GOETHE

Bicentennial Convocation and Music Festival 1949

Aspen, Colorado U.S.A.
June 27–July 16

Pam
Bio
Schweitzer
(Albert)

Goethe Bicentennial Foundation

The Goethe Bicentennial Foundation is a non-profit, American corporation founded to commemorate the 200th anniversary of the birth of Goethe. Its officers and directors comprise a representative grouping of the nation's outstanding citizens from business, industry, education, the professions, government, music and letters—men and women sympathetic to the intellectual and cultural requirements of the world community. They have volunteered their time, effort, and counsel to provide the leadership for an appropriate international observance of the Goethe Bicentennial.

Goethe exerts a profound influence on our civilization, and it is this impress on modern thought that the Goethe Bicentennial Foundation plans to bring to bear on the most significant problems of the 20th century. To achieve this, the Foundation plans to re-examine and re-interpret Goethe's philosophy in terms of contemporary meaning by sponsoring an International Goethe Convocation and Music Festival in Aspen, Colorado, June 27 through July 16, 1949.

The 1949 Bicentennial of Johann Wolfgang von Goethe's birth this year is also being celebrated spontaneously in nations throughout the civilized world—a universal tribute to a poetic genius whose philosophic wisdom has striking pertinence today.

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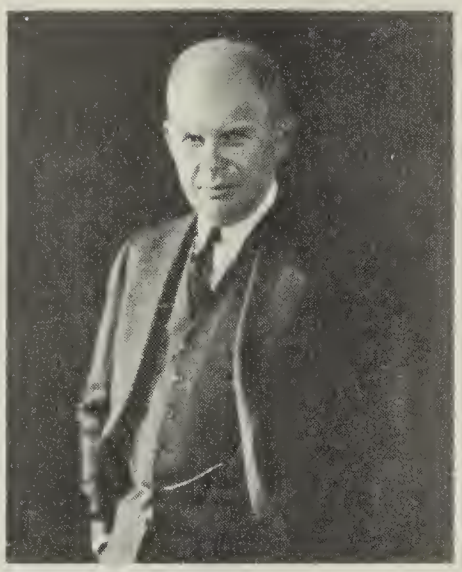

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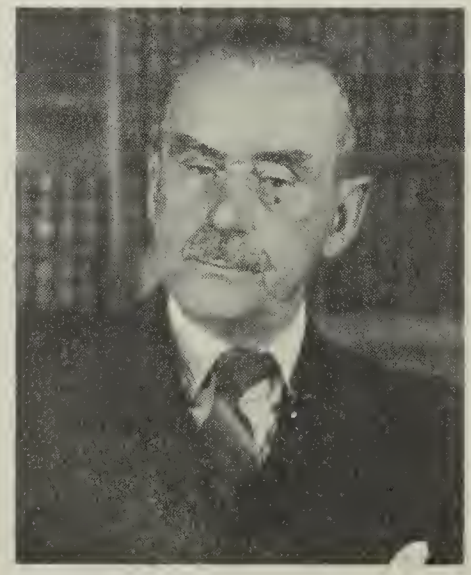

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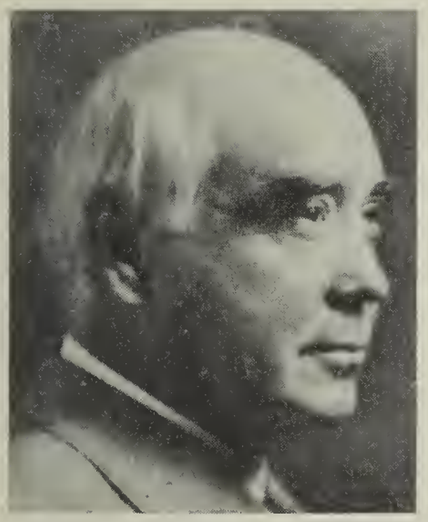

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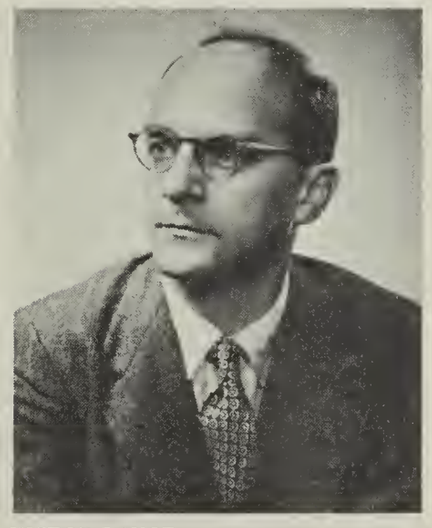

