

UNITED NATIONS  
DAY

24 OCTOBER 1971



JOURNÉE  
DES NATIONS UNIES

24 OCTOBRE 1971

UNITED NATIONS DAY CONCERT, 1971

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Orchestra of the Festival Casals

Pablo Casals  
Alexander Schneider

Isaac Stern      Mieczyslaw Horszowski  
Alexander Schneider      Rudolf Serkin  
                         Eugene Istomin

The United Nations Singers, Don Read, Director

Chorus of The Manhattan School of Music, Robert Hickock, Director

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HYMN TO THE UNITED NATIONS, text by W. H. Auden ..... Casals  
(First performance)

The United Nations Singers  
The Manhattan Chorus

U THANT  
*Secretary-General of the United Nations*

CONCERTO IN D MINOR FOR TWO VIOLINS ..... Bach  
I. Vivace II. Largo ma non tanto III. Allegro

Isaac Stern  
Alexander Schneider

DUMBARTON OAKS CONCERTO (1938) ..... Stravinsky  
I. Tempo giusto II. Allegretto III. Con moto

CONCERTO IN C MAJOR FOR THREE KEYBOARD INSTRUMENTS ..... Bach  
I. .... II. Adagio III. Allegro

Mieczyslaw Horszowski  
Rudolf Serkin  
Eugene Istomin

HYMN TO THE UNITED NATIONS ..... Casals

The United Nations wishes to express its appreciation to the  
American Federation of Musicians and Local 802; and also  
to the American Federation of Television and Radio Artists.  
Pianos by Steinway

CONCERT DE LA JOURNÉE DES NATIONS UNIES, 1971

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Orchestre du Festival Casals

Pablo Casals  
Alexander Schneider

Isaac Stern      Mieczyslaw Horszowski  
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                         Eugene Istomin

La Chorale des Nations Unies, sous la direction de Don Read

Les Chœurs de la Manhattan School of Music,  
sous la direction de Robert Hickock

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HYMNE AUX NATIONS UNIES, texte de W. H. Auden ..... Casals  
(première audition)

La Chorale des Nations Unies  
Les Chœurs de la Manhattan School of Music

U THANT  
*Secrétaire général des Nations Unies*

CONCERTO EN "RÉ" MINEUR POUR DEUX VIOLONS ..... Bach  
I. Vivace II. largo ma non tanto III. Allegro

Isaac Stern  
Alexander Schneider

DUMBARTON OAKS CONCERTO (1938) ..... Stravinsky  
I. Tempo giusto II. Allegretto III. Con moto

CONCERTO EN "UT" MAJEUR POUR TROIS CLAVIERS ..... Bach  
I. .... II. Adagio III. Allegro

Mieczyslaw Horszowski  
Rudolf Serkin  
Eugene Istomin

HYMNE AUX NATIONS UNIES ..... Casals

L'Organisation des Nations Unies remercie l'American  
Federation of Musicians et le Local 802 ainsi que  
l'American Federation of Television and Radio Artists.  
Piano Steinway



Nations Day Concert of 1969, playing Beethoven's Fourth Piano Concerto with the Royal Philharmonic Orchestra under Rudolf Kempe.

#### MIECZYSLAW HORSZOWSKI

*Mieczyslaw Horszowski* was born in 1892, in a part of Poland then within the Austrian Empire. In Venice, he studied under the most eminent of piano teachers, Theodor Leschetizky. He has been a close friend and colleague of Pablo Casals ever since they first met in Milan in 1906 and appears regularly at the Festivals Casals in Puerto Rico. Mr. Horszowski is associated with Rudolf Serkin on the faculty of the Curtis Institute of Music.

