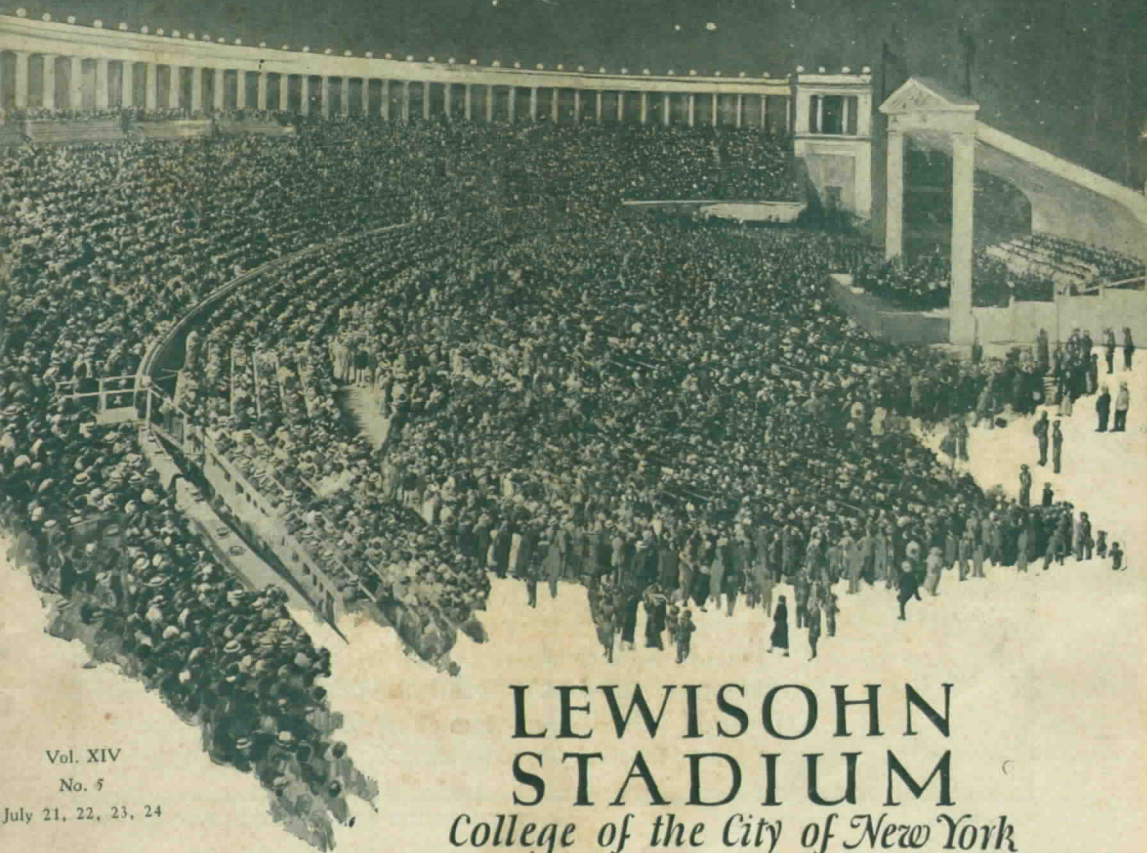


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(Continued on page 30)

NOTES ON THE PROGRAM

By LAWRENCE GILMAN

SYMPHONY IN E FLAT MAJOR, No. 4 ("ROMANTIC").....ANTON BRUCKNER

(Born at Ansfelden, Upper Austria, September 4, 1824; died at Vienna, October 11, 1896)

[Tuesday, July 21st]

If Bruckner, enjoying his Pilsener in an unamended Elysium, remembers his earthly prejudices, he must be haunting some of the analysts who have explored his symphonies. He strongly resented the discovery of poetical, pictorial, or descriptive implications in his music, yet the commentators have repeatedly defied him—not without help, apparently, from Bruckner himself, who, like many other composers, was delightfully inconsistent in this regard. Bruckner made several drafts of his E flat symphony between 1874 and 1880, and in these autographs there are superscriptions for certain movements and passages.

Walter Niemann in his comments upon this work calls it a "Wald-symphonie," and classes it, in poetical intention and substance, with Haydn's *The Seasons*, Beethoven's *Pastoral*, Weber's *Freischütz*, Wagner's *Siegfried*, and Humperdinck's *Hänsel und Gretel*; but he finds it widely separated in spirit from Raff's *Im Walde*; and certainly there is a depth and gravity of mood in Bruckner's contemplation of nature that is not to be found in the romantic but superficial Raff.

* * *

Bruckner as a nature-poet was often

Wordsworthian. He was an instinctive mystic, and for him the beauty and wonder of the visible earth were an august revelation of the Divine; to him, as to Wordsworth, they were "the garment of God"—an embodiment of unseen spiritual realities. He might have given Blake's answer to the questioner who asked, "When the Sun rises do you not see a round disc of fire, something like a guinea?"—"No! I see an innumerable company of the heavenly host, crying 'Holy, Holy, Holy is the Lord God Almighty.'"

The incredible wonder of the dawn, the dark sweep of woods against the sky, shadows in pools, the evening light upon the hills, the peace that falls within the valley—these, for him, were but testaments of the glory and benignity of God.

* * *

The first movement of the E flat symphony (*Allegro molto moderato*, 2-2) establishes at once a deeply contemplative mood. Above string tremolos on the chord of the tonic, a horn pronounces softly the first section of the chief theme. The second section of this theme (violins and flutes) is in the rhythm of which Bruckner

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was especially fond—two quarter-notes followed by a triplet of quarters—and is not unlike the unforgettable second theme of the first movement of his Eighth Symphony. The violas and first violins divide the lyrical second subject between them; it is in two parts, contrapuntally combined at the start. Walter Niemann perceives in this movement a vision of the nature-poet alone in the heart of the wood, his spirit buoyant with songs of praise, of hymns that are almost dithyrambic in their ecstasy.

The Andante (C minor, 4-4) is profoundly melancholy in temper. The chief theme, a sober canticle for the 'cellos, is heard under an accompaniment of muted violins and violas. There is a chorale-like passage for the strings. Woodwind, horns, trumpets, and trombones amplify the solemn lament—a dirge borne on the wind from a churchyard at the margin of the wood, suggests Walter Niemann. This funeral music is followed by the second and song-like subject in the violas. At the climax of the movement, the once mournful chief theme becomes a triumphant affirmation, with the brass chanting a variant of the theme in the major mode.