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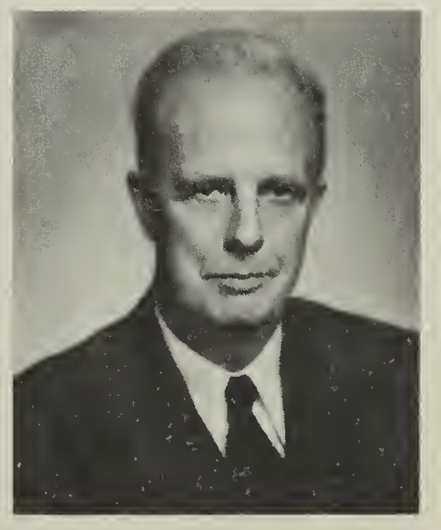

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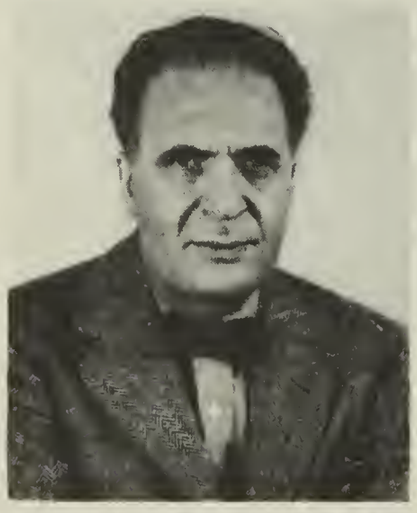

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GOETHE...

Goethe, one of the mightiest figures of the great literature of the world, has a deep-running, powerful influence on twentieth century life. In spite of his insight into the demonic forces in human history, Goethe had an indestructible faith in the ability of man to live a constructive personal and communal life. He was a universal man; his heart was mankind's. World literature for Goethe meant a free exchange of ideas, values, experiences which could be put to the service of all men.

Reared in an environment of freedom, the Free City of Frankfurt, his personality received its first mold from the strict educational demands of his father and the lively imagination and wit of his mother. At 23, after studies at the Universities of Leipzig and Strasbourg, Goethe was a lawyer with no taste for practice. At 24 his drama, *Goetz von Berlichingen,* sparked an incendiary convulsion that raced through Germany with its pioneering interpretation of the conflict between the abuse of power and the sense of justice in the free individual.

His first novel, *The Sorrows of Young Werther*, swept Europe and carried him to fame, while he was still a youth of 25. It had a revolutionary, emancipating effect on the world. It preceded by two years the American Revolution, and undoubtedly influenced the men who struck for freedom in the French Revolution 18 years later. Behind its frontal story of passion, written in the emotional style of the late 18th century, *Werther* laid bare the problem of the religious justification of human existence. Even Napoleon treasured the novel. He read it seven times and carried a French translation with him during his campaign in Egypt.

Faust, however, is the core of Goethe's lifework. Into this single monumental work, he poured all of his genius; in it he wrote for future generations. In this drama of human destiny, the hero Faust traverses the entire universe from Heaven to Hell and back to Heaven again. The all-encompassing plot had been germinating in Goethe's mind for years during his youth at Frankfurt. He began work on it when he was 25 and published the First Part at the age of 59. The Second Part was finished just six months before his death in 1832, at the age of 82. The aged Goethe sagely recognized the century-spanning significance of the *Faust* tragedy, and when his final manuscript was ended, he closed it with a seven-fold wax seal and instructed that it not be opened until after his death. His prophetic anticipation was borne out by history; the first truly penetrating interpretations of *Faust* were not produced until the third decade of the 20th century.

The architecture of this drama has the same breadth and the depth of Shakespearean tragedy in that it pictures the world in its totality. Faust's character tends to understand the structure of

his life and times

the universe. It is in *Faust* that Goethe achieves a spiritual unity of the Hellenic, medieval and modern elements of civilization. To him Greek antiquity was the epitome of human perfection.

Through the figure of Faust, Goethe presents the eternal striving, failure, and redemption of man. Developed from the Renaissance Faust legend popularly read in the 16th century, Faust represents a restless and tormented mind. In his unceasing search for the essence of existence, he seeks the help of the incarnation of Evil—Mephistopheles. After despairing of knowledge, he concludes his pact with Satan and pursues his goal through passion and action. Faust, like Moses, finally ends up before the Promised Land, in which he hopes to live with free people on a free soil.

When Goethe was 26 he was invited to Weimar, the seat of government for that German state, by the 18-year-old Duke Karl August. Goethe's personality deeply impressed the young Prince, and what began as a short visit grew into one of the classic friendships of history, and turned the poet into a statesman. For 44 years Goethe remained at Weimar, serving as spiritual nerve center of the court and as adviser to the Duke. There he came to represent the highest cultural ideals of his age.

In 1786 Goethe withdrew from his public duties to live two highly productive years in Italy, wholly devoted to his poetry, art, and

FRANKFURT AS GOETHE SAW IT

GOETHE'S HOME IN WEIMAR

ITALIAN SCENE DRAWN BY GOETHE

WHERE GOETHE WROTE

TISCHBEIN'S PORTRAIT OF GOETHE
IN THE ITALIAN CAMPAGNA

world citizen, philosopher,

thought. Drawing fresh inspiration from the stimulating atmosphere of Grecian art-forms, he designed over a thousand landscapes and architectural scenes and gathered abundant material for his later essays on the theory and history of art. He also finished the first collection of his works in six volumes, before returning to Weimar.

