



MIDDLEBURY
PERFORMING ARTS SERIES
P R E S E N T S

Sophie Shao, Cello
Anna Polonsky, Piano

FRIDAY, JANUARY 14, 2022

7:30 PM ET PREMIERE

MAHANEY ARTS CENTER VIRTUAL STAGE



Sophie Shao, Cello
Anna Polonsky, Piano

Celebrating Pablo Casals' January 1922 Middlebury Performance

❧ *Program* ❧

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| Cello Sonata in G Major (<i>originally attributed to Sammartini</i>) Allegro non troppo Grave con espressione Vivace | Martin Berteau (1691–1771) |
| <i>La Suite dels Ocells</i> (<i>Vermont premiere</i>) Prelude: Nostalgico sognando Moderato ma poco agitato, libero Con brio Adagio sognando Moderato Allegretto grazioso Sognando libero Fugue | Lera Auerbach (b. 1973) |
| Seven Variations on “Bei Männern, welche Liebe fühlen” from Mozart's <i>Die Zauberflöte</i> , WoO46 | Ludwig van Beethoven (1770–1827) |
| Cello Suite No. 1 in G Major, BWV 1007 Prelude Allemande Courante Sarabande Minuet I / II Gigue | Johann Sebastian Bach (1685–1750) |
| Larghetto Lamentoso in B Minor, from 12 Impressions for Violin and Piano | Leopold Godowsky (1870–1938) |

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| Menuet, from Petite Suite (1862–1918) | Claude Debussy |
| <i>Andaluza</i> from <i>Danses Espagnoles</i> , Op. 37 No. 5 (1867–1916) | Enrique Granados |
| <i>L'Abeille</i> from 12 Bagatelles, Op. 13, No. 9 (1808–1878) | François Schubert |
| Nocturne in E-flat Major, Op. 9, No. 2 (arr. Casals) (1810–1849) | Frédéric Chopin |
| <i>Song of the Birds</i> (1876–1973) | Pablo Casals |

*This performance premieres Friday, January 14, 2022 at 7:30 PM ET,
and remains available on-demand for 48 hours.*

*Our sincerest thanks to Sophie Shao, Anna Polonsky, and Charles Mueller at Oktaven Audio Studios
for helping us pivot to this virtual performance format.*

*This performance is made possible with support from the Paul Nelson Performance Endowment,
established in 2014.*

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Note from Performing Arts Series Director, Allison Coyne Carroll

Happy New Year, and thank you for joining us this evening as we launch our year-long celebration of Pablo Casals and the cello.

Behind my desk, I keep a five-year planning calendar, and the 100th anniversary of Catalan cellist Pablo Casals' 1922 performance is clearly marked on it. It's a date I've been greatly looking forward to.

Some of the plans have already happened: during our 100th anniversary season, we successfully nominated Pablo's wife, Marta Casals Istomin, for an honorary degree – which she was awarded in 2020. As a woman in arts administration, she's been an inspiration to me – for her work as a cellist, arts administrator and advocate, and her dedication to musical education. Marta was artistic director of the Kennedy Center, director of the Evian Music Festival, a trustee of Vermont's Marlboro Music Festival, and served as the president of the Manhattan School of Music. She's also been a Cultural Ambassador for UNESCO and a delegate to the World Arts Forum.

But that was just the start of my plans.

Thanks to the digitization of much of the college archives, I found both the preview and review of Pablo Casals' series concerts in 1922 copies of *The Middlebury Campus*. Student reviewer Harry Goddard Owen '23, paints a vivid picture of Casals' Middlebury visit in his article titled, "Casals Captivates Large Audience: World's Greatest Cellist Plays in Chapel." Thanks to his articles, I was able to mostly recreate the program Casals performed for our audience. It was such an interesting program – with repertoire that reflected Casals's passions and influences – and I realized the fitting tribute would be recreating it.

I also immediately recognized that Sophie Shao was the cellist to play this exceptional program. In my 23 years with the series, I've had no greater musical collaborator, and the fact she plays on Pablo Casals's 1855 Honoré Derazey cello only sweetens the deal. This is no simple program, and Sophie ushered it into the 21st century by adding Lera Auerbach's homage; plus Casals's arrangement of Chopin's E-flat Major Nocturne (which he often played as an encore), and his own beloved "Song of the Birds."

Of course, I had envisioned this event being live, as a celebration of Casals and the year of cello-forward programming we have ahead, but I'm grateful we can all still enjoy this program safely together. Please be well and thank you.



Program Notes

BERTEAU Cello Sonata in G Major

The Cello Sonata in G Major was originally attributed to Giovanni Battista Sammartini due to the publication under the name "Signor Martino." Believed now to be written by Martin Berteau, this piece remains popular regardless of who composed it.

Revolutionary at the time of composing for its focus on thumb position in the first and third movements, the second, slow and thoughtful movement rounds the piece out and sets up the exciting transition to the third movement.