* * *

The Scherzo (B flat major, 2-4) is said to portray a hunt. When this symphony was produced for the first time in America—at a Seidl concert in Chickering Hall, New York, March 16, 1888—the hunting-horn fanfares that open the Scherzo and furnish the basis for much of its musical material reminded Mr. H. E. Krehbiel of the hunt music in the second act of *Tristan*. He seems to have preferred the latter (New York had heard *Tristan* for the first time in the opera season of 1886-7). Mr. Krehbiel, in speaking of this movement, referred to "its title, 'The Hunt.'" This title (*Die Jagd*) is printed at the head of the Scherzo in Josef Schalk's arrangement of the symphony for piano solo, though it does not appear in the orchestral score published at Vienna in 1890. But the imaginative content of the music is obvious.

A graceful subsidiary theme (strings and horns) suggests to Niemann what he calls

(Continued on page 8)

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Notes on the Program

(Continued from page 7)

"The 'Freia' motive from *Rheingold*." It is not in the least like the "Freia" motive; but the latter portion of it does suggest the very different motive of the "Golden Apples" from *Rheingold*. The trio (G flat major, 3-4) is fluent and Schubertian, in the style of a *Ländler*. The theme is stated by flute and clarinet. In the MS. of the revised draft of the Scherzo, Bruckner wrote above this passage: "*Tanzweise während der Mahlzeit zur Jagd*."

* * *

The opening of the Finale is curiously impressive. Above an organ-point on B flat in the 'cellos and basses, Bruckner develops an extremely gradual but very powerful crescendo, with the help of a muttering accompaniment-figure for the violins, reminiscences of the hunting-call on the horns and trumpets, and premonitory fragments of the chief theme of the movement, which finally bursts forth in a portentous unison passage, *fortissimo*, for the full orchestra. There is a swift diminuendo, then a second crescendo, and the brass choir roars out a variant of the chief theme of the first movement. This outburst, too, is quickly stilled, and only the kettledrum is heard, followed by a pause. Niemann sees here the suggestion of a gathering, culminating and subsiding storm. Flute and clarinet in C major announce the more characteristic portion of the second theme, after an introductory passage for the strings. Bruckner plays resourcefully with his material in this movement, and there is much contrapuntal exercise. The close is radiant and triumphant. Apparently, it is bright noon-tide in the woods, and the nature-poet exults. But the MS. of the earlier version of the Finale is said to have borne the superscription, *Volkfest*. There must, indeed, as Niemann observes,

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have been a very thoroughgoing alteration of plan on the composer's part to produce this amusing metamorphosis.

* * *

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POLONAISE, C SHARP MINOR, OP. 26,
NO. I FREDERIC CHOPIN

ORCHESTRATED BY
ELIZABETH R. MITCHELL

[Wednesday, July 22nd]

Elizabeth R. Mitchell (Mrs. Charles E. Mitchell), whose orchestration of Chopin's familiar Polonaise in C sharp minor is performed on this occasion for the first time, was born in Chicago August 18, 1881. She has been a student of the piano from her early youth. In Chicago she studied the piano for a number of years with Rudolph Ganz, and theory and harmony with Adolph Weidig. After her marriage to Mr. Charles E. Mitchell, Chairman of the National City Bank of New York, she continued her musical studies in New York, where she has been a pupil in theory, harmony, and orchestration under Rubin Goldmark.

Mrs. Mitchell's work as Chairman of the Children's Concerts of the Philharmonic, given during the winter season at Carnegie Hall under the direction of Ernest Schelling, is well known to an appreciative public.

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

[Wednesday, July 22nd]

Here are the verses of the poem by

(Continued on page 10)

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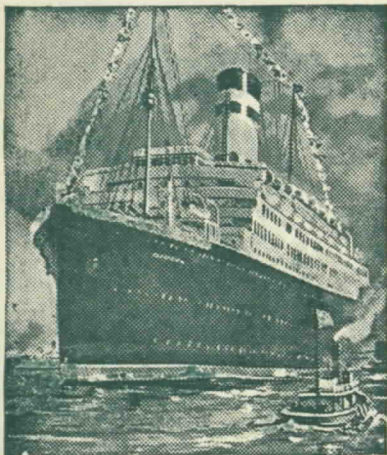


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Notes on the Program

(Continued from page 9)

Alfred Noyes¹ which suggested Mr. Schelling's music:

The cymbals crash, and the dancers walk
 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."
 "Pish," said a statesman standing near,
 "I'm glad they can busy their thoughts else-
 where!"
 We mustn't reproach 'em. They're young, you
 see."
 "Ah," said the dead men, "so were we!"
 Victory! Victory! On with the dance!
 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 conceived his tone-poem as a bacchanale traversed by a vision—an

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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."

* * *

A Victory Ball, composed in 1922, was performed for the first time anywhere by the Philadelphia Orchestra, in Philadelphia, February 23, 1923, and in New York by the same orchestra, four days later. It was first heard at the Stadium, under Mr. Van Hoogstraten's baton, July 24, 1925.

(Continued on page 12)



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Notes on the Program

(Continued from page 11)

**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)

[Thursday, July 23rd]

and

[Friday, July 24th]

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 exegetes 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

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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 Schiller's 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 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.

(Continued on page 15)

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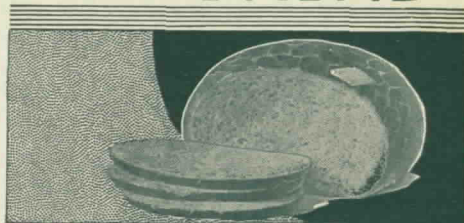
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The Esthetics of Contemporary Music

By ANDRÉ CŒUROY

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(Continued from Issues Nos. 3 and 4)

Schönberg teaches that consonant chords and dissonant chords are in the same class; that dissonances do not require "resolution"—i. e., do not need to return to a predetermined tonal plane—and that the free employment of the twelve semitones (in a word, atonality) is perfectly legitimate. Legitimate, to be sure, but fraught with peril. This peril has been set forth with great acumen by Maurice Boucher:

By bursting all fetters one deprives oneself of means of expression. In that atonality where M. Schönberg disports himself, the only elements of contrast still remaining are rhythm, timbre, and tempo. The manifold play of light is darkened, for it is just the keys, the accursed common chords, which create coruscations by

their clashes. Besides, it is they that blaze the route, mark the detours and generate dynamism. However pleasing the details, and however pure the interwoven lines may be, they all continue along the same plane enwrapped in neutral gray. In a word, atonality does not and can not possess variety in color and energy in movement. True emancipation is not to be found in it, but in a wider freedom in the impacts of tonalities such as is known under the name of polytonality.