This Italian journey confirmed his classical convictions of art and poetry. It was there that he brought to maturity his penetrating overview of life that permitted him to visualize the modern world while standing in an ancient one. In Italy he began the development of his amazing foresight by which he anticipated the problems of our time.

Goethe's versatility equals that of Leonardo da Vinci.

The poet who balanced the budget of the Duchy of Weimar also worked out a scientific theory of colors and vision, discovered the intermaxillary bone in man, established an evolutionary outlook fully 70 years before Darwin, and was such a skilled geologist that he could describe in detail the topology of the sites of Philadelphia or Boston. Three-quarters of a century before the construction of the Panama Canal, he suggested the economic and military advantages of connecting the Atlantic and Pacific Oceans.

This Goethe is the same man who wrote these lines in *Wanderer's Night-Songs*, translated by Henry Wadsworth Longfellow, considered among the most flawless in all of literature:

O'er all the hill-tops
Is quiet now,
In all the tree-tops
Hearest thou
Hardly a breath;
The birds are asleep in the trees:
Wait; soon like these
Thou too shalt rest.

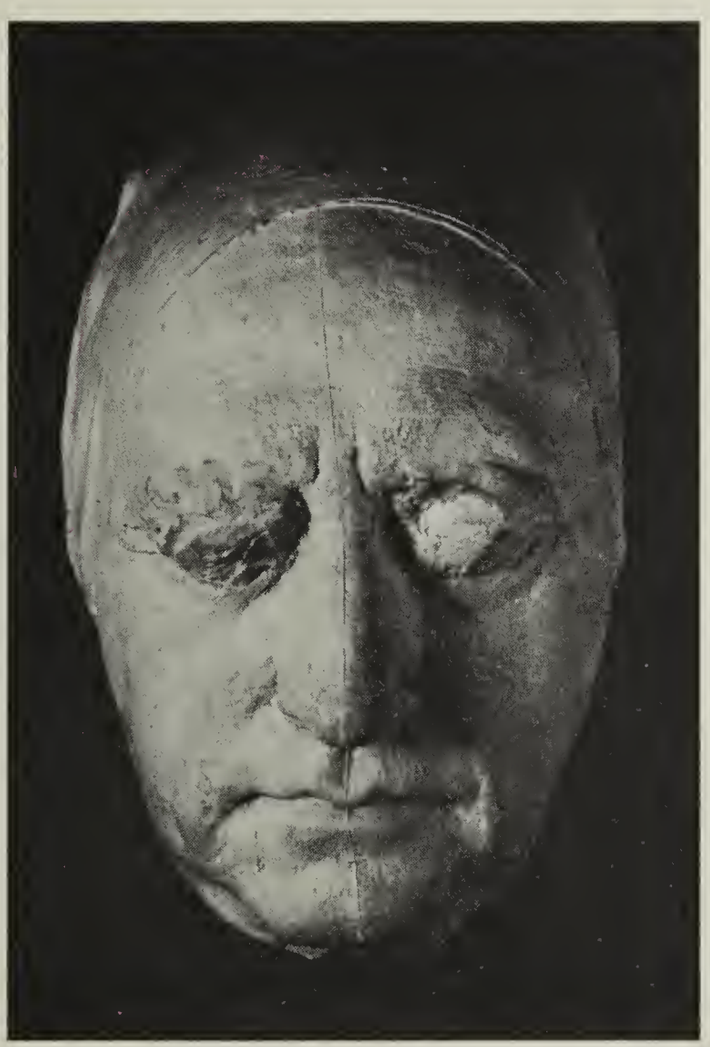
In his final years, Goethe was a stirring intellectual force commanding the attention of the entire Western world. Ralph Waldo Emerson paid homage by writing an essay to Goethe. Humboldt was a devoted friend. Thomas Carlyle translated his *Wilhelm Meister*. Lord Byron corresponded extensively with the poet-philosopher.

Goethe's philosophy of life presents a synthesis of natural science and humanistic studies. Undogmatic, religious in essence, related to the great heritage of Greek, Christian, and Renaissance thought, his philosophy is a significant contribution to the world.

