record of growth, not because they are more widely spaced, but because they are quite free of limitations and restraints of performance. The "Linz" Symphony shows no sign

of regard for limited abilities, and the "Prague" Symphony, although presumably addressed to a better orchestra, must have been found mercilessly exacting by the players in that city. This symphony, like the last three symphonies of two years later, seems to be an idealization by the composer who until then had never been able to break loose from the immediate contingencies of performances. He ranges freely, he indulges his fantasies, finds new musical images. He assigns to the players parts requiring an instant agility, an attack ensemble, a refinement of phrasing which he must have known they did not possess. Nor did it apparently bother him that most of the fine points of the "Prague" Symphony would surely drift past the ears of its first audience. The "Prague" Symphony, technically speaking, is at last the full symphonic Mozart. The discourse throughout has a new degree of pliancy in chromaticism and modulation, in the combination of motives. The melodic line is continuous, never yielding to episodes or cadences, but rather generating them. Nor is it broken by the constant alternation of strings and winds within a phrase, for they are integrated as never before. The overall color of orchestra sound, the variation of rhythmic stress, the overlapping of parts--these are all the craftsman's devices in presenting a pervasive melodic wealth which only Mozart could conjure up.¹

This is actually one of Mr. Burk's shorter annotations! Yet even here he manages to approach the Symphony obliquely: he does not offer an analysis, but nevertheless contrives to familiarize us with its important features. Perhaps he felt that the structure of a Mozart symphony required no special attention in 1959, for when he wrote on other works he did analyze more fully, though always in narrative style. We can

¹John N. Burk, Boston Symphony program, October 6, 1959, p. 9. Copyright © by Boston Symphony Orchestra Inc.

agree that his writing displays dignity, scholarship, and a rather business-like attitude.

In the Boston program of November 19, 1964, Mr. Burk set forth some sound basic observations on the nature of the musical response, calling it "The Indescribable Act." He wisely accentuated the

utter incommunicability of music except in its own terms of actual performance. . . . No one can explain why groups of agreeable sounds, when multiplied into a symphony by Beethoven or Brahms, can deeply move an audience and stir them into raptured applause. It would be quite useless to try to explain this extraordinary phenomenon to the music-starved man on his distant island [referring to a personal experience described earlier in his article]; we can't even explain it to ourselves, but only know that it is so. . . .

The isolation of music from everyday intercourse is plain in our necessity to describe it in words borrowed from non-musical experiences for want of words of its own. Tone quality must be described in terms of visual color. . . . Tones are called "transparent," or "effulgent," "veiled" or "dark." There are tactile borrowings--"soft," "velvety," "rough"; one speaks of "texture" as if counterpoint had anything to do with the patterns of the loom. . . .

The writer who is moved by a piece of music will, with honorable intent, attempt to convey his impression by calling up verbal images. . . .

Who can say why certain music in the minor mode affects us as it does, while at times it makes a quite cheerful impression? Certainly not the analysis. Technical analysis can never reach the true nature of a piece of music, and is hardly more help than so-called descriptive analysis which, borrowing words from the other arts, can give us at best a quasi-approximation in indifferent poetic images. . . .

The artist who will win us by his poetic skill rather than by throwing his complexity at us will perhaps even in these days be more enjoyed.¹

¹Burk, Boston, November 19, 1964, p. 206.
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Mr. Burk reveals in this essay a great deal about annotation, more by inference than direction, more by exclusion than by inclusion. In the concert year 1959/60, the Chattanooga and Nashville programs used Mr. Burk's notes.¹ In the first Chattanooga program he made known to that audience some of his attitudes on the sharing of the musical experience; repeated requests have produced no copy of that program for this study, unfortunately; so his attitudes must be ascertained from his annotations themselves and from the featured article just quoted.

In New York the Philharmonic-Symphony Society annotator is Edward Downes, known not only as the son of the late distinguished music critic for the New York Times, but as the radio voice of the Saturday afternoon Metropolitan Opera quiz. His program notes are unique; he writes in a very individual style easily recognized by its vocabulary: "mugged," "harlequinade," "addlepated," "scaramuccio." One finds his rationale reflected in his writing--that there should be "something for all."² A perusal of several of the New York programs reveals to an inquiring reader a rich variety of

¹A seemingly sensible practice not often encountered.

²Interview, October 23, 1967.

approaches: sometimes a learned and serious musicological annotation, frequently a rather thorough analysis with musical examples ("after all, nearly everyone reads music these days"), and occasionally just an interesting commentary in a more popular vein. His annotations offer vividly imaginative writing, a satisfying amount of detail, and allusions that would spur an industrious music lover to further reading after the concert.

In the program of January 27, 1966, three works are listed: the Sibelius Fourth Symphony, the Neilson Flute Concerto and the Beethoven Fifth Symphony. Mr. Downes uses 2,780 words to discuss this program--not a voluminous quantity, compared to other major symphony programs. In presenting the Sibelius he devotes considerable space to a discourse on the place of this symphony in Sibelius' output and the reasons for its uniqueness; he repeatedly compares Sibelius and Richard Strauss; he mentions the composer's throat condition; he cites reactions to the first performance; he quotes critics William Henderson (on the United States première) and Olin Downes (on the Boston première), and refers to the latter's pre-concert analysis for the Boston Post (later reprinted by Hale in the Boston notes and by Gilman in the New York notes); finally he lists the instrumentation. For the Nielson concerto

he uses a different approach: an orientation of Nielson's place in history, a bit of biography, one brief paragraph on the place of the flute concerto in Nielson's output, and finally the musical themes in notation, with brief comments on the features of each movement--form, tonality, and other evidences of structure. Several times Mr. Downes thoughtfully contrasts Nielson to Sibelius. This paragraph is typical of his style:

A deliciously naive variant of the principal theme appears in lilting march tempo. In the original version of the Concerto this led to further transformation of the main theme in a vigorously dotted rhythm and a cheerful conclusion in the key of D major. But after the Paris première of the Concerto Nielson changed the conclusion quite drastically, continuing the Tempo di marcia with a return of the bass trombone in its role of clown, or clodhopper, to present further bumbly transformations of the Tempo di marcia. After several further wild surprises, the music lands happily in the key of E major, to recapitulate the E major theme from the first movement and bring the Concerto to a sunny conclusion in that key.¹

For the Beethoven annotation Mr. Downes offers the introductory paragraph that is quoted in Chapter III;² then one paragraph on the date of the first performance; after that, an analysis in the form of a commentary, with the theme of each movement in musical

¹Downes, New York, January 27, 1966.

²See p. 115.

notation. He, as nearly all other annotators, mentions the "Fate knocking" motive. Some of his colorful expressions stand out: "a blazing C major," "elephantine gambols" of the double basses, and "the orchestra pulls itself together with a sudden crescendo and strides into the light." In general, the New York notes strive for reader interest, tending to be a combination of erudition and stylistic appeal, thus hopefully offering something to suit every preference in the audience.

From the program notes authors in other cities comes a number of pertinent, though shorter published statements. Dorothea Kelley (Dallas) wrote a short preface to her notes in a recent program:

If the written word can in some measure help to make the music of these concerts more understandable and comprehensible, and by so doing bring added enjoyment to the audience, then the purpose of these Notes has been accomplished.

Certain procedures which have proven practical in the last fourteen seasons will be continued. Biographies of the well-known composers will be kept at a minimum, with the stress only upon events in an artist's life which have direct bearing upon the work under discussion. The main body of material will be a non-technical analysis of the music, and technical terms may be discussed occasionally under a separate heading for those who wish to pursue the subject further. Brief biographies of the soloists, purely factual and pruned of press agent hyperboles, will be presented whenever possible.¹

¹Dorothea Kelley, Dallas Symphony program, September, 1967.

Joseph Biskind offered his ideas in a six-paragraph article in a recent San Francisco Symphony bulletin. Some of them are selected for this quotation:

Program annotators are faced with a difficult, not to say impossible task. For, as musicians know to their sorrow, music is accurately describable only in terms peculiar to itself. . . . The program annotator has but two choices--he can write either technical analysis, which is understandable only to the musician, or verbal rhapsodies, which may or may not be entertaining in themselves, but which have nothing to do with the music. It would seem to follow, therefore, that the program annotator ought to concentrate on the music as experienced.

Mr. Biskind proceeds to discuss the musical experience, arriving at the conclusion that "the annotator has no choice but to confine himself to the outward shape of the musical journey. The best that he can do is to chart the direction of the musical stream on its way to that long-foreseen destination, hoping that his charts may help in crossing difficult places."¹ He indicates the indispensibility of technical terms, dull though they may be, finally quoting Tovey's statement,² "Schubert's tonality . . . etc."

From Spokane Algis Grinius affirms that

the problem is a challenging one if one wants to be honest about it. And I do. First, I think the program notes should try to reconstruct briefly the times in which the composition was written and

¹Joseph Biskind, San Francisco Symphony program, December 4, 1963, p. 7.

²See p. 45.

performed. This involves research, and where practical, digging into the letters of the composers on their contemporaries. The problem concerning contemporary composers is more difficult because frequently biographical and historical information is lacking. Secondly, the analytical aspect of the work in question leads one to consider the audience and their capacity to understand musical terms or notation. If one does include analysis it must be somehow transcribed in non-technical terms. I cannot say conclusively that in this department I have been successful. But a cursory glance at other program notes will verify my opinion that they also fail.¹

William Burke (Kalamazoo), admittedly an amateur annotator, offers some interesting thoughts:

There must be plenty of amateur writers. What is essential is that the ama actually be there: you must love it and be glad to do it even if only a few were to read your notes. But I couldn't stand the idea that a mere handful read mine--hence my efforts to make them at least a little interesting.²

Charles Frink (Eastern Connecticut Symphony), composer, writes that "people seem to enjoy reading about the composer and his background. Technical analysis usually does not seem to help the audience respond to the music. Personal opinion of the annotator sometimes provokes controversy, and I think this helps to build interest."³

From Tucson Geraldine Saltzberg writes:

¹A. Grinius, Spokane, questionnaire.

²William Burke, Kalamazoo, questionnaire.

³Charles Frink, New London, questionnaire.

Annotators should meet the needs of the audience. The Tucson audience is not made up of music students or intellectuals. The annotator must be a teacher and take his audience as he finds it; he must make his lesson interesting enough for his reader to want to continue reading--and listening.¹

One skeptic responded to the questionnaire in this fashion:

I should be curious about audience reaction to program notes. I rather doubt their value, myself. I seldom read notes unless I am unfamiliar with the music to be performed. When writing notes, I try to make them as interestingly informative as I can. The _____ audience as a whole, I've been led to believe, is not interested in formal analysis. I doubt if many of them would even attempt to read an analytical digest. On the other hand, I do not use the apocryphal tales that accumulate like barnacles on popular masterpieces.²

It is hardly necessary to add that his orchestra reacted strongly against circulating any audience questionnaire!

In view of the negative statement of the hypothesis on which this paper is built, it is quite indicative that only this one skeptic appeared among the dozens of people whose reactions were sought. At this juncture there is a temptation to restate the hypothesis positively; respect for annotators has increased with the progression of the research. Already it is possible to conclude that, as in any educational situation, an

¹Geraldine Saltzberg, Tucson, questionnaire.

²Source withheld.

education in music appreciation is available to those who will exert the effort to seek it; the quality of teaching may vary, but the desire to teach is present.

Summary

To summarize the presentation of these several writers' credos is in one sense a very easy task, and in another sense an impossible one. Every annotation is a new work of art in itself and, like any original creation, a reflection of its creator. This means that every annotation is unique, therefore resistant to molding. As Klaus Roy suggested, the annotation is a literary creation and as such it must be the best piece of literature it is possible to create.¹ There are patterns of thought and purpose in this creative process, however, since all such essays are lessons in music appreciation. There is a rather general agreement that such essays should not be dull, and that the likelihood of dullness increases directly in proportion to the amount of technical writing. There is some agreement, too, that even when analysis is deemed necessary, it need not and should not be aimed at the musician, but at the unskilled layman, hence couched in layman's language. There seems to be a comparatively

¹Roy, interview, May 10, 1967.

firm conviction, often implied rather than expressed, that "the music is the thing," in spite of the examples of fantasy and anecdotes one frequently encounters. Reduced to simplest terms, annotators do aim to inform and to guide, in the hope of creating listener receptiveness and increasing his understanding and enjoyment of the music. T. S. Eliot's plaudit to the critic can be applied to the competent annotator:

So the critic to whom I am most grateful is the one who can make me look at something I have never looked at before, or looked at only with eyes clouded in prejudice, set me face to face with it and then leave me alone with it. From that point, I must rely on my own sensibility, intelligence, and capacity for wisdom.¹

The widest cleft in annotation opens between analysis and fantasy; but where should the line be drawn? Is it a fixed line of demarcation or a flexible boundary? One answer might be that for the imaginative and well informed writer the line flexes without breaking, while for the unimaginative or less well informed it is likely to be a firm line anchored in stolid conviction. It is regrettable, but true, that as one scans many programs, those of the class B, C and D orchestras show more shades of weakness than those of the major symphonies. This is not to condemn all notes

¹T. S. Eliot, On Poetry and Poets (London: Faber and Faber, 1957), p. 117.

produced by those orchestras, for some are very satisfying; but among the class A orchestras one detects a higher standard of competency in all areas.

Problems Facing the Annotator

There are still some moot questions to be considered. For one, there is the matter of personal opinion: what place does it have in a program bulletin? Should the listener be informed as to what he is expected to hear? How much should he be told? We have tabulated a preponderance of opposition to this preconditioning, yet have shown that all writers are bound to be subjective to some degree; in other words, annotators cannot achieve complete objectivity. For one thing, there is the analogy of "counsel for the defense":¹ one must defend--that is the pro quid est of program notes; therefore one must seek and promulgate arguments pro the composition. Already, then, one is showing bias. But it should be manifest by now that this salesmanship has its limits. One must be honest, one must make no statements that go beyond the function of serving both the music and the public; one must not conjecture.

¹Tovey's term; see p. 48.

Here is an example of some comments on Brahms that might be considered of questionable judgment:

It bespeaks a man unrevealed in his personal life--a sensitive artist capable of poetic tenderness and deep feeling. Writing a symphony after Beethoven was no laughing matter to Brahms. To him the key of C minor meant hard, pitiless struggle, iron energy and dramatic intensity. . . . This is indeed the masterwork of a true genius.¹

Did the writer know for certain what C Minor meant to Brahms?² Does that statement apply equally to the string quartet Op. 1 and the piano quartet Op. 60, both in C minor? And does he imply too strongly that this symphony (No. 1) is THE masterwork of Brahms? Does he leave enough mental room for the listener to expand his own ideas on this symphony? These questions raise doubts.

An even more vivid example of personal opinion comes from the pen of one of the best known annotators, yet there is a difference:

Like Beethoven's own character, this Fifth Symphony is music of struggle and triumph. In its emotional high voltage it is an intensely forward-looking work, embodying one of the most powerful music trends of the following one hundred years. In the central importance it gives to rhythm, it reaches beyond the century span, past Stravinsky's Rite of Spring, to the 1920's and 1930's.³

¹Source withheld.

²It is an idea proposed by Walter Niemann in his book, Brahms (New York: A. A. Knopf, 1930), p.

³Downes, New York, January 27, 1966.

The closing sentence is as controversial as possible. At first thought it seems inappropriate to make such a dogmatic statement. On second thought it withdraws into a different position: because it so obviously represents one individual's opinion, it leaps the chasm into criticism. An intelligent reader will take it as just that; it might cause him to ponder (a valuable response), but it would scarcely be taken at face value without a challenge. It most certainly would increase his anticipation for hearing this astounding rhythm, and it might open to him a new Beethovian vista.

Referring again to Klaus Roy, one of the few who ventured to voice his inner thoughts in this area, we quote:

Responses to an art work are always bound to subjective, and perhaps the question is how valuable is the opinion of the person so responding? Similar to music criticism it isn't so much the opinion that counts, but the activity, the process itself. If the writer is someone who may have valuable insights to contribute, the fact that they might be arguable and should not be taken as immutable law can be recognized and valuably used by the perceptive reader. Anyone can obtain and present the facts; but what we have here is akin to the interpretive reporting of our better columnists. We are less interested in their facts than in their opinions; in music, of course, the great example remains Donald Tovey.¹

A word of caution, though, to the average writer: note that Mr. Roy referred to "our better

¹Roy, letter, June 13, 1967.

columnists." This is a dangerous area; it approaches criticism as opposed to "pure" annotation in the traditional sense. It is true that "anyone can obtain and present the facts"; it is likewise true that the listener usually needs something more than just the facts--he needs guidance. The individual author must use his own judgment, after weighing the import of an annotator's influence. He must be quite sure of his ground; he must avoid rash generalizations; he must make well-supported statements; and he must be lucid. Tovey also cautions the author-musician who, he says, "must guard against the danger of confusion between knowledge that is relevant to the understanding of works of art, and knowledge that is relevant only to the discipline of an artist's training."¹ This is a superb guiding premise for writing program notes; careful absorption of its meaning can aid an annotator in selecting his method and his vocabulary, as well as in determining his basic philosophy. It is especially poignant for musicians who are tempted to discuss music in musician's language.

To be left out in the open is an uncomfortable situation that results sometimes from such unfinished commentaries as this:

¹Donald Francis Tovey, Beethoven (London: Oxford University Press, 1945), p. 4.

The opening movement [of Brahms' Second Symphony] is a miracle of symphonic form, in which large, noble ideas derive before our very ears from two fragments.¹ [This was not enlarged upon.]

Similarly, a "preset" is disturbing:

What could a man proclaim in 1955--especially a Jew of European origin living in America [Bloch]? This is the beginning of more than program notes permit, but I offer a suggestion. The melody and the harmony of the work share a striking characteristic: the "natural" intervals--octaves, fifths, thirds, the intervals the ear itself creates--are just missed throughout. This is what creates the tension of the music. It suggests a great voice barely able--after enormous effort--to sing its natural song.¹

How much more preferable to let the hearer determine what Bloch's Proclamation for Trumpet and Orchestra suggests to him? After reading the above, it would be difficult to listen with a free mind.²

As a final reference in this chapter, we recall T. S. Eliot's comment about the critic. The annotator should remember that listening to music (an aesthetic experience) is a very personal experience quite sacred to the individual--and doubly so if it is a new experience (i.e., a new composition). He must remember that each person reacts to a musical performance in his own

¹Source withheld.

²Does the reader recall a certain popular book of the 1930's in which the author attached texts to all the standard repertory themes in order to facilitate remembering them? If so, is Brahms' Second still "Calm and clear, D major the key?"

way and to his own degree, that he often needs guidance, he usually needs information, and that he can profit by some stimulation of his thought and imagination.

Another moot question is that of musical vocabulary. How technical does the writer dare to be without blocking out his reading audience? In Chapter V we shall cite some specifics, but a few comments are in proper sequence here. Judging from the general trend of music education in the United States today, we know that there is a higher percentage of musical literacy than ever before; and we know that the general educational level of the populace, especially of the symphony audience, is also at its highest point in our history. We know from many articles in newspapers and popular magazines that today's student is confronted with ever increasing demands upon his mind--demands that he is meeting. It would be tempting to conclude that today's concert-goer is more astute and better informed than at any time in the past. According to the American Music Conference, in 1967 an estimated 800,000 adults were enrolled in extension courses to learn to play musical instruments, and another 41,000,000 answered the roll call of amateur musicians in the United States.¹ The number of community

¹Christian Science Monitor, December 30, 1967, p. 13.

orchestras and touring musical groups of all kinds has increased phenomenally since World War II. In Michigan alone there are some twenty-two community orchestras listed by the American Symphony Orchestra League, and probably at least that many unlisted, plus another dozen or so college or university orchestras of commendably high standards of performance. Add to this the influence of television (for the good, that is) and it would seem that a large segment of most audiences should be reasonably receptive to musical ideas. Critic Robert Taylor, writing in the Boston Sunday Herald, quoted a letter to him from Klaus Roy:

In your review you mentioned the word "atonality," but did not explain it. Not so many years ago, that and such terms as "sonata form," "recapitulation," "inversion," "polyphony," etc., were all considered much too technical for the layman. Nowadays, most hearers take them in stride. . . . No one will admit, after personal experience, that the essential joy of music was destroyed by knowledge.¹

For an actual determination of the limits to this use of musical terms, each writer should know his own audience--and know it by some accurate determination rather than by unscientific guesses or assumptions. Only thus can annotator and audience meet on common ground. Likewise, the line between understanding and possible vagrancy is moot and must be determined for each audience separately.

¹Robert Taylor, Boston Sunday Herald, February 15, 1959, Section III, p. 4.

CHAPTER IV

ANNOTATIONS ON SPECIFIC WORKS

This chapter analyzes and compares some writing samples on the specific compositions mentioned in Chapter I. Orchestra annotators and managers were asked to submit programs that included the Beethoven Fifth Symphony, the Brahms Second Symphony, Debussy La Mer, any first performance or controversial contemporary work, and a choral presentation. In many cases the annotators had not written notes on these specific works, so were unable to comply; several substituted other Beethoven or Brahms symphonies; some merely sent what programs they had on hand. Reading the samples was anything but tedious; the variety of writing was enough to maintain interest. In spite of expected inconsistency of quality and length, individual enterprise and uniqueness shone through and offered many surprises. The one firm conviction that emerged was that there is no such thing as a worthless program note. Some authors had very little to say, some maneuvered all around their subject, and some were far too brief. But everyone had something to say, and said it positively. Some said it poorly, some charmingly. Some

spoke about the composer and his times, others focused on the work at hand. A few relied heavily on other people's ideas, using many quotations; and a few got trapped in the mire of a single facet such as the "Fate knocking" motive of the Beethoven first movement.

In general the major orchestra programs presented the fullest and most appealing notes. Once in awhile, however, a class C or D program brought a pleasant surprise, and a class A or B program the opposite. Although the matter of program length is scheduled for Chapter V, it should be affirmed here that it enters as a factor in annotation quality. For example, an author with a dozen lines at his disposal can write only a few basic facts with little or no original contribution. Many a program is limited to four pages, two of them taken up by titles and the patron and orchestra membership lists. Perhaps we can concede that a little is better than nothing, but a little can also by its omissions be either misleading or frustrating. On the other hand, a writer with several pages at his disposal has considerably more freedom, and at the same time a real challenge to control his expression carefully. An annotation of, say, 800 words is too short to allow rambling, so a writer must select his ideas carefully and express them succinctly if he expects to entice and enlighten his audience.

1

Any annotation that demonstrates such care immediately stands out, so it is easy to become prejudiced in favor of a skillful program annotator. If rated as a group, these annotations would very likely produce our old acquaintance, the parabolic curve--a few A's and F's, more B's and D's, and many C's. In analyzing the samples there will be a rating, assigned subjectively by the author's application of standards established by a representative panel of concert-goers. Certainly preference for the A standard is acknowledged, since excellence is always the goal to be sought in education.¹ In weighing the illustrations against the established criteria, there is no intent to censure or discountenance any writer. Consequently the authors of uncommendable annotations will remain anonymous.

To establish criteria for the most acceptable annotation, a panel of five members was selected to represent symphony audiences at large. Membership of the panel is shown in Table 4. The table shows that one panel member is a music lover with no musical training or experience, two members enjoyed the practice of music while in school, and two are professional music teachers--one in a small college and one in a

¹The reader is referred to John W. Gardner's paperback book, Excellence (New York: Harper, 1961).

TABLE 4
PANEL CONSTITUENTS

Member	Sex	Education	Profession	Number concerts per year	Musical experience
A	F	2 years college	Secretary	4	Piano, violin in high school
B	M	A.B.	Banker	5	None
C	M	A.B.	Manufac- turer	10	Piano, cello, trombone in high school and college
D	M	M.A.	Professor of Music, liberal arts college	12	Piano, compo- sition
E	M	Ph.D.	Professor of Music, large state university	6	Flute, theory

large university. Selection of the panel was guided by the desire to include a variety of intelligent persons whose concert habits might be representative of a sophisticated symphony audience. Their combined statement of what a good program note should contain would be one type of criteria qualifying as worthy of consideration, whose application would certainly be more valid than subjective judgment by the author alone. This panel was given several tasks, but the first and

principal one was to state what they sought in a good program note. There was no collusion--members worked entirely alone. A compilation of their reports produced the following guide:

TABLE 5
PANEL CRITERIA FOR A GOOD ANNOTATION

<u>Information desired</u>	<u>Cited by panel members</u>				
1. Biography of the composer	A		C		E
2. Political and social influences			C		E
3. Background of the composer's work on the specific composition, with its relation to his other works	A	B	C	D	E
4. Unusual features, such as structure or instrumentation		B	C		E
5. Outline of the music (movements, themes, development, etc.)	A	B	C	D	E
6. Anecdotes that reveal the composer's character, moods or ideas				D	

Adhering to the principle of majority rule, Nos. 1, 3, 4 and 5 emerged as essential; we shall include No. 2 also, as being closely related to No. 3. Panel members B, D and E also stressed the necessity for non-technical language. Undoubtedly every reader of this paper would like to add his own stipulations, perhaps placing more emphasis on the aesthetic value of the music than did the panel. But annotations are written for the audience, and the panel represents reasonably well the educational level of the audience; so this chapter will

be guided by their standards, and examples will be rated 1 - 5 by the author according to the completeness of the information listed in Table 5, items 1 - 5.

Beethoven's Fifth Symphony

Of the Beethoven annotations which were read, 27% presented a few general statements, but little specific information. Another 11% offered a little more, even some critical judgment, and could be considered moderately satisfying. This leaves 62% that by panel standards would be of real help to an audience. Perhaps a few illustrations will be convincing, beginning with some from the group that would be rated lowest.

The Fifth Symphony, for instance, is the most succinct statement of Beethoven's philosophy, both musical and personal. What could be more "dramatic" than the four-note motif that he first hurls at his hearers and that dominates the entire first movement? Or the long crescendo bridge from the third to the fourth movements that begins so ambiguously and builds so inevitably to the burst of triumph that is the finale? No wonder the Fifth is the most universally beloved symphony, and besides, as Herbert Weinstock comments, it is "the¹ most eminently whistleable music ever composed."

This is all--one paragraph in the midst of five that were intended to deal with three Beethoven works on the same program. (It was preceded by a one-sentence

¹Source withheld.

reference to the drama of Beethoven's ideas.) Rating by panel standards is about 1. This program came from a city of 1,000,000 population, whose orchestra budget could well have afforded more space to the author's efforts--efforts that would have been rewarding, judging by the knowledge of the work that he displayed in these few sentences. Of twenty-eight pages in the program, one and one-half were devoted to the program notes; furthermore, the notes were spread thinly amidst the advertising over five widely separated pages. This was certainly a discouraging offering to the audience.

There was a disappointing example from another major symphony--an annotation of 800 words devoted exclusively to a discussion of performance problems of the opening six bars. Even though it was knowledgeably written (it would have to be, to find so many words on so small a subject), it would scarcely excite a listener or arouse his anticipation to hear the symphony. Rating: perhaps 1.

Another annotation used 550 words as follows: one paragraph to say that the symphony is so well known that "comment seems almost superfluous," that ever since Schindler's remark about Fate "an endless stream of interpretations have attached themselves to it"; a second paragraph to speak of Beethoven's aversion to "programmatic connotations" and to recall his pupil's

report that the motto was an imitation of a bird call; a third paragraph to stress the importance of the motto to the cyclic design of the symphony; a fourth paragraph to deal with dates of the composition; a fifth to describe the concert of its first performance; finally, a closing paragraph to aver that later performances have been better and programs shorter, resulting in the establishment of the symphony as "a truly important cornerstone of the symphonic repertoire."¹ This essay is respectably written and rather interesting, but with exception of two paragraphs, very tight lipped about the secrets of the music or the composer. Since it revealed very little information desired by our panel, it would have to be rated no higher than 2.

Here is a complete example that is very readable, though brief and, by panel standards, still not very satisfactory:

For Beethoven the writing of a symphony was a prolonged act of labor. A severe self-criticism dominated his relentless drive in seeking perfection. In the case of his Fifth Symphony, it is known that he made preliminary sketches for the first three movements during the years 1800 and 1801, a period encompassing the First and Second symphonies. Also, there is evidence that he took up his task once again between 1804 and 1806 while working on Fidelio and the Fourth Piano Concerto. The date of its completion is not definitely known--perhaps at Heiligenstadt during 1807.

¹Source withheld.

The first performance took place in the Theater-an-der-Wien on December 22, 1808. Although it had been commissioned by Count Franz von Oppersdorff, it was dedicated jointly to two of the composer's personal friends, Prince Lobkowitz and Count Rasoumovsky. As one might expect, not all members of the audience were pleased. The composer and theorist Jean Lesueur found it "too exciting" and concluded that the symphony should not have been written. The great god Spohr insisted that the opening theme (the famous "three shorts and a long"), which dominates the first movement and is to be found in the others, was "wanting in dignity."

All sorts of stories have been conducted concerning the "meaning" of this symphony. The most attractive one is that the "three shorts and a long" represent Fate knocking on the composer's door. Although the composer denied it, one suspects that this falsehood is more echt Beethoven than the truth.

During World War II this same theme (or is it a motive?) always opened the German news broadcasts beamed to the Nazis by the B.B.C. It was a very clever move on the part of the English, for Beethoven has always been associated in one way or another with the concepts of freedom and the brotherhood of man. Yet he was--with the possible exception of Wagner--the most sacred "Aryan" cow in the new Nazi history of German culture. But to add insult to injury, those "three shorts and a long" happened to represent the International Morse Code symbol for the letter "V" (. . . -), and Prime Minister Churchill's two outstretched fingers were ever there to assure his countrymen that "V" stood for "Victory."

For once in history a symphony and its creator had served as powerful weapons in a psychological war.¹

This, too, was squeezed in three segments between advertisements. At least it was on three alternate pages to allow continuity by turning single pages! And this, too, was in another major symphony program of thirty-six pages. Rating: about 2.

¹Source withheld.

In so many programs, as in the public mind, the extreme focus on the "Fate knocking" and "V for Victory" had clouded vision and obstructed the larger view. If annotators cannot climb beyond these trivialities to see the mountaintop view, surely they have missed Beethoven. Even those authors who see this symphony as a bold breakaway from classical tradition do not necessarily feel its tremendous dramatic impact and breathtaking exhilaration. This was the position of another author (major symphony) who made his position clear, but whose only critical judgment was signed over by proxy to Berlioz. It appears to be difficult for the musician-author to desert the practice of his art long enough to be a sensitive discerning artist, or as Tovey said, to be conversant with that knowledge which is relevant to the understanding of art works. Even the late Alfred Frankenstein, one of the most highly respected critics, concentrated so hard upon the details of construction in the Beethoven Fifth that he probably lost all but the musicians in his audience. (We must give him credit, however, for including some enlightening facts that others overlooked--notably the entire concept of the relative weights of symphonic movements in the time of Beethoven. In this regard he claimed the relationship of this particular symphony to Mozart's Jupiter and Schubert's C Major, both of which conclude with important, climactic finales.)

The annotator in one of our smaller cities, writing for a class D orchestra program, was able in a single page to focus on many of the major points in the music:

The sketches for this universally known and cherished monument of music date back to 1800, the year of the First Symphony, and Beethoven continued working on it while he was occupied with "Fidelio" and the Fourth Piano Concerto. Moreover, he probably put it aside completely to create the Fourth Symphony, so that the first performance of Op. 67 is dated December 22, 1808, on an all-Beethoven program.

Great and strongly individual though they are, the First, Second and Fourth Symphonies remain, nevertheless, extensions of the Haydn and Mozart molds. Even the "Eroica," with all its titanic proportions, is again "in the mold." But in the Fifth, setting aside all smugly superficial pratings about "Fate" jangling the knocker on the door, or about telegraphic symbols for "Victory," the sincere disciple of Beethoven ultimately discerns such concentrated drama, such driving vigor, and such revelations of the master's sorrows, rages, enthusiasms, and reveries that, finally, there is only amazement, speechless reverence, and humble gratitude that this sere planet gave birth to a musical brain capable of such utterances. Whether one considers the galvanizing energy of the first movement, the sublimities of the second with its "Haydnesque" variations on two themes, or the mysterious opening of the third with its incredible trio (so naively described by Berlioz as "the gambols of a delighted elephant") leading to the long pedal point on A flat and thus reaching for the resplendently triumphant glories of the fourth movement--in the end, there is one answer, utter perfection. It is interesting to recall that the symphony formed part of the very first program of the New York Philharmonic Society on December 2nd, 1842. In tonight's performance of the last movement, the top trombone part will be played by an alto trombone rather than by the customarily used tenor trombone--thus following Beethoven's original scoring.¹

¹F. Crawford Page, Baton Rouge.

Notice how much he has packed into this one page of a 6" x 9" program: the sketches, dates, contemporary works by Beethoven, date and content of the first performance program; also the uniqueness of the Fifth as compared to his early symphonies, the salient dramatic and emotional features; the energy, sublimity, the likeness of the second movement to Haydn, some of the unique features (the third movement, the long pedal point leading to the "resplendently triumphant glories of the fourth movement"); and he adds a bonus reference to the appearance of this symphony on the first New York Philharmonic concert in 1842, as well as a final sentence mentioning the trombones. Note that he played down the significance of "Fate knocking" and "V for Victory." If he had to write tersely, he did it well. It does, however, whet one's appetite for more words and more information. A longer annotation would have been aesthetically and intellectually welcome. Rating: at least a 2-1/2: more biographical data, more political and social background, and more analysis would have raised this rating.

In his collected annotations, Lawrence Gilman devoted one paragraph to dates and contemporary works (Fidelio and the Fourth Piano Concerto), four paragraphs to Grove's and d'Indy's conjectures about the presence of Beethoven's personal problems reflected in

the symphony, and one final paragraph to a brief expansion of his belief in its quality of epic valor. Rating: 1. The final paragraph is significant:

Many things have been found in the Fifth Symphony--the summons of Fate, martial celebrations, the repercussions of a tragic love affair, the note of the yellow-hammer heard in country walks. But whatever Beethoven did or did not intend to say to us in this tonal revelation, there is one trait that the C minor Symphony has beyond every other, and that is the quality of epic valor. There is nothing in music quite like the heroic beauty of those first measures of the Finale that burst forth at the end of the incredible transition from the Scherzo with its swiftly cumulative crescendo, and the overwhelming emergence of the trombones--so cannily held in reserve throughout the foregoing movements. This is music pregnant with the greatness of the indomitable human soul. Listening to it, one knows that the inward ear of Beethoven had almost caught that lost word which, could a man but find it, would make him master of the hosts of Fate and of the circling worlds.¹

There was one other class D orchestra that excelled in the author's grasp of the unique power and construction of this symphony. The opening paragraph reveals his approach:

This symphony is without doubt the most popular of all symphonies. It has had a long and hard life, but has managed to survive as a strong and compelling masterpiece in spite of the wear and tear of hundreds of performances both good and bad. In fact, it received rather rough treatment at its first performance in Vienna in 1808, when it was inadequately rehearsed, indifferently played and coldly received by the audience and critics who felt that it was too long and too complicated. For its period this was a daring work, relatively more progressive perhaps than many a symphony written today. If this familiar music does not seem daring to us now, it does remain the work of

¹Gilman, Orchestral Music, p. 45.

a bold and vigorous man who touches us with the strength of his personality when we hear his music. Any symphony is a complicated structure in detail, and this one is no exception. Its popularity rests, we feel, on the fact that Beethoven chose to build his forms with melodic materials which are unusually simple and concise, and which appeal easily and directly to the imagination.

From this introduction the writer moved directly into a description of each movement, giving each a paragraph of about the above length. His closing words were:

"When the powerful main theme blazes forth again it is as though Beethoven is demonstrating in his music what he had at last discovered in life: that man is not the slave but the master of his destiny."¹ This annotator concentrated on the music; his space was limited, his type extremely small and crowded. Had he included more background and some biography, his rating would have fared well. Assigned: 2-1/2.