Meantime, the affirmation of tonality becomes imperious with Strawinsky, so much so that step by step he grants a place of honor to the common chord that had been stifled by the dissonances. And from this same autocratic control atonal music is seeking to liberate itself by a

(Continued on page 27)

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Notes on the Program

(Continued from page 13)

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 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 Sym-

(Continued on page 22)

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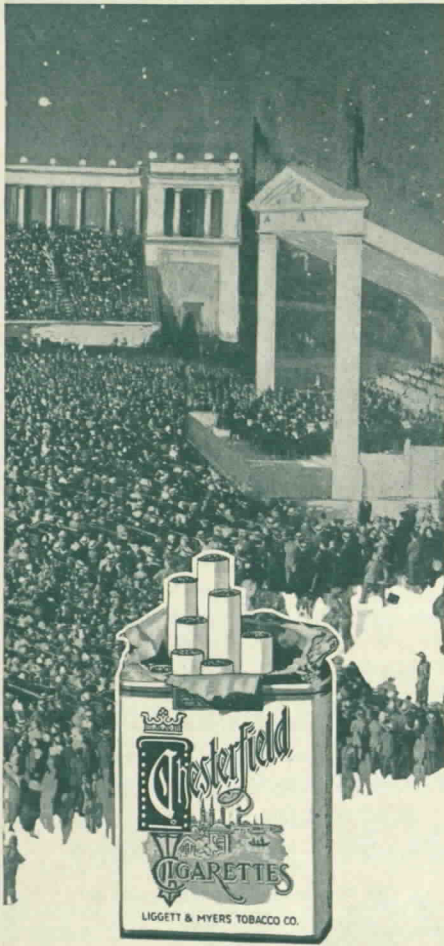
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PROGRAM NOTES

TUESDAY EVENING

(Program subject to change)

1. BRUCKNER.....Symphony
 - I. Allegro molto moderato
 - II. Andante
 - III. Scherzo
 - IV. Finale

INTERMISSION

2. WAGNER.....Int.
3. WAGNER.....Int.
4. WAGNER.....Int.
5. WAGNER.....Int.

WEDNESDAY EVENING

(Program subject to change)

1. RIMSKY-KORSAKOFF....."The Sea and Sindbad's Ship"
 - I. The Sea and Sindbad's Ship
 - II. The Story of the Kalendar-Prince
 - III. The Young Prince and the Young Princess
 - IV. Festival at Bagdad—The Sea—the Storm—the Bronze Statue of a Warrior—(Violin Solo: H. J. W.)

INTERMISSION

(PROGRAM CONTINUED)

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OTES ON PAGE 6

ENING, JULY 21st

o change without notice)

Symphony No. 4, in E flat major ("Romantic")

PERMISSION

Prelude to "Die Meistersinger"
Introduction to Act III, "Die Meistersinger"
Prize Song from "Die Meistersinger"
Prelude and Finale, "Tristan und Isolde"

VENING, July 22nd

o change without notice)

Symphonic Suite, "Scheherazade" (after
"The Thousand and One Nights"), Op. 35

ce
ung Princess
the Ship Goes to Pieces on a Rock Surmounted by
rior—Conclusion.
lo: *Hans Lange*)

PERMISSION

CONTINUED ON PAGE 19)

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(PROGRAM CONTINUED FROM PAGES 16-17)

2. CHOPIN.....Polonaise in C sharp minor, Op. 26, No. 1
Orchestrated by Elizabeth R. Mitchell
3. SCHELLING....."A Victory Ball": Fantasy for Orchestra
4. RIMSKY-KORSAKOFF....."Spanish Caprice," Op. 34
 - (a) Alborada
 - (b) Variations
 - (c) Alborada
 - (d) Scene and gypsy song
 - (e) Fandango of the Asturias

THURSDAY EVENING, JULY 23rd
and

FRIDAY EVENING, JULY 24th

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Nevada Van der Veer, Contralto

Daniel Gridley, Tenor
Nelson Eddy, Baritone

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1. BEETHOVEN.....Overture, "Leonore" No. 3, Op. 72

(PROGRAM CONTINUED ON PAGE 21)

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(PROGRAM CONTINUED FROM PAGE 19)

2. BEETHOVEN.....Symphony No. 9, in D minor, with Final Chorus on
 Schiller's Ode "To Joy," Op. 125
- 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

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

- | | | |
|--------------|--|-----------------------------------|
| 1. | WEBER..... | Overture to "Der Freischütz" |
| 2. | BEETHOVEN..... | Symphony No. 5, in C minor |
| INTERMISSION | | |
| 3. | WAGNER..... | Overture to "The Flying Dutchman" |
| 4. | WAGNER..... | Excerpts from "Götterdämmerung" |
| | (a) Daybreak, and Siegfried's Rhine Journey | |
| | (b) Siegfried's Dying Apostrophe to Brünnhilde | |
| | (c) Siegfried's Funeral Music | |
| 5. | WAGNER..... | Prelude to "Die Meistersinger" |

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Notes on the Program

(Continued from page 15)

phony, Beethoven himself in these sketches supplies us with clues wherefrom we can evolve 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 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



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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 is 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 world we know—its men and women and its seasons: that world exists for us, in the evocations of those masters, filled with an 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 world we know 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

(Continued on page 24)

Whip of waves against canoe bow.  Tang of moun-

tain air.  Yes, Tamiment is calling you to hill trails,

 to lake waters.  Far from heat and worries,

swim, ride, play, dance, and be merry in quiet Tamiment.

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Notes on the Program

(Continued from page 23)

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 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**

[BARITONE RECITATIVE]

O friends, no more these sounds continue!
Let us raise a song of sympathy, of gladness.
O joy, let us praise thee!²

[BARITONE 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.
[TENOR SOLO AND CHORUS]
(Allegro assai vivace, alla marcia, 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 thy magic is united
What stern Custom parted wide,
All mankind are brothers plighted
Where thy gentle wings abide.