Believing deeply in the lasting regenerative power of the creative human spirit, Goethe endowed the world with the model of universal man upon which future generations could base their standards of human conduct:

To self be true, and true to others . . .
Let thy search be in affection,
And thy living be thy deed.

poet



LIFE MASK AT AGE 67

GRETCHEN, FAUST, AND MEPHISTOPHELES

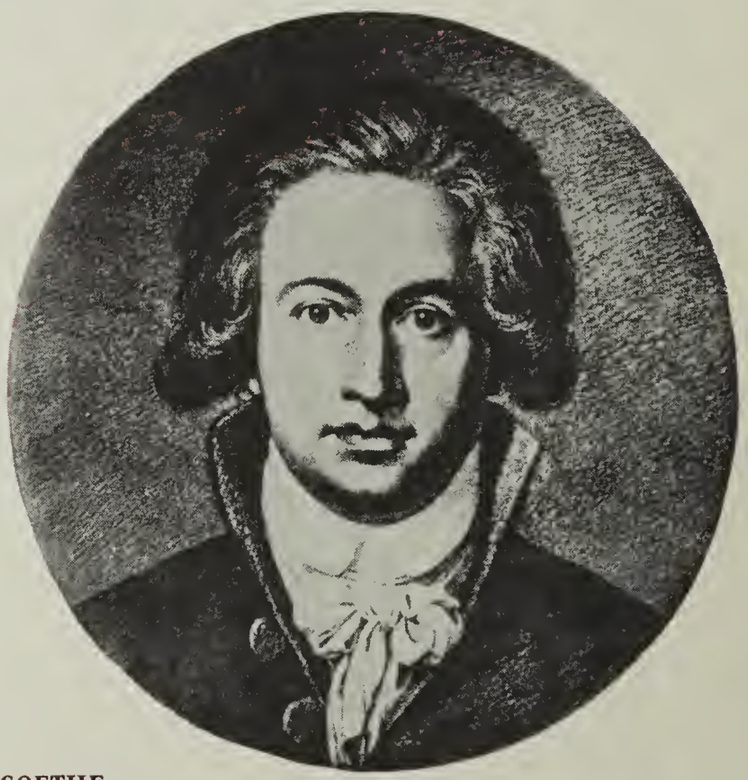
the 1949 bicentennial

Goethe's was a universal mind, belonging not to one nation, but dedicated to the community of Occidental thought.

Two hundred years after Goethe's birth his works have dramatic timeliness. That the major problems facing the nations of the world in 1949 are not only political and economic, but also intellectual, is one of the basic understandings of the men and women who compose the Goethe Bicentennial Foundation.

The Goethe who watched the Industrial Revolution reshape the face of the world, the swelling tide of opposition engulf the iron tyrant of his age, and witnessed two revolutions for freedom, is the Goethe who bears an important philosophic message for men of this century.

To interpret Goethe's wisdom in terms of the problems of ethics and morality confronting nations and their peoples in the fourth year following Hiroshima, the Goethe Bicentennial Foundation has invited the leaders of contemporary world thought to gather in the United States for participation in an International Goethe Convocation. At these symposia, lectures, and round table discussions, the most distinguished scholars, philosophers, and men of letters from the nations of the world will seek for a community of basic understanding structured on the foundation and framework of Goethe's thought.



GOETHE,
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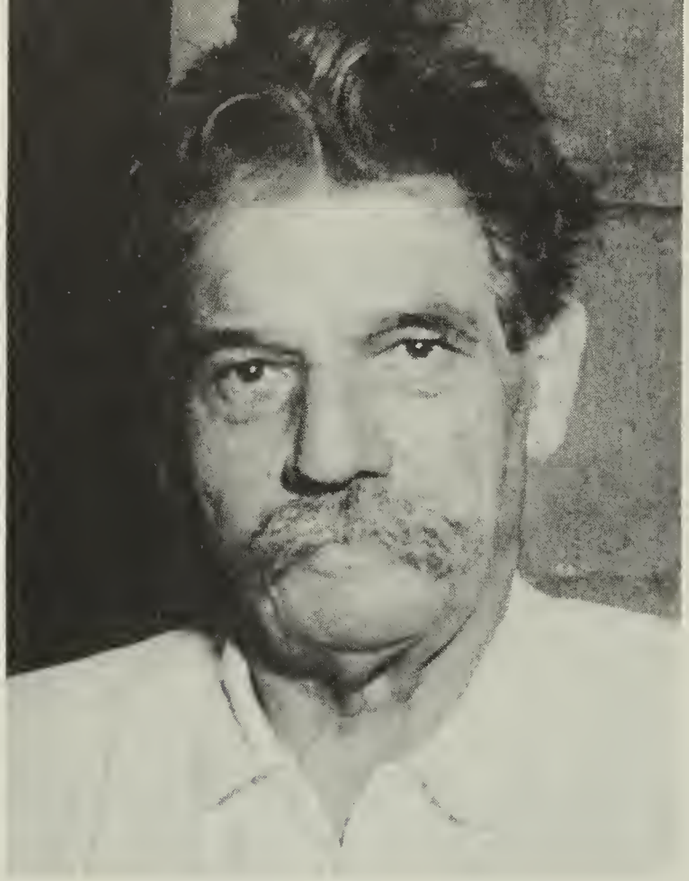
BY LIPS

GOETHE'S GARDEN HOUSE IN THE PARK IN WEIMAR



ALBERT SCHWEITZER

JOSÉ ORTEGA Y GASSET

goethe in the 20th century

To provide a central orientation to Goethe's place in the 20th century, **Dr. Albert Schweitzer,** philosopher-doctor-musician-theologian—acknowledged throughout the civilized world as the foremost modern disciple of Goethe—has consented to journey to the United States for the first time in his life. He will present the main lecture at the International Goethe Convocation.