AUERBACH *La Suite dels Ocells*

The new solo piece for violoncello *La Suite dels Ocells* by the Russian American composer Lera Auerbach was written for the Israeli cellist Amit Peled, who lives in the US and plays an historic violoncello formerly owned by Pablo Casals. Premiered at the Kennedy Center in November 2015, *La Suite dels Ocells* was commissioned by the Washington Performing Arts with the support of Jane and Calvin Cafritz, and the work has been described by critic Stephen Brooks as "a sort of postmodern homage to Casals, drawing on the Bach suites and a song from the cellist's native Catalonia and rethinking them in a contemporary musical language."

BEETHOVEN Seven Variations on "Bei Männern, welche Liebe fühlen" from Mozart's *Die Zauberflöte*, WoO46

Beethoven composed his Seven Variations on the theme from Mozart's *Die Zauberflöte* in 1801. The theme comes from the duet "Bei Männern, welche Liebe fühlen" ("In men who know the feeling of love") and is sung by Pamina and Papageno as praise to the love between husband and wife. As with any relationship, this is a collaborative conversation, which Beethoven scored for cello and piano. The theme is announced first by the piano for four measures, mimicking Pamina's opening lyrics in the original duet, with a countermelody for the cello soloist; in the next four, the roles are reversed. The melody then returns to the piano, in a slightly embellished manner, for the remainder of its course. The variations that follow vary greatly in mood, from energetic and joyful to sorrowful, and even determined. All, however, hold to the theme's 15-measure structure.

BACH Cello Suite No. 1 in G Major, BWV 1007

During the Baroque era, the core of a suite consisted principally of dance movements—an allemande, courante, sarabande, and gigue—but it was not intended as actual dance music. To each of his suites for cello, Bach added a prelude and a penultimate fast

movement, either a minuet, bourrée, or gavotte. Bach's cello suites were possibly written as practice pieces intended to help hone a player's technique; when examined in order of numbering, they reveal a progression upon the performer's skills. After Bach's death, his suites were largely forgotten until 13-year-old Pablo Casals found a battered copy of the suites in a second-hand music store in Barcelona. Casals would practice the suites for over a decade before performing them publicly. When he did, near the turn of the century, the suites experienced a meteoritic rise in popularity to one of the most celebrated collections of music today.

GODOWSKY *Larghetto Lamentoso in B Minor, from 12 Impressions for Violin and Piano*

Leopold Godowsky was one of the greatest piano virtuosos of his time, whose compositions for the piano have long since taken their place in the repertoire. However, his string music is less known, including the 12 Impressions – dedicated to violinist Fritz Kreisler and his wife – and are largely derived from Godowsky's original piano pieces but refashioned to allow for Kreisler's fingerings and bowing. It's suspected that Casals included this work on his Middlebury program due to his championing of compositions by his friends and contemporaries.

DEBUSSY *Menuet, from Petite Suite*

An early work in the catalogue of Claude Debussy, the *Petite Suite* would become one of his most popular and frequently heard pieces. When he composed it, as a sequence of four pieces for piano four-hands, he had just completed the student phase of his life. The *Petite Suite* has been transcribed numerous times for varying orchestrations, and furthermore, this *Menuet* movement is considered to be the most intimate and personal movement of the suite.

GRANADOS *Andaluza from Danses Espagnoles, Op. 37, No. 5*

A composer of Catalan origins, Granados' style is very much that of Spanish nationalism, with the influence of the guitar often evident. He composed mainly for the piano, yet many of his works have been transcribed for other instruments, as was "Andaluza." In 1922, our campus reviewer Harry Goddard Owen '23 observed of his Middlebury concert, "...we expected to find Casals' interpretation of the Granados authoritative, but that did not prepare one for the intense fire and ardor which imbued the performance..."

SCHUBERT *L'Abeille* from 12 Bagatelles, Op. 13, No. 9

Dresden-based violinist and composer François Schubert (1808-1878) is not to be confused with the Viennese Franz Schubert. His most famous composition is a set of short pieces entitled *Bagatelles: 12 morceaux detaches pour Violon avec Accompagnement de Piano, Op. 13* (1856–1862). The ninth bagatelle, *L'Abeille (The Bee)*, is often anthologized in collections of short works for violin and is very short but deadly – with chromatic steps and accents to imitate the incessant buzzing and possible sting of the insect. It demands a lot of dexterity in both hands to execute effectively, with very fast scales and *arpeggios* requiring smooth shifts and bow changes, not to mention quick *spiccato* and string crossings.

CHOPIN Nocturne in E-flat Major, Op. 9 No. 2 (arr. Casals)

Much of Chopin's most effective music consists of relatively short pieces that define a particular sub-genre of keyboard music in the second quarter of the 19th century. There are dances: waltzes, mazurkas, and polonaises; there are "narrative" pieces like the ballades and scherzos. Then there are the nocturnes. It's simple enough to call them "night pieces," but the many and varied nocturnes can be considered prime examples of cavatinas for piano: plenty of emphasis on a singing right hand, with lots of flourishes and subtle bits of decorative embellishment. Chopin composed his three Nocturnes Op. 9 between 1830 and 1832. Casals frequently played the second of these, the famous Nocturne in E-flat major, as an encore.