[CHORUS]

(Andante maestoso, G major, 3-2)
O ye millions, I embrace ye,
Welcome all the race of man!
Brothers, high above yon span,

¹ Published by Novello & Co., Ltd., London (New York: The H. W. Gray Co., Agents).

² The words of the opening recitative for baritone are Beethoven's, not Schiller's.

(Continued on page 29)

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insists that the picturizations of his book do justice to his original characterization . . . the film company rejoins that if they did that they would go bankrupt . . . Dreiser has evidently never heard of the film organization that bought a famous novel . . . then decided to change the story but retain only the title . . . and finally altered the title out of all recognition . . . and they paid \$75,000 for the original! . . . the deluge of books on Russia continues . . . the latest is "Seeing Red" by Mrs. Eve G. Grady . . . but the deep carmine which Mrs. Grady visualizes is not "pro" but "con" . . . her contra viewpoint was helped considerably by Stalin's expulsion of this lady when she gave Saturday Evening Post circulation to a joke about his unpopularity among the masses . . . it is rumored that Russian authors will soon retaliate with books on America . . . Boris Pilniak, whose "Down the Caspian to the Volga" the Cosmopolitan Press will shortly issue, is now in this country heading the vanguard of invasion . . . he has just traversed the States in a Ford for material . . . his earnings as a writer even in Russia entitle him to ride in a Rolls-Royce . . . Soviet authors, it would appear, without faith in royalty, are not altogether adverse to royalties . . . Hollywood continues to confound the Newtonian laws of gravitation . . . the most recent instance is the David Graham Phillip's novel now being molded into a Garbo vehicle with the inverted title "Susan Lenox, Her Fall and Rise" . . . a sign of returning prosperity is the publication of Harry Reichenbach's "Fame Made to Order" at \$100.00 per copy.

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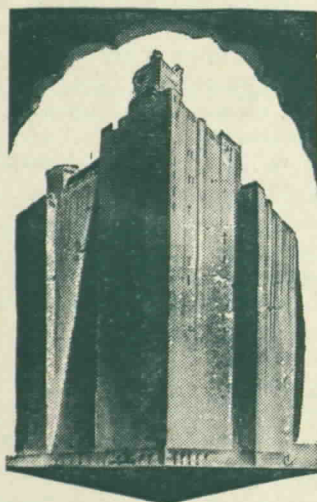
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Esthetics of Contemporary Music

(Continued from page 14)

multiplication of new intervals more numerous, more varied, more flexible, more subtle. It is affiliating itself with Asia, with that music that knows neither tempered scales nor conventional intervals and arbitrary mensurations, but (and here lies the worm in the fruit) also knew nothing of living rhythms and contrasting lights.

The quest of the quarter-tone is of ancient date; its modern propagandists—the Russians Koulbine, Matichine, Lourie, Wishnegradsky; the Czech Hába; the Germans Behrens, Senegalden, Richard Stein, Mager, Möllendorf; the Italians Baglioni and Busoni (the eulogist of the sixth-tone)—have no right to pose as original pioneers. Quarter-tones were known in the middle-ages. The attitude, however, of our present-day explorers is new, and in accord with the contemporary connotation of the tones. Since romanticism, as I have said, a tone is only an aspect in perpetual transmutation. It is always on the move. In this the quarter-tones are affiliated with jazz, although not to be confounded with it. The “sliding” instruments in jazz cause the intervals between tones to glide into one another with a subtlety that enravishes the ear, whether by the shifting of the trombone-slide, or by the vibrating piston of the trumpet, or by the minute shift of the finger on the string of the violin. But, in jazz, these uncertain tones never lose their character of passing-notes, which in fine, enliven the tonality instead of obscuring it.

At present, in Russia, Abrahamov is glorifying the sixth-tone and talks of “detempering” music, which is translated in bolshevist acrostics by U. T. S., “Universal-Tone-System,” besides the experiments of another Russian, Theremin, who invented the electro-magnetic apparatus pro-

(Continued on page 28)

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Esthetics of Contemporary Music

(Continued from page 27)

ducing "ethereal waves," showing that still more minute divisions may win not only a right to scientific mention, but also practical applicability.

But the general idea of infinitesimal divisions of tone can have no future until it summons up courage to be itself, that is to say, to set up a new musical system breaking away once for all from the traditional (and arbitrary) tempered system. Hába makes the mistake of integrating his sixth-tones in the ancient system, and thus creating what has been called "super-chromaticism."

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The timbres, in their turn, have been stirred to a new life whereof Casella has made himself the prophet. From a simple subsidiary means of expression (so he wrote in 1921 in "Matière et Timbre") the rôle of tone-color all at once becomes so important with Debussy, so paramount with Strawinsky and Schönberg, that we are fairly forced to recognize the elevation of an element, that only yesterday seemed accessory, to a predominant position in our esthetics and our practical technique.

To be continued in a forthcoming issue of the
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Notes on the Program

(Continued from page 24)

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!
Welcome all the race of man! (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.)

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SATURDAY EVENING, JULY 25

BERLIOZ _____ Overture, "Benvenuto Cellini"
 DVORAK _____ Symphony No. 5 ("From the New World")
 INTERMISSION
 D. G. MASON _____ Overture, "Chanticleer"
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HONEGGER _____ "Pacific, 231"
 JOHANN STRAUSS _____ "Emperor" Waltz
 LIST _____ Hungarian Rhapsody No. 1

SUNDAY EVENING, JULY 26

BERLIOZ _____ Fantastic Symphony, Op. 14-A
 INTERMISSION

HUMPERDINCK _____ Dream Pantomime from "Hänsel und Gretel"
 MOZART _____ Serenade for Strings ("Eine Kleine Nachtmusik")
 TCHAIKOVSKY _____ "Francesca da Rimini": Fantasia for Orchestra

[Page Thirty]

MONDAY EVENING, JULY 27

BEETHOVEN _____ Overture to "Egmont"
 DEBUSSY _____ Nocturne for Orchestra: "Fêtes" ("Festivals")
 STRAUSS _____ Tone Poem: "Death and Transfiguration"