Dr. Schweitzer, one of the great men of our times, has expressed his philosophy in the first two volumes of his series, *The Philosophy of Civilization.* At present he is at work on the third and fourth volumes, *The World-View of Reverence for Life* and *The Civilized State,* whose theme is criticism of

contemporary civilization and the problem of its restoration. He is also the author of *The Quest of the Historical Jesus.*

His life has followed outlines in general similar to Goethe's. Like Goethe, he became famous at an early age—30—for his books interpreting the Bible, for his genius as an organist which won him the accolade as the leading authority on the music of Bach, for his famed biography of Bach, and for his stature as a professor at the University of Strasbourg, where, over a century and a quarter before him, young Goethe studied law. Both men adhere to the same nature-philosophy. Both tower in their age. Both seek for ultimate truth in a complex, changing world.

ROBERT M. HUTCHINS

Goethe and Schweitzer, in tender compassion for their fellow men, devoted huge segments of their life, their genius to the service of others. Goethe gave 44 years as a statesman at Weimar; Schweitzer has spent the last 36 years of his life at his jungle hospital at Lambarene on the West coast of French Equatorial Africa, devotedly ministering to the natives.

Albert Schweitzer is more like Goethe than is any other living man.

Spain's greatest living philosopher, **José Ortega y Gasset,** an eminent humanist, will join Dr. Schweitzer at the International Goethe Convocation.

Through his book, *The Revolt of the Masses,* Senor Ortega has made an essential contribution to our consciousness of our own time. Formerly Professor of Philosophy and Literature at the University of Madrid, he is a scholar of international stature. His volume, *The Mission of the University,* is a valuable addition to modern thought on the function and purpose of academic education. In 1931, as a member of Spain's Constituent Cortes, he helped write the constitution of the Spanish Republic.

Chancellor of the University of Chicago, **Robert M. Hutchins** is a pioneering leader in American education and intellectual life. In his 20th year as the chief administrative officer of one of the world's foremost universities, he is a strong proponent of liberal education. Through his advocacy of study of the Great Books he has given new impetus and direction to adult education.

BARKER FAIRLEY

GERARDUS VAN DER LEEUW

A statesman-scholar, **Charles J. Burckhardt** is an eminent Swiss historian, formerly Professor of Modern History at the University of Zurich. Presently Switzerland's Minister to France, he is well known for his noted biography of Richelieu, and bears a warm understanding of belles-lettres through his close friendship with the late Austrian poet, Hugo von Hofmannsthal.

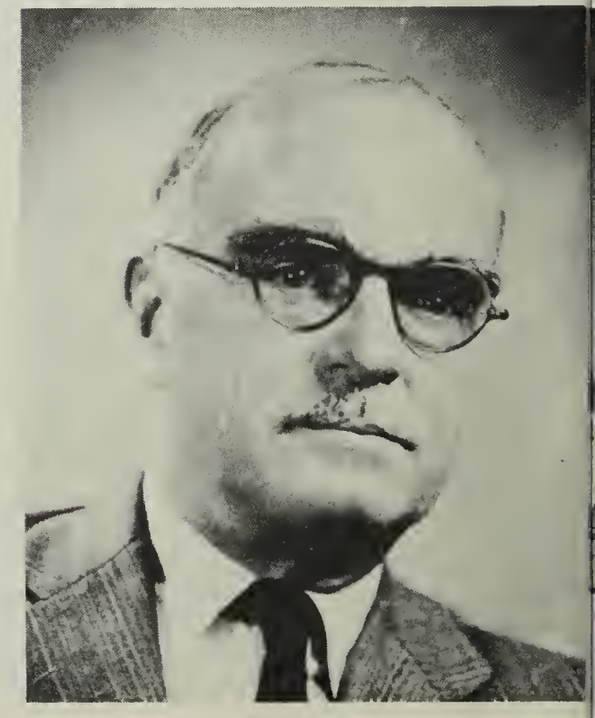
Thornton Wilder, the three-time Pulitzer prize-winning American novelist and playwright, occupies a prominent position in contemporary letters. Author of the philosophical novel, *The Bridge of San Luis Rey*, and the plays, *Our Town*, and *The Skin of Our Teeth*, Wilder in the early thirties was a member of the University of Chicago faculty lecturing on comparative literature. It was from Goethe's *Faust* that he derived the motto for his latest novel, *The Ides of March*.

Barker Fairley is head of the Department of German at the University of Toronto. His profound understanding of Goethe is revealed in his books, *A Study of Goethe*, and *Goethe as Revealed in His Poetry*. His specialization is Goethe's biography.