CASALS *Song of the Birds*

The Song of the Birds ('*El cant dels ocells*') is a traditional Catalan carol. Casals made the song famous with his version for cello, which he would play as an encore. He performed it on October 24, 1971 at the General Assembly of the United Nations when he received the UN Peace Medal. He was 94. Before he began playing, he said: "I have not played the cello in public for many years, but I feel that the time has come to play again. I am going to play a melody from Catalan folklore: *El cant dels ocells* – The Song of the Birds. Birds sing when they are in the sky, they sing: "Peace, Peace, Peace," and it is a melody that Bach, Beethoven and all the greats would have admired and loved. What is more, it is born in the soul of my people, Catalonia."



For the Man Who Sang for the World

*An additional program note by Benjamin Pomerance,
courtesy of the Lake Champlain Weekly, January 12, 2022*

For a moment it seemed like Pablo Casals would become a carpenter. His father, a practical man, declared that this should be his son's vocation, for he had skillful hands and exceptional aptitude. There was nothing wrong with music; he had, after all, built his son's first cello after the boy became infatuated with the instrument, but the pathway felt unstable. At times, he even regretted the gift he had given to the child—letting him sit beside him while he played the organ at their church, the boy reclining against the wood, the vibrations filling him.

Yet Pablo's mother wouldn't listen. Their son, she argued, had something that few other children possessed. Those sessions on that organ bench did something to Pablo, instilling him with a sense that music in his life was as natural as breathing. By the age of 4, he was playing the piano. At age 5, he stopped sitting next to his dad on the organ bench at church and started singing in the choir. The following year, he started composing original songs. By age 9, he had added violin and organ to his musical repertoire.

And then, at the age of 10, he began to do the most extraordinary thing of all. Each morning, he would rise early and take himself for a walk. When he returned home, he would go immediately to the piano and play two compositions by Johann Sebastian Bach. It was a blessing of sorts, a kind of prelude to the day, filled with naturalness, as if saying that music was not just for performances or even for practicing, but for life itself. Such a boy, his mother knew, was not destined to be a carpenter. Without saying it, his music-loving father knew that this was true, too.

What happened next was the stuff of history. At the Municipal School of Music in Barcelona, Pablo ruffled every feather that he could possibly ruffle, tweaking the rigid ways of his teachers by insisting that the cello deserved a greater place in the sun. It was not to be limited to playing the bass lines of symphonies, he argued, but rather had a voice of its own, deserving a featured role—not for mere showmanship, but because the cello could convey music in a way that no other instrument could. The professors growled and shook their heads.

But Isaac Albéniz did not shake his head. After hearing Casals play, the beloved

composer ran around telling everyone who was anyone in Spain that there was a kid at the Municipal School playing the cello like no one had ever played it before. He even told this to Count Guillermo de Morphy, secretary to the Queen Regent of Spain, Maria Cristine, writing such a passionate letter that the queen decided to hear this for herself. In 1894, she invited Casals to perform at her court. After just a few phrases, she knew that Albéniz's praise was deserved.

The queen joined Albéniz in singing the young musician's glories. Five years after his first appearance at her court, he traveled to Paris, delivering a formal recital that shook the concert hall and its patrons to their core, showing the world that a new day had dawned for the cello, voiced by an artist who sensed possibilities that no one else had seen. His future seemed secured. Invitations flowed in from Carnegie Hall and The Crystal Palace; Queen Victoria and Theodore Roosevelt; and everyone else imaginable.

By the time he arrived at Middlebury College on Jan. 11, 1922, the musical universe shook where he walked. His series of recordings for Columbia had gained acclaim. He had organized a trio with Alfred Cortot on piano and Jacques Thibaud on violin, three compatible geniuses.

Three years earlier, he had formed his own orchestra in Barcelona. And on that night in Vermont a century ago, he left the crowd breathless. "Casals Captivates Large Audience: World's Greatest Cellist Plays in Chapel" declared the next day's *Middlebury Campus* headline.

It was the greatness of that sound that made the silence so deafening. The agonizing Spanish civil war from 1936 to 1939 ended with the defeat of the nation's republican government, leaving the dictatorial General Francisco Franco in control. Casals, who had become increasingly politically active, was crushed. "To love one's country is a splendid thing," he stated. "But why should love stop at the border?" He crossed that border, settling in France and vowing never to return to Spain while Franco remained at the government's helm. In 1946, he issued another promise: never to perform again. Behind closed doors, though, he kept making music. Every day, he played at least one of Bach's *Suites for Solo Cello*, the same type of ritual that he had obeyed after his morning

walks as a child. Around this time, he also began opposing any mention of himself as Spanish, identifying ardently as Catalan, referring to the autonomous community of Catalonia where he had grown up.

During the years of the republican government's leadership in Spain, Catalonia's autonomy had received the respect that Catalan nationals had long sought. Franco, by contrast, instituted repressive measures against Catalonia, outlawing the Catalan language and abolishing Catalan self-governance. From across the border, Casals saw his people suffer. Finally, he decided that he could help them best through the voice of his cello, trying to coax from the human race a reminder of shared humanity.



