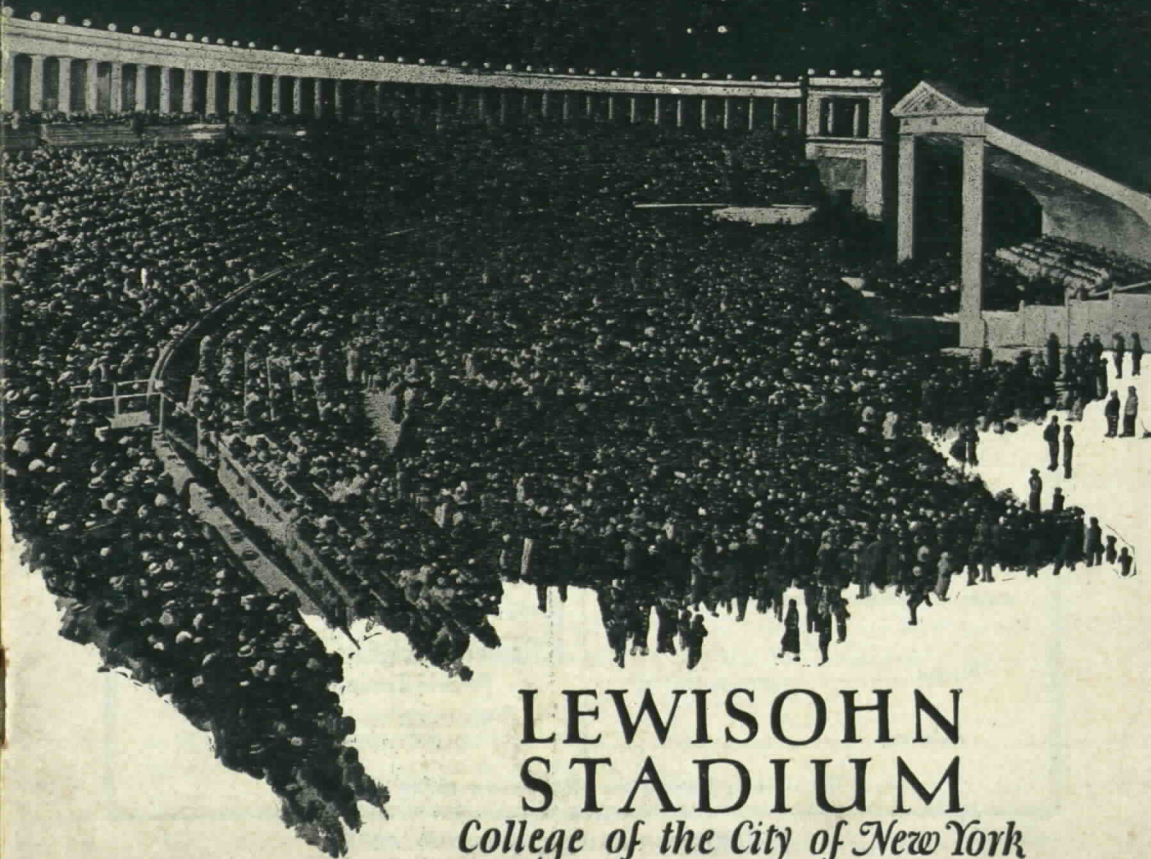


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Stadium Concerts Review

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(Questions and Answers on Music by Carlo Kehrren will be continued in the next issue).

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(CONTRIBUTORS—Continued on page 22)

NOTES ON THE PROGRAM

By LAWRENCE GILMAN

Mr. Lawrence Gilman is Music Editor of the NEW YORK HERALD-TRIBUNE

SYMPHONY No. 3, IN E-FLAT MAJOR ("EROICA"), OP. 55...L. VAN BEETHOVEN

(Born at Bonn, Dec. 16, 1770; died at Vienna, March 26, 1827.)

Friday, July 18th

One evening at Nussdorf in the summer of 1817, when Beethoven and the poet Kuffner¹ were enjoying a fish dinner together at the tavern "Zur Rose," Kuffner made bold



L. VAN BEETHOVEN

to ask the Titan—who happened to be in an amiable mood—which of his symphonies was his favorite (there were then, of course, only eight).

"Eh! eh!" responded Beethoven, in great good humor, "the *Eroica*."

"I should have guessed the C minor," remarked his interrogator.

"No," insisted Beethoven: "the *Eroica*."

The *Eroica* was then thirteen years behind him; he had finished the Eighth

almost five years before; five years later he was to complete the Ninth.

With his preference for the *Eroica* many will find themselves in sympathy. Yet it seemed to some who in 1805² heard the work for the first time that the symphony "often lost itself in lawlessness"—that it contained much that was "glaring and bizarre." A correspondent of that time divided the *Eroica's* hearers into three classes: there were those, "Beethoven's particular friends," who kept a tight upper lip and predicted that "after a thousand years have passed it will not fail of its effect"; another faction saw in it only "an untamed striving for singularity . . . strange modulations and violent transitions." . . . producing "a certain undesirable originality without much trouble—but genius proclaims itself not

(Continued on page 8)

1. Christian Kuffner, who is supposed to have supplied the text for Beethoven's *Choral Fantasia*, Op. 80.
2. The first public performance of the *Eroica* was at Vienna, April 7, 1805; but there had been a private performance at Prince Lobkowitz's in December, 1804.



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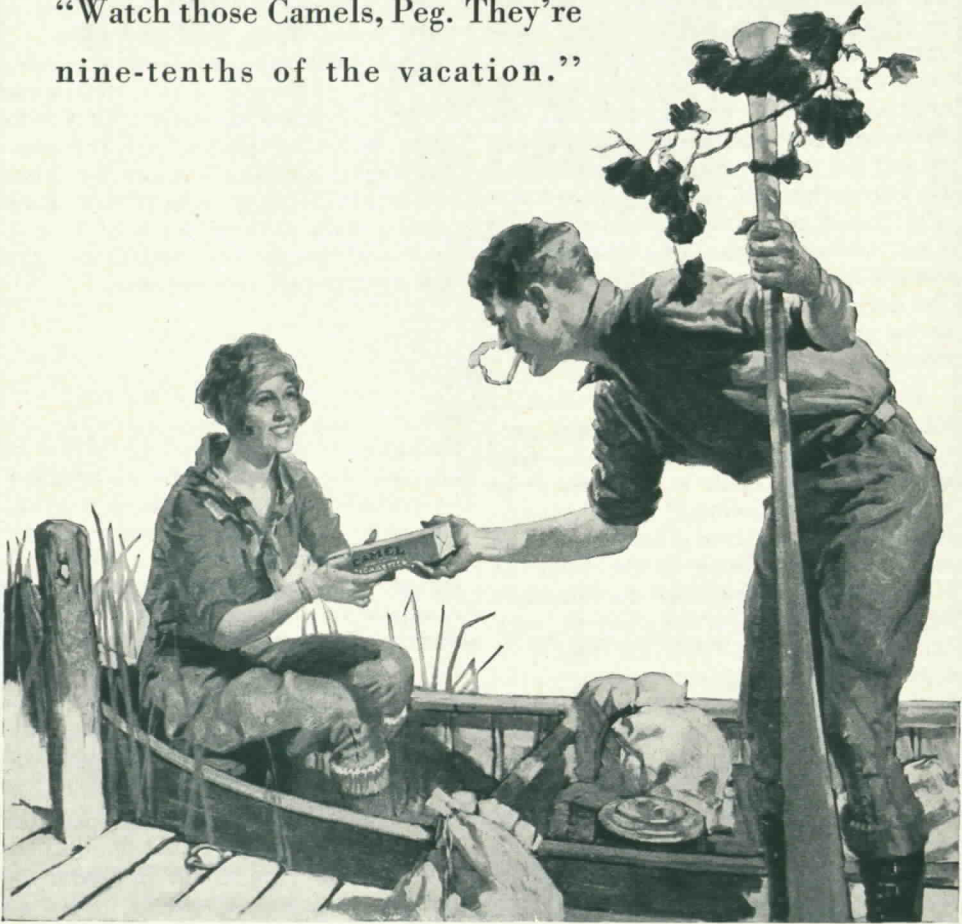
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NOTES ON THE PROGRAM

(Continued on page 6)

in the unusual and the fantastic, but in the beautiful and sublime." A third party, the middle-of-the-rovers, admitted that the symphony contained "many beauties," but deplored "its inordinate length," and feared that "if Beethoven continues on his present path he and the public will be the sufferers." Beethoven himself, who conducted the first public performance, came in for some blame because of "discourtesy" toward his hearers: for it appears that "he did not nod his head in recognition of the applause which came from a portion of the audience."

It is easy to believe that the effect of the new symphony was exceedingly perturbing. Imagine the impression that must have been made in 1805 not only by such "wicked whims" (as the horrified Ries called them) as the famous entrance of the horn in the tonic of E-flat major against the dominant B-flat—A-flat of the violins, but by such far more startling things as that passage in the working-out section of the first movement where the entire orchestra hurls forth those tremendous minor-seconds, like a giant fist shaken at the sky, and then drops to a minor-ninth chord of the strings, with the oboes calming the tempest in the lovely E-minor episode that comes so astonishingly on its heels. Well might Sir George Grove exclaim that such pas-

stages as this are "absolute Beethoven"—that there is nothing comparable to their power in any previous music.

That still seems true—the symphony has lost nothing of its prodigious strength, its towering stature. Only twice again in his symphonies—in the opening allegros of the Fifth and the Ninth—was Beethoven to achieve this titanic quality, with its implication of vast issues and tragic confrontations: this note that is truly Promethean.

* * *

The vast passions of the *Eroica* constitute "such a tornado [remarks Sir George] as would burst the breast of any but the gigantic hero whom Beethoven believed himself to be portraying, and who was certainly more himself than Bonaparte"—which is Sir George's shrewd and psychologically plausible comment on the celebrated tale that associates the symphony with Napoleon: for though "it may," as he says, "have been a portrait of Bonaparte, it is as much a portrait of Beethoven himself; but that is the case with everything that he wrote."

The tale itself need not, for the thousandth time, be retold in detail—how Ludwig (for whom Napoleon the First Consul was a symbol of human

(Continued on page 10)

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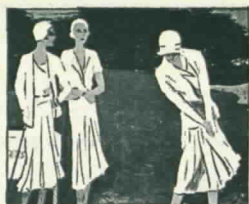
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NOTES ON THE PROGRAM

(Continued from page 8)

emancipation, a flaming torch thrust in the face of Tyranny, an incorruptible enemy of Kings) composed the symphony to express his admiration for the great republican, and tore from the score the title-page bearing the name "Bonaparte" in a furious burst of disillusioned rage when he heard that Napoleon had proclaimed himself Emperor, exclaiming in bitter fury (according to Ries): "Then is he, too, only an ordinary human being? Now we shall see him trample on the rights of men to gratify his own ambitions; he will exalt himself above everyone and become a tyrant!" "The first page," added Ries, "was rewritten, and only then did the symphony receive the title: *Sinfonia Eroica*." Beethoven, they say, never again spoke Napoleon's name; but when he heard of his death at St. Helena, seventeen years later, he remarked, "I have composed the proper music for the catastrophe!" A surviving copy of

the score contains on the title-page this nearly obliterated note in Beethoven's handwriting: *Geschrieben auf Bonaparte*. The published score he described simply as *composta per festeggiare il sovvenire di un grand' Uomo*—"composed to celebrate the memory of a great man."

But whatever "program" we do or do not elect to fit to the *Eroica*, the greatness of the music itself remains for men to marvel at. This is not Beethoven the seer, the prophet, the mystic—the Beethoven of the fathomless gaze: that Beethoven is to be sought in the last quartets, in certain of the sonatas, in the *Missa Solemnis*. But the Beethoven who could bestride the world and shoulder the heavens and affright the winds, whose grief was as the mourning of Humanity itself: this Beethoven, heartbreaking and terrible and jocund, speaks out of the *Eroica* Symphony.

SUITE FROM THE BALLET, "THE THREE-CORNERED HAT".....MANUEL DE FALLA

(Born at Cadiz, Spain, Mar. 23, 1877.)

[Friday, July 18th]

De Falla's ballet, *The Three-Cornered Hat*, was performed for the first time by the Russian Ballet at the Alhambra, London, July 23, 1919. The first per-

formances in America of music from this ballet were by the Boston Symphony Orchestra in the season of 1921-22.

(Continued on page 12)



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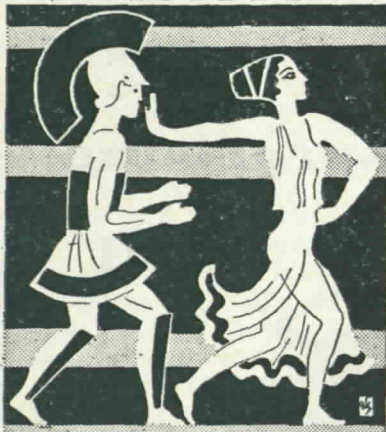
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NOTES ON THE PROGRAM

(Continued from page 10)

The ballet was written for a scenario derived by Martinez Sierra from the novel, *El Sombrero de Tres Picos*, by Don Antonio Pedro de Alarcon (1833-1891). The story was originally entitled *El Corregidor y la Molinera* ("The Corregidor and the Miller's Wife"). The novel by De Alarcon suggested to Hugo Wolf the character and the plot of his opera, *Der Corregidor*.

* * *

The action of the Ballet was outlined as follows at the time of the London première:

Over the whole brisk action is the spirit of frivolous comedy of a kind by no means common only to Spain of the eighteenth century. A young miller and his wife are the protagonists, and if their existence be idyllic in theory, it is extraordinarily strenuous in practice—choreographically. But that is only another way of saying that M. Massine and Madame Karsavina, who enact the couple, are hardly ever off the stage, and that both of them work with an energy and exuberance that almost leave one breathless at moments. The miller and his wife between them, however, would scarcely suffice even for a slender ballet plot. So we have as well an amorous Corregidor, or Governor (he wears a three-cornered hat as badge of office), who orders the miller's arrest so that the way may be cleared for a pleasant little flirtation—if nothing more serious—with the captivating wife. Behold the latter fooling him with a seductive dance, and then evading her admirer with such agility, that, in his pursuit of her, he tumbles over a bridge into the mill-stream. But, as this is comedy, and not melodrama, the would-be lover experiences nothing worse than a wetting, and the laugh, which is turned against him, is renewed when, having taken off some of his clothes to dry them, and gone to rest on the miller's bed, his presence is discovered by the miller himself, who, in revenge, goes off in the intruder's garments after scratching a message on the wall to the effect that "Your wife is no less beautiful than mine!"

* * *

It is, in substance, an ancient jest—one whose ribaldry is masked by the charm and the rhythmic fascination of De Falla's music.

The suite was introduced to Stadium audiences last season (August 2), under the baton of Alfred Coates.

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SYMPHONY No. 4, IN E FLAT,

OP. 48.....ALEXANDER GLAZOUNOFF

(Born at St. Petersburg, July 29, 1865;
still living.)

[Saturday, July 19th]

Glazounoff, whose visit to America last winter was one of the season's memorable events, composed his Fourth Symphony in 1893. It was published in the following year, with a dedication to Anton Rubinstein.

Montagu-Nathan, discussing the evolution of Glazounoff as a symphonic writer, finds that he "has gradually drawn away from the use of external aids and has relied more and more on inherent beauty. Beginning with *Stenka Razine*—the work of a man who was reckoned, at the time of its composition, a powerful recruit to the nationalist coterie—he has progressed to the Eighth Symphony, which has earned him the title of 'a contemporary classic master.' As a half-way house in this process of evolution, the Fourth Symphony (Op. 48), in E-flat major repays examination. In this we see the composer hesitating about his road. It contains reflections of the influence of Borodin in the Oriental theme (for English horn) of the *Andante* [the opening theme of the work], of Liszt in its construction, its disregard of the four-movement form and the transfiguration of thematic substance, and a suggestion of the West in the first subject (for oboe) of the *Allegro moderato*—a theme which is heard in several later works, notably in the concerto for violin, in a variety of guises, which do not, however, conceal its identity.

"At this stage the composer has already traveled far; on the road still before him he is to purify the elements of his creative substance and to divest it of everything which is not essentially musical. 'He has abandoned,' says Rimsky-

(Continued on page 14)

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NOTES ON THE PROGRAM

(Continued from page 13)

Korsakoff in his *Memoirs*, 'the thickets of *The Forest* (Op. 19, dedicated to Stasoff), the depths of *The Sea* (Op. 28, dedicated to Wagner), and the walls of *The Kremlin* (Op. 30, dedicated to Moussorgsky); in the last named, the musical reflection of the program, indicated by headings, has become quite faint; the romanticism of the *Andante* of the Fifth Symphony (Op. 55), of *Raymonda* (Op. 57), of the Sixth Symphony (Op. 58), and of the *Middle Ages* suite (Op. 79), is not in the vein of the contemporary descriptive composers. Glazounoff has already gone far towards purging himself; he is already nearing his promised land, wherein music is absolutely self-sufficing, in the Seventh Symphony. With the Eighth he reaches his destination.'

* * *

Glazounoff's Fourth Symphony has no independent slow movement. The Finale is preceded by an *Andante* section, which serves as a kind of introduction, and with which the Finale is continuous; and thematic material from this section recurs in the succeeding *Allegro* that is attached to it. Thus the opening subject—for the 'cellos and clarinet, under an accompaniment figure for the violins—is transformed into the chief theme of the Finale (played by the violins, *Allegro*, 2-2, *forte* and *energico*, at the beginning of the main movement, after preliminary trumpet fanfares). Later on in the Finale there are reminiscences of themes from the first movement; so that this symphony has a trace of the "cyclic" character made fashionable a few years before by César Franck (who may, in turn, have learned something from the Symphony of Schumann that is in the same key as his own).

BALLET SUITE FROM "CEPHALE ET PROCRIS," ANDRE ERNESTE MODESTE GRETRY

(Born at Liège, February 8, 1741; died at Montmorency, September 24, 1813.)

ARRANGED FOR CONCERT PERFORMANCE BY FELIX MOTTL

[Saturday, July 19th]

According to Grétry's *Memoirs ou Essais sur la Musique*, his heroic ballet, *Céphale et Procris*, was first performed at Versailles on the occasion of the marriage festivities of the Count of Artois and Marie Theresa in 1773. The ballet was founded by Grétry's librettist, Jean Francois Marmontel, on the love story of Cephalus and Procris in the seventh book of Ovid's *Metamorphoses*—the familiar tale of the triangular affair between Cephalus, his wife Procris, and Aurora. Aurora, whom the Greeks called Eos, daughter of the dawn, was in the habit of carrying off youths distinguished for their looks, such as Orion, Tithonus, and others (Ovid called her *Tithonia conjux*). She made advances to Cephalus, but he rejected them. Then Aurora persuaded Cephalus to test the fidelity of his beloved Procris. Aurora metamorphosed Cephalus into a stranger, and sent him with gifts to his own house. Procris was tempted to yield to the generous and handsome stranger, who then revealed himself to be only her husband; whereupon Procris fled in shame and confusion to Crete. Artemis sent her back to Cephalus disguised as a youth, and they were reconciled. But Cephalus afterward killed her by accident with his spear.

* * *

Felix Mottl scored three of the dances from Grétry's ballet for an orchestra of two flutes, two piccolos, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, triangle, tambourine, and strings.

I. TAMBOURIN: *Presto, ma non*

(Continued on page 24)



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PROGRAM NOTES

FRIDAY EVENING

(Programs subject to change)

1. BEETHOVEN.....Symphony No.

- I. Allegro con brio
- II. Marcia funebre: Adagio assai
- III. Scherzo: Allegro vivace; Trio
- IV. Finale: Allegro molto

INTERMIS

2. SCHUBERT

3. DEFALLAThree Dances from t

- 1. The Neighbors
- 2. Dance of the Miller
- 3. Final Dance

4. DUKASOrchestral

5. STRAVINSKY

(Program continues)

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PROGRAMS

ON OF 1930

SYMPHONY ORCHESTRA

OGSTRATEN, Conductor

OTES ON PAGE 6

NING, JULY 18th

change without notice)

No. 3, in E-flat major ("Eroica"). Op. 55

MISSION

Overture to "Rosamunde"

from the Ballet, "The Three-Cornered Hat"

ral Scherzo, "The Sorcerer's Apprentice"

"Fireworks"

continued on page 18)

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THE INSTITUTE MAGAZINE — COLUMBIA UNIVERSITY

(Program continued from pages 16-17)

SATURDAY EVENING, JULY 19th

1. MOZART Overture to "The Marriage of Figaro"
2. GLAZOUNOFF Symphony No. 4, in E flat, Op. 48
 - I. Andante—Allegro moderato
 - II. Scherzo: Allegro vivace
 - III. Andante—Allegro

(First time at the Stadium)

INTERMISSION

3. GOLDMARK Overture to "Sakuntala"
4. J. STRAUSS "Emperor" Waltz
5. GRETRY Ballet Suite from "Cephale et Procris" (arranged by Mottl)
 1. Tambourin
 2. Menuet
 3. Gigue
6. BERLIOZ Excerpts from "The Damnation of Faust"
 - (a) Minuet of Will-o'-the-Wisps
 - (b) Dance of Sylphs
 - (c) Rakoczy March

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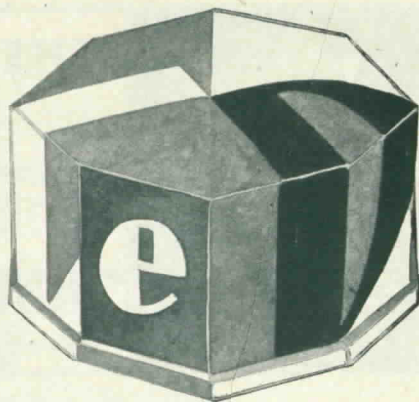
(Continued on page 20)



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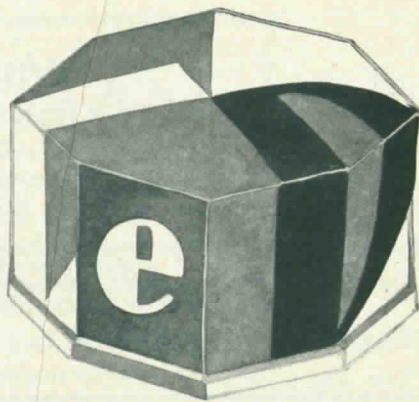
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(Continued from page 18)

SUNDAY EVENING, JULY 20th

1. BRAHMS "Academic Festival" Overture
2. BEETHOVEN Symphony No. 6, in F major, Op. 68 ("Pastoral")
 - I. Cheerful impressions awakened by arrival in the country
(*Allegro ma non troppo*)
 - II. Scene by the brook
(*Andante molto moto*)
 - III. Merry gathering of country-folk
(*Allegro*)
 - IV. Thunderstorm: tempest
(*Allegro*)
 - V. Shepherd's Song; glad and grateful feelings after the storm
(*Allegretto*)

INTERMISSION

3. BERLIOZ Overture to "Benvenuto Cellini"
4. SCHELLING "A Victory Ball"
5. BORODIN Polovetzkian Dances, from "Prince Igor"

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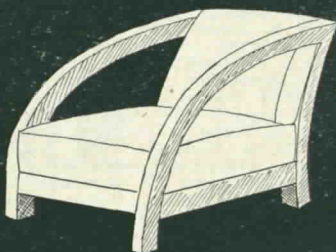
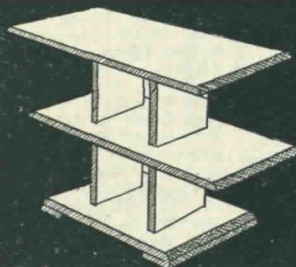
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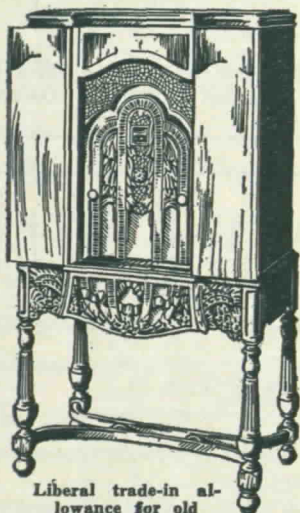
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NOTES ON THE PROGRAM

(Continued from page 15)

troppo, D major, 2-2. The Tambourin, a dance originating in Provence, was popular with French composers in the eighteenth century. (The similarly named instrument is also of Provencal origin.) Grétry's dance, which begins with a subject played by two piccolos and two oboes over a pedal-point on the 'cellos and violas, has a Trio in D minor—D major.