#### EUGENE ISTOMIN

*Eugene Istomin* is in his mid-forties, a New Yorker by birth and a pupil of both Rudolf Serkin and Mieczyslaw Horszowski. He has travelled and played widely in many of the world's principal music centres. Mr. Istomin has a 21-year-old association with Pablo Casals, a relationship which began at the Prades Festival of 1950.

de la Journée des Nations Unies, il a joué en soliste le Quatrième Concerto pour piano de Beethoven, avec le Royal Philharmonic Orchestra placé sous la direction de Rudolf Kempe.

*Mieczyslaw Horszowski* est né en 1892 dans une région de Pologne qui faisait alors partie de l'Empire autrichien. Il a étudié le piano à Venise avec le plus éminent des professeurs, Theodor Leschetizky. Ami intime et collègue de Pablo Casals depuis leur première rencontre à Milan, en 1906, Mieczyslaw Horszowski se produit régulièrement durant le Festival Casals à Porto Rico. Il enseigne au Curtis Institute of Music dirigé par Rudolf Serkin.

*Eugene Istomin* est né à New York en 1925. Elève de Rudolf Serkin et de Mieczyslaw Horszowski, il a effectué des tournées qui l'ont mené dans les principales capitales de la musique. Il est associé depuis 21 ans aux activités de Pablo Casals qu'il a rencontré en 1950 au Festival de Prades.

1971

## UNITED NATIONS DAY CONCERT CONCERT DE LA JOURNÉE DES NATIONS UNIES



#### Notes on the Music

##### *Hymn to the United Nations*

Last November the Secretary-General wrote to Maestro Casals inviting him to undertake the composition of a new hymn for performance at this concert. U Thant explained that though the new song could not formally be adopted as the official anthem of the United Nations he hoped it would come to be performed on appropriate occasions. Maestro Casals asked that a suitable text should be prepared, and the eminent poet W. H. Auden responded quickly and positively to the suggestion that he should write one.

#### Commentaires sur le programme

##### *Hymne aux Nations Unies*

En novembre dernier, le Secrétaire général écrivit à Pablo Casals pour l'inviter à composer un hymne original qui serait créé à l'occasion de la Journée des Nations Unies. Tout en expliquant que cette œuvre ne pourrait être considérée comme l'hymne officiel de l'Organisation internationale, U Thant exprimait cependant l'espoir qu'elle pourrait être exécutée dans certaines circonstances appropriées. Pablo Casals demanda qu'un texte fût composé. Sollicité, l'éminent poète W. H. Auden accéda de bonne grâce à cette requête.

*Eagerly, musician,  
Sweep your string,  
So we may sing,  
Elated, optative,  
Our several voices  
Interblending,  
Playfully contending,  
Not interfering  
But co-inhering,  
For all within  
The cincture of the sound  
Is holy ground,  
Where all are Brothers,  
None faceless Others.*

*Let mortals beware  
Of words, for  
With words we lie,  
Can say peace  
When we mean war,  
Foul thought speak fair  
And promise falsely,  
But song is true:  
Let music for peace  
Be the paradigm,  
For peace means to change  
At the right time,  
As the World-Clock  
Goes Tick and Tock.*

*So may the story  
Of our human city  
Presently move  
Like music, when  
Begotten notes  
New notes beget,  
Making the flowing  
Of time a growing,  
Till what it could be,  
At last it is,  
Where even sadness  
Is a form of gladness,  
Where Fate is Freedom,  
Grace and Surprise.*

— W. H. AUDEN



*Bach's Concerto In D Minor for Two Violins* dates from about 1720, when the composer was at Köthen. For 250 years it has drawn affection and praise from musicians, for its bold formal structure, the vigour of its opening and closing movements, and the noble majesty of the central slow movement. Among those who admired this work was Albert Schweitzer: "There can hardly be a music-lover who remains unmoved by the wonderful tranquillity of the *largo*".

