



OJAI FESTIVAL
MAY 18-20
1979

OJAI FESTIVALS, LTD.

Thirty-third Season

May 18, 19, 20, 1979

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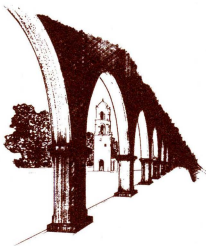
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1980 FESTIVAL DATES

23, 24, 25 May



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SUNDAY AFTERNOON 20 MAY at 5:30

LUKAS FOSS
conductor

WERNER KLEMPERER
narrator

BYRON WRIGHT
tenor

MICHAEL GALLUP
baritone

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OJAI FESTIVAL CHAMBER ORCHESTRA

Salomone Rossi Suite
Moderato con moto
Allegro leggiero
Andante
Allegretto
Lento; Allegro vivace

SALOMONE ROSSI
(1587-1630)

LUKAS FOSS
(b. 1922)

Symphony No. 60 in C major, "Il Distratto"
Adagio; Allegro di molto
Andante
Minuetto; Trio
Presto
Adagio (di Lamentatione); Prestissimo

FRANZ JOSEPH HAYDN
(1732-1809)

INTERMISSION

**Lehrstück* (The Lesson)
for narrator, tenor baritone,
orchestra, distant orchestra,
clowns and crowd

PAUL HINDEMITH
(1895-1963)
text by
BERTOLT BRECHT

N. B. The audience is invited to participate at certain points in the performance of this work. Printed sheets with the music for the audience are available from the ushers. Mr. Foss will prepare the audience after intermission.

**Lehrstück* is used by arrangement with European American Music, sole U.S. agent for B. Schott's Soehne, publisher and copyright owner.

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Atlantic Richfield Corporation

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LOOK FORWARD TO ANNUAL CHRISTMAS SALE
McBride Building, Ventura County Fairgrounds
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PROGRAM NOTES FOR SUNDAY AFTERNOON

by Allan Ulrich

Salomone Rossi was born in Mantua in 1587, the descendant of an ancient Italian-Jewish family and the son of the noted humanist philosopher Asaria dei Rossi. His pride in his heritage is reflected in his proud affixing of *l'Ebreo* to his surname, an addition that has persisted for four hundred years.

While Rossi's contribution to choral literature (mostly for synagogue use) has won him his greatest acclaim, his position in the development of instrumental music is no less important. An accomplished violinist, Rossi founded the first renowned school for practitioners of the instrument. He was among the first to develop the form and technique of instrumental variations. The melodic material of these variations was often culled from Jewish folk sources, and it is this aspect of Rossi's oeuvre which has interested Lukas Foss.

The *Salomone-Rossi Suite* uses some of Rossi's delightful short string pieces. Foss did not orchestrate them in the manner of a symphonic arrangement; rather, he has reinvented a Renaissance orchestral sound.

(I) Trumpets and trombones open the suite like a Gabrieli *canzona*. (II) Woodwinds, strings and brass remain separate groups, treated antiphonally. (III) Implies a lute and drum sound through the ingenious use of harp and timpani.

(IV) Alternates between oboes and bassoons and a delicate Renaissance mixture: recorder (or piccolo), trumpet, harp, solo viola and solo bass. (V) Used in part only, becomes a string introduction to (VI), a lively fugue, the last bars of which are drawn from yet another Rossi work.

The entire Suite is a 20th century composer's loving homage to Rossi much in the way Stravinsky's *Monumentum pro Gesualdo* is an homage to the Renaissance composer. Stravinsky, like Foss, had the respect to leave the notes alone, and to build with them a larger structure which can be played with modern instruments, without the loss of the old spirit.

Of the 104-plus authenticated Haydn symphonies, a special niche must be reserved for the *Symphony No. 60 in C Major "Il Distratto"* for the sunny good spirits it exudes (all the more remarkable after the dour, almost painful introversion of the composer's so-called *Sturm und Drang* period); for the uncommon formal arrangement and for the curious circumstances of its composition.