II. MENUETTO ("Les Nymphes de Diane"): *Moderato*, B-flat major, 3-4. This dance occurs in a ballet of Diana's nymphs, in the first act of Grétry's work. Muted strings and flute. Trio in G minor (flute with pizzicato accompaniment).

III. GIGUE: *Allegro non troppo*, D major, 6-8. This dance (from the second act of the ballet) is begun by a subject in the basses. There is a middle section in B minor for woodwind and strings.

SYMPHONY No. 6, IN F MAJOR ("PASTORAL"), OP. 68 L. VAN BEETHOVEN
(Born at Bonn, Dec. 16, 1770; died at Vienna, Dec. 26, 1827.)
[Sunday, July 20th]

Beethoven copied from his beloved and much-thumbed volume of Sturm's *Lehr und Erbauungs Buch* this passage: "One might rightly denominate Nature the school of the heart; she clearly shows us our duties towards God and our neighbor. Hence, I wish to become a disciple of this school and to offer



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Him my heart. Desirous of instructions, I would seek after that wisdom which no disillusionment can confute. I would gain a knowledge of God, and through this knowledge I shall obtain a foretaste of celestial felicity." Beethoven himself wrote to the Baroness Drosdzick that he was convinced of the fact that "no one loves country life as I do. It is as if every tree and every bush could understand my mute enquiries and respond to them." A dozen years before his death he exclaimed: "Almighty God, in the woods I am blessed. Happy every one in the woods. Every tree speaks through Thee. O God! What glory in the woodland! On the heights is peace—peace to serve Him." Sir George Grove records a tradition that Beethoven refused to take possession of an engaged lodging because there were no trees near the house. "How is this? Where are your trees?" "We have none."—"Then the house won't do for me. I love a tree more than a man." Charles Neate, the British musician who knew Beethoven, told Thayer, the master's biographer, that Nature was "his [Beethoven's] nourishment."

* * *

For Beethoven, the "Return to Nature" was no deliberately romantic sophistication. To his devout and passionate spirit, it was a resort as spontaneous and naïve and profound as the inclination of the mediaeval mystic's soul toward God. He sincerely and piously believed that wisdom broods upon the

(Continued on next page)

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NOTES ON THE PROGRAM

(Continued from preceding page)

hills and in the long forest aisles; that sustenance for the heart could be garnered from sunlight and free winds, and spiritual peace drunk from quiet valleys as from a divinely proffered cup. He would have understood that ecstatically confident cry of a Celtic dreamer of today: "Death will never find us in the heart of the wood!" To his mind, as to Lafcadio Hearn's, had come the thought that illumination of a transcendent kind was yielded "by the mere common green of the world." For Beethoven, there were confirmations and reinforcements in that murmuring and timeless mystery that engrossed the meditations of Hearn: "the ghostliness that seeks expression in this universal green—the mystery of that which multiplies, forever issuing out of that which multiplies not. Or is the seeming lifeless itself life—only a life more silent still, more hidden?"

* * *

Into the music of the Pastoral Symphony Beethoven poured his delight in the beauty of the world. Back of its charming and ingenuous picturing of rural scenes and incidents and encounters—its brookside idyls, its merrymaking and thunderstorms and shepherds' hymns; back of the element of profound emotional speech connoted by Beethoven's slightly self-conscious deprecation about his music being "more an expression of feeling than portraiture"—back of all these more evident aspects, rises the image of a poet transfixed by the immortal spectacle, and recording

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his awe and tenderness in songs that cannot help being canticles of praise.

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* * *

As you listen to this lucid and lovely music, full of sincerity and candor and sweet gravity, you may recall the folk tale of the old man who could always be found at sunrise looking seaward through the dusk of the woods, with his white locks blowing in the wind that rose out of the dawn; and who, being asked why he was not at his prayers, replied: "Every morning like this I take off my hat to the beauty of the world."

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"A VICTORY BALL": FANTASY FOR ORCHESTRA.....ERNEST SCHELLING
(Born at Belvidere, New Jersey, July 26, 1876.)

[Sunday, July 20th]

Here are the verses of the poem by Alfred Noyes¹ which suggested Mr. Schelling's music:

The cymbals crash, and the dancers walk

(Continued on next page)

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NOTES ON THE PROGRAM

(Continued from preceding page)

With long silk stockings and arms of chalk,
Butterfly skirts, and white breasts bare,
And shadows of dead men watching 'em there.
Shadows of dead men stand by the wall,
Watching the fun of the Victory Ball.
They do not reproach, because they know,
If they're forgotten, it's better so.
Under the dancing feet are the graves,
Dazzle and motley, in long bright waves,
Brushed by the palm-fronds, grapple and whirl,

Ox-eyed matron and slim white girl.
See, there is one child fresh from school,
Learning the ropes as the old hands rule.
God, how that dead boy gapes and grins
As the tom-toms bang and the shimmy begins!

"What did you think we should find," said a shade,

"When the last shot echoed and peace was made?"

"Christ," laughed the fleshless jaws of his friend,

"I thought they'd be praying for worlds to mend."

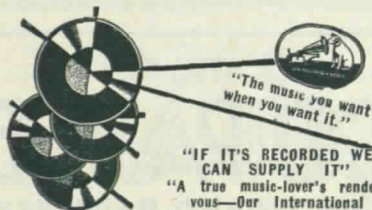
"Fish," said a statesman standing near,

"I'm glad they can busy their thoughts elsewhere!

We mustn't reproach 'em. They're young, you see."

"Ah," said the dead men, "so were we!"

Victory! Victory! On with the dance!



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Back to the jungle the new beasts prance!
God, how the dead men grin by the wall,
Watching the fun of the Victory Ball!

* * *

Mr. Schelling has conceived his tone-poem as a bacchanale traversed by a vision—an apparition of troops “marching on irresistibly, inexorably. Nothing stops them—not those that fall by the way, not those whose fate is written in fiery, stormy skies. On they march to victory or disaster, with—in either case—desolation, suffering, death.”

The music (after an introductory section, *Moderato*) evokes the ballroom and its heedless, swirling crowd. There is a brilliant polonaise, and the rhythms of the fox-trot and tango are suggested. Then comes the dramatic and poignant interruption: the vision of the marching hosts—those valorous and forgotten dead who sacrificially “laid the world away.” The approach of the ghostly legions is announced by the two trumpet-calls: the “Call to Arms” and “Charge.” We hear (as in the Variation entitled “1914” in Mr. Schelling’s *Impressions of an Artist’s Life*) the *Dies Irae* on the brass. The tramping of the soldiers is momentarily drowned by the wild tumult of the dance: the lights flare up, and we see the revellers waltzing through the *mêlée*. But the vision reshapes itself. The Scots and their bagpipes pass. There is a great climax, a long drum-roll, *diminuendo*; and then, from a distant trumpeter, “Taps.”



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STRAUSS—Tone Poem "Death and Transfiguration"

TUES. and WED., JULY 22 and 23

Soloists—Chorus of the Choral Symphony Society of New York

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BEETHOVEN—Symphony No. 9

THURSDAY, JULY 24

BERLIOZ—Fantastic Symphony

WAGNER—Overture to "The Flying Dutchman"

R. STRAUSS—Tone Poem "Don Juan"

J. STRAUSS—"Tales from the Vienna Woods"

FRIDAY, JULY 25

ROSSINI—Overture to "William Tell"

SMETANA—Symphonic Poem "Thé Moldau"

BACH—Air for Strings"

KODALY—Suite from "Hary Janos"

BEETHOVEN—Symphony No. 8

SATURDAY, JULY 26

MENDELSSOHN—Overture to "Fingal's Cave"

FRANCK—Symphony in D Minor

IPPOLITOFF-IVANOFF—Caucasian Sketches

HANDEL—Largo

CHABRIER—Rhapsody "España"

TCHAIKOVSKY—Overture "1812"

SUNDAY, JULY 27

BEETHOVEN—Overture to "Egmont"

MOZART—Serenade for Strings

WAGNER—Waldweben from "Siegfried"

LISZT—Symphonic Poem "Les Preludes"

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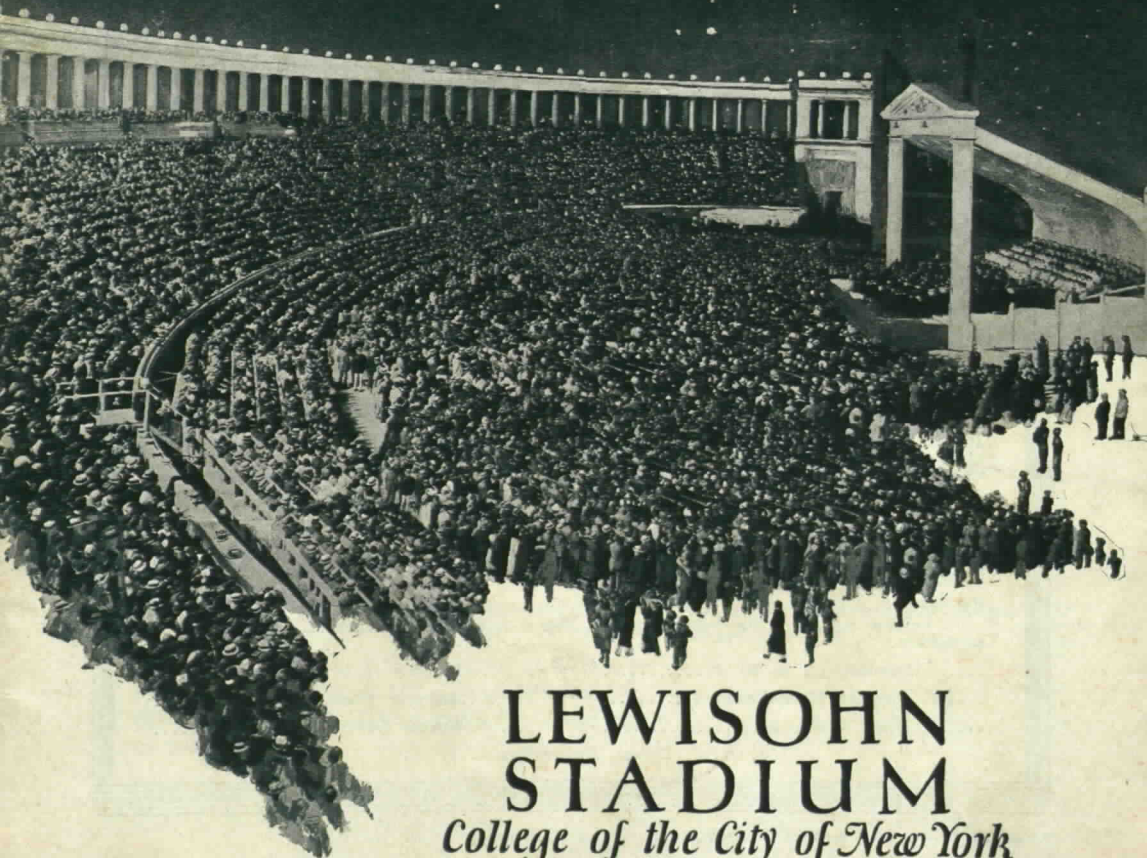
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NOTES ON THE PROGRAM

By LAWRENCE GILMAN

Mr. Lawrence Gilman is Music Editor of the NEW YORK HERALD-TRIBUNE

"FRANCESCA DA RIMINI," FANTASIA FOR ORCHESTRA (After Dante), Op. 32,

P. I. TSCHAIKOVSKY

(Born at Votinsk, May 7, 1840; died at St. Petersburg, Nov. 6, 1893.)

[Monday, July 21st]

Tchaikovsky's score is prefaced by the following paraphrase of the Argument to the Fifth Canto of the *Inferno*—that which contains the story of Paolo's and Francesca's passion:

Dante comes to the second circle of Hell, where are the souls of carnal sinners, whose punishment consists in their being driven incessantly to and fro through the dark air by violent winds. Amongst these tormented souls he encounters Francesca da Rimini, who tells her story.

Then Tchaikovsky quotes the infinitely touching narrative of Francesca (we give it here in the English version of John A. Carlyle):

"There is no greater pain than to recall a happy time in wretchedness; and this my teacher knows. But, if thou hast such a desire to learn the first root of our love, I shall do as one who weeps and tells.

"One day, for pastime, we read of Lancelot, how love constrained him. We were alone and without all suspicion. Several times that reading urged our eyes to meet and changed

the color of our faces. But one moment alone it was that overcame us. When we read how the fond smile was kissed by such a lover, he who shall never be divided from me kissed my mouth all trembling. . . . That day we read no further."

* * *

Tchaikovsky's tone-poem begins and ends with an evocation of the dreadful scene which greeted Dante and Virgil as they entered the region of the Second Circle—the buffeting winds, the haunted and sinister air, the wailing of the damned, the appalling gloom and horror. In the middle section of the piece the tempest is subdued at the approach of the two entwined spirits, who come, "strangely light upon the wind, as doves called by desire"; and we listen, in the poignant stillness, as Francesca "weeps and tells," before she and her lover are again engulfed in the malignant and clamorous dusk.

TONE-POEM, "DEATH AND TRANSFIGURATION," OP. 24.....RICHARD STRAUSS

(Born at Munich, June 11, 1864.)

[Monday, July 21st]

This score, the third in Strauss's 1888-1889), encloses the meditations of series of tone-poems (composed in

(Continued on page 8)



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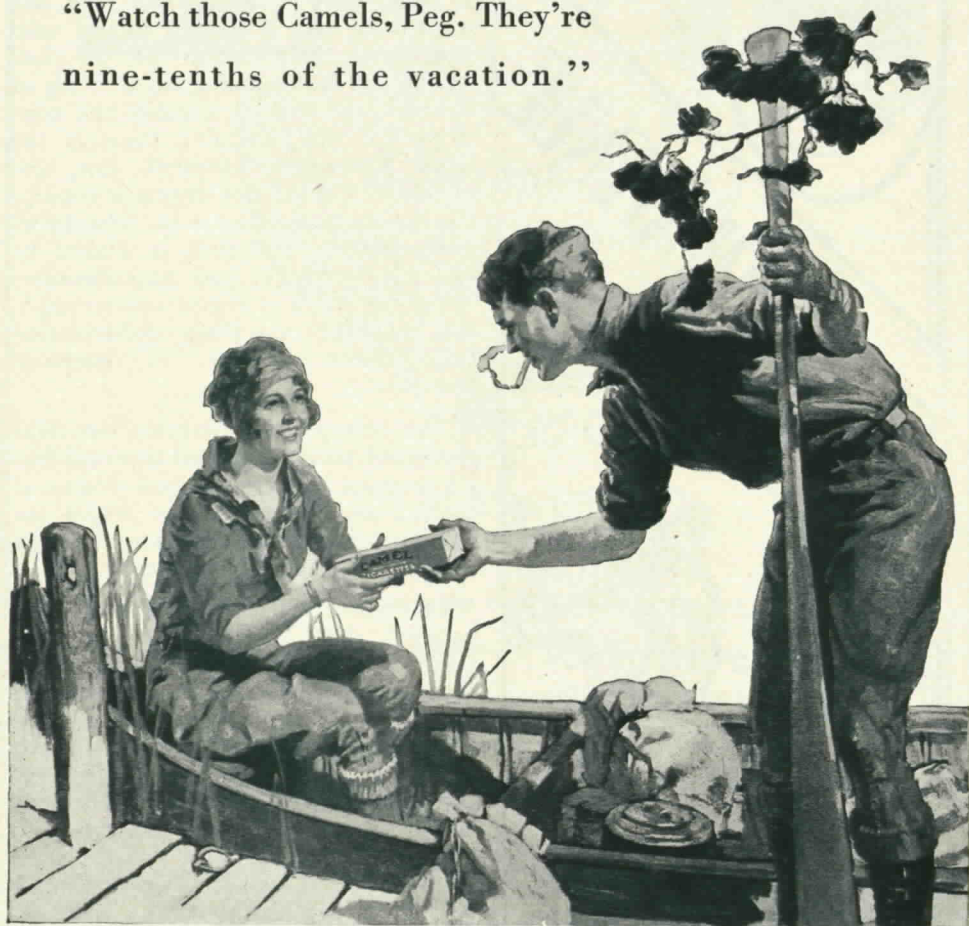
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NOTES ON THE PROGRAM

(Continued from page 6)

a tragic poet brooding with awe and tenderness and pity, and finally with exaltation, upon Death in its dual aspects: in the beginning, as the King of Terrors, the lord of anguish and consternation and despair; then as the Great Deliverer—"eloquent, just, and mighty." Out of this dramatic conception issues music that is at first dolorously wistful, and then is shaken by agonizing struggle and apprehension; but at the end it is august and triumphant, "exulting" (as Blake declared that only music could) "in immortal thoughts."

The tone-poem is divisible into four connected sections, each of them exhibiting a phase of that spiritual drama of conflict and consummation which the music unfolds,—the human soul at the moment of its supreme confrontation.

The music suggests, first, the dream-haunted sleep of the dying man, his visions and childhood memories. Then follows the renewed and desperate contest with the Destroyer. But there is a reprieve, and the predestined one sleeps delusively again, lulled by recollections of youth and manhood, bright visions and great dreams, cut short by the brusque, decisive struggle, and the flight from its ruined shell of whatever it may be that is not earthbound. There is, finally, the Transfiguration—music of chantings and fulfillments.

(Continued on page 10)

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NOTES ON THE PROGRAM

(Continued from page 8)

SYMPHONY No. 9, IN D MINOR, WITH FINAL CHORUS ON SCHILLER'S

ODE "To Joy," OP. 125.....L. VAN BEETHOVEN

(Born at Bonn, Dec. 16, 1770; died at Vienna, March 26, 1827.)

[Tuesday, July 22nd

and

Wednesday, July 23rd]



L. VAN BEETHOVEN

Was there a poetic scheme in Beethoven's mind, involving the Ninth Symphony as a whole, which persuaded him of the logic and propriety of attaching to the three instrumental movements a choral setting of Schiller's Ode "To Joy"? We know that Richard Wagner, who entered more profoundly and lovingly into this music than any one who has written of it, found the poetical, or spiritual, contents of the Symphony "in various phases of man's pursuit of joy." Wagner discerned in the opening movement, in Mr. H. E. Krehbiel's paraphrase, "a conflict of the soul striving after joy with the inimical power that places itself between it and happiness; in the second, a plunge into the delirious vortex of sensual pleasure; in the third, an echo of purest happiness and innocence once enjoyed; finally, achievement and celebration, with the aid of Schiller's words, in the choral Finale."

Yet Sir George Grove and other exegeses have taken the disconcerting view that no poetic interrelation need be sought between the first three movements of the Choral Symphony and the Ode "To Joy" which inspired its Finale. They ask us to believe that the symphony as a whole has no meaning other than a musical one: that the choral finale, with its setting of Schiller's ode, is merely a sort of musico-poetic accident, without reference to the significance of the work as a unit.

Sir George in his classic book on the Beethoven symphonies remarks that "the very title of the work—Beethoven's own—is conclusive on this point. It is not a "Symphony on Schiller's Ode 'To Joy'," but it is a "Symphony with Final Chorus on Schiller's Ode 'To Joy'—*Sinfonie mit Schluss-Chor über Schillers Ode An die Freude* . . . The first three movements might have had another Finale—indeed, they nearly had one; and it is not necessary to attempt to reconcile either the opening Allegro, the Scherzo (so called) or the Adagio, with the train of thought and feeling suggested by the

(Continued on page 12)

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NOTES ON THE PROGRAM

(Continued from page 10)

Ode which is embodied in the latter portion of the work." . . .

* * *

The bland assumption that "it is not necessary to attempt to reconcile" the several parts of a presumably organic work of art has always struck some of us as a shocking exhibition of aesthetic irresponsibility. We are still awaiting, from those who espouse this amazingly frivolous thesis, an explanation which will make it clear how any work of art could possibly be viable if its different parts were irreconcilable as members of a coherent imaginative whole. But this is something which neither Sir George nor those commentators who share his views have bothered to explain.

Some of these commentators have told us that the symphony is integrated, and its unity of design established, by the intervallic similarity of certain of its themes. But this does not dispose of the deeper question of its spiritual and poetical unity. *That* question will not down! Beethoven himself, by his resort to words and to definite poetic concepts in his choral finale, has compelled us to ask it, and to remain unsatisfied until we find an answer. We are obliged to seek extra-musical meanings in the symphony as a whole because Beethoven has plainly invited us to do so; unless we are willing to admit that the work is a gigantic hybrid, a mixture of species—three-fourths absolute music and one-fourth cantata, with no unifying imaginative conception to give meaning and integrity to the whole.

* * *

One may doubt if it is that. One chooses rather to believe that it is held together by some integrating poetic principle, some spiritual cord which threads it, in Shankara's phrase, "like the string in a chain of pearls."

As a matter of fact, there are indications that Beethoven himself regarded the Symphony as a unified poetic, or let us say spiritual, whole: that he looked

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both backward and forward during his last year of work upon the score, seeing the beginning in the end and the end in the beginning.

It is in his sketchbooks of the year 1823 that we shall find what some regard as confirmation for the reassuring belief that the Ninth Symphony is not a tonal hybrid, but a spiritually and poetically integrated whole. By grouping certain of the sketches over which Beethoven agonized while striving to establish a connection between the instrumental movements and the choral Finale, it is possible to find evidence that the Symphony is, after all, a continuous imaginative texture. As Professor Donald F. Tovey, one of the most scholarly and searching of Beethoven students, has put it in his masterly brochure on the Ninth Symphony, Beethoven himself in these sketches supplies us with clues wherefrom we can enfold an idea of the Symphony's poetic intent.

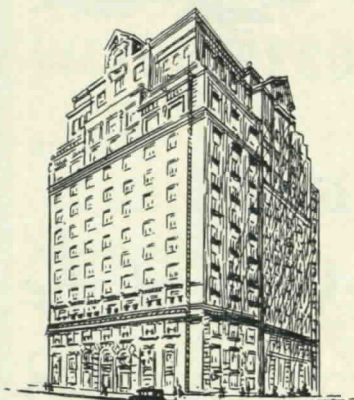
The first movement, says Professor Tovey in his interpretation of Beethoven's hints—

gives us the tragedy of life. The second movement gives us the reaction from tragedy to a humor never purely joyful except in a childhood which is itself pathetic when contemplated from that distance of time at which alone it can be appreciated. The slow movement is beauty on an order too sublime for a world of action; it has no action, and its motion is that of the stars in their courses—concerning which, however, Beethoven has surprising things to tell us later on. But it is a fundamental principle in Beethoven's art that triumph is to be won in the light of common day. Only twice in all his works (Sonatas Op. 109 and 111) has Beethoven allowed the conclusion of the whole matter to rest in a slow movement of this type—a paradise like that of Dante, in which the only action and the only movement is the ascent from Heaven to higher Heaven as measured by the enhanced glory in Beatrice's eyes.