Of Stravinsky's *Dumbarton Oaks Concerto* (1938) the composer has written:

"My Concerto in E-flat, for 15 instruments, is subtitled *Dumbarton Oaks* in honor of the estate of that name in Washington D.C., belonging to the late Robert Woods Bliss, who commissioned the music and who sponsored its first performance there in 1938. The Concerto was begun almost immediately upon my return to Europe, in the spring of 1937. I had moved from Paris for the summer to Annemasse in the Haute Savoie, to be near my daughter Mika who, mortally ill with tuberculosis, was confined to a sanatorium there. Annemasse is near Geneva, and Ernest Ansermet was therefore a neighbor and also a close and helpful friend at this, perhaps the most difficult time of my life. I played Bach regularly during the composition of the Concerto, and was greatly attracted to the Brandenburg Concertos. Whether or not the first theme of my first movement is a conscious borrowing from the third of the Brandenburg set, however, I do not know. What I can say is that Bach would most certainly have been delighted to have loaned it to me; to borrow in this way was exactly the sort of thing he liked to do himself. The Concerto is in three short movements with fugal episodes in the first and last."\*

\* From *Dialogues and a Diary by Igor Stravinsky and Robert Craft*. Copyright Doubleday New York 1963.

The instruments for which Bach wrote his *Concerto for Three Keyboard Instruments* were harpsichords, and among his performers during the Leipzig years were his two eldest sons. No autograph score of this work survives and some scholars have expressed doubt about the authenticity of the keyboard writing; but the work is indisputably in the spirit of Bach's most masterful period and the mercurial, even witty, conversation among the three pianos is an impressive and original feature of the composition.

*Le Concerto en ré mineur pour deux violons de Bach* date de 1720 environ, époque à laquelle le compositeur résidait à Köthen. Depuis 250 ans, les mélomanes ont une grande prédilection pour cette œuvre. Ils en admirent la forme à la fois audacieuse et classique, la vigueur du premier et du troisième mouvement et la lente majesté du deuxième. Admirateur de ce concerto, Albert Schweitzer a écrit : "Il ne peut y avoir d'amateur de musique qui reste insensible devant la merveilleuse tranquillité du *largo*."

A propos de son *Dumbarton Oaks Concerto* (1938), Stravinsky a écrit :

"Mon concerto en mi bémol pour 15 instruments est intitulé *Dumbarton Oaks*. C'est en l'honneur du domaine qui porte ce nom, propriété de Robert Woods Bliss, qui commanda la musique et patronna en 1938 la première exécution de l'œuvre. J'ai commencé à composer le concerto presque aussitôt après mon retour en Europe au printemps 1937. J'avais déménagé, pour l'été, de Paris à Annemasse, en Haute-Savoie, afin d'être auprès de ma fille Mika qui, frappée par la tuberculose, était mourante dans un sanatorium de la région. Annemasse est près de Genève. Ernest Ansermet était mon voisin; il s'est révélé aussi être un ami sincère et bien précieux durant cette période qui a été sans doute la plus difficile de mon existence. Je jouais du Bach régulièrement tout en composant ce concerto, et j'étais très influencé par les Concertos brandebourgeois. Ai-je emprunté, consciemment ou non, au troisième concerto brandebourgeois le thème initial de mon premier mouvement? Tout ce que je peux dire, c'est que Bach aurait été sûrement ravi de me le prêter. Lui-même adorait pratiquer des emprunts de ce genre. Le concerto comprend trois courts mouvements avec des thèmes fugués dans le premier et le troisième."\*

\* Extrait de *Dialogues and a Diary d'Igor Stravinsky et Robert Craft*. Copyright Doubleday, New York, 1963.

*Concerto pour trois claviers*. Bach écrivit cette œuvre pour trois clavecins et ses deux fils aînés en furent les premiers exécutants au cours de la période "Leipzig" du compositeur. Il n'existe pas de partition manuscrite du concerto et de nombreux spécialistes ont exprimé des doutes quant à son authenticité. Pourtant, l'œuvre porte indiscutablement la marque du compositeur à l'apogée de son génie. La conversation vive, le ton spirituel qui s'établissent entre les trois instruments font de ce concerto une œuvre puissante et originale.