Haydn, in fact, never conceived of the piece as a symphony *per se*, but as incidental music for a popular five-act comedy of the time, *Der Zerstreute*. The title of the comedy is a German translation of *La Distratt* by one Jean Francois Regnard (1655-1709). It was performed by a famous theatrical troupe headed by actor Karl Wahr.

We first hear about the music in June, 1774, thanks to an article in *Pressburger Zeitung*:

"In the Prince's absence, the Prince of Modena visited Esterházy accompanied by an Italian gentleman. This evening there will be a German comedy . . . tomorrow, L'infedeltà delusa, an Italian opera in two acts. The music is by Herr Joseph Hayden (sic). This admirable composer has recently composed music for the comedy, Der Zerstreute . . . connoisseurs consider this music to be a masterpiece. It is full of the musical humor, the good spirits and the intelligence which characterize Haydenesque productions."

Like many contemporary films of dubious interest which draw audiences because of the attractiveness of the sound track score, Haydn's music doubtless aided the success of the play, which went on to public acclaim in Salzburg and Vienna.

"Il Distratto" is scored for the customary C Major orchestra of oboes, alto horns, trumpets, kettledrums and strings; the harpsichord *continuo*, stylistically admirable, but acoustically impractical, will be omitted in this performance.

The first movement, with its majestic slow introduction, *Adagio*, yields to a remarkable dynamic effect. The score is marked *perdendosi* (dying away), and the strings sink to near inaudibility, followed by a *subito forte*. Haydn surprises the listener again in the recapitulation, adding kettledrums to the orchestral texture.

The *Andante* opens with a decorous theme, interrupted by rude fanfares, assigned to oboes, horns and divided violas—the first instance of the latter in a Haydn symphony. The composer goes out of his way to contradict traditional symphonic development. This first fanfare does not appear again, yet the horns interrupt the proceedings with unrelated fanfare of their own, while another new melody is announced, then immediately dropped.

Haydn turned to the Balkans for the trio of the following minuet, with Hungarian alternations of tonic and dominant minor. By contrast, the ensuing *Presto* brings more than its share of bizarre events. The highly rhythmic first subject leads to furious repeated semi-quavers in the violins with a marching bass line in quavers. In the second part, Haydn hurls Balkan melodies at the listener. In the middle of one of these, there is an abrupt change of key, from F minor to E flat major, making

simultaneous parallel fifths and octaves, and the stamping peasant dance is continued without interruption in the new key. Instead of a recapitulation, Haydn turns to the tonic major, with the brass and drums entering to support a new Slavonic melody. With it, the movement rushes to a close.

In the old manuscript parts in the Benedictine Monastery of Melk, the following F major *Adagio* bears the subtitle “*di Lamentatione*”. Oboe and violin intone the sweetly serene melody, but in its midst, horns, trumpets and drums interrupt the tranquil mood with an aggressive fanfare, dragging the rest of the orchestra with them. At the end of the movement, Haydn repeats a small motif eight times, marking *Allegro* in the score after the fourth entry; one of the first documented attempts to write an *accelerando*.

The greatest insanity of all has been reserved for the Finale. It begins *Prestissimo* with triplet quavers in 2/4 time, but the music has barely started before everything simply stops in order that the violinists may tune their instruments, their G-strings having been found to be F-strings. A new melody of Slavonic origin, employed by Haydn in an earlier divertimento (somewhat ominous in nature) takes the symphony to its breezy conclusion.

The completion of *Lehrstück* (most conveniently translated as “instructive play”) in 1929 marks the end of a period of Hindemith’s career that produced some of his most important vocal works. The bitter lyricism of the song-cycle *Das Marienleben* (1923) to poems by Rilke led the way to the most important stage work of the decade, the three-act opera *Cardillac* in 1926. Although Hindemith extensively revised this work in 1953, even the original version signified an important change in his esthetic. The ideals of Strauss and Wagner were to be rejected in favor of a new emphasis on the purely musical side of opera, with an emphasis on polyphonic shape and rhythmic clarity.