INTERMISSION

BRAHMS _____ Symphony No. 1
 FRITZ REINER, Guest Conductor

TUESDAY EVENING, JULY 28

BACH _____ Toccata and Fugue in C major
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BRAHMS _____ Symphony No. 1

INTERMISSION

STRAUSS _____ Tone Poem: "Don Juan"
 WAGNER _____ Prelude to "Die Meistersinger"

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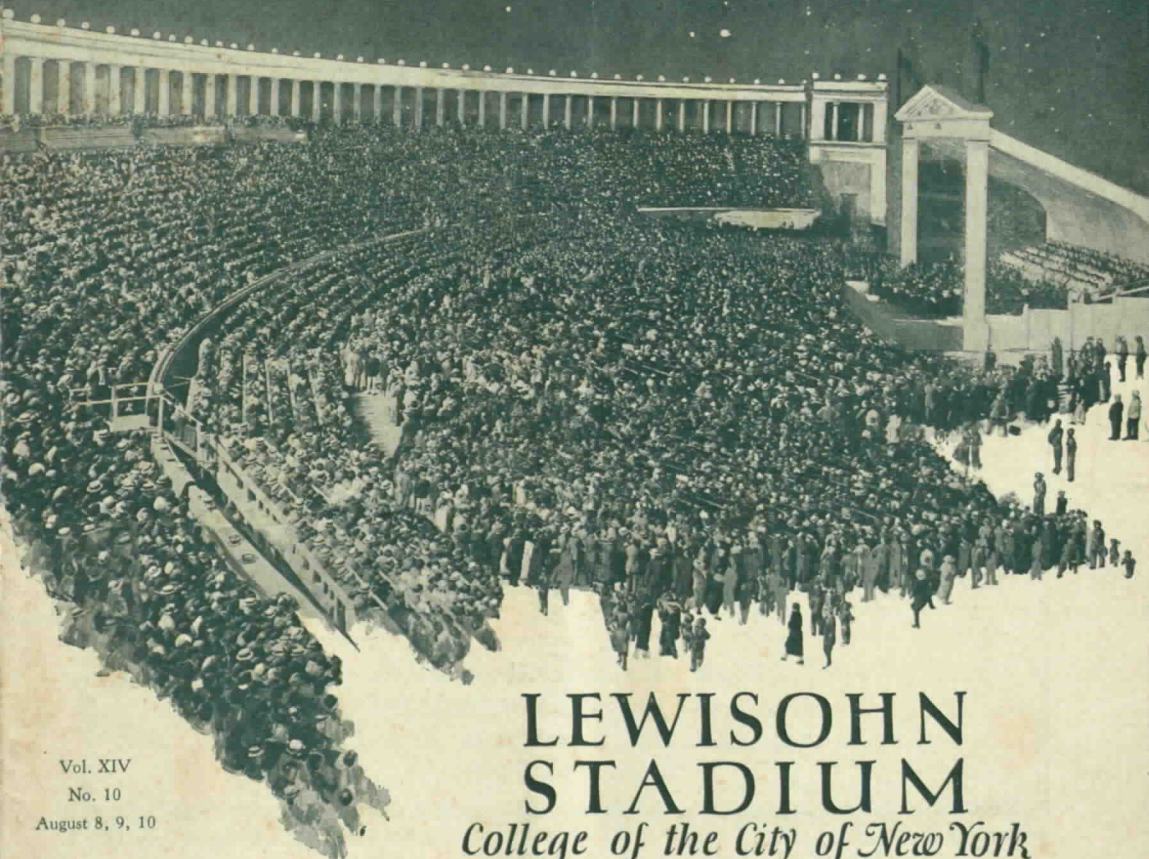
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(Continued on page 30)

NOTES ON THE PROGRAM

By LAWRENCE GILMAN

SUITE FROM THE BALLET, "PULCINELLA" (AFTER PERGOLESI), FOR SMALL ORCHESTRA

(Giovanni Battista Pergolesi, born at Jesi, Italy, January 3, 1710; died at Pazzuoli, near Naples, March 16, 1736)

[Saturday, August 8th]

Stravinsky composed the music for *Pulcinella*, a one-act "Ballet with Song," in 1920, and the work was given for the first time in May of that year at the Opéra, Paris, by the Russian Ballet, choreography by Massine, scenery and costumes designed by Picasso. The principal mimes were Karsavina and Massine. There were three singers. Stravinsky afterward arranged a concert suite from the music for the ballet, and this was performed for the first time in America by the Boston Symphony Orchestra, in Boston, December 22, 1922. It was played in New York by the Boston Orchestra, January 6, 1923, under the direction of Pierre Monteux. It was introduced to the repertoire of the Philharmonic Society at a concert in Carnegie Hall, under the direction of Stravinsky as guest conductor, January 8, 1925.

* * *

When this suite was played at Geneva at a symphony concert under the direction of Ernest Ansermet, February 24, 1923, the program contained some paragraphs of comment on the music which represented the views of the composer. This annotation is reproduced in part below:

The manner in which the two musical personalities [Stravinsky and Pergolesi] are associated in *Pulcinella* is so singular as to call for some comment. In the years 1917-1920, the Director of the Ballet Russe conceived the idea of devising some new productions based upon music by old Italian composers—for example, Scarlatti, Pergolesi, Rossini. Tommasini, for Scarlatti (in *The Good-Humored Ladies*); Respighi, for Rossini (in *La Boutique fantasque*), contented themselves with arranging and transcribing the material chosen from this old Italian music. But Stravinsky, in the case of Pergolesi, proceeded somewhat differently. He did more than transcribe: indeed, in the case of certain numbers from the pages of the old Italian master, which he took as a point of departure, he elaborated a work which it is necessary to regard as to some extent original. . . .

Stravinsky, feeling certain sympathetic affinities with the music of Pergolesi, reverted in imagination to the environment of the Neapolitan music-makers of the early eighteenth century, and produced in *Pulcinella* what is, in effect, a "portrait" of Pergolesi and his times, painted by Stravinsky. He borrowed from Pergolesi not only the melodies and their characteristic harmonies, but also the traits of style and the form of these pieces. . . .

For the music thus evolved by Stravinsky, Massine devised the choreography of a ballet upon suggestions derived from the popular Neapolitan stage of the early eighteenth century, and based in particular upon the traditional figure of "Pulcinella." But a knowledge of the

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action is unnecessary in listening to the music. . . .