PABLO CASALS

No brief note can even hint at the career and accomplishment of *Pablo Casals*, born in 1876 in Catalonia. Son of the town organist, student at the music school of Barcelona, Maestro Casals had become an established virtuoso artist by the turn of the century. His career as a cellist, conductor and composer took him to the leading music stages of the world. In recent decades he has lived outside Spain, at first in Prades in the Eastern Pyrenees of France; since 1956 in Puerto Rico, where he directs the Festivals Casals. In 1958 he came to New York to play at the United Nations and in 1963 he directed in this hall a United Nations Day performance of his oratorio *El Pessebre*.

ISAAC STERN

*Isaac Stern* has recently celebrated his fiftieth birthday, a milestone in a performing career now in its thirty-fifth year. Mr. Stern is one of the busiest and most widely travelled of concert artists, and his journeys have included three tours of the Soviet Union. He is President of Carnegie Hall in New York, the auditorium he helped to save from demolition in 1960. In 1964, he played the Bruch Violin Concerto at the United Nations Day Concert with the London Symphony Orchestra, conducted by Georg Solti.

ALEXANDER SCHNEIDER

*Alexander Schneider* was born in Russia in 1908 and was for many years a member of the Budapest String Quartet, which toured widely in the 1930s and eventually made its home in the United States. He has long been associated with the musical activities of Pablo Casals, both as a violinist and associate conductor. Mr. Schneider is assistant musical director and chief administrator of the Festival Casals of Puerto Rico.

RUDOLF SERKIN

Among the most admired and influential musicians in the world, *Rudolf Serkin* is a renowned interpreter of the classic and early romantic composers. When asked which musicians had influenced him the most, he named Adolf Busch, Arnold Schoenberg and Arturo Toscanini. Mr. Serkin is head of the Curtis Institute of Music in Philadelphia. He appeared as soloist in the United

It is impossible in a few lines to retrace the career and the work of Pablo Casals. Born in Catalonia in 1876, son of an organist, student at the school of music of Barcelona, the Maestro had established his reputation as a virtuoso from the beginning of the century. His career as a cellist, conductor and composer allowed him to perform on the leading music stages of the world. In recent decades he has lived outside Spain, at first in Prades, in the Eastern Pyrenees of France, then in Puerto Rico, where he directs the Casals Festivals. In 1958 he came to New York to play at the United Nations and in 1963, he directed in this hall, at the occasion of the United Nations Day, the performance of his oratorio *El Pessebre*.

*Isaac Stern* a récemment fêté son cinquantième anniversaire qui marque également la trentième année de sa carrière de violoniste. Isaac Stern est l'un des artistes les plus réclamés à travers le monde et ses voyages l'ont conduit entre autres à effectuer trois tournées en URSS. Il est Président du Carnegie Hall à New York qu'il a contribué à sauver de la démolition en 1960. En 1964, à l'occasion de la Journée des Nations Unies, il a interprété le Concerto pour violon de Bruch avec le London Symphony Orchestra, sous la direction de Georg Solti.

Né en Russie en 1908, *Alexander Schneider* a appartenu pendant de nombreuses années au Quatuor de Budapest. Cela l'amena à se déplacer constamment durant les années 30, avant qu'il décide de se fixer définitivement aux Etats-Unis. Depuis longtemps associé aux activités musicales de Pablo Casals en tant que violoniste et deuxième chef d'orchestre, Alexander Schneider est aussi directeur musical adjoint et administrateur du Festival Casals de Porto Rico.

Un des pianistes les plus influents et les plus admirés au monde, *Rudolf Serkin*, interprète les compositeurs classiques et les premiers romantiques. Si on lui demande quels sont les musiciens qui l'ont particulièrement marqué, il répond : "Adolf Busch, Arnold Schoenberg et Arturo Toscanini". Rudolf Serkin dirige le Curtis Institute of Music de Philadelphie. En 1969, à l'occasion