Bertolt Brecht, librettist for *Lehrstück*, was Hindemith’s full equal in stature. The composer met the poet in 1927 in Baden-Baden at the first performance of Kurt Weill’s *Little Mahagonny*, and both began collaboration on a “folk oratorio” designated for Baden-Baden two years later.

The text of *Lehrstück* concerns a pilot who calls on his fellow men when his plane crashes. Critic Geoffrey Skelton calls it:

“a harsh parable on the unimportance of the individual . . . it seems likely that Hindemith did not fully grasp the message of the piece or the nature of Brecht’s dramatic method when he decided to set it as part of his music for amateurs.”

Hindemith prefaced the score with the following words:

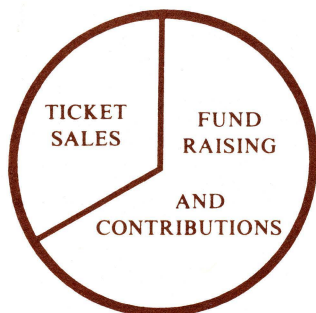
“Since the *Lehrstück* is only intended to implicate all people present in the actual performance, and not in the

first place to make any definite impression as a musical or literary utterance, its form can be adapted to the needs of the moment. The order of pieces in the score is accordingly to be taken more as a recommendation than a command. Omission, additions and transpositions can be made.”

In light of their vastly divergent philosophies, the friction between the collaborators seemed almost inevitable. Brecht’s interest lay chiefly in implicating his audience in the moral framework he had created, forcing it to make an ethical choice. Hindemith wished only his listeners’ active participation in the venture.

The scandal which the *Lehrstück* caused at its first performance (July 28, 1929) was owing entirely to a scene in which there is hardly any music. This is the sketch in which the clowns cure a giant of his physical afflictions by sawing off the affected limbs one by one. Such hardened observers as Gerhard Hauptmann and André Gide were reportedly shocked. Brecht was pleased. Hindemith was concerned only that the scandal would deafen people to the true quality of the music and he specified that the clowns’ scene might be omitted from future performances.

Brecht insisted that the interlude remain. In a few months, he withdrew his text, refusing to allow any more performances of this first version. Both parties consulted their lawyers; the work was withdrawn from circulation and was not performed again for almost three decades. It was a lamentable fate for a work which is now generally considered as one of the finer examples of Hindemith’s *Music to Sing and Play*. It is sadder still that it ended the chance of any future collaboration between two of Germany’s most fertile intellects.



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THE OJAI VALLEY ART CENTER

In sponsoring Art In The Park this year, the Art Center proudly presents an event which we hope will be in the tradition of the Music Festival and a source of pride to the residents of the Ojai Valley.

Individual artists from all over the State are exhibiting and selling their work in the Art Center juried show in Libbey Park.

After you have browsed through the park, come one block east, and visit the Art Center at 113 South Montgomery Street. Refreshments available.

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Rele

BEEP, HONK, GASSO AND BARNEY

THE SCHMIDT BROTHERS.

IN THEIR WEST COAST
PREMIER

MAY 20
1979

DJAI









GIVE ALL THE GAS TO THE
RICK AND THEY'LL ALL GET
IN THEIR CARS AND DRIVE
AWAY AND NEVER BE SEEN
AGAIN

ALL-NITE L

ALL STAR AND SOME NO GAS CO.

WE SERVE STARS

WE DON'T SERVE GAS.

purpo: FOOT 
LEG 
ARM 
HAT 
HEAD 
2 Bald gates 
Ratchet 
Saw & wood: 

BEEPO, HONKO, GASSO & BARNEY ^{Thesmith} ^{Brother?}

David



As this music is played, the following happens:

Three clowns mount the platform. One of them, called Mr. Smith, is a giant. They speak very loudly.

Clown 1

Lovely evening today, Mr. Smith.

Clown 2

~~What do you say to the evening, Mr. Smith?~~

How do you like the evening, Mr. S.

Smith

I don't find it at all lovely.

Clown 1

Wouldn't you like to sit down, Mr. Smith?