The Louisville Orchestra program presented an annotation whose information and directness of style would appeal to many. It was pleasantly printed without any distracting advertisements (the program contained only eight pages, with two advertisements on the back cover). The opening paragraph shows us the author's no-nonsense approach:

Although it has, since its composition (1805), the reputation of being the most popular and most

¹Wray T. Lundquist, South Bend Symphony program, March 15, 1953.

widely performed of Beethoven's Symphonies, the Fifth is in one important respect quite atypical. In fact, nowhere else among the composer's orchestral pieces will we find the traditional forms so placed at the service of an overall dramatic conception. Even in the famous Ninth Symphony, the grand choral finale with its introductory summary of all that has gone before has seemed to many commentators somewhat of an afterthought; sketch-books bear this out.

He goes on to mention the "special urgency" of the first notes, the "dark-hued andante" of the second movement, the peculiarity of the Scherzo. His final paragraph is this:

To find a counterpart to the blazing C major fanfare which resolves the three movements of tension-building, we might turn to the contemporary Leonore Overture No. 3 in which precisely the same sort of thing takes place. The dramatic overture mirrors the action near the close of Beethoven's opera "Fidelio" in which an army of liberation comes to the rescue of Florestan, an imprisoned patriot. Clearly then, the Fifth Symphony is a musical "rescue drama" of a more abstract kind and its high point is the moment at which the fourth movement begins. And how does Beethoven solve the problem of avoiding a feeling of anticlimax once the finale is under way? By recreating, in miniature, the transition from the scherzo at the beginning of the reprise. This starts the final pages off with a renewed enthusiasm, one which gathers an almost unbearable momentum as it approaches the end.¹

Rating: about 2-1/2 or 3.

Chapter III cited the characteristics of the New York Philharmonic annotations and illustrated them by one paragraph of the Fifth Symphony annotation.

¹Robert McMahan, Louisville Orchestra program, January 11, 1966.

Other than that paragraph there was only a descriptive analysis of the work, with one theme from each movement in music notation, plus brief mention of "Fate knocking." It is very effective writing, albeit somewhat self-conscious and epigrammatic. Rating: 2 or 2+.

In his published notes Tovey presents the longest and most thorough dissertation on the Fifth Symphony--seven pages, with copious illustrations in staff notation. In this amount of space he could afford to linger on such fine points as the opening phrase, or the use of the . . . - rhythm in other works of the same period, or on the fact that "the third movement has often been scanned wrongly from beginning to end, and the writer in Grove's Dictionary who cites the trio as an unacknowledged case of three-bar rhythm has blundered straight into the trap."¹ As usual, though, Tovey is concerned with the music, and never lets his technical discussion alter his focus. He comes close to it in this annotation, but maintains a foothold by which he can regain solid ground. For example, he works right through his analysis of the Scherzo with no comment whatever on its emotional qualities; then is his consideration of the Finale, he reverts momentarily:

¹Tovey, Essays, I, 42.

Let us remember that the "Scherzo" had a tremendous emotional value, and then consider how it is to be reintroduced into the sustained triumph of the finale. Any one could think that there were only two ways of working the problem: first, to reproduce the mood just as it was. Of course this is impossible. We cannot forget that the terror is passed. Secondly then, we could recover the mood by elaborating the details. This would betray itself as fictitious. . . . Beethoven recalls the third movement as a memory which we know for a fact but can no longer understand: there is now a note of self-pity, for which we had no leisure when the terror and the darkness was upon our souls: the depth and the darkness are alike absent, and in the dry light of day we cannot remember our fears of the unknown. And so the triumph resumes its progress and enlarges its range until it reaches its appointed end.¹

Rated by panel standards, Tovey would earn no more than 3.

Of all the Beethoven notes that were examined, those by Burk and Roy easily made the strongest impressions and most fully met the panel requirements. Perhaps it was because they were longer--about 1300 and 1400 words respectively. Considering that the recipient of their programs might arrive at the hall just in time for the opening curtain, it is almost superfluous to call attention to the estimated seven minutes reading time. These two annotations are so complete that ideally they should be read both before and after the performance, then followed immediately by a second hearing via recording. (This is the educator's point

¹Ibid., p. 44.

of view!) Practically, what is more predictable is a partial reading before the hearing, and by a few avid fans a post-reading; a very interested regular patron might even go so far as to save his program and restudy it, perhaps with score or recording, just prior to the next scheduled performance of the same work (this particular work we know will be replayed sooner or later). Those orchestras which mail their programs to patrons in advance most certainly do encourage pre-reading of the notes. A comparison between the Seattle and any other Symphony (Chapter VI or Appendix IV) will reveal the effect, for Seattle is the only orchestra surveyed that maintains this practice.

It would be an imposition on the present reader to present both the Boston and Cleveland notes in toto. Some sentences from each will illustrate the impressiveness of these essays, but to leave no room for doubt, consider the beautiful literary style, the foci of emphasis, the thoroughness and the "teacher's touch." Burk's opening paragraph draws us right to the heart of the symphony and arouses our interest and curiosity, while at the same time complimenting us by placing us in a class with Goethe, Mendelssohn, Lesueur, Berlioz and Malibran:

Something in the direct, impelling drive of the first movement of the C minor symphony commanded the general attention when it was new, challenged

the skeptical, and soon forced its acceptance. Goethe heard it with grumbly disapproval, according to Mendelssohn, but was astonished and impressed in spite of himself. Lesueur, hidebound professor at the Conservatory, was talked by Berlioz into breaking his vow never to listen to another note of Beethoven, and found his prejudices and resistance quite swept away. A less plausible tale reports Maria Malibran as having been thrown into convulsions by this symphony. The instances could be multiplied. There was no gainsaying that forthright, sweeping storminess.

The second and third paragraphs continue the exposé of the symphony's greatness and some of the controversies surrounding it. A fourth paragraph elides subtly into an almost Toveyan analysis, avoiding Tovey's love for detail, but still touching all the important structural and expressive elements:

Those--and there is no end of them--who have attempted to describe the first movement have looked upon the initial four-note figure with its segregating hold, and have assumed that Beethoven used this fragment, which is nothing more than a rhythm and an interval, in place of a theme proper, relying upon the slender and little used "second theme" for such matters as melodic continuity. Weingartner and others after him have exposed this fallacy, and what might be called the enlightened interpretation of this movement began with the realization that Beethoven never devised a first movement more conspicuous for graceful symmetry and even, melodic flow. An isolated title cannot explain a mosaic, and the smaller the tile unit, the more smooth and delicate the line will be the complete picture. Just so does Beethoven's briefer "motto" build upon itself to produce long and regular melodic periods. Even in its first bare statement the "motto" belongs conceptually to an eight-measure period, broken for the moment as the second fermata is held through an additional bar. The movement is regular in its sections, conservative in its tonalities. The composer remained, for the most part, within

formal boundaries. The orchestra was still the orchestra of Haydn, until, to sell the jubilant outburst of the finale, Beethoven resorted to his trombones.

The innovation, then, was in the character of the musical thought. The artist worked in materials entirely familiar, but what he had to say was astonishingly different from anything that had been said before. As Sir George Grove has put it, he "introduced a new physiognomy into the world of music." No music, not even the "Eroica," had had nearly the drive and impact of this First Movement.¹

Mr. Burk continues through the other movements in similar fashion. This annotation earns about a 4 rating and it will be found in every succeeding Boston Symphony program whenever the Beethoven Fifth has been played.

Some people may question this as an example of a good program note. They might say, "All right for Boston, but not for Tucson or Duluth." It does compliment the audience by assuming some prior knowledge: e.g., it suggests that a reader already knows Haydn's instrumentation; it assumes a reader understanding of "period," "Trio," "Andante," "scherzo," "tonality"; it presupposes an acquaintance with Goethe, Mendelssohn, Weingartner and others. But we have already discovered that symphony audiences are composed of the best educated people in the community, people who should recognize the names that Burk mentions, with the possible

¹Burk, Boston, October 6, 1959, p. 50. Copyright © by Boston Symphony Orchestra, Inc.

exception of Weingartner and Malibran. Anyone except a newcomer to Boston would recognize Arthur Nikisch as an early conductor of that orchestra. "Period" is the only technical term that might be misunderstood. As for Haydn's instrumentation, this reference is not lost on anyone, for even without specific knowledge an ignorant reader could assume that Haydn represented an earlier, probably more limited, practice than Beethoven, and this would lend some meaning to the statement. This is literature intended for a serious, educated music lover; the more he knows about music the more he will derive from the essay. Is it not the same of anything read or heard--the newspapers, for example, or a conversation or lecture? Communication involves at least two parties. The message may be presented more or less exactly as its producer intended it, but it is received in a form shaped by the experience of the consumer. The wider his experience and knowledge, the more nearly like the initial idea will be the communicated idea. Only a subjective judgment can be applied to Burk's attempt to meet his audience on its level. The pertinent questions are: Did he know his audience? Did he serve their needs? Only a survey could determine the answers. By our panel standards his rating would be close to 4 (by comparison, very high).

Mr. Roy's annotation is written in quite a different style. It seems more informal, more personal; and it roams widely, even within a paragraph. It reveals a mind that is constantly in motion seeking new explanations and new approaches to his "pupils," new associations that will reveal yet other facets of the diamond. The paragraph in which he describes the second movement is typical:

The second movement is a theme and three variations, with elements of rondo design. Beethoven was a master of this musical working method; the imagination he brings to bear on his material is inexhaustible, though the broad outline of the music is never obscured. The movement offers us a remarkable insight into the composer's musical workshop. The theme in A flat strikes us as one that must surely have sprung fully armed like Minerva from the head of Jove. But that was Mozart's and Schubert's way of production; with them, the work was done in their heads, ready to be put on paper in its near-final form. Beethoven labored visibly, and left a record of his efforts in his many sketch-books. There are about four stages through which the theme had to go before it gained the form we today find "inspired":

[Here Mr. Roy inserts four measures of the first and final versions of the theme.]

That first, non-committal tune (quite similar to that of a Southern gospel hymn!) was kneaded and shaped like the clay of a potter; each version showed a new strengthening of line, an increase of musical meaning. It is this kind of revelation which should dispel the layman's widely held impression that great works of music somehow just happen; composition means hard work, even for the genius, and what may sound spontaneous and truly inspired may at times be the hardest-won.¹

¹Roy, Cleveland, September 22, 1966, p. 39.

The underlinings are not in the original; they have been added here to underscore his interesting metaphors and similes, little touches of extra meaning. Many other annotators referred to Beethoven's sketches; Mr. Roy brought them to the reader. Others said that Beethoven labored over his music; Roy showed us how.

Referring back to the first paragraph of this illustration, we find that it serves as a topic paragraph for the entire essay, just as a topic sentence serves a single paragraph:

Beethoven's Fifth Symphony is the most powerful work of musical rhetoric in orchestral literature. It does not beg you, the listener, to agree with its message; it does not cajole or attempt to persuade; it demands imperiously that you accept it. Few are skeptical enough to resist; most are convinced immediately that the composer means what he says, and submit to a will stronger than theirs.¹

"What, is it really the most powerful work of musical rhetoric in orchestral literature? Well, we shall see!" Isn't this just the reaction Mr. Roy could expect, and that he is likely to want? He might even get a more stubborn response, such as "I'm not going to be one of those who fall into Beethoven's clutches; I'm going to be a skeptic and keep my psychical distance."² We

¹Ibid., p. 35.

²A term invented in 1913 by the British psychologist, Edward Bullough, to represent the degree of consumer non-involvement in an art work.

believe it quite probable that by the end of the symphony this skeptic would be fully and finally convinced, that Mr. Roy would have won his pupil for Beethoven.

The balance of this essay discusses the "message" of the symphony ("One might conceive it as an almost pagan challenge: 'I am the master of my fate.'"), its lack of a literal program, the potency of the . . . - as a "one-celled organism," the balanced structure of the four sections of the first movement, the close of the third movement as "one of the most significance-laden transitions in symphonic literature," and the splendor of the Finale ("the conquest is consolidated and confirmed"). He enlists the aid of an earlier Boston annotator (Roy came to Cleveland from Boston), William Apthorp, in describing the final close as "sheer jubilation." Roy does not fail to include mention of the additional instruments in the Finale as a new device, the fifty-measure crescendo of the bridge to the Finale, Lesueur's famous comment (a fine-print extra appearing after the main body of the annotation), and his ideas about the "Fate knocking" and "V for Victory." Of the latter he argues that Beethoven might have been pleased, for "Unrelated as this context was to his original intention, at least the over-all implication of the symphony had been understood."

In this annotation the only technical terms are "Scherzo," "Presto," "coda," "scherzando"--really nothing that an average concert-goer has not met many times and would probably comprehend. He does mention "exposition, development, recapitulation and coda," but explains them as "the four classical sections of the first movement." He uses references to Tovey, E. Robert Schmitz, Apthorp, Schubert and Mozart; in the case of the first three this was not so much for the benefit of their names as for their thoughts--i.e., he felt that their words would contribute significantly, and he wanted to give proper credit.¹ This annotation rating: also 4.

Now what can we offer as the result of the comparisons of the several annotations of the Beethoven Fifth? Although comments have been interspersed, a reiteration can do no harm. First, not all annotators captured the principal message or aesthetic worth of the symphony; second, many of the annotations were so brief as to be ineffectual; third, some evinced wrong emphases, even intentionally limited to one or two specifics; fourth, some were so long as to be impracticable, in spite of high quality; fifth, there was much reliance upon Berlioz and Wagner (who wrote at

¹Roy, Cleveland, September 22, 1966, p. 37.

length on Beethoven) and Thayer (Beethoven's biographer); sixth, many writers quoted other annotators (a practice to be discussed in Chapter V); seventh, there were few factual errors; eighth, very few annotations would rate a grade higher than 2 or 3 by panel standards because of omission of some types of information (principally biography and social-political influences).

Brahms' Second Symphony

Moving along in history to Brahms, we observe that his romantic character evoked a far greater variety of responses from writers. In fact, one of the statements common to most of the annotations was that the Second is the recipient of many interpretations. Most writers went one step further and told what some of these are. As with the Beethoven, we found all degrees of annotation of this fascinating symphony, from pure factual reporting (including analysis) to free fantasy. Brahms, however, as suggested above, taps the romantic veins of his annotators; so we read of "somber undertones," "gravely beautiful melodies," the "bitter-sweetness of those haunting major and minor seconds," "Brahms the pastoral poet," the "musing and reminiscent Brahms, haunted by the fleetingness of all beloved things," and so on. One can read through the

program notes of Gilman, Hale, Burk and a great many others without finding any specific information about the musical notes themselves--many interesting words, yes, and some that will help the listener to develop a feeling for the work. But for a look at the score and the "what," one must read Tovey and Ferguson, Roy, Downes and Briggs.

Dividing the Brahms annotations into camps, we find that the two general types balance almost equally in number; yet of the factual 50%, none can be said to have eliminated the element of fantasy altogether. The conclusion is that in spite of annotators' expressed desire to remain neutral and objective, they cannot, especially when the music is romantic in nature. Some, like Hale, try to remain outside the realm of criticism or evaluation by quoting other writers' opinions, which gives the impression of objectivity. Subdividing the 50% factual annotations still further, we find that nearly a third of them dismiss the formal element with a few sentences, preferring to expound on the work's various interpretations, its origin or its acceptance. This leaves actually about one-third of all the annotations that adequately, in terms of our panel standards, met the problem of supplying a "good" annotation. Before describing some of the successful examples, we should inspect a few that were seemingly less so.

Brevity is a heavy-handed master, as illustrated by this example:

[Brahms' dates, first performance dates and the instrumentation are in fine print under the heading.]

The summer of 1887 found Brahms at Portsach, by the Wöther Lake, Kärnten. In the following autumn Clara Schumann wrote to Hermann Levi: "Brahms is in good spirits, delighted with his summer holiday, and has a new Symphony in D major ready in his head; the first movement he has put on paper." Brahms, ever a love of nature, must have absorbed much fresh air and sunshine, for the mood of the second is cheerful and bright in character. It was not, however, what he told his friends. Brahms wrote his publisher, Fritz Simrock: "The new Symphony is so melancholy that you will not be able to bear it. I have never written anything so sad and the score must come out in mourning." Later Brahms showed the heaviness of his wit and his love of teasing his friends when he wrote after the first successful performance--again to Simrock--"But you must put a black edge round the score to give an outward show of grief. . . . The musicians play my work here with crepe round their arm, because it sounds so mournful."

The opening measure of the first movement contains the fundamental motive--three notes--which Brahms uses in every conceivable way. The opening theme is divided between the horns and woodwinds, alternately. Another theme is heard in the violins, graceful in character. Cellos and violas next bring in the beautifully melodic second subject. Various episodes built on these themes or on strongly marked rhythmic patterns lead to a richly-textured development section. The coda has a wonderful syncopated accompaniment against which is heard the original motive and the first theme--horn solo. It diminishes into an atmosphere of mystery.

The second movement--Adagio non troppo--is in a large three-part form, serenely romantic. The third movement--Allegretto grazioso--is a dance, the oboes carrying the melody to the accompaniment of clarinets, bassoons, and pizzicato cellos. The two trios are each variations of this theme.

The fourth movement--Allegro con spirito--is vigorous and moving, full of invention and of the devices which Henry Drinker calls "Brahms' calling

cards," such as shifting rhythms, recurrent bass figures, or the massed use of string, woodwind or brass choirs. The movement ends joyfully and triumphant.¹ [sic]

This author did well in the space allotted; but after reading it one feels that he has not said all that he should or could. Rating: 2.

Here is another, even briefer and much less revealing:

The second of Brahms' symphonies followed his first within a year; in fact, their composition overlapped so that he worked for a time on the two simultaneously. Feeling that the symphony was an ultimate musical expression, he had postponed working in this genre until he was sure of his craft, producing these symphonies at thirty-three and thirty-four. [sic]

The Second Symphony, as supple and graceful a statement as the First is stern and serious, shows the warm, luminous side of Brahms' gift. He jokingly told his friends and publisher that this second symphony was even more serious than the first, delighting in their surprise as the freshness and charm of the work eventually unfolded to them.

The opening movement is a miracle of symphonic form, in which large, noble ideas derive before our very ears from two fragments; these are presented by basses and horns in the first two measures and are expanded logically yet without apparent effort. The richly colored second movement presents ideas characterized by both dignity and interior sadness, and is succeeded by a lilting pastoral intermezzo which wavers between major and minor, geniality and humorousness. The finale combines yet furthers the moods of the preceding movements without specific reference to their materials, culminating in an intense D major triad sustained by the horns, an exclamation point to complete a masterful work.²

¹Source withheld.

²Source withheld. Class D orchestra.

The author of this example was a musicologist (Ph.D.) who should have known Brahms' 1877 age, but more importantly should have been more explicit about this "miracle of symphonic form." Perhaps we can assume that space, not the writer, was the villain, for there was a severe space restriction. Rating: about 1.

The chief merit of many of the longer annotations (Hale's and Gilman's, e.g.) that deal with moods and meanings, is their effectiveness in achieving the oft-avowed aim of arousing listener receptiveness. Ideally, as we now realize, an annotation should do this every time, while at the same time informing the reader, perhaps furtively, even beyond his own desire. This ideal annotation is, needless to say, rarely found. In a brief note, however, it is still possible to go efficiently right to the major points, as in this example from Louisville:

Eliot's remark about the classic persuasion applies to the general practice of Bloch and Ravel [quoted earlier in these notes] by which they integrated progressive musical elements with those of a remote tradition. But the 20th Century is by nature a time of synthesis and integration. If not itself a classical age, then it is certainly an anti-romantic one in which Bloch and Ravel have come to fit very well. On the other hand, when one measures the second half of the 19th Century by the activities of its most characteristic figures--Wagner and Marx, Flaubert and Edison, Darwin and Nietzsche, Whitman and Dostoevsky--then Brahms does seem at first to have been a man born out of his own time. Yet even here Eliot's observation holds true. Despite the example of the Symphony No. 2, written with the same wind instruments and valveless

French horns that Beethoven had used in his Symphony not less than three-quarters of a century earlier, and despite the persistence in his music of the classical forms, of relatively simple harmonies and modulations, of a basically abstract, non-literary musical substance, Brahms was a Romantic at heart.

The dramatic plan of the Second Symphony shows little of the subtle interplay of sound and silence, of forte and piano that characterize the balancing of opposite forces in the classical style. Instead, Brahms' canvas is vast, his gestures are grand. And even if the symphony does not explore the emotional depths of the C minor (written the previous year) it projects its atmosphere of serenity and good humor in proportions double that of any symphony of the Haydn/Mozart era. Moreover, had Mozart written the symphony, or Beethoven, he would have countered the faster movements with an Andante of greater dramatic power. (Compare the Piano Concerto in G, K. 453, or the Seventh Symphony.) In the slow movement of the Second, there is scarcely a hint of such negative thoughts.

One more special feature of this Symphony ties it to a thread which runs throughout the entire century. Schuman [sic], Chopin, and after them, Franck and the incomparable Liszt, experimented a good deal with the kind of large-scale piece in which one single motivic cell furnished the basis for all the thematic ideas. Philosophically this was a way of illustrating the belief that there is a single idea that unites all the different faces that the world can present, or in human terms, that unites all the situations in which a man may find himself, and all the states of mind which may possess him. In music this indivisible kernel of self takes the form of the basic motive from which the composition is fashioned. For Brahms' First Symphony the motive consisted of three rising notes C-C#-D. From this developed the entire dramatic structure, a continual striving after some lofty idea. The Second Symphony is also built on a three-note phrase: D-C#-D. This is heard in the low strings on the first page, and in countless places and transformations in between. It is the equilibrium of the basic cell itself--the melody moves away from a note in the tonic harmony and then returns immediately to its point of departure--that makes all the movements so stable and self-assured.

And it is that stability and serenity which have given rise to the nickname (after Beethoven's Sixth)--Brahms' "Pastoral."¹

Mr. McMahan accomplished the maximum in his 577 words; he wasted none. The concentrated style would hold a reader by its immediate insistence that "here is something important you should know; let's get on with it." Reading time: three minutes. Rating: 3-1/2-4.

The longer the article, the more opportunity for fuller reporting, for more detailed analysis and for fantasy. Ferguson permitted himself the use of three pages to introduce the character of the Brahms symphony; then he plunged directly into a descriptive analysis. His writing is quite Toveyan in this example:

Presently, as if in awakening realization of this spiritual scene, there comes a suffusion of warmth, chiefly embodied in a new phrase in the violins (Quotation B), accompanied by an undulating figure in the lower strings and immediately answered by the flute. This melody also begins with the three notes of the opening bar; the same notes, approached by a rhythmic condensation of another part of the figure shown at B, form the climax of this strain; and they will appear later, in diminution, to form the spacious approach to the second subject.²

Tovey's analysis consumes eleven pages and is introduced by a single eighteen-line paragraph. His

¹Robert McMahan, Louisville Orchestra program, October 10, 1967, p. 4.

²Ferguson, Masterworks, p. 145.

analytical style is the same as in all his other annotations:

It begins with a broad theme for horns and woodwinds, punctuated by a very important figure in the basses.

[A quotation in musical notation appears here.]

The continuation of this broadens out into a mysterious passage, in which the violins enter quietly and expand figure (a) [from the above musical example] into a strange sequence that falls slowly as the tone-colour darkens; till the solemn trombones enter with quiet minor chords and rolling drums, while a few instruments utter figure (a) like a plaintive question.¹

Not many people today, however, are going to take the time or exert the discipline required to go along with Tovey on such an excursion in the few minutes before the auditorium lights dim for the conductor's entrance. Because of his stress on analysis, rating by panel standards would be low--about 1-1/2.

A few pithy commentaries from some of the briefer program notes revealed insights that were worthy to be expanded into fuller essays. One was this:

The four symphonies of Brahms have in their nearly three-score years and ten attained almost monumental stature. You might develop an argument over the degree of their greatness. . . . This very greatness might be the only remaining obstacle between these masterpieces and full public appreciation. . . . A lot has been written about the music's concern with the composer's profounder thoughts,

¹Tovey, Essays, I, 95.

and all of it is probably true. But it is also musical canvas worked with strong, bright, warm colors. Its statement is vigorous, vital, optimistic.¹

Another, written by a confessed amateur and intense music lover, was this:

As the symphony runs its lyric course it is apparent that it appeals to simple emotions and is satisfying rather than elegant. . . .

For what it may be worth, it is suggested that the best way to enjoy this symphony is to relax and permit it to carry you along "where it listeth."²

Another said that "in any case, the ambivalence is part of its magic."³ And nowhere is this ambivalence more evident than in the program notes themselves. One writer finds the symphony too heavyweight and hard to digest; another finds it serious, grave, "with an undercurrent of tragedy"; yet another, as we have read, finds it cheery, light and airy. A conflict exists between those who take Brahms' preannouncements of it seriously and those who attribute them to his "typical heavy-handed humor." Another area of disagreement is the degree of warmth that greeted its first performance in Vienna. The usual interpretation of our knowledge of that occasion concedes an opening coolness that

¹Jay Waltz, South Bend Symphony program, February 10, 1946.

²Henry P. Bakewell, Hartford Symphony program.

³Alan M. Kriegman, San Diego Symphony program, March 18, 1962, p. 26.

gradually thawed as the symphony progressed; we know that the audience clapped the orchestra into a repetition of the third movement. One author announced to his audience that "Brahms was indeed showered with roses at the close of the first performance, which was conducted by Joachim in his native Hamburg."¹ [sic] Standing opposed to him is the annotator who quoted Brahms' biographer, Florence May, as writing that "the audience maintained an attitude of polite cordiality throughout the performance, and even the most favorable of the press notices damned the work with faint praise."² These conflicts demonstrate either the emotional vagueness or the universality of this remarkable symphony.

The Cleveland notes displayed a happy balance between fantasy and fact by the use of intermingled quotations, musical illustrations, analytical references and suggestive adjectives like "elusive," "philosophical," "graceful," "quintessential," "healthy" and "mysterious." The writer also injected his own touch through such sentences as these:

Note, for example, how a questing phrase from the solo horn initiates a fugato, with sonorities that

¹Cincinnati Symphony program, January 19, 1962.

²Burk, Boston, April 22, 1958. Copyright © by the Boston Symphony Orchestra, Inc.

resemble those of organ music, and how an unpretentious theme suddenly reveals itself as the central pattern in a stormy polyphonic tapestry. . . .

If there can be any question as to the intentional sorcery wrought upon the themes of the Allegretto, one may take the risk of claiming that the finale subject (Allegro con spirito, D major, alla breve) is a not too distant blood-relative of the motto from the first movement. . . .

When, at the end, it is the second theme which is declaimed by horns and trumpets and then virtually trilled by trumpets, horns and woods, with the trombones blasting out the D major triad, it would be a dull hearer indeed who could fail to be rejuvenated by such triumphant exhilaration.¹

This entire annotation required 1225 words, a number not available to the majority of annotators, although common to many of the metropolitan and major orchestra programs. Rating: 3-1/2.

Most of the Brahms annotations, when space permitted, stressed the contrast between his first and second symphonies, often comparing this to the contrast between Beethoven's Fifth and Sixth; this permitted the convenient use of the words "tragic" and "pastoral." It was only natural to mention Brahms' reluctance to write a symphony before age forty-three, and to quote his own remarks and writings about it. Many of the program note authors spoke of critics' reception of the work in Leipzig, and several gleefully reported such reviewers' comments as Apthorp's "Exit in case of Brahms."²

¹Roy, Cleveland, January 5, 1967, p. 477.

²The reader is referred to Nicolas Slonimsky's captivating Lexicon of Musical Invective (New York: Coleman-Ross, 1965).

Interspersed comments, as well as the notes themselves, have served to show the status of annotation on this symphony. If a panel examination were to result in letter grades, again there would be very few A's. Of about forty annotations, perhaps three could be said to be of that caliber. The majority would fall somewhere in the B,C,D category.

Debussy's La Mer

When it comes to assessing annotations of Debussy's La Mer there are enigmatic problems. How does one discuss this music? It is so loosely organized, formally speaking, that it defies strict analysis; it is not a symphony of historical or traditional form, but rather a tone poem with all the pictorial and informal expectations of that genre. Its assigned title, "The Sea: Three Symphonic Sketches," suggests its amorphous character. One could expect of an annotation of this work the kinds of information the panel desires, but without the detail of formal description of the music; and there would probably have to be more words devoted to the mood (this would satisfy the requirement of listing "unusual features"). Every writer struggles with this work and most writers made no effort to explain the music itself; they were content to speak of Debussy's love for the sea. Alfred Frankenstein was frankly honest and said:

No one has ever written a satisfactory program note on this work, least of all the present author. Most of the commentators do not talk about Debussy's music at all, but about the sea it is supposed to describe, often at length and poetically. In this they remind the writer of a poor, old radio announcer of some years back in San Francisco, who had charge of a program of recorded excerpts from operas. Before broadcasting each selection, he would read a translation or synopsis of its text in the most dramatic and elocutionary style he could command. He thought he was doing the composers a favor. Actually, he was doing his little best to nullify their efforts.

If Debussy has succeeded in suggesting the sea in this music, that suggestion, obviously, should be left in the music and not drawn out into words. The great scale and grand sweep of the work--by far Debussy's largest creation for orchestra alone--have led some of his biographers to discuss it in purely symphonic terms, but these discussions are a little difficult to follow and impossible to illustrate without an excessively large number of quotations, some of them extremely intricate; this is one of those cases wherein nothing will really do but the complete score. Once again we return to a familiar point: symphonic analysis was invented as an avenue of approach to Beethoven; it works with Beethoven and those--before and after him--who stand in his tradition, but it does not necessarily work with a composer like Debussy who, in Thoreau's phrase, "listened to a different drum."

Incidentally, Debussy's biographers have so far managed to overlook the big symphonic piece, also entitled The Sea, written by the Belgian composer, Paul Gilson, in 1892, thirteen years before Debussy's work was finished. Debussy himself, in all probability, did not.¹

To observe what the commentators have said about La Mer, let us look first at the sources generally respected, to see whether or not these authors were ensnared by "Debussy's love for the sea" and his

¹Frankenstein, A Modern Guide, p. 216.

"feeling of inferiority when bathing in the ocean" (often quoted). Which orchestra program offers an explanation of the music, with or without eulogy and fantasy? Los Angeles? Pittsburgh? Indianapolis? No. Cleveland? Not really, although it might beautifully sensitize the listener to the kinds of sounds he will hear. Nor Boston. John Burk wrote, "It would be hard to think of a score more elusive than La Mer to minute analysis." He referred to its cyclic structure accomplished by the recurrence in the last movement of the first movement theme, then calls it "music to set the imagination aflame."¹

The typical La Mer program note might be this one from Dallas:

The "unplumbed, salt, estranging sea" was ever a source of fascination to Debussy. Although a very minor portion of his life was spent in the vicinity of the sea, he loved it passionately. "You will say that the ocean does not exactly wash the Burgundian landscapes; but I have an endless store of memories and, to my mind, they are worth more than the reality, whose beauty often deadens thought," he wrote to his friend Andre Messenger. This thought, of the actuality being too potent for the artistic creations, he expressed on several occasions--the sight of the sea hypnotized him to the extent of paralyzing his creative faculties, he claimed. All of which may explain why "La Mer" (The Sea) was written mainly in Paris, although Debussy put the finishing touches on the work in Eastborne, England.

¹Burk, Boston, April 24, 1962, p. 47. Copyright © by the Boston Symphony Orchestra, Inc.

It was while Debussy was at Eastborne in 1905 that he wrote the following, "The sea rolls with a wholly British correctness. There is a lawn combed and brushed on which little bits of important and imperialistic English frolic. But what a place to work! No noise, no pianos, except the delicious mechanical pianos, no musicians talking about painting, no painters discussing music. In short, a pretty place to cultivate egoism."

The Three Sketches, after undergoing some revisions, achieved the following descriptive titles: I. "De l'aube a midi sur la mer" (From dawn to noon at sea), II. "Jeux de vagues" (Play of the waves), III. "Dialogue du vent et de la mer" (Dialogue of the wind and sea). The work was finished in 1905 and the first performance was at the Concerts Lamoureux in Paris in October of 1905. The conductor was Camille Chevillard.

At the time that Debussy was working on the score of "La Mer" his private life was far from harmonious. In the summer of 1904 Debussy left his wife Lily for Emma Bardac, wife of a successful Paris businessman. Lily attempted suicide and this provoked an open scandal, all Paris taking sides in the controversy. Debussy, a much disputed (and much imitated) composer, had achieved serenity by this time. His "L'Après-midi d'un Faune" of 1894, and his "Nocturnes" of four years later, had become almost classics, and in 1902 his opera "Pélleas et Mélisande" was the sensation of the season; but this security did not render him inviolate to the sharp tongues of gossip, and these years were not pleasant ones for him or, one must assume, for the women involved in his life.

The Impressionistic School of which Debussy was the chief protagonist in music, cultivated a deliberate remoteness from reality. And yet it is interesting to note that a part of Debussy's inspiration for "La Mer" he found in Hokusai's print, "The Wave," a work of balanced symmetry, clean lines and rich detail, that had little in common with the Impressionistic painters whose work is so closely associated in the present-day mind with the music of Debussy. This print, incidentally, was reproduced upon the title page of the score when it was first published by Durand in Paris in 1905.¹

¹Dorothea Kelley, Dallas Symphony program, February 21, 1966, p. 21.

For the kind of annotation that presents both the mood and the methods we can go to the New York Philharmonic program or to Ferguson's book.¹ Mr. Downes introduces La Mer by three paragraphs and an excerpt from a Debussy letter to his publisher, then proceeds to a descriptive analysis with musical themes (one per movement). This would rate a panel approval of perhaps 3, therefore classified as a relatively good annotation, though differing from the Dallas example (the latter could be assigned a 2).

No annotations of La Mer met all the requirements of the panel, but Ferguson came fairly close and managed to earn his 3 rating in only 587 words:

This is the largest in dimension of Debussy's works. It was begun in 1903 and finished two years later. It was first performed at one of the Lamoureux concerts, Camille Chevillard conducting. That performance was apparently merely correct and dull; and the failure to realize the composer's vision was perhaps the reason for the rather indifferent response of a public which in part, at least, had been made expectant of new and vivid stimulation. [Here the reader was referred to a footnote which described the author's experience at one of the concerts of the Queen's Hall Orchestra in London in 1908 when this work was played, with the composer present.]

The texture of the music could be described only in the most tedious of language. The form is patently dictated by the idea, and is true to its subject; but it is not a conventional form, nor has it in any direct way been imitated. Debussy's attitude toward the problem of form was of course

¹Ferguson, Masterworks.

unorthodox, but as the world has come to see, it was entirely logical. "No fixed rule should guide the creative artist," he said; "rules are established by works of art, not for works of art. One should seek discipline in freedom, not in the precepts of a philosophy in its decline--that is good only for those who are weak. I write music only to serve Music as best I can, and without any other intention; it is natural that my words should incur the risk of displeasing people who like 'certain' music, and perseveringly stick to it alone."

The first of the three sketches is entitled: "From Dawn to Noon at Sea." It begins (*Trés lent*) in B minor, with matter indescribably well designed to suggest the coming of light over the waste of waters. No formal thematic development is to be expected, but a gradual clearing of the light and a gradual growth in animation will fill out the picture for us--unless we are too much preoccupied with the business of analysis. We shall feel the rising of the wind and shall sense the slow appearance of something like sentient life in the sea itself. We are thus prepared for the second sketch, entitled "Frolic of the Waves." Not merely the swirl and tumult of the undulations is pictured--although he who will may readily "see" the heaving surface--but also some immanent life that seems actually to inspire the joyous tussles of the waves. And there is needed even more of a kind of impersonation of the elements if we are to understand the third sketch--the "Dialogue of the Wind and the Sea." It is a dialogue which man has never learned to translate into words. The ancients, who knew nothing of meteorology, did better than we toward a translation of this ageless tongue. They invented an Aeolus and a Neptune to rule these wayward elements, and doubtless saw in their antics and tantrums more potent implications than reside in the ergs and moments of our dull mensuration. Debussy's vision is almost Vergilian.¹

The Louisville annotation on this work is impressive, too, as it focuses strongly on the music; its rating would be about 2-1/2:

¹Ferguson, Masterworks, p. 225.

For Debussy, this set of orchestral sketches representing his impressions of the changing faces of the sea was as "classical"--that is to say, formal--an expression of the symphonic ideal as Haydn's No. 104. However, the Frenchman, true to his rather Bohemian existence and outlook, had a horror of academic constraints of any kind. His single composition in the traditional manner bears the pompous title "First Quartet for Strings in G minor, Opus No. 10" (there were no Opus Nos. 1-9!); the resulting work is a wicked parody of academic seriousness whose humor has failed to penetrate in most circles of the higher criticism.