Gerardus van der Leeuw is the author of *Religion in Essence and Manifestation*, a famous work in the field of comparative religion by which he made a decisive contribution to the analysis of civilization. Professor of Theology at the University of Groningen, he was Minister of Education, Arts and Science in the Netherlands in 1945 and 1946.

CHARLES J. BURCKHARDT

THORNTON WILDER



the international goethe convocation

ERNST ROBERT CURTIUS

GIUSEPPE ANTONIO BORGESE

Ernst Robert Curtius is Professor of Romance Languages at the University of Bonn in Germany. He began his career with interpretative treatments of Marcel Proust, André Gide, and modern French Symbolism. He wrote an illuminating volume on Balzac and in 1932 published *The German Mind in Danger*.

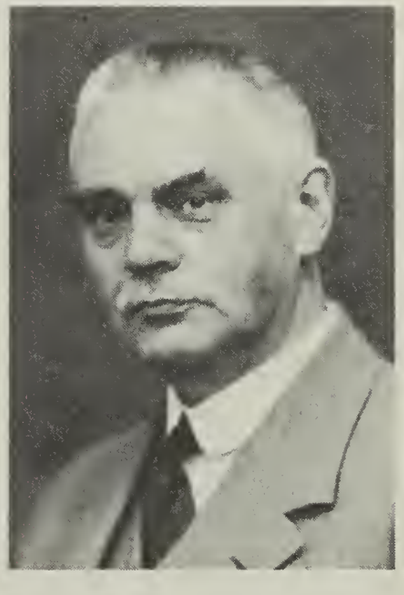
Arnold Bergstraesser's field of specialization is Goethe's conception of culture and society. A University of Chicago faculty member, he is author of *Goethe's Image of Man and Society*.

Author of one of the best 20th century interpretations of *Faust*, **Giuseppe Antonio Borgese** is a University of Chicago Professor Emeritus of Italian Literature, and formerly Professor of German Literature at the University of Milan. A highly respected world scholar, he is also the author of *Common Cause*, a philosophic-political criticism of the contemporary world.

Halvdan Koht is the former Foreign Minister of Norway from 1935 to February, 1941. His country's most eminent historian, he was Professor of History at Oslo University for 25 years prior to his assuming the responsibility for Norway's foreign affairs. In 1937 he was the first Scandinavian diplomat of his rank to visit the United States, and conferred here with President Roosevelt and Secretary of State Cordell Hull. He is the author of *The Life of Ibsen*, *The Old Norse Sagas*, and *Norway: Neutral and Invaded*.

ARNOLD BERGSTRAESSER

HALVDAN KOHT



the music festival

DIMITRI MITROPOULOS

The inherent musicality of Goethe's works have inspired more musical compositions than any poetry in the history of literature.

Goethe was a lyrical genius of the rarest quality. He gave the most delicate expression to his experiences of love and nature, the most succinct form and penetrating symbolism to his metaphysical poetry. He wrote ballads, lyrical epics, folk songs, poems in folk song style, community songs, and sonnets.

Faust had a far-reaching impact on the world's most gifted composers. The Gretchen tragedy brought into being many immortal symphonies, operas, tone poems, and oratorios. Liszt wrote *A Faust Symphony*, Berlioz dedicated his *Damnation of Faust* to Goethe, Wagner created *A Faust Overture*, and the world of music was given Boito's *Mefistofele*.

Goethe's novel, *The Sorrows of Young Werther*, impelled Massenet to transform the story into an opera. Franz Schubert set more than 70 of Goethe's poems to music. Hugo Wolfe became famous through his compositions of Goethe's most popular lyrics. Beethoven's enthusiasm for the drama *Egmont* prompted him to write his *Egmont Overture*. Mozart wrote music for Goethe's poem *The Violet*, and Mendelssohn extracted a long section from Part One of *Faust* and created *Walpurgis Night*, for chorus and orchestra.

A great admirer of Mozart, whom he first heard play as a seven-year-old child prodigy at a concert in Frankfurt, Goethe wrote a continuation of Mozart's opera, *The Magic Flute*. Although he maintained a cool distance from his contemporary, Goethe ad-

ARTUR RUBINSTEIN

THE MINNEAPOLIS SYMPHONY ORCHESTRA

the music festival

NATHAN MILSTEIN

GREGOR PIATIGORSKY

mired Beethoven's music, admitting, "His talent has utterly amazed me."

Albert Schweitzer points out that Goethe was enchanted with the music of Bach, because his own spirit reappeared in it.

Goethe loved music, and the elegance and metered magic of his works excited young Mendelssohn to state of his warm friend, "Goethe lays hold of music with his heart."

His exquisite rapport with music motivated him to work out a whole theory of music, published in his correspondence with his close friend, Carl Zelter, the Berlin composer and choral director. Here Goethe integrated his concept of music into the valid laws of the totality of his philosophy.