Clown 2

Here's a chair, Mr. Smith! *Say!* *talk* Why don't you ~~talk~~ to us any more?

Clown 1

Can't you see? Mr. Smith wants to gaze on the moon.

Clown 2

trying to kiss Tell me, why are you always ~~crawling~~ *up* Mr. Smith's arse? You're ~~inconveniencing~~ *bothering* Mr. Smith.

Clown 1

infectious Because M. Smith is so ~~strong~~ *infectious*. That's why I crawl up his arse.

Clown 2

Yeah Me too.

Clown 1

Please, Mr. Smith, come and sit with us.

Smith

I'm not feeling well today.

Clown 1

Then we must try and cheer you up, Mr. Smith.

(The scene continues without music.)

Smith

I don't think I can be cheered up any more. (Pause.) How does my complexion look?

Clown 1

Rosy, M. Smith, nice and rosy.

Smith

Really? And I thought I was looking rather pale.

Clown 1

How extraordinary! You say you think you are looking rather pale. Now I come to look at you, I must say I think you do look a little pale.

Clown 2

In that case I should take a seat, Mr. Smith, looking ^{the way} as you do.

Smith

I don't feel like sitting today.

Clown 1

No, no - no sitting. Whatever you do, don't sit. Better remain standing.

Smith

Why do you think I should remain standing?

Clown 1 (to Clown 2)

He mustn't sit down today, otherwise maybe he'll never be able to get up again.

Smith

Oh, God!

Clown 1

See? He knows it himself. That's why Mr. Smith prefers to remain standing.

Smith

Do you know, I rather think I've got a pain in my left foot.

Clown 1

Bad?

Smith

(suffering) What?

Clown 1

Is it hurting much?

Smith

Yes, it's hurting a lot.

Clown 2

That comes from standing.

Smith

Shall I sit down, then?

Clown 1

No, no, you mustn't. We must avoid that at all costs.

Clown 2

When your left foot starts hurting you, there's only one way: off with the left foot.

Clown 1

And the sooner, the better.

Smith

Well, if you think *so*.

Clown 2

No doubt about it.

(They saw off his left foot. Music plays.)



Smith

A *stick*, please

(They give him a stick.)

Clown 1

There. Can you stand better now, Mr. Smith?

Smith

Yes, on the left side. But you must give me back my foot. I wouldn't like to lose it.

Clown 1

As you please - if you don't trust us.

Clown 2

We can go away, if you like.

Smith

No, no. You'll have to stay now, since I can't walk any more on my own.

Clown 1

Here's your foot.

(Smith puts it under his arm.)

Smith

Now I've lost my stick.

Clown 2

But you've got your foot back instead.

(Both laugh loudly.)

hard slap

Smith

Now I really can't go on standing. For now of course the other leg is beginning to hurt.

Clown 1

What did you expect?

Smith

I don't want to put you to more inconvenience than is absolutely necessary, but without that stick I find things rather difficult.

Clown 2

By the time we pick up the ^{came} stick, we can just as well saw off the other leg which is hurting you so much.

Smith

Yes, maybe that would be better.

(Music plays. They saw off his other leg. Smith falls down.)



Smith

Now I'll never be able to stand again.

Clown 1

That's terrible, and just when we didn't want at any price for you to sit.

Smith

What!?

Clown 2

You can't stand up any more, Mr. Smith.

Smith

Don't say that. I can't bear it.

Clown 2

What mustn't I say?

Smith

That.

Clown 2

That you can't stand up any more?

Smith

Can't you keep your mouth shut?

Clown 2

No, Mr. Smith, but what ^{we} can do is unscrew your left ear. Then you won't be able to hear me saying that you can't stand up any more.

Smith

Yes, maybe that would be better.

(They unscrew his left ear. Music.)

Smith (to Clown 1)

Now I can't hear you any more. (Clown 2 goes over to the other side.) My ear, please. (Growing angry) And while you are about it, the other leg too. This is no way to treat a sick man. I demand the immediate return of all missing parts to their rightful owner, which is myself. (They put the other leg under his arm and lay the ear in his lap.) If you think you can play tricks with me, then you are utterly - What's the matter with my arm?