Debussy never attempted such mischief again. In *La Mer* he turns the tables by fabricating a balanced, plastic, coherent whole without resorting to any traditional forms whatsoever. These three separate pictures fuse a novel thematic content (derived mostly from the two-note passage that opens the piece) into a progressively more dramatic form.

The first movement is primarily a continuous narrative with little back-tracking over old material. The subject, a seascape near the island of Corsica, was wholly a product of a journey that Debussy had taken only in his imagination. His ultimate title "From dawn to noon on the sea" caused one wag to remark that the most pleasant part occurred "about a quarter to eleven." By this means, the composer hoped to call our attention to the excitement which grows as the warmer and brighter colors are brought into play. Debussy, like his operatic heroine, *Melisande*, appears to say everything twice, but such is the energy of this music that every echoed phrase spins off into something new, drawing the listener along in its wake.

The scherzo "Play of the waves" is a series of delicate and graceful dances whose long singing tunes inspired more than one ballet in the next decade. (Dukas' "*La Peri*," Ravel's "*Daphnis and Chloe*," and Debussy's own "*Jeux*," to name just three.) The final movement "Dialogue of the wind and the sea" is the real tour de force of the work. Here for the only time in his life Debussy approaches the official symphonic tradition of such French masters as D'Indy, Chausson, and Franck. In fact it sounds at times as if this particular sea had washed over the grave of the latter gentleman, especially in the stormy, side-slipping harmonic reaching upward it seems to the vault of heavens. All of this must be leading somewhere; when the

broad ending of the first movement returns to conclude the entire work the grandeur of the music transcends nature itself. At this point the words of Oscar Wilde come irresistably to mind; "One does not see anything until one sees its beauty. At present, people see fogs, not because there are fogs but because poets and painters have taught them the mysterious loveliness of such effects." In keeping with the grain of truth that underlies the satire, one would have to add "the sea" to Wilde's "fogs," and "Debussy" to his "poets and painters."¹

An analysis of all the writing samples on La Mer leaves the impression that it is more helpful to a concert-goer to prepare him for Debussy's musical impressions than to show him the intricacies of the music. Certainly the majority of program annotators, if their annotations are their votes, indicate the truth of this. Sensitivity to the Debussy sounds is important to the appreciation of La Mer. Whether this justifies the avoidance of all technical exposition, the individual must decide. The typical annotation would probably satisfy many people; the music lover who likes to know the details of what is happening may be left holding a program that serves him less than adequately.

A Contemporary Work

The object of bringing a contemporary work into this discussion is, of course, to expose annotation

¹McMahan, Louisville, processed copy, no date.

procedures amid problems that are quite different from facing a familiar Brahms or Beethoven. We have stated earlier that nearly all authors go to the composer for help whenever possible. This is largely true, as will be demonstrated, and it is a perfectly logical and wise procedure. The special problem is one of communication, for much of the new music must not only be explained in terms as complicated as the music, but it must also be "sold" to a resistant public. (People always resent and fear a little the unknown and new.) Another fact easily overlooked is the yet unknown quality of all new compositions. History teaches us that twenty, fifty or more years hence, most of the new works we hear today will be long forgotten and buried; yet we strive to present them to the public when they are spawned, and the annotator must do his utmost to promote a fair hearing. Even if he is dubious or hostile, he must try to conceal his emotions. We called attention to several writers who believe that the annotator must write positively; as one author commented, how can an annotator let on that he considers a work selected by the conductor to be unworthy of performance? We might add that performance is a prerequisite for public critical judgment.

1

Two-thirds of the collected programs contained first performances (not necessarily world premières) of new or recent works. In supplying notes for these, half the writers quoted the composer's own explanations of their works, or the explanations of other authoritative specialists close to the composer. Sources included interviews, letters, premiere programs, and in a few cases published books or periodical articles. In one case the regular annotator was the composer, so we can assume there was complete authenticity in this report! Of this group (half) of annotators, 68% replied unabashedly on the composer's words, with little or no attempt to enlarge upon the ideas. Most of these annotations were preceded by introductory material about the composer (a facet apparently considered more essential than with Brahms, Beethoven and Debussy). Another 20% of the group used a paragraph or so of the composer's expression as a departure point for their own comments and personal observations. These were invariably helpful in orienting the listener to the composer's point of view and his position in the current of the artistic stream. These writers relied upon such sources as the soloist for whom a composition was written (Rostropovich, e.g., on the Boris Tschaikowsky Partita for Cello, Harpsichord, Piano, Electric Guitar

and Percussion) or a specialist in the production of a certain composer's music (Robert Craft on Stravinsky).

Of the 12% who attempted their own analyses, all but three were writing for major symphony programs. Their attempts were positive and knowledgeable, demonstrating an acquaintance with the composer's output and methods. One could almost see in the background, like a watermark in fine paper, an annotator sitting with score in hand. Hours of such study would be required to gain intimacy with many a modern score. The other three annotations in this group were rather special cases: one (class C) was on a local composer (probably known personally and interviewed many times); one (class B) was an analysis of a Giannini symphony (not complicated); and the third (also class C) showed familiarity with the score, but limited itself to sketchy descriptions of Schuller's Seven Studies on Themes of Paul Klee. This leaves a final group (about 20% of the total) that could be dismissed quickly as examples of avoidance of responsibility; all were short dismissals of the works as "among the composer's most interesting works," or the product of "among the most original of contemporary composers," or as "thought to picture the composer's impressions of the Swiss country scene." A few writers in this group sought to place the composer historically, and a few listed the movements of the

works and added a sentence of such "explanation" as:
 "This section is calm and quietly expressive, with a
 very simple line."¹

Let us examine first two brief examples that
 would earn a panel rating of no more than 1.

Mennini attended Oberlin Conservatory and completed his undergraduate training at Eastman School of Music. Following a short tenure on the faculty of the University of Texas, Mennini accepted a position at Eastman where he taught composition and orchestration. He is presently Dean of North Carolina School of the Arts, in Winston-Salem.

The Symphony "Da Festa" was commissioned by the Erie, Pennsylvania centennial commission for its celebration. It was premiered in a special concert, that concluded the festival, in September of 1963 by the Erie Philharmonic conducted by James Sample.

It is festive in nature, using the dance idiom as a rhythmic foundation and contains, especially in the second movement, many lyric melodies.²

The second example is the shortest annotation yet encountered:

Ron Nelson, one of the more successful present day composers in the U.S., is head of the composition department of Brown University. He has written works for orchestra, chorus, ballet, and the solo voice. The Toccata is a short, brilliant work for orchestra, a showpiece of instrumental display and full of outgoing good humor. The work was commissioned by the citizens of Lima, Ohio, for the Lima Symphony Orchestra, and was first performed by them under the direction of William Byrd, December 9, 1962.³

¹The quoted phrases are from various programs.

²Source withheld.

³Ibid.

These brief notes offer minimal background information, but almost nothing to aid a listener's comprehension of the music. Yet these works were deemed worthy of performance by two metropolitan orchestras.

Consider this annotation of the Khatchaturian Concerto for Flute and Orchestra as played by Pierre Rampal in 1967 with a metropolitan orchestra:

Khatchaturian is a spokesman for an ancient and rich Armenian musical heritage; he has rendered the folk culture of his native land into an immediately appealing idiom. Armenian music, unlike that of the Western world, has a long and varied history and it is upon this wealth of folk-tradition that Khatchaturian draws. His rhapsody-like style makes his music immediately effective. He was catapulted to sudden fame in 1937 when his Piano Concerto was first presented; undoubtedly, he is best known for the "Sabre Dance," from his fantastically popular Gayne Suite. This work, indeed, was on the "hit parade" in 1948.

Khatchaturian does not adhere to the classical formalities of composition; his use of extended lyrical themes has caused adverse criticism of his handling of the basic formulae of construction. Be that as it may, he luxuriates in exciting tonal colorings--said to stem from his interest in Ravel--and these have a stirring effect upon his audience.

The Flute Concerto was adapted by the composer from his Violin Concerto of 1941, especially for Mr. Rampal who presents its world premiere at these concerts.¹

This, too, leaves many gaps for the listener, besides preconditioning him to be "stirringly effected." It would almost be better to offer a reader a longer, more

¹Source withheld.

controversial annotation than to leave him gasping for something more informative and definite. Rating: perhaps 1-1/2.

In two of the above cases the program size must take partial blame for the brevity: eight pages plus cover. But in the first example we cannot find the same cause: sixteen pages plus cover, and size 8-1/2" x 11" at that.

Describing a program note that offers background only, we call attention to one on Joaquin Rodrigo's Concierto de Aranjuez for Guitar and Orchestra. It contains an opening paragraph of 210 words dealing with the state of Spanish music from the sixteenth century to the present; then nine lines presenting the composer; one sentence presenting the work as "believed . . . written in 1939, . . . Rodrigo's major success and his first serious work in the concerto form"; fifteen lines describing the locale of Aranjuez; finally a listing of the instrumentation. Again, slightly helpful, but not musically informative. Rating by panel standards: 1-1/2.

The longer efforts of those who did their homework and wrote their own observations, of those who based their annotations on the composer's words, proved to be as varied as one would expect. On reading them one finds himself eagerly accepting their information

as gospel truth because most of it is new information to the reader--he has no basis for criticism. For example, names like Penderecki, Lutoslawski, Ben-Haim, William Kraft, B. Tschaikowsky and Donald Keats ring no familiar bells. One finds himself assigning each annotation, like daisy petals, to one of two categories: "fairly lucid" or "confusingly technical." This applies also to composer's annotations--some become very involved, with schemes and diagrams intended to expose their methods of composition (methods of interest to composers, but usually not to symphony clientele).

In a program annotation accompanying Hale Smith's Contours for Orchestra, Joseph Sagmaster skillfully alternates his own and the composer's words to explain the intricacies of this twelve-tone piece of music. The program uses the common custom of printing the standard facts in small type under the title. Mr. Sagmaster then begins by quoting the composer's notes written for the première in Louisville: "Everything derives from a basic tone row and its variants, and though certain rhythmic proportions also derive from it, the idea of this being a serial 'sounding' piece was perhaps the farthest thing from my mind." Next Mr. Sagmaster explains a tone row. A third paragraph quotes Mr. Smith again: "A strong functional harmonic

structure can be created for the row without recourse to tonality in the usual sense." Then follows a discussion of the motive and its character, the harmony, the rhythm, the counterpoint and the use of instruments. Two more brief excerpts from the composer are followed by a final evaluation: "Mr. Smith is not like some contemporary serialists, writing Augenmusik ("eye-music"), in which the inspiration appears to be more mathematical than musical."¹ This annotation is easily read, it is revelatory and not too complex to be helpful to nearly any music lover. Rating: 3-1/2 (quite good).

The Cleveland annotation of Gunther Schuller's Seven Studies on Themes of Paul Klee is interesting, long and unique. It is more than just an explanation of Schuller's work, for it delves into the whole question of the relationship of music and art and includes a lengthy addendum on the art of Paul Klee. Appropriately (and part of the reason for this particular annotation), the performance came at the close of an accompanying Klee exhibit in the adjacent Art Museum. The actual description of each of the Seven Studies is presented in the composer's words as published in the

¹Joseph Sagmaster, Cincinnati Symphony program, March 10, 1967, p. 577.

Minneapolis Star of November 26, 1959. Apparently Mr. Roy felt that that was his best approach for a satisfactory educational lesson on this particular piece of music. It surely would have been a worthwhile program to preserve in one's files. Rating: at least 3+.¹

Opportunity presented itself to compare two major symphony program notes on Witold Lutoslawsky's Concerto for Orchestra, one from Boston and one from Rochester. As reported above, Boston has no regular annotator, but a Program Book Editor who hires the services of various experts as needed. This annotation was prepared by Leonard Marcus, Managing Editor of High Fidelity magazine, conductor, composer, violinist and scholar. The Rochester annotator is Ruth Watanabe, musicologist, professor and librarian at the Eastman School of Music. The two essays were amazingly alike: each set the stage by speaking of Lutoslawski as the leading Polish composer of today, mentioning his background, his roots, his general style; each then presented an outline of the Concerto movement by movement, referring to matters of form and material. Each then found a unique way to close. Dr. Watanabe concluded with a quotation from Robert Sabin (Musical America, January, 1962); Mr. Marcus drew on Lutoslawski's

¹Roy, Cleveland, November 10, 1960, p. 189.

summer experiences at Tanglewood, thus bringing his name closer to home for the Boston audience. Although Mr. Marcus included some detail--meters, tonalities, pedal point--neither annotation was excessively technical. Each served the purpose of providing the proper historical setting and establishing the experience to be expected in hearing the Concerto. By panel standards these would be considered good, earning a 4 rating.^{1&2}

Moving now to composer's program notes, we quote part of one rather labored explanation whose value to an amateur musician-listener is suspect:

The title, Quarternion, refers to a set of pitches (a twelve-tone row) and four rhythmic structures being the generating factors of a four-movement composition.

The opening section of the Allegro states in juxtaposition the horizontal and vertical aspects of the set with the four basic rhythmic structures. This first section exposes the images upon which all subsequent sections are based.

The structure of the Allegro is essentially areas of ostinati and melodic lines interrupted by harmonic fragments (muted horns) that become longer and more complex with each appearance. Both parts pull together in the first tutti. The following section, characterized by rhythmic and dynamic interplay, leads to a climax in which the harmonic and rhythmic structures are stressed. The movement closes quietly with varying shapes of the set moving through instrumental colors.³

¹Leonard Marcus, Boston Symphony program, December 8, 1967. Copyright © by the Boston Symphony Orchestra, Inc.

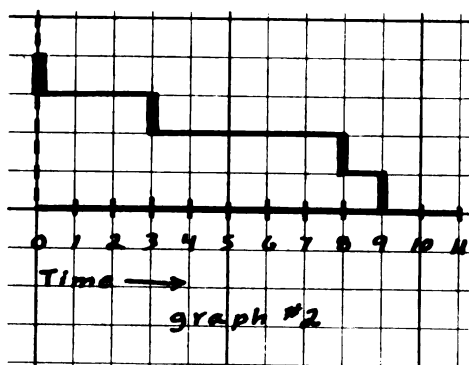
²Ruth Watanabe, Rochester Philharmonic program, March 2, 1967.

³Source withheld.

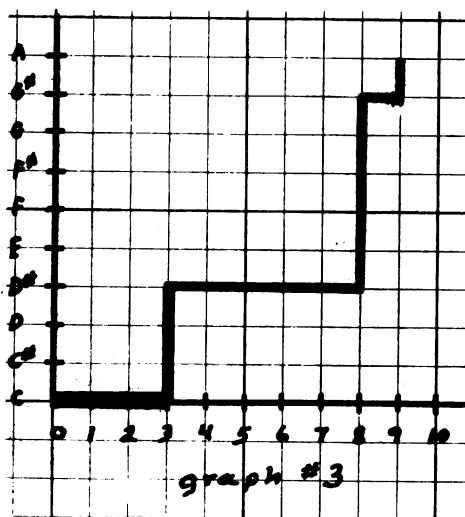
Not even musicians would struggle through three more paragraphs like this; the non-musician would have been lost by the end of the second paragraph! But there is an even more complex example in which Stockhausen's explanation of Kontakte is quoted. In it such terms as "potentiometer," "ring-modulators," "sine-wave generators" and "filters" require an electronic education.

As for the brief excerpt below, surely it belongs in mathematical environs. With study it might lead to understanding, but the ten minutes before a concert is hardly the appropriate moment for it.

In the preceding graph the Y-axis has been designated as pitch. In relation to this the X-axis can be labeled as time. If we take the graphed figure and turn it over on its side, it would appear as follows on our time axis:



What was formerly pitch (height) has become duration (length). The durational row fragment is then 3,5,1 ($\frac{1}{2}, \frac{1}{3}, \frac{1}{4}, \frac{1}{5}$). By combining the two graphs on a pitch and time axis we obtain the following:



This is the composer's own offering; we use it here to illustrate compositional knowledge unmatched by a parallel understanding of audience needs.

There are, however, composers who can write words as well as music. One such is Stanley Weiner, who supplied the following annotation for his Concerto No. 1 for Violin and Orchestra for the Indianapolis Symphony program. He was introduced by one opening sentence from the regular annotator. Mr. Weiner's remarks, though brief, are straight to the point:

The Concerto for Violin and Orchestra by Stanley Weiner, which is having its first American performances with the Indianapolis Symphony at this concert pair, was completed in Brussels, Belgium, in 1961. The earliest sketches date from 1959, at a time the composer was touring Spain as concert violinist. It is his first of three violin concertos, and the only one scored for normal-sized orchestra. Nos. 2 and 3 are scored for violin with string orchestra. Unlike the later works, which were performed relatively soon after being composed, the First Concerto had to wait six years before being heard for the first time. This took place on August 22 of this year when the composer performed it as soloist with the Symphony Orchestra of the Belgian Radio under the direction of Edgard Doneux. It is also scheduled for two performances in Rumania as well as in Norway this season.

The composer believes that a violin concerto should include strong melodic lines. From the very beginning of the first movement, with the opening bars of the solo violin, this becomes self-evident. Throughout the work the composer has remained faithful to his musical credo of evolution rather than revolution, construction rather than destruction. This does not exclude the use of a number of technical innovations, and the composition of a work making extreme technical demands on the soloist.

The first movement is in sonata-allegro form. Marked as "allegro," it contains two main themes, a development period, recapitulation, cadenza and

coda. The second movement, "andante," is in A-B-A form--the central part being indicated as an "allegro con fuoco." The last movement is an "allegro vivace," and is a true rondo.¹

This example would rate a panel 3.

Another quite acceptable and lucid composer-annotation is that of William Kraft in one of the Los Angeles Symphony programs. He wrote yet another when the same work (Concerto for Four Percussion Soloists and Orchestra) was played on Boston. The latter is more complete, for in it he described the forms and ideas and their development, whereas in the former he wrote only generalities. However, the Los Angeles editor, Nicholas Slonimsky, provided a list of the twelve variations in the third movement and included minimal information, some of which was quoted from the composer. Mr. Kraft wrote for the Boston audience as follows:

As to the Percussion Concerto in particular, it was written in 1964 while I was on a fellowship at the Huntington Hartford Foundation. I took it as a challenge to have the percussion instruments compete with the traditional concerto instruments on their own terms and laid the work out in three movements with internal designs meant to show the percussion instruments in their favorable light. The first movement opens with a glockenspiel (orchestra bells) solo, the material of which undergoes some evolution and some commentary by tympani, vibraphone and five graduated drums. The second movement is founded on a jazz-like ostinato. . . .

¹Indianapolis Symphony program, October 12, 1967, p. 47.

One could--if so disposed--compare the movement with a Japanese fan that folds out gradually, shows its full design and then folds back on itself.¹

This continues in the same manner. There is no problem here: composer is speaking clearly to consumer and will be heard. The word ostinato might bother some people; a parenthetical explanation (as with glockenspiel) would have been helpful. An audience would probably like this type of communication with its first-hand honesty; panel rating of the entire annotation would be 3.

These examples indicate that it is almost impossible to avoid some technical writing when called upon to introduce a new 20th c. work; and they indicate also that nearly every annotator supplies some background information about the new composer and his means of expression.

Vocal Works

Moving on now to the last of the comparative writing samples, we enter the area of vocal works. These vary from solo appearances to oratorios, from cantatas to symphonies. Two of the most popular offerings in recent months have been the Beethoven Ninth

¹William Kraft, Boston Symphony program, November 3, 1967, p. 270. Copyright © by the Boston Symphony Orchestra, Inc.

Symphony and the Verdi Requiem, with Mahler gaining increased interest. We are concerned mainly with the handling of the texts and the resulting reduction of the size of the accompanying annotation. There is no doubt that the printing of the texts crowds out much information about the vocal works, and the preferred practice is to print the texts. When a foreign language is sung, very often the program will run parallel columns of the original text and its translation. Some program sizes prohibit the printing of any text, and some programs offer the translation only. In sixty-five programs featuring the voice, thirty-six supplied texts; the remainder offered only compendia, titles or source references. In the case of operatic excerpts it can be granted that a synopsis of the action might be sufficient; in the case of common liturgical texts it can be reasonably assumed that a large part of any audience would be reasonably familiar with them (such things as the Gloria, Requiem and Magnificat).

One wonders what factors determine the decision to include or exclude the texts, to print or omit the foreign setting, to supply a literal translation or a paraphrase. Undoubtedly many factors enter the decisions: lighting, cost of programs, assumption of audience familiarity, or perhaps the mistaken notion that the words will always be understood when heard. Many

orchestras go to the trouble of publishing the texts, often on separate inserted sheets, but fail to give enough light for reading. Interviews with managers revealed some very strong convictions on that score: a few would like to maintain dim lighting, but the majority would never sanction any distraction of focus from the stage. One even said that he would not turn on the lights even if 95% of his audience indicated a desire for it. (His audience was not questioned.) There will be more mention of this in Chapters VI and VII, since there was a question put to each audience on the desirability of more reading light.

There were a few programs in which the annotators preferred to write about the music rather than to print the texts; this was especially true of those compositions whose texts were well known--works like Messiah and The Creation. Bach cantatas seemed to demand both an annotation and the text, the former to explain their original function, the latter because the texts are not well known.

There was also a case of a Czechoslovakian text with a parallel English translation. The explanation for this was that the work was sung in Czech, that people could follow the sounds even if they could not understand the language, and that there would be some Czechs in the audience.

There were also many programs that left a definite void by omitting the texts of works that were not well known to members of the audience. Such a practice needs to be reviewed by orchestra management, who could profit from making some inquiries into audience preference. Unfortunately there is much stubbornness and some smugness in this sphere of operations. It is hoped that the present study will be somewhat effective in widening vistas and opening minds.

CHAPTER V

COMMON PROBLEMS

As a final exposure of methods and techniques of preparing and presenting program notes, this chapter focuses on some of the details that the study of dozens of examples has detected. As one reads a single program, or even several, the notes may seem adequate and satisfying. Pertinent facts may be presented that appear to enlighten the reader sufficiently for him to anticipate the listening experience with confidence. But as one reads many notes from the pens of many authors, the limitations of the average annotation become increasingly obvious. Very few would completely satisfy our representative panel.

Writing Style

One quality factor emerges with increasing importance: the attractiveness and readability of the writing style. Of course, this does not preclude an informative educational offering. In fact, these two elements must coexist for the fullest appreciation of music. If any author expects to be read, he must

develop smooth continuity and an interesting style. This applies to any kind of writing, but most of all to literature that is elective rather than compulsory reading. Take these opening sentences,¹ for example (believed to be presented here in the order of increasing enticement):

Brahms worked on his Third Symphony in 1882, and in the summer of 1883 he completed it.

This symphony was probably completed during the summer of 1877, for it was first performed on December 30 of that year by Hans Richter and the Vienna Philharmonic Orchestra.

Summer was the most productive time for Brahms.

Haydn's Symphony No. 102 was written in 1794-1795, during the composer's last period of composition, the years of his greatest mastery.

The date was March 10, 1824, when B. Schott and Sons, publishers, received a letter from Beethoven, offering a list of new works.

This wondrous work was baptized "German Requiem" by Brahms himself.

It is most appropriate that Mr. Ehrling scheduled a Sibelius work for last week's concerts and a composition by Nielson for this week.

The Irish are a music-loving people, and the city of Dublin already had an illustrious musical past when George Frederick Handel arrived there on November 18, 1741.

On the evening of September 21, 1945, Tibor Serly called on his fellow-composer and fellow-Hungarian, Bela Bartok, in New York. He found Bartok in bed, using the last of his failing strength to write the final pages of his Third Piano Concerto.

¹From various programs.

Full many a man, in times past, went to sea in order to have something to do while finding out what he really wanted to do--or so it might seem. [This was in reference to a Roussel symphony, not any sea piece!]

One does not have to be a composer to feel the thrall of the sea.

If art is prophetic we should all be alarmed, for in the world of music, 1984 has arrived.

The use of a provocative opening sentence is popularly known as the journalistic opening. It is most effective--much more so than the frequent opener, "This symphony was composed in 18--," which produces a somewhat negative mental response. The best teaching results from a situation of pleasure. We know it is not always achievable, for sometimes the only way to learn the facts is to concentrate and memorize, however boring. But the sensitive teacher tries to be stimulating, to arouse curiosity and to inspire a student to seek information on his own initiative. If this can be done so subtly that the student is scarcely aware that he is being led, we laud it as skillful teaching. So Philip Hale's style is not to be deprecated, for it is attractive and easily read. "Anyone can present the facts,"¹ but how? For direct comparison, here are two excerpts from recent programs of two major symphonies:

¹As one annotator commented.



Example 1

There is a short, capricious introduction, allegro vivacissimo, followed by a cadenza. The ensuing rondo (D major, 2/4) has the flavor of a somewhat robust dance. The solo violin part, as one may expect, is replete with brilliant and difficult passage work.

The second theme is heard in the solo over a drone bass of the cellos.¹

Example 2

It is fortunate that the Scherzo (Allegro vivace, 3/4) meets no immovable object on its way; for it is an irresistible force. The Trio, like the main theme of the first movement, is based on the outline of the E flat major triad; its sounds are thrilling to the hearer, its technical execution a terror to the three horn players.²

An analysis of Example 1 shows it to be composed of short, declarative statements, simple forms of the verb "to be" and one passive "is heard." In Example 2, sentences are longer, smoother flowing. Verbs include "is" thrice, "is based" and two action verbs, "meets" and "moves." Continuity has forward thrust. Both examples are informative. Example 2 as a regular diet in large quantities is perhaps more palatable and therefore more successful educationally. If Example 1 appeals to the present reader, let him ponder the perusal of many pages in this style. Observation shows that there are far more annotations like the first example for the reason that the combination of writing skill, musical knowledge and imagination is rare.

¹Source withheld.

²Roy, Cleveland, May 11, 1967.

Extra Touches

In some writing there are extra touches that add interest and variety. One, the voicing of personal opinion, was mentioned earlier and illustrated by examples from Cleveland and New York. As Frank Howe said,¹ critical opinion makes more interesting reading than purely factual data, and several authors have supported the practice of writing critically in an annotation. In spite of the predominance of objection to it, it continues to emerge, apparently spontaneously. It has been cautioned that sparing use of this method is desirable; when opinion is laid down as incontrovertible fact, it is misleading and prejudicial, therefore out of order.

Another type of "extra" is the fortunate happenstance of just the right reference, metaphor or imaginative suggestion that lends a touch of subtlety or charm. An example is the opening of John Brigg's (Philadelphia) annotation of the Brahms Second Symphony, where he, a singer, recalled the Brahms song, Mit Vierzig Jahren ("At forty years upon the height we're standing"). As nearly every annotator of this symphony points out, Brahms was a mature forty-three before attempting a symphony and gave the world two within a year. This fortunate extra touch of meaning was a nice bonus for

¹See p. 91.

the reader. Likewise, the same author's mention of Haydn's increase in pay as a result of the three symphonies ("Le Matin," "Le Midi," "Le Soir") presented at his Esterhazy debut, added an essentially superfluous bit of information that turned out to be a supporting argument for the quality of Le Midi.

This type of bonus was called "fortunate happenstance" because sometimes these ideas seem to appear without consciously being sought. Actually they are the mark of the scholar who has ready access to accumulated knowledge and experience. The same thing occurs in the form of art and literary references and comparisons to other compositions that certain writers cannot avoid. An example of illuminating similes is this sentence from a Detroit program: "A tragic, frightening work, Klaus Roy . . . likens it to the 'horrifying fantasies of Hieronymus Bosch and Matthias Grünewald, like Picasso's Guernica, the exalted denunciations of Jeremiah and Isaiah, the shattering novels of Dostoevsky.'"¹ And from another Cleveland program: "When the news first reached the outside world, towns in many parts of the world changed their names to Lidice. Jo Davidson created a statue; Edna St. Vincent Millay wrote an epic poem. Martinu's brief work was not written until 1943 . . ."²

¹Holmes, Detroit, October 19, 1967.

²Roy, Cleveland, November 4, 1965, p. 211.

Another, from Lansing:

The scherzo of the Metamorphosis, titled Turandot, is based on a "Chinese Melody" which Weber had used in incidental music for Schiller's drama based on a play by Gozzo (the same from which Puccini's opera was constructed).¹

Other illustrations of fine touches follow:

A memorial exhibition of his [Hartmen's] paintings opened in St. Petersburg in February of 1874; and from a visit to this exhibition Moussorgsky emerged with the idea of setting to music (so to speak) ten of his friend's pictures, as a memorial tribute. The resulting piano suite has immortalized Hartmann as did Verdi his friend Manzoni, or Tennyson Hallan (or, for that matter, Wagner his non-friend What's-his-name).²

Perhaps the Violin Concerto of Sibelius has not yet had time to become popular, but I can see no reason why it should not soon take its place with the Violin Concerto of Mendelssohn and the G minor Concerto of Max Bruch as one of the three most attractive concertos ever written.³

Sullivan's view would explain why the Eighth is much more related in spirit to the Sixth Symphony, the "Pastoral," than to the Seventh. Like the Sixth, it is in the key of F major, which was for the composer almost invariably a tonality of good cheer. It is, perhaps, Beethoven's "comic" symphony, music that is continually on the verge of riotous laughter. This does not mean that there is no serious moment in the work; who knows the meaning of tragedy better than the great comedian?⁴

Another writer, a professional, intentionally uses phrases that add spice to his program notes: "For

¹Perris, Lansing, December 4, 1967.

²Burke, Kalamazoo, November 16, 1967.

³Tovey, Essays, III, 211.

⁴Roy, Cleveland, January 19, 1962, p. 673.

the theme of the finale Beethoven got additional mileage out of a melody he had used several times before, notably in his 'Prometheus' ballet score"; and "The Romeo theme is familiar as the tune of Larry Clinton's pop ballad, 'Our Love,' with which Tschaikowsky first crashed the Hit Parade in 1939."¹

These are samples of unique ways of reaching an audience.

There are touches that detract, too--or more accurately, that fail to add. One follows, written by a composer on his composition Johnny Appleseed, a "symphonic legend in praise of a beautiful country that never was":

The ideals of a nation may be revealed more fully in its folklore than its history. The legend of Johnny Appleseed is a case in point. As the hard-won victories of the federal period began to be threatened by sweatshops, Know-Nothingism and the deepening conflict over slavery, American culture produced a legend that glorified a set of ideals increasingly violated by events. The stories woven around the life of Jonathan Chapman concern far more than frontier horticulture. The hero is a philosopher who turns away from churches, not because he is irreligious, but because he believes in direct contact of the human and the divine. He is a woodsman who totally rejects the emerging city and all it stands for. He is an individualist who eludes all regimentation. He is a practitioner of nonviolence who lives at peace with bears, hornets, rattlesnakes--even men, of different colors, including red. He is a humanitarian who risks his life to perform deeds of mercy in time of war. He is an idealist who cherishes the values of the spirit and disdains money. He is also a realist who ignores

¹Jack Rudolph, Green Bay, November 13, 1966.

appearances, including his own. He is a conservative in a deep sense, distrusting busyness touted as progress. He searches for and attains a state of inner harmony that permits him to face calmly the worst that nature has to offer--storms, disease, pain, death. He is, in short, many things many Americans seem more willing to praise than be.¹

This introduces us to Johnny Appleseed, but does not prepare us for the music we are to hear. It might develop some degree of curiosity, so it cannot be considered entirely unsatisfactory.

It was difficult to resist the temptation to include the next example; it is hermaphroditic--both happily clever and mildly annoying. It imparts information, but is so self-polarized as to exert a strangely magnetic pull away from the musical production. This writer, an amateur, has a definite, but peculiar flair for writing:

When Lully was a little lad adept with song and string, he was a mischievous and ingratiating imp indeed. The Chevalier de Guise, most noble Frenchman, rode through town and heard him play and sing. Forthwith he took him into France to enter the service of Mademoiselle Montpensier, a lady of royal lineage, who desired a boy to teach her the Tuscan tongue. He was placed in the scullery--a most improbable place from which to give language lessons, but a status not unknown to musicians. He had at least enough time free from the pots and pipkins to take lessons on the guitar from a friendly Franciscan and to attain remarkable proficiency on the violin. Somehow the lady discovered this bright jewel in her basement and promoted him to her orchestra. Here his mischief now turned to cleverness and, besides, he was in truth a violinist of great ability. So we find him soon at the court of Louis XIV where favor followed favor for the rest of his

¹Source withheld.

days, Lully having now the prudence to direct his satire at all others save his royal patron, whom he spared.

He started in the string orchestra and soon became conductor and composer. Prolific works followed, mainly ballets in collaboration with Molière. Opera was then closed to him, as the royal franchise belonged to three others. He watched with care until they fell out and he fell in. Thenceforth none but he, Lully, could employ more than two singers and four strings--a neat monopoly indeed. Be it said to his credit that he toiled busily writing operas by the dozens and still an occasional ballet, including this one, first performed in 1687.¹

Errors

Another distraction takes the form of errors, either factual, grammatical or typographical. The degree of distraction depends on the sensibility and musical knowledge of the reader. For example, unless he knew that Brahms composed his first two symphonies at ages forty-three and forty-four, he would not have been disturbed by the annotation that attributed them to Brahms' thirty-third and thirty-fourth years.² Once a reader discovers an error of fact, he will surely mistrust all annotations by that author.

One amusing error of syntax exposed a careless editor. Referring to the evening's soloist, he wrote: "An imaginative amateur chef, their dining room fireplace

¹Source withheld.

²See p. 149.

is the scene of many elaborate barbecues." The annotator penciled a private note: "What a talented fireplace!"¹

A disturbing typographical error is exemplified by the "nine French hours" that turned up recently in the instrumentation of Handel's Music for the Royal Fireworks.² Another from the same source offered "the thythmic snap of dotted rhythms." From another city came a program that listed the "Romeo and Juliet Overture-Fantasy [sic] by Tschaikowsky (180-1893) [sic]."³ The major orchestras normally demand adequate proof reading, but even so, embarrassing errors can appear, such as the announcement of Virgin [sic] Thomson as guest conductor of his compositions. Another error changed a modal melody to a "model" melody,⁴ something quite different from the thought intended.

It is disturbing, too, when an annotator runs out of either ideas or space, one cannot tell which, and bows out with a broad generalization unsupported by facts, illustrations or other amplification. One such (previously cited) was: "The opening movement is

¹Source withheld.

²Lansing, January 22, 1968.

³Green Bay, November 13, 1966.

⁴Pittsburgh, November 11, 1966, p. 265.

a miracle of symphonic form";¹ or "The concerto in its entirety shows fine structural unity";² or "Rachmaninoff's music was Russian to its very core, and it remained the favorite in concert halls of the Soviet Union even though its composer was regarded as a political renegade."³

Borrowing

Many of the quotations in this paper serve to illustrate most annotators' dependence on the writings of other annotators. This is an area of major concern, for it is so customary that it can be regarded as the mode of annotation. The American Symphony Orchestra League Newsletter cited it as a common practice; various annotators called attention to it in answering their questionnaires; and one annotator refused to submit sample programs because "They are not my original work."⁴ Presumably they are compilations of others' words. This practice is even more common than is admitted. One reads many single phrases or sentences that are

¹See p. 149.

²Allen Park, Michigan, January 28, 1968.

³New Orleans, November 28, 1967, p. 19. This was the full explanation of the music; it was preceded by twenty-eight lines about the composer.

⁴Source withheld.

recognized as taken from the standard source books and encyclopedias, and these are not always identified by the writer. A favorite source of information is another set of program notes. Many an annotator's office is well stocked with bound volumes of the major symphony orchestra programs and such books as the collected notes of Gilman, Frankenstein, Peyser, Bagar and Biancolli, Tovey, Hale and Ferguson (mentioned over and over in this paper). These function as any good library does--as sources of information. When authors are properly credited, these sources serve the worthy and legitimate function of adding authority and/or interest and variety to a written article. If quotation will help the educational process it certainly should be used. When this practice is abused, reaching the point of appropriating an entire annotation, it is ethically questionable. A few examples of this have been uncovered. In one case an annotation was taken intact from the Dallas Symphony program (minus one paragraph, apparently for lack of space). No credit was given to Dallas, and each program listed its own annotator. This causes one to wonder why some managements do not hire the annotators of other orchestras to supply them with notes. This has been done occasionally: e.g., the Chattanooga and Nashville orchestras at one time used Mr. Burk's notes (Boston) by arrangement. And of course, this is the

plan of the Program Note Service mentioned earlier, which seems to fill a gap caused by incompetence or lack of an annotator in some cities.