Now we shall find that this account of the first three movements of the Ninth Symphony is Beethoven's own; and the Ninth Symphony is not the first work in which he had attempted something of the kind, viz., a search for a theme on which the mind could rest as

(Continued on page 14)

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NOTES ON THE PROGRAM

(Continued from page 13)

a final solution of typical human doubts and difficulties. . . .

The general scheme of the whole Symphony as a setting for Schiller's Ode 'To Joy' is simple and satisfactory enough. . . . Beethoven's plan is to remind us of the first three movements just as they have been described above; and to reject them one by one as failing to attain the joy in which he believes. After all three have been rejected, a new theme is to appear, and that theme shall be hailed and sung as the Hymn of Joy. Beethoven's first idea was that a baritone should express all this process in words, from the outset, in an impassioned recitative. The orchestra was to start with a confused din expressing terror and violence, the singer was to rebuke it, whereupon the orchestra was to give out the opening of the first three movements, after each of which the singer was to point out that it was not to the purpose; until, on the appearance of the new theme, the singer accepted it with triumph and set it to Schiller's ode. Beethoven sketched all the recitative with the necessary words." . . .

Beethoven's key - words may be studied in the sketchbooks. They are deeply suggestive and revealing (how illuminating, for example, are the words following the reminiscence of the Adagio: "*Auch dieses . . . es ist zu zärtl'*" . . . ("Nor this . . . it is too tender").

* * *

The skeptical may wonder if Beethoven's imaginative conception of his symphony was one that could be put into words; they may hold that Professor Tovey's interpretation of the hints contained in the sketchbooks is too schematic.

It is quite possible that some integrating spiritual principle grew into the work without Beethoven's being consciously aware of it. The processes of musical creation are among the deeper mysteries of the human will. No musical artist knows quite what he is saying, or why he is saying it, or from what unfathomable spring his thoughts have issued. And it is easy to believe that what Wagner's sympathetic penetration discovered in the work as a whole is merely the projection in words of a

mystical conception unrealized by Beethoven himself. If we chose to feel that in this Symphony as a whole, Beethoven, as Mr. Noel Sullivan has finely said, "is not describing to us a spiritual history—he is presenting to us a vision of life," we are endowing it with a significance which the music itself profoundly justifies.

* * *

It would seem, then, that there is ground for reassuring ourselves that the Ninth is really the marvel that we had long suspected it to be, long wanted it to be. We need not, unless we choose, deny it spiritual and poetic integrity. We need not feel that it is merely the superb musician who speaks to us from this score. We are encouraged to believe that Beethoven the musician is doubled here by Beethoven the dreaming seer, knowing things that we know not, having a lamp that we have lost, lifting veil after veil beyond the circling world.

It is a revelation which Beethoven, almost alone among musicians, could express. Wagner, like Shakespeare, gives us a matchless expression of the natural world—its men and women and its seasons: that world exists for us, in the evocations of those masters, filled with on overwhelming beauty and an infinite magic. But Wagner's world, and Shakespeare's, is an insubstantial one. It is not the durable world of Beethoven or of Blake. For Blake, as Gardner has justly said, the natural world was but the shadow of the real. That real world was the supersensuous world of the mystics, and it had the definiteness and clarity that belong to the mystical vision.

The Ninth Symphony is full of the sense of this mystical real world, and of the quality of utterance that is proper to its perception. Like Paul, both Blake and Beethoven uttered words that we had thought unspeakable. We are aware of Beethoven's travail, of his despair

(Continued on page 22)



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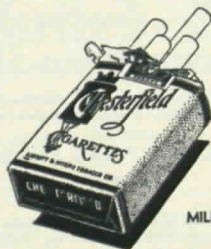
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PAGE SIXTEEN

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3. STRAVINSKY.....
 - (a) The Mountebank Animates His Pu
 - (b) Grand Carnival: Nurses' Dance—Th
 - the Topsy Merchant with His Ac
 - the Coachmen and Grooms—The

INTERMISSION

4. WAGNER.....
5. ENESCO..... Roumanian
6. STRAUSS..... Tone Poem,

(Program continues)

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TES ON PAGE 6

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oem, "Death and Transfiguration," Op. 24

continued on page 18)

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(Program continued from pages 16-17)

TUESDAY EVENING, JULY 22nd

and

WEDNESDAY EVENING, JULY 23rd

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Jeannette Vreeland, Soprano

Nevada Van der Veer, Contralto

Arthur Hackett, Tenor

Nelson Eddy, Baritone

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2. SYMPHONY No. 9, IN D MINOR, with Final Chorus on Schiller's
Ode "To Joy," Op. 125.....BEETHOVEN
 - I. Allegro ma non troppo, un poco maestoso
 - II. Molto vivace
 - III. Adagio molto e cantabile
 - IV. Allegro assai: Baritone recitative, solo quartet and chorus

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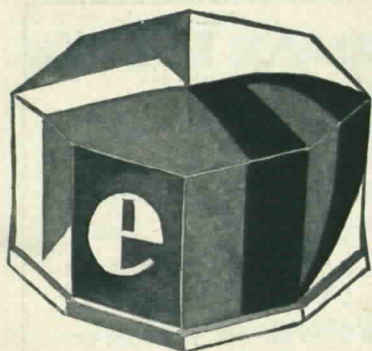
(Continued on page 20)



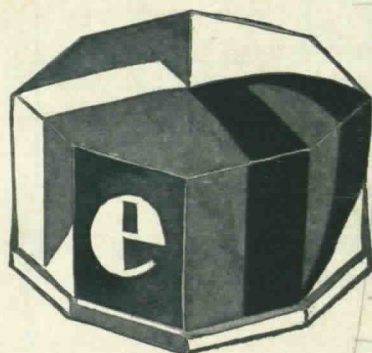
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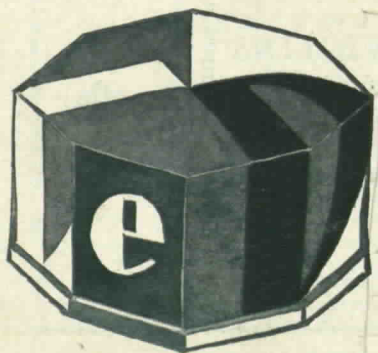
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(Continued from page 18)

NOTE: In case of rain the performance of the Choral Symphony will be postponed, and the following substitute orchestral program will be given in the Great Hall of the City College.

1. MOZART.....Overture to "The Marriage of Figaro"
2. BEETHOVEN.....Symphony No. 7, in A major
- INTERMISSION
3. WAGNER.....Daybreak and Siegfried's Rhine Journey from "Götterdämmerung"
4. DEBUSSY.....Two Nocturnes for Orchestra
 - (a) "Nuages" ("Clouds")
 - (b) "Fêtes" ("Festivals")
5. J. STRAUSS.....Waltz, "The Beautiful Blue Danube"
6. SIBELIUS "Finlandia"

THURSDAY EVENING, JULY 24th

1. BERLIOZ.....Fantastic Symphony, Op. 14-A
 - I. Dreams, Passions (*Largo; Allegro agitato e appassionato assai*)
 - II. A Ball (*Allegro non troppo*)
 - III. Scene in the Fields (*Adagio*)
 - IV. March to the Scaffold (*Allegretto non troppo*)
 - V. Witches Sabbath (*Larghetto; Allegro*)
- INTERMISSION
2. WAGNER.....Overture to "The Flying Dutchman"
3. R. STRAUSS.....Tone-poem, "Don Juan", Op. 20
4. J. STRAUSS.....Waltz, "Tales from the Vienna Woods"

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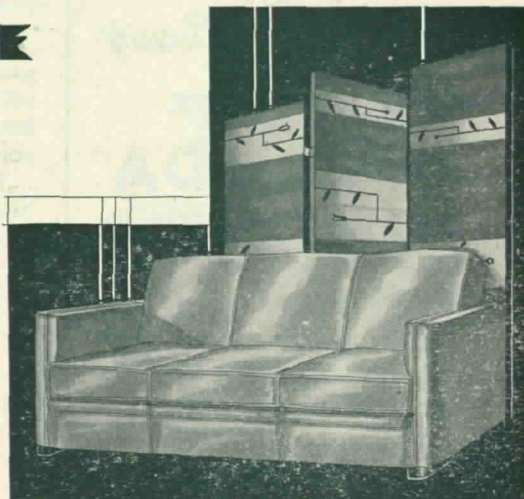
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NOTES ON THE PROGRAM

(Continued from page 15)

over the fear that what he wished to tell was unutterable: yet we, who listen, know that such a communication did actually pass his lips.

Perhaps only those who approach these great mysteries and clarities of Beethoven's imaginative world with simplicity of spirit, with honesty of purpose, with affection and with awe, can give us a true sense of the special quality of the Ninth—its strange blend of fatefulness and transport, wild humor and superterrestrial beauty, mystery and exaltation, its tragical despair and its shouting among the stars.

TEXT OF THE CHORAL FINALE OF THE NINTH SYMPHONY

The English translation is that of Natalia Macfarren's
(BARITONE RECITATIVE)

O friends, no more these sounds continue!
Let us raise a song of sympathy, of
gladness. O joy, let us praise thee!

(BARTONE SOLO, QUARTET, AND CHORUS
(Allegro assai, D major, 4-4))

Praise to Joy, the God-descended
Daughter of Elysium!
Ray of mirth and rapture blended,
Goddess, to thy shrine we come.
By thy magic is united
What stern Custom parted wide,
All mankind are brothers plighted
Where thy gentle wings abide.
Ye to whom the boon is measured,
Friend to be of faithful friend,
Who a wife has won and treasured,
To our strain your voices lend!
Yea, if any hold in keeping
Only one heart all his own.
Let him join us, or else weeping,
Steal from out our midst, unknown.
Draughts of joy, from cup o'erflowing,
Bounteous Nature freely gives
Grace to just and unjust showing,
Blessing everything that lives.
Wine she gave to us and kisses,
Loyal friend on life's steep road,
E'en the worm can feel life's blisses,
And the Seraph dwells with God.

1. Published by Novello & Co., Ltd., London (New York: The H. W. Grey Co., Agents).
2. The words of the opening recitative for baritone are Beethoven's, not Schiller's.

[TENOR SOLO AND CHORUS]
(*Allegro assai vivace, alla marcía, B-flat major, 6-8*)
Glad as the suns His will sent plying

Through the vast abyss of space,
 Brothers, run your joyous race,
 Hero-like to conquest flying.
 Praise to Joy, the God-descended
 Daughter of Elysium!
 Ray of mirth and rapture blended,
 Goddess, to thy shrine we come.
 By the magic is united
 What stern Custom parted wide,
 All mankind are brothers plighted
 Where thy gentle wings abide.

[CHORUS]

(Adagio ma non troppo, ma divoto,
 G minor, 3-2)

O ye millions, I embrace ye,
 With a kiss for all the world!
 Brothers, o'er yon starry sphere
 Surely dwells a loving Father.

(Adagio ma non troppo, ma divoto, G
 minor, 3-2)

O ye millions, kneel before Him,
 World, dost feel thy Maker near?
 Seek Him o'er yon starry sphere,
 O'er the stars enthroned, adore Him!

[CHORUS]

(Allegro energico, sempre ben marcato,
 D major, 6-4)

"Praise to Joy, the God-descended
 Daughter of Elysium," etc.

[AND]

"O ye millions, I embrace ye!
 "With a kiss for all the world," etc.
 O ye millions, kneel before Him,
 World, dost feel thy Maker near?
 Seek Him o'er yon starry sphere.
 Brothers! Brothers!
 O'er the stars enthroned, adore Him!

[QUARTET AND CHORUS]

(Allegro ma non tanto, D major 2-2;
 Poco adagio)

Joy, thou daughter of Elysium,
 By thy magic is united
 What stern Custom parted wide.
 All mankind are brothers plighted
 Where thy gentle wings abide.

[CHORUS]

(Prestissimo, D major, 2-2)

"O ye millions, I embrace ye!" etc.
 (Continued on next page)



Lawrence Gilman

who writes the program notes for Stadium concerts, is the Music Critic of the New York Herald Tribune. He has the rare gifts of appreciation and expression that enable him to reduce music to words and phrases. He attends a concert or an opera as you would yourself, to enjoy it, but his review in the Herald Tribune the next morning reveals the scholar, the critic and the writer as well as the listener.

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NOTES ON THE PROGRAM

(Continued from preceding page)

SYMPHONIE FANTASTIQUE,
OP. 14-A.....HECTOR BERLIOZ

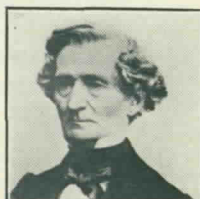
(Born at La Côte-Saint-André, France, December 11, 1803; died at Paris, March 9, 1869.)

[Thursday, July 24th]

It is chiefly the image of Berlioz, the grandiose young Romanticist, that looks out at us with febrile eyes from the pages of the *Symphonie fantastique*—the incandescent rhapsodist of whom Rouget de l'Isle said, in 1830, that his head "seemed to be a volcano perpetually in eruption." The older and graver Berlioz of the later works—*L'Enfance du Christ*, *Beatrice et Benedict*, *Les Troyens*—was to sing a very different song.¹

The voice of Berlioz, the flamboyant and uncabined youth of twenty-six, speaks from the pages of this astonishing symphony. It was the product of a grand passion, in the agonies of which Berlioz writhed and burned and composed. The Irish actress whom he afterward married, and who quickly chilled

1. According to Julien Tiersot, the eminent French musicologist, the career of Berlioz seemed to fall naturally into five chief phases: "1803, youth and novitiate; 1827-1842, the period of his greatest activity (the *Symphonie fantastique* dates from 1829-30); 1843-1854, productive chiefly of *La Damnation de Faust*; 1854-1865, *L'Enfance du Christ*, *Beatrice et Benedict*, *Les Troyens*; 1865-1869, artistic sterility."



Hector Berlioz

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him,—the immortal Miss Smithson,—had lit a prodigious blaze in his inflammable nerve-centers, and Berlioz was wildly miserable. He was obsessed by thoughts of suicide and spectacular revenge; for the affair did not proceed happily for Berlioz, and it was three years after he had emptied the agonies of his "infernal passion," as he called it, into the *Symphonie fantastique*, that Miss Simpson lowered his temperature by marrying him. Then Berlioz (as Heine said) cut his epical hair, while his "interminable and inextinguishable passion" sank to the normal of an affectionate regard.

Berlioz first saw and succumbed to Henrietta Smithson² in 1827 (he was then in his twenty-fourth year). He wrote to his friend Ferrand that if the lady could but realize the wonder of reciprocating his love, she would fly to his arms, even if she died in his embrace. But Henrietta was apparently not ready either to reciprocate or to die, and she kept away from those devouring arms. Scandalous stories concerning her reached the ears of Berlioz. They were afterward shown to be calumnies. But Berlioz was made as one insane by the tales, and he took vengeance upon the unfortunate Miss Smithson in his symphony. For this work he supplied a programmatic explanation, in the original version of which (afterward revised by Berlioz) he permitted his furious resentment toward Miss Smithson to betray him into symbolizing her as a cour-

(Continued on next page)

2. Her real name was Harriet Constance Smithson; she was born in Ireland, March 18, 1800, and died in Paris, March 3, 1854.

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NOTES ON THE PROGRAM

(Continued from preceding page)

tesan worthy only to take part in the orgies of the Witches' Sabbath.

The Symphony was completed in 1830, and performed for the first time on December 5 of that year. Miss Smithson was legally inducted into the arms of the terrible Romanticist on October 3, 1833. She left them seven years later, and lived apart from Berlioz until her death in 1854.

* * *

When Berlioz published the score of his symphony he prefaced it with an elaborate statement of its expressional scheme. This introduction is as follows:³

PROGRAMME OF THE SYMPHONY

A young musician of unhealthily sensitive nature and endowed with vivid imagination has poisoned himself with opium in a paroxysm of lovesick despair. The narcotic dose he had taken was too weak to cause death, but it has thrown him into a long sleep accompanied by the most extraordinary visions. In this condition his sensations, his feelings, and his memories find utterance in his sick brain in the form of musical imagery. Even the Beloved One takes the form of melody in his mind, like a fixed idea which is ever returning and which he hears everywhere.

FIRST MOVEMENT DREAMS, PASSIONS

(*Largo*, C minor 4-4; *Allegro agitato e appassionato assai*, C major, 4-4)

At first he thinks of the uneasy and ner-

3. It is given here in the English version by Harry Brett that is printed, together with the original French of Berlioz, in Breitkopf & Härtel's edition of the full score (1900). 3

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vous condition of his mind, of somber longings, of depression and joyous elation without any recognizable cause, which he experienced before the Beloved One had appeared to him. Then he remembers the ardent love with which she suddenly inspired him; he thinks of his almost insane anxiety of mind, of raging jealousy, of his reawakening love, of his religious consolation.

SECOND MOVEMENT

A BALL

(*Allegro non troppo*, A major, 3-8)

In a ballroom, amidst the confusion of a brilliant festival, he finds the Beloved One again.

THIRD MOVEMENT

SCENE IN THE FIELDS

(*Adagio*, F major, 6-8)

It is summer evening. He is in the country, musing, when he hears two shepherd lads who play, in alternation, the *ranz des vaches* (the tune used by the Swiss shepherds to call their flocks). This pastoral duet, the quiet scene, the soft whisperings of the trees stirred by the zephyr-wind, some prospects of hope recently made known to him, all these sensations unite to impart a long unknown repose to his heart and to lend a smiling color to his imagination. And then She appears once more. His heart stops beating, painful forebodings fill his soul. "Should she prove false to him!" One of the shepherds resumes the melody, but the other answers him no more. . . . Sunset . . . distant rolling of thunder . . . loneliness . . . silence. . . .

FOURTH MOVEMENT

MARCH TO THE SCAFFOLD

(*Allegretto non troppo*, G minor and B-flat major, 4-4)

He dreams that he has murdered his Beloved, that he has been condemned to death and is being led to execution. A march that is alternately somber and wild, brilliant and solemn, accompanies the procession. . . . The tumultuous outbursts are followed without modulation by measured steps. At last the fixed idea returns, for a moment a last thought of love is revived—which is cut short by the death-blow.

FIFTH MOVEMENT

WITCHES' SABBATH

(*Larghetto*, C major, 4-4; and *Allegro*, E-flat major, C minor, and C major, 6-8)

He dreams that he is present at a witches' dance, surrounded by horrible spirits, amidst sorcerers and monsters in many fearful forms, who have come together for his funeral. Strange sounds, groans, shrill laughter, distant yells, which other cries seem to answer. The Beloved Melody is heard again, but it has lost its shy and noble character; it has become a vulgar, trivial, grotesque dance tune. She it is who comes to attend the witches' meeting. Riotous howls and shouts greet her arrival. . . . She joins the infernal orgy . . . bells toll for the dead . . . a burlesque parody of the *Dies iræ* . . . the Witches' round dance. . . . The dance and the *Dies iræ* are heard together.

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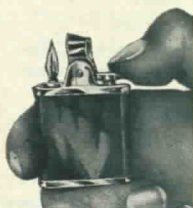
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BEETHOVEN—Symphony No. 8

SATURDAY, JULY 26

MEDELSSOHN—Overture to "Fingal's Cave"
FRANCK—Symphony in D Minor
IPPOLITOFF-IVANOFF—Caucasian Sketches
HANDEL—Largo
CHABRIER—Rhapsody "Espana"
TCHAIKOVSKY—Overture "1812"

SUNDAY, JULY 27

BEETHOVEN—Overture to "Egmont"
MOZART—Serenade for Strings
WAGNER—Waldweben from "Siegfried"
LISZT—Symphonic Poem "Les Preludes"
BRAHMS—Symphony No. 4 4

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MONDAY EVENING, JULY 28th

DVORAK—"Carnival" Overture, Op. 92
MOUSSORGSKY—Prelude to "Khovantchina"
STRAUSS—Tone Poem, "Don Juan," Op. 20
Scriabin—"The Divine Poem" (Symphony No.
3, in C), Opus 43

TUESDAY EVENING, JULY 29th

WAGNER—Overture to "Tannhauser"
REED—Tone-poem, "The Lincoln Imp."
TCHAIKOVSKY—Slavic March, Op. 31
BRAHMS—Symphony No. 2, in D, Op. 73

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Spell, from "Parsifal," (b) Duet, Siegfried and
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Love Duet from "Siegfried," Act III

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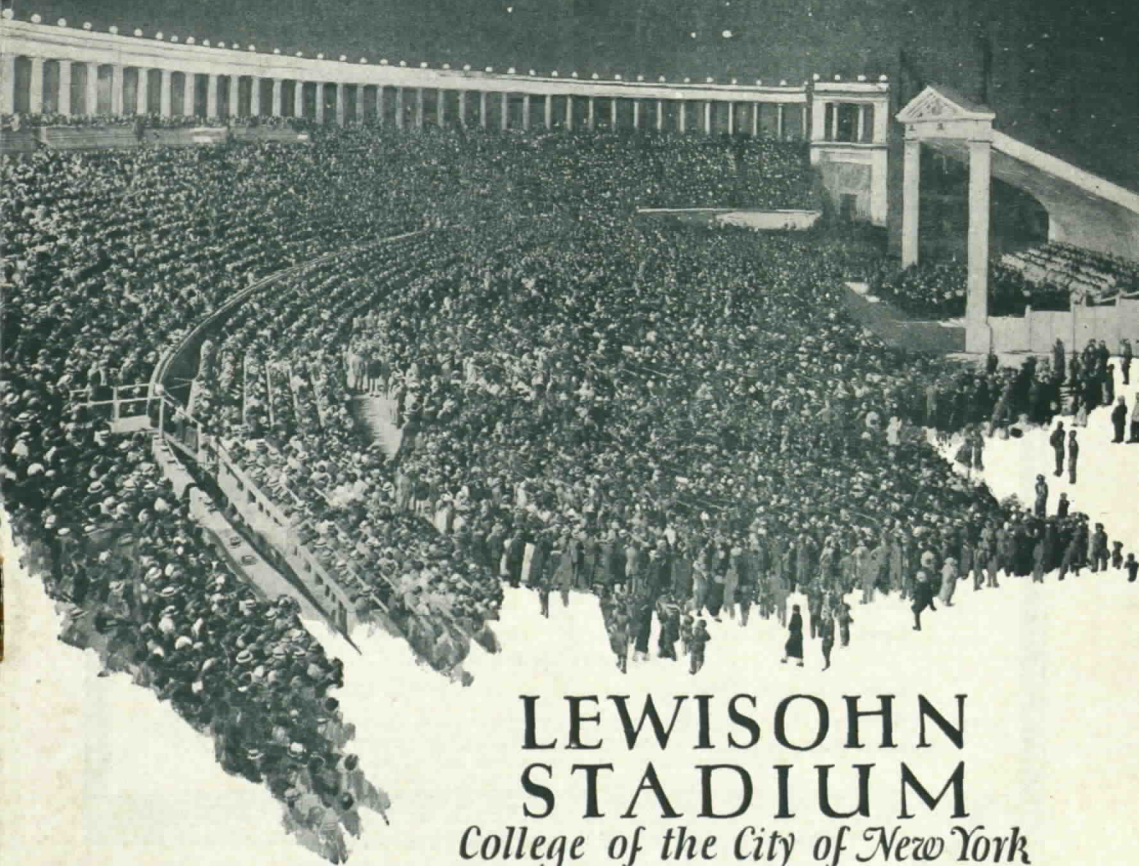
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NOTES ON THE PROGRAM

By LAWRENCE GILMAN

Mr. Lawrence Gilman is Music Editor of the New York Herald-Tribune

PASSACAGLIA AND FUGUE IN C MINOR.....JOHANN SEBASTIAN BACH

(TRANSCRIBED FOR ORCHESTRA BY OTTORINO RESPIGHI)

(Bach: Born at Eisenach, March 21, 1865; died at Leipzig, July 28, 1750)

(Respighi: Born at Bologna, July 9, 1879; still living)

[Friday, August 8th]

Bach wrote *Passacaglia*, in all probability, during the latter part of his Weimar period. The autograph has disappeared, although it is known to have existed up to the middle of the nineteenth century. The work was composed originally for a two-manual clavichord with pedals, but Bach afterward arranged it for organ.