The work is scored for the kind of orchestra which M. Roland Manuel has called "une assemblée d'hommes libres," which, in this case, is constituted as follows: a quintette of solo strings; twenty ripieni strings; two flutes, two oboes, two bassoons, two horns, one trumpet, one trombone.

* * *

There are no programmatic indications in the score of the suite, the movements of which (printed on the title-page of this program) are presented in their concert form as abstract music.

INTERLUDE AND WALTZ FROM THE OPERA, "INTERMEZZO," OP. 72

RICHARD STRAUSS

(Born at Munich, June 11, 1864)

[Saturday, August 8th]

Richard Strauss's two-act opera, *Intermezzo: a Bourgeois Comedy with Symphonic Interludes*, was produced at the Dresden State Theatre, November 4, 1924. The première of *Intermezzo* marked the climax of a "Richard Strauss Week" in Dresden, arranged to celebrate (five months late) the sixtieth birthday of the eminent composer. The festivities included two concerts—one orchestral, with *Also Sprach Zarathustra* and *Tod und Verklärung* on the program; one of chamber music. The performances of his stage works included *Salome* (with Strauss conducting), *Feuersnot*, *Josephslegende*, and *Der Rosenkavalier*.

Strauss himself wrote the libretto of *Intermezzo* (undismayed by the fact that the only other opera for which he supplied his own text, his first opera, *Guntram*, was a failure). Doubtless his reason for doing so in the case of *Intermezzo* was because he himself knew most intimately the story upon which his opera is based: for he has used as plot an episode out of his own life. This episode took place some twenty-three years ago, and may be told in the words of Josef Stransky, for years a close friend of Strauss, and the innocent cause of the domestic tragi-comedy in the Strauss family which was afterward to form the basis of *Intermezzo*.

"I was engaged as a conductor by Angelo Neumann, manager of the Prague Landes theatre

(Continued on page 8)

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Notes on the Program

(Continued from page 7)

[writes Mr. Stransky]. One day we went to Berlin with an Italian company which was 'guesting' with us, and gave performances at the New Royal Opera House. I alternated with the conductor, Arturo Vigna. The star of the troupe was the Italian tenor, De Marchi, whose manager was Edgar Strakosch, an American. After a performance of *Aida*, De Marchi said to Strakosch: 'Go and fetch Stransky, we want to go out.' Our way led us into the bar of the Hotel Bristol, where we made ourselves comfortable. Suddenly, a 'lady' joined us. As we were in a jolly mood, we treated the uninvited but not at all unpleasant stranger to some American drinks.

"As Strakosch and De Marchi conversed in Italian, our momentary guest was soon aware that we were of the Italian Opera, and asked for a ticket to the next performance. In his very broken German De Marchi answered: 'Herr Strauss will attend to it.' (You must know that the tenor always insisted upon calling me 'Straussky.') I never for a moment thought of complying with our guest's request, but the decidedly forward young woman had gained from our talk the impression that I was one of the conductors of the company, and later she looked up my name in the telephone directory.

"Sinch De Marchi had placed a strong accent on the first syllable, the young woman had the word 'Strauss' in her ear and was apparently convinced, when she found the name Richard Strauss, Joachimstalerstrasse 17, that that was my address. Whereupon she wrote and sent to Strauss's address the following note: 'Dear Sweetheart! Do bring me the tickets. Your faithful Mizzi. My address: Mizze Mucke, Luneburgerstrasse 5.'

"As Strauss was away on a long concert tour, this note was opened by Frau Strauss, who, consumed by jealousy, at once began proceedings for a divorce.

"When Herr Rosch, Strauss's intimate friend, in the course of his attempts to clear up the apparently mysterious but really very simple matter, at least succeeded in reaching me, I at once solved the puzzle, and the reconciliation of the Strausses was happily effected."

* * *

From this tragi-comedy of his early married life, Strauss evolved his opera. The subject was at first given to Herman Bahr, the German critic, and then to Hugo von

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Hoffmannsthal, but both writers felt themselves unequal to coping with the delicate task of dramatizing such an episode. So Strauss himself concocted the libretto. The music was completed at Buenos Aires, August 21, 1923.

"The result" (wrote Beaumont Wadsworth in a review of the premiere that he sent to the *Boston Transcript*) "is a light, rather amusing, but at the same time naïve comedy which would have little interest save for the music."

"The action of the piece [continued Mr. Wadsworth] alternates between Grudlsee, somewhere in the Tyrol, and Vienna. The opening scene, which is quite long, is in the dressing room of the Strauss (or rather "Storch") villa. The composer, Hofkapellmeister Robert Storch, is preparing for a long concert tour. It is seven o'clock in the morning. His wife, Frau Christine (the dramatic analogue of Frau Strauss), in pink morning negligée, rushes to and fro, revealing herself as a nervous, excitable creature, preparing and packing for her husband's journey. We see the Strauss trunk, with the authentic initials 'R. S.' on it. There is also the lunch-basket to be packed with the master's favorite food—she insists that it must be nourishing. As might be expected at such an early hour in the morning, and under such conditions, the happy couple have a few words, a mere nothing. Strauss has dramatized one of those little domestic tiffs which are likely to occur even in non-artistic homes. But he has put much of himself into the joke.

* * *

"Finally Robert departs in a huff, omitting even a good-by kiss. Sadly his wife sits down before her dressing table to bemoan her fate as the wife of a famous composer who is always away from home. And the world will know her merely as 'the better-half of a tone-poet!' But she is not a tragic person, and soon recovers from her temporary mood of ill-nature, for in the next scene we see her on a toboggan-run, colliding with a charming young man of twenty-two. He turns out to be Baron Lummer, and proves himself so agreeable that the acquaintanceship develops into an innocent flirtation, for there is dancing together in a Bavarian inn—with a real Bavarian troupe performing a real Bavarian 'shoe-clapping' dance as background.

"The good-hearted Christine, realizing that

(Continued on page 10)

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Notes on the Program

(Continued from page 9)

the Baron is a young, helpless creature, seeks a furnished room for him so that he can pursue his studies. Then, alone in her sitting room, she sits by her lamp and dreams of the goodness and fidelity of her husband.