Scanning several programs, we found frequent quotations from other annotators and from the standard source books. In a random selection of ten isolated single programs from ten different orchestras, this tabulation of quotations resulted:

TABLE 6
QUOTATIONS IN ANNOTATIONS

Programs	From Other Annotations or Criticisms	From Books
Cleveland	2	8
Milwaukee	0	0
Minneapolis	0	2
Detroit	6	5
Pittsburgh	0	1
Boston	1	2
Phoenix	1	1
Seattle	0	2
Los Angeles	1	5
Philadelphia	1	6

This evidence may not look impressive in table form, but it shows that all but one used quotations; and some of the quotations extended for a full paragraph or more. There are other examples, not from class A orchestra programs, that rely heavily upon borrowings

from George H. L. Smith,¹ Philip Hale, Donald Tovey, Felix Borowski, Klaus Roy, Edward Downes and others.

As for library sources, it is easy to recognize the writings of Berlioz and Wagner on Beethoven, the critiques of Hanslick, and many other common reference sources. The Bibliography lists many of the books whose words appear most frequently in orchestra programs.

Unifying the Notes

A problem that has achieved a solution in several ways is that of relating the works on the same or adjacent programs. Such possibility adds interest and offers the educational advantage of contrasting two pieces of music. A professional program note service cannot meet this problem, and annotators who cling to a formula are hard pressed to write relative notes. Some writers like to solve this problem by writing a special article; some incorporate their relationships directly into the notes. When a program is a one-composer offering, a special article on the interpretation of the music or the significance of the composer is a propos and is a splendid way to relate the works being played. The "Entr'Acte" of the Boston,

¹Cleveland, 1949/50-1956/57.

Cleveland, Pittsburgh and Detroit programs is the ideal device for this purpose. Other programs offer the same principle in the form of a single annotation for the entire program. An unique feature adopted in the Chicago Symphony bulletins in the 1967/68 season is a short section called "Introducing this week's program," in which the annotator relates the works in whatever way he chooses. He reports a pleasant audience reaction to this, as well as his own delight in its function. There should be more of this sort of thing; it can be a useful educational device. The annotator who is willing to make the extra effort will be appreciated by his public. For example, a Detroit program stated "It is most appropriate that Mr. Ehrling scheduled a Sibelius work for last week's concert and a composition by Nielson for this week." This was an opening wedge into an article that offered the reader opportunity to expand his musical thought by a comparison of these two composers. Dr. Holmes wrote:

Both were born in Scandinavia in 1865, both excelled in the symphonic idiom, the symphonies of both [those performed on these two programs] . . . cover about the same period of time, . . . and both stand as the first really great musical geniuses of the north.¹

The following special articles are typical:

¹Detroit, October 12, 1967.

TABLE 7

TYPICAL SPECIAL PROGRAM ARTICLES

Program	Date	Title
Boston	1/19/68	"Berlioz, the Theatrical Composer"
	1/12/68	"The Virtuoso Conductor"
Cleveland	5/11/67	"Beethoven's Vienna"
	4/ 6/67	"To Igor Stravinsky for His Eighty-fifth Birthday"
Pittsburgh	11/ 3/67	"Mahler Cycle"
	9/22/66	"On Critics and Criticism"
New York	2/11/67	"The Musical Cocteau"

These are not always written by the regular annotators; they are found more often in the major orchestra programs than in those of classes B-D; they are justification for the practice of saving programs.

Technical Language

The question of audience musical erudition cannot be solved easily. The audience questionnaire was of some help, and will be discussed in Part II. We have noted that some authors studiously avoid the use of any words that might cause confusion. For example, the Detroit notes seldom carry more than three or four musical terms. Others, notably the Chicago programs, always follow any such term by a parenthetical explanation. The vast majority of programs, in

keeping with the expression of the majority of annotators on the questionnaires, try to limit their vocabulary to words of common usage; as stated earlier, they believe their audiences to be educated, but not musically. A few annotators, Cleveland and Pittsburg, e.g., permit themselves the use of a rather wide range of terms. In one recent program¹ a total of thirty-one special terms was used, in addition to "Eb major," "G major," and time signatures $3/4$, $3/8$, $4/4$. The list of terms in Table 8 was presented to the panel, with the request that each person privately indicate which terms he felt should not have been used. This panel agreement may come as a surprise! Remember that three of the panel stressed "Keep it simple!" Yet they agreed 100 percent on the legitimacy of the use of nine of these terms, and eleven of the terms were checked as undesirable by only one member. On the basis of this agreement, annotators can be freer in their use of technical terms. Curiously, panel member D checked the most words (fourteen), and panel member C the fewest (three). This may indicate that musicians are not aware of symphony audience musical erudition. However the audience questionnaires later revealed that the panel is weighted a bit heavily in educational achievement.

¹Pittsburgh, November 11, 1966.

TABLE 8

TECHNICAL TERMS FOUND IN ONE PROGRAM

Allegro di molto	Adagio, ma semplicemente
Allegretto	Andante
Allegro grazioso	Allegro ma non troppo
Andante moderato	Allegro molto
pp	ff
Tutti	**Fermata
Dolce	Poco espressivo
Recitative	Scherzo
Exposition	Development
Episodes	Coda
Rondo	Dominant
Tonic	Counterpoint
*Phrygian church mode	*Six-four chord
Canonic	Ostinato
Fifth notes	

*Terms which all panel members would exclude.

**Terms which three or more panel members would exclude.

The Cleveland programs reveal a free use of terms of form and tempo, time signatures and tonalities. In one program¹ the words in Table 9 were found. A majority of the panel agreed that only three of these words were for musicians rather than the public. While this indicates that audience musical vocabulary is increasing, the general feeling among writers is still that care must be exercised in keeping the written word within rather limited bounds.

¹Cleveland, April 6, 1967.

TABLE 9

TECHNICAL TERMS IN ONE CLEVELAND PROGRAM

*Basso continuo	Partita
Tutti	Suite
Allemande	*Courrante
Sarabande	Fugato
*Clarino	Grave
Allegro	Gavotte
Bourrée	Vivace
Concerto grosso	Polyphonic
Ostinato	Toccata
Cantilena	Capriccio

*Terms which all panel members would exclude.

Program Note Length

The reader has noticed that program notes vary in length from a single paragraph of six lines¹ to a lengthy discussion of more than 6,000 words.² Again, the audience questionnaire report will be helpful in establishing the preferable length; but looking at the problem practically, the reading time in minutes is an important factor. Different audiences undoubtedly develop different arrival habits, perhaps conditioned by the program notes, perhaps solely by automobile parking facilities. Personal observation of many audiences suggests that the auditorium begins to fill about thirty minutes before the concert, and that the busiest moments

¹See p. 168.

²See p. 44.

for ushers are the last ten minutes. If we assume that the bulk of the audience will have between five and ten minutes to get settled in their seats, to look over the rest of the audience and to scan their programs, we can assume a maximum reading of about 2000 words (figuring 200 per minute). Divided among three to four compositions, this allows 500-700 words per annotation, which appears to be about adequate to present the kind of annotation the better writers like to supply. A briefer limit hampers the writer; a longer article may not be read. There is serious doubt that any but a few readers will absorb 3000-5000 words in the hall before a concert. It might be helpful to review the current practice in Table 10. The pattern is evident: (1) the major symphonies offer longer notes; (2) the average drops in each class; (3) the deviation is on the brief side of the 2000 word figure. The overall word average is about 1300 per program.

Program Format

One finds in programs an expected variety of type size and style, advertising practice and format. In the belief that these are factors that could influence the reading of program notes, the panel was questioned about the type size. The panel was given copies of four program excerpts that varied from

TABLE 10
ANNOTATION AVERAGE LENGTH

Orchestras	Average Pages	Average Words
Class A	33	2300
Class B	16	1200
Class C	16	1000
Class D	14	800
Boston	60	4000
Dallas	40	1700
Cincinnati	38	2800
Indianapolis	36	1000
Seattle	16	1400
Phoenix	32	1000
Lansing	16	800
South Bend	8	600
Fort Wayne	16	1000
Augusta, Georgia	44	800
Green Bay	16	1000

eight-point to fourteen-point type, three of them considered ten-point to be too small, and all agreed on the impropriety of using eight-point. Many programs use ten-point type; the eight-point was found only in footnotes. One factor in reading ease is the abundance of open space. Even twelve-point type can look crowded and discouraging. This is the reason that at least one orchestra resorts to a larger program size (7-1/4" x 11")-- "to allow plenty of open space."¹

The commonest program size is 6" x 9", which is both convenient and economical. Many orchestras prefer

¹Green Bay

a larger 8-1/2" x 11" (Kansas City, Los Angeles, New York, San Francisco, e.g.), and a few have chosen odd sizes (Rochester 6" x 10", Green Bay 7-1/4" x 11", Louisville 4" x 9"). In the cases of Los Angeles and New York, their programs are issued by magazine publishers in the general format of those magazines (Playbill and Saturday Review). The San Francisco bulletin is in the form of a monthly magazine, reminiscent of the Metropolitan News.

Program paper is almost invariably glossy, probably due to the higher cost of mat paper. This is, of course, rather hard on the eyes. Some orchestras have sought to ease the strain by the use of tinted paper or colored ink, or both: buff with brown ink, e.g..¹ One disastrous experiment was an orange gold with red ink!² After reading a few lines of this the words seem to dance on the page. But 98 percent of all programs are white or off-white. The latter is quite comfortable to the eye if it is mat finish.

It is evident that some editors are aware of eye psychology (advertisers have long recognized it). But many programs would undoubtedly offend the good taste of some readers by the intermingling of program

¹Eastern Connecticut and Kalamazoo Symphonies.

²Unidentified.

notes and advertisements. A question to this effect was included in the audience questionnaire and will be discussed in Part II. The positioning of advertisements is surely a problem to the editor, because he must satisfy the advertiser even sometimes against his own preference. Many programs intermingle advertisements with text copy. Approximately an equal number are able to face a page of text with a page of advertisements, while a few are able to avoid commercialism entirely or to limit it to the back cover. The last group tends to be the orchestras with short program books of four to eight pages. The middle course seems to be the happy compromise if advertisements are essential, for a full page of text is more inviting to a reader than a few lines "continued on page 16." We fear that many a reader is unwilling to hunt for "page 16." A few programs have done away with a program page, forcing the reader to find titles in the program notes! This might be a way of calling attention to the notes.

Advance Distribution

The audience questionnaire, when first conceived, included a question about the desirability of distributing programs in advance in order to allow patrons to acquaint themselves with the music and the

composers. So many managers objected (on the grounds that they would be inviting requests for a service they could not provide) that it was stricken from the final version. Various orchestras have tried different schemes. We have mentioned the San Francisco and Los Angeles monthly bulletins. The Tulsa Philharmonic in 1959/60 instituted a policy of publishing in each program the program notes for the succeeding program, "a pattern established by many of the leading symphony orchestras."¹ Attention has already been called to those orchestras which have tried a mailing service. There are other methods of pre-educating an audience, of course, and all have been used--a verbal presentation at a social hour, for instance (a common practice). There are also the mass media--radio, television and newspaper--which play a significant role in some communities. The point is that the desire to pre-educate is present, though methods vary both in fact and in intensity. No one spoke strongly against advance distribution of programs; some spoke of it enthusiastically; some doubted its value in return for the cost and trouble.

A final observation on program notes calls attention to the balance of emphasis. It has already

¹Tulsa Philharmonic program, November 17, 1959.

been pointed out that notes run the gamut from fantasy to fact. In the shorter notes there is an "average annotation" (It is found frequently enough to be called that): it is the program note that devotes the bulk of its space to background information--the note that gives the reader only a few general remarks about the music. An example is the annotation from a suburban community orchestra (class D) program covering the Brahms Concerto for Violin, Cello and Orchestra. The format was superior: twelve pages plus cover, good quality mat paper, clear photograph reproductions of soloists and conductor, only one full-page advertisement, and two consecutive full pages of program notes. Type was mixed and rather small, but quite readable because of the ampleness of open spaces between lines. The total number of words was 476 (the full program required 1100), of which 266 established the background, 143 discussed the concerto in very general terms, and 58 outlined the three movements (one sentence per movement); the remaining nine words were better omitted: "The concerto in its entirety shows fine structural unity."¹ The author of the program notes was not identified.

¹Allen Park, Michigan, Symphony program, January 28, 1968.

Another similar illustration from a class B orchestra¹ offered sixteen lines of background on Poulenc, then six lines on his organ concerto. Such an annotation can be interesting and somewhat helpful, but also disappointing to an inquiring reader who wants to learn about the music.

While these examples are rather typical of the short program book, they are not typical of the class A bulletin. Of twenty major symphony programs, only four were of the "average" type; and only four (not the same four) were of the fantasy type. The major annotators prefer a carefully considered balance between the different elements of an annotation, and they usually include some kind of analysis. This statement is not in conflict with the figures stated in Chapter III; it is based on the analysis of many programs.

* * * * *

If program notes are to be printed and annotators paid for the trouble of preparing them to the best of their ability, every effort should be made to encourage the reading of them. In some programs this is done by making them not only attractive to the eye, but by giving them prominence, by making them seem important. For instance, some editors place the words

¹Phoenix Symphony program.

"Program notes by -----" in a box; often the annotator's professional qualifications are listed (i.e., his vocation); others place the notes near the front of the bulletin so they will be seen first; some call special attention to a statement or feature to be found in the annotations. If the management considers the program notes of sufficient importance, there are many ways of conveying that impression. Opposing this is the orchestra whose bulletin numbered twenty-two pages, but whose annotations required only two; much of the remaining space was filled with social features, including five large pictures of affiliated social groups. This also conveys a message to an audience very quickly.

Quoting Dr. Dorian again, if the symphony orchestra is to serve its role of education and enjoyment, "the program notes should support this dual purpose," too.¹

¹See p. 14.

CHAPTER VI

THE AUDIENCE QUESTIONNAIRE

The questionnaire circulated amongst symphony audiences was the result of much thought, discussion and alteration. Its final form was designed for computer use, which accounts for the instructions "Check only one" and the simple form of "YES-NO" answers. The ease and speed of checking also entered into the consideration of the format: for group use, the simpler the better. It would have been a more valuable questionnaire had it been much longer, but some annotators thought thirteen questions to be too many. A quiz of technical terms would have been revealing; and a question such as "What information would you like in a good program note?" would also have been useful. Both were considered to be too lengthy.

The reasoning behind most of the questions seems obvious enough, if the hypothesis is recalled: that symphony concert program notes fail to accomplish their intended purpose. To support or to negate this hypothesis we need to know whether program notes are read, and when and how completely. To delve into some

of the factors that influence the reading--or non-reading--we need to know audience opinions on certain other procedures such as auditorium lighting, the use of musical examples, the distribution of programs; and we need to know the chief criticisms, some of which were elicited by the questions. Others peculiar to a single orchestra, or less frequently voiced, would appear as written comments. Finally, as a guide to the writing of program notes, we need to know audience educational attainment and musical erudition; the latter can be partially determined by knowing the frequency of concert attendance and the amount of musical study.

Questions 1b, 3 and 5 were suggested by the annotators of three of the major symphonies; a manager of another major orchestra, apparently disturbed by some of the annotations he was required to print in his bulletin, wanted to include a question on writing style, but this was excluded for ethical reasons. (His orchestra was not included in the final selection.) Questions 1 and 6 reveal the kinds of use that patrons make of their symphony programs. It was assumed that advance reading was the best preparation for educated listening, although both a pre- and a post-reading would be even more commendable. (Many people, it was discovered, do just that.) It was also assumed that the more significant the notes, the more likelihood

there would be of preserving them for future reference. In this regard it is regrettable that we could not include one of the orchestras that customarily prints long annotations. Questions 2 and 3 were obviously offered for practical reasons. Numbers 4, 5, 7, 8, 9 and 13 were designed to reveal the consumer's evaluation of his orchestra's annotations. Questions 9, 10 and 11 specifically were conceived as the best possible short-answer questions to help in determining audience musical knowledge. Question 12 was included to give the annotator a clue to guide him in his depth of writing. Question 13 was a catch-all question to give the checker opportunity to enlarge upon, explain or clarify any previously checked answer or to add a comment not covered by a printed question. Twenty-four percent of the returned questionnaires contained written comments; 8 percent, however, pertained strictly to administrative affairs, leaving 16 percent that applied to the program notes. All comments were summarized and included in the reports to the symphony managers and annotators.

For convenience the questionnaire, with average percentages, is included as Table 11 in this chapter and in Appendix V-M. Also for convenience, questions have been numbered. The balance of the chapter will consider the results of the questionnaire orchestra by orchestra,

TABLE 11

AUDIENCE QUESTIONS AND AVERAGE PERCENTAGES

1a. Do you read the program notes: (<u>Check one in each column</u>)			
1) <u>always</u> ?	84.0%	1b. 1) partially?	38%
2) sometimes?	15.5%	2) totally?	62%
3) never?	.5%		
1c. Do you read them: (<u>Check only one</u>)			
1) before the music is played?		87%	
2) while the music is being played?		9%	
3) after the music is played?		4%	
2. Do you follow the texts of vocal works?		YES 41%; NO 59%	
3. Would you like more reading light during the concerts?		YES 30%; NO 70%	
4. Would simple musical examples be helpful?(Single staff notation)		YES 42%; NO 58%	
5. Are you disturbed by the positioning of advertisements amid the program notes?		YES 12%; NO 88%	
6. Do you save your programs for future reference?		YES 54%; NO 46%	
7. Do OUR program notes help you to understand and enjoy the music?		YES 95%; NO 5%	
8. Do you find them: (<u>Check one in each column if you desire</u>)			
1) too complex or technical?	6.4%	1) too brief?	13.0%
2) too lightweight?	8.4%	2) too long?	5.6%
9. Do you find them comprehensive enough?		YES 86%; NO 14%	
10. Do you attend five or more symphony concerts per year?		YES 84%; NO 16%	
11. Which of these applies to you? (<u>One only</u>)			
1) A music lover with no formal music study.		51%	
2) An amateur musician with some formal study.		34%	
3) A professional musician or music teacher.		8%	
4) A music student.		7%	
12. Are you a college graduate?		YES 62%; NO 38%	
13. If you have any comment to make on the program notes--praise, criticism or suggestion--please check here and write on the back of this sheet.			
			16%

then question by question. N.B.: In the tabulations all percentages are based on the number of answers to the specific question involved, with the exception of questions 8 and 13, whose percentages are based on the total number of questionnaires received from each orchestra. It is regrettable that only two class A orchestras are represented, while three are included from each of the other classes. As explained earlier, one class A orchestra was compelled to withdraw at the last moment, leaving no time to secure a replacement. However, a mitigating factor is the splendid representation of the national audience via eleven orchestras so widely selected.

The South Bend Symphony

The City:

In northern Indiana, eighty miles east of Chicago. Industrial city.

The home of Notre Dame University and St. Mary's College (total enrollment 8,000).

Population 140,000.

The Orchestra:

Founded: 1932.

Membership: 85.

Budget: Under \$50,000 (class D).

Series: Six concerts.

Conductor: Edwyn H. Hames (founder).

Manager: Mrs. B. D. Cullity.

Annotator: Dr. Charles Biondo, faculty member at Notre Dame University, violist and orchestra member. No compensation for his annotations.

The South Bend program is a 5" x 9" four page booklet with no advertising, printed in black ink on white vellum paper. The annotations are limited to approximately a single page, so the average length is 600 words. Dr. Biondo's response to the question about the chief function of program notes was: "To interest the audience members in listening--and in reading on." He believes in "some subjective discussion and some objective, with attention to form, style, history and points of laymen's curiosity." He is modest in his claim not to be a writer; his profession is music education.¹

The South Bend annotations are influenced by the necessity for brevity. For example, with five works on the program (on the date of the questionnaire distribution), there was room for only 181 words on Samuel Barber's Symphony No. 1. To conserve space, Barber was referred to as "B." in the notes--a practice frowned upon by a number of patrons. An exact copy of this annotation follows:

Symphony No. I, Op. 9 in E Minor ----*Samuel Barber* (1910----)

The best index of a composer's genius is recognition by the great conductors responsible for the discovery and promotion of new talent. B.'s fortuitous meeting with Toscanini in Italy blossomed into his popularity over the continent; upon his return he was promoted by Bruno Walter, who discerned a new type of standard bearer for modern Americana. They liked B.'s adroit treatment of dissonances, his interweaving of chromaticism within the tonality, his lyric, though elegiac melodies, his aggressive rhythms and constant shifting between major and minor keys and his orchestral clarity and logic.

Written in 1936, four years after his successful "School for Scandal" and revised six years later, his "symphony in one movement" synthesizes the traditional four parts into one. The two distinct, angular motives heard at the start can be identified cyclically throughout. Although continuous, the symphony contains sections of various tempi and moods, including an identifiable scherzo. In fact, the ancient form of the *passacaglia*, featuring a *ground* and *ostinato* bass with a number of superposed variations makes its appearance in the finale, based on the dramatic opening motive.

¹From the annotator's questionnaire.

Worthy of note are the small type size (8 pt.) and the number of musical terms: dissonance, chromaticism, motives, tonality, major, minor, tempi, scherzo, passacaglia, ground and ostinato bass.

The South Bend management reports that vocal texts are never printed, that programs carry no advertising, that sufficient reading light is supplied during concerts, that programs are not available before the concert date. Table 12 (and Appendix V-A) displays the results of the audience questionnaire. Seven hundred and sixty were distributed; 363 (48 percent) were returned. Thus this report represents 24 percent of the South Bend audience. For a comparison with the averages of the eleven orchestras see Appendix V-M.

Significant variations from the averages appear in questions 1b, 1c, 8, 11 and 12. In 1b the 68 percent figure for total reading of the program notes is 6 percent above average; in 1c the number of people who read their programs during the performance is heavy (17 percent vs. an average 9 percent). Most managers and annotators with whom this questionnaire was discussed agreed that music is primarily for listening, that reading distracts. Nevertheless, quite a number of orchestras carry on the practice of supplying light, and a substantial number of patrons--not a majority--like it, as we shall see when we enter a general

TABLE 12

THE SOUTH BEND RESPONSE

1a. Do you read the program notes: (<u>Check one in each column</u>)			
1) always?	86%	1b. 1) partially?	32%
2) sometimes?	14%	2) totally?	68%
3) never?	0%		
1c. Do you read them: (<u>Check only one</u>)			
1) before the music is played?	81%		
2) while the music is being played?	17%		
3) after the music is played?	2%		
2. Do you follow the texts of vocal works? [Not applicable]	YES 46%; NO 54%		
3. Would you like more reading light during the concerts?	YES 26%; NO 74%		
4. Would simple musical examples be helpful?(Single staff notation)	YES 44%; NO 56%		
5. Are you disturbed by the positioning of advertisements amid the program notes? [Not applicable]	YES 35%; NO 65%		
6. Do you save your programs for future reference?	YES 50%; NO 50%		
7. Do OUR program notes help you to understand and enjoy the music?	YES 94%; NO 6%		
8. Do you find them: (<u>Check one in each column if you desire</u>)			
1) too complex or technical?	11%	1) too brief?	20%
2) too lightweight?	8%	2) too long?	4%
9. Do you find them comprehensive enough?	YES 82%; NO 18%		
10. Do you attend five or more symphony concerts per year?	YES 79%; NO 21%		
11. Which of these applies to you? (<u>One only</u>)			
1) A music lover with no formal music study.	45%		
2) An amateur musician with some formal study.	34%		
3) A professional musician or music teacher.	12%		
4) A music student.	9%		
12. Are you a college graduate?	YES 55%; NO 45%		
13. If you have any comment to make on the program notes--praise, criticism or suggestion--please check here and write on the back of this sheet.			

16%

discussion of question 3. The 11 percent (this is 11 percent of the total number of questionnaires received from South Bend) who believed the notes to be too complex or technical is high; likewise the 20 percent who checked "too brief." Question 11 indicates that the South Bend audience contains a relatively large number of musicians and music students; and its percentage of college graduates is lower than average. (There were two other orchestras with lower percentages of college graduates.)

It is curious that 139 people out of 363 would check that they follow the vocal texts, when such are never printed in the South Bend programs. Perhaps they thought the question referred to the sung texts. This response appears to invalidate this question on all the questionnaires. The figures will still be reported, but their significance is now largely erased. This question and No. 5 are not applicable to the South Bend programs.

Of the ninety-four who volunteered written comments, fifty (14 percent) were concerned with the program notes; this was close to the average 16 percent. The other comments were on such subjects as the soloist, the players' attire, the program selections, etc. Tabulation of the annotation comments showed twenty-two statements of praise, sixteen of criticism and eighteen suggestions.

Eastern Connecticut Symphony

The City:

New London. Orchestra performs in Willimantic, also. Port city on Thames River, one-half mile from Long Island Sound; in eastern Connecticut.

Some manufacturing.

Home of U. S. Coast Guard Academy, Connecticut College for Women, Mitchell Junior College (total enrollment c. 2500).

Population: 36,000

The Orchestra:

Founded: 1921

Membership: 60

Budget: under \$50,000 (class D).

Series: seven concerts.

Conductor: Victor Norman.

Manager: Mrs. Charles Frink.

Annotator: Charles Frink, composer.

This orchestra considers itself to be a regional symphony; it draws its members from eastern Connecticut and presents its concerts in both New London and Willimantic on college campuses. Many of its wind players are recruited from the United States Coast Guard Academy band. The programs have varied in format, but usually are 6" x 9" booklets averaging sixteen pages; the program notes average 1,000 words. Paper is frequently tinted and ink is seldom black, a favorite choice being brown on buff; blue on off-white, and black on white have also been used. Paper is always of good quality and is never glossy.

Mr. Frink believes in "helping people prepare, emotionally and intellectually, for the musical experience."

He is opposed to formal analysis and rather in favor of personal opinion as a stimulus to audience controversy and thought.¹ A sample follows:

OVERTURE TO OBERON

CARL MARIA VON WEBER (1786-1826)

The circumstances surrounding the writing of *Oberon* are more dramatic than the opera itself. When he was offered a commission by London's Covent Garden Theater to write an English opera, Weber, aged thirty-nine, was dying of tuberculosis. His physician advised him that a year's rest in Italy might prolong his life for another five or six years, but that acceptance of the commission would mean death in a few months. Hoping that a financially successful opera would protect his wife and children from poverty, Weber set out for England.

The work he produced for Covent Garden reflects nothing whatever of his personal crisis. *Oberon* is a fairy tale — an epic poem recited and acted out with musical background, occasional arias and interludes. The music is full of elfin joy, and the work was an instant success. After the first performance Weber wrote to his wife:

My dear Lina, Thanks to God and to His all-powerful will I obtained this evening the greatest success of my life. The emotion produced by such a triumph is more than I can describe. To God alone belongs the glory. When I entered the orchestra, the house, crammed to the roof, burst into a frenzy of applause. Hats and handkerchiefs were waved in the air. The overture had to be executed twice, as had also several pieces in the opera itself. At the end of the performance I was called onto the stage by the enthusiastic acclamations of the public; an honor which no composer had ever before obtained in England. All went excellently, and everyone around me was happy.

The overture was the last part of the opera to be completed—on April 29, 1826. Weber conducted twelve performances of the opera in May. On June 4 he died.

The management reports that it usually prints vocal texts (it did on the day the questionnaires were

¹From the annotator's questionnaire.

distributed) and that it supplies reading light on those occasions. Programs are not mailed in advance; advertisements are grouped by pages. The tabulation appears in Table 13 and Appendix V-B.

An analysis of these figures reveals a high appreciation rate, but a low percentage of advance readers. An unusually large percentage checked YES in question 2; this can be accounted for by the presence of the vocal text in the program on the day of the questionnaires and by the accompanying reading light. In spite of the high percentage of non-college graduates (51 percent vs. the average 62 percent) and the high percentage of untrained music lovers (59 percent vs. the average 51 percent) and the low percentage of patrons who attend more than five symphony concerts per year, a rather large number (16 percent) complained of notes that were too brief. Offsetting this was a high 10 percent (vs. an average of 5.6 percent) who checked "too long." This incongruity suggested a look at the correlation between some of these figures. It was discovered that the untrained group of music lovers accounted for 63 percent of the "too brief" checks and the music students accounts for 27 percent of the "too long" checks; both were out of proportion to their numbers in the audience. Question 11 tells us that this is an unusually heterogeneous audience with a high

TABLE 13

THE EASTERN CONNECTICUT RESPONSE

1a. Do you read the program notes: (<u>Check one in each column</u>)			
1) <u>always?</u>	87%	1b. 1) partially?	35%
2) sometimes?	13%	2) totally?	65%
3) never?	(only 1)		
1c. Do you read them: (<u>Check only one</u>)			
1) before the music is played?	81%		
2) while the music is being played?	12%		
3) after the music is played?	7%		
2. Do you follow the texts of vocal works?	YES 59%; NO 41%		
3. Would you like more reading light during the concerts?	YES 26%; NO 74%		
4. Would simple musical examples be helpful?(Single staff notation)	YES 40%; NO 60%		
5. Are you disturbed by the positioning of advertisements amid the program notes?	YES 14%; NO 86%		
6. Do you save your programs for future reference?	YES 58%; NO 42%		
7. Do OUR program notes help you to understand and enjoy the music?	YES 96%; NO 4%		
8. Do you find them: (<u>Check one in each column if you desire</u>)			
1) too complex or technical?	6%	1) too brief?	16%
2) too lightweight?	5%	2) too long?	10%
9. Do you find them comprehensive enough?	YES 86%; NO 14%		
10. Do you attend five or more symphony concerts per year?	YES 61%; NO 39%		
11. Which of these applies to you? (<u>One only</u>)			
1) A music lover with no formal music study.	59%		
2) An amateur musician with some formal study.	27%		
3) A professional musician or music teacher.	4%		
4) A music student.	10%		
12. Are you a college graduate?	YES 49%; NO 51%		
13. If you have any comment to make on the program notes--praise, criticism or suggestion--please check here and write on the back of this sheet.			
			12%

percentage of music students (probably just a high percentage of students because of the connection with the two college campuses). Observation of student responses on most other orchestras' questionnaires showed that music students are inclined to be more critical than adults of the other three categories, and usually more demanding; according to the Eastern Connecticut responses, their audience is atypical. But it must be cautioned that this judgment is based on a rather weak student voice (only sixteen total), so it cannot be considered a very reliable judgment. The written comments on these questionnaires totaled thirteen of praise, four of criticism and six suggestions.

The Asheville Symphony

The City:

County seat of Buncombe County in western North Carolina.
 Industry: textiles, electronics, paper, furniture.
 Market place for surrounding agricultural, mining and lumbering district.
 Center of mountain folk culture.
 Home of Asheville-Biltmore College and the Plank School of Creative Arts.
 Population: 61,000.

The Orchestra:

Founded: 1961.
 Membership: 55.
 Budget: under \$50,000 (class D).
 Series: eleven concerts.
 Conductor: Joseph E. Fischer.
 Manager: Helen N. Sorton.
 Annotator: Joseph E. Fischer, conductor; violinist, Assistant Professor, Asheville-Biltmore College.

The Asheville program is a twelve page booklet (plus cover) printed in black on white coated vellum paper. Advertisements are limited to the three or four back pages; program notes appear in a block of about two pages and they average 750 words. Mr. Fischer intends his notes to enlighten the audience; he believes in offering information about the composer, a general description of the composition, and some of the latter's background. Annotation is part of his obligation to the orchestra.¹ An example follows:

Slavonic Dances, Opus 46Antonin Dvorak

born: Nelahozeves, Bohemia—September 8, 1841
died: Prague, Czechoslovakia—May 1, 1904

After Smetana, Dvorak must be considered the most important Bohemian composer of the 19th century. Success was slow in coming to Dvorak. Brahms helped him to obtain an Austrian State prize and recommended Dvorak to his own publisher, Simrock. Having recently scored a great financial success with Brahms' Hungarian Dances, Simrock requested from Dvorak a similar group of pieces of Bohemian background. The eight Slavonic Dances, Opus 46, for piano duet were the result and their success catapulted the 37 year old composer to international fame overnight. Dvorak, himself, later arranged the dances for orchestra. While the dances are not actual folk tunes, comparison with Bohemian folk music indicates that Dvorak did base many of his melodies on folk songs and dances, all the while retaining his own individual and characteristic style.

The outstanding feature is the brevity; in this particular instance there were six short works on the program--no symphonies or long concertos, only a short Baroque oboe concerto.

The Asheville management reported that vocal texts are printed, that only dim light is offered during concerts, that advertisements are restricted to one

¹From the annotators' questionnaire.

TABLE 14

THE ASHEVILLE RESPONSE

1a. Do you read the program notes: (<u>Check one in each column</u>)			
1) <u>always?</u>	88%	1b. 1) partially?	36%
2) sometimes?	12%	2) totally?	64%
3) never?	0%		
1c. Do you read them: (<u>Check only one</u>)			
1) before the music is played?	90%		
2) while the music is being played?	9%		
3) after the music is played?	1%		
2. Do you follow the texts of vocal works?	YES 33%; NO 67%		
3. Would you like more reading light during the concerts?	YES 20%; NO 80%		
4. Would simple musical examples be helpful?(Single staff notation)	YES 33%; NO 67%		
5. Are you disturbed by the positioning of advertisements amid the program notes? [Not applicable]	YES 17%; NO 83%		
6. Do you save your programs for future reference?	YES 39%; NO 61%		
7. Do OUR program notes help you to understand and enjoy the music?	YES 94%; NO 6%		
8. Do you find them: (<u>Check one in each column if you desire</u>)			
1) <u>too complex or technical?</u>	5%	1) too brief?	22%
2) too lightweight?	11%	2) too long?	2%
9. Do you find them comprehensive enough?	YES 84%; NO 16%		
10. Do you attend five or more symphony concerts per year?	YES 67%; NO 33%		
11. Which of these applies to you? (<u>One only</u>)			
1) A music lover with no formal music study.	53%		
2) An amateur musician with some formal study.	30%		
3) A professional musician or music teacher.	9%		
4) A music student.	8%		
12. Are you a college graduate?	YES 69%; NO 31%		
13. If you have any comment to make on the program notes--praise, criticism or suggestion--please check here and write on the back of this sheet.			

13%

section of the program. While the programs are not mailed in advance, the titles always appear in the local paper before the concert. Table 14 is the tabulation of the Asheville questionnaire (also Appendix V-C).

Significant variations were found in questions 1, 4, 6, 8, 10 and 12. Asheville symphony concert attenders showed higher than average program note reading thoroughness; also a higher than average educational level (69 percent vs. 62 percent). A relatively low number save their programs, and a low number indicated their desire for musical examples. A large 22 percent would like longer annotations, and 11 percent (slightly above average) would like more serious annotations. The Asheville audience comments included eight of praise, six of criticism and eight suggestions.

The Green Bay Symphony

The City:

On Green Bay, Lake Michigan, one hundred ten miles north of Milwaukee; in Wisconsin.
 Port city, distributing point as the terminus of the Fox-Wisconsin waterway (connecting the St. Lawrence River with the Mississippi basin).
 Flour milling, food canning, cheese, paper, steel products.
 No colleges.
 Population: 65,000.

The Orchestra:

Founded: 1946.
 Membership: 65.

Budget: Between \$50,000 and \$100,000 (class C).
 Series: four concerts.
 Conductor: Oleg Kolavenko.
 Manager: Cyril Kronschnabel.
 Annotator: Jack Rudolph, retired Colonel (U.S.A.),
 professional writer and critic, newspaperman;
 no special musical training. No compensation.