A *passacaglia* (or *passecaille*) was an old Spanish or Italian dance in triple time, in which a short bass theme of two, four, or eight bars was incessantly repeated. Musicians understand by the term as applied to instrumental music a piece constructed on a recurring theme. The *passacaglia* form is closely allied to that of the *chaconne* (or *ciacona*); though the theorists usually make this distinction between the two: in the *chaconne*, the theme reappears in the upper and inner parts, whereas in the *passacaglia*

form it is confined to the bass. As Bach in his *Passacaglia* does not restrict his subject to the bass, the work is really a combination of the two forms.

* * *

The eight-bar theme of Bach's *Passacaglia* is given out at the beginning, in C minor, 4/4 time (in the organ form of the piece, it is announced by the pedals alone.) On the basis of this theme, Bach constructs twenty variations.

Bach is assumed to have written this work under the influence of Buxtehude, and to have patterned after him in con-sorting the *passacaglia* with a fugue. But whereas Buxtehude placed his fugue at the beginning, Bach, with his sure sense of climax, places his fugue at the end.

He links the Fugue with the *Passacaglia* by partial community of theme. It

(Continued on page 8)

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NOTES ON THE PROGRAM

(Continued from page 6)

is a double Fugue, and for one of its subjects, he uses the first half of his Passacaglia theme, while the other is new—a figure in eighth-notes, thrice-repeated, the repetitions separated by rests. The work ends on a climax of incomparable grandeur.

* * *

Respighi's transcription, made in the present year, was undertaken at the suggestion of Mr. Toscanini, who desired to obtain for performance a transcription of Bach's great work conceived in the idiom of the orchestra. The first performance anywhere was at a Philharmonic-Symphony concert in Carnegie Hall, under Mr. Toscanini's direction, April 16, 1930.

Spitta, in his *Life of Bach*, referring to the orchestral transcription of the *Passacaglia* made by Heinrich Esser more than half a century ago, praises it for "its very skilful imitation of organ effects." Imitation of organ effects on the orchestra has not been the aim of Signor Respighi. He calls his transcription an "*interpretazione orchestrale*." His translation of Bach's musical subject-matter into terms of the orchestra has been made with skill and with true orchestral imagination.

He has scored his *interpretazione orchestrale* for these instruments: three flutes, piccolo, three oboes, English horn, three clarinets, bass clarinet, three bassoons, double-bassoon, six horns, four trumpets, three trombones, bass tuba, timpani, organ-pedal, and strings.

(Continued on page 10)

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NOTES ON THE PROGRAM

(Continued from page 8)

SYMPHONY, "LAUNCELOT".....ALBERT COATES

(Born at St. Petersburg, of Anglo-Russian parents, April 23, 1882)

[Friday, August 8th]

Mr. Coates as a composer is known to Stadium audiences only by his *Scherzo from the "Pickwick Papers: The Elopement of the Spinster Aunt,"* introduced here under his bâton last season (August 4, 1929). His one-act opera, *Samuel Pepys*, to a libretto by W. P. Drury and Richard Pryce, translated into German by Max Meyerfeld) was produced at Munich December 21, 1929, under the direction of Hans Knappertsbusch. He has composed another opera, *Assurbanipal*, the book by Mrs. Albert Coates (set down for performance at Moscow in January 1915, but postponed), and a symphonic poem, *The Eagle*, dedicated to Arthur Nikisch, and performed at Leeds in 1925.

Concerning the work on this program, Mr. Coates has furnished to the annotator the following description, written by Mr. Herbert Hughes of London:—

"As the title suggests, the work is based on various episodes of the Arthurian legend in which Sir Launcelot of the Lake is protagonist. It is in four separate movements, the whole occupying about twenty-seven minutes.

First Movement

"The first is brief and very sombre: Launcelot is born in the castle among the lakes, a figure destined to play a tragic part in the drama of his life.

"At the end of this movement, virtually a prelude, one gets the impression of bells being rung—hardly more than hinted, the composer having in mind the fact that Launcelot was to die a monk in the castle that he had turned into a monastery.

Second Movement

"The Second Movement depicts the love of Launcelot and Guinevere, King Arthur's queen. The music here is restless, rushing at great speed, turbulent and passionate.

Third Movement

"To the third movement the composer gives the title, "Elaine"—that "lily maid of Astolat" who died of love for Launcelot. This goes *Lento assai* in 6-8 measure, the opening bars depicting the State barge on which Elaine has been laid after her death, the composer thinking of her as dressed in her most beautiful raiment, a lily in one hand and the letter of farewell to Launcelot in the other.

"Then there is a break; and the composer, becoming retrospective, thinks of her as an innocent young girl at play, the music going in mixed rhythms. A deeper note develops as he pictures her growing older, pictures her in the tower guarding Launcelot's shield. This movement finishes as it began, *Lento assai*, with the gliding of the funeral barge down the river.

Fourth Movement

"Percussive rhythms, strongly marked, are heard at the opening of the last movement—the flight of Launcelot and Guinevere from Arthur's Court after their love has been dis-

(Continued on page 12)

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NOTES ON THE PROGRAM

(Continued from page 10)

covered. The Queen escapes to the convent of Amesbury, and Launcelot is pictured as arriving in hot haste at the gates of his own castle. Here a reference to the first movement is made to suggest the sombreness of his surroundings, and there are reminiscences of the love theme of Guinevere and Launcelot, intermingled with the death theme of Elaine. At the end Launcelot is left wandering among the lakes, the sound of distant bells is heard, and the Symphony finishes in a mood of peaceful reverie."

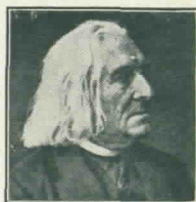
"MEPHISTO WALTZ

FRANZ LISZT

(Born at Raiding, Hungary, Oct. 22, 1811;
died at Bayreuth, July 31, 1886.)

[Saturday, August 9th]

This is the second of two orchestral paraphrases of episodes from Lenau's "Faust," *The Nocturnal Procession* and *The Dance in the Village Tavern*, composed by Liszt in 1858-59. The second piece, generally called "The Mephisto Waltz," is an illustration of lines from Lenau's poem setting forth an amorous episode of which the following is a discreetly Sumnerized description:



FRANZ LISZT

There is a wedding feast in progress in the village inn, with music, dancing, carousing. Mephistopheles and Faust pass by, and Mephistopheles induces Faust to enter and take part in the festivities. Mephistopheles snatches the instrument from the hands of the lethargic fiddler, and draws from it indescribably seductive and intoxicating strains. The armorous Faust whirls about with a full-blooded village beauty

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in a wild dance: they waltz in mad abandonment, out of the room, into the open, away to the wood. . . . The sounds of the fiddle grow ever softer and softer, and the nightingale warbles as a sympathetic commentary his provocative, love-laden song.

CONCERTO (IN ONE MOVEMENT) FOR
PIANO AND ORCHESTRA,

AARON COPLAND

(Born in Brooklyn, New York, in 1900)

[Saturday, August 9th]

Aaron Copland, who has within recent years become an outstanding figure among American composers, began to study music in his thirteenth year, when he took piano lessons of Victor Wittgenstein and Clarence Adler in New York City, and lessons in theory and composition of Rubin Goldmark. He went to Paris in 1921, and for three years studied composition and piano under Nadia Boulanger. A song of his for voice, flute and clarinet was played at an S. M. I. concert in Paris, 1922. He returned to America in 1924. His first important work heard in New York was a concerto for organ and orchestra. Among his other compositions are a one-act ballet, four *a cappella* motets for mixed choir, a chorus for women's voices, a passacaglia for piano, a *Rondino* for string quartet, a suite entitled *Music for the Theatre*, and the work on this program, the much-discussed "Jazz Concerto" for piano and orchestra which created a furore at its performances three years ago in Boston



AARON COPLAND

(Continued on page 14)



The Music of the Week

Music lovers find the world of music fully covered in the Sunday New York Herald Tribune. The music pages in the Sunday Drama-Music section contain the programs for the week for the Stadium, Central Park and New York University concerts. There you will also find "Music Notes"—brief news items as well as biographical and critical articles, and Lawrence Gilman, the New York Herald Tribune's music critic, whose sound criticism and beauty of expression have endeared him to a host of appreciative readers.

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NOTES ON THE PROGRAM

(Continued from page 13)

and New York by the Boston Symphony Orchestra under Mr. Koussevitsky.

* * *

This concerto was written in 1926, and published in 1929, with a dedication to Alma Wertheim, by the pioneering Cos Cob Press. It was performed for the first time, with Mr. Copland as pianist, at a Boston Symphony Orchestra concert in Symphony Hall, Boston, January 28, 1927, to the keen distress of many affronted hearers, one of whom asserted in print that he found the work "a harrowing horror from beginning to end," containing "nothing that resembles music". The same commentator reported that some of those about him in Symphony Hall declared it "an insult". From all of which it may be gathered that Mr. Copland's music is at least interesting.

The work was played at Carnegie Hall, under Mr. Koussevitzky, on February 3, 1927; and those who were not a little weary of manicured jazz, jazz that is too genteel to point, jazz that asks us to "excuse its glove," jazz that was born wearing a morning coat and spats, jazz that aims to be serious in a nice way and succeeds merely in being amorphous

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—those who were weary of such jazz were not disappointed.

There is nothing genteel or timorous about Mr. Copland's concerto. Unlike certain of his more naïve colleagues, he does not seek painfully to be "serious". He does not have to be. He was serious to begin with. He has the brains and the equipment of a musician, not of a pretentious dilettante. He is musically literate. He has not had to worry about his symphonic table manners, for he knows the rules of good musical behavior intimately enough to be at liberty to forget them. He is aware, as the late Mrs. Van Rensselaer Cruger once sagely observed, that it is only a gentleman who can with impunity eat with his knife, if he sees fit.

* * *

This frenetic and untamed music makes the average "serious" treatment of jazz sound like a nocturne by John Field. For Mr. Copland has done with his material what one had long hoped that some adventurous and unhampered composer would do: he has cleansed it of its melodic and harmonic triteness, heightened its rhythmic interest, charged it with character, sharpened and released it, incited it to corybantic and affronting revelries, filled it full of a glorious and clamant rudeness. Perhaps it is "vulgar"; but this is the racy and exhilarating vulgarity of an artist who means to be vulgar, not that of a genteel pretender whose only offense is his spurious refinement.

If Mr. Copland's music is vulgar, it is vulgar as soil and crowds are vulgar, with a fullness and authenticity of life which makes it at once perturbing and treasurable.

* * *

"Though played without interruption," writes Mr. Copland, "the Concerto is really divided into two contrasted parts, which are linked thematically. The first

(Continued on page 22)



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(Programs subject to change)

FRIDAY EVENING, AUGUST 1, 1930

1. BACH.....Passacaglia and Fugue (First time at the Stadium)
2. COATES.....
 - I. The Birth of Launcelot Among the Trees
 - II. Launcelot and Guinevere
 - III. Elaine
 - IV. The Flight of Launcelot and Guinevere (First performance in America)
 Intermission
3. WAGNER.....
4. LIADOFF.....Eight Russian Songs
 - I. Religious Song
 - II. Christmas Song
 - III. Lament
 - IV. Comic Song
 - V. Legend of the Birds
 - VI. Berceuse
 - VII. Dance Song
 - VIII. General Dance
5. STRAUSS....."Till Eulenspiegel"

(Program continued next page)

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PROGRAMS

ON OF 1930

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OGSTRATEN, Conductor

ES, Guest Conductor

NOTES ON PAGE 6

to change without notice)

NG, AUGUST 8th, 1930

Fugue (Orchestrated by Ottorino Respighi)
at the Stadium)

..... Symphony, "Launcelot"
among the Waters

d Guinevere; Epilogue
(performance in America)
permission

.....The Emperors March
Russian Folk Songs for Orchestra, Op. 58

"Till Eulenspiegel's Merry Pranks," Op. 28

continued on page 18)

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(Program continued from pages 16-17)

SATURDAY EVENING, AUGUST 9th, 1930

Soloist: Aaron Copland, Pianist

1. WAGNER.....Overture to "The Flying Dutchman"
2. RIEGEL.....Sinfonia in D major
 - I. Allegro
 - II. Andante
 - III. Presto
3. LISZT.....Mephisto Waltz
4. PROKOFIEFF.....March, Scherzo, and Card Scene
from "The Love of Three Oranges"
Intermission
5. COPLAND.....Concerto for Piano and Orchestra
(In One Movement)
Pianist: Aaron Copland
(First time at the Stadium)
6. BORODIN.....Polovetzian Dances from "Prince Igor"

(Continued on page 20)

Those who wish to obtain the scores of any of the Works on this Program for home study are advised to apply at the Fifty-eighth Street Branch of the New York Public Library, 121 East 58th Street, which has a large collection of Music available for circulation.



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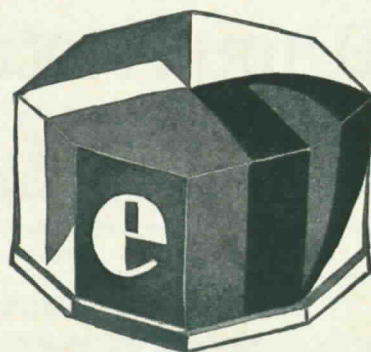
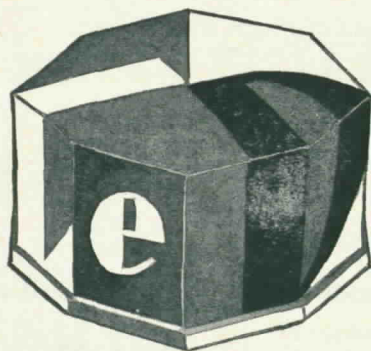
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(Continued from page 18)

SUNDAY EVENING, AUGUST 10th, 1930

1. BEETHOVEN.....Symphony No. 7, in A major, Op. 92
 - I. Poco sostenuto
 - II. Allegretto
 - III. Presto
 - IV. Allegro con brio

Intermission

2. TCHAIKOVSKY....."Nutcracker" Suite, Op. 71
 - I. Miniature Overture
 - II. Characteristic Dances:
 - (a) March
 - (b) Dance of the Sugar Plum Fairy
 - (c) Trepak (Russian Dance)
 - (d) Arabian Dance
 - (e) Chinese Dance
 - (f) Dance of the Toy Pipes
 - III. Waltz of the Flowers
3. ELGAR.....Variations, "Enigma", Op. 36

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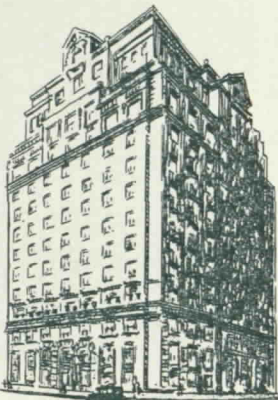
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NOTES ON THE PROGRAM

(Continued from page 15)

is a slow, lyric section, the second a fast rhythmic one.

"A short orchestral introduction announces the principal thematic material. The piano enters quietly and improvises around this for a short space, then the principal theme is sung by a flute and clarinet in unison over an accompaniment of muted strings. This main idea recurs twice during the course of the movement—once in the piano with imitations by the wood-wind and French horns, and later in triple canon in the strings, mounting to a sonorous climax.

"A few transitional measures lead directly to the second part which, roughly speaking, is in sonata form without recapitulation. The first theme, announced immediately by the solo piano, is considerably extended and developed before the second idea is introduced by a soprano saxophone. The development, based entirely on these two themes, contains a short piano cadenza presenting difficulties of a rhythmic nature. Before the end, a part of the first movement is recalled. This is followed by a brief coda.

"The Concerto is scored for piccolo, two flutes, two oboes, English horn, two clarinets, clarinet piccolo in E-flat, bass clarinet, two bassoons, double bassoon, alto saxophone (interchangeable with soprano saxophone), four horns, three trumpets, three trombones, tuba, kettle-drums, bass drum, side drum, cymbals, tam-tam, Chinese drum, woodblock, triangle, xylophone, celesta, and strings."

VARIATIONS ON AN ORIGINAL THEME,
OP. 36L

EDWARD ELGAR

(Born at Broadheath, England, June 2, 1857)

[Sunday, August 10th]



EDWARD ELGAR

The following notes on Elgar's score are contributed by Mr. Coates, whose identifications of certain of the "musical portraits," it should be said, differ from those that have become tra-

ditional in programmatic interpretations of the work:

The *Enigma* Variations are a series of musical portraits, and the score is dedicated "To my friends pictured within," which means that each of the variations represents a character-study of one of the composer's friends.

A short introductory passage of 17 bars presents the theme, which is announced by the strings alone. It is the theme of Friendship.

The first variation represents Lady Elgar, the composer's wife, whose firm faith in his talent so helped the composer during his early struggles. The music suggests her enthusiasm and high ideals, and is full of inspiration.

The second variation is not being played.

Variation No. 3. This is a friend who stammered slightly, and made little pauses in his sentences.

Variation No. 4. A boisterous and breezy friend who had the misfortune to be rather clumsy. He invariably knocked over chairs and tables when he went visiting, and then, getting confused and angry at his own clumsiness, he would leave abruptly, banging the door angrily behind him.

Variation No. 5. A philosopher, a very dear friend of Elgar's, who had a strange falsetto laugh. This friend would go off into peals of high falsetto laughter, and Elgar would listen fascinated, remarking, "Fancy a man with a laugh like that being a philosopher!"

Variation No. 6. This is a lady friend of Elgar's who was an enthusiastic viola player. Unfortunately, this dear lady had a very stiff right arm, and she always had difficulty when playing in getting from the lowest string to the highest. She would make a pause, and then get onto the high string with a very audible jerk. You will hear the jerk in the orchestra played by the viola.

Variation No. 7. A friend who loved to play the organ. He played very badly, and had the lamentable habit of stamping about on the pedals with full organ on. He be-

(Continued on next page)

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NOTES ON THE PROGRAM

(Continued from preceding page)

came very much excited when playing, and the more excited he got, the more he stamped with his feet on the pedals, and the more tone he tried to get out of the organ. The effect of stamping on the organ pedals is played in the orchestra by the timpani.

Variation No. 8. Three dear old maiden ladies, who lived in a delightful old country cottage.

Variation No. 9. A friend who was passionately fond of Brahms. This variation is written absolutely in the Brahmsian style.

Variation No. 10. This was a lady who had a very sunny nature. She had a delightful way of bubbling over into giggles. You will hear all the instruments of the orchestra giggle in this number.

Variation No. 11. This represents Elgar's bulldog. One day when Elgar took the dog out walking in the country by the river, the dog slid down the bank and almost fell into the water; he recovered himself, however, and struggled back up the bank, and when he got onto the top he looked at his master and barked. The barking you will hear distinctly in the horns.

Variation No. 12. A celebrated 'cellist, a great friend of Elgar's. This contains a very lovely 'cello solo.

Variation No. 13. "On seeing a friend off to America." The friend sailed from Plymouth, and Elgar went down to the harbor to see him off. One hears in the orchestra the faint thudding of the propellers as the steamer sails away.

Variation No. 14. Finale. The last variation portrays the composer himself. He paints here in music his own struggles; his battle for recognition and fame. The variation ends with the feeling of victory.

QUESTIONS and ANSWERS

(Continued from page 3)

German composer and also instrument maker W. F. Wirprecht 1802-1892) with the help of his friend J. G. Moritz.

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Percussion Instruments

Q. What are Percussion Instruments and many percussion instruments are there?

A. There are two kinds of percussion instruments. One kind produces musical notes and the other kind only makes noise, in other words, the first kind are membrane instruments and the other kind are autophonic instruments.

Q. To which of the two sets of Percussion Instruments do the Kettle Drums belong?

A. To the membrane instruments because they are definite in pitch the same as the bass drum, side drum and tambourines.

Q. Which composer made a great improvement on the Kettle-drums?

A. Beethoven. Before the days of Beethoven one drum played the tonic and the other the dominant, which is a perfect fourth lower. Beethoven only changed the way they were tuned and that made all the difference.

Q. What is a Triangle?

A. A steel rod bent in a three sided

(Continued on next page)

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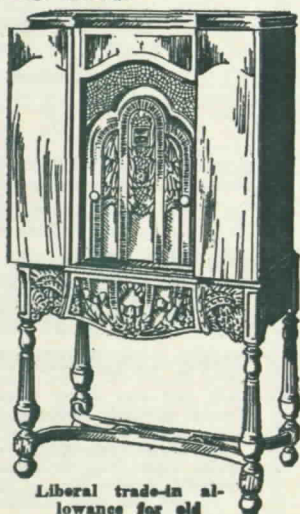
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(Continued from preceding page)

shape (triangular) the sound is as clear as crystal. The pitch is indefinite.

Q. What are Cymbals?

A. Cymbals are round plates or disks made of copper or brass. The Cymbals were used by ancient Egypt, Greeks and by the Romans, chiefly by their dancing girls. The ancient cymbals were smaller than the ones used now.

Q. What is a Xylophone?

A. The word Xylophone comes from two Greek words—wood and sound. It is played with two little wooden hammers.

Q. What is a Celesta?

A. A Celesta is a small square instrument and looks like a small parlor organ, and has a keyboard like a piano from four to five octaves long.

Q. What is a Carillon?

A. A Carillon or in the German language called a Glorkenspiel and in the Military Band called the Bell-tree German Schellenbaum.

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It is a series of small steel bars which are struck by one or two hammers, or finger keys.

The Harp

Q. Is a Harp considered a solo instrument or does it belong to the orchestral class of instruments?

A. The answer is naturally the same as it would be for the Piano; both are solo and ensemble instruments.

The oldest Harps were ante-chromatic, half tones were out of the question. The compass was but five octaves and a sixth. The Harp and Piano manufacturer Erard proposed tuning the Harps in C flat by a little invention which was at that time adopted at once by all the harp players, and then later the pedal changes were invented which led to the purpose of transposing in to seven semi-tones. The Harp in C flat can therefore be set in G flat, A flat, E flat, B flat, or F and C. natural.

The Piano

Q. Which instrument could we call a miniature orchestra or better the household orchestra?

A. The Piano of today.

(Continued on next page)

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(Continued from preceding page)

The Piano or Harpsichord of Papa Haydn's time ceased to belong to the orchestra, with the exception to be used as a solo instrument for concertos, but lately composers for orchestras have come back to it and have used it in their orchestrations with brilliant effects.

The Piano belongs to the Dulcimer family or the psalterian, (in German psaltry or backbrett) The Hungarian name for it is Cimbelon which still is played in Hungarian bands. On the history of the Piano the modern Piano especially, one could write a whole book but I cannot go into the story form with these questions and answers.

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ment whose sounds are produced by blowing wind into the pipes through the aid of bellows and thereby produces the tones. It therefore belongs to the group of Wind Instruments. The organ is the most powerful instrument played by one person. The experimenting in electric organ building by Dr. Gauntlett of England and Froment and Stein of France, created interest in Germany, the home (par excellence) of deep-thinking and painstaking scientists.