It is this oneness of the poet-philosopher's thought and his affection for music as a constructive element of the art of living that occasioned the Goethe Bicentennial Foundation to sponsor a Music Festival at Aspen, Colorado, concurrent with the International Goethe Convocation.

Through the medium of the great music of the world, Goethe's universal dignity and his sweeping faith in a common humanity will be translated into sound and feeling. Music of three types will be presented at the Festival: (1) compositions based on Goethe's works; (2) monumental music of equal stature to Goethe; and (3) music contemporary to Goethe, or of a previous era and known to have been inspirational to him.

The Minneapolis Symphony Orchestra, conducted by Dimitri Mitropoulos, will present a series of Sunset Concerts offering such

ERICA MORINI

JOHN GARRIS

VRONSKY AND BABIN

DOROTHY MAYNOR

music of the world as Beethoven's *Egmont Overture*, Brahm's *Symphony No. 1*, and Mozart's "Jupiter" *Symphony No. 41*.

Distinguished instrumentalists who will join the Minneapolis Symphony in the Goethe Music Festival include pianist Artur Rubinstein, violinists Erica Morini and Nathan Milstein, and violincellist Gregor Piatigorsky. Among the music they will play will be *Mendelssohn's Symphony No. 3*, Brahms and Haydn concerti, and Bach and Handel works.

Dorothy Maynor, the noted soprano; the Metropolitan Opera's contralto, Herta Glaz, and its tenor, John Garris; baritone Mack Harrell; and the piano team of Vronsky and Babin, also are participating in the concert series honoring Goethe.

Music such as Schumann's Overture to *Hermann and Dorothea*, Berlioz' *The Damnation of Faust*, Wagner's *A Faust Overture*, and Schubert's *Overture to Rosamunde* is to be included on the program.

Goethe lieder by Mendelssohn, Beethoven, Schubert, Hugo Wolfe, and other composers are to be sung in recitals as a part of the Festival.

The Festival will open with solo performances by the guest artists on June 27, 28, and 29. Solo recitals again will be presented on July 14, 15, and 16. The Minneapolis Symphony Orchestra and Dimitri Mitropoulos will offer 10 concerts from July 1 through July 12. The concerts are to be held in an open-air bandshell.

MACK HARRELL

HERTA GLAZ

aspen colorado U. S. A.

Site for the International Goethe Bicentennial and Music Festival is Aspen, Colorado, 180 miles southwest of Denver, cradled in a majestic valley 7,800 feet in elevation, and cut originally from the Rocky Mountains by Roaring Fork Creek.

In selecting a geographic location for the Convocation and Music Festival, the directors of the Goethe Bicentennial Foundation sought to avoid the distractions of an urban metropolis. A site was desired away from each seaboard, yet accessible from either side of the world. For these reasons the present locale was chosen. Aspen valley's physical environment forms a backdrop consonant with the scope and magnitude of the Bicentennial program.

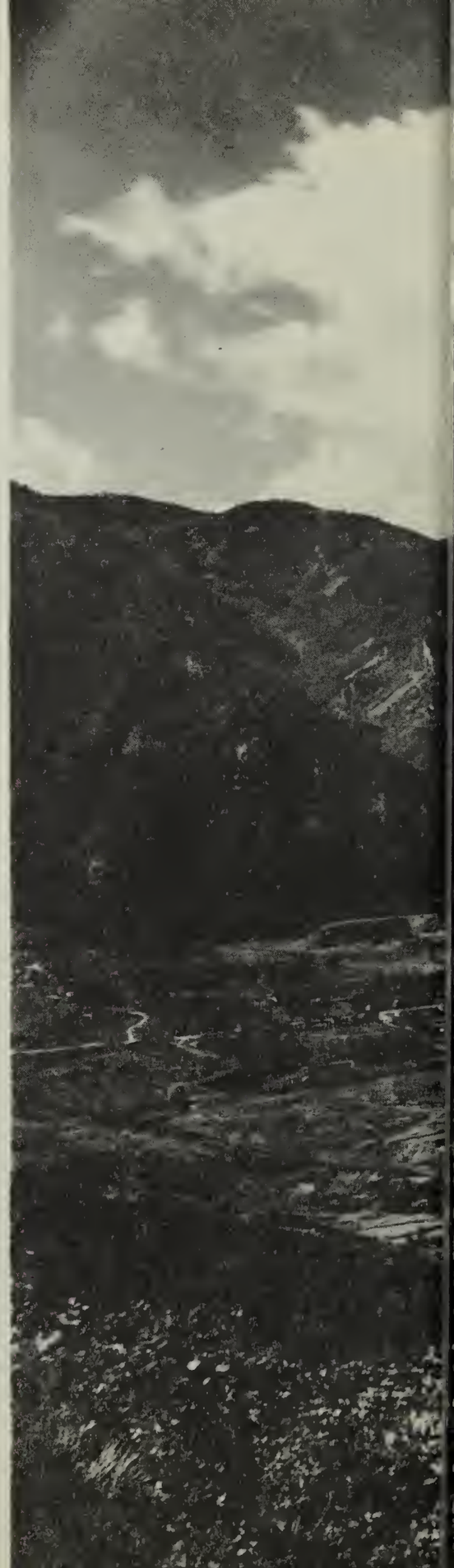
Accommodations are available both in the valley and in nearby communities.