"When we see the young man in his new room, we discover that he already has a sweet-heart in the village, and we leave him writing a begging letter to his new patroness. Frau Storch is horrified when she receives this letter, in which the Baron requests a loan of one thousand marks. And when he arrives on the scene she prepares to bawl him out. But before she has had time to do this properly, the fatal note arrives. She utters a cry of horror, and in a fit of jealous rage orders the maid to pack her things. Later we see her sitting by the bedside of her eighteen-year-old son, Franzl, but Franzl does not want to go away. But, she says, it must be. This scene ends the First Act.

* * *

"The first scene of the Second Act discloses Hofkapellmeister Robert Storch playing Skat. During the party he receives a telegram from his wife accusing him of infidelity, and threatening divorce. He rushes off to telegraph. Meanwhile Frau Storch has vainly attempted to get a lawyer to take proceedings for a divorce. In Vienna, in the rain-swept Prater, Robert walks up and down in despair. His telegrams and letters have been unanswered. Finally his friend Kapellmeister Stroh comes along, and tells him that it was all a horrible mistake: that the note from the young woman was not really meant for him. So all ends well, with a scene of reconciliation between the married pair, and we leave them sitting down happily to a meal."

* * *

The Interlude performed at tonight's concert occurs between Scenes Five and Six of the First Act. In the opera, the first fifty-five measures accompany the reflections of Frau Christine Storch as she meditates by the lamp in her sitting-room, dreaming of her absent husband. She sings these words:

"Here I sit, alone. My dear husband! He is so good, so true!

"This long, lonely evening—how sad it makes one!" (she becomes more and more absorbed in meditation as the curtain falls).

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The music begins (A-flat, *Rubig schwebend*, 2-2) with the theme which in the opera is associated with Christine's love for her husband: the 'cellos announce it at the second measure (joined later by the English horn), beneath a syncopated accompaniment for the other strings. The interlude is an impassioned revery built chiefly upon this theme; though shortly after the climax another theme is introduced—that which in the opera stands for one aspect of the character of Christine herself: it is the phrase for the first violins and woodwind that drops, in characteristically Straussian fashion, from G flat above the staff to the F a minor ninth below. The excerpt ends with a long-drawn series of chromatic harmonies, diminuendo, for the divided strings, harp, horns, and woodwind.

* * *

This Interlude, together with the Waltz Scene from the same act, was performed at a Philharmonic concert in Carnegie Hall for the first time in America, under the direction of Wilhelm Furtwängler, March 6, 1926.

VARIATIONS ON A THEME BY HAYDN,

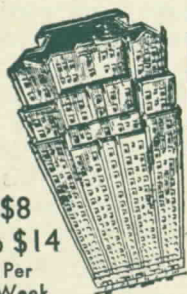
OP. 56-A JOHANNES BRAHMS
(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897)

[Sunday, August 9th]

The "theme by Haydn" (not indisputably original with him) is derived from a set of manuscript *divertimenti* for wind instruments. In Haydn's score the tune is referred to as *Chorale St. Antoni*.

The Theme, which sounds like a blended hymn-tune and folk-song (*Andante*, B-flat

(Continued on page 12)



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Notes on the Program

(Continued from page 11)

major, 2-4), is propounded by oboes and bassoons playing in sixths and thirds, supported by horns, contra-bassoon and double-basses pizzicato.

VARIATION I. (*Poco più animato.*) The violins weave an intricately rhythmized tracery above strongly-marked phrases in the wind. The likeness to the theme is artfully concealed, as it is elsewhere in the work.

VARIATION II. (*Più vivace*, B-flat minor.) Clarinets and bassoons in sixths elaborate the characteristic rhythm of the theme, against decorative passages for the strings.

VARIATION III. (*Con moto*, B-flat major.) Oboes and bassoons discourse above a passage in double octaves for violas, 'cellos and double-basses. Then the violins enter, *dolce*, *legato*, adorned by filigree-work in the woodwind.

VARIATION IV. (*Andante con moto*, B-flat minor, 3-8.) Oboe and horn, *dolce e semplice*, carry the melody, accompanied by the lower strings. Toward the end of the variations the strings play the melody in double octaves, under woodwind embroidery.

VARIATION V. (*Vivace*, B-flat major, 6-8.) The strings in unison have an inversion of the initial three-note figure of the theme. The woodwind chatter volubly, paired in thirds, and a piccolo adds its voice. The strings then take over the pattern. The writing is delectably light-handed and fantastic.

VARIATION VI. (*Vivace*, B-flat major, 2-4.) Strings outline the theme, pizzicato. A vigorously rhythmized figure is exploited by the wind.

VARIATION VII. (*Grazioso*, B-flat major, 6-8.) Flute and violas in octaves play what Mr. Fuller-Maitland calls "a delicious falling theme," for which the violins and clarinets provide a convenient staircase: a passage descending by the orderly steps of the B-flat major scale. The rhythm is that of a *Siciliano*.

VARIATION VIII. (*Presto non troppo*, B-flat minor, 3-4.) The muted strings play *sempre pianissimo*. Piccolo, clarinet and bassoon creep stealthily on the scene at

the sixth bar. The theme is inverted. The whole variation has a Beethovenish air of soft-footed mystery.

FINALE. (*Andante*, B-flat major, 2-2.) The strings announce a ground bass derived from the first phrase of the Theme. "The serene opening," says Mr. Fuller-Maitland, "tells us of what is to come, as surely as Beethoven tells us that matters of great moment are in his mind at the beginning of the *Eroica*. The increasing elaboration of the workmanship up to the climax where first the wind instruments and then the strings have a rushing scale, is among the most powerful of musical impressions of any date, and while all the variations are a delight to the ear, . . . yet the best is kept to the last."

* * *

Max Kalbeck, in his eight-volume *Life of Brahms*, declares that Johannes, in writing his *Variations on the theme which Haydn entitled Chorale St. Antoni*, intended to express certain phases of St. Anthony's famous adventure in the Egyptian desert. He thought that the charming Seventh Variation, the "Grazioso" episode in B-flat major in Siciliano rhythm, for flute and violas in octaves, pictures in tone the most atrocious of St. Anthony's ordeals, "the most atrocious because the sweetest." He found here "the quintessence of human voluptuousness."