(To be continued)

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(Continued from page 4)

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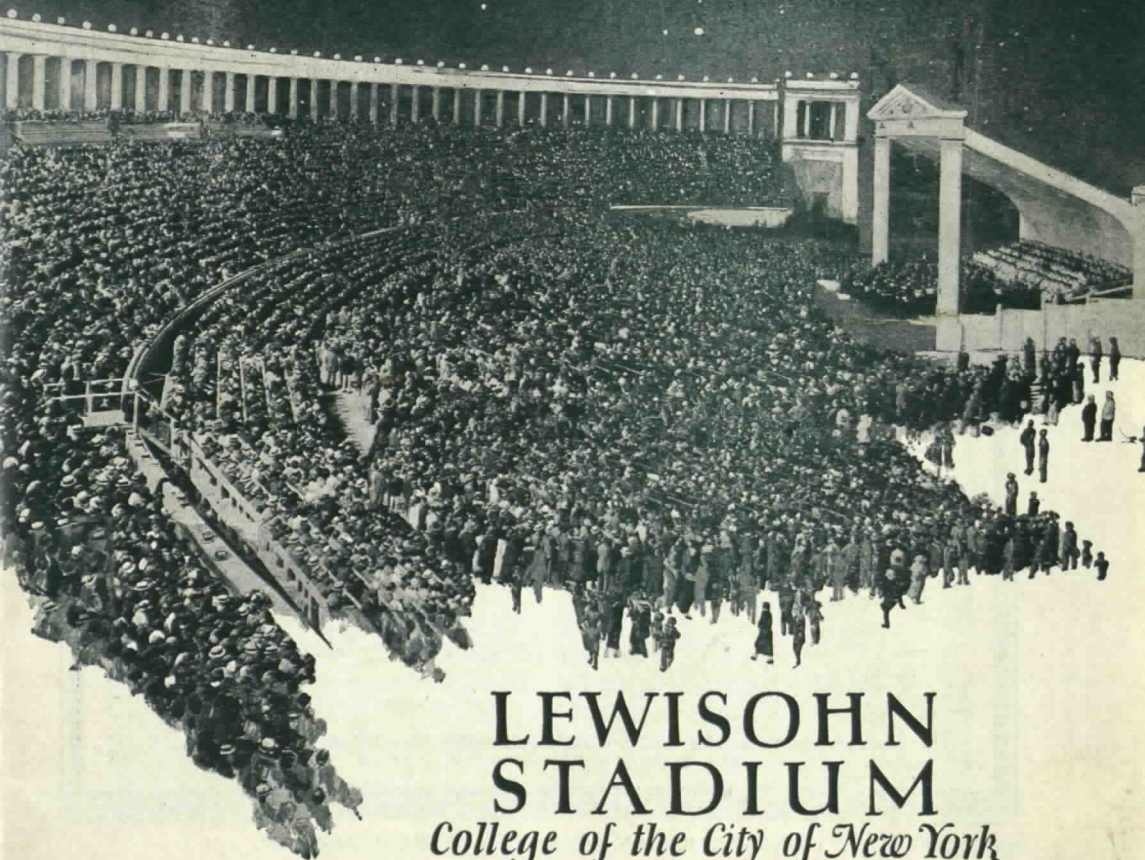
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Questions and Answers on Music

by
CARLO KOHRSSSEN

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EDITOR'S NOTE—Mr. Kohrssen will answer any question relating to music through the Stadium Program, Address: Carlo Kohrssen, Stadium Concerts, Inc., 113 West 57th Street, New York City. Full name and address required

THEORY and HISTORY

- Q. How many lines and spaces are in the great staff?
A. Eleven lines and ten spaces.
Q. What is the name of the center line?
A. Middle C.
Q. Give the reason why there are just eleven lines in the great staff.
A. So as to take in the compass of all voices.
Q. Give the number of notes or compass of notes in the great staff belonging to each part as we have four parts in the great staff; bass, tenor, alto

and soprano.

- A. Bass has eleven notes, tenor has twelve, alto has eleven and soprano has twelve.
Bass is from G to C, tenor C to G, alto G to C and soprano C to G.
G. How many spaces are in the great staff?
A. Ten spaces.
Q. By what other name is the G clef known?
A. Treble clef.
Q. What is the other name for the bass clef?

(Continued on page 25)

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NOTES ON THE PROGRAM

By LAWRENCE GILMAN

Mr. Lawrence Gilman is Music Editor of the New York Herald-Tribune

SYMPHONY No. 4, IN F MINOR, OP. 36.....P. I. TCHAIKOVSKY

(Born at Wotinsk, Russia, May 7, 1840; died at St. Petersburg, Nov. 6. 1893)

[Friday, August 15th]

This symphony, according to Tchaikovsky's own avowal, is program-music. The score itself contains no indication of the fact (composers are oddly disingenuous in this matter); but Tchaikovsky told the story of his fourth Symphony in a letter to his friend, Mrs. von Meck. Here it is:

I. (*Andante sostenuto; Moderato con anima*)

The Introduction is the kernel of the entire symphony [Tchaikovsky quotes here the opening theme—the ominous and draconian phrase for horns and bassoons]. This is Fate, the sombre power which prevents the desire for happiness from reaching its goal . . . a force which, like the sword of Damocles, hangs perpetually over our heads. This force is inescapable and invincible. There is no other course but to submit and inwardly lament [Tchaikovsky quotes here the dolorous first theme for violins and 'cellos—*Moderato con anima (in movimento di valse)*—which begins the main body of the movement].

The feeling of depression and hopelessness grows stronger and stronger. Would it not be better to turn away from reality and lull one's self in dreams? [the counter-theme for

clarinet—*Moderato assai, quasi andante*—is quoted in this association]. O joy! A sweet and tender dream enfolds me. A serene and radiant presence leads me on [Second theme: flutes and oboes *cantabile*]. Deeper and deeper the soul is sunk in dreams. All that was dark and joyless is forgotten. . . .

No—these are but dreams: roughly we are awakened by Fate. Thus we see that life is only an everlasting alternation of sombre reality and fugitive dreams of happiness. Something like this is the program of the first movement.

* * *

II. (*Andantino in modo di canzona*)

The second movement shows suffering in another stage. It is a feeling of melancholy such as fills one when sitting alone at home, exhausted by work; the book has slipped from one's hand; a swarm of memories fills the mind. How sad to think that so much has been, so much is gone! And yet it is sweet to think of the days of one's youth. We regret the past, yet we have neither the courage nor the desire to begin life anew. We are weary of existence. We would fain rest awhile, recalling happy hours when our young blood pulsed warm through

(Continued on page 8)

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NOTES ON THE PROGRAM

(Continued from page 6)

our veins and life brought satisfaction. We remember irreparable loss. But these things are far away. It is sad, yet sweet, to lose ourselves in the past.

* * *

III. (*Scherzo, Pizzicato ostinato: Allegro*)

No definite feelings find expression in the third movement. These are capricious arabesques, intangible figures which flit through the fancy as if one had drunk wine and were exhilarated. The mood is neither sad nor joyful. We think of nothing, but give free rein to the fancy, which humors itself in evolving the most singular patterns. Suddenly there arises the memory of a drunken peasant and a ribald song. . . . Military music passes in the distance. Such are the disconnected images which flit through the brain as one sinks into slumber. They have nothing to do with reality; they are incomprehensible, bizarre, fragmentary.

* * *

IV. (*Finale: Allegro con fuoco*)

Fourth movement. If you can find no treasures in yourself, look about you. Mix with the people. Observe that the multitude understands how to be merry, how to surrender itself to gaiety. A popular festival is depicted. Scarcely have you forgotten yourself, scarcely have you had time to lose yourself in contemplation of the joy of others, when unwearied Fate again announces its presence. But the multitude pays no heed to you. It does not even spare you a glance, nor note that you are lonely and sad. How merry they all are! And do you still say that the world is steeped in grief? Nay, there is such a thing as joy—simple, vigorous, primitive joy. Rejoice in the happiness of others, and it will still be possible for you to live.

* * *

I can tell you no more, dear friend, about the symphony.

(Continued on page 10)

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(Continued from page 8)

"ROMAN FESTIVALS" ("FESTE ROMANE").....OTTORINO RESPIGHI

[Friday, August 15th]

(Born at Bologna, July 9, 1879)

In this symphonic poem Respighi completes the "cycle" (as he calls it) of Roman impressions of which he had already composed *Fontane di Roma* (1917) and *Pini di Roma* (1924). In the first, as he explains, he "sought to reproduce, by means of tone, impressions of certain natural aspects of the Eternal City"; in the second, he "resorted to Nature as a point of departure in order to recall memories and visions"; and in the third, the *Feste Romane*, he gives us "visions and evocations of Roman *fetes*."

* * *

Roman Festivals was completed in 1928. The first Performance anywhere was by the Philharmonic-Symphony Society under Mr. Toscanini, from manuscript, at Carnegie Hall, February 21, 1929. The composition is scored for an enormous orchestra, and employs almost every variety of instrument that may be pressed into orchestral service (including a mandolin). The instrumentation, says Mr. Respighi, "represents the maximum of orchestral sonority and color" achieved in his scores (through

some may feel that the huge climax of the *Pini di Roma* is not to be despised as an effort in the direction of orchestral sonority).

The composer has elucidated as follows the programmatic basis of this series of symphonic impressions:

"THE CIRCUS MAXIMUS

"A threatening sky over the Circus Maximus, but the people are celebrating: Hail Nero! The iron gates open, and the air is filled with a religious chant and the roaring of savage beasts. The mob undulates and rages: Serenely, the song of the martyrs spreads, dominates, and finally is drowned in the tumult.

"THE JUBILEE

"Weary in pain, the pilgrims drag themselves through the long street, praying. At last, from the summit of Mount Mario, is seen the holy city: Rome! Rome! And the hymn of jubilation is answered by the clangor of multitudinous church-bells.

"THE OCTOBER EXCURSIONS

"Fetes of October, in the castles engarlanded with vine-leaves—echoes of the hunt—tinklings of horse-bells—songs of love. Then, in the balmy evening, the sound of a romantic serenade.

"EPIPHANY

"The eve of Epiphany in Piazza Navona:

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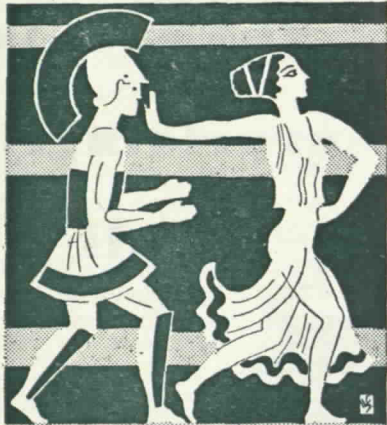
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NOTES ON THE PROGRAM

(Continued from page 10)

a characteristic rhythm of bugles dominates the frantic clamor: on the tide of noise float now and again rustic songs, the lilt of saltarellos, the sounds of the mechanical organ in some booth, the call of the showman, hoarse and drunken cries, and the stornello in which the spirit of the populace finds expression: 'Lassatele passa, semo Romani' ('Let us pass, we are Romans')

SYMPHONY IN C MAJOR,

OP. 16, No. 3.....LUIGI BOCCHERINI

(Born at Lucca, January 14, 1740¹; died at Madrid,

May 28, 1805)

[Saturday, August 16th]

Boccherini, who is known to the layman as the composer of a minuet and a 'cello concerto, wrote at least 467 instrumental works. Yet Boccherini was an idler in comparison with, for instance, his predecessor Christopher Graupner (1683 [?]-1760), whose music includes more than 1,300 church works, not to mention 116 symphonies,² 80 overtures, 50 concertos, and other compositions innumerable. Beside fecundity such as this, even Haydn, with his 104 symphonies, seems like a dawdler.

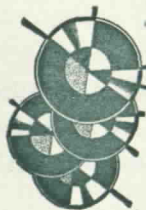
The symphony on this program is performed from an edition published at Berlin in 1922 under the editorship of the learned Dr. Robert Sondheim. The score contains his prefatory note:

"This Symphony is the third of the set of six symphonies which comprise

1. This is the date given in Picquet's biography. Pohl, in *Grove*, gives February 19, 1743.

2. Most of the early symphonists were incredibly prolific. Cazzanighi wrote at least 99 symphonies, Holzbauer 68, Richter 62, Stamitz 43. Of course, these were slight works compared with the major symphonies of Haydn and Mozart. "The manner in which symphonies were poured out, in sets of six and otherwise, by numerous composers during the eighteenth century," remarks Hadow, "puts utterly out of the question the loftiness of aim and purpose which has become a necessity since the early years of the nineteenth century."

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the Op. 16 of Boccherini, published at Paris in 1775."³

The title-page of the score is a reproduction of that of the original edition, reading as follows: *Sinfonie a Plusieurs Instruments récitants, composée pour S. A. R., L'Infant don Louis d'Espagne, par Luigi Boccherini di Lucca, a Paris, Chez M. de la Chevardière, rue du Roule à la Croix d'Or.*

* * *

The Infante Don Luis, brother of the King of Spain, patronized Boccherini when the Italian went to Madrid from Paris at the end of 1768 or early in 1769, at the suggestion of the Spanish Ambassador at Paris, an enthusiastic musical amateur, who promised the composer a warm welcome from the Prince of Asturias (afterwards Charles IV). But the Ambassador was overconfident. When Boccherini and his companion, the violinist Filippo Manfredi, arrived at Madrid, neither King nor Prince offered them any civility; but Don Luis made up for the discourtesy of his royal relatives, and Boccherini dedicated to him not only this symphony, but his six quartets, Op. 6, on the title-page of which he called himself "Compositore e virtuoso di camera di S. A. R. Don Luigi Infante d'Ispagnia"—a title which he retained till the death of the Infante in 1785. Later, Boccherini found a patron in the Marquis Benavente.

Boccherini's last years were not happy. He was often in want, and he suffered domestic tribulations. After the turn of the century, his star sank rapidly, and he died in poverty.

C. F. Pohl, in his biographical notice of Boccherini, enumerates his virtues as "expressive melody, good treatment of ideas, dignified style. . . His originality was great, and had its influence

3. According to Picquot (*Catalogue raisonné*, 1851), Boccherini composed this symphony in 1776.

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NOTES ON THE PROGRAM

(Continued from page 13)

on the progress of the art, though only a very small proportion of his work is ever heard in the modern concert-room. . . ." He and Haydn are often named together as composers of chamber-music, though the Italian lacked the vigor and variety of the Austrian. (Puppo, the violinist, said of him, "Boccherini is the wife of Haydn"—as, a century later, Massenet was called by some, "Mdlle. Wagner"; which was perhaps unjust to Wagner.)

* * *

This symphony is in four movements, and is scored for four flutes, four horns, and strings.

The first movement opens *Allegro, ma non molto*, C major, 4-4, with the principal theme in the violins and flutes (the 'celli and basses have an expressive counter-phrase). Strings and horns exhibit additional thematic material in the key of the dominant.

The second movement is an *Andante amoroso* in F major, 3-4. Two flutes and strings sing the melody. In a middle section of the movement, Boccherini divides his 'cellos, and gives a variant of the song-theme to his beloved instrument, which carries the melody to a *fff* pitch of intensity.

The Minuet (C major, 3-4) begins vigorously for the full band. The Trio, in F major, opens with a canon for solo first and second violins. Later they sing together a cantilena in thirds.

In the Finale (*Presto, ma non troppo*, C major, 4-4), more canonic writing greets us—at the start, for first and second violins, *pianissimo*. The accompaniment here is curious—for the four flutes (in two-parts, two to a part), playing *piano*, violas *divisi* in three parts, *pianissimo*, 'celli and double-

NOTES ON THE PROGRAM

(Continued from preceding page)

basses in octaves. Dr. Sondheimer, by the way, has not changed or modernized Boccherini's scoring in any respect.

The symphony was performed for the first time in America by the St. Louis Symphony Orchestra, under the direction of Rudolph Ganz, December 15, 1922. Mr. Koussevitzky played it with the Boston Symphony Orchestra in New York, March 12, 1925.

"KIKIMORA", LEGEND FOR ORCHESTRA,

OP. 65.....ANATOLE LIADOFF

(Born at St. Petersburg, May 11, 1855; died Aug. 28, 1914)

[Saturday, August 16th]

Liadoff, best-known by his piano works, his three brief tone-poems for orchestra (*Babayaga*, Op. 56; *Le Lac Enchanté*, Op. 62, and *Kikimora*, Op. 63), his *Eight Russian Folk Songs for Orchestra*, Op. 58 (played at the Stadium on August 8th by Mr. Coates), and his remarkable collections of Russian folk-tunes, was a pupil of Rimsky-Korsakoff in form and instrumentation at the St. Petersburg Conservatory. Later, he taught there himself. In 1894 he became one of the conductors of the Russian Symphony Society.

Kikimora, published in 1910, was performed at the Stadium for the first time, under the direction of Rudolph Ganz, August 5, 1925. It had been introduced to New York by the Russian Symphony Orchestra November 16, 1910.

The work, a kind of fantastic scherzo with a slow introduction, is an illustration of the following passage from a Russian folk-tale by Sakharoff, a transcript of which is prefaced to the score:

Kikimora grew up in the dwelling of a Sorcerer who lived in the mountains. All day long a sagacious tabby recounted to Kikimora

(Continued on page 22)

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Program Note

(Programs subject to cl

FRIDAY EVENING,

1. TCHAIKOVSKY.....
 - I. Andante sostenuto—Moderato co
 - II. Andante in modo di canzona
 - III. Scherzo; Pizzicato ostinato
 - IV. Finale; Allegro con fuoco

Intermis

2. MENDELSSOHN.....

Mus

3. HENRY JOSLYN

4. RESPIGHI
- I. Circus Maximus
 - II. The Jubilee
 - III. The October Excursions
 - IV. Epiphany

(Program continue

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PROGRAMS

OF 1930

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Guest Conductor

on Page 22

ange without notice)

AUGUST 15th, 1930

.....Symphony No. 4, in F minor, Op. 36
on anima

ssion

.....Nocturne and Scherzo from
sic for "A Midsummer Night's Dream"

.....Symphonic Ode "To Beethoven"

....."Feste Romane" (Roman Festival)

d on page 18)

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(Program continued from pages 16-17)

SATURDAY EVENING, AUGUST 16th, 1930

1. ELGAR.....March, "Pomp and Circumstance", No. I
 2. BOCCHERINI.....Symphony in C major
 - I. Allegro, ma non molto
 - II. Andante amoroso
 - III. Tempo di Menuetto
 - IV. Presto ma non troppo

(First time at the Stadium)
 3. MOUSSORGSKY.....Gopak, Russian Dance from "The Fair of Sorochinsk"
 4. LIADOFF....."Kikimora": Legend for Orchestra, Op. 65
 5. WAGNER....."Ride of the Valkyries", from "Die Walküre"
- Intermission*
6. BALAKIREFF "Islamey": Oriental Fantasy (Orchestrated by Alfredo Casella)
 7. GRAINGER.....(a) "Shepherd's Hey," (b) "Molly on the Shore"
 8. TCHAIKOVSKY.. "Romeo and Juliet": Overture-Fantasy (after Shakespeare)

(Program continued on page 20)

Those who wish to obtain the scores of any of the Works on this Program for home study are advised to apply at the Fifty-eighth Street Branch of the New York Public Library, 121 East 58th Street, which has a large collection of Music available for circulation.



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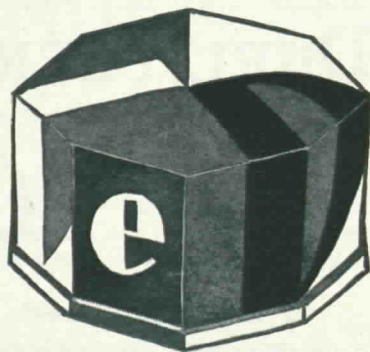
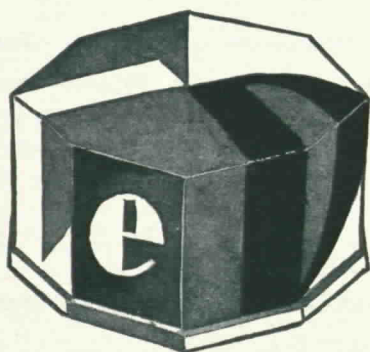
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(Program continued from page 18)

SUNDAY EVENING, AUGUST 17th, 1930

Mr. Coates's last appearance this season at the Stadium.

1. RIMSKY-KORSAKOFF.....Symphonic Suite, "Scheherazade"

- I. The Sea and Sinbad's Ship
- II. The Narrative of the Kalendar Prince
- III. The Young Prince and the Young Princess
- IV. Festival at Bagdad—The Sea—The Ship Goes to pieces on a Rock surmounted by a bronze warrior

Intermission

2. GLINKA.....Overture to "Rousslan and Ludmilla"

3. STRAVINSKY.....Excerpts from "Petrouchka"

- (a) The Mountebank Animates His Puppets—Russian Dance.
- (b) Grand Carnival: Nurses' Dance—The Bear and the Peasant Playing a Shawm—tre Topsy Merchant with His Accordion, and the Gypsy Dancers—Dance of the Coachmen and Grooms—The Masqueraders.

4. SCRIBIN....."Poème de l'Extase"

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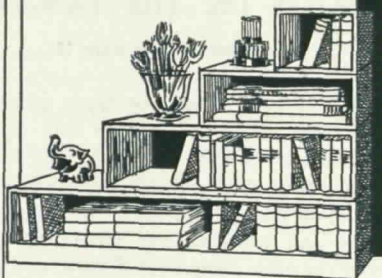
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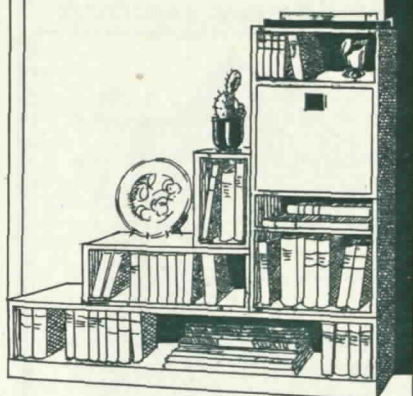
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NOTES ON THE PROGRAM

(Continued from page 15)

tales of distant lands. In seven years Kikimora was grown-up. Lanky and dark, her head was the size of a thimble, and her body as thin as a straw. From morn till dusk she was clamorous, from dusk till midnight she hissed and whistled, and from midnight till dawn she spun hemp, reeled yarn, and worked at the loom upon her silken dress. While she spun, she plotted in her mind evil designs against men.

"ISLAMEY," ORIENTAL FANTASIE,

M. A. BALAKIREFF

Orchestrated by Alfredo Casella

Balakireff: Born at Nijny-Novgorod, Jan. 2, 1837;
died at St. Petersburg, June 24, 1910)

[Saturday, August 16th]

Balakireff was one of the members of the famous "Invincible Band," the "Five," consisting of himself, Cui, Borodin, Moussorgsky and Rimsky-Korsakoff, who worked so enthusiastically for the regeneration of Russian music a half century ago. Balakireff, a man of extraordinary intellectual force and acuteness, was the dominant member of the group. He composed prolifically, but few of his works have survived in the contemporary concert room. His two symphonies (in C major and D minor), the Overture on Russian Themes, the Overture on Bohemian Themes (afterward published in revised form as a symphonic poem, *En Boheme*). The Overture on Spanish Themes, the symphonic poem, *Russia*, the symphonic poem, *Tamara*, and the piano concerto in E-flat, are seldom heard, at least by American audiences. Balakireff is best known by his celebrated piano piece, *Islamey*, a fan-

tasia on Georgian themes, which he composed in 1868. It was the outcome of his travels in the Caucasus. Liszt was captivated by it, played it frequently himself, and taught it to many of his pupils.

In 1908, Alfredo Casella, the distinguished Italian composer of our own day, published an orchestral transcription of Balakireff's piano piece.

The work is a free fantasia on three themes. The first is heard at the beginning (*Allegro agitato*, D-flat major, 12-16 time), played fortissimo by woodwind, horns, trumpet and strings: a subject, Arabian in its character, upon which the music expatiates for half a hundred bars. Then the English horn and four solo 'cellos announce a cantabile theme (*un poco meno mosso*). The opening theme returns. There is a Trio (*Andantino espressivo*, in A major, 6-8 time), begun by the English horn over harmonies of the divided strings. It is continued by a solo 'cello, and then by solo violin and viola. There is a change material, and the piece proceeds to a of tempo, with a working over of earlier dazzling coda, *Presto furioso*, 2-4 time.