Pablo Casals playing the 1855 Honoré Derazey cello that Sophie Shao will play in this concert. Photo courtesy of the artist.

Still, he laid down strict rules. He would return to the stage, but he would never present a concert in any country that recognized the legitimacy of Franco's government. He would speak out against Franco specifically and totalitarianism in general. At the end of every performance, he would conclude with a Catalan folk piece called *The Song of the Birds*, a reminder of the oppression in Catalonia and in other nations where political agendas suffocated decency.

And he would teach. He founded a conservatory in Puerto Rico and delivered master classes everywhere from Switzerland to California to Marlboro, Vt. At the invitation of violinist Isaac Stern, he traveled to Israel to conduct not only the Jerusalem Symphony Orchestra, but also the city's youth orchestra. "To teach," he insisted when reporters asked why a man of his fame devoted so much time to this work, "is to learn." The legions of those whom he mentored could fill a book: Yo-Yo Ma, Jacqueline du Pré, Bernard Greenhouse, David Soyer, and many more.

It was Soyer, founding cellist of the Guarneri Quartet, who learned to dry the tears of a pupil of his own. The student was Sophie Shao, the daughter of a piano teacher in Houston, gaining her infatuation with the cello at the age of 12. "I heard a performance of the Elgar Concerto," she remembers, "and it just stayed with me for days." Up to

that point, music had felt like boot camp, marched through her paces by her mother, even brought as a 5th grader before eminent professor Hans Jensen for a lecture about music as an essential part of her education.

Yet if the cello could bring her to the ecstasy of Edward Elgar's concerto, then she was willing to pursue it with a greater sense of purpose. Already, she had studied with Shirley Trepel, former principal cellist of the Houston Symphony, demonstrating plenty of facility on the instrument. But when she gained admission to Soyer's studio at the Curtis Institute of Music at the age of 13, she rapidly discovered a need to explore depths that she never previously knew existed. "There was a completeness to his approach," she says of Casals. "A lot of people want to be loud and brilliant. But he studied what was most natural about the human voice and brought that into the center of his playing. He believed that musicians should be at the service of the music. And one of the primary ways that he felt musicians could do that was if they found the most natural ways possible to make their instruments sing."

For Shao, such lessons became pivotal – imbued with her own musicality, a sonic vibrance matched only by her own curiosity, the mindset that inspires someone to go to Yale after finishing at Curtis and earn degrees in both music and religious studies. Winning top prizes at the Tchaikovsky and Rostropovich competitions, she gained an Avery Fisher grant at age 19. A venerated career followed, proving herself at home with everyone from Beethoven to George Tsontakis, adept at presenting concertos from everyone from Haydn to Howard Shore.

And now, the time has arrived for this heritage to come full circle, the affirmation of this lineage from Casals to Soyer to Shao. In a virtual program for Middlebury College's performing arts series, one hundred years after Casals wowed the audience at that campus, Shao will re-create the program that Casals played a century ago.

The bill of fare is a varied one, ranging from Bach's first solo cello suite to a movement from Enrique Granados's for *Dances Espagnoles* to the *Larghetto-Lamentoso* from Leopold Godowsky's *12 Impressions* Violin and Piano.

"Casals would have been friends with Godowsky," Shao points out when describing the *Larghetto-Lamentoso*, one of several works on the program for which she will be joined by internationally-celebrated pianist Anna Polonsky. "He probably would have been friends with Granados, too. So, he wasn't just playing classical music coming

from some bygone era. He played contemporary music, too." It is a tradition that Shao will continue.

In addition to playing nearly all of the selections that Casals played a century ago, she will perform Lera Auerbach's *La Suite dels Ocells: Hommage à Pablo Casals*, created in 2015, hinting at the Bach suites and the Catalan folk songs that fueled Casals but casting them in a musical language that was still waiting to be born at the time of Casals's death. She will also present Casals' own transcription of Frédéric Chopin's *Nocturne in E-flat Major*, a work that she learned from Soyer, who had learned it from Casals.

But the most important tribute of all will come at the end. Franco's takeover of Casals' homeland was more than a decade away when the cellist stopped at Middlebury in 1922. There was, therefore, no need for him to end that concert with *The Song of the Birds*, the Catalan folk tune that later became his reminder of the need for freedom against oppression. Yet Shao will present that work here, delivering the same statement that Casals offered each time he closed a performance with this piece. "We are in the middle of a human rights crisis now, too," she notes.

She will deliver that message from the strings of a Honoré Derazey cello that learned this music long before Shao ever played it. The bridge between present and past was Soyer, who knew that his student was in the market for a new cello and who knew what his student could do with such an instrument. He contacted Casals's widow, Marta, and introduced Shao as a rightful heir to this cello that Casals had owned. Still, Shao remembers, Marta was hesitant about letting this piece of her husband's legacy leave home.