The Green Bay program is a twelve-page program measuring 7-1/4" x 11", attractively covered. Print is large (12 pt.) and unusually widely spaced; paper is superior quality mat finish; advertising is limited to the back cover. The program notes average 700 words. Mr. Rudolph's strongest conviction is that annotation generally ignores the audience and its tolerance. He believes in quality of writing, a focus on the music as opposed to "chit-chat," a description, not analysis, of the music.¹ (His letter was quoted in Chapter I.) His writing bears his stamp of originality, as exemplified in the sample that follows. In spite of the full page required for its presentation, this annotation was accomplished in only 290 words.

SYMPHONY NO. 5 IN B-FLAT MAJOR Franz Schubert (1797-1828)

Composed September-October, 1816; first performed by an amateur orchestra at the home of its conductor, Otto Hatwig, with Schubert playing viola. Public premiere at the Crystal Palace, London, 1873, following discovery of the parts in Vienna by Sir Arthur (Gilbert and Sullivan) and Sir George (Dictionary) Grove in 1867. First American performance by Boston Symphony in 1884.

¹From the annotator's questionnaire.



- I. Sonata form: quick and cheerful.
- II. A B A Song form: moderate speed, with motion.
- III. Minuet and trio: spritely and graceful.
- IV. Sonata form: fast and lively.

Written when Schubert was only 19, the Fifth Symphony is the most personal and successful of his early symphonies and a minor masterpiece, as popular today as when the world first heard it nearly half a century after Schubert's death. The work is sometimes called the "symphony without trumpets and drums" (there are no clarinets, either), presumably because the pickup neighborhood ensemble for which it was written didn't have any. Composed in the classical form of Haydn and Mozart, the charming, sunny work is pure Schubert in its wealth of singing melody.

The symphony opens with a four-bar introduction for woodwinds which returns at the close of the movement, after which the joyous first theme and softly lyrical second are introduced by the strings. The second movement is a graceful, flowing melody of the kind that seemed to pour out of Schubert like water out of a tap every time he sat down to compose.

The minuet is straight out of the 18th Century. The trio, introduced by the woodwinds, sounds a rustic note so often used by Haydn and Mozart. The finale is a merry, romping movement, all sunshine and smiles, with an exceptionally gay first theme. Both themes of the last movement are given by the strings.

The Green Bay management reports that vocal texts are seldom printed, reading light is not offered during concerts, no advertising is used within the programs, and programs are not mailed in advance.

Table 15 (and Appendix V-D) displays the results of the audience survey in Green Bay. The 12

TABLE 15

THE GREEN BAY RESPONSE

1a. Do you read the program notes: (<u>Check one in each column</u>)			
1) <u>always?</u>	92%	1b. 1) partially?	18%
2) sometimes?	8%	2) totally?	82%
3) never?	0%		
1c. Do you read them: (<u>Check only one</u>)			
1) before the music is played?	92%		
2) while the music is being played?	7%		
3) after the music is played?	1%		
2. Do you follow the texts of vocal works? [Not applicable]	YES ____; NO ____		
3. Would you like more reading light during the concerts?	YES 36%; NO 64%		
4. Would simple musical examples be helpful?(Single staff notation)	YES 35%; NO 65%		
5. Are you disturbed by the positioning of advertisements amid the program notes? [Not applicable]	YES ____; NO ____		
6. Do you save your programs for future reference?	YES 64%; NO 36%		
7. Do OUR program notes help you to understand and enjoy the music?	YES 96%; NO 4%		
8. Do you find them: (<u>Check one in each column if you desire</u>)			
1) too complex or technical?	4%	1) too brief?	11%
2) too lightweight?	11%	2) too long?	2%
9. Do you find them comprehensive enough?	YES 89%; NO 11%		
10. Do you attend five or more symphony concerts per year?	YES 73%; NO 27%		
11. Which of these applies to you? (<u>One only</u>)			
1) A music lover with no formal music study.	45%		
2) An amateur musician with some formal study.	40%		
3) A professional musician or music teacher.	8%		
4) A music student.	7%		
12. Are you a college graduate?	YES 47%; NO 53%		
13. If you have any comment to make on the program notes--praise, criticism or suggestion--please check here and write on the back of this sheet.			

11%

percent return is quite low; a more accurate tabulation would have resulted from a better response.

The figures that significantly vary from the averages are the 92 percent who always read their notes, the 82 percent who read them in toto, the 92 percent who read them before listening to the music, the 64 percent who save their programs, and the 89 percent who consider them comprehensive enough. These figures are all high and indicate approval of their annotations. The 11 percent who consider the notes too brief is an indication of general audience desire; but the low percentage of college graduates (47 percent vs. an average 62 percent) mitigates against more heavyweight annotations. One subscriber commented very intelligently: "If the symphony is presuming itself somewhat professional, its program notes should also attempt to be somewhat professional." This person went on to suggest that "persons actually interested in exploring the music to be heard, in depth, will do so prior to the concert; a summary of historical events or working facts of the composition are useful at the concert as a point of reference."¹ The tone of this rather long commentary was not critical, but constructive in its plea for more respect for audience erudition and seriousness. This seriousness is

¹From an audience questionnaire.

borne out in part by the statistics which show a 6 percent higher than average contingent of amateur musicians in this audience.

It is interesting to note, too, that 73 percent of the Green Bay audience attends five or more symphony concerts per year, even though their orchestra presents only four. Contrast this to Asheville, where eleven concerts are presented annually, but only 67 percent of the audience attends five or more.

Audience comments included eight of praise, only one criticism and four suggestions.

The Evansville Philharmonic

The City:

On the Ohio River in southern Indiana.
Trade and distribution center for surrounding coal mining and agricultural area.
Inland port.
Manufacturing, flour milling, food packing.
Home of Evansville College (enrollment 2,000).
Population: 145,000.

The Orchestra:

Founded: 1934.
Membership: 75.
Budget: between \$50,000 and \$100,000 (class C).
Series: twelve concerts.
Conductor: Minas Christian.
Manager: Carlos Wilson.
Annotator: Michael Giarratano, conservatory graduate, academic teacher at St. Theresa School, private music teacher. No compensation.

The Evansville program is a 5" x 8" booklet printed in black ink on white paper of medium quality

(smooth, but not glossy); it varies from 16-24 pages plus cover, of which approximately three are reserved for the program notes. Print is heavy, with plenty of open spaces. The notes average 1,000 words. On his questionnaire Mr. Giarratano mentioned a space limitation; he also stated that the chief function of program notes is "to give an insight into the composer's life leading to the writing of the particular work, something of interest about the work, a short analysis, and any musical idiosyncrasy of the composer that would lead to ready recognition of his music."¹ The following is a copy of his annotation of Brahms's Violin Concerto in D. Note that following two short paragraphs of background material of interest, it evolves into a descriptive analysis of the work. (See next page)

The Evansville management reports that vocal texts are customarily printed and reading light is furnished on those occasions; advertisements and program notes are intermingled; programs are not mailed in advance. It should be mentioned that the advertisements do not seriously interfere with the reading of the annotations; they are not prolific and they are grouped at the bottoms of the pages. Often the program notes

¹From the annotators' questionnaire.

VIOLIN CONCERTO IN D MAJOR**Johannes Brahms***(Born: Hamburg, May 7, 1833, died: Vienna, April 3, 1897)*

Brahms dedicated his only violin concerto to the renowned violinist Joseph Joachim. Joachim's invaluable assistance, indispensable advice and critical commentary effected a work violinistically performable.

Brahms' limitations for composing music for the violin are emphasized in both the first and last movements. These difficulties led Hans Von Bulow to comment that Brahms wrote a concerto "not for but against the violin." But Brahms was such an energetic composer. He wrote as quickly as ideas would enter into his mind regardless of the limitations of the instrument for which he was composing. Hence he would not allow himself to be restricted either from his thoughts or his turbulent emotions which were often released during moments of musical inspiration.

After an orchestral introduction of eighty-nine measures, the violinist

enters with some breathless detailed passage playing before finally — at bar 136 — he takes up the principle theme of the first movement. Prior to the introduction of the second subject by the soloist, some excellent triple stopping is performed against a cello and bass accompaniment for six bars. After a few more measures of passage playing the soloist announces the second subject which is then transferred to the first violins and violas. In the development section Brahms alternates the orchestra with some treacherous virtuoso passages for the violinist. The choice of a cadenza in this concerto usually rests with the performer. The cadenza leads us back to the principle theme — first quietly but then becoming increasingly agitated. The movements ends vigorously with the soloist executing double stops.

Continued on page 14

The second movement Adagio is announced by the oboe singing a tender and idyllic song accompanied by a woodwind choir and horns. Then the soloist enters embroidering the theme with varied designs. Soon the second theme — a slow, soulful melody — is introduced by the solo violin. The movement ends in a serene atmosphere.

The *Finale* has a pulsating rhythmic character. This is a virtuoso's "paradise," brilliantly accentuated by intricate passagework. In form

the *finale* is a Rondo, in style it is a Hungarian gipsy dance.

According to H. Engel, Brahms conceived the work in four movements. However, the Scherzo material, lacking here, became the seed for the Scherzo of the second piano concerto.

The first performance of the violin concerto originated at Leipzig on New Year's Day in 1879. Brahms conducted the orchestra and Joseph Joachim was his soloist.

are allotted full pages. Table 16 (and Appendix V-E) presents the results of the survey.

The return was a bit lighter than average (20 percent of the number distributed, vs. 23 percent), yet the yield of 214 was sufficient to obtain valid averages.

TABLE 16

THE EVANSVILLE RESPONSE

1a. Do you read the program notes: (<u>Check one in each column</u>)			
1) always?	82%	1b. 1) partially?	41%
2) sometimes?	17%	2) totally?	59%
3) never?	1%		
1c. Do you read them: (<u>Check only one</u>)			
1) before the music is played?	84%		
2) while the music is being played?	11%		
3) after the music is played?	5%		
2. Do you follow the texts of vocal works?	YES 51%; NO 49%		
3. Would you like more reading light during the concerts?	YES 26%; NO 74%		
4. Would simple musical examples be helpful? (Single staff notation)	YES 41%; NO 59%		
5. Are you disturbed by the positioning of advertisements amid the program notes?	YES 10%; NO 90%		
6. Do you save your programs for future reference?	YES 50%; NO 50%		
7. Do OUR program notes help you to understand and enjoy the music?	YES 96%; NO 4%		
8. Do you find them: (<u>Check one in each column if you desire</u>)			
1) too complex or technical?	7%	1) too brief?	12%
2) too lightweight?	5%	2) too long?	5%
9. Do you find them comprehensive enough?	YES 87%; NO 13%		
10. Do you attend five or more symphony concerts per year?	YES 90%; NO 10%		
11. Which of these applies to you? (<u>One only</u>)			
1) A music lover with no formal music study.	47%		
2) An amateur musician with some formal study.	33%		
3) A professional musician or music teacher.	10%		
4) A music student.	10%		
12. Are you a college graduate?	YES 52%; NO 48%		
13. If you have any comment to make on the program notes--praisemcriticism or suggestion--please check here and write on the back of this sheet.			
			14%

The significantly unique features of the Evansville audience are in questions 2, 10 and 12. Forty-two people made comments, 30 of them pertaining to the annotations. Twelve were praise, thirteen criticism, and four suggestions.

The Albany Symphony

The City:

Port on the Hudson River, 140 miles north of New York City.
 Industrial and shipping city.
 State capital.
 Home of College of Pharmacy, College of Medicine, College of Law of Union College, the State University of New York, The College of St. Rose, the Albany Institute of History and Art (Total enrollment 8,000).
 Population: 135,000.

The Orchestra:

Founded: 1931.
 Membership: 55.
 Budget: Between \$50,000 and \$100,000 (class C).
 Series: Five concerts.
 Conductor: Julius Hegyi.
 Manager: Edward F. LaCroix.
 Annotator: Russell F. Locke, professional musician, teacher at the Emma Willard School, Troy, N.Y.; member of symphony board. Program notes a courtesy.

The Albany program is a "normal" one of twenty-eight pages, of which eighteen are devoted solely to advertising; the size of the booklet is 6" x 9"; ink is black on white glossy paper. The program notes are set in bold 8-pt. type with spacers; they average about 1,500 words, or two and one-half pages. Mr. Locke

considers that the chief function of program notes is "to provide illustrative, analytical, descriptive and historical material," as the particular work requires.¹ He includes instrumentation, dates of composition and first performance as a regular practice. An example from a recent Albany program follows.

ANTONIN DVORÁK (1841-1904)—
SYMPHONY NO. 8 IN G MAJOR,
OP. 88

Dvorák composed his G Major Symphony in 1889. As the fourth symphony published during the composer's lifetime, "No. 4" clung to the work until fairly recently. With the publication of four earlier symphonies, the later works have been renumbered: the indestructible "New World" Symphony is ninth, and last. The Eighth Symphony is scored for two flutes (the second alternating with piccolo), two oboes (the second alternating with English horn), two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani and strings.

Next to the Ninth Symphony, the present work is the best known of the Czech master's essays in symphonic form. Its popularity in England has earned it the nickname "English," though it is the most Slavonic in flavor of all Dvorák's larger works. Like many works of the essentially conservative romantics, this symphony displays some freedom in the handling of the classical forms without creating new types or dogmatically following principles invented for other musical forms. Dvorák hints at cyclic structure in the obvious kinship of the themes of the first and last movements, but this is not a cyclic work à la Liszt or Franck; there are picturesque tonal and harmonic devices, but these are flashes in the pan of a remarkably conservative tonal scheme; in the finale, Dvorák handles variation form with some freedom, but with neither the novelty nor the daring of Beethoven.

The first movement opens with a solemn theme in G minor which returns at the beginning of the development and again in a grand peroration at the end of the movement. A bright, rhythmic theme in the major mode follows in the flute, and elements of both of these themes are combined and developed during the course of the movement. The second theme group is in the key of B instead of the customary D major, moving, like the first group, from minor to major. The development is extensive, and in the recapitulation the first theme

group is drastically abbreviated. The second movement is a remarkable succession of musical events; disparate elements of pathos, innocent bliss and dramatic aggressiveness are projected in a manner not unlike Mahler's. The third movement is a graceful and lyric interlude in waltz-time, taking the place of a scherzo. It is in ternary form, with a

brisk coda in duple time. In the variations which form the finale, the theme is stated boldly by the trumpets at the outset. Several simple variations follow in varying tempi. This group of variations returns almost unaltered at the end of the movement after an episodic middle section in which new thematic material is introduced. An accelerated coda brings the symphony to a brilliant conclusion.

¹From the annotators' questionnaire.

The Albany management reports that vocal texts are printed, but reading light is not sufficient during concerts. Advertisements are not intermingled with program notes; and programs are not distributed in advance. Table 17 (and Appendix V-F) presents the audience data.

Significant percentage variations in Albany appear in questions 1b, 2, 3, 7, 8, 9, 10, 11 and 12. The Albany audience appears to be exceptionally appreciative of its program annotations, yet its readership is average and its percentage of those who read the notes in toto is below average. No. 8 presents a paradox: a higher than average number checked three categories--"too brief," "too long," and "too complex." On most sets of questionnaires there was a close correlation between "too complex" and "too long," as well as between "too lightweight" and "too brief." The composition of the Albany audience is unique and probably accounts for the paradox: it has a higher than average proportion of college graduates, but also a higher than average of music lovers with no musical training; and the percentage of music students is on the low side of average. Audience comments were average in quantity; they included thirteen of praise, ten of criticism and three suggestions.

TABLE 17

THE ALBANY RESPONSE

1a. Do you read the program notes: (<u>Check one in each column</u>)			
1) always?	83%	1b. 1) partially?	46%
2) sometimes?	15%	2) totally?	54%
3) never?	2%		
1c. Do you read them: (<u>Check only one</u>)			
1) before the music is played?	85%		
2) while the music is being played?	4%		
3) after the music is played?	11%		
2. Do you follow the texts of vocal works?	YES 32%; NO 68%		
3. Would you like more reading light during the concerts?	YES 41%; NO 59%		
4. Would simple musical examples be helpful? (Single staff notation)	YES 42%; NO 58%		
5. Are you disturbed by the positioning of advertisements amid the program notes? [Not applicable]	YES 10%; NO 90%		
6. Do you save your programs for future reference?	YES 48%; NO 52%		
7. Do OUR program notes help you to understand and enjoy the music?	YES 99%; NO 1%		
8. Do you find them: (<u>Check one in each column if you desire</u>)			
1) too complex or technical?	10%	1) too brief?	10%
2) too lightweight?	8%	2) too long?	7%
9. Do you find them comprehensive enough?	YES 90%; NO 10%		
10. Do you attend five or more symphony concerts per year?	YES 86%; NO 14%		
11. Which of these applies to you? (<u>One only</u>)			
1) A music lover with no formal music study.	54%		
2) An amateur musician with some formal study.	33%		
3) A professional musician or music teacher.	9%		
4) A music student.	4%		
12. Are you a college graduate?	YES 71%; NO 29%		
13. If you have any comment to make on the program notes--praise, criticism or suggestion--please check here and write on the back of this sheet.			

14%

The Syracuse Symphony

The City:

Seat of Onondaga County, New York.
 On the Barge Canal and Lake Onondaga, eighty miles
 south of Canada.
 Manufacture of electronics, drugs, clothing, steel
 products.
 Home of Syracuse University, LeMoyne College, the
 State University College of Forestry, and the
 Upstate Medical Center (total enrollment c.
 20,000).
 Population: 225,000.

The Orchestra:

Founded: 1961.
 Membership: 65.
 Budget: Between \$100,000 and \$500,000 (class B).
 Series: Forty-three concerts.
 Conductor: Karl Kritz.
 Manager: Benson E. Snyder.
 Annotator: Henry Fogel, program director, radio
 station WONO-FM; fine arts training; pianist,
 oboist.

The Syracuse program is also a "normal" program
 5-1/2" x 8-1/2", black on white medium quality non-
 glossy paper. It averages twenty pages plus cover; ad-
 vertisements account for half of its pages and are found
 with the program notes, but are kept in blocks either at
 one side of the page or at the bottom. The notes average
 2,000 words. A feature of the Syracuse programs is an
 occasional special article by Mr. Fogel, such as "Humor
 in Music" in the February 23 program (the date of the
 questionnaire distribution). Mr. Fogel states that the
 chief function of annotation differs with familiar and
 unfamiliar music, that for the former the notes should

set a mood or throw a new light, for the latter they should reveal to the listener "an idea of what to expect." He ordinarily provides the historical setting of each piece of music, and he does not believe in formal analysis as one of the principal duties of the annotator.¹ His audience evinced a strong liking for his literary style. A sample follows:

Program Notes . . .

CONCERTO FOR CELLO AND ORCHESTRA

Hindemith
(1895-1963)

Paul Hindemith was one of the most prolific composers of the first half of this century, and was an incredibly thorough musician. He was capable of writing in any idiom, any style, for any combination of forces. He wrote sonatas for virtually every possible instrument (including such unlikely choices as the viola d'amore, and the tuba), full-scale symphonies, band works. He wrote innumerable chamber works, operas, oratorios, concertos, occasional pieces, and incidental works. He was also, at various times, a professional violinist, violist, and conductor. In the 1920's, Hindemith's output was largely devoted to functional pieces, designed to initiate the uninitiated to the world of twentieth century music. These works, known as "Gebrauchsmusik," not only initiated the audience, but also served as study pieces for a number of performers.

The CELLO CONCERTO, composed in 1940, is not "Gebrauchsmusik." It is a full-scale symphonic work, calling for a full symphony orchestra including double winds, four horns, two trumpets, three trombones, tuba, two timpani, a fair-sized percussion section, celesta and strings. Taking, as it does, just under a half-hour to run its course, it stands as one of Hindemith's longer orchestral works. It exploits the contrasting sonorities of various sections of the orchestra and the solo cello to the full—and seems more concerned with this aspect than with any specific melodic development. The thematic material is, in the true Hindemith tradition, short—even terse. (Exception: the rather broad melody for the slow movement, but even the slow movement has a middle section marked allegro assai,

(Continued on page 21)

and more concerned with rhythmic interplay, contrapuntal technique, and sonorities, than with strictly horizontal melodic unfolding.)

In this Concerto, Hindemith has solved, as one would expect of a thoroughly accomplished musician with his facility, the problems of balance that always confront anyone foolhardy enough to write for solo cello and orchestra. The solo is never buried, never lost in the mud, which is something that even Lalo cannot altogether claim.

¹From the annotators' questionnaire.

TABLE 18

THE SYRACUSE RESPONSE

1a. Do you read the program notes: (<u>Check one in each column</u>)			
1) always?	82%	1b. 1) partially?	47%
2) sometimes?	18%	2) totally?	53%
3) never?	0%		
1c. Do you read them: (<u>Check only one</u>)			
1) before the music is played?	84%		
2) while the music is being played?	12%		
3) after the music is played?	4%		
2. Do you follow the texts of vocal works?	YES 50%; NO 50%		
3. Would you like more reading light during the concerts?	YES 30%; NO 70%		
4. Would simple musical examples be helpful? (Single staff notation)	YES 46%; NO 54%		
5. Are you disturbed by the positioning of advertisements amid the program notes?	YES 9%; NO 91%		
6. Do you save your programs for future reference?	YES 49%; NO 51%		
7. Do OUR program notes help you to understand and enjoy the music?	YES 94%; NO 6%		
8. Do you find them: (<u>Check one in each column if you desire</u>)			
1) too complex or technical?	4%	1) too brief?	11%
2) too lightweight?	10%	2) too long?	5%
9. Do you find them comprehensive enough?	YES 85%; NO 15%		
10. Do you attend five or more symphony concerts per year?	YES 91%; NO 9%		
11. Which of these applies to you? (<u>One only</u>)			
1) A music lover with no formal music study.	54%		
2) An amateur musician with some formal study.	34%		
3) A professional musician or music teacher.	8%		
4) A music student.	4%		
12. Are you a college graduate?	YES 75%; NO 25%		
13. If you have any comment to make on the program notes--praise, criticism or suggestion--please check here and write on the back of this sheet.			
			15%

The Syracuse management always prints the vocal texts (this is also Mr. Fogel's desire); it does not furnish reading light at concerts; its program does intermingle program notes and advertisements to some extent; it does not distribute programs in advance. Table 18 (and Appendix V-6) presents the tabulation of their audience survey.

Significant variations from the norm in Syracuse appear in questions 2, 5, 10, 11 and 12. In many ways this audience exhibits the same characteristics as the Albany audience; this was especially noticeable in Nos. 11 and 12. It is surprising, in view of the excessive number of comments praising the superior writing style found in the notes, that only 53 percent (9 percent below the average) read the notes in toto. The percentages who considered them too brief (11 percent) and too lightweight (10 percent) is rather significant in indicating that the Syracuse audience could absorb a more serious annotation. Written comments included twenty-nine of praise, only two criticisms and twenty-three suggestions.

The Phoenix Symphony

The City:

On the Salt River in southern Arizona.
State capital, seat of Maricopa County.
Tourist center.
Cotton, citrus fruits, dates, grain, truck crops.

Home of Phoenix Junior College.
Population: 450,000.

The Orchestra:

Founded: 1947.
Membership: 83.
Series: 52 concerts.
Budget: Between \$100,000 and \$500,000 (class B).
Conductor: Guy Taylor.
Manager: Douglas Richards.
Annotator: Monica M. (Mrs. John D.) Agnew, pianist,
student of music, private teacher, writer, former music critic (1956-59) in Fort Wayne, Indiana. On contract.

The Phoenix program is a standard-sized (6" x 9") bulletin printed in black 10-pt. type on white glossy paper. The program and program notes appear close to the front of the booklet on alternate pages; advertisements appear on the intervening pages, but never intermingled with the notes. The latter number just under 1,000 words per program (about three pages).

The annotator, Mrs. Agnew, believes in using "any important historical background, a small amount of analysis that the layman can comprehend, subject-matter of the work, and, in general, the essence of the music."¹ Occasionally she resorts to formal analysis, but nothing lengthy or complicated. An example of her typical annotation follows.

¹From the annotators' questionnaire.

DANCES FROM THE BALLET "ESTANCIA"

Alberto Ginastera

Born in 1916 in Buenos Aires

Alberto Ginastera is one of the major musical figures in South America today, composing, teaching, and performing administrative duties at the National Conservatory there. His works are performed more and more frequently in the United States, where his reputation has been firmly established as a writer of serious music who has successfully made an original and exciting synthesis of contemporary trends. He has been thoroughly schooled in the traditions of the past through his musical training by European teachers both in Europe and Buenos Aires, and no longer follows the concept of creating music that "speaks an intrinsic Argentine language", but seeks a style that will be "uniquely expressive of his own personality and ideas".

Estancia, a ballet, was commissioned by Lincoln Kirsten in 1941 for the American Ballet Caravan, but was not premiered by this company as its organization was dissolved shortly after in 1942. Ginastera reworked his score into an orchestral suite, and its first performance took place a year later in Colon in 1943. The composer, then twenty-five years old, was immediately hailed as a leader of the national movement of Argentine music. Its first performance as a ballet took place in 1952 at the Teatro Colon.

Estancia means "ranch", and the ballet concerns the activity on an "estancia" from dawn to dawn, while the plot concerns a city boy who is competing with the ranch hands for the favor of a ranch girl.

The Suite consists of four dances: The Land Workers, The Wheat Dance, The Cattleman, and Malambo. It is this last dance which dazzles the viewer because of its speed and frenzy. Referred to as the "gacho's tournament", it becomes a test of the skill of the two male dancers who, facing each other, improvise, one at a time, to a fast six-beat rhythm. It becomes a feat of endurance as well, often lasting for hours on end, or until one dancer drops from exhaustion.

The Phoenix management reports that choral texts are printed, that reading light is not supplied during concerts; advertisements are not intermingled with program notes, and programs are not distributed in advance. Tables 19A and 19B (Appendix V-H and V-I) show the questionnaire results from two separate Phoenix audiences (the same program on consecutive evenings). A slight difference in audience composition and reaction shows up in the statistics.

It appears that the Tuesday audience is a more critical audience with a higher percentage of professional musicians and music students and a lower percentage

TABLE 19A

THE PHOENIX MONDAY AUDIENCE RESPONSE

1a. Do you read the program notes: (<u>Check one in each column</u>)			
1) always?	87%	1b. 1) partially?	42%
2) sometimes?	13%	2) totally?	58%
3) never?	0%		
1c. Do you read them: (<u>Check only one</u>)			
1) before the music is played?	90%		
2) while the music is being played?	9%		
3) after the music is played?	1%		
2. Do you follow the texts of vocal works?	YES 40%; NO 60%		
3. Would you like more reading light during the concerts?	YES 25%; NO 75%		
4. Would simple musical examples be helpful? (Single staff notation)	YES 40%; NO 60%		
5. Are you disturbed by the positioning of advertisements amid the program notes?	YES 5%; NO 95%		
6. Do you save your programs for future reference?	YES 56%; NO 44%		
7. Do OUR program notes help you to understand and enjoy the music?	YES 97%; NO 3%		
8. Do you find them: (<u>Check one in each column if you desire</u>)			
1) too complex or technical?	4%	1) too brief?	7%
2) too lightweight?	6%	2) too long?	6%
9. Do you find them comprehensive enough?	YES 94%; NO 6%		
10. Do you attend five or more symphony concerts per year?	YES 90%; NO 10%		
11. Which of these applies to you? (<u>One only</u>)			
1) A music lover with no formal music study.	60%		
2) An amateur musician with some formal study.	30%		
3) A professional musician or music teacher.	5%		
4) A music student.	5%		
12. Are you a college graduate?	YES 62%; NO 38%		
13. If you have any comment to make on the program notes--praise, criticism or suggestion--please check here and write on the back of this sheet.			
			17%

TABLE 19B

THE PHOENIX TUESDAY AUDIENCE RESPONSE

1a. Do you read the program notes: (<u>Check one in each column</u>)			
1) always?	89%	1b. 1) partially?	45%
2) sometimes?	19%	2) totally?	55%
3) never?	1%		
1c. Do you read them: (<u>Check only one</u>)			
1) before the music is played?			84%
2) while the music is being played?			7%
3) after the music is played?			9%
2. Do you follow the texts of vocal works?		YES	49%; NO 51%
3. Would you like more reading light during the concerts?		YES	30%; NO 70%
4. Would simple musical examples be helpful? (Single staff notation)		YES	45%; NO 55%
5. Are you disturbed by the positioning of advertisements amid the program notes?		YES	12%; NO 88%
6. Do you save your programs for future reference?		YES	69%; NO 31%
7. Do OUR program notes help you to understand and enjoy the music?		YES	96%; NO 4%
8. Do you find them: (<u>Check one in each column if you desire</u>)			
1) too complex or technical?	5-1/2%	1) too brief?	10%
2) too lightweight?	6%	2) too long?	6%
9. Do you find them comprehensive enough?		YES	90%; NO 10%
10. Do you attend five or more symphony concerts per year?		YES	90%; NO 10%
11. Which of these applies to you? (<u>One only</u>)			
1) A music lover with no formal music study.			51%
2) An amateur musician with some formal study.			31%
3) A professional musician or music teacher.			10%
4) A music student.			8%
12. Are you a college graduate?		YES	53%; NO 47%
13. If you have any comment to make on the program notes--praise, criticism or suggestion--please check here and write on the back of this sheet.			
			15%

of untrained music lovers (51 percent vs. 60 percent on Monday). Compared to the Monday audience, they find the program notes less satisfactory, they show a lower reading thoroughness, they evince a greater desire for musical examples, and they register more complaints ("too brief," in particular). They also reveal themselves as a more serious audience by the higher percentage who follow the vocal texts and save their programs. Significantly, the Tuesday Phoenix audience was the only group that tallied a greater number of comments from the portion of its audience labelled as amateur musicians. All other audiences in the survey commented in the same proportion of 1-4 (question 11) as in the tally of the full number of responses. Actually, the appreciation rating for the program notes of this orchestra was very high and the complaint ratio very low. The one rather serious deficiency is difficult to account for in light of the many favorable comments and other percentages: the high ratio of people who read their notes only partially. This should be investigated further and an attempt should be made to improve this aspect, for it reveals a weakness that is evidently an audience habit rather than a display of criticism of the annotation. Evidence of this is the tally of 63 comments of praise and only 6 criticisms out of a total of 170 comments. There were 72 administrative suggestions and 31 annotation suggestions.

The Louisville Orchestra

The City:

Largest in Kentucky.

On the Ohio River, one hundred miles southwest of Cincinnati, Ohio.

Inland port and important distributing center (former cargo transfer point around falls; hence extensive warehouses).

Extensive manufacture; whiskey, cigarettes.

Home of the University of Louisville, the Southern Baptist Theological Seminary, the Presbyterian Theological Seminary, Bellarmine College, Ursuline and Nazareth Colleges, Simmons University, the Kentucky School for the Blind, and the University of Kentucky College of Pharmacy (total enrollment c. 14,000).

Population: 400,000.

The Orchestra:

Founded: 1936.

Budget: Between \$100,000 and \$500,000 (class B).

Series: Fifty-four concerts; recordings.

Conductor: Robert Whitney.

Manager: Richard Wangerin.

Annotator: Robert McMahan, professor at the University of Louisville, Ph.D. in music history, producer of radio series (over 200) called "The Sacred Note" (history of church music).
On contract.

The Louisville program is rather unique. It is only eight pages plus cover, size 4" x 9", with no advertisements; one half the space is devoted to the program notes, which average 1,700 words in length. Ink is black on white glossy paper. Mr. McMahan believes in supplying his listeners with "a good listening set"; he always includes the basic facts, but varies each annotation according to the circumstances. His usual method is "to integrate the individual commentaries into a

comprehensive presentation of some specific idea."¹ He is not averse to subjective writing. A sample follows:

SYMPHONY NO. 5 IN B FLAT MAJOR (1816)

FRANZ SCHUBERT

Born in Vienna, Austria — 1797

Died there in 1828

Even in his years as a precocious teen-ager, Schubert was haunted by the figure of Beethoven. Then at the peak of his career as a symphonist, the solitary and difficult German proved to be an unfortunate model for the impressionable young Viennese. The example of the "Tragic" Symphony — Schubert's No. 4 in C minor — shows that the attempt to add a monumental dimension to an essentially lyric style was premature by about a decade. The lesson was quickly learned; before the year was out, Schubert had written another symphony in which he clearly reverted to the classical models of Haydn and Mozart, particularly the latter's Nos. 39 and 40.

The Symphony in B flat begins with four enchanting measures in the woodwinds. Reluctant to give up the traditional introduction, the composer sets the light-hearted tone of the proceedings with a feathery staccato scale in the

violins that leads to the simplest, most naive of first subjects. After a humorously thorough dialogue based upon this material, Schubert moves off to the second theme. One annotator finds this new idea "Mozartian;" another describes it as having "a Haydnesque tang." It is all in the family, at any rate. The development breezes along happily after a couple of opening surprises. Suddenly the composer produces the first subject in E flat, the subdominant key. This trick allows him to modulate eventually to the final tonic key exactly as he had moved to the dominant in the exposition. Certain wags have implied that Schubert did so to avoid having to think up a new transition. But the composer scotches that opinion by adding several structural alterations to the recapitulation.

The second movement is unabashedly Mozartian in its delicacy and restraint although in the contrasting sections a little of the longer-lined lyric-dramatic style of the master of the Art Song peeps through. The Minuet which follows is unexpectedly serious for this symphony (as befits its model, the Minuet from Mozart's G Minor Symphony). In the trio a folk-song quality from a calmer perspective returns with only a tiny reminiscence of the grimmer framing section to recall that argument to mind. The finale is brief, witty, and to the point without a lot of the excess baggage that Schubert's concluding movements occasionally fall prey to. After a bout with the "Grand Style" it must have been a pleasant and relaxing interlude for the composer to return to a territory which had already been so well charted. Even so, there are flashes, however brief, from a greater depth which indicate the dimensions of the composer who was to emerge from this period of study and self-discovery.

¹From the annotators' questionnaire.

TABLE 20

THE LOUISVILLE RESPONSE

1a. Do you read the program notes: (<u>Check one in each column</u>)			
1) always?	72%	1b. 1) partially?	54%
2) sometimes?	28%	2) totally?	46%
3) never?	0%		
1c. Do you read them: (<u>Check only one</u>)			
1) before the music is played?	86%		
2) while the music is being played?	7%		
3) after the music is played?	7%		
2. Do you follow the texts of vocal works?	YES 28%; NO 72%		
3. Would you like more reading light during the concerts?	YES 27%; NO 73%		
4. Would simple musical examples be helpful? (Single staff notation)	YES 42%; NO 58%		
5. Are you disturbed by the positioning of advertisements amid the program notes? [Not applicable]	YES 8%; NO 92%		
6. Do you save your programs for future reference?	YES 53%; NO 47%		
7. Do OUR program notes help you to understand and enjoy the music?	YES 94%; NO 6%		
8. Do you find them: (<u>Check one in each column if you desire</u>)			
1) too complex or technical?	13%	1) too brief?	9%
2) too lightweight?	9%	2) too long?	9%
9. Do you find them comprehensive enough?	YES 85%; NO 15%		
10. Do you attend five or more symphony concerts per year?	YES 92%; NO 8%		
11. Which of these applies to you? (<u>One only</u>)			
1) A music lover with no formal music study.	51%		
2) An amateur musician with some formal study.	33%		
3) A professional musician or music teacher.	7%		
4) A music student.	9%		
12. Are you a college graduate?	YES 68%; NO 32%		
13. If you have any comment to make on the program notes--praise, criticism or suggestion--please check here and write on the back of this sheet.			
			17%

In the Louisville programs vocal texts are usually printed, lighting is not adequate for reading in most parts of the auditorium during programs; there is no advance distribution of programs, but there is a post card reminder to regular patrons. Table 20 (and Appendix V-J) presents the Louisville tabulation. The most distinctive features of the Louisville tabulation are the low readership percentage (only 72 percent registered that they always read the notes), the high percentage who read in part, and the small percentage who follow the vocal texts. Probably equally significant are the 13 percent who consider the notes too complex or technical and the 9 percent who consider them too long. The audience exceeds the average in educational attainment, but in other respects is average. Comments included twenty-four of praise, twenty-three of criticism and ten suggestions out of a total of 291 questionnaires. The statistics infer that a larger than normal portion of this audience objects to erudite annotation.

The Seattle Symphony

The City:

Principal city in Washington and the Pacific Northwest; seat of King County.

Seaport on Puget Sound, one hundred twenty-five miles from the ocean.

