

AINSLEE COX conducting:

8. INTERMEZZO from "CAVALLERIA RUSTICANA" Pietro Mascagni
(1863-1945)

9. SUITE from the Ballet "PINEAPPLE POLL" Sir Arthur Sullivan
(1842-1900)

1. Opening Dance 2. Jasper's Solo 3. Poll's Dance 4. Finale

10. MARCHES
MINNESOTA
KANSAS WILDCATS



John Philip Sousa
(1854-1932)

Next Concert at Lincoln Center: Wednesday, July 31, 8-10 p.m.

A Gustav Holst Centennial Concert will feature five works by the great British composer, conducted by Richard Franko Goldman and Ainslee Cox. Music by Grainger, Kern, Rimsky-Korsakov and others will also be heard.

the guggenheim memorial concerts

For 57 years the Goldman Band has been giving free summer concerts for the enjoyment of the people of the City of New York.

It was the belief of Daniel and Florence Guggenheim, who gave freely of their time, talents and money for the advancement of human welfare, that everyone should have the opportunity to hear fine music. And so these outdoor concerts were endowed for the people of New York. All together they comprise one of the largest gifts of music made in this country.

The first concert of this series was given by the Goldman Band in 1918. Each succeeding summer, from mid-June to mid-August, the Guggenheim Memorial Concerts have been attended by hundreds of thousands of music lovers, and millions more have enjoyed them on the radio.

Since the death of Daniel and Florence Guggenheim the philanthropic work of The Daniel and Florence Guggenheim Foundation, founded in 1924 to promote "the well being of mankind throughout the world," has been administered by their children and grandchildren. The Foundation supports numerous organizations and activities in the fields of music, education, science, aviation, medicine, religion, relief and war service.

The 1974 season of Guggenheim Memorial Concerts consists of 40 concerts given by the Goldman Band, under the direction of Richard Franko Goldman, son of Edwin Franko Goldman, its founder.



Concerts are given at the Guggenheim Memorial Band Shell in Damrosch Park, Lincoln Center, on Wednesday, Thursday, Friday and Sunday evenings, and at Seaside Park, Brooklyn, on Saturday evenings, through August 11. All concerts are from 8 to 10 p.m.

The concerts are broadcast live from Damrosch Park over WNYC-FM every Sunday evening. The Goldman Band under the direction of Richard Franko Goldman may be heard on Capitol and Decca Records. Musical content of programs is subject to change without notice.

The Wenger Showmobile used by The Band at Seaside Park is contributed to this series by the Teenage Performing Arts Workshop of the Board of Education, John L. Motley, Director.

The Guggenheim Memorial Concerts by The Goldman Band
635 Madison Avenue, Suite 800 TE8-7262 Representative: Nancy Zabel

the guggenheim memorial concerts

An annual gift to the people of the City of New York
in memory of Daniel and Florence Guggenheim.



the goldman band

Founded 1911

EDWIN FRANKO GOLDMAN, Founder
RICHARD FRANKO GOLDMAN, Conductor
AINSLEE COX, Associate Conductor

57th season

MUSIC OF CARLOS CHAVEZ
30th Concert, Sunday, July 28, 1974
Damrosch Park

Presented in the Parks with the cooperation of Mayor Abraham D. Beame
Edwin L. Weisl, Jr., Administrator of New York's Parks,
Recreation, Cultural Affairs Administration



MUSIC OF CARLOS CHÁVEZ

THE NATIONAL ANTHEM

The audience is invited to participate

arranged by Roger Smith

RICHARD FRANKO GOLDMAN conducting:

1. FANTASIA IN G-MAJOR

Johann Sebastian Bach
(1685-1750)

2. MILITARY OVERTURE IN C, Opus 24

Felix Mendelssohn
(1809-1847)

This charming and characteristic overture was written in 1824 for the wind band at the resort of Dobberan on the Baltic Sea, where young Mendelssohn, then all of fifteen years old, was summering with his family. It is one of the few works written directly for band by any major composer of the nineteenth century. The original instrumentation was small but rather complete, and unusual in that it included parts for basset-horn in F. The famous bandmaster, Wilhelm Wieprecht (1802-1872), re-arranged the work for larger band during Mendelssohn's lifetime, and the version played by The Goldman Band is adapted for modern wind instruments.

This work has been recorded by The Goldman Band on Decca Record DL8633 (Stereo 78633), *Band Masterpieces*.