"So, I wrote a letter to her," Shao recalls. "I told her how I would make this instrument sing, how it would be my voice." Somehow, those words were enough. The instrument has been in Shao's possession ever since.

And somehow, she notes, those words genuinely were enough, a fact she understands more now than she did then. "He wanted people to be moved," she says of Casals. "His voice sang from the cello, but not only from the cello." She pauses. "He, himself, was the voice."

For those who listen, that voice still rings. From it comes a visceral demand of freedom, a reverence for nature, and a love that does not stop at any border—lessons far beyond

notes and rhythms transferred to the generations to come.

“Do we dare to be ourselves?” Casals once asked in words. “That is the question that counts.” In music, he answered that question for a lifetime and beyond. The echoes resound, our attention still cradled by this man who sang for the world.



Artist Biographies

Sophie Shao, Cello

Cellist Sophie Shao, winner of the prestigious Avery Fisher Career Grant and top prizes at the Rostropovich and Tchaikovsky competitions, is a versatile and passionate artist whose performances the *New York Times* has described as “eloquent, powerful” and “beautifully phrased and interestingly textured;” the *LA Times* noted as “impressive;” and the *Washington Post* called “deeply satisfying.”

Shao has appeared as soloist to critical acclaim throughout the United States and has premiered Howard Shore’s cello concerto “Mythic Gardens” with Leon Botstein and the American Symphony Orchestra, the UK premiere with Keith Lockhart and the BBC Concert Orchestra, and European premiere with Ludwig Wicki and the 21st Century Orchestra at the KKL in Lucerne. She also premiered Richard Wilson’s “The Cello Has Many Secrets” with the American Symphony Orchestra.



Shao has given recitals in Suntory Hall in Tokyo, the Philadelphia Chamber Music Society, Middlebury College, Phillips Collection, Walter Reade Theater and Rose Studio in Lincoln Center, and played the complete Bach Suites at Union College and in New York City. Her dedication to chamber music has conceived her popular “Sophie Shao and Friends” groups. She was a member of Chamber Music Society Two/Bowers Program, a young artist residency of the Chamber Music Society of Lincoln Center.

Shao's recordings include the Complete Bach Suites, Andre Previn's Reflections for Cello and English Horn and Orchestra on EMI Classics, Richard Wilson's Diablerie and Brash Attacks and Barbara White's My Barn Having Burned to the Ground, I Can Now See the Moon on Albany Records, Howard Shore's original score for the movie The Betrayal on Howe Records, Marlboro Music Festival's 50th Anniversary on Bridge Records, and Howard Shore's "Mythic Gardens" on Sony Classical.

A native of Houston, Texas, Shao began playing the cello at age six, and was a student of Shirley Trepel, the former principal cellist of the Houston Symphony. At age thirteen she enrolled at the Curtis Institute of Music in Philadelphia, studying cello with David Soyer and chamber music with Felix Galimir. After graduating from the Curtis Institute, she continued her cello studies with Aldo Parisot at Yale University, receiving a B.A. in Religious Studies from Yale College and an M.M. from the Yale School of Music, where she was enrolled as a Paul and Daisy Soros Fellow. She is on the faculty of University of Connecticut and plays on a cello made by Honoré Derazey from 1855 once owned by Pablo Casals.

Anna Polonsky, Piano

Anna Polonsky is widely in demand as a soloist and chamber musician. She has appeared with the Moscow Virtuosi, the Buffalo Philharmonic, the Saint Paul Chamber Orchestra, the Columbus Symphony Orchestra, the Memphis Symphony, the Chamber Orchestra of Philadelphia, the St. Luke's Chamber Ensemble, and many others. Ms. Polonsky has performed in a trio with clarinetist David Shifrin and cellist Peter Wiley since 2018.

Polonsky has collaborated with the Guarneri, Orion, Daedalus, and Shanghai Quartets, and with such musicians as Mitsuko Uchida, Yo-Yo Ma, David Shifrin, Richard Goode, Emanuel Ax, Arnold Steinhardt, Peter Wiley, and Jaime Laredo. She has performed chamber music at festivals such as Marlboro, Chamber Music Northwest, Seattle, Music@Menlo, Cartagena, Bard, and Caramoor, as well as at Bargemusic in New York City. Polonsky has given concerts in the Amsterdam Concertgebouw, the Vienna Konzerthaus, the Alice Tully Hall, and Carnegie Hall's Stern, Weill, and Zankel Halls, and has toured extensively throughout the United States, Europe, and Asia.



A frequent guest at the Chamber Music Society of Lincoln Center, she was a member of the Chamber Music Society Two during 2002–2004. In 2006 she took a part in the European Broadcasting Union's project to record and broadcast all of Mozart's keyboard sonatas, and in the spring of 2007 she performed a solo recital at Carnegie Hall's Stern Auditorium to inaugurate the Emerson Quartet's Perspectives Series. She is a recipient of a Borletti-Buitoni Trust Fellowship and the Andrew Wolf Chamber Music Award.