One cannot help wondering what the sarcastic Brahms would have said if he had read this amazing tosh. If the music of that gracious Seventh Variation is "voluptuous" (to say nothing of "the quintessence of voluptuousness"), then we have all been entertaining lyric wantons unawares for many a year. Possibly Mr. Fuller-Maitland was thinking of Kalbeck's deplorable suggestions when, in analyzing these *Variations*, he spoke of the melody of this passage as "a delicious falling theme."

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

JOHANNES BRAHMS

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

[Sunday, August 9th]

There are commentators on Brahms who discuss with solemnity the question whether

(Continued on page 22)

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The Esthetics of Contemporary Music

By ANDRÉ CŒUROY

Reprinted from "THE MUSICAL QUARTERLY" through the courtesy of
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(Continued from ISSUE No. 8)

Noise is becoming organized, and its organization runs parallel with that of mechanical music. At the festival held in Baden-Baden in August, 1927, the place occupied by the latter in contemporary musical life was made manifest; in particular, there was played the "Ballet mécanique" of the American, George Antheil, in which are engaged six electric pianos, eight xylophones, four drums, two electromotors with snoring attachment, one siren, discs of zinc and steel, and two full octaves of small electric bells. What a chance for good folk to marvel and mock! However, in any event, our American is no more venturesome than Mozart, who wrote a very pleasing work for the

mechanical organ, or than Weber, a rondo by whom is mentioned as composed in 1811 for the *harmonichord*, a Hoffmannesque instrument invented by Kaufmann.

And now a journalist, noting how the wind blows, has started an inquiry on "what mechanical music is, and what it will be." He has asked several well-known composers whether they think that the progress made of late years by this kind of music will have a beneficial effect on music and musicians, or menace the future of orchestras and virtuosos. Among the published replies, three—those of Vincent d'Indy, Max d'Ollone, and Paul Dukas—are especially noteworthy.

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M. d'Indy opines that mechanical appliances cannot injure music in any way, because to his mind mechanics bear no relation to music, "for music derives its life from expression, and the mechanical is essentially inexpressive." He adds that mechanical music may injure performing musicians considerably, from a material point of view, whenever a majority of idiotic snobs shall have established the preponderance of the machine over human feeling. "Art (he continues) can consist only in communication from man to man, or, I should rather say, from soul to soul, a communication that the machine is, and ever will be incapable of creating."

M. d'Ollone displays the liveliest antipathy for everything mechanical, and "for the purely material progress of our epoch." He admits that the phonograph may be "quite useful for singing-teachers and students of singing, by enabling them (through many repeated hearings of the same disc) to take cognizance of the varied styles of emission and interpretation of celebrated artists of every school and all countries." He concedes that the radio affords some diversion for the sick and infirm.

Lastly, M. Dukas declares that, while none of the mechanical instruments which he has had an opportunity of hearing produced any impression on him other than of scientific curiosity, these instruments "will some day doubtless attain artistic value; but, to serve as satisfactory substitutes for the living execution, they will always lack that which constitutes, in great part, the potency of the latter, and its charm—the presence of the interpreters, the bonds of feeling subsisting between them and the audience, the diversity of interchanges that result therefrom and that incessantly modify the details of the execution, so that one may affirm that no work is ever played twice in the

(Continued on page 24)

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PROGRAM NOT

SATURDAY EVENI

(Program subject to ch

1. STRAVINSKY.....
2. STRAVINSKY.....
3. STRAVINSKY.....Suite from "Pulcinella"
 - I. Sinfonia
 - II. Serenata
 - III. (a) Scherzino
(b) Allegro without pause
(c) Andantino
 - IV. Tarantella
 - V. Toccata without pause
 - VI. Gavotta con 2 variazioni
 - VII. Vivo (Duetto—trombone and double bass)
 - VIII. (a) Minuetto
(b) Finale
4. STRAVINSKY.....
 - I. (a) Introduction; (b) The Fire-Bird
 - II. Dance of the Princesses
 - III. (a) Infernal Dance of King Kastchei
5. STRAUSS.....Interlude and Valse

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6. STRAUSS.....
7. STRAUSS.....
8. STRAUSS.....Tone-

(PROGRAM CONTINUED)

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TES ON PAGE 6

NING, AUGUST 8th

change without notice)

Song of the Volga Boatmen

"Fireworks"

ella" (After Pergolesi), for Small Orchestra

ublebass)

the Stadium)

Suite from "The Fire-Bird"

rd and Her Dance

chei; (b) Berceuse; (c) Finale

MISSION

Waltz from the Opera, "Intermezzo," Op. 72

the Stadium)

Waltzes from "Der Rosenkavalier"

Salome's Dance

-poem, "Death and Transfiguration," Op. 24

URED ON PAGE 19)

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(PROGRAM CONTINUED FROM PAGES 16-17)

SUNDAY EVENING, AUGUST 9th

(Program subject to change without notice)

1. BEETHOVEN.....Overture to "Egmont," Op. 84
2. BEETHOVEN.....Symphony No. 8, in F major, Op. 93
 - I. Allegro vivace e con brio
 - II. Allegretto scherzando
 - III. Tempo di minuetto
 - IV. Allegro vivace
3. BRAHMS.....Variations on a Theme by Haydn, Op. 56-A
4. BRAHMS.....Symphony No. 2, in D major, Op. 73
 - I. Allegro non troppo
 - II. Adagio non troppo
 - III. Allegretto grazioso
 - IV. Allegro con spirito

INTERMISSION

(PROGRAM CONTINUED ON PAGE 21)

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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(PROGRAM CONTINUED FROM PAGE 19)

MONDAY EVENING, AUGUST 10th

(Program subject to change without notice)

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HADLEY Overture, "In Bohemia"

TAYLOR Suite, "Through the Looking Glass"

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Notes on the Program

(Continued from page 13)

the D major Symphony (completed in 1877) is an idyl—"Brahms's 'Pastoral' Symphony," a work essentially eueptic; 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.

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 speaks to us in such a passage as that in the coda of the first



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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, somberly 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 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."

SUITE, "THROUGH THE LOOKING GLASS"
(FIVE PICTURES FROM LEWIS CARROLL), OP. 12.....DEEMS TAYLOR
(Born in New York City, December 22, 1885)

[Monday, August 10th]

Through the Looking Glass was written originally in 1917-19, for a small chamber orchestra of wood-wind, piano, and strings, and was played in that form at a concert of the New York Chamber Music

Society, February 18, 1921. Mr. Taylor rescored the work for full orchestra in September, 1921