3. TRAUERSINFONIE

Richard Wagner
(1813-1883)

Eighteen years after the death in London of Carl Maria von Weber, a patriotic movement in Germany resulted in the transference of his remains to his native land. In December of that year (1844) an impressive ceremony took place in Dresden, in which Wagner took a leading part. Besides reading the solemn oration, Wagner composed the march for the torchlight procession. This march, scored by Wagner for large band, was based on two themes from Weber's opera *Euryanthe*, and thus represented a musical homage to the earlier composer. The score remained unpublished until 1926, and the work has remained among the least known of all Wagner's compositions.

This work has been recorded by The Goldman Band on Decca Record DL8633 *Band Masterpieces*.

4. (a) SHOONTHREE

Henry Cowell
(1897-1965)

Henry Cowell was one of the most original composers of his time, and his excursions into the realms of tone clusters and other sonic devices have provided succeeding composers with an expanded musical vocabulary. A man of quick perceptions, he eagerly explored the sonorities of the band. *Shoonthree* also reflects his interest in folklore. Composed in 1939, it deals with Celtic notions about sleep. It is not a lullaby, but is an exploration in musical terms of sleep itself, gathering in intensity as sleep deepens.

(b) SOUVENIR DE PUERTO RICO

Louis-Moreau Gottschalk
(1829-1869)

Gottschalk was a popular figure in the world of music in his day, and the first serious American concert pianist. Born in New Orleans, he made a sensational success touring Europe and America as pianist, composer and conductor. He was especially fond of the Caribbean islands, where he often visited and concertized, and his famous pieces *Souvenir de Puerto Rico* and *A Night in the Tropics* reflect the influence on him of the islands' native music and of the Spanish-based music of South America.

5. MUSIC FOR THE ROYAL FIREWORKS

Georg Friedrich Handel
(1685-1759)

1. Overture 2. Bourée 3. Minuet 4. Finale

INTERMISSION



Introducing CARLOS CHÁVEZ, Composer and Guest Conductor

Carlos Chávez has played a leading role in the musical development of his own country, and is a potent force in musical matters throughout the Western Hemisphere. Born in Mexico City in 1899, of Spanish and Indian ancestry, Chávez was one of the first musicians to direct his art away from imitations of foreign models toward a vigorous nationalism rooted in Mexico's Indian heritage. The results made Mexican music known and appreciated around the world. Maestro Chávez founded the Orquesta Sinfónica de México and under his guidance it became one of the world's finest orchestras. He has been director of the Conservatorio Nacional in Mexico and continues to lecture at various universities, particularly in the United States. Thus as composer, conductor and educator Carlos Chávez has stimulated the minds and imaginations of many people, awakening them to the glories of his country's, and his own, art.

Carlos Chávez' music is noted for its rhythmic drive, its use of native percussive instruments, its reliance on the higher wind instruments, its astringent harmonies. He sometimes uses actual tunes from Mexican folklore, but more often it is the primitive, uncompromising quality in his materials which gives his writing a unique spirit.

Maestro Chávez currently maintains a residence in New York City, and often appears as a guest conductor of orchestras in North and South America. Tonight is his first performance with The Goldman Band. We welcome him to our Damrosch Park stage with admiration and pleasure

CARLOS CHÁVEZ conducting:

6. SINFONIA INDIA

Carlos Chávez

Carlos Chávez *Sinfonia India* is so named for its quotations of melodies from various Indian tribes of Mexico and for its use of Indian percussion instruments. After its propulsive opening, tunes from the Huichole, Yaqui and Seri Indians are presented. The work, in a single movement, is organized along traditional sonata forms, but its musical materials and unusual percussion colors give it a most un-traditional sound. Its first performance was in 1936. The transcription for band was made by Frank Erickson.

7. MEXICAN MORNINGS, Symphonic Variations for Band

Carlos Chávez

FIRST PERFORMANCE

Maestro Chávez has contributed the following information: "*Mexican Mornings* is a simple, melodic piece, very much seasoned by the Mexican breezes, and somehow suggesting a bit of the Mexican landscape. Not one single quotation of folklore is to be found in these *Mornings*, but the colors of the land, the scent of the orchards and the accent of the local speech make it a rather idiomatic expression. Musically, it is a set of free variations that develop in constant, contrasting flow. It was composed in 1934 and refurbished in 1967. Tonight the world premiere will take place."

Continued