The Aspen airfield is equipped to handle smaller private and chartered planes. Arrangements are also being made for commercial aircraft to use nearby larger airports. Special trains and private railroad cars will be available.

Subscription series tickets for the full Goethe Bicentennial program — both Convocation and Music Festival — and reservations for accommodations, may be obtained directly from the

Goethe Bicentennial Foundation,

Aspen, Colorado



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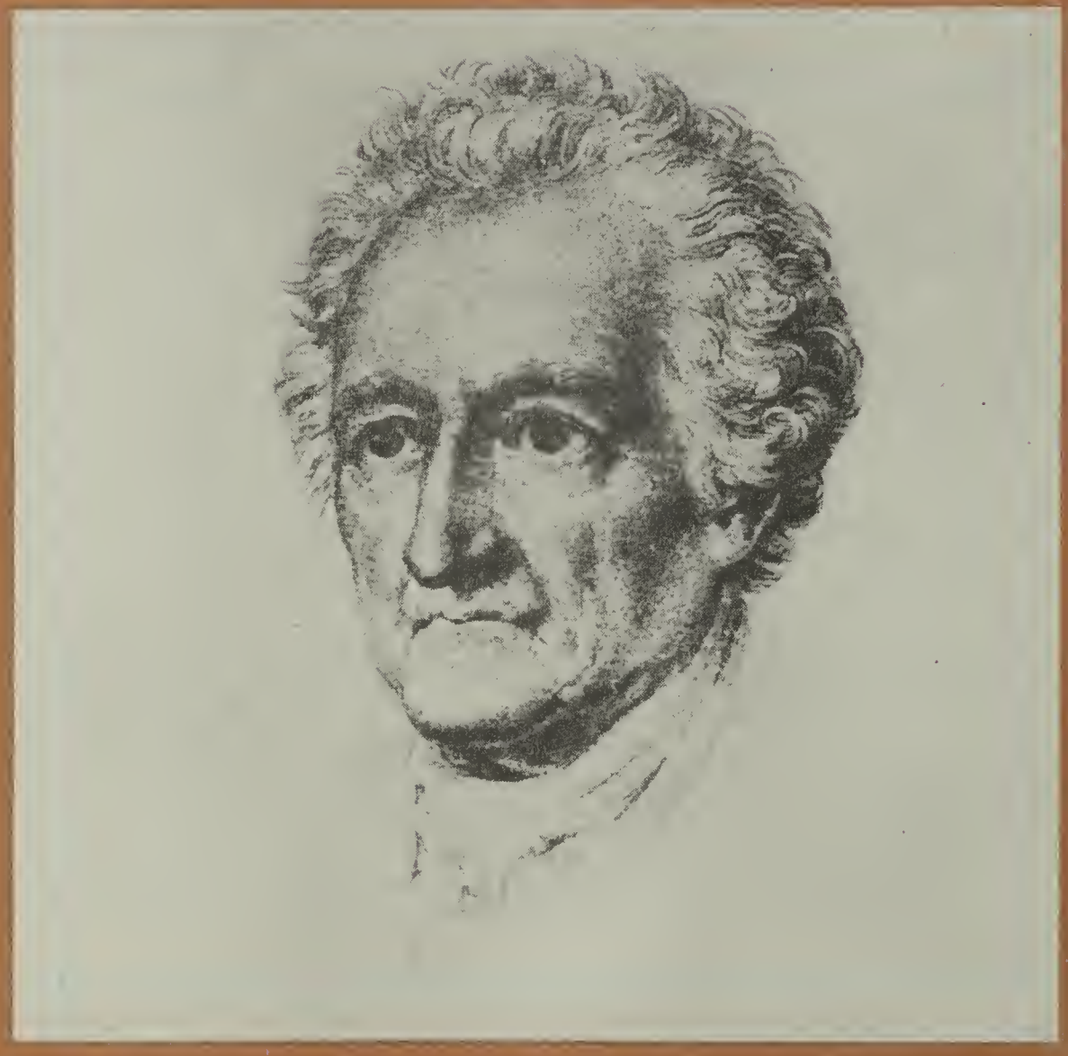

GOETHE'S FINAL PORTRAIT

Freymüthigkeit.

Sie finden Lassen Sie meine Ideen,
Und mein Urtheil Ansichtswerthig,
Sie finden über meine Action,
So schicken ab gütigst ein Exemplar.

Weimar d 6. März
1832

GOETHE

Bicentennial Convocation and Music Festival 1949

Aspen, Colorado U.S.A.
June 27–July 16