Gateway to the Orient and Alaska.

Food processing and canning (salmon), aircraft, miscellaneous manufacture.

Home of the University of Washington, Seattle University, Seattle Pacific College (total enrollment c. 25,000).

Population: 560,000.

The Orchestra:

Founded: 1904.

Membership: 85.

Budget: Over \$500,000 (class A).

Series: One hundred sixteen concerts.

Conductor: Milton Katims.

Manager: Mrs. Hugh E. McCreery.

Community Relations: Lanham Deal.

Annotator: Jo Ann (Mrs. Frederick J.) Patterson, professional writer, self-educated music lover. On contract.

The Seattle program is a 6" x 9" sixteen-page booklet printed in black on white glossy paper. Its program notes are surrounded by advertisements, but they do appear on consecutive pages. They average 1,400 words. Mrs. Patterson believes that the annotator's chief duty is "to enhance the average concert-goer's pleasure and appreciation by relating the composer, his times, the music and its history to the reader's own experience or presumed knowledge." She does not think it is helpful to include formal analysis, but she would like to be able to use musical examples, "since almost everyone can read music."¹

The Seattle orchestra conducts three practices that quite obviously exert an appreciable influence on its audience: (1) advance distribution of the program

¹From the annotators' questionnaire.

notes, (2) a television program called "Center Spot," which hostess Mrs. Patterson produces about eighteen times per season in cooperation with the Seattle Opera and the Repertory Theatre, and (3) a weekly radio program called "Symphony Previews." The educational effect of these enterprises appears not only in the statistics of the questionnaire, but strongly in the patrons' comments. The form of the mailed program notes is a single folded sheet; the paper is quite inexpensive and is always colored (grey, pale lavender, salmon), with black ink in 8 pt. type. A sample of the program notes follows, from a regular program, not from the advance notes; the format and type is identical in both, however.

SYMPHONY IN A MAJOR,
NO. 4 (ITALIAN), OPUS 90
Felix Mendelssohn

(Born in Hamburg, Germany, February 3, 1809; died in Leipzig, November 4, 1847)

Beethoven had been gone only four years when young Felix Mendelssohn undertook his Grand Tour of Italy. A letter from Rome in February, 1831, tells his family that "I have once more begun to compose with fresh vigour, and the Italian symphony makes rapid progress; it will be the most amusing piece I have yet composed, especially the last movement. I have not yet decided on the *adagio*, and think I shall reserve it for Naples . . ."

If Mendelssohn thought his symphony amusing, his critics to come thought it to be one of his best symphonies. Oddly enough it was a difficult work for this normally easily productive artist to finish, and although he reworked it after its first performance in London in 1833, he never permitted its publication during his lifetime.

A Mendelssohn symphony by any name is sweet to the ear, but this one has fewer nominal characteristics than the "Scotch," which preceded it, or the "Reformation," which came later. Since Mendelssohn cared little for Italian music and had no respect for Italy's musicians, whatever is Italianate about the work probably is a reflection of his sunny, bouyant nature—except, of course, for the famous Saltarello of the last movement.

But before that, there is the pure joy of the first movement, the happily contemplative "Pilgrim's March" of the second, and in the third a graceful song with bassoons and horns presenting a delightful Trio.

The Italian accent finally explodes in the *finale*, which is a dance traditional to the Roman carnival. Mendelssohn's own reaction to the carnival carries the listener along with the excitement which must have inspired this brilliant Saltarello: "Oh, that I could enclose in this letter only one quarter of an hour of all this pleasure, or convey to you how life actually flies in Rome, every minute bringing its own memorable delights! Giving festivals here is an easy matter; they have only to illuminate the simple architectural outlines and the dome of St. Peter's burns in the dark violet air, glowing quite still. If there are fireworks, they brighten the gloomy solid walls of the Castle of St. Angelo, and fall into the Bier; when they commence their fantastic festivals in February, the most brilliant sun shines down on them and beautifies everything. It is an incredible land . . ."

Although the Seattle Symphony Orchestra has played sections of the "Italian" Symphony for young people's concerts and on tour, it has not been heard at a subscription concert since 1916.

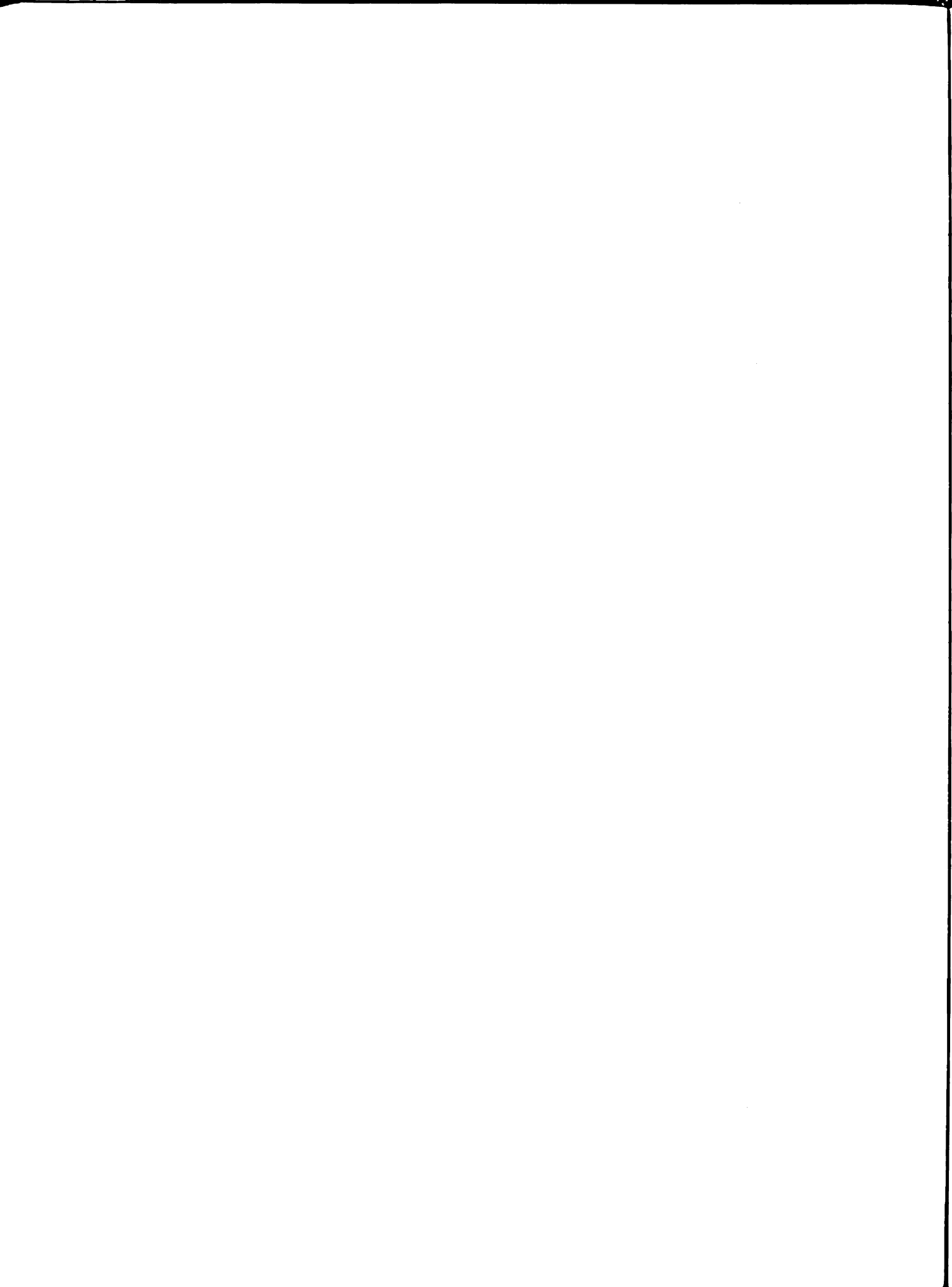
The Seattle programs do not usually contain vocal texts; reading light is not provided during concerts. Table 21 presents the tabulation (found also in Appendix V-K).

The audience response in Seattle was quite unique. Several signs indicate a strong community interest in the orchestra and its welfare: first, the folded and crumpled condition of many of the questionnaires, and the typed responses and comments, indicated that a large number of people took them home to answer them; second, the percentage of comments was by far the highest of all the cooperating orchestra audiences--30 percent (the closest to this was Indianapolis with a 23 percent response). The effect of the active promotion by the Seattle management, much of which is carried out by the annotator and a special Community Relations employee, shows up in question No. 1: the number of people who read their notes always, totally and before the concert is well above the average. The last group (question 1c) represents 96 percent of the audience (vs. an average 87 percent). The Seattle audience, with 72 percent college graduates, is also one of the best educated of the eleven, and it has the highest percentage of amateur musicians. The chief criticism of the program notes was their lack of technical detail; this indicates that the patrons in Seattle would like more

TABLE 21

THE SEATTLE RESPONSE

1a. Do you read the program notes: (<u>Check one in each column</u>)			
1) <u>always?</u>	85%	1b. 1) partially?	32%
2) sometimes?	15%	2) totally?	68%
3) never?	0%		
1c. Do you read them: (<u>Check only one</u>)			
1) before the music is played?	96%		
2) while the music is being played?	3%		
3) after the music is played?	1%		
2. Do you follow the texts of vocal works?	YES 44%; NO 56%		
3. Would you like more reading light during the concerts?	YES 32%; NO 68%		
4. Would simple musical examples be helpful? (Single staff notation)	YES 42%; NO 58%		
5. Are you disturbed by the positioning of advertisements amid the program notes?	YES 10%; NO 90%		
6. Do you save your programs for future reference?	YES 52%; NO 48%		
7. Do OUR program notes help you to understand and enjoy the music?	YES 94%; NO 6%		
8. Do you find them: (<u>Check one in each column if you desire</u>)			
1) <u>too complex or technical?</u>	7%	1) too brief?	12%
2) too lightweight?	13%	2) too long?	6%
9. Do you find them comprehensive enough?	YES 82%; NO 18%		
10. Do you attend five or more symphony concerts per year?	YES 95%; NO 5%		
11. Which of these applies to you? (<u>One only</u>)			
1) A music lover with no formal music study.	48%		
2) An amateur musician with some formal study.	40%		
3) A professional musician or music teacher.	8%		
4) A music student	4%		
12. Are you a college graduate?	YES 72%; NO 28%.		
13. If you have any comment to make on the program notes--praise, criticism or suggestion--please check here and write on the back of this sheet.			
			30%



information and more specific musical information. Thirteen percent checked "too lightweight," and the percentage of those who found the notes lacking in comprehensiveness was 4 percent greater than the average. On the mitigating side, however, were the eighty-nine people (out of 595) who volunteered their high praise for the annotator. Only twenty-six offered criticism. The unusually large number of suggestions can be interpreted as a symptom of interest. Specifically on the matter of advance program notes, five people voiced disapproval and twenty-nine approval; eleven objected to the colored paper and the small type. The largest number of criticisms and suggestions pertained to the need for more detail about the music. This audience also voiced eighty-one suggestions for the management.

The Indianapolis Symphony

The City:

In central Indiana; capital and largest city. Industry, commerce, agriculture, transportation center.

Home of Butler University, Jordan Conservatory of Music, Indiana University Medical Center, Indiana University Law School and Extension Division, Marian College, Indiana Central College (total enrollment, excluding the Extension Division, c. 8,500).

Population: 490,000.

The Orchestra:

Founded: 1930.

Membership: 88.

Budget: Over \$500,000 (class A).
Series: One hundred forty-four concerts!
Conductor: Izler Solomon.
Manager: Hubert N. Scott.
Annotator: Henry F. Butler, teacher of English at Indiana University Extension Division; piano and theory at Juilliard School of Music and Columbia University; former music, drama and book editor of the Indianapolis Times.
On Contract.

The Indianapolis program book is similar to so many others: 6" x 9", black ink on glossy white paper, thirty-six pages average length. The program notes, averaging 1,000 words, are very much intermingled with advertisements. The latter are profuse, filling twenty-five pages. The annotations appear on either consecutive or alternate pages, often in the center between advertisements. Mr. Butler stated that the chief function of program notes is "to convey a few pertinent facts about each composition, and perhaps some insight." He is not opposed to formal analysis, but believes "it depends on the community's assumed level of sophistication." He tries to include "circumstances relevant to genesis and composition of a work, legends and historico-literary materials."¹ He imputes some difficulty to the problem of adjusting the notes to the physical size of the program bulletin. The following example illustrates this annotator's unique and interesting style and his customary eschewal of musical analysis.

¹From the annotators' questionnaire.

CONCERTO NO. 2 IN F MINOR, OP. 21FREDERIC FRANÇOIS CHOPIN

(1810-1849)

Chopin composed the F minor Concerto in the fall of 1829, the year before he composed the E minor Concerto. But the E minor was published first, and hence has been termed "No. 1." It has been called a more robust composition than the F minor, but some listeners prefer the latter for its delicacy and lyricism.

The F minor Concerto is connected with romance in a way literary-minded music-lovers find interesting. Chopin was 19 when he wrote it. In the fashion of his time, he had fallen in speechless love with a girl, Constantia Gładkowska, a voice student in the Warsaw Conservatory. Excerpts from his letters at the time may show the quality of the adoration. To a friend he had asked to speak to Constantia in his behalf, he

wrote: "God forbid that she should suffer in any way on my account. Set her mind at rest and tell her that as long as my heart beats I shall not cease to adore her. Tell her even that after my death my ashes shall be strewn under her feet."

And he wrote his close friend Titus Wojciechowski, Oct. 3, 1829: "I have—perhaps to my misfortune—already found my ideal, which I worship faithfully and sincerely. Six months have elapsed, and I have not yet exchanged a syllable with her of whom I dream every night." And he added he had written the Adagio (actually the Lar-

ghetto) of the Concerto with Constantia in mind. One might add that Franz Liszt, no mean connoisseur of women, found Constantia "sweet and beautiful."

Chopin performed the F minor Concerto in Warsaw March 17, 1830. In the deplorably tasteless manner of that period, the first movement of the Concerto was separated from the Larghetto and Finale by a Divertissement for Horn, by a now forgotten composer named Goerner. That is the kind of program Beethoven so often had to struggle with in the first performances of his masterpieces.

Both Chopin concertos have been weighed and found wanting by some modern pianists, notably Ernest Hutcheson in *The Literature of the Piano* (Knopf, 1948). The argument against them has been that Chopin did not understand or capably handle

the longer forms. But other, equally discerning pianists and listeners have found in them rare qualities. Liszt, a contemporary expert, particularly liked the Larghetto of the F minor Concerto, finding it "of an almost ideal perfection" and "now radiant with light and anon full of tender pathos."

Footnote to romance: The Constantia Gładkowska who fluttered the composer's heart for many months later married a Polish tradesman. That was years after Chopin had left the Warsaw Conservatory and had experienced many another *grande passion*.

The Indianapolis management prints vocal texts and regularly supplies adequate reading light. Programs are not distributed in advance. Table 22 (and Appendix V-L) presents its audience tabulation. The total return

TABLE 22

THE INDIANAPOLIS RESPONSE

1a. Do you read the program notes: (<u>Check one in each column</u>)			
1) always?	84%	1b. 1) partially?	33%
2) sometimes?	15%	2) totally?	67%
3) never?	1%		
1c. Do you read them: (<u>Check only one</u>)			
1) before the music is played?	88%		
2) while the music is being played?	8%		
3) after the music is played?	4%		
2. Do you follow the texts of vocal works?	YES 56%; NO 44%		
3. Would you like more reading light during the concerts?	YES 36%; NO 64%		
4. Would simple musical examples be helpful? (Single staff notation)	YES 48%; NO 52%		
5. Are you disturbed by the positioning of advertisements amid the program notes?	YES 23%; NO 77%		
6. Do you save your programs for future reference?	YES 64%; NO 36%		
7. Do OUR program notes help you to understand and enjoy the music?	YES 97%; NO 3%		
8. Do you find them: (<u>Check one in each column if you desire</u>)			
1) too complex or technical?	1%	1) too brief?	19%
2) too lightweight?	9%	2) too long?	(1)
9. Do you find them comprehensive enough?	YES 80%; NO 20%		
10. Do you attend five or more symphony concerts per year?	YES 90%; NO 10%		
11. Which of these applies to you? (<u>One only</u>)			
1) A music lover with no formal music study.	42%		
2) An amateur musician with some formal study.	39%		
3) A professional musician or music teacher.	9%		
4) A music student.	10%		
12. Are you a college graduate?	YES 66%; NO 34%		
13. If you have any comment to make on the program notes--praise, criticism or suggestion--please check here and write on the back of this sheet.			
			23%

was very low--only 11 percent; but in comparison to other returns the percentages appear to depict accurately the situation in Indianapolis. The figures are based on 115 questionnaires.

Of significance in this tabulation are the 23 percent who objected to the placement of the advertisements, the rather high 64 percent who preserve their programs, the slightly high percentage of college graduates, the 19 percent who thought the notes too brief, the very high 56 percent who follow the vocal texts, and the 48 percent who would like musical examples. This audience reveals itself as quite sophisticated, to use Mr. Butler's terminology; it has had more musical exposure than the average symphony audience and it tallies a higher than average educational level. Apparently longer and fuller annotations would be appreciated. Thirty-seven (out of 115) offered comments that included sixteen of praise, only four of criticism and nine suggestions.

Single Questions

Considering percentages question by question, it is most interesting that there was so much consistency. This is helpful in supporting general statements, just as divergent percentages are helpful in proving the exceptions. The volume of returns ranged from 11 percent

(Indianapolis) to 48 percent (South Bend) and can probably be attributed directly to the interest and efficiency of the person or persons responsible for the distribution and collection. Each orchestra was advised as to a suitable system, but was, of course, free to act in its own way. The very fine response from South Bend resulted from a close friendship between the conductor and this author. The next closest figures were 38 percent and 34 percent, both in Phoenix. Twenty-five percent was the average return, which means that 12.5 percent of the total audience was questioned (only half of each audience received questionnaires).

Question 1a

TABLE 23

DO YOU READ THE PROGRAM NOTES: ALWAYS?
SOMETIMES?
NEVER?

Orchestra	No. of Question- naires	No. of la Tabu- lated	Always		Sometimes		Never	
			No.	%*	No.	%*	No.	%*
Indianapolis	115	115	97	84	17	15	1	
Seattle	595	595	507	85	87	15	1	
Louisville	291	281	204	72	78	28	0	
Phoenix-A	356	351	307	87	43	13	1	
Phoenix-B	395	382	306	80	72	19	4	1
Syracuse	229	227	185	82	42	18	0	
Albany	180	178	149	83	28	15	1	
Evansville	217	208	170	82	35	17	3	1
Green Bay	98	96	89	92	7	8	0	
Asheville	102	101	89	88	12	12	0	
Eastern Conn.	174	159	139	87	19	13	1	
South Bend	363	353	303	86	50	14	0	
Average				84%		16%		

*Percentage of the number of la tabulated.

Question 1a shows a range of "Always" from 72 percent to 92 percent with an average of 84 percent. The 92 percent is based on only 96 responses, so its validity is open to question; but the Green Bay annotator is one who exhibits an unique and interesting writing style and a limited amount of technical discussion. The 72 percent came from Louisville, where several comments mentioned the scholarly depth of the program notes. All other audiences tabulated in the 80's. The negligible 1 percent who say that they never read the notes is probably a surprise to everyone, and it conveys a definite message.

Question 1b.

TABLE 24

DO YOU READ THE PROGRAM NOTES: PARTIALLY?
 TOTALLY?

Orchestra	No. of Question- naires	No. of 1b Tabu- lated	Partially		Totally	
			No.	%*	No.	%*
Indianapolis	115	85	28	33	57	67
Seattle	595	443	140	32	303	68
Louisville	291	236	128	54	108	46
Phoenix-A	356	256	107	42	149	58
Phoenix-B	395	279	125	45	154	55
Syracuse	229	184	87	47	97	53
Albany	180	133	61	46	72	54
Evansville	217	149	61	41	88	59
Green Bay	98	67	12	18	55	82
Asheville	102	83	30	36	53	64
Eastern Conn.	174	140	49	35	91	65
South Bend	363	281	99	32	182	68
Average				38%		62%

*Percentage of the number of 1b tabulated.

Looking at the "Totally" column, we detect two extremes (46 percent and 82 percent) and two areas (50's and high 60's); an average 62 percent read the program notes in toto, the other 38 percent in part. We can guess that some of this divergence stems from audience habits and training, some from the character of the notes themselves. There is no apparent correlation between this measurement and college education; but a sample check on the responses of three audiences indicated that those with more musical training (classes 2, 3 and 4 of question No. 11) do read the program notes more often and more completely. One might suspect that the longer annotations would suffer a lower readership rate, but they do not. There is no correlation between the length of annotation and the totality of the reading. The Green Bay high of 82 percent, however, leads one to conjecture that this might be attributed to the delightful print and the spiciness of the writing.

Question 1c.

The number of people who read their program notes before listening to the music is very impressive: 87 percent, with Seattle easily leading the field at 96 percent. The spread from 81 percent to 96 percent is concentrated in the 84-90 percent bracket. The number who read during the concert is undoubtedly influenced

TABLE 25

DO YOU READ THE PROGRAM NOTES: BEFORE THE CONCERT?
 DURING THE CONCERT?
 AFTER THE CONCERT?

Orchestra	No. of Question- naires	No. of lc Tabu- lated	Before		During		After	
			No.	%*	No.	%*	No.	%*
Indianapolis	115	110	97	88	9	8	4	4
Seattle	595	580	559	96	20	4	10	2
Louisville	291	277	238	86	21	11	16	6
Phoenix-A	356	345	309	90	27	9	7	1
Phoenix-B	395	376	315	84	27	9	7	1
Syracuse	229	225	186	84	25	12	14	7
Albany	180	170	144	85	6	4	20	11
Evansville	217	204	171	84	23	11	10	5
Green Bay	98	96	88	90	7	7	0	0
Asheville	102	102	92	90	9	9	1	1
Eastern Conn.	174	169	137	81	21	12	11	7
South Bend	363	341	277	81	58	17	6	2
Average				87%			9%	4%

*Percentage of the number of lc tabulated.

by the lighting (South Bend, e.g.); and the number who read after the concert tells us something of the general musical interest. The highest of the latter was in Albany, where the voluntary comments concentrated on the high literary quality of the annotations, and where 99 percent of the readers recorded that they find the notes helpful (question No. 7). A figure not listed is the number of people who read their programs both before and after the concerts; this amounts to an impressive 9 percent average.

Question 2.

TABLE 26

DO YOU FOLLOW THE TEXTS OF VOCAL WORKS?

Orchestra	No. of Question- naires	No. of No. 2 Tabu- lated	Yes		No	
			No.	%*	No.	%*
Indianapolis	115	115	59	56	46	44
Seattle	595	526	232	44	294	56
Louisville	291	239	67	28	172	72
Phoenix-A	356	306	128	40	178	60
Phoenix-B	395	345	169	49	176	51
Syracuse	229	206	103	50	103	50
Albany	180	164	53	32	111	68
Evansville	217	168	87	51	81	49
Green Bay	98	Not Applicable				
Asheville	102	90	30	33	60	67
Eastern Conn.	174	167	99	59	68	41
South Bend	363	Not Applicable				
Averages			41%		59%	

*Percentage of the number of No. 2 tabulated.

The validity of these responses is in doubt, as indicated by the tally from the cities where no texts are printed. The question would have been better expressed had it included the word "printed" before "vocal texts"; or better still, by asking "Would you like to follow the printed vocal texts during concerts?" Again, the lighting had much to do with the answers to this question; but there is incongruity in the appearance of the same percentage figures in Syracuse and Albany, in the one case light is not sufficient for reading, in

the latter case it is. Hence the serious doubt of the worth of this question in its present form.

Question No. 3.

TABLE 27

WOULD YOU LIKE MORE READING LIGHT DURING
THE CONCERTS?

Orchestra	No. of Question- naires	No. of #3 Tabu- lated	Yes		No		Light Offered?
			No.	%*	No.	%*	
Indianapolis	115	113	41	36	72	64	No
Seattle	595	578	184	34	394	68	Yes
Louisville	291	276	75	27	201	73	No
Phoenix-A	356	347	84	25	263	75	No
Phoenix-B	395	373	111	30	262	70	No
Syracuse	229	225	68	30	157	70	No
Albany	180	172	71	41	101	59	No
Evansville	217	198	52	26	146	74	Yes**
Green Bay	98	91	33	36	58	64	No
Asheville	102	98	20	20	78	80	No
Eastern Conn.	174	172	44	26	128	74	Yes**
South Bend	363	346	88	26	258	74	Yes
Averages				30%		70%	

*Percentages of the number of No. 3 tabulated.

**Only when vocal texts are printed.

The results of this question indicate that only in Albany are the patrons greatly concerned about the ampleness of light, although those orchestras whose percentages are above 30 would do well to consider the possibility of a change in policy. The Albany management acknowledges this weakness in its auditorium and regrets its inability to correct it. Curiously, the

second highest request for more light came from Indianapolis, where there is already sufficient reading light! On the average, about one-third of each audience would appreciate more light.

Regarding this question, most managers and many annotators are adamant in their conviction that audiences should listen during concerts, not read. There have been advocates of score-following, and a recent article in the Music Educators Journal¹ reported approvingly on a contemporary effort in Worcester, Massachusetts, to encourage the scanning of an outline of the music during the performance. As illustrated, the latter was merely a graphic indication of the sounds one would hear during the progress of the music--instruments, dynamics, pitch ranges, tempi, etc. Most of the persons interviewed for this paper would frown on such an endeavor as a distraction and as a substitute for listening. A few annotators, including one major one, favor dim light during performances, for reference purposes. Were concerts for education only, perhaps a formal analysis would be in order, with lights, scores and verbal monologue by an instructor. But symphony concerts are for enjoyment, too, and are to be heard as sound, not just as construction.

¹Benjamin S. Dunham, "Program Notes: Better Unwritten than Unread," Music Educators Journal, March, 1968, (Vol. 54, No. 7), p. 96.

So the amount of reading light that is desirable is open to question, except when vocal texts are supplied. On the latter occasions a dark hall would be quite senseless. One manager indicated that he would never lighten an auditorium, no matter how many members of his audience requested it. Another said that lights would destroy the dramatic effect of the conductor's entrance. Several others mentioned the distraction of attention that light would produce. On the other hand, several patrons commented that a totally dark hall and a bright stage are tiring to the eyes; and many commented that they would like to be able to read. A suitable compromise used in many halls, including the new Salle Wilfred Pelletier in Montreal, is the dimming of the lights--too little for sustained reading, but enough for reference to such items as a symphonic movement or a theme. Now that twelve audiences have had an opportunity to indicate their preference, managers can make their decisions intelligently rather than on their own biases. Some experimentation would undoubtedly provoke a conclusive audience response.

Question No. 4.

Apparently musical examples would be appreciated by 42 percent of symphony concert-goers--a substantial number. This tends to refute two annotators' statements

TABLE 28

WOULD SIMPLE MUSICAL EXAMPLES BE HELPFUL?

Orchestra	No. of Question- naires	No. of No. 4 Tabu- lated	Yes		No	
			No.	%*	No.	%*
Indianapolis	115	93	45	48	48	52
Seattle	595	517	218	42	299	58
Louisville	291	244	102	42	142	58
Phoenix-A	356	315	125	40	185	60
Phoenix-B	395	329	148	45	181	55
Syracuse	229	191	87	46	104	54
Albany	180	155	65	42	90	58
Evansville	217	172	70	41	102	59
Green Bay	98	78	27	35	51	65
Asheville	102	91	30	33	61	67
Eastern Conn.	174	146	58	40	88	60
South Bend	363	284	123	44	161	56
Averages				42%		38%

*Percentages of the number of No. 4 tabulated.

that "most people read music these days." If management can afford this luxury, however, this percentage is high enough to justify the practice; and most annotators would like its availability. It would stimulate interest in the music itself; it might permit the annotator to concentrate more directly on the music; it might also stimulate the non-music-reader to learn to read music notation.

Question No. 5.

It is enlightening to observe how few orchestras permit advertisements to interfere with the program

TABLE 29

ARE YOU DISTURBED BY THE POSITION OF
ADVERTISEMENTS AMID THE PROGRAM NOTES?

Orchestra	No. of Question- naires	No. of No. 5 Tabu- lated	Yes		No	
			No.	%*	No.	%*
Indianapolis	115	113	26	23	87	77
Seattle	595	492	48	10	444	90
Louisville	291	Not Applicable				
Phoenix-A	356	Not Applicable				
Phoenix-B	395	Not Applicable				
Syracuse	229	227	21	9	206	91
Albany	180	Not Applicable				
Evansville	217	206	21	10	185	90
Green Bay	98	Not Applicable				
Asheville	102	Not Applicable				
Eastern Conn.	174	170	24	14	146	86
South Bend	363	Not Applicable				
Averages				12%		88%

*Percentages of the number of No. 5 tabulated.

notes. Of the eleven cooperating orchestras, only five intermingle the two elements; and in only one city did the audience object very strongly--Indianapolis, where 23 percent raised their voices. This figure, being the only one above second place 14 percent, is so far above as to call immediate attention of itself and clamor for special consideration by that management. Most symphony patrons who commented on the advertisements were receptive to their presence as a necessity, and in some statements, as a compliment to the advertisers. These patrons appreciate the more comprehensive program books made possible by the advertising.

Question No. 6.

TABLE 30

DO YOU SAVE YOUR PROGRAMS FOR FUTURE
REFERENCE?

Orchestra	No. of Question- naires	No. of No. 6 Tabu- lated	Yes		No	
			No.	%*	No.	%*
Indianapolis	115	111	70	64	41	36
Seattle	595	584	304	52	280	48
Louisville	291	274	147	53	127	47
Phoenix-A	356	353	198	56	155	44
Phoenix-B	395	389	270	69	119	31
Syracuse	229	222	109	49	113	51
Albany	180	176	84	48	92	52
Evansville	217	206	101	50	105	50
Green Bay	98	98	63	64	35	36
Asheville	102	97	38	39	59	61
Eastern Conn.	174	172	100	58	72	42
South Bend	363	352	173	50	179	50
Averages			54%		46%	

*Percentages of the number of No. 6 tabulated.

As one indication of program note appreciation, 54 percent of symphony attenders save their programs for future reference. The best showing (69 percent) was in Phoenix (the Tuesday audience), the poorest was in Asheville (39 percent); other responses ranged in the 50's, with two in the high 40's and two at 64 percent. To adjudge the reasons for these differences in response one can compare examples of the writing as produced earlier in this chapter. Audience differences are not so readily apparent in the case of the two

extremes: the Asheville audience contains a much higher percentage of college graduates, but the ratio of musically educated people is normal in each case.

Question No. 7.

TABLE 31

DO OUR PROGRAM NOTES HELP YOU TO UNDERSTAND
AND APPRECIATE THE MUSIC?

Orchestra	No. of Question- naires	No. of No. 7 Tabu- lated	Yes		No	
			No.	%*	No.	%*
Indianapolis	115	111	107	97	4	3
Seattle	595	492	464	94	28	6
Louisville	291	279	255	94	24	6
Phoenix-A	356	352	341	97	11	3
Phoenix-B	395	392	377	96	15	4
Syracuse	229	229	215	94	14	6
Albany	180	176	164	93	12	7
Evansville	217	209	200	96	9	4
Green Bay	98	98	94	96	4	4
Asheville	102	100	94	94	6	6
Eastern Conn.	174	171	164	96	7	4
South Bend	363	355	333	94	22	6
Averages				95%		5%

*Percentages of the number of No. 7 tabulated.

The importance of this question to the survey is of such magnitude that were it the only question asked, an answer such as the 95% YES vote would be sufficient evidence for an evaluation of the stated hypothesis. Significant, too, is the narrowness of the range of replies. The annotators of all eleven orchestra programs can take pride in the responses of their

respective audiences. There is no revelation of degree of success, which must be adjudged by other criteria; but there is positive evidence that the program notes do serve their purpose.

Question No. 8.

TABLE 32

DO YOU FIND THE PROGRAM NOTES: TOO COMPLEX OR TECHNICAL?
TOO LIGHTWEIGHT?
TOO BRIEF?
TOO LONG?

Orchestra	No. of Question- naires	No. of #8 Tab- ulated	Too Com- plex		Too Light- weight		Too Brief		Too Long	
			No.	%*	No.	%*	No.	%*	No.	%*
Indianapolis	115		2	1	10	9	21	19	1	
Seattle	595		40	7	77	13	71	12	32	6
Louisville	291		39	13	26	9	27	9	25	9
Phoenix-A	356		16	4	22	6	24	7	20	6
Phoenix-B	395		22	6	26	6	40	10	27	6
Syracuse	229		9	4	22	10	25	11	12	5
Albany	180		18	10	15	8	18	10	13	7
Evansville	217		16	7	11	5	25	12	12	6
Green Bay	98		4	4	11	11	11	11	2	2
Asheville	102		5	5	12	11	24	22	2	2
Eastern Conn.	174		11	6	8	5	27	16	17	10
South Bend	363		40	11	29	8	72	20	12	3
Averages				6%		9%		13%		6%

*Percentages of questionnaires received.

This table must be interpreted in terms of each particular style of annotation. What percentage of variation from the average is to be considered serious

enough to warrant attention is a matter for discussion and decision by the parties involved. But it would seem that any figure higher than the average should be cause for some concern, and any figure far below the average should be cause for satisfaction. The 13 percent average "too brief" tallies might also be considered a telling figure for all annotators to heed. The reader will note that this column and the "too lightweight" column show that audiences are more serious than many have been willing to admit. This also tallies with the panel's opinion about the use of technical language, and it counters the frequent admonition to "keep the notes simple." This admonition, incidentally, appeared with the highest frequency in the comments and suggestions made by professional musicians. Amateurs and untrained music lovers were in general not especially disturbed by complexity, but rather, often called for more! In order to discover which members of the audiences reacted to these categories of objections, a correlation between questions No. 8 and No. 11 was given a "trial run," using the responses of three audiences. We found that, numerically, each class of people (question No. 11) objected in exactly the same proportion as their number in the audience; i.e., no more objection was raised by one group than by another. We did learn that music students tend to prefer more serious

annotation, and that a slightly higher percentage of untrained music lovers checked "too complex"; but the difference is so slight as to be negligible.

Question No. 9.

TABLE 33

DO YOU FIND THE PROGRAM NOTES COMPREHENSIVE
ENOUGH?

Orchestra	No. of Question- naires	No. of No. 9 Tabu- lated	Yes		No	
			No.	%*	No.	%*
Indianapolis	115	106	84	80	22	20
Seattle	595	560	457	82	103	18
Louisville	291	266	227	85	39	15
Phoenix-A	356	330	309	94	21	6
Phoenix-B	395	378	347	90	31	10
Syracuse	229	216	183	85	33	15
Albany	180	173	155	90	18	10
Evansville	217	193	168	87	25	13
Green Bay	98	93	83	89	10	11
Asheville	102	93	78	84	15	16
Eastern Conn.	174	159	137	86	22	14
South Bend	363	334	274	82	60	18
Averages				86%		14%

*Percentages of the number of No. 9 tabulated.

The spread here is very narrow, indicating that an average 14 percent of each audience find the program notes not comprehensive enough for their satisfaction. This is here stated negatively to suggest that it is a matter open to improvement, even though the 85 percent approval is undoubtedly a good showing. In other words, any figure in the "No" column over 14 percent is possible

justification for change in the notes. Again, a correlation between questions No. 9 and No. 11 revealed that no single group of people was more critical of this aspect of the notes than any other.

Question No. 10.

TABLE 34

DO YOU ATTEND FIVE OR MORE SYMPHONY
CONCERTS PER YEAR?

Orchestra	No. of Question- naires	No. of No. 10 Tabu- lated	Yes		No	
			No.	%*	No.	%*
Indianapolis	115	113	103	90	10	10
Seattle	595	550	525	95	25	5
Louisville	291	278	255	92	23	8
Phoenix-A	356	355	318	90	37	10
Phoenix-B	395	377	343	90	34	10
Syracuse	229	226	204	91	21	9
Albany	180	176	152	86	24	14
Evansville	217	205	183	90	22	10
Green Bay	98	97	71	73	26	27
Asheville	102	97	65	67	32	33
Eastern Conn.	174	166	102	61	64	39
South Bend	363	341	266	79	75	21
Averages			84%		16%	

*Percentages of No. 10 tabulated.