Polonsky made her solo piano debut at the age of seven at the Special Central Music School in Moscow, Russia. She emigrated to the United States in 1990 and attended high school at the Interlochen Arts Academy in Michigan. She received her Bachelor of Music diploma from The Curtis Institute of Music under the tutelage of the renowned pianist Peter Serkin, and continued her studies with Jerome Lowenthal, earning her Master's Degree from the Juilliard School. In addition to performing, she serves on the piano faculty of Vassar College, and in the summer at the Marlboro and Kneisel Hall chamber music festivals.

Polonsky is a Steinway Artist.

Pablo Casals, Cello

Pablo (or Pau) Casals was born in December 1876 in El Vendrell, Catalonia, where his father was the local organist and choirmaster. Carlos taught his son to sing, to play the piano and organ and to compose. At six the boy heard an itinerant Catalan musician play a home-made cello. He asked his father to build him one and would always treasure that first



“cello,” which had a gourd for a sound box. At the age of 11 he heard a real cello and knew that it was his destiny to play such an instrument. His father bought him one and gave him lessons. Subsequently, he entered the Municipal School of Music in Barcelona, where he rejected the old-fashioned stiff-arm way of playing. While moonlighting in a café trio, he was heard by Albéniz, who helped him to move to Madrid to study at the conservatoire. He made his Madrid orchestral debut in the Lalo Concerto, which in 1899 he also played at the Crystal Palace in London and at the Lamoureux Concerts in Paris. He toured America in 1901 and in 1905 went to live in

Paris where, with Alfred Cortot and Jacques Thibaud, he established a trio that would last until 1934.

For more than three decades Casals toured the world as a leading cello soloist. He was single-handedly responsible for bringing Bach's solo suites out of obscurity, and he performed a wide, if conservative, repertoire. When he returned to Barcelona from Paris in 1919, he recognized the need for a local symphony orchestra. In setting up the Orquesta Pau Casals, he risked his own hard-earned fees by subsidizing it for the first decade of its existence. The orchestra made its debut in October 1920 and, despite his lack of conducting experience, Casals made a success of the enterprise. In 1931 he directed the orchestra in a Barcelona performance of Beethoven's Ninth Symphony to mark the birth of the Spanish Republic. But the civil war and the triumph of the Fascists tore his life and his career asunder. A man of principle, who would not appear in Hitler's Germany, Casals was implacably opposed to Franco's regime and in 1936, threatened with death if he returned to Spain, he exiled himself to southern France. After the Second World War, alarmed at Britain and America's acquiescence in Franco's regime, he abruptly ceased playing in public. But from 1950, American admirers organized a festival around him in Prades, his adopted home in the French Pyrenees, and Casals flourished again as chamber musician, teacher, conductor, and musical philosopher. In 1956 he emigrated to his mother's native Puerto Rico, from where he emerged to perform in 1958 at the United Nations and in 1961 at the White House. He died in Puerto Rico in October 1973, aged 96.



Middlebury Campus

MIDDLEBURY COLLEGE, MIDDLEBURY, VT., JANUARY 11, 1922

M. ROSS CHAIRMAN OF JUNIOR WEEK COMMITTEE

Elected At Meeting of Class of 1923 Thursday—Eddy Reporter

Malcolm Ross was elected Chairman of the Junior Week Committee at a meeting of the class of 1923 held Thursday in Old Chapel. H. H. Eddy was elected junior reporter to the Press Club.

Ross matriculated at Rutland High School and entered Middlebury with the class of 1920 but left to enlist in the navy. He returned for a year in 1918 but left again at the end of his sophomore year for service in radiotelegraphy. He is a member of Chi Psi Fraternity and is on the social committee.

HIGH PRAISE FOR SYMPHONY CONCERT

H. G. O. Reviews Artistic Performance By Skilled Musicians in Mead Memorial Chapel

By H. G. O.

In these complex days of Henry Ford and Amy Lowell, a person of delicate sensibility must be prepared for constant surprise and shock; and the combination of music and politics ought never to prove destructive to any artistic soul. There is somewhere in

CASALS CONCERT IN CHAPEL TONIGHT

World-Renowned 'Cellist to Perform Here

TO PLAY VARIED PROGRAM

Casals a Native Spaniard—Master of His Art

To-night in Mead Memorial Chapel, Pablo Casals, the famous 'cellist, will present an interesting program.

Born in Vendrell, Spain, not the least of the encouraging influences in Mr. Casals' career was his own family. His father, an organist of some note, began the musical education of his son at the age of three. He gave the boy Pablo, instructions in solfège, piano and organ; later in composition, which was to be his real vocation. Casals, however, after he had taken his first lesson on the 'cello, dispelled that idea.

Showed Talent in Early Youth

At eleven or twelve, he was already a finished musician, capable of making his own way in the world. He was sent to Barcelona, then and still a musical center of no mean repute, to study un-



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The Undergraduate
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Middlebury Campus

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VOL. XVIII

MIDDLEBURY COLLEGE, MIDDLEBURY, VT., JANUARY 18, 1922

No. 14

"FOLLIES" PLEASE CAPACITY AUDIENCE

Performance Combines Humor, Melody and Drama

ASHLEY IS INDIVIDUAL STAR

Attractive Program Arranged by Coach Morey

A large and appreciative audience that filled the Opera House to capacity at the performance of the 1922 Follies Monday night was treated to a generous program of combined humor, melody and drama. Only words of highest praise can be spoken for the performance and an attempt at review necessitates the liberal use of superlatives.