(Continued on next page)

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NOTES ON THE PROGRAM

(Continued from preceding page)

"THE POEM OF ECSTASY," Op. 54,
ALEXANDER NICHOLAEVICH Scriabin
(Born Jan. 10, 1872, at Moscow; died there April
27, 1915)

[Sunday, August 17th]

According to Scriabin's biographer, Dr. A. Eaglefield Hull, the basic idea of Scriabin's *Poème de l'Extase* (Composed in 1908) is "the ecstasy of untrammelled action, the joy in creative activity. The prologue, *Andante, Lento*, contains two motives, which may be said to symbolize: (a) human striving after the idea (flute); (b) the ego theme gradually realizing itself (clarinet). The sonata form proper, *Allegro volando*, starts with a subject symbolic of the soaring flight of the spirit. The leading motives of the prologue are almost immediately brought into conjunction with it.

"The second subject, *Lento*, is of a dual character, the higher theme on a violin solo being marked *carezzando*, and apparently typifying human love, whilst the lower theme is marked *serioso*. The third subject then enters, an imperious trumpet theme, summon-

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ing the will to rise up. The creative force appears in rising sequences of fourths, having a close affinity to the corresponding theme in *Prometheus* (Scriabin's fifth and last completed orchestral work).

"The themes grow in force and pass through moods of almost kaleidoscopic duration—at times suggesting dreamy moments of delicious charm and perfume, occasionally rising to climaxes of almost delirious pleasure; at other moments experiencing violent, stormy emotions and tragic cataclysms. In the Development section we pass through phases of great stress, and achieve only brief snatches of the happier mood. Defiant phrases cut down across the calmer motives, the second of which appears in full as a prologue to the Recapitulation section. The three subjects are repeated in full, followed by passages of the utmost charm, the mood becoming more and more ecstatic, even *scherzando*, at length reaching an *Allegro molto* coda of the swiftest and lightest flight imaginable. The trumpet subject becomes broader, and assumes great majesty, until it finally unrolls itself in a rugged and diatonic epilogue of immense power and triumphant grandeur."

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 A. One half the value of the note.
 Q. What is the sign of common time?
 A. The letter C.
 Q. If two dots follow a note how much does it add to the value of the note?
 A. Three quarters.
 Q. What is meant by signature?
 A. The sharps or flats at the beginning of a piece.
 Q. What effect does a double sharp have on a note?
 A. It sharps a note that has already a sharp.
 Q. How many notes has a scale?
 A. Eight notes.
 Q. For what use is the sign called natural?
 A. To cancel flats or sharps.
 Q. Should a sharp or a flat be placed before or after a note?
 A. Before a note.
 Q. How many counts to a dotted quarter in four four time?
 A. One and one half.

(Continued on next page)

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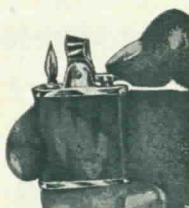
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- Q. What simple mark makes a note longer?
A. A dot after it.
- Q. What rest looks like the number seven?
A. An eighth rest.
- Q. What is a flat?
A. A flat is a sign to make a note a half step lower.
- Q. Where is middle C written in the bass clef?
A. The first added line above the staff.
- Q. How many sharps are in the key of D?
A. Two sharps.
- Q. Where is middle C in the treble clef?
A. The first line below the staff.
- Q. What is a sharp?
A. A sharp is a sign to make a note a half step higher.
- Q. Of what is the staff composed?
A. Five lines and four spaces.

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 Q. Name all the keys in sharps up to seven in their order.
 A. G, D, A, E, B, F sharp, C sharp.
 Q. How many quarter notes are there in a measure of common time?
 A. Four.
 Q. Give another name for the G clef.
 A. Treble clef.
 Q. What are the spaces of the bass clef?
 A. A, C, E, G.
 Q. How many letters are used in music?
 A. Seven.
 Q. What is a brace?
 A. A curved line joining the staves.
 Q. On what line of the treble or G clef is B?
 A. On the third line.
 Q. On what line of the treble or G clef is F?
 A. On the fifth line.
 Q. On what line of the treble or G clef is E?
 A. On the first line.
 Q. On what line of the treble or G clef is G?
 A. On the second line.
 Q. On what line of the treble or G clef is D?
 A. On the fourth line.

(Continued from page 4)

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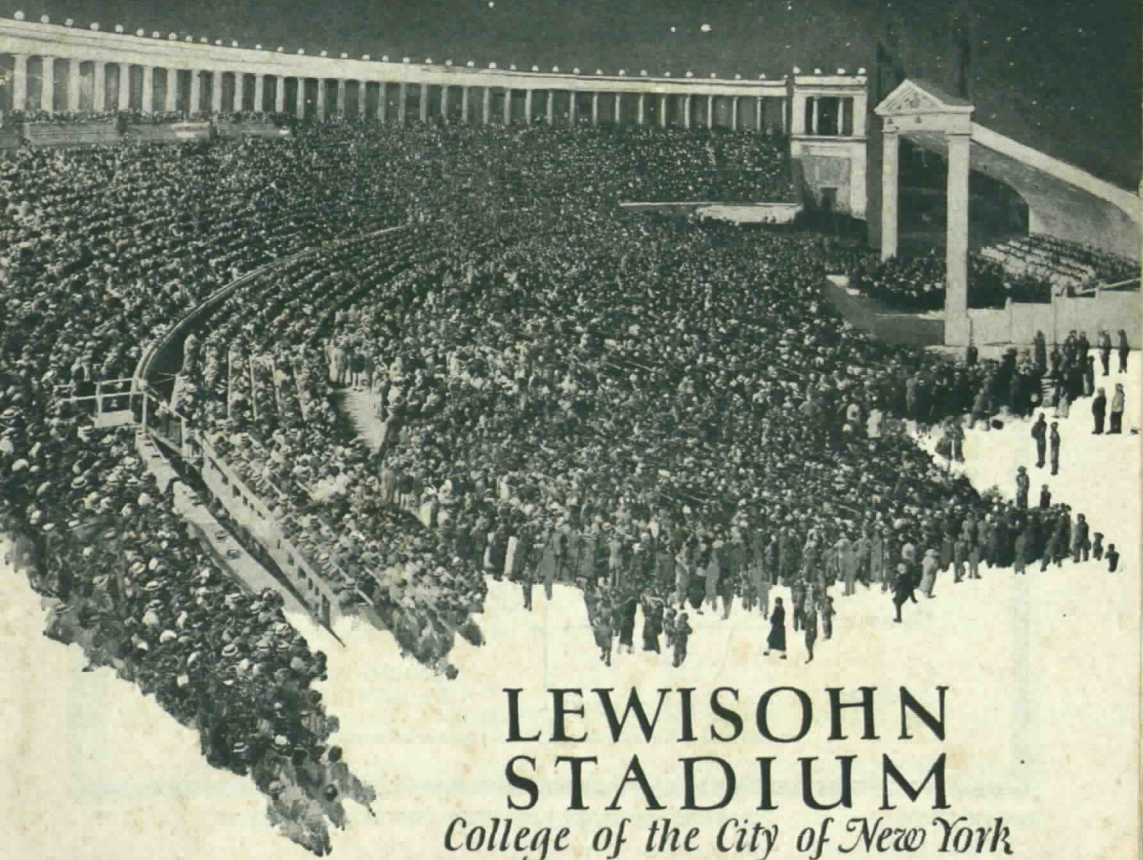
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Stadium Concerts Review

VOLUME XIII Aug. 25, 26, 27, 28, 29, 30, 31 NUMBER 14

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(Continued on page 46)

NOTES ON THE PROGRAM

By LAWRENCE GILMAN

Mr. Lawrence Gilman is Music Editor of the NEW YORK HERALD-TRIBUNE

JAZZ-SUITE FOR ORCHESTRA, OP. 28.....LOUIS GRUENBERG

(Born in Russia, August 3, 1883; now living in Brooklyn, N. Y.)

[Wednesday, August 27th]

Louis Gruenberg, now one of the most prominent of American composers, was brought to this country as a child. He was educated in the public schools of New York, and took piano lessons of Adele Margulies. Afterward he went to Vienna and studied at the Conservatory there, and later he was a pupil of Busoni in piano and composition. He toured Europe as a pianist, and returned to America with his master Busoni. In 1919 he gave a recital of his compositions in New York. He was one of the founders of the League of Composers, and is president of the United States Section of the International Society for Contemporary Music. His *Daniel Jazz*, set to the poem of Vachel Lindsay, and his symphonic poem, *The Enchanted Isle*, are among his more important works that have been heard in New York.

* * *

His *Jazz-Suite*, composed in 1925, published in 1929, was first performed by the Cincinnati Symphony Orchestra, under Fritz Reiner, March 22, 1929. On that occasion, the annotator of the Cincinnati Symphony's program-book, Dr. James G. Heller, published the following analysis of the Suite:—

"I. *Fox trot tempo (Allegretto ben ritmico)*. A bassoon begins the dance, with down-rushing flutes, plucked strings and muted trumpets. Flutes and other woodwinds continue to revel. Trombones slide softly. Next bassoons

and clarinets, then a solo viola. But the voices follow upon one another too fast to record. Two trumpets rise above the other instruments, in a languorous jazz phrase, followed by a rhythmic 'break' by woodwinds. Again the trumpets, and then horns and sliding trombones. First violins rise to a long-drawn song, of decided 'blues' color. It increases in power, with rapid intakes of breath, culminating in a stuttering trumpet. Again violins sing, and again the brass answers. And now the orchestra rises to a *tutti* syncopation, then a downward rush of woodwinds. Then follows a slower dance-song by contra-bassoon and other woodwinds, soon tripping upwards again. A trumpet shouts a jocund phrase, imitated by woodwinds. It is developed in strings, and in woodwinds in the spirit of the opening of the movement. A broad song-like phrase of strings, a tripping of woodwinds, tapering off into a dull *pizzicato*, ends the movement.

* * *

"II. *Boston waltz tempo (Valse lento e molto languido)*. Against a soft and tremulous accompaniment of strings horns begin the waltz. In the intervals between its phrases there are elaborate figures of woodwinds and strings, also strange cackles by other brasses. First woodwinds and then first violins continue the dance strain in broader and more lyric fashion. Suddenly the *tempo* shifts to *Presto*, and for a few measures

(Continued on page 10)

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NOTES ON THE PROGRAM

(Continued from page 8)

the waltz swirls dizzily, then returns to its former measured pace. There are several of these frenetic interludes, and then a delicate close for strings and bassoons.

"III. *Blues tempo, slow drag (Moderato ma non troppo sempre molto ritmico)*. Horns begin the blues, the 'break' is in muted trumpets, bassoon, and a muted trombone. Strings meanwhile descend chromatically. Next the 'cellos have the song. Thus it leaps about grotesquely from voice to voice, always with elaborate rhythmic figures between the phrases. And thus it continues, with occasional climaxes of richer tone by the orchestra, and again, a soft conclusion.

"IV. *One-step tempo (Allegro assai)*. In contrast with the preceding

movement gaiety and movement now reign. The orchestra beats out a rapid and decided *tempo*, against which the strings begin to leap. The trumpet, perhaps the mainstay of jazz, replies. The dance phrases are lengthened out in both. We cannot follow the entire movement in detail. Its main characteristic is the inexorable march of the *tempo* with its one-two beat. Occasionally there are little interludes, as of bassoon and bass clarinet at one place. The suite concludes in a wild blare, to which the orchestra rises by chromatic steps."

* * *

The Jazz-Suite was introduced to New York on March 6, 1930, at a Boston Symphony Orchestra Concert conducted by Serge Koussevitzky.

SYMPHONY IN E-FLAT MAJOR (K 543).....WOLFGANG AMADEUS MOZART

(Born at Salzburg, Jan. 27, 1756; died at Vienna, Dec. 5, 1791)

[Wednesday, August 27th]



Wolfgang Mozart

This Symphony is one of the great trio of masterworks which Mozart composed at Vienna in 1788, in three successive months,—the E flat in June, the G minor in July, the C major ("Jupiter") in August. It was a bad time for Mozart. He was desperately hard up, and his creditors were haunting his doorstep. Dismal thoughts, he wrote, often came to him—and no wonder. Puchberg lent him two hundred florins, but that was merely a stop-

gap. Only the day after he had completed the E-flat Symphony he wrote to Puchberg saying that unless he could obtain help he should lose both his honor and his credit.

Yet Jahn found in this symphony "the expression of perfect happiness . . . unalloyed happiness and joy in living." And his praise of its musical traits is unqualified. It is, he said, "a veritable triumph of euphony. Mozart has employed clarinets here, and their union with the horns and bassoons produces that full, mellow tone which is so important an element in the modern or-

(Continued on page 12)

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NOTES ON THE PROGRAM

(Continued from page 10)

chestra; the flute gives it clearness and light, and trumpets endow it with brilliancy and freshness. It will suffice to remind the reader of the beautiful passage in the Andante, where the wind instruments (bassoon, clarinets, flute) enter in imitation, or of the charming trio to the minuet, to make manifest the importance of the choice of tone coloring in giving characteristic expression. We find the expression of perfect happiness in the exuberant charm of euphony, the brilliancy of maturest beauty in which these symphonies are, as it were, steeped, leaving such an impression as that made on the eye by the dazzling colors of a glorious autumn day. . . . Some shadows appear, it is true, in the Andante, but they only serve to throw into stronger relief the mild serenity of a mind that communes with itself and rejoices in the peace which fills it."

Concerto in F Major, for Piano and Orchestra:

GEORGE GERSHWIN

[Friday Evening, August 29th]

Mr. Gershwin's concerto, commissioned by the Symphony Society of New York, was composed in 1925, and performed for the first time by that organization, with the composer as soloist, at Carnegie Hall, December 3, 1925. On that occasion the program-notes of the Symphony Society carried the following analysis of the Concerto:

"The first movement, *Allegro*, begins with an introduction based on a rhythmic motive given out by the kettledrums, supported by the other percussion instruments, and on a "Charleston" motive introduced by clarinets, bassoons, horns and violas. The principal theme is then announced by the bassoon. After some development of this material a second theme, broad in style and in moderate tempo, is announced by the piano. A variant of this theme is then played by the piano, accomplished by the English horn and violas. The development section, which follows, concerns it-

(Continued on page 18)

On a list recently published by the New York Times, containing American compositions performed last season by American Symphony Orchestras, approximately 58 are published in America. Ten are published by endowed or cooperative organizations. Of the 48 remaining G. Schirmer publish 23, leaving a total of 25 for all other American publishers combined.

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Voices in the Great Hall

By DONALD A. ROBERTS
(Editor, City College Alumnus)

THOSE who attend the Stadium Concerts seldom contemplate with pleasure the necessity of hearing the orchestra in the Great Hall of the College instead of in the more spacious stadium. It may be some small consolation, however, on a warm and humid evening to realize that, if the old story of the voices congealed by excessive cold and subsequently released by rising temperature could be repeated in our spacious gothic fane, the assembled music lovers would hear, in the intervals when the orchestra was silent, a veritable choir of great and mighty voices.

Woodrow Wilson, courageous apostle of the peaceful aspirations of mankind, when he was still president merely of Princeton University, raised his voice in the Great Hall to discuss pedagogical questions in an address before a national body of teachers. Eighteen years ago another president, William Howard Taft, then at the close of his service as chief executive, filled every cranny of the spacious nave with his strong, well modulated tones. He came at the behest of Dr. John H. Finley, then President of the College, to present to Dr. Alexis Carrel the Nobel Prize which had been recently awarded him for his researches in physiology. On that day, therefore, many notable voices were heard. Dr. Carrel responded with a few gracious and modest words, and the Mayor of the City, William J. Gaynor, expressed the pride of the metropolis in its distinguished adopted son.

On many occasions the Great Hall has heard the sweet and eloquent tones of that chief Gallic historian of our literature, Jean Jules Jusserand, best loved am-

bassador of the Republic of France, among a long succession of notable and talented men. His personal friendship for Dr. Finley and for Professor Charles A. Downer, head of the Romance Language Department together with his admiration for the

scholarly abilities of the young men of the College caused him to return many times to important assemblages of the student body. One other ambassador, equally distinguished for his achievements as a scholar and similarly happy in his relations with the American people, Lord Bryce, came in all the splendor of his Oxonian robes to lend added distinction to the splendid assemblage on the occasion of the dedication of the College Buildings. On the platform with him on that occasion, similarly garbed and described by Dr. Finley as the youngest Doctor of Oxford, stood Samuel L. Clemens, fresh from his honors abroad and more the leading American man of letters than the popularly beloved Mark Twain.

On another day many years later in the bright sunlight of a morning of promise while the flag of Japan flew from the Campus staff, Tsuneo Matsudaira, Ambassador of the Mikado to the United States, spoke in this Hall in true appreciation of Townsend Harris, founder of the College and first American minister to Japan. The sunlight of morning, tinted or and gules by the antique windows was caught up and shone white again in the words of Matsudaira, only to be transmuted through the prism of his sincere tribute into the rainbow of a larger hope and deeper understanding between the men of Nippon and the countrymen of Harris.

The great voices sound in profusion but



Frederick B. Robinson, LL.D., President of The College of the City of New York, who was graduated from the College in 1904, and after serving as the head of nearly every division of the institution, became in 1927 its President.

one in particular, not eager to sound in



President William Howard Taft escorted by Dr. John Huston Finley, then President of the College of the City of New York, on a visit to the College.

any assemblage of men but, nevertheless, a strong, clear, positive voice, deserves especially to be heard. It is the voice of George Washington Goethals of the class of 1877, most famous of all the sons of Alma Mater who came one evening when his great work of joining the oceans was completed to tell with seemingly satisfaction and yet with all modesty and desire to give honor to the devoted men who had served him, of the achievement he had completed in Panama. It was a proud night for the College, and a time of satisfaction for those who believe in public education. Here stood a man of transcendent attainment who, from the day he began to lisp in numbers at a public school in Brooklyn through his course at the College of the City of New York and until his graduation as a second lieutenant of engineers at West Point, was prepared for his career by public provision.

Then round about these crowd lesser figures: Henri Bergson, eminent French philosopher, speaking for two hours in his native tongue before an audience of students and teachers that filled the Hall; John Galsworthy, tall, lean, spare, the cultivated English gentleman at his best, talking, not about Soames Forsyte and his ancestors and children but discussing economic problems in England; Raoult Amundsen, grisdled Viking son of Norway,

who as he stood on the platform noticed with regret the absence in the collection overhead of the banner of his own Christiana University; Charles W. Elliot, most famous of all the presidents of the greatest American University, taking pride in the fact that this College was the manifestation of that increasing desire among the people for greater knowledge and power; Alfred Noyes, gifted singer upon whose shoulders the mantle of the author of "In Memoriam" had fallen, speaking with mild scorn of free verse and reading some of his own melodious ballads; Oscar Strauss, first Secretary of Commerce and Labor of the United States, a great and generous citizen and an upright public officer; Rudolph Eucken, Professor of Philosophy at the University of Jena, a massive patriarchal figure, strong but mellow in his wisdom—all these

and others of less note crowd back on the memory of those who know and love this Hall.

But among them appears a pale and slender form, less renowned today than most of those who have been mentioned but nevertheless in very truth the one whose vision made possible the noble shrine to which these distinguished visitors have come. It is Edward Morse Shepard of the

(Continued on page 59)



Sir Ernest Shackleton and Raoult Amundsen, Arctic explorers, together with Dr. John H. Finley, now Editor of the New York Times and Professor Burchard.



Student members of the Dramatic Society in the parade at the ceremony when Adolph Lewisoohn broke ground for the erection of the Stadium.

Questions and Answers on Music

Dedicated to the Stadium Concerts Programs to aid the audience in refreshing their memories on Musical Instruments, Terms, Theory, and History

by

CARLO KOHRSEN

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EDITOR'S NOTE—Mr. Kohrsen will answer any question relating to music through the Stadium Program. Address: Carlo Kohrsen, Stadium Concerts, Inc., 113 West 57th Street, New York City. Full name and address required



CARLO KOHRSEN

- Q. What is the first line of the bass clef?
A. G.
- Q. If a measure can have but three eighth notes, what is the time mark?
A. $\frac{3}{8}$ time
- Q. What is the time mark when you can have three quarter notes in a measure?
A. $\frac{3}{4}$ time.
- Q. Name the notes of the scale of A major backwards.
A. A, G sharp, F sharp, E, D, C sharp, B, A.
- Q. How much value does a dot after a note get?
A. Half the value of the note before it.
- Q. What is the fourth line below the bass clef?
A. F.
- Q. What number of the major scale is the new flat?
A. Four.
- Q. What is the first space above the treble clef?
A. G.
- Q. What major scale has two sharps?
A. D.
- Q. What is the fingering of the scale of C flat for the right hand?
A. 1, 2, 3; 1, 2, 3, 4, 5.
- Q. What is the seventh note of the scale of B flat?
A. A.
- Q. What is another name for A flat?
A. G sharp.
- Q. Arrange the following major scales in order: E flat, F, D flat, B flat, A flat, C flat, G flat.
A. F, B flat, E flat, A flat, D flat, G flat, C flat.
- Q. What is another name for B sharp?
A. C.
- Q. Name the five lines of the bass clef.
A. G, B, D, F, A.
- Q. What is the second space above the bass staff?
A. D.
- Q. What are the silence marks called?
A. Rests.
- Q. Give another name for E sharp.
A. F.
- Q. Give another name for F sharp.
A. G.
- Q. What is the first space above the F clef?
A. B.
- Q. What two scales have two sharps in the signature?
A. D major and B minor.
- Q. How many major scales are there?
A. Fifteen.
- Q. What is the relative minor of C major?
A. A minor.
- Q. Give the interval of a major sixth from D.
A. D to B.
- Q. What is a Triplet?
A. Three notes to equal one in value.
- Q. Between which letters do the half steps occur in the scale of C.
A. Between E and F, and B and C.
- Q. Give the distance in steps between the following: D to E, and F to G.

- A. Full steps.
 Q. What is the distance from A to B?
 A. One full step.
 Q. How many half steps from A to C?
 A. Three.
 Q. Give the syllable names of 1, 6, 2,
 7, 4, 3, 5.
 A. Do, la, re, ti, fa, mi, sol.
 Q. Why do we not use figure eight for
 the eighth step?
 A. Because the eighth step begins an-
 other scale.
 Q. What number or syllable is the key
 note?
 A. Number one or Do.
 Q. What is the distance from one note
 to another called?
 A. An interval.
 Q. What is the third note of the scale
 of C minor?
 A. E flat.
 Q. C sharp is the fifth note of what
 two scales?
 A. F major and F minor.
 Q. In writing the scale why do we start
 out by placing number one on C?

- A. Letters conform to the ladder with-
 out sharps or flats.
 Q. Why is number seven called the lead-
 ing note?
 A. It leads the ear to the tone above.
 Q. Where are the half steps in the
 major scales?
 A. Between the third and fourth and
 seventh and eighth notes.
 Q. Give the interval of a perfect fifth
 from E flat.
 A. From E flat to B flat.
 Q. Give the notes that make the arpeg-
 gio of B major.
 A. B, D sharp, F sharp, B.
 Q. Give in order the notes of the scale
 of G flat major.
 A. G flat, A flat, B flat, C flat, D flat,
 E flat, F, G flat.
 Q. In regular or common time which
 beat of the measure is the strongest?
 A. The first beat.
 Q. Write in figures the following: Re,
 Fa, Sol, Ti.
 A. 2, 4, 5, 7.