The table reveals one obvious condition: that the orchestras with fewer concerts in their series report a lower total attendance frequency. Conversely stated, those orchestras giving twelve or more concerts per year showed 90 percent or more of their patrons attending five or more concerts per year. All class D

orchestras and two in class C tallied under 90 percent. Green Bay and South Bend were in the 70's, Asheville and Eastern Connecticut in the 60's. These are communities where there is not the opportunity to attend many symphony concerts. Exception: Asheville.

It was assumed that people who hear more symphony music would, just by their musical exposure, be more knowledgeable about music and more appreciative of the fuller type of program notes. However, there is no actual proof of this in any of the figures--i.e., there is no apparent correlation between question No. 11 and either No. 7 or No. 9.

Question No. 11.

One might expect the percentage of amateur and professional musicians to be highest in the largest cities (class A and B orchestras); Indianapolis and Seattle do register more amateur musicians in proportion to their total audience, but South Bend (class D) registered the highest proportion of professional musicians, and Indianapolis, Evansville and Eastern Connecticut the highest proportion of music students. The significance of these figures is the realization that each community and each audience is unique. Even in Phoenix, the Monday and Tuesday audiences differ in composition. The latter appears to be better educated

TABLE 35

WHICH OF THESE APPLIES TO YOU?

- 1) A MUSIC LOVER WITH NO FORMAL MUSIC STUDY.
- 2) AN AMATEUR MUSICIAN WITH SOME FORMAL STUDY.
- 3) A PROFESSIONAL MUSICIAN OR MUSIC TEACHER.
- 4) A MUSIC STUDENT.

Orchestra	No. of No. 11 Tabu- lated	No. 1		No. 2		No. 3		No. 4	
		No. %*		No. %*		No. %*		No. %*	
Indianapolis	115	48	42	45	39	10	9	12	10
Seattle	587	285	48	236	40	48	8	18	4
Louisville	286	145	51	95	33	20	7	26	9
Phoenix-A	349	209	60	105	30	19	5	16	5
Phoenix-B	390	198	51	120	31	40	10	32	8
Syracuse	229	123	54	78	34	19	8	9	4
Albany	180	98	54	60	33	15	9	7	4
Evansville	217	102	47	72	33	23	10	20	10
Green Bay	97	44	45	39	40	8	8	7	7
Asheville	96	51	53	28	30	9	9	8	8
Eastern Conn.	169	100	59	45	27	8	4	16	10
South Bend	355	161	45	119	34	41	12	34	9
Averages		51%		34%		8%		7%	

*Percentages of the number of No. 11 tabulated.

musically, but the former contains a higher proportion of college graduates. Knowing that half of an audience is musically untrained makes the annotator's job more difficult, but it is valuable to have this knowledge. Similarly, it is valuable to know that perhaps a tenth of one's readers are professional musicians.

In spite of the tally of question No. 12, however, one cannot assume that the average 51 percent who claim no formal music study is a group of musical ignoramuses; repeated experiences indicate that this is not

the case. In fact, many a questionnaire was altered by its checker to read "a music lover with some formal study," indicating some past training but no present activity.

Question No. 12.

TABLE 36
ARE YOU A COLLEGE GRADUATE?

Orchestra	No. of Question- naires	No. of No. 12 Tabu- lated	Yes		No	
			No.	%*	No.	%*
Indianapolis	115	112	74	66	38	34
Seattle	595	584	423	72	161	28
Louisville	291	283	196	68	87	32
Phoenix-A	356	348	216	62	132	38
Phoenix-B	395	383	201	53	182	47
Syracuse	229	229	171	75	58	25
Albany	180	175	125	71	50	29
Evansville	217	206	108	52	98	48
Green Bay	98	95	45	47	50	53
Asheville	102	96	66	69	30	31
Eastern Conn.	174	167	82	49	85	51
South Bend	363	346	186	55	160	45
Averages				62%		38%

*Percentages of the number of No. 12 tabulated.

The average audience in these eleven cities is 62 percent college educated. Recall that the Baumol report, covering twelve class A and two class B orchestras, indicated that 84 percent of males and 64 percent of females in those audiences were college graduates. So there is a difference in the largest cities. The

above table reveals that two class D and two class C audiences are below the average. The spread is very wide--from 47 percent in South Bend to 75 percent in Syracuse. An annotator would certainly be influenced in his style of writing by this kind of information, and the person who said he would be intimidated by a New York audience to write a much more serious and comprehensive annotation than he currently writes for a class C orchestra in a midwestern city has some justification for this feeling.

Question No. 13.

TABLE 37
AUDIENCE COMMENTS

Orchestra	Percentage* Making Comments	Percentage* Making Comments on Administra- tive Matters Only	Percentage* Commenting on the Program Notes
Indianapolis	32	9	23
Seattle	35	5	30
Louisville	24	7	17
Phoenix-A	23	6	17
Phoenix-B	21	6	15
Syracuse	22	7	15
Albany	23	9	14
Evansville	20	6	14
Green Bay	20	9	11
Asheville	17	4	13
Eastern Conn.	17	9	12
South Bend	26	12	14
Averages	23%	7%	16%

*Percentages of questionnaires received.

Only Seattle and Indianapolis (class A) audiences responded in a volume far above the average 16 percent; Eastern Connecticut and Green Bay were lowest at 11 percent and 12 percent. All others ranged close to the average. Note that, reading upward in the table, the percentage of comments increases. A trial tally of the responses revealed that college graduates tended to be more willing than non-graduates to make comments.

CHAPTER VII

CONCLUSIONS

In the confusion of many figures, examples and diverse opinions one may wonder whether it is possible to draw any definite conclusions or establish any semblance of order. But assuredly it is possible, and the conclusions should be of considerable help to orchestra personnel in their efforts to communicate more effectively with their audiences. At the same time the conclusions should be very heartening and stimulating to those who have exerted their efforts productively in the cause of musical understanding and education. Managers specifically will benefit by the audience comments on administrative affairs, for each manager will receive a full report of his audience survey and a compendium of the full study. He will be able thereby to relate his particular survey to the overall picture. Likewise, each annotator will receive his evaluation and all the comments from his audience. It is to the credit of the eleven annotators that none fared badly in the survey; but each, by the comments and the statistics, will be able to find new ways of reaching his readers and of improving the educational function of his annotations.

Lurking in the background is the unhappy, but ever-present possibility of a flaw in the audience survey. In the general circulation of any questionnaire there is a fear that only those people who are disgruntled or disturbed by the state of affairs being surveyed will bother to register their emotions and opinions. No surveyor can control this factor; so he must proceed on the assumption that the returns are indicative of the opinions of the entire group, and that the more disturbed persons are those who take the time and trouble to write comments. At least the general homogeneity--the consistency--of the tabulated percentages is encouraging in this regard; and the 23 percent return further supports the cause for reasonable assurance of representativeness.

Further Avenues of Research

Other methods of educating audiences

One of the worthwhile results of this study is a revelation of further avenues of research. For example, what other methods do symphony orchestras find effective in preparing their audiences for the listening experience? What is their total effect? What is the best use of the mass media in music education (re the symphony orchestra)? How many orchestras conduct advance educational sessions for their auxiliary groups?

What use is made of the oral program note? What is the long-range effect of youth concerts and special children's concerts in the schools?

Evidence from several symphony sources reveals an apparently greater concern for educating young audiences than for enlightening the adult element in the regular audiences. Detailed and careful planning for youth concerts shows a direct educational goal in these efforts, with specific methods and aims. In other words, the program notes and methods of presenting children's concerts are educationally superior to those of adult concerts. Were adult concerts similarly oriented, program note standards might rise abruptly and would probably show more imagination and better educational expertise.

Reports from several managers and annotators told of varied methods of reaching audiences. For example, in Tucson the women's guild promotes a luncheon called "Symphony Silhouette" on the day preceding each concert, when the annotator lectures and distributes galley proofs of the program notes. This type of meeting seems to be a fairly common practice in the United States. It would be valuable to know how common and how effective it is.

We have already seen how the Seattle Symphony uses radio and television in its public confrontation;

someone should investigate this kind of media usage in other cities.

One can appropriately ask what contribution adult education courses can make to the enjoyment and understanding of symphony concerts. Are there any schools or colleges that offer an evening course specifically tied to local symphony concerts? This seems to be very feasible and would appear to be attractive to many concert-goers. Perhaps this is done somewhere, but this study did not discover it. In a recent study of university courses for non-music majors, Dr. S. T. Burns, Professor Emeritus and former Chairman of the School of Music, University of Wisconsin, reported that some universities offer courses related specifically to live performances on campus. For example, Indiana University offers "Opera Theatre Series I and II," devoted to "discussion and analysis of works to be performed during the current Opera Theatre Series." The University of Texas offers four courses that require attendance at fifteen live concerts per semester. A unique feature of one course at the University of Minnesota is an arrangement which permits enrollees to attend rehearsals of the Minneapolis Symphony. In fact, the course title is "Minneapolis Symphony Demonstration Rehearsals," so such attendance is the very basis of the course.¹

¹S. T. Burns, Music Programs for Non-Music Majors in State Universities, School of Music, College of Letters and Science, University of Wisconsin, January, 1967, p. 37.

All college and university courses in "Music Appreciation," regardless of the label attached, require listening to recordings, and most of them require attendance at some live performances. If this is good education at the university, it is equally acceptable to the concert-going public.

One could also ask what the school music educator can do to enhance symphony enjoyment and understanding. This opens another area that cannot be touched in the present study, but which deserves attention.

The conductor's role

Yet another avenue to be explored is the conductor's role in the education process. What part do his programming, his writings, his public confrontations via formal presentations or informal interviews play in educating his audiences? (One recalls the 1930's when Leopold Stokowsky programmed the same new composition twice in the same evening, the 1920's when Walter Damrosch's radio lessons with the New York Symphony were so widely used in the schools; and there are the New York Philharmonic's Young People's Concerts on television today.) The conductor's role should be investigated. It would be valuable to know just how interested he is in program annotation and how much influence he exerts. We learned from the present investigation that some

conductors are very conscious of all the details of their programs. George Szell, for example, always reads the annotations prepared by Klaus George Roy, and occasionally makes comments and suggestions (always heeded, incidentally). Robert Shaw in Atlanta is one of several conductors who regularly approve of their annotators' efforts before they go to print. The extent of this influence should be further investigated.

Since the symphony orchestra is an instrument of both enjoyment and education, as Dr. Dorian was quoted as saying,¹ the responsibility for both of these elements does not rest in one person or one office, but upon all who play a role. The conductor is in a particularly opportune position to relate to his audience, for he is The Maestro who faces them at each concert and reflects the image of the orchestra. He selects the programs; frequently he exerts almost dictatorial powers. He alone could control the educational impact of his organization. Yet the program annotator has free reign, in most cities, to say what he will. Sometimes a manager is able to bring influence, even to the point of arbitrarily editing the program notes. This multiplicity of practices implies that the educational function of the orchestra is too often a haphazard undertaking, whereas it should be planned as a joint concern and endeavor of conductor,

¹Chapter I.

manager, program annotator and board of directors. There should be agreement on policy and method. Seattle is a prime example, for there these parties have agreed on the kind of annotation they want and the general method to be used, as well as the goals they seek. The result of such united effort shines forth happily in the returns from their questionnaires.

Extension of the present survey

Another valuable research project would be an extension of the present audience survey over a wider base, surveying perhaps one hundred audiences rather than twelve--or even a complete survey of the total membership of the American Symphony Orchestra League. Audiences could be more thoroughly analyzed, too, as in the Baumol-Bowen survey, and periodically to detect trends of change.

Programming, criticism, the record jacket

Three areas of natural relationship to the subject of annotation would merit minute scrutiny: (a) orchestral programming, (b) musical criticism and (c) record jacket annotation. That Leonard Bernstein and William Steinberg distinguish themselves by their unique programming was easily discernible; this stimulates conjecture that should be supported by further

inquiry. Musical criticism is a subject ever open to study in depth. Fortunately, the critics have now united in a formal organization with a new house organ supported by money from the Arts and Humanities Foundation for the purpose of promoting this area of recent neglect. The preparation of record jackets is almost identical to program annotation, and many a jacket writer is also a program annotator. Undoubtedly many of the words expressed on the subject of annotation apply equally to the record jacket; but again, this should be substantiated or refuted by study.

There seems to be a real need for a training course for both critics and annotators, a course combining musical understanding, educational methods and journalism. Recognizing a shortage of such trained personnel, the Music Critics Association has encouraged the offering of special summer courses in musical journalism.¹ We have observed that today most program note writers are musicians, some are critics. If musicians could be trained to write and writers could be trained musically, the benefits to the musical public would be considerable.

¹Such a course was offered in 1967 at the University of California, with support from the Ford Foundation.

What can program notes do?

An astute member of one audience wrote on his questionnaire: "Has anyone ever asked: what can 'program notes' possibly do, what is impossible for them to do?"¹ This paper has not sought to answer this question, but has proceeded on the assumption that program annotation is an established practice and that such notes are essential, certainly the most accessible essential of orchestra-audience contact. An honest appraisal will quickly reveal some of the obvious weaknesses of the medium: its one-way communication, its appeal through the printed word only, its brevity, its often casual acceptance in a semi-social setting. There are severe limitations. The search for answers to this concert-goer's question is another enticing area of possible research. We are concerned here with the present status of annotation. Further study could reveal the expectancy of results in an ideal situation as well as in the "average," or typical situation.

Negation of the Hypothesis

The prevailing low opinion of program notes amongst musicians was revealed by the responses given

¹A Ph.D. amateur musician, Seattle.

by musicians when asked about annotation.¹ The usual first reaction was a statement of what program notes should not be or do! Thus arose the negative form of the hypothesis: that most program notes do not accomplish their intended purpose. On the basis of the present study, this hypothesis is now definitely proved wrong. Audiences overwhelmingly averred that their program notes do help them to appreciate and enjoy the music. Surprising and gratifying were the statistics of reading habits. That 84% of the symphony audience respondents always read the notes, that 69% read them in toto, that 87% read them before hearing the music is proof of the success of the notes and of the readers' seriousness in their efforts to get the most out of the concerts. The number of complaints registered in questions # 8 ("complex," "brief," etc.) and # 9 (comprehensiveness) also reflects the seriousness of audience participation. People who suggest that program notes are not read are just plain wrong. The only legitimate concession to this opinion is that there is a segment of the audience not adequately reached. The task of education is not perfectly performed and remains a permanent challenge. Surely it would be a welcome discovery to learn some day, somewhere, that 100% of the audience

¹Chapter I.

reads the notes in toto before every concert; but we know human nature well enough to recognize the futility of such an expectation, even though perfection is the goal sought. It will never be possible to reach or to satisfy every member of any single audience. Common sense suggests aiming at the majority; some writers will want to include concessions to known minority groups and will accomplish this by using the technique of varying styles of annotation.

Room for Improvement

Perhaps another concession can be made to those who feel that in spite of full digestion of the program notes many people are still starved for information, hence are not well prepared for listening. The well considered conclusion is that some education certainly takes place in every situation, but that in some concert halls the audience is better prepared by past experience, and in some the educational job is accomplished with greater finesse and thoroughness than in others. It is hoped that the present study has sufficiently exposed these facts and has offered such satisfactory examples of practices both good and bad that any writer will find here a guide and wise counsel for exercising his job more efficiently.

Considering again the standards established by the panel, and referring to the ratings of annotations by their standards,¹ we conclude that very few annotations measure up to full expectancy. The statistics tell us that 14% of the readers consider their program notes to be lacking in comprehensiveness. This, then, is a 14% demand for longer annotations with more detail and completeness. Such a change would also satisfy the 13% of the audience who consider their notes too brief, and perhaps the 8% who consider them too lightweight. The average annotation is too brief; and there are too many that are even briefer. Brevity is a serious weakness, for it signifies a shortage of information that robs the patron of his rightful due; and the luckless consumer may not be aware of what he is missing. The competent annotator, like the competent teacher, should have in his mind the educational goal to be reached by his "pupils," and his aim should be to assist those people to attain this goal. The brief or superficial annotation will not accomplish this purpose, nor will the poorly written one. There is demonstrated, then, a need for improvement in annotation standards, in spite of the show of general appreciation.

¹See Chapter V.

If the number of people who file their programs for future reference could be increased, this might be an indication of improvement in the educational value of the notes. The present 54% is not low, but it could be raised by bearing in mind the permanence of the printed program. The cost of publication is an economic factor to be reckoned with, too. It is so high (\$165 per concert, for example, for the eight-page South Bend program books) that it justifies the effort to make the program booklet a fine permanent record. No one has ventured to make a charge for such a keepsake, but this could be considered; it is a possibility that might open the way for better service to the more serious listener.

The 42% figure representing those who would like musical examples indicates that there would be a definite educational value in their use. Audience comments tell us that increased advertising to offset the additional cost would not disturb many people if it were placed judiciously in the booklet.

Symphony management could also devote some thought and effort to increasing the number of patrons who read the program notes in their entirety. With imagination and experimentation this percentage could be raised above the present 62% figure. It would require a strong and lengthy selling campaign to bring about such a change in audience habits; but it could be done.

Some recapitulations

Considering again briefly the question of technical terms, we note the 6.4% who checked "Too complex or technical" in question #8. Were this figure to go any higher there would be cause for concern; but if we were to judge from the written comments on the questionnaire, the chief objection here was not the use of technical words so much as the general complexity of some of the writing. That is, some annotations go over the heads of some readers by reason of the manner of writing, and this probably cannot be avoided. There were almost no criticisms of excessive technical terminology. This implies for the annotator a freer hand in discussing the music. Trial alterations could be undertaken, followed by sample checks of reactions, until a happy compromise resulted.

Critical writing, we note, is to be frowned upon as a regular practice; but its effectiveness on occasion cannot be denied. The opinion of the audiences seems to be reflected in one concert-goer's remark: "I prefer programs which analyze the music . . . to those which criticise the music. . . . I feel that with sufficient background information and my own taste I can make my own critical judgments."¹ While this writer,

¹Syracuse; a college-educated professional musician.

as a professional musician, was one of a minority group, he spoke intelligently and should be heeded. Any music appreciation teacher must educate his pupils to the point where each is able to make his own critical judgments. If the teacher by his own enthusiasm sometimes influences the development of others' tastes, we recognize it as inevitable. When it is done by the written word, at least it can be scrutinized and recognized and, if desired, changed.

It seems in order to suggest again, as a conclusion derived from this study, that managers could encourage program note reading by the simple device of offering more reading light. Strict focus of the eyes upon the brightly lighted stage is not a requirement for good listening. It is not a sin or necessarily a loss if a patron refers to his program during the course of the performance. Full lighting is usually frowned upon, as an usher in Orchestra Hall, Chicago, verified recently; but partial lighting, as previously suggested, might be the best answer. There are people, too, who like to follow scores.

Finally, when a writer is unsure of any facet of his annotation, a generally safe practice is to go to the programs of the leading symphonies and observe how their annotators handle the problem. It is certainly wiser to borrow a style or a method from those

who do the job best than to blunder blindly on one's own. Grove and Tovey are always noble examples to emulate; and wide reading (or this dissertation) will easily reveal those whose writings are successful.

Additional Conclusions

Reasserting that this study is a limited one, quite exploratory in nature, we submit these additional conclusions. First, that the listeners' extensive reliance on the program book demands that the best possible effort be made to construct and print an attractive format and program material that is readable, reliable, scholarly and thorough. People who attend symphony concerts are above average in many ways. Their responses indicate that they are sensitive to niceties and to the careful, refined touch and to the integrity of the material they read. The questionnaire gave these people their first opportunity to demand the kind of treatment they deserve and in some cases are getting. The program in hand is the strongest bond between producer and consumer in the concert hall. In spite of its educational limitations it sets the tone of the concert, it instructs the audience. It is the medium for dissemination of all sorts of information about the music, the orchestra, its conductor, its activities, its members, its guest soloists, its board of directors and its

financial supporters. In other words, today's program is indispensable to the welfare of both orchestra and patron and as such it pleads for excellence.

Another conclusion is that audiences in general apparently become accustomed and partial to their regular style of annotation, rarely comparing it with that of other programs. Many readers seem to be rather indiscriminating in their appreciation. This is to say that we cannot make all decisions re program notes, program format, auditorium lighting, etc., entirely on the basis of popular vote. On some issues the producers of the program and the concert, like classroom teachers, are more capable of making wise decisions than the members of the audience; sometimes these producers must base their decisions on information that is not available to the individual reader. They run the risk of offending him, of slighting his desires; but if they do him better service thereby, the reader will likely recognize his gain eventually. There is a large enough segment of discriminating people in every audience today who have heard other orchestras and read other program notes to be able to make comparisons and to be critical; they have had no voice until offered this questionnaire. Managers and annotators have tended to be subjective, assumptive and authoritative, even smug in some cases; they have frequently exhibited great

self-satisfaction and have enjoyed complete autonomy because they have been unquestioned and untrammelled. The eleven annotators who were willing to place their product in the voting booth, so to speak, are to be commended for their bravery and humility!

Audience Comments

While the audiences generally approved their notes, there were indications as to how thoroughly effective annotation is in its educational function. The best of these were in the written comments, some of which are recorded here.

In general the program notes are all right as far as they go, but I usually find that I would like to read something with a little more meat and depth on the works being performed. I would like to see the program notes lengthened and made a bit more technical and comprehensive.¹

I have now endured program notes at many concerts in many cities. Some bore more, some less. This depends on how skilfully they are written. But virtually none of this skill relates to music as such. For those who can read scores, a score-in-hand at the concert would help most. But that would require reading light, not gloom.

Has anyone ever asked: what can "program notes" possibly do, what is impossible for them to do?

I doubt it.

But certainly biographical anecdotage has precious little to do with music.²

¹From Syracuse; a college graduate with no formal music training.

²From a Ph.D. amateur musician, Seattle. Not necessarily a reflection upon the Seattle annotations.

Suggestion: Could you put all the advertisements at the end? It would be easier to find the program notes. Otherwise, I find the notes very helpful.¹

The notes are very helpful for program music, but I can get along fine without them for abstract music.

Vocal: When the text is foreign, it should be printed both in the original language and in an English translation.²

A greater description of the music would be helpful; on the whole, though, they are quite good --much better even than some of the New York Philharmonic.³

About program note interruption: It's not so much advertisements as other symphony notes that are distracting when interspersed with program notes. They are too similar in format at quick glance.⁴

Flat, uninteresting, pedantic. It is most irritating to find the second sentence in every note starting "It is scored for _____. etc." So what?⁵

I think the programme better than any I have received in England, France or Germany.

I read the programme notes before the music is played--then again afterward.⁶

¹From Eastern Connecticut; a music student.

²From Evansville; a music student.

³From Albany; a non-college graduate with no formal music training.

⁴From Albany; a college graduate with no musical training.

⁵From a college graduate with no formal musical training.

⁶From Indianapolis; a college graduate and amateur musician; from England.

Reviewer sometimes lets himself get carried away by his desire to impress the audience with his writing abilities. His sentences are much too complex, are often not understandable on first reading. This is the test of a well-written sentence--whether it can be comprehended on first reading. I often give up on the program notes because of this fault.¹

Even though I don't always have a chance to read the program notes, I would not like to do without them.²

I really like having program notes. They help me understand the music so much better. I have one suggestion: please make them much longer--not real, real long, but at least twice as long.³

Would like more about the music, less about the composer.

Suggest with each program a feature write-up on a particular instrument (that used by the soloist, for instance), a musical style, type, history of a short period, a composer.⁴

As purely technical comment--the larger, more legible type-face used this season is excellent.⁵

Sometimes they seem more to show off the writer's musical erudition than to be helpful to the listener. Often they tell me more than I care to know.⁶

¹From a college-educated amateur musician.

²From Seattle; a college-educated music lover with no special musical training.

³Asheville; a music lover with no formal musical training or college education.

⁴Asheville; a college educated music lover with no formal musical training.

⁵Green Bay; an amateur musician with college education.

⁶South Bend; an amateur musician, non-college.

Interesting little pieces such as that of Henry Fogel about musical humor are welcome.¹

I have noticed and appreciated very much the excellent contribution of a graphic designer in the production of this year's program. Fine design and typography selection add that little touch that adds to the pleasure of just being there.²

Good that they are not so technical as to scare off non-trained readers; but some comments on orchestration (especially of themes) would be nice.

Very nice that notes are immediately after the program and not interrupted by advertisements.³

If pressed I would opt for more complex, longer, more comprehensive notes. I have indicated satisfaction based on a realization of what is desirable and practical for all.⁴

I think the notes are very helpful and interesting. We drive 200 miles to attend the concerts and always hope to arrive a half hour early in order to read the program notes.

In five years we have missed concerts only a few times each year due to weather or travel conflicts.⁵

If the Symphony is presuming itself to be somewhat professional, its program notes should also attempt to be somewhat professional. Cliches, over-worked phraseology, attempted simplified explanations of technical or foreign musical terms, etc., are annoying and unnecessary. Persons actually interested in exploring the music to be heard, in depth, will do so prior to the concert; a summary of historical events or working facts of the

¹Syracuse; a college-educated music lover with no formal musical training.

²Seattle; an untrained music lover, non-college.

³Ashville; a college-educated, professional musician.

⁴Syracuse; a college-educated amateur musician.

⁵Indianapolis; a college-educated amateur.

composition are useful at the concert as a point of reference. Comprehensive notes should be saved for rarely heard works or new compositions.¹

These music notes I feel are really too complex! I am a junior in music school and some of these things are a little vague to me. I shutter [sic] to think what the layman struggles through. I feel the statements in regard to form and texture are too complex. These should not be omitted, but should deffenetly [sic] be broken down more to the layman's terms as the majority of the audience is such.

I'm afraid they're [sic] are very few in the audience who struggle through these notes, because there is so little they can understand. If broken down into simple ideas these music notes would benifit [sic] and be more enjoyable!²

Appreciate the fact that the Louisville Orchestra doesn't include a lot of advertising, as do many other symphonies.³

A little more simple for the layman and young people who do attend.⁴

These comments are, of course, interesting to read; but they say more than just the specific message each was intended to express. They display sincere devotion to symphony music; they reveal a reliance on program notes; they exude strong interest in the operation of symphonic affairs. They also show us that one cannot possibly satisfy all segments of an audience--

¹Green Bay; a college-educated amateur musician.

²Louisville; a music student. For whom is he speaking?

³Louisville; a music student.

⁴South Bend; a professional musician.

there is too much diversity; and they reduce the efficacy of the advice to be simpler and less technical by showing that this advice most often comes from the professional musician who believes he is looking after the interest of the "other fellow" who knows less about music than he. The amateur musician and the untrained musician did not clamor for simpler annotations and less technical terminology; and this was also true of the panel, as we saw in Chapters V and VI. Most importantly, these comments challenge the annotator to meet the needs of his specific audience, to be musically serious, to be completely professional and to write interestingly. This is quite an assignment! Furthermore, the comments represent a demand for responsibility on the part of the symphony manager to take the program notes seriously and to present them seriously. If he responds to this demand he will convey to his audience the impression that the notes are important and are to be read, rather than to be regarded as mere interesting fill. Some booklets, by sandwiching the program notes in as space happens to be available, appear to present the advertisements or the various lists of names as the most important items.

Suggestions for Writing the
"Ideal Annotation"

If asked how to write the ideal annotation, how would one answer? On the basis of the examples and advice reproduced in this paper, and of the statistics and comments from audiences, the following guide could be suggested:

1) Know your audience--its age level, its educational level, its musical erudition, its concert experience and habits, its reading habits, and even its desires.

2) Present basic facts about the composer, his times, his work and/or statements on the particular composition; but include more information on lesser known composers than on familiar ones.

3) Devote at least an equal amount of space to a discussion of the music--to some kind of analysis or description; give the reader something concrete that he can grasp and hold on to as the music progresses.

4) Avoid unusual musical terms, or give them parenthetical explanations; but fear not the use of common words of tempo, dynamics, style, form, and even performance instructions.

5) Write in the best possible literary style; plan on several drafts, if necessary, and possibly a critical review by a language expert.

6) Conjure up different illustrations, metaphors, references, comparisons, to express musical ideas; each one may have meaning for one more reader.

7) Adhere to Tovey's advice to explain what happens without trying to analyze how it happens.

8) Add extra aids occasionally, such as a glossary of unusual terms or special articles on a musical style, an instrument, a composer, etc.

9) Consider whether the notes are intended for pre-concert or post-concert consumption; the latter can be more comprehensive. Plan on an average of about 2,000 words, if possible, for that seems to present the maximum efficiency in balancing comprehensiveness with reading time.

10) Be judicious and abstemious in writing critically, be on firm ground when you do, accompany it with supporting data, and offer it as purely personal opinion; but avoid a display of personal taste preference. Stimulate controversy occasionally.

11) Write honestly, knowledgeable and straightforwardly to your audience. Avoid writing down; i.e., treat your audience with the respect it deserves, and assume a considerable amount of erudition on its part.

12) See, if possible, that the notes are presented in an attractive format with ample-sized type, ample open spaces, good color contrast; in other words,

make the program typographically easy and inviting to read.

13) Use all available sources of material, but acknowledge them.

14) Go to original sources or authorities whenever possible, such as the composer or the première program.

15) Fear not to seek help! Even an occasional guest annotation might be welcome. Solicit suggestions from reliable sources.

16) Periodically seek an appraisal to learn the effectiveness of the annotations, since evaluation is the key word in all education.

17) Key the writing to the majority; do not try to cater to all interests, for it cannot be done successfully. Variety may be the only way to gain the interest of the maximum number.

18) Finally, remember that program notes are a literary form that comprise a permanent record of the symphony's progress as well as of the audience's educational progress. Once published, they are indelible.

I-A. Letter to Annotators

Dear _____:

In preparation for a doctoral dissertation at Michigan State University I am making a serious study --perhaps the first--of symphony concert program notes. My research includes interviews with annotators and managers, followed where possible by questionnaires to audiences, for the purpose of evaluating the effectiveness of program note writing. No doubt you, as an annotator, often wonder just how much influence your words have upon your audiences. I hope my study will reveal this and will suggest the methods that appear to be most effective. May I have your assistance? Your thoughtful answers to the enclosed questions would be most helpful.

I am enclosing a copy of the audience questionnaire for your inspection and approval. How would you feel about its distribution at one of your concerts, either inserted in the program or hand distributed to one hundred patrons at random? If you approve I would request the manager's permission to distribute it. Of course the results would be made available to you.

One further request: so that I can read a comparative sample of your writing, would you be willing to send me recent programs that include notes on these works?

Beethoven: Symphony No. 5

Brahms: Symphony No. 2

Debussy: La Mer

Any première, or a controversial contemporary work.

Any choral work.

Many thanks for your cooperation and kindness. I hope that I shall be able to reciprocate at least in part.

Cordially yours,

I-B. Annotators' Questionnaire

1. Please state your qualifications as an annotator--
education, special training.
2. Are you on contract solely to write program notes?
Or full-time employee with other duties?
3. What do you consider to be the chief function of
program notes?
4. What evidence do you have that your notes are read
and appreciated?
5. Is this evidence unsolicited?
Or systematically sought?
6. Do you believe that formal analysis is one of the
principal duties of the annotator?
7. Are there certain kinds of information that you
believe should always be included in your notes?
8. When a work is replayed do you reuse your former
notes? Unaltered?
9. Does the management place any restrictions or limi-
tations on your writing?
10. What is your opinion about subjectivity and personal
prejudice in your writing?
11. Any additional comments on the back of this sheet
would be welcome.

I-C. Letter to Managers

Dear _____:

In preparation for a doctoral dissertation at Michigan State University I am making a serious study--perhaps the first--of symphony concert program notes. My research includes interviews with annotators, managers and audiences.

It is my hypothesis that most program notes fail to accomplish their intended purpose; so I seek facts and opinions that will either support or negate this hypothesis. Your answers to the enclosed questions will be most helpful to me in this study. I hope that the results of the study will indicate what kind of notes appear to be most effective in educating audiences and enhancing their listening pleasure.

To assure successful completion of this project I need your permission to distribute copies of the enclosed questionnaire to your audience (once only). This could be inserted in one of your programs, or I would arrange for a random distribution of one hundred copies in stamped envelopes after a concert. I have your annotator's approval of the questionnaire and have offered him a summary of the results.

Your assistance will be greatly appreciated; and hopefully both of us will benefit from the effort.

Sincerely yours,

I-D. Managers' Questionnaire

1. Why do you consider program notes desirable?
2. Do your programs include annotation
 - a) always?
 - b) usually?
 - c) seldom?
 - d) never?
3. Do you copyright your program notes? Why?
4. Does your budget limit your annotations in any way?
5. Do you place any restrictions, other than space, on your annotator?
6. Have you considered advance distribution of your programs?
Why or why not?
7. Do you know the composition of your audience?
8. If you do, how do you know it?
9. Do you have any other comments to make on program notes? They would be welcome.
10. What about the availability of competent annotators?

I-E. Audience Questionnaire

This questionnaire is part of a nation-wide inquiry into the effectiveness of program notes as an educational device, and is distributed with the cooperation of symphony managers and program note authors. Results of the survey will be given to the management of this orchestra; hence your assistance is solicited. PLEASE CHECK YOUR ANSWERS AND HAND TO AN USHER. You may ignore any questions that are not applicable to this particular situation.

Do you read the program notes: (Check one in each column)

- | | |
|---------------------|---------------------|
| 1) always? | 1) partially? |
| 2) sometimes? | 2) totally? |
| 3) never? | |

Do you read them: 1) before the music is played?

(Check only one) 2) while the music is being played?

3) after the music is played?

Do you follow the texts of vocal works? YES.....NO.....

Would you like more reading light during the concerts? YES.....NO.....

Would simple musical examples be helpful (Single staff notation) YES.....NO.....

Are you disturbed by the positioning of advertisements
amid the program notes? YES.....NO.....

Do you save your programs for future reference? YES.....NO.....

Do OUR program notes help you to understand
and enjoy the music? YES.....NO.....

Do you find them: (Check one in each column if you desire)

- | | |
|------------------------------------|---------------------|
| 1) too complex or technical? | 1) too brief? |
| 2) too lightweight? | 2) too long? |

Do you find them comprehensive enough? YES.....NO.....

Do you attend five or more symphony concerts per year? YES.....NO.....

Which of these applies to you? (One only)

- | |
|---|
| 1) A music lover with no formal music study. |
| 2) An amateur musician with some formal study. |
| 3) A professional musician or music teacher. |
| 4) A music student. |

Are you a college graduate? YES.....NO.....

If you have any comment to make on the program notes —
praise, criticism or suggestion — please check here
and write on the back of this sheet.