Ashley, Ross and Leary Star

Individual honors were divided between Ashley, Ross and Leary with the former who bore the lion's share of the evening's entertainment, and scored repeated success upon his every appearance. Ross and Leary contributed their somewhat lesser shares in a manner that bespeaks highest praise and brought forth continued laughter from the audience.

The other acts all showed the same careful preparation and happy choice of principals. Anderson, Papke, Hunter, Miss Long, Miss Kirby, Miss Gayler and others all performed creditably

ANNOUNCE COMMENCEMENT COMMITTEE CHAIRMEN

Brown Heads Class Day; Saur, Senior Ball—Other Appointments

Announcement of the appointment of the chairmen of the various 1922 Commencement Week committees was made yesterday by Paul M. Ross, senior class president. Harry E. Brown of Rutland will head the Class Day Committee; John C. Saur of Bridgeport, Conn., Senior Ball; Robert H. Brokenshire of Gullport, Miss., Cap and Gown; Gerald H. Cabot of Windsor, Cane; and John B. Horner of West Paulet, Invitation.

Announcement of the personnel of the committees has not yet been made.

VARSITY PLANS THREE DEBATES

Trial Debates To Be Held Soon To Choose Eight Men For Team—May Debate Hamilton

Plans are under way to prepare the teams that will defend Middlebury's championship debating record of last year, and also branch out into new fields. At the regular meeting of the Wetherell Debating Club in the Old Chapel, last Friday night, Secretary Klimm '24, announced that arrangements had been made for the triangular forensic contests with the University of Vermont and St. Lawrence University. Instead of journeying to Canton this year, the 'varsity negative team will meet the Vermont debaters at Bur-

CASALS CAPTIVATES LARGE AUDIENCE

World's Greatest Cellist Plays in Chapel

HIS TECHNIQUE PERFECT

"H. G. O." Has High Praise For Performance

By H. G. O.

There is, on the part of certain modern musician philosophers an attempt to formulate a mode of musical expression which shall disregard those elements of harmony, rhythm, etc., hitherto integral units of any great musical masterpiece; and to substitute merely a primary aural sensation of pure musical tone in the abstract, free from the complexity of emotional reflexes. Among others, Igor Stravinsky, the Carl Sandburg of Russia, who has so successfully portrayed the spirit of Bolshevism in music, is an ardent champion of the rising faith, and his "Poemes" are a witness of the extent of folly to which the idea has been carried.

Now there are times when we sincerely desire to subscribe to this very creed, and that is upon occasion of listening to tones which are so entrancingly magical that they are a glorious art in themselves, and Platonic contemplation of their beauty is hindered by superposition of an intricate musical structure. Tones, however, cannot exist

PENN STATE, COLUMBIA AND TUFTS NEW ADDITIONS TO 1922 FOOTBALL SCHEDULE

1922 Football Schedule
Sept. 30—Harvard at Cambridge
Oct. 7—Williams at Middlebury
Oct. 14—Dartmouth at Hanover
Oct. 21—Penn State at State College
Oct. 28—Norwich at Northfield
Nov. 4—Tufts at Middlebury
Nov. 11—Columbia at New York (Armistice Day)
Nov. 18—U. V. M. at Middlebury

Season to Open With Game Against Harvard in Stadium—Williams Plays Here This Year

3 GAMES AT HOME; 5 AWAY

'Varsity to Play Championship Penn State Team—Columbia Game Armistice Day At New York

Announcement was made by Coach Dave B. Morey Monday night, at the performance of the Follies, of the 1922 football schedule which will be the most pretentious ever undertaken by a Middlebury team. The schedule is probably the hardest that has been arranged for any college of the size of Middlebury and includes eight games, three at home and five away.

West Point, St. Lawrence and Clarkston have been dropped from the 1922 card and have been supplanted by three new comers to 'Varsity football here—Penn State at State College, Pa., Columbia at New York, and Tufts at Middlebury.

Dartmouth Retained on Schedule

This year's schedule is generally a great improvement over last year's program. West Point, which was prac-

DR. RICKER OPENS VOCATIONAL SERIES

Tells Of Advantages In Medical Profession—Seventy Attend First Lecture Thursday

Introduced by Dean Edgar J. Wiley and speaking before an audience that taxed the capacity of the lecture room in Chemistry Building last Thursday afternoon, Dr. W. G. Ricker, of St. Johnsbury, secretary of the Vermont State Medical Association, described vividly the life of a family doctor, and the general scope of the work carried on by the medical profession.

"The practice of medicine is one of the most interesting careers that one can adopt," he said, "as it deals with two great factors of life—the prevention of disease and the curing of disease." The preventive branch in the

**CASALS CAPTIVATES
LARGE AUDIENCE**
(Continued from page one)

without tone-makers, and only a genius holds the secret of perfect tones. Such was Pablo Casals.