(Continued on page 43)

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NOTES ON THE PROGRAM

(Continued from page 12)

self almost exclusively with the principal theme and the two motives of the introduction. The recapitulation begins with the second theme, played by the full orchestra. A *coda*, based on the rhythmic motives of the introduction, brings the movement to a close.

"The second movement, *Andante*, has a poetic, nocturnal atmosphere. After a short introduction by the muted horn, the first theme is given out by the trumpet, muted and covered with a felt cap. A secondary theme is brought forward by the piano, accompanied by strummed chords in the strings. After a brief development the first theme returns, and the first part of the movement ends in a short piano *cadenza*. The second part begins with a new theme, first played by strings and woodwind, then by the piano, and finally by the full orchestra, which works it up to a climax ending in an abrupt pause. The first theme then recurs, the flute taking the melody, accompanied by the piano. At the end, the movement is left as it were in suspense, the melody in the piano terminating on the fifth of the scale.

"The *Finale, Allegro agitato*, is an orgy of rhythms. At the outset, the nervous, vigorous principal theme is given out by the orchestra, the piano following immediately with a repetition of this subject. A transition then leads to a strongly rhythmic variant of the second theme of the first movement, following which the principal theme of the *Finale* returns, after the manner of a *Rondo*. A new theme now appears in muted trumpet and strings, and several interesting episodes follow, including reappearances in fresh rhythmic guises

or various themes from the first and second movements, and a *fugato* based on the second theme of the *Finale*. After each of these episodes the main theme returns, *Rondo*-wise, and the work ends with a short *Coda*."

"Rhapsody in Blue," for Piano and Orchestra: GEORGE GERSHWIN

The first performance of Mr. Gershwin's *Rhapsody in Blue* was at a concert given by Mr. Paul Whiteman in Aeolian Hall on February 12, 1924. It was performed by the composer with the Cincinnati Orchestra, Fritz Reiner, conductor, in Cincinnati, March 11, 1927, and was thus expounded in the program-book:

"A long *portamento* glide of the clarinet begins the *Rhapsody in Blue*, *Molto Moderato*. Then begins a lazy and highly characteristic melody, full of twists and syncopations. The piano makes its entrance, with a quiet and taciturn figure. This material is elaborated for a while, mainly by the piano, which has a number of cadenza-passages, all to itself. A new theme appears in the orchestra, against soft broken chords for the solo instrument. This grows more strident and insistent. Still another theme of more swing and cruder rhythmic mien appears, for orchestra. Passage-work by the piano serves as introduction to a long solo passage, based on the theme with which the *Rhapsody* began, but with greatly varied figuration. After considerable elaboration we arrive at a contrasting section, *Andantino moderato*, in which the orchestra sings a languishing melody. When this has been worked up to a climax, there appears,

(Continued on page 20)

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NOTES ON THE PROGRAM

(Continued from page 19)

OVERTURE, "FINGAL'S CAVE," OP. 26..FELIX MENDELSSOHN-BARTHOLDY

(Born at Hamburg, February 3, 1809; died at Leipzig, November 4, 1847)

[Friday Evening, August 29th]

The miniature island of Staffa, only one and one-half miles in circumference, belongs to the Hebrides group, and lies about ten miles to the west of Mull. It is famous for its basaltic cavern, "Fingal's Cave," thirty-three feet wide and about twice as high, and penetrable for a distance of several hundred feet. Mendelssohn visited Scotland in 1829, as a young man of twenty, and in August he and his companion Klingemann made an expedition to the Cave. Klingemann wrote of their adventure as follows, in a letter dated August 10:

"Staffa, with its strange basalt pillars and caverns, is in all picture-books. We were put out in boats, and climbed—the hissing sea close beside us—over the pillar stumps to the celebrated Fingal's Cave. A greener roar of waters surely never rushed into a stranger cavern—comparable, on account of the many pillars, to the inside of an immense organ, black and resounding, lying there absolutely purposeless in the utter loneliness, the wide gray sea within and without."

Two days before, Mendelssohn had written to his sister: "In order to make you understand how extraordinarily the Hebrides affected me, the following came into my mind there"; and he quoted the opening measures of the Overture. Mendelssohn completed the first version of the overture December

16, 1830, in Rome. But more than a year later—in January, 1832—he wrote that he could not "bring *The Hebrides* to a hearing" because he did not consider it finished as he originally wrote it—"the whole so-called 'development' smacks more of counterpoint than of blubber, sea-gulls, and salt-cod." By the spring of the same year he had dissembled the counterpoint and heightened the pungency of the salt cod to his satisfaction, and on May 14 the Overture was performed at a Philharmonic concert in London, creating "a great sensation." It was then entitled *The Isles of Fingal*. Mendelssohn in his letters refers to it variously as *The Hebrides* and *The Solitary Isle* (*Einsame Insel*). The score as first published bore the title, *Die Fingals Höhle*, but the orchestral parts were entitled *Die Hebriden*. In Breitkopf and Härtel's edition of Mendelssohn's overtures the score is entitled: *Overture zu den Hebriden (Fingals-Höhle)*—which seems to cover the case.

Professor Niecks in his *Programme-Music* says that if you will only "abandon yourself" to the influences of this music, "the sensations, thoughts, and feelings that engendered it will rise up in your imagination—you will think of yourself as in a ship, gliding along over rocking waves, light breezes blowing, the romantic stories of the past coloring the passing scenes."

SERENADE IN D MAJOR, "HAFFNER" (K. 250).....W. A. MOZART

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791.)

[Friday Evening, August 29th]

Because Miss Elizabeth Haffner, daughter of "the worthy merchant and burgomaster Sigmund Haffner of Salzburg," chose to marry a young man named Späth, we possess this Serenade of Mozart's. It was written for the Haffner-Späth nuptials when the United States of America was a billigenter infant. Mozart himself was in his twenty-first year. The Serenade was composed in July, 1776. The wedding took place on the twenty-second of that month.

Three of the eight movements of the Serenade (the Andante in G major, No. 2, the Minuet in G minor, No. 3, and the Rondo, No. 4) are believed to have been incorporated into it from another work of Mozart's—a concerto for violin and small orchestra composed in July of the same year. This is the

De Wyzewa and Saint-Foix. Mozart also wrote for this productive wedding a March in D major (K. 249).

* * *

Six years later, Mozart was asked to contrive more festal strains for the insatiable Haffner family. He was up to his eyes in work and love-making, but he managed to produce the desired music in less than two weeks. "The new Haffner symphony," as Mozart called it in a letter to his father, is the symphony in D major (K. 385).

The Serenade is scored for 2 flutes, 2 oboes, 2 bassoons, 2 horns, 2 trumpets, and strings. It is in eight movements, of which five will be played at this concert. The first four correspond to the original numbers; the fifth is No. VIII of the complete Serenade.

(Continued on next page)

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NOTES ON THE PROGRAM

(Continued from preceding page)

LOVE-SCENE FROM THE OPERA "FEUERSNOT," OP. 50.....RICHARD STRAUSS
(Born at Munich, June 11, 1864)

[Friday Evening, August 29th]

Strauss's *Feuersnot* (*The Fire Famine*), opera in one act, to a libretto by Ernst von Wolzogen, was produced at Dresden November 21, 1901. The libretto is based on an old legend of the Netherlands. In von Wolzogen's version, the locale is transferred to twelfth-century Munich,² and the tale runs as follows:

Diemut, the winsome heroine, daughter of a Burgomaster of Munich, is loved by Kunrad, a mysterious young stranger with magical powers. Kunrad has kissed Diemut—somewhat presumptuously, she thinks,—in public, and she has vowed to get even. After nightfall she lowers a basket on a rope from her chamber window, and induces him to ascend; whereupon she hangs him up in midair, to the jeering delight of the populace.

But Kunrad knows a trick worth two of that, and he extinguishes by the exercise of his sorcery every light and fire in the town. Only by Diemut's submission, he proclaims, can the fire-famine be relieved. So Diemut, reminding herself that Kunrad is a personable youth, and having no desire to go without her breakfast, admits him to her room. Their mutual ardor makes the darkness incandescent, and Strauss's music reflects the spreading of the flame. As the lights and fires of the town blaze out once more, the love-music in the orchestra becomes a soaring conflagration. It is the Festival of Midsummer Eve, and we hear, blended with music

expressive of the lovers' passion, the songs of the burghers and the music of children's dances.

* * *

The concert excerpt on this program (introduced to America at a Philharmonic concert under the direction of Emil Paur, February 14, 1902) begins at the moment when complete darkness has shrouded the town; only a faint light shines from Diemut's window. "The music, at first soft and full of longing, grows in passionate intensity. At its climax, fire bursts from the wood heaped in the streets, from the lanterns of the burghers, and the lights in the houses again burn brightly. In the opera, the voices of the lovers, united in a song of praise for the night of Midsummer, come floating from the open window, and the people join in the refrain."

* * *

Strauss's opera was produced, for the first time in America, by the Philadelphia Civic Opera Company, in Philadelphia, December 1, 1927, under the direction of Alexander Smallens. Helen Stanley sang Diemut, and Marcel Salzinger was the Kunrad. The opera was sung in German, but an admirable English version of von Wolzogen's libretto, prepared by Mr. S. L. Lacier, music critic of the *Philadelphia Ledger*, was issued at the time.

2. The costumes and customs are those of twelfth-century Munich, but von Wolzogen places his action in the "legendary No-time" (*fabelhafte Unzeit*).

Symphony No. 3 in E-Flat Major

("Eroica"), Op. 55, *L. van Beethoven*

(Born at Bonn, Dec. 16, 1770; died at Vienna, March 26, 1827).

[Friday Evening, August 29th]



One evening at Nussdorf in the summer of 1817, when Beethoven and the poet Kuffner¹ were enjoying a fish dinner together at the tavern "Zur Rose," L. VAN BETHOVEN Kuffner made bold to ask the Titan—who happened to be in an amiable mood—which of his symphonies was his favorite (there were then, of course, only eight).

"Eh! eh!" responded Beethoven, in great good humor, "the *Eroica*."

"I should have guessed the C minor," remarked his interrogator.

"No," insisted Beethoven: "the *Eroica*."

The *Eroica* was then thirteen years behind him; he had finished the Eighth almost five years before; five years later he was to complete the Ninth.

With his preference for the *Eroica* many will find themselves in sympathy. Yet it seemed to some who in 1805² heard the work for the first time that the symphony "often lost itself in lawlessness"—that it contained much that was "glaring and bizarre." A correspondent of that time divided the *Eroica*'s hearers into three classes: there were those, "Beethoven's particular friends," who kept a tight upper lip and predicted that "after a thousand years have passed it will not fail of its effect"; another faction saw in it only "an untamed striving for singularity . . .

1. Christian Kuffner, who is supposed to have supplied the text for Beethoven's Choral Fantasia, Op. 80.

2. The first public performance of the *Eroica* was at Vienna, April 7, 1805; but there had been a private performance at Prince Lobkowitz's in December, 1804.

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NOTES ON THE PROGRAM

(Continued from preceding page)

strange modulations and violent transitions." . . . producing "a certain undesirable originality without much trouble—but genius proclaims itself not in the unusual and the fantastic, but in the beautiful and sublime." A third ordinate length," and feared that "if party, the middle-of-the-roads, admitted that the symphony contained "many beauties," but deplored "its in-Beethoven continues on his present path he and the public will be the sufferers." Beethoven himself, who conducted the first public performance, came in for some blame because of "discourtesy" toward his hearers: for it appears that "he did not nod his head in recognition of the applause which came from a portion of the audience."

It is easy to believe that the effect of the new symphony was exceedingly perturbing. Imagine the impression that must have been made in 1805 not only by such "wicked whims" (as the horrified Ries called them) as the famous entrance of the horn in the tonic of E-flat major against the dominant B-flat—A-flat of the violins, but by such far more startling things as that passage in the working-out section of the first movement where the entire orchestra hurls forth those tremendous minor-seconds, like a giant fist shaken at the sky, and then drops to a minor-ninth chord of the strings, with the oboes calming the tempest in the lovely E-minor episode that comes so astonishingly on its heels. Well might Sir George Grove exclaim that such passages as this are "absolute Beethoven"—that there is nothing comparable to their power in any previous music.

That still seems true—the symphony has lost nothing of its prodigious strength, its towering stature. Only twice again in his symphonies—in the opening allegros of the Fifth and the Ninth

—was Beethoven to achieve this titanic quality, with its implication of vast issues and tragic confrontations: this note that is truly Promethean.

* * *

The vast passions of the *Eroica* constitute "such a tornado [remarks Sir George] as would burst the breast of any but the gigantic hero whom Beethoven believed himself to be portraying, and who was certainly more himself than Bonaparte"—which is Sir George's shrewd and psychologically plausible comment on the celebrated tale that associates the symphony with Napoleon: for though "it may," as he says, "have been a portrait of Bonaparte, it is as much a portrait of Beethoven himself; but that is the case with everything that he wrote."

The tale itself need not, for the thousandth time, be retold in detail—how Ludwig (for whom Napoleon the First Consul was a symbol of human emancipation, a flaming torch thrust in the face of Tyranny, an incorruptible enemy of Kings) composed the symphony to express his admiration for the great republican, and tore from the score the title-page bearing the name "Bonaparte" in a furious burst of disillusioned rage when he heard that Napoleon had proclaimed himself Emperor, exclaiming in bitter fury (according to Ries): "Then is he, too, only an ordinary human being? Now we shall see him trample on the rights of men to gratify his own ambitions; he will exalt himself above everyone and become a tyrant!" "The first page," added Ries, "was rewritten, and only then did the symphony receive the title: *Sinfonia Eroica*." Beethoven, they say, never again spoke Napoleon's name; but when he heard of his death at St. Helena, seventeen years later, he remarked, "I have composed the proper music for

the catastrophe!" A surviving copy of the score contains on the title-page this nearly obliterated note in Beethoven's handwriting: *Geschrieben auf Bonaparte*. The published score he described simply as *composta per festeggiare il sovvenire di un grand' Uomo*—"composed to celebrate the memory of a great man."

But whatever "program" we do or do not elect to fit to the *Eroica*, the greatness of the music itself remains for men to marvel at. This is not Beethoven the seer, the prophet, the mystic—the Beethoven of the fathomless gaze: that Beethoven is to be sought in the last quartets, in certain of the sonatas, in the *Missa Solemnis*. But the Beethoven who could bestride the world and shoulder the heavens and affright the winds, whose grief was as the mourning of Humanity itself: this Beethoven, heartbreaking and terrible and jocund, speaks out of the *Eroica* Symphony.

"TRIANA"ISAAC ALBENIZ
ORCHESTRATED BY E. F. ARBOS

(Albeniz: Born at Camprodon, Catalonia, May 29, 1860; died at Cambo in the Pyrenees, May 25, 1909)

[Saturday, August 30th]

Triana is a transcription of one of the twelve pieces for piano to which Albeniz gave the collective title *Iberia*. The orchestral version is by E. Fernandez Arbos, the distinguished Spanish musician who appeared in New York two years ago as guest conductor of the Symphony Society.

Several of the pieces in *Iberia* refer in their titles to the name of a town (as in the case of the number on this program), which serves as a sort of program for the music. Some of these titles require a traveler's—or at least a reader's—information. Thus, the title of this number, *Triana*, is meaningless unless one knows that Triana is a faubourg of Seville, "where the *gitanas*

(Continued on page 26)

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NOTES ON THE PROGRAM

(Continued from preceding page)

abound more than anywhere else in Spain, and that it is their Alsatia, or Quartier Latin, out of which came Carmen and hundreds of other *cigarreras*."

Mr. Arbos conducted *Triana*, for the first time from the printed score, at a concert of the Symphony Society in Carnegie Hall on March 22, 1928.

SYMPHONY NO. 2, IN D MAJOR, OP. 73.....JOHANNES BRAHMS

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

[Saturday, August 30th]

There are commentators on Brahms who discuss with solemnity the question whether the D major Symphony (completed in 1877) is an idyl — "Brahms's" 'Pastoral' Symphony," a work essentially eupeptic; or whether the "undercurrent of tragedy" which some discern in the score takes it definitely out of the class of the innocent, the sunshot, and the "cheerful" in musical art.



JOHANNES BRAHMS

Perhaps if we were less eager to put works of art in watertight compartments we should discover that such problems are for the most part imaginary.

Brahms once declared to Clara Schumann that he was "not at all a sensitive person," that he was "absolutely without nerves or sympathy." But it does not require much psychological penetration into the nature of Brahms the man and the artist to make one realize that the reverse was true. Brahms was, in fact, exceptionally sensitive, his nerves were often on the raw, he was acutely sympathetic. The outward Brahms, he of the curt, abrupt and boorish exterior,

was merely the negligible, the protective Brahms—clad, like Jurgen, in "the armor of his hurt."

* * *

As an artist it is clear that his sensibility was extreme. He was not only one of those poets who delight in the beauty of the world, who cherish its loveliness in their imagination, but he was also one of that lonelier clan who see in tangible shapes the vesture of decay.

Brahms the pastoral poet, serene in the presence of the golden loveliness of the created earth, sings out of the D major canticle of the violins near the opening of the first movement, out of the perhaps too facile *Allegretto grazioso*. We might say that it is the transitional Brahms, the tender idylist, haunted by the fleetingness of all enamoring things, who speak to us in such a passage as that in the coda of the first movement, where the solo horn winds its musing course among the voices of the strings, like "some grave thought threading a dream." But it is Brahms the tragic poet, sensible of those drifting shapes that are as clouding breaths upon the mirror of the world, who is

discernible behind the wonderful *Adagio non troppo* of this symphony, that profoundest among his slow movements, with its deep awareness, sombrely compassionate, of the pain and mystery of human life, even at its greatest and its best—its “mask with broken eyes,” its clutching, dust-filled hand.

It is this movement, with its tragic undertone, that lifts the work into a region of exalted musical speech where it keeps company with Brahms at his noblest. There cannot be many today who are able to listen without emotion to the opening of this wonderful *Adagio*—in particular, to that passage where the gravely beautiful melody in eighth-notes for the 'cellos is twined about the descending trombone phrase in quarters, producing the bitter-sweetness of those haunting minor and major seconds that dwell in the ear long after the music has passed on to other moods and other spells, like Shelley's enamored wind, “whispering unimaginable things.”

Symphony No. 5, in C Minor,

Op. 67 *Ludwig von Beethoven*

(Born at Bonn, Dec. 16, 1770; died at Vienna, March 26, 1827)

[Sunday, August 31st]

The C minor Symphony is 123 years old—it was completed at Heiligenstadt in 1807; and since December 22, 1808, when it was performed for the first time at the Theatre an der Wien, Vienna, it has been flooding men's ears with its heroic beauty.

(Continued on page 42)



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As one of the very first Presidents of the Board of Education, Harris occupied for many years an impressive place in the affairs of Manhattan. Yet today the largest number of visitors to his grave in old Greenwood Cemetery in Brooklyn go there to pay homage for the great good that Harris did for the Shogunate as the first Christian Minister to the Mikado of Japan. In those islands monuments have been erected, ceremonies have been held, and plays been written to testify to the gratitude in Japanese hearts for Townsend Harris, the first American to befriend their nation.

From Manhattan to Japan

At the age of forty-three, Harris was

comparatively unknown outside the State of New York. Yet here he had achieved eminence in business and civic circles. His greatest contribution to the City was the creation of what is now probably the largest undergraduate collegiate institution in the world. But his interest in foreign trade led him into the broader field of international relations. He engaged in commerce with the Orient. Meanwhile, Commodore Perry had stopped in a warship at Japan and suggested to the Shogunate the desirability of a treaty. Mr. Harris was sent in 1856 to the Japanese as Consul-General of America, to negotiate a commercial treaty.

In the years that followed, Harris found that he needed all the wisdom that he had acquired in handling the New York Legislature, to help him in overcoming the hatred of the Japanese toward foreigners. But his diary, which has recently been published, shows that he was sincerely concerned with Japan's future, as well as with the interests of the United States. This fundamental honesty brought unquestionable success and has ever since been a most potent factor in the friendship of America and Japan.

Raising the Stars and Stripes in Japan

Harris had a trying time obtaining pro-

(Continued on page 60)



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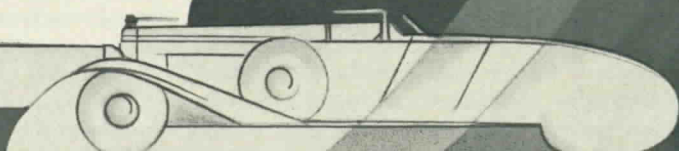
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ADOLPH LEWISOHN

Music, especially good music, adds greatly to my happiness and I hope it has the same effect on a large number of people. Literature, both poetry and prose, is of great help to our cultural life, but music, instrumental and vocal, is even more so. Sailors and workmen often accompany their work with singing; it helps them to do better work and they feel happier than they would be without it.



Adolph Lewisohn

It is important to have the opportunity to hear music and equally important to give to others the opportunity to hear music, if possible good music. Good music, either in concert halls or in the open, is very helpful in creating interest and understanding of music, and the more often the opportunity is given to the people to hear good music the better they are apt to like it and to profit by it.

In my opinion more music of all kinds should be taught in public schools. Music of every kind is educational and elevating and helps to make for a better and happier people. Children and young people should begin at an early age to interest themselves in good music and everything possible should be done to enable them to do so. The opportunity of hearing good music is not merely an amusement and pastime, but should be regarded as an op-

(Continued on page 57)

The Woman Behind the Stadium Concerts

Mrs. Charles S. Guggenheimer is the active and enthusiastic chairman of the Stadium Concerts which provide symphonic music nightly during July and August. It is thirteen years ago that Mrs. Guggenheimer with one or two other interested persons decided that it was absurd for a city like New York to be without music from April to October. London had its late spring season, Munich and Salzburg its summer festivals, Germany its Bayreuth.



Mrs. Charles S. Guggenheimer

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(Continued on page 47)



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(Program continued from pages 32-33)

5. MENDELSSOHN.....Scherzo from "Midsummer Night's Dream" Music
Orchestra
6. WAGNER.....Ride of the Valkyries
Anna Duncan
7. IPPOLITOFF-IVANOFF.....Procession of the Sirdar, from "Caucasian Sketches"
Orchestra
8. J. STRAUSS.....Waltz, "The Beautiful Blue Danube"
Anna Duncan

In the event of rain, Miss Duncan's appearance will be postponed, and the following orchestral program, conducted by Hans Lange, will be given in the Great Hall of the City College:

1. WAGNER.....Prelude to "Die Meistersinger"
2. HAYDN.....Symphony in G Major (B. & H., No. 13)
- INTERMISSION
3. MOZART.....Overture to "The Magic Flute"
4. RIMSKY-KORSAKOFF....."Spanish Caprice"
5. BERLIOZ.....Rakoczy March

(Program continued on page 36)

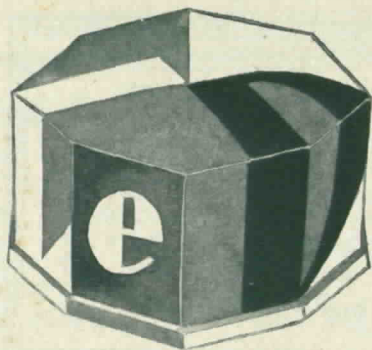
Those who wish to obtain the scores of any of the Works on this Program for home study are advised to apply at the Forty-eighth Street Branch of the New York Public Library, 121 East 58th Street, which has a large collection of Music available for circulation.



