UNITED NATIONS DAY
24 OCTOBER 1971

JOURNÉE DES NATIONS UNIES
24 OCTOBRE 1971
CONCERT DE LA JOURNÉE DES NATIONS UNIES, 1971

Orchestre du Festival Casals
Pablo Casals
Alexander Schneider
Isaac Stern
Mieczyslaw Horszowski
Alexander Schneider
Rudolf Serkin
Eugene Istomin
La Chorale des Nations Unies, sous la direction de Don Read

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

Hymne aux Nations Unies, texte de W. H. Auden ......................... Casals
(première audition)

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

U Thant
Secrétaire général des Nations Unies

CONCERTO EN "Ré" MINOR 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 IN C MAJOR FOR THREE KEYBOARD INSTRUMENTS ............ Bach
I. Adagio II. 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

HYMNE A LA UNIÓN DE Naciones UNIDAS, 1971

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U Thant
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Piano Steinway

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The United Nations Singers, Don Read, Director

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

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Piano Steinway
Nation Day Concert of 1960, playing Beethoven’s Fourth Piano Concerto with the Royal Philharmonic Orchestra under Rudolf Kempe.

MIECZYSŁAW HORENSKI

Mieczyslaw Horonski was born in 1922, in a part of Poland then within the Austrian Empire. In Venice, he studied under the most eminent of piano teachers, Theodor Leschetzky. 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. Horonski 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 Horonski. 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 1960.

1971

UNITED NATIONS DAY CONCERT
CONCERT DE LA JOURNÉE DES NATIONS UNIES

Notes on the Music

Eugene Istomin est né à New York en 1925. Élève de Rudolf Serkin et de Mieczyslaw Horonski, 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 1960 au Festival de Prades.

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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.

En novembre dernier, le Secrétaire général a écrit 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.

Fogily, musician, Sweep your string, So we may sing, Elated, optative, Our several voices Interwending, Playfully contending, Not interfering But counteracting, For all within The uncirture of the sound Is holy ground, Where all are Brothers, None faceless Others, Let mortals beware Of words, for With words are lie, Can say peace When we mean war, Foolish thought saved fair And promise falsify, But song is true: Let music for peace Be the paradigm, For peace means to change At the right time, At the World Clock Goes Tick and Tock.

So may the story Of our human city Presently move Like music, when Forgotten notes New notes begin, 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 hate is freedom, Grace and Surprise.

—W. H. AUDEN

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Bach's Concerto in D Minor dates from about 1720, when the composer was at Köthen. For 200 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 large".

Ol' Stravinsky's "Dumbarton Oaks Concerto (1937), Stravinsky's concerto, "My concerto in E flat, for 15 instruments, is subtitled "Dumbarton Oaks Concerto." It is a very significant work in the history of music, and was written for the violinist and conductor Henryk Szeryng, one of the great virtuosos of his time. The concerto is a masterpiece of modernism, blending the Eastern and Western traditions in a unique way. It is a work that has stood the test of time and remains a cornerstone of the violin repertoire.

No brief note can do justice to the career and accomplishments of Pablo Casals, born in 1876 in Santiago, Chile. He is one of the greatest cellists of all time, and his influence on the development of the instrument is immeasurable. Casals was a master of the cello, and his playing was the foundation of the modern cello recital. He was a deeply dedicated musician, and his commitment to his art was the driving force behind his success.

ISAAC STERN

Isaac Stern has recently celebrated his fiftieth birthday, a milestone in his 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 where he helped to save from demolition in 1965. In 1964, he played the Brush Potterie Bassoon 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 scored 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 violist 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 classical and romantic repertory. When asked which musicians had influenced him most, Serkin mentioned Adolf Busch, Arnold Schoenberg, and Arturo Toscanini. Mr. Serkin is director of the Curtis Institute of Music in Philadelphia. He appeared as soloist in the United States, Japan, and Europe, and his recordings of the piano music of Mozart, Beethoven, Schubert, and Brahms are among the most admired in the world.