II-A. Orchestras Solicited

- Class A: Atlanta Symphony
Boston Symphony
Chicago Symphony
Cincinnati Symphony
Cleveland Orchestra
Dallas Symphony
Denver Symphony
Detroit Symphony
Minneapolis Symphony
New York Philharmonic-Symphony
Philadelphia Orchestra
Pittsburgh Symphony
Rochester Symphony
Seattle Symphony
- Class B: Birmingham (Ala.) Symphony
Duluth Symphony
Flint Symphony
Fort Wayne Philharmonic
Hartford Symphony
Kalamazoo Symphony
Louisville Orchestra
North Carolina Symphony
Phoenix Symphony
Syracuse Symphony
Toledo Symphony
Tulsa Philharmonic
San Diego Symphony
- Class C: Albany (N.Y.) Symphony
Charlotte (N.C.) Symphony
Chattanooga Symphony
Evansville (Ind.) Philharmonic
Golden (Colo.) Symphony
Green Bay Symphony
Lansing Symphony
Lubbock Symphony
Richmond (Calif.) Symphony
Spokane Symphony
Tucson Symphony
Wichita Falls (Tex.) Symphony
Worcester (Mass.) Orchestra
- Class D: Asheville Symphony
Augusta (Ga.) Symphony
Baton Rouge Civic Symphony
Beverly Hills Symphony

Boulder Philharmonic
Chillicothe (Mo.) Community Orchestra
Columbus (Ga.) Symphony
Eastern Connecticut Symphony
Greeley (Colo.) Philharmonic
Kirkwood (Mo.) Symphony
Lincoln (Neb.) Symphony
New Haven Civic Orchestra
Peoria Symphony
Richmond (Calif.) Symphony
Rockford (Ill.) Symphony
Saginaw Symphony
South Bend Symphony
Springfield (Mo.) Symphony
Symphony of the Valley (Woodstock, Va.)
Trenton Symphony
Wilmington (Del.) Symphony

II-B. Annotators Questioned

1. Albany (N.Y.) Symphony	Russell F. Locke
2. Ashville (N.C.) Symphony	Joseph Fischer
3. Atlanta Symphony	John Schneider
4. Augusta (Ga.) Symphony	Dorothy R. Stoddard
5. Baton Rouge (La.) Civic Orchestra	F. Crawford Page
6. Boston Symphony	Andrew Raeburn
7. Boulder (Colo.) Symphony	David Burge
8. Charlotte (N.C.) Symphony	George A. Stegner
9. Chicago Symphony	Arrand Parsons
10. Cincinnati Symphony	Joseph Sagmaster
11. Cleveland Orchestra	Klaus George Roy
12. Dallas Symphony	Dorothea Kelley
13. Detroit Symphony	Robert Holmes
14. Eastern Connecticut Symphony	Charles Frink
15. Evansville Philharmonic	Michael J. Giarratano
16. Flint Symphony	Werner L. Graf
17. Green Bay (Wis.) Symphony	Jack W. Rudolph
18. Hartford Symphony	Henry P. Bakewell
19. Indianapolis Symphony	Henry F. Butler
20. Kalamazoo Symphony	William Burke
21. Lansing Symphony	Arnold Perris
22. Louisville Orchestra	Robert H. McMahan
23. Minneapolis Symphony	Mary Ann J. Feldman
24. New York Philharmonic	Edward Downes
25. Philadelphia Orchestra	John G. Briggs, Jr.
26. Phoenix Symphony	Monica Agnew
27. Pittsburgh Symphony	Frederick Dorian
28. Program Note Service, N.Y.	Paul Affelder
29. Rochester Philharmonic	Ruth Watanabe
30. San Diego Symphony	Vere Wolf
31. San Francisco Symphony	Jonathon Kramer
32. Seattle Symphony	Jo Ann Patterson
33. South Bend Symphony	Charles Biondo
34. Spokane Symphony	Algis Grinius
35. Syracuse Symphony	Henry Fogel
36. Tucson Symphony	Geraldine Saltzberg
37. Wichita Falls (Tex.)	Owanah Anderson
38. Wilmington (Del.) Symphony	Mrs. Alex Pashallis

II-C. Managers Questioned

1. Asheville Symphony	Helen Sorton
2. Augusta (Ga.) Symphony	Dorothy Stoddard
3. Baltimore Symphony	Oleg Lobanov
4. Birmingham (Ala.) Symphony	Hal T. Heath
5. Boston Symphony	Thomas D. Perry, Jr.
6. Charlotte (N.C.) Symphony	Allen B. Lambdin
7. Cincinnati Symphony	Lloyd H. Haldeman
8. Detroit Symphony	Howard Harrington
9. Duluth Symphony	A. H. Miller
10. Eastern Connecticut Symphony	Mrs. Charles Frink
11. Evansville (Ind.) Philharmonic	Carlos Wilson
12. Flint Symphony	Werner L. Graf
13. Green Bay Symphony	Cyril Kronschnabel
14. Houston Symphony	Tom M. Johnson
15. Indianapolis Symphony	Hubert N. Scott
16. Kalamazoo Symphony	Clark den Bleyker
17. Los Angeles Philharmonic	Jaye Rubanoff
18. Louisville Orchestra	Richard Wangerin
19. New York Philharmonic	Kenneth Haas (Ass't)
20. Philadelphia Orchestra	Joseph Santarlaschi (Ass't)
21. Phoenix Symphony	Jo Hitchcock (Ass't)
22. Pittsburgh Symphony	Stephen Sell (Ass't)
23. Rochester Philharmonic	Nat Greenberg
24. Saginaw Symphony	Roland Crane
25. San Diego Symphony	William L. Denton
26. San Francisco Symphony	Joseph A. Scafidi
27. Seattle Symphony	Alan Watrous
28. Spokane Symphony	James Emde
29. Symphony of the Valley (Va.)	Helen M. Thompson

II-D. Orchestras Cooperating
in Audience Survey

Class A:

Indianapolis Symphony, Hubert N. Scott, Manager
Seattle Symphony, Lanham Deal, Audience Relations

Class B:

Louisville Orchestra, Richard Wangerin, Manager
Phoenix Symphony, Jo Hitchcock, Program Editor
Syracuse Symphony, Benson E. Snyder, Manager

Class C:

Albany Symphony, Edward LaCroix, Manager
Evansville Philharmonic, Carlos Wilson, Manager
Green Bay Symphony, Cyril Kronschnabel, Manager

Class D:

Asheville Symphony, Helen B. Sorton, Manager
Eastern Connecticut Symphony, Mrs. Charles Frink,
Manager
South Bend Symphony, Mrs. B. D. Cullity, Manager

III-A. Tabulation of Annotators' Questionnaire

1. Qualifications:	
Musicologists	13
Practicing musicians	7
Critics	5
Amateurs	4
2. Contract?	
On contract	17
Full time employees	4
Volunteers	14
3. Chief Function of Program Notes:	
To inform	15
To create receptivity of the music	3
To enhance enjoyment	8
To inform and to enhance enjoyment	8
To inform and to create receptivity	3
4. Evidence that Notes Are Read and Appreciated:	
Word of mouth or written comment	36
5. Systematically Sought Evidence?	
Unsolicited	36
6. Formal Analysis One of Your Principal Duties?	
Yes	5
No	21
Sometimes	6
Undecided	1
7. Kinds of Information Considered Essential:	
Basic facts and background	16
"Something for everyone"	2
"The essence of the music"	7
"Something extra"	9
Variable	7
8. Former Notes Reused?	
Yes	8
No	10
Perhaps, but altered	13
Sometimes	3
9. Managements' Restrictions:	
None	34
No musical examples	1
Proportional to the importance of the piece of music	1
10. Opinion about Subjectivity:	
Opposed in principle	31
Approve	5
11. Additional Comments:	
Author's argument for his rationale	18
Notes should meet the needs of the specific audience	2
Objection to analysis	7
Approval of this project	3
Total responding	38
Women	9

III-B. Tabulation of Managers' Questionnaire

1.	Why Program Notes Are Desirable:	
	Audience demand	3
	To create receptivity to the music	2
	To inform	13
	To enhance enjoyment	4
	To inform and to enhance enjoyment	6
2.	Programs Include Annotation?	
	Always	25
	Usually	3
3.	Copyright?	
	Yes	4
	No	24
4.	Annotation Limited by Budget?	
	Yes	5
	No	23
5.	Restrictions on the Annotator:	
	Yes	3
	No	25
6.	Advance Distribution of Programs?	
	Yes	3
	No	16
	Considered	12
	Why Not Advanced Distribution:	
	Too costly	11
	Impractical	5
	Not worthwhile	2
7.	Knowledge of Audience Composition?	
	Yes	17
	No	10
8.	How Known:	
	General acquaintance or address	13
	Survey	4
9.	Comments:	
	Notes should be entertaining and brief . . .	4
	"Our notes seldom academic, sometimes Controversial, always interesting" . . .	1
	"Should be ample space; however, notes should be terse."	1
	"Notes are valuable to about 10% of the audience."	1
	"Notes should be informative, enter- taining and fairly brief."	1
	"Readers want widely differing types of notes."	1
	"Notes should be entertaining, but not too technical."	2
	Total responding	29
	Women	5

III-C. Additional Questioned Asked of Managers
Cooperating in the Audience Survey

1. Do you print texts of vocal works?
2. Do you offer enough light for reading during programs?
3. Do you normally intermingle program notes and advertisements on the same page?
4. Does your audience receive programs in advance of concert dates?

RESPONSES

	#1		#2		#3		#4	
	YES	NO	YES	NO	YES	NO	YES	NO
Indianapolis	X		X		X			X
Seattle	X**			X	X		X	
Louisville	X			X		X		X
Phoenix	X			X		X		X
Syracuse	X			X	X			X
Albany	X			X		X		X
Evansville	X		X*		X			X
Green Bay		X		X		X		X
Asheville	X			X		X		X
Eastern Connecticut	X		X		X			X
South Bend		X	X			X		X

*Only when vocal texts are printed.

**Available separately.

IV-A. First Questionnaire to Panel

Following is a list of musical terms that appeared in a recent major symphony program. Please check those that you feel should NOT have been used:

Allegro di molto	_____
Adagio, ma semplicemente	_____
Allegretto	_____
Andante	_____
Allegro grazioso	_____
Allegro ma non troppo	_____
Andante moderato	_____
Allegro giocoso	_____
pp	_____
ff	_____
Tutti	_____
Fermata	_____
Dolce	_____
Poco espressivo	_____
Recitative	_____
Scherzo	_____
Exposition	_____
Development	_____
Episodes	_____
Coda	_____
Rondo	_____
Dominant	_____
Tonic	_____
Counterpoint	_____
Modal	_____
Tonality	_____
Phrygian church mode	_____
Six-four chord	_____
Fifth notes	_____
Canonic	_____
Ostinato	_____

How many symphony concerts do you attend per year? _____

What is the extent of your formal education? _____

What musical experience and training have you had? _____

You may use the other side of this sheet to state what you like to find in a symphony program annotation.

IV-B. Second Questionnaire to Panel

Here is another set of musical terms from a major symphony program. Please mark any of these that, in your opinion, should not have been used:

☐ concertante	☐ concerto grosso
☐ basso continuo	☐ partita
☐ suite	☐ allemande
☐ courrante	☐ sarabande
☐ fugato	☐ clarino
☐ grave	☐ allegro
☐ gavotte	☐ bourée
☐ vivace	☐ polyphonic
☐ toccata	☐ cantilena
☐ capriccio	

Following are samples of various type faces found in symphony programs. Please mark any of these that you consider too small (i.e., so small that reading is discouraged).

This past May a jury composed of some of the most famous names in music awarded young Mr. Zuckerman (and Kyung-Wha Chung from Korea) the 25th annual Leventritt Award, considered one of the most prestigious competitions in the world...

When Kodály died on March 7 of this year at the age of 84, just three weeks after receiving the gold medal of Britain's Royal Philharmonic Society, the last of countless honors bestowed upon him, he left an imprint on music and music education equalled by few in our century. Following are the closing paragraphs in an article by Professor Alexander Ringer of the University of Illinois, which appeared in the July 1, 1965, issue of the *Saturday Review*. Professor Ringer's words are a fitting tribute to the great man.

This Concerto No. 2, which is the best known work of Rachmaninoff (with possible exception of the Prelude in C sharp minor), came out of a curiously sterile period in the composer's life and was conceived in a environment of artistic pessimism which however transient was in violent vogue among artists and musicians living in Moscow at the end of the century.

Rachmaninoff has recorded in his memoirs a picture of this depressing fad, and of his own reaction to it which took the form of an intense apathy. This became so strong that the composer found himself unable to continue to write, a situation possibly intensified by the fact that his First Symphony had been an abysmal failure at its premiere in St. Petersburg shortly before this. Rachmaninoff's friends became so alarmed by his lethargy that they insisted he visit the clinic of Dr. N. Dahl, a pioneer in the field of autosuggestion. The friends,

* When the symphony was last performed at these concerts more than fourteen years ago, George H. L. Smith had this interesting observation in his notes: "A writer in the *Musical Times* of May 1, 1909 was able to demonstrate that the famous chord was no more than an afterthought, explaining that he had had access to the 'original autograph', which was then in the collection of Felix Moscheles. He reproduced the first page of the *Andante* in facsimile with his article, showing nothing but a repeat sign at the end of the first eight measures, which are marked '*piano*'. A large X is drawn across the page. The printed score shows this repeat as written out in lighter scoring, with the indication '*pp*'. The celebrated *ff* chord follows, scored for full orchestra."

IV-B. Second Questionnaire

Here is another set of questions. Please answer them in your opinion, should not have any effect on the program.

_____	concentrate
_____	base content
_____	size
_____	content
_____	type
_____	grave
_____	device
_____	view
_____	together
_____	capitulation

Following are samples of various types of symphony programs. Please mark any as "good", "bad", "consider too small", "not a symphony", "discouraged".



V-A. THE SOUTH BEND RESPONSE

-
- 1a. Do you read the program notes: (Check one in each column)
- | | | | |
|--------------|-----|-------------------|-----|
| 1) always? | 86% | 1b. 1) partially? | 32% |
| 2) sometimes | 14% | 2) totally? | 68% |
| 3) never? | 0% | | |
- 1c. Do you read them: (Check only one)
- | | |
|-------------------------------------|-----|
| 1) before the music is played? | 81% |
| 2) while the music is being played? | 17% |
| 3) after the music is played? | 2% |
2. Do you follow the texts of vocal works? [Not applicable] YES 46%; NO 54%
3. Would you like more reading light during the concerts? YES 26%; NO 74%
4. Would simple musical examples be helpful? (Single staff notation) YES 44%; NO 56%
5. Are you disturbed by the positioning of advertisements amid the program notes? [Not applicable] YES 35%; NO 65%
6. Do you save your programs for future reference? YES 50%; NO 50%
7. Do OUR program notes help you to understand and enjoy the music? YES 94%; NO 6%
8. Do you find them: (Check one in each column if you desire)
- | | | | |
|------------------------------|-----|---------------|-----|
| 1) too complex or technical? | 11% | 1) too brief? | 20% |
| 2) too lightweight? | 8% | 2) too long? | 4% |
9. Do you find them comprehensive enough? YES 82%; NO 18%
10. Do you attend five or more symphony concerts per year? YES 79%; NO 21%
11. Which of these applies to you? (One only)
- | | |
|--|-----|
| 1) A music lover with no formal music study. | 45% |
| 2) An amateur musician with some formal study. | 34% |
| 3) A professional musician or music teacher. | 12% |
| 4) A music student. | 9% |
12. Are you a college graduate? YES 55%; NO 45%
13. If you have any comment to make on the program notes--praise, criticism or suggestion--please check here and write on the back of this sheet. 16%
-

V-B. THE EASTERN CONNECTICUT RESPONSE

-
- 1a. Do you read the program notes: (Check one in each column)
- | | | | |
|---------------|----------|-------------------|-----|
| 1) always | 87% | 1b. 1) partially? | 35% |
| 2) sometimes? | 13% | 2) totally? | 65% |
| 3) never? | (only 1) | | |
- 1c. Do you read them: (Check only one)
- | | |
|------------------------------------|-----|
| 1) before the music is played | 81% |
| 2) while the music is being played | 12% |
| 3) after the music is played? | 7% |
2. Do you follow the texts of vocal works? YES 59%; NO 41%
3. Would you like more reading light during the concerts? YES 26%; NO 74%
4. Would simple musical examples be helpful? (Single staff notation) YES 40%; NO 60%
5. Are you disturbed by the positioning of advertisements amid the program notes? YES 14%; NO 86%
6. Do you save your programs for future reference? YES 58%; NO 42%
7. Do OUR program notes help you to understand and enjoy the music? YES 96%; NO 4%
8. Do you find them: (Check one in each column if you desire)
- | | | | |
|------------------------------|----|---------------|-----|
| 1) too complex or technical? | 6% | 1) too brief? | 16% |
| 2) too lightweight | 5% | 2) too long? | 10% |
9. Do you find them comprehensive enough? YES 86%; NO 14%
10. Do you attend five or more symphony concerts per year? YES 61%; NO 39%
11. Which of these applies to you? (One only)
- | | |
|--|-----|
| 1) A music lover with no formal music study. | 59% |
| 2) An amateur musician with some formal study. | 27% |
| 3) A professional musician or music teacher. | 4% |
| 4) A music student. | 10% |
12. Are you a college graduate? YES 49%; NO 51%
13. If you have any comment to make on the program notes--praise, criticism or suggestion--please check here and write on the back of this sheet. 12%
-

V-C. THE ASHEVILLE RESPONSE

-
- 1a. Do you read the program notes: (Check one in each column)
- | | | | |
|-------------------|-----|-------------------|-----|
| 1) <u>always?</u> | 88% | 1b. 1) partially? | 36% |
| 2) sometimes? | 12% | 2) totally? | 64% |
| 3) never? | 0% | | |
- 1c. Do you read them: (Check only one)
- | | |
|-------------------------------------|-----|
| 1) before the music is played? | 90% |
| 2) while the music is being played? | 9% |
| 3) after the music is played? | 1% |
2. Do you follow the texts of vocal works? YES 33%; NO 67%
3. Would you like more reading light during the concerts? YES 20%; NO 80%
4. Would simple musical examples be helpful?(Single staff notation) YES 33%; NO 67%
5. Are you disturbed by the positioning of advertisements amid the program notes? [Not applicable] YES 17%; NO 83%
6. Do you save your programs for future reference? YES 39%; NO 61%
7. Do OUR program notes help you to understand and enjoy the music? YES 94%; NO 6%
8. Do you find them: (Check one in each column if you desire)
- | | | | |
|-------------------------------------|-----|---------------|-----|
| 1) <u>too complex or technical?</u> | 5% | 1) too brief? | 22% |
| 2) too lightweight? | 11% | 2) too long? | 2% |
9. Do you find them comprehensive enough? YES 84%; NO 16%
10. Do you attend five or more symphony concerts per year? YES 67%; NO 33%
11. Which of these applies to you? (One only)
- | | |
|--|-----|
| 1) A music lover with no formal music study. | 53% |
| 2) An amateur musician with some formal study. | 30% |
| 3) A professional musician or music teacher. | 9% |
| 4) A music student. | 8% |
12. Are you a college graduate? YES 69%; NO 31%
13. If you have any comment to make on the program notes--praise, criticism or suggestion--please check here and write on the back of this sheet. 13%
-

V-D. THE GREEN BAY RESPONSE

-
- 1a. Do you read the program notes: (Check one in each column)
- | | | | |
|---------------|-----|-------------------|-----|
| 1) always? | 92% | 1b. 1) partially? | 18% |
| 2) sometimes? | 8% | 2) totally? | 82% |
| 3) never? | 0% | | |
- 1c. Do you read them: (Check only one)
- | | |
|-------------------------------------|-----|
| 1) before the music is played? | 92% |
| 2) while the music is being played? | 7% |
| 3) after the music is played? | 1% |
2. Do you follow the texts of vocal works? [Not applicable] YES ____; NO ____
3. Would you like more reading light during the concerts? YES 36%; NO 64%
4. Would simple musical examples be helpful?(Single staff notation) YES 35%; NO 65%
5. Are you disturbed by the positioning of advertisements amid the program notes? [Not applicable] YES ____; NO ____
6. Do you save your programs for future reference? YES 64%; NO 36%
7. Do OUR program notes help you to understand and enjoy the music? YES 96%; NO 4%
8. Do you find them: (Check one in each column if you desire)
- | | | | |
|------------------------------|-----|---------------|-----|
| 1) too complex or technical? | 4% | 1) too brief? | 11% |
| 2) too lightweight? | 11% | 2) too long? | 2% |
9. Do you find them comprehensive enough? YES 89%; NO 11%
10. Do you attend five or more symphony concerts per year? YES 73%; NO 27%
11. Which of these applies to you? (One only)
- | | |
|--|-----|
| 1) A music lover with no formal music study. | 45% |
| 2) An amateur musician with some formal study. | 40% |
| 3) A professional musician or music teacher. | 8% |
| 4) A music student. | 7% |
12. Are you a college graduate? YES 47%; NO 53%
13. If you have any comment to make on the program notes--praise, criticism or suggestion--please check here and write on the back of this sheet. 11%
-

V-E. THE EVANSVILLE RESPONSE

-
- 1a. Do you read the program notes: (Check one in each column)
- | | | | |
|---------------|-----|-------------------|-----|
| 1) always? | 82% | 1b. 1) partially? | 41% |
| 2) sometimes? | 17% | 2) totally? | 59% |
| 3) never? | 1% | | |
- 1c. Do you read them: (Check only one)
- | | |
|-------------------------------------|-----|
| 1) before the music is played? | 84% |
| 2) while the music is being played? | 11% |
| 3) after the music is played? | 5% |
2. Do you follow the texts of vocal works? YES 51%; NO 49%
3. Would you like more reading light during the concerts? YES 26%; NO 74%
4. Would simple musical examples be helpful? (Single staff notation) YES 41%; NO 59%
5. Are you disturbed by the positioning of advertisements amid the program notes? YES 10%; NO 90%
6. Do you save your programs for future reference? YES 50%; NO 50%
7. Do OUR program notes help you to understand and enjoy the music? YES 96%; NO 4%
8. Do you find them: (Check one in each column if you desire)
- | | | | |
|------------------------------|----|---------------|-----|
| 1) too complex or technical? | 7% | 1) too brief? | 12% |
| 2) too lightweight? | 5% | 2) too long? | 5% |
9. Do you find them comprehensive enough? YES 87%; NO 13%
10. Do you attend five or more symphony concerts per year? YES 90%; NO 10%
11. Which of these applies to you? (One only)
- | | |
|--|-----|
| 1) A music lover with no formal music study. | 47% |
| 2) An amateur musician with some formal study. | 33% |
| 3) A professional musician or music teacher. | 10% |
| 4) A music student. | 10% |
12. Are you a college graduate? YES 52%; NO 48%
13. If you have any comment to make on the program notes--praisemcriticism or suggestion--please check here and write on the back of this sheet. 14%
-

V-F. THE ALBANY RESPONSE

-
- 1a. Do you read the program notes: (Check one in each column)
- | | | | |
|---------------|-----|-------------------|-----|
| 1) always? | 83% | 1b. 1) partially? | 46% |
| 2) sometimes? | 15% | 2) totally? | 54% |
| 3) never? | 2% | | |
- 1c. Do you read them: (Check only one)
- | | |
|-------------------------------------|-----|
| 1) before the music is played? | 85% |
| 2) while the music is being played? | 4% |
| 3) after the music is played? | 11% |
2. Do you follow the texts of vocal works? YES 32%; NO 68%
3. Would you like more reading light during the concerts? YES 41%; NO 59%
4. Would simple musical examples be helpful? (Single staff notation) YES 42%; NO 58%
5. Are you disturbed by the positioning of advertisements amid the program notes? [Not applicable] YES 10%; NO 90%
6. Do you save your programs for future reference? YES 48%; NO 52%
7. Do OUR program notes help you to understand and enjoy the music? YES 99%; NO 1%
8. Do you find them: (Check one in each column if you desire)
- | | | | |
|------------------------------|-----|---------------|-----|
| 1) too complex or technical? | 10% | 1) too brief? | 10% |
| 2) too lightweight? | 8% | 2) too long? | 7% |
9. Do you find them comprehensive enough? YES 90%; NO 10%
10. Do you attend five or more symphony concerts per year? YES 86%; NO 14%
11. Which of these applies to you? (One only)
- | | |
|--|-----|
| 1) A music lover with no formal music study. | 54% |
| 2) An amateur musician with some formal study. | 33% |
| 3) A professional musician or music teacher. | 9% |
| 4) A music student. | 4% |
12. Are you a college graduate? YES 71%; NO 29%
13. If you have any comment to make on the program notes--praise, criticism or suggestion--please check here and write on the back of this sheet. 14%
-

V-G. THE SYRACUSE RESPONSE

-
- 1a. Do you read the program notes: (Check one in each column)
- | | | | |
|---------------|-----|-------------------|-----|
| 1) always? | 82% | 1b. 1) partially? | 47% |
| 2) sometimes? | 18% | 2) totally? | 53% |
| 3) never? | 0% | | |
- 1c. Do you read them: (Check only one)
- | | |
|-------------------------------------|-----|
| 1) before the music is played? | 84% |
| 2) while the music is being played? | 12% |
| 3) after the music is played? | 4% |
2. Do you follow the texts of vocal works? YES 50%; NO 50%
3. Would you like more reading light during the concerts? YES 30%; NO 70%
4. Would simple musical examples be helpful? (Single staff notation) YES 46%; NO 54%
5. Are you disturbed by the positioning of advertisements amid the program notes? YES 9%; NO 91%
6. Do you save your programs for future reference? YES 49%; NO 51%
7. Do OUR program notes help you to understand and enjoy the music? YES 94%; NO 6%
8. Do you find them: (Check one in each column if you desire)
- | | | | |
|------------------------------|-----|---------------|-----|
| 1) too complex or technical? | 4% | 1) too brief? | 11% |
| 2) too lightweight? | 10% | 2) too long? | 5% |
9. Do you find them comprehensive enough? YES 85%; NO 15%
10. Do you attend five or more symphony concerts per year? YES 91%; NO 9%
11. Which of these applies to you? (One only)
- | | |
|--|-----|
| 1) A music lover with no formal music study. | 54% |
| 2) An amateur musician with some formal study. | 34% |
| 3) A professional musician or music teacher. | 8% |
| 4) A music student. | 4% |
12. Are you a college graduate? YES 75%; NO 25%
13. If you have any comment to make on the program notes--praise, criticism or suggestion--please check here and write on the back of this sheet. 15%
-

V-H. THE PHOENIX MONDAY AUDIENCE RESPONSE

-
- 1a. Do you read the program notes: (Check one in each column)
- | | | | |
|-------------------|-----|-------------------|-----|
| 1) <u>always?</u> | 87% | 1b. 1) partially? | 42% |
| 2) sometimes? | 13% | 2) totally? | 58% |
| 3) never? | 0% | | |
- 1c. Do you read them: (Check only one)
- | | |
|-------------------------------------|-----|
| 1) before the music is played? | 90% |
| 2) while the music is being played? | 9% |
| 3) after the music is played? | 1% |
2. Do you follow the texts of vocal works? YES 40%; NO 60%
3. Would you like more reading light during the concerts? YES 25%; NO 75%
4. Would simple musical examples be helpful? (Single staff notation) YES 40%; NO 60%
5. Are you disturbed by the positioning of advertisements amid the program notes? YES 5%; NO 95%
6. Do you save your programs for future reference? YES 56%; NO 44%
7. Do OUR program notes help you to understand and enjoy the music? YES 97%; NO 3%
8. Do you find them: (Check one in each column if you desire)
- | | | | |
|-------------------------------------|----|---------------|----|
| 1) <u>too complex or technical?</u> | 4% | 1) too brief? | 7% |
| 2) too lightweight? | 6% | 2) too long? | 6% |
9. Do you find them comprehensive enough? YES 94%; NO 6%
10. Do you attend five or more symphony concerts per year? YES 90%; NO 10%
11. Which of these applies to you? (One only)
- | | |
|--|-----|
| 1) A music lover with no formal music study. | 60% |
| 2) An amateur musician with some formal study. | 30% |
| 3) A professional musician or music teacher. | 5% |
| 4) A music student. | 5% |
12. Are you a college graduate? YES 62%; NO 38%
13. If you have any comment to make on the program notes--praise, criticism or suggestion--please check here and write on the back of this sheet. 17%
-

V-I. THE PHOENIX TUESDAY AUDIENCE RESPONSE

-
- 1a. Do you read the program notes: (Check one in each column)
- | | | | |
|---------------|-----|-------------------|-----|
| 1) always? | 89% | 1b. 1) partially? | 45% |
| 2) sometimes? | 19% | 2) totally? | 55% |
| 3) never? | 1% | | |
- 1c. Do you read them: (Check only one)
- | | |
|-------------------------------------|-----|
| 1) before the music is played? | 84% |
| 2) while the music is being played? | 7% |
| 3) after the music is played? | 9% |
2. Do you follow the texts of vocal works? YES 49%; NO 51%
3. Would you like more reading light during the concerts? YES 30%; NO 70%
4. Would simple musical examples be helpful? (Single staff notation) YES 45%; NO 55%
5. Are you disturbed by the positioning of advertisements amid the program notes? YES 12%; NO 88%
6. Do you save your programs for future reference? YES 69%; NO 31%
7. Do OUR program notes help you to understand and enjoy the music? YES 96%; NO 4%
8. Do you find them: (Check one in each column if you desire)
- | | | | |
|------------------------------|--------|---------------|-----|
| 1) too complex or technical? | 5-1/2% | 1) too brief? | 10% |
| 2) too lightweight? | 6% | 2) too long? | 6% |
9. Do you find them comprehensive enough? YES 90%; NO 10%
10. Do you attend five or more symphony concerts per year? YES 90%; NO 10%
11. Which of these applies to you? (One only)
- | | |
|--|-----|
| 1) A music lover with no formal music study. | 51% |
| 2) An amateur musician with some formal study. | 31% |
| 3) A professional musician or music teacher. | 10% |
| 4) A music student. | 8% |
12. Are you a college graduate? YES 53%; NO 47%
13. If you have any comment to make on the program notes--praise, criticism or suggestion--please check here and write on the back of this sheet. 15%
-

V-J. THE LOUISVILLE RESPONSE

-
- 1a. Do you read the program notes: (Check one in each column)
- | | | | |
|---------------|-----|-------------------|-----|
| 1) always? | 72% | 1b. 1) partially? | 54% |
| 2) sometimes? | 28% | 2) totally? | 46% |
| 3) never? | 0% | | |
- 1c. Do you read them: (Check only one)
- | | |
|-------------------------------------|-----|
| 1) before the music is played? | 86% |
| 2) while the music is being played? | 7% |
| 3) after the music is played? | 7% |
2. Do you follow the texts of vocal works? YES 28%; NO 72%
3. Would you like more reading light during the concerts? YES 27%; NO 73%
4. Would simple musical examples be helpful? (Single staff notation) YES 42%; NO 58%
5. Are you disturbed by the positioning of advertisements amid the program notes? [Not applicable] YES 8%; NO 92%
6. Do you save your programs for future reference? YES 53%; NO 47%
7. Do OUR program notes help you to understand and enjoy the music? YES 94%; NO 6%
8. Do you find them: (Check one in each column if you desire)
- | | | | |
|------------------------------|-----|---------------|----|
| 1) too complex or technical? | 13% | 1) too brief? | 9% |
| 2) too lightweight? | 9% | 2) too long? | 9% |
9. Do you find them comprehensive enough? YES 85%; NO 15%
10. Do you attend five or more symphony concerts per year? YES 92%; NO 8%
11. Which of these applies to you? (One only)
- | | |
|--|-----|
| 1) A music lover with no formal music study. | 51% |
| 2) An amateur musician with some formal study. | 33% |
| 3) A professional musician or music teacher. | 7% |
| 4) A music student. | 9% |
12. Are you a college graduate? YES 68%; NO 32%
13. If you have any comment to make on the program notes--praise, criticism or suggestion--please check here and write on the back of this sheet. 17%
-

V-K. THE SEATTLE RESPONSE

-
- 1a. Do you read the program notes: (Check one in each column)
- | | | | |
|-------------------|-----|-------------------|-----|
| 1) <u>always?</u> | 85% | 1b. 1) partially? | 32% |
| 2) sometimes? | 15% | 2) totally? | 68% |
| 3) never? | 0% | | |
- 1c. Do you read them: (Check only one)
- | | |
|-------------------------------------|-----|
| 1) before the music is played? | 96% |
| 2) while the music is being played? | 3% |
| 3) after the music is played? | 1% |
2. Do you follow the texts of vocal works? YES 44%; NO 56%
3. Would you like more reading light during the concerts? YES 32%; NO 68%
4. Would simple musical examples be helpful? (Single staff notation) YES 42%; NO 58%
5. Are you disturbed by the positioning of advertisements amid the program notes? YES 10%; NO 90%
6. Do you save your programs for future reference? YES 52%; NO 48%
7. Do OUR program notes help you to understand and enjoy the music? YES 94%; NO 6%
8. Do you find them: (Check one in each column if you desire)
- | | | | |
|-------------------------------------|-----|---------------|-----|
| 1) <u>too complex or technical?</u> | 7% | 1) too brief? | 12% |
| 2) too lightweight? | 13% | 2) too long? | 6% |
9. Do you find them comprehensive enough? YES 82%; NO 18%
10. Do you attend five or more symphony concerts per year? YES 95%; NO 5%
11. Which of these applies to you? (One only)
- | | |
|--|-----|
| 1) A music lover with no formal music study. | 48% |
| 2) An amateur musician with some formal study. | 40% |
| 3) A professional musician or music teacher. | 8% |
| 4) A music student | 4% |
12. Are you a college graduate? YES 72%; NO 28%.
13. If you have any comment to make on the program notes--praise, criticism or suggestion--please check here and write on the back of this sheet. 30%
-

V-L. THE INDIANAPOLIS RESPONSE

-
- 1a. Do you read the program notes: (Check one in each column)
- | | | | |
|---------------|-----|-------------------|-----|
| 1) always? | 84% | 1b. 1) partially? | 33% |
| 2) sometimes? | 15% | 2) totally? | 67% |
| 3) never? | 1% | | |
- 1c. Do you read them: (Check only one)
- | | |
|-------------------------------------|-----|
| 1) before the music is played? | 88% |
| 2) while the music is being played? | 8% |
| 3) after the music is played? | 4% |
2. Do you follow the texts of vocal works? YES 56%; NO 44%
3. Would you like more reading light during the concerts? YES 36%; NO 64%
4. Would simple musical examples be helpful? (Single staff notation) YES 48%; NO 52%
5. Are you disturbed by the positioning of advertisements amid the program notes? YES 23%; NO 77%
6. Do you save your programs for future reference? YES 64%; NO 36%
7. Do OUR program notes help you to understand and enjoy the music? YES 97%; NO 3%
8. Do you find them: (Check one in each column if you desire)
- | | | | |
|------------------------------|----|---------------|-----|
| 1) too complex or technical? | 1% | 1) too brief? | 19% |
| 2) too lightweight? | 9% | 2) too long? | (1) |
9. Do you find them comprehensive enough? YES 80%; NO 20%
10. Do you attend five or more symphony concerts per year? YES 90%; NO 10%
11. Which of these applies to you? (One only)
- | | |
|--|-----|
| 1) A music lover with no formal music study. | 42% |
| 2) An amateur musician with some formal study. | 39% |
| 3) A professional musician or music teacher. | 9% |
| 4) A music student. | 10% |
12. Are you a college graduate? YES 66%; NO 34%
13. If you have any comment to make on the program notes--praise, criticism or suggestion--please check here and write on the back of this sheet. 23%
-

V-M. AUDIENCE QUESTIONS AND AVERAGE PERCENTAGES

-
-
- 1a. Do you read the program notes: (Check one in each column)
- | | | | |
|-------------------|-------|------------------|-----|
| 1) <u>always?</u> | 84.0% | 1b. 1) partially | 38% |
| 2) sometimes? | 15.5% | 2) totally? | 62% |
| 3) never? | .5% | | |
- 1c. Do you read them: (Check only one)
- | | |
|-------------------------------------|-----|
| 1) before the music is played? | 87% |
| 2) while the music is being played? | 9% |
| 3) after the music is played? | 4% |
2. Do you follow the texts of vocal works? YES 41%; NO 59%
3. Would you like more reading light during the concerts? YES 30%; NO 70%
4. Would simple musical examples be helpful? (Single staff notation) YES 42%; NO 58%
5. Are you disturbed by the positioning of advertisements amid the program notes? YES 12%; NO 88%
6. Do you save your programs for future reference? YES 54%; NO 46%
7. Do OUR program notes help you to understand and enjoy the music? YES 95%; NO 5%
8. Do you find them: (Check one in each column in your desire)
- | | | | |
|-------------------------------------|------|---------------|-------|
| 1) <u>too complex or technical?</u> | 6.4% | 1) too brief? | 13.0% |
| 2) too lightweight? | 8.4% | 2) too long? | 5.6% |
9. Do you find them comprehensive enough? YES 86%; NO 14%
10. Do you attend five or more symphony concerts per year? YES 84%; NO 16%
11. Which of these applies to you? (One only)
- | | |
|--|-----|
| 1) A music lover with no formal music study. | 51% |
| 2) An amateur musician with some formal study. | 34% |
| 3) A professional musician or music teacher. | 8% |
| 4) A music student. | 7% |
12. Are you a college graduate? YES 62%; NO 38%
13. If you have any comment to make on the program notes--praise, criticism or suggestion--please check here and write on the back of this sheet. 16%
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