It was positively uncanny to consider what an unearthly beauty the little man was producing with his catgut and horsehair and resin. To imagine anything more perfect in itself than those rich, vibrant, molten tones of gold, pouring forth in passionate utterance and pleading, and diminishing to liquid pianissimos of exquisite purity, would be wellnigh impossible. Those luscious tones were a sheer sensual delight to the musical gourmet; flashing, iridescent, facets of light, strewn on a velvet canopy.

But tones do not make the musician; there must be some expression of emotion before sympathy of musical feeling can be established. Casals was herein also a master. His program was an exacting one, including both ancient and modern masters, from Bach to Debussy, yet to each number he gave full heed of spirit and appreciation of artistic fitness, imbuing them with a fine sense of balance and style.

The Sammartini Concerto which opened the program was not inherently capable of any intense emotional development, but the warm suavity of tone, the delicate incisiveness of the cellist's staccati and the matchless trills and appoggiatura fully realized the old time atmosphere and stately, placid beauty of the piece.

Passing from Sammartini to Lalo gives one an impression very similar to that received as one turns from say de Quincey to Maurice Maeterlinck or Emil Verlainé, for there is more than a taste of modernism in the Spanish composer's popular work, something akin to the mysticism of the Belgian poets. Casals endowed the first movement of the brilliant Concerto with a thrilling and intense reserve, free from any suspicion of bombastic display, though the fire and swift accuracy of his execution was a matter to be marvelled at. The lulling theme of the second part was gracefully delivered and each variation was given an individuality all its own, occasionally with a mazy mystery of veiled tone. The concluding Finale Vivace was a riot of joyous abandon and rhythmic verve.

Only a supreme master of style can successfully pass from Lalo to Mozart with assurance, but such Casals proved to be, for his rendition of the Beethoven-Mozart variations will ever remain in our memory as a magnificently beautiful performance. Such delicacy of phrase, such lingering tenderness, such repose of spirit and quiet strength will seldom be equalled. Notes that were pearls in their flawless perfection were faintly veiled in a haze of crystalline piano tone. Followed Mozart Kapellmeister Bach, of whom Casals is a master, unrivaled. There was a noble dignity of phrase, and a spiritual exaltation of utterance which defy description. Bach, the intellectual, the cold-blooded classicist was made to proclaim suffering and triumph, glory and sadness in phrases of impressive majesty. The spirit of the interpretation can only be described by that untranslatable Polish word "Zal" which em-

bodies all the yearnings of the Slavic race.

Godowsky's "Larghetto Lamentoso" (from a set of short pieces called "Trinkakameteron") was conceived after the sombre manner of Chopin and perhaps recalled to the performer the moonlit mysteries of his own Granada. Those opponents of musical radicalism who abhor the dissonances of the modern school must have been silenced by Casals' performance of the Debussy "Menuet", Watteau-like in its quaint, miniature beauty. The 'cello tone shimmered, glistened, murmured over a shifting harmonic background, kaleidoscopic in its oriental voluptuousness.

Naturally we expected to find Casals' interpretation of the Granados "Danse Espagnole" authoritative, but that did not prepare one for the intense fire and ardor which imbued the performance of the number. It may be noted in passing that Enrique Granados was a submarine victim of the past war, who perished in the English Channel, upon his return home, after having successfully introduced his opera "Goyescas" to American audiences. Schubert's "L'abeille" was a rare opportunity for pyrotechnical display and elicited the most hearty response of the evening. It was played at breathtaking pace, and with perfect accuracy of intonation and rhythm.

It was evident that Mr. Casals was aided in great degree by the skilled musicianship of his accompanist, Mr. Edouard Gendron, whose sympathetic temperament, lovely tone and ample technique made the accompaniments a delight in themselves.

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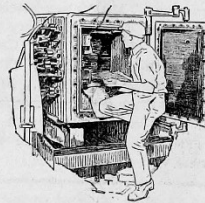
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What Is a Vacuum Furnace?

In an ordinary furnace materials of the air. Melt zinc, cadmium, or osmium of "dross" appears, an impurity it in the lead pots that plumbers use.

In a vacuum furnace, on the contrary, the heated object cannot combine with the air. Hence, vacuum furnace impurities are not formed.

Clearly, the chemical processes that are different, and the difference is important. Impure, loses in electrical conductivity. Pure.

So the vacuum furnace has opened up new possibilities for chemical investigation. The Research Laboratories of the Research Laboratories Company have been exploring these possibilities under a new series of contracts.

Yet there have followed practical applications in industry. The absence of oxidation.



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Land Acknowledgement

Middlebury College sits on land which has served as a site of meeting and exchange among indigenous peoples since time immemorial. The Western Abenaki are the traditional caretakers of these Vermont lands and waters, which they call Ndakinna, or "homeland." We remember their connection to this region and the hardships they continue to endure. We give thanks for the opportunity to share in the bounty of this place and to protect it.