Clown 2

It's because of all that useless junk you're carrying around with you.

Smith (softly)

Yes, that'll be it. Couldn't you take it off me?

Clown 2

Yes, or we could take off the whole arm. That would certainly be better.

Smith

Yes, please, if you think -

Clown 2

Of course.

(They saw off his left arm. Music.)

Smith

Thank you. It's kind of you to take so much trouble over me.

Clown 1

There, Mr. Smith, now you've got everything that belongs to you.

Nobody will be able to rob you now.

(The place all the amputated limbs in his lap. Smith examines them.)

Smith

Funny, my head's so full of unpleasant thoughts. (To Clown 1) Say something pleasant, will you?

Clown 1

With pleasure, Mr. Smith. Would you like to hear a story? There were these two men coming out of a pub, arguing furiously. Then they began to pelt each other with bits of horse-dung. One of them got a horse-dung right in the mouth. So he says, 'Right that stays there now till the police arrive.' (Clown 2 laughs. Smith does not laugh.)

Smith

That's not a nice story. Can't you tell me something nice? I told you, my head's full of unpleasant thoughts.

Clown 1

No, Mr. Smith, I'm sorry, but apart from that story there is really nothing I could think of telling you.

Clown 2

But we could of course saw off your head, if those stupid thoughts bother you.

Smith

Yes, please, maybe that will help.

(They saw off the upper part of his head. Music.)



Clown 1

How does that feel, M. Smith? Is it easier?

Smith

Yes; much easier. Now I feel much, much easier. Only - my head feels rather cold.

Clown 2

Then why not put on your hat? (Bawling) Hat on!

Smith

But I can't stretch. *stretch it*

ARGOE
THROW
SHIT IN MOUTH
NIME
DAA! DAA!

saw off the top of
ex. this evidence stays right

hat hat hat hat hat hat

Clown 2

Would you like your ~~stick~~ ^{cake?}

Smith

Yes, please. (Fishing for his cap) Now I've dropped the stick. I can't reach my cap.
And I'm feeling so terribly cold.

Clown 2

Maybe if we were to screw your head right off?

Smith

Well, I don't know.

Clown 1

Yes, why not?

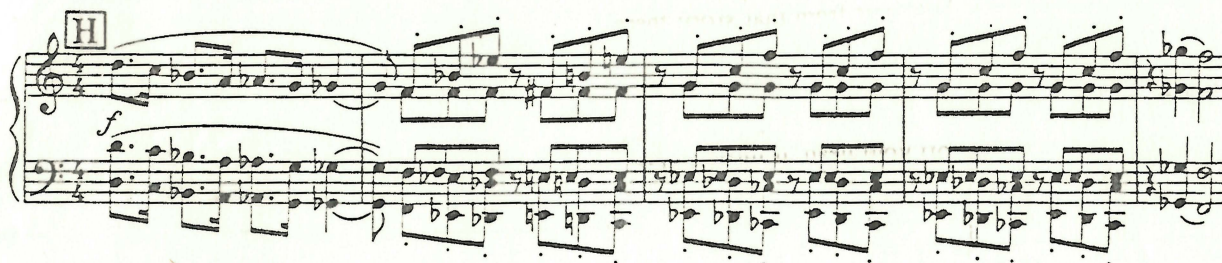
Smith

No, really - I just don't know anything any more. ^{seems to think straight}

Clown 2

All the more reason, then.

(They screw off his head. Music. Smith falls over backwards.)



Smith

Stop! Someone put a hand on my brow.

Clown 1

Where?

Smith

Someone hold my hand.

Clown 1

Which one?

Clown 2

Are you feeling ~~easier~~ ^{easier} now, Mr. Smith? ^{Herr Barney Schmitz}

Smith

No, I'm not. There's a stone under my back.

Clown 2

Now really, Mr. Smith, you can't have everything.

(Both laugh loudly.)

The scene ends with a repeat of the introductory march.