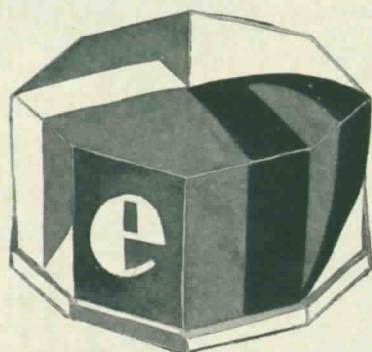
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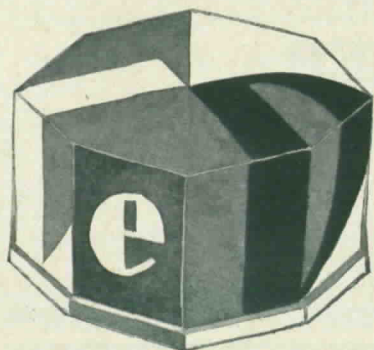
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(Program continued from page 34)

WEDNESDAY EVENING, AUGUST 27th

1. WAGNER.....Overture to "Rienzi"
2. SIBELIUS.....Valse Triste
3. GRUENBERG.....Jazz Suite for Orchestra, Op. 28
 - I. Fox-Trot Tempo
 - II. Boston Waltz Tempo
 - III. Blues Tempo, Slow Drag
 - IV. One-step Tempo

(First time at the Stadium)

INTERMISSION

4. MOZART.....Symphony in E flat major (K. 543)
 - I. Adagio—Allegro
 - II. Andante con moto
 - III. Menuetto
 - IV. Allegro
5. WEBER.....Overture to "Der Freischütz"

THURSDAY EVENING, AUGUST 28th

1. WEBER.....Overture to Oberon
2. DEBUSSY.....Fetes
3. GERSHWIN.....Concerto in F major, for Piano and Orchestra
 - I. Allegro
 - II. Andante
 - III. Allegro agitato

GEORGE GERSHWIN, *Pianist*

(Program continued on page 38)

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(Program continued from page 36)

INTERMISSION

- TCHAIKOVSKY *Romeo and Juliet*
 GERSHWIN *American in Paris*
 Conducted by George Gershwin
 GERSHWIN "*Rhapsody in Blue*," for Piano and Orchestra
 GEORGE GERSHWIN, *Pianist*

FRIDAY EVENING, AUGUST 29th

1. MENDELSSOHN Overture, "Fingal's Cave"
 2. MOZART Serenade in D major ("Haffner"), K. 250
 I. Allegro maestoso
 II. Andante
 III. Menuetto
 IV. Rondo
 V. Adagio—Allegro assai
 3. STRAUSS Love Scene from "Feuersnoth"

INTERMISSION

4. BEETHOVEN Symphony No. 3, in E flat ("Eroica"), Op. 55
 I. Allegro con brio
 II. Marcia funebre
 III. Scherzo
 IV. Finale: Allegro molto

SATURDAY EVENING AUGUST, 30th

1. WAGNER Prelude to "Lohengrin"

(Program continued on page 40)



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Franz Wrfel; MUCH ADO ABOUT NOTHING, by William Shakespeare; THE HOUSE OF CONNELLY, by Paul Green; THE COWARD, by H. R. Lenormand; DOG EAT DOG, by Katherine Clugston and Hamilton Crook; LYSISTRATA, by Aristophanes, translated from the French of Maurice Donnay by William Drake; DISTANT DRUMS, by Don Tothoroh; IN THE MEANTIME, by Claire and Paul Sifton; CONJUR, by Margaret Freeman; and others.

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SR-7

(Program continued from page 38)

2. ALBENIZ "Triana"
3. STRAUSS.....Tone-Poem, "Death and Transfiguration," Op. 24

INTERMISSION

4. BRAHMS.....Symphony No. 2, in D major, Op. 73
 - I. Allegro non troppo
 - II. Adagio non troppo
 - III. Allegretto grazioso
 - IV. Finale: Allegro con spirito

SUNDAY EVENING, AUGUST 31st

LAST NIGHT OF THE SEASON

1. WAGNER.....Overture to Tannhäuser"
2. STRAUSS.....Tone-poem, "Don Juan"
3. RAVEL "Bolero"

Intermission

4. BEETHOVEN.....Symphony No. 5, in C minor, Op. 67
 - I. Allegro con brio
 - II. Andante con moto
 - III. Scherzo
 - IV. Finale

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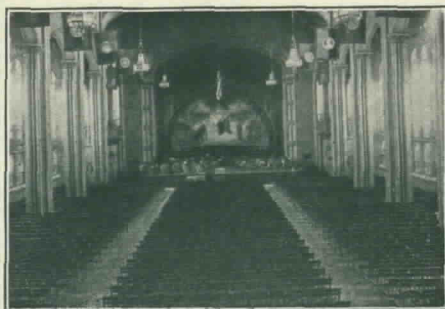
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(Continued from page 27)

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There is nothing in music quite like the heroic beauty of those first measures of the Finale that burst forth at the end of the indescribable transition from the Scherzo with its swiftly cumulative crescendo, and the overwhelming emergence of the trombones—so cannily held in reserve throughout the foregoing movements.

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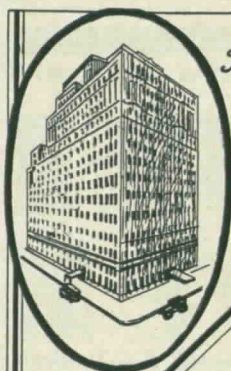
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QUESTIONS AND ANSWERS

(Continued from page 17)

- Q. How would you write a half note on G in figures?
 A. 5-
- Q. How would you write a quarter note on G in figures?
 A. 5o
- Q. What kind of a note does a single figure stand for?
 A. A quarter note.
- Q. Write in figures a three quarter note on sol?
 A. 5 - -
- Q. In the key of C on which letter would number 6 or La be?
 A. A.
- Q. One quarter, two eighths and one half notes are equal to what note?
 A. One whole note.
- Q. What finger comes on A in the scale of E major?
 A. The Thumb.
- Q. In the key of F where is number one?
 A. On F.
- Q. What finger comes on the black notes in the chromatic scale?
 A. The third finger.
- Q. How many half steps are there from number one to number four?
 A. Five.
- Q. If you divide a major scale in half steps, how many will you have from Do to Do above?
 A. Twelve.
- Q. If A is a dominant of a scale, what is the leading tone of that scale?
 A. C sharp.
- Q. Where are the two accents in four four time?
 A. On the first and third beats.
- Q. On what letter besides C can we place the key note Do?
 A. On any of the seven letters.
- Q. What number is the new sharp in the major scales?
 A. Seven.
- Q. On what number of the scales in sharps do you find the next key note?
 A. On the fifth.

(Continued on next page)



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(Continued from preceding page)

- Q. What other scale is the same as D flat major?
- A. C sharp major.
- Q. Where are the two accents in six eighth time?
- A. On one and four.
- Q. What is a natural scale?
- A. The tones arranged according to the ladder.
- Q. How would you lower a note on a natural, one half step?
- A. With a flat.
- Q. What is a major sixth from B?
- A. B to G sharp.
- Q. How would you lower a note on a sharp one half step?
- A. With a natural.
- Q. How will we raise a note on a natural one half step?
- A. With a sharp.
- Q. What is always the first sharp in the signature?
- A. F sharp.
- Q. In the key of C where is number one?
- A. On C.
- Q. In the scale of F which finger plays B flat in the right hand?
- A. The fourth finger.
- Q. What number of the scale is the dominant?
- A. The fifth.
- Q. If number six is on A, what is the key?
- A. Key of C.
- Q. If number four is on B flat, what is the key?
- A. Key of F.
- Q. Why do we have three sharps in the key of A?
- A. To make the half steps occur between the third and fourth and the seventh and eighth (or first) notes and so conform to the ladder.
- Q. Name the distance between C sharp and E flat?
- A. One full step.

- Q. What is the seventh note of the scale of D major?
- A. C sharp.
- Q. Between which letters do the half steps occur in the key of A?
- A. Between C sharp and D, and G sharp and A.
- Q. What is always the first flat in the signature?
- A. B flat.
- Q. What letter is the seventh of the scale of B?
- A. A sharp.
- Q. What number is the leading tone of a scale?
- A. The seventh number.
- Q. What letter is the seventh of the scale of B?
- A. A sharp.
- Q. What letter is the fifth of the scale of E?
- A. B.
- Q. What letter is the sixth of the scale of D?
- A. B.
- Q. What letter is the third of the scale of A?
- A. C sharp.
- Q. What is a chromatic scale?
- A. A scale composed entirely of half steps.
- Q. What is the interval from C to E?
- A. Two whole steps.
- Q. What is the interval from G to B flat?
- A. One and one half steps.
- Q. What letter is the sixth of the scale of G?
- A. E.
- Q. If a four-fourth time is reduced one half what will be the time?
- A. Four eighths or two fourth time.

(Continued on page 52)

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THE WOMAN BEHIND THE STADIUM CONCERTS

(Continued from page 30)

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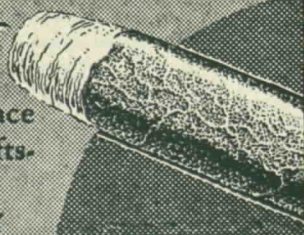
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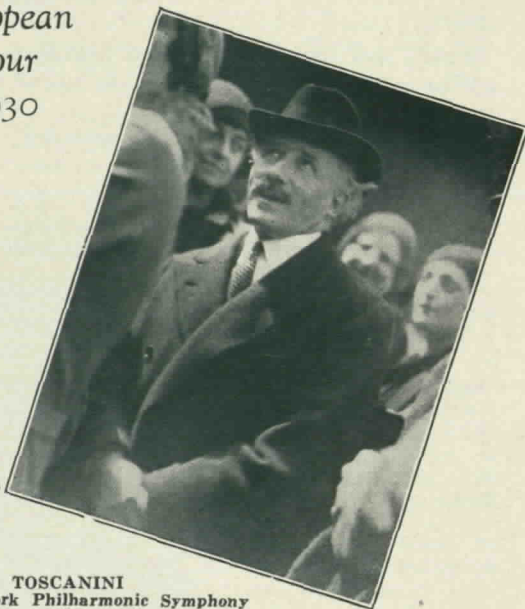
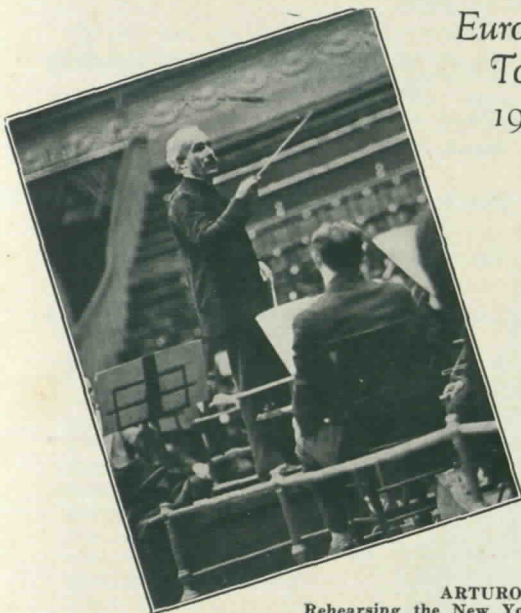
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Between the end of its winter season and the opening of the Stadium Concerts, the New York Philharmonic-Symphony Orchestra crossed the ocean to make its now historic European tour under the baton of Arturo Toscanini. The itinerary included three concerts in nine different countries and fifteen cities within a little less than five weeks. Playing before the crowned heads, great statesmen, famous musicians, and most discriminating audiences of Europe, the orchestra at each concert was acclaimed as an "unprecedented miracle." Paris, Zurich, Milan, Turin, Rome, Florence, Munich, Vienna, Budapest, Prague, Leipzig, Dresden, Berlin, Brussels, and London still reverberate with echoes of the Philharmonic-Symphony visit.

The above snapshots show the orchestra sailing on the S. S. De Grasse, French Line, for Europe and several pictures of Arturo Toscanini taken of the maestro unawares.

Beauty Shall Walk Untouched

By BENJAMIN H. PITEL

*Beauty shall walk untouched and undefiled
'Tho with the common lot she stand
alone—*

*Not shrinking from the contact of exiled,
Poor dupes for whom cark conscience
must atone.*

*Beauty shall raise a queenly head and gaze
Ice-calm, unworried, while the streets are
hot,*

*As bread-and-butter battlers fight their
frays,
And blood-bespattered wallow in the rot.*

*Beauty, alone, shall walk 'midst sickening
mire,*

*Lifting the weak lewd lust has left to lay;
Beauty, unsullied, enkindles a world of
desire*

And re-creates a hope of better day.

*Youth builds a mansion high where truth
shall be,*

*The walls of sunbeams' gleams and fairy
dreams,*

*And grateful hearts pulse out a melody,
A consecration that dire past redeems.*

*Wherever beauty goes then light appears,
A radiance that shines from Heaven above,
And evil shrinks, and gone are earthly
fears,
Beauty shall walk untouched for she
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courses in all branches of Music, Painting, Sculpture, Architecture, Opera Class, Ballet and Drama.

In a surprisingly short time after the opening of the school, these branches of the arts became fused into a genuine working community of art. In the painting and drawing classes, work was carried on under the inspiration of music, students of counterpoint in the music classes translating rhythms thus experienced into designs and color harmonies. Hambridge Theory of Dynamic Symmetry found special expression in this connection, the Master Institute being one of the first educational institutions to embody this theory in its curriculum.

In the Roerich Museum, the Central Source from which the other affiliated Institutions gather their strength and inspiration, are on permanent exhibition, over 1,000 paintings of Roerich's works. The International Art Center holds exhibitions of contemporary art, with special emphasis upon the art of other nations and also co-operates with other educational institutions both in and outside of New York City, and throughout the country

in sending out loan exhibitions.

The following inspired words of the Master and Founder of Master Institute, Nicholas Roerich fully emphasizes the spirit and purpose of this Center of Art:

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QUESTIONS AND ANSWERS

(Continued from page 45)

Q. Give the meaning of Canzone or Chanson.

A. A song, or in song form.

Q. What is meant by Arpeggio or arpeggio movement?

A. The word arpeggio derived from the word harpeggio which means to play string after string, or harplike. The production of the tones of a chord in rapid succession and not simultaneously.

Q. What is meant by Arabesque?

A. Exhibiting, or playing in an exhibiting style to show the player's control over his instrument.

Q. Give the year of Max Reger's birth and death.

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QUESTIONS AND ANSWERS

(Continued from preceding page)

- A. Max Reger, composer, was born in 1873 and died in 1916.
- Q. What is a Bourrée?
- A. A stately French dance in common time.
- Q. What is a Cannon?
- A. A composition in which a melody sung or played by one voice is echoed a bar later by a new voice, the two then proceeding together.
- Q. Give the meaning of the word Ballet.
- A. A story told by dancing pantomime with the appropriate music, usually a suite of dances of a more or less fanciful character.

- Q. Who was Christian Frederick Theodore Thomas?
- A. Theodore Thomas was born at Esens Ostfriesland, October 11, 1835. He came to America at the age of twelve, received most of his musical education from his father and became known as a quartette violinist. In the year 1869 he organized The Thomas Orchestra in New York which existed until 1877 when Thomas became

(Continued on next page)

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QUESTIONS AND ANSWERS

(Continued from preceding page)

Conductor of the New York Philharmonic Orchestra. In 1878 he was called to the Cincinnati Orchestra, and from there as Conductor to the Chicago Symphony Society where he was active until his death on Jan. 4, 1905.

Q. Which Overture made Thomas famous?

A. His interpretation of the "Tell" Overture in Philadelphia in the year 1876.

Q. What is an Introduction?

A. A short composition leading into the main work. It usually ends on the dominant, but is otherwise complete in itself.

Q. What is an Interlude or Intermezzo?

A. A short instrumental work between verses of a choral, between vocal item in a choral work or between movements of a sonata or symphony.

Q. In what time is a Gigue or Jig written?

A. In six eighth or twelve eighth time.

(Continued on next page)

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QUESTIONS AND ANSWERS

(Continued from preceding page)

- Q. Of what origin is the Gavotte?
- A. The Gavotte is an old French dance, originally a country dance, but made graceful at the French Court.
- Q. What is the meaning of the word Glee?
- A. The word Glee is used in music for vocal works for three or more singers.
- Q. What does the word Hornpipe mean?
- A. A sailor's dance in quick four quarter time.
- Q. Explain the title Idyl.
- A. A short pastoral movement or a song of a pastoral character.
- Q. What is an Improptu?
- A. An extempore composition, strict form is not essential, and there is some liberty allowed for freedom of expression.
- Q. What musical invention is connected with the Netherlands in the year 1000 or so?
- A. The invention of the musical staff, the most important work done for music by a man named Guide, providing the means of presenting to the eye the pitch relations of tones.
- Q. Who invented musical notes?
- A. The man who invented notes which represent the length of tones to the eye was Franco, of Cologne. At first a long one (Lunga) and a short one (Brevis).
- Q. What is meant by the word Fugue?
- A. An elaborate polyphonic form in which the subject is announced by one voice and the answer by another and so on until all the voices have entered.
- Q. What is a Galliard?
- A. An ancient Italian dance in triple time.

Louis Gruenberg

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MUSIC

(Continued from page 30)

portunity to the people to make themselves familiar with the great masterpieces of music and thus develop a deeper appreciation of it. I would like to see a more wide-spread interest taken in all kinds of music, especially in music of the best kind. I would like to see a larger number of people go to concerts and to the opera. I want to see more singing societies, more glee clubs, a larger number of people take up music in their homes and have evenings devoted to music. I would also like to see a greater effort made to interest children and young people in the enjoyment of good music and to encourage them in taking up vocal music and learning to play an instrument. It furnishes a splendid opportunity to cultivate friendships and, all in all, is a joyful occupation, a great factor in the general improvement of the people and adds much to their happiness and contentment.

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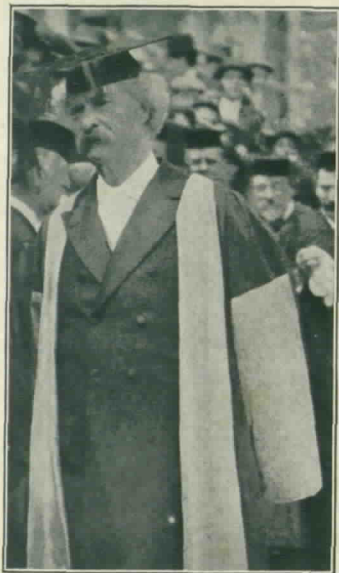
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VOICES IN THE GREAT HALL (Continued from page 15)

class of 1869, a distinguished member of the New York Bar and a notable servant of the commonwealth who as a boy, delivering his declamations in the tiny gothic hall atop the old building of the



Mark Twain, one of the illustrious figures who were present at the dedication of the of New York, twenty-five years ago. Twain spoke at length to the students explaining why he must refuse to make an address.

College at Twenty-third Street and Lexington Avenue, desired that some day his College should possess a glorified chapel, as the Hall was called and who, though he did not live to great age, survived to create in the Great Hall, the fabric of his dreams. The entire present College in general but this Hall in particular is his memorial.



Professor Walter Williamson of the College of the City of New York, who acts as Liason Officer between the College and the Stadium Concerts Corporation. Professor Williamson has been the graduate manager of the Athletics at the College for two decades.

German Singing Pictures Invade America

In the days of the silent cinema Ufa produced such films as "Variety," "The Last Laugh," "The Cabinet of Doctor Caligari" and "Metropolis."

What will Ufa do with the talkies?

The answer is not a matter of speculation, it already has a very satisfactory result. It is "Melodie des Herzens." But the Ufa craftsmen turned out a companion picture "Melody of the Hearts."

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management stresses the fact that the Eighth Street Playhouse will show the German version and the Fifth Avenue Playhouse the English.

The National Board of Review has already selected "Melodie des Herzens"—"Melody of the Hearts" as an exceptional photoplay. Their comment was, in part:

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THE OLD TYCOON

(Continued from page 28)

per recognition from the Shogun at Edo. But finally success came in good measure. Through the friendship formed between the Emperor and Harris, the American Minister was aided in weathering the storm of public reaction against foreign interference. Harris' right-hand man was murdered, but the Minister himself was never harmed. Nevertheless, he ran risks aplenty. The story is told that despite the fact that Harris knew well that no Christian service should be performed in Japan by those who hoped to keep on living, still he would shut himself up in his thin-walled temple, and with righteous devoutness say aloud his Episcopalian prayers. He did what he thought he ought to do, and left to God the rest.

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Because of ill health, Harris left Japan in 1862, in spite of the protests of the Shogunate. Of his later years, Viscount Eiichi Shibusawa says, "He spent the remainder of his life quietly in New York City, where he was highly respected in social circles, being nicknamed 'The Old Tycoon.' Tycoon is the title which foreigners used to designate the Shogun, and as Mr. Harris had a close and honorable connection with the Shogun, he was naturally nicknamed after him. Mr. Harris died in 1878 at the age of seventy-five. And through the fifty odd years since then, the people of Japan have continued to give expression to our deep-felt respect and admiration for the great hero who did so much in laying the foundation for lasting friendship between the two leading powers of the Pacific."

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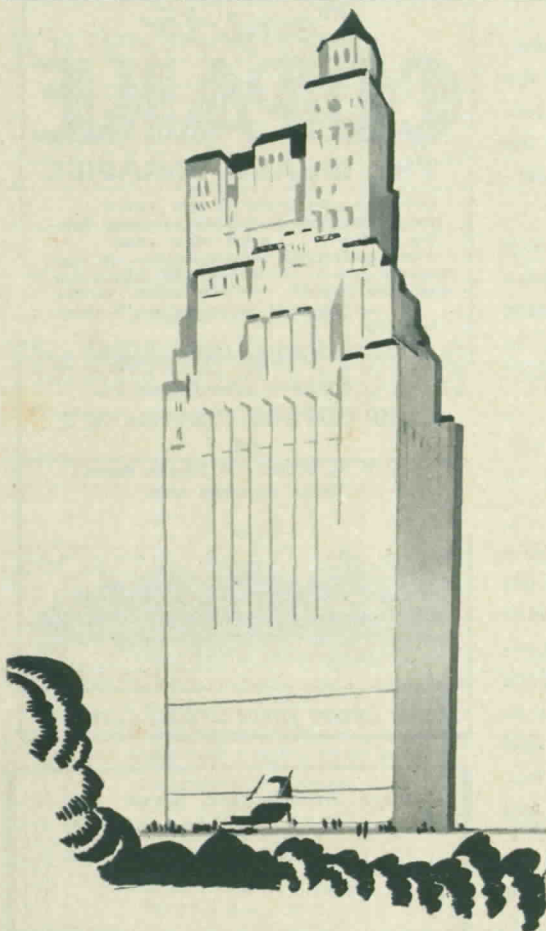
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9 Odd Saturday Evening Students Concerts (sold out)

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8 Odd Sunday Afternoons (good seats throughout house)

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AT METROPOLITAN OPERA HOUSE

7 Sunday Afternoons (Seats throughout house)

AT BROOKLYN ACADEMY OF MUSIC

6 Sunday Afternoons (Seats throughout house)

Prospectus containing complete detailed information will be mailed on request.

New applications for all series except Brooklyn should be made, at the Philharmonic-Symphony Offices, Room 1609, 113 West 57th Street.

New applicants will be notified when they may call at office to make personal selection of available seats.

All communications regarding the Brooklyn series should be addressed to the Brooklyn Academy of Music Box Office.

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As heretofore there will be prizes given for the best notebooks of both children's series, and free seats for the Young People's Concerts of the next season. The authors of the best notebooks in the Young People's series will, beginning with the season of 1930-1931, be given free seats for one of the regular Philharmonic-Symphony Concerts.

Prospectus containing complete detailed information will be mailed on request.

Subscriptions should be arranged for at the office of The Philharmonic-Symphony Society, Room 1609, Steinway Building, 113 West 57th Street, New York City. Office hours, 9 to 5; Saturdays 9 to 12 (except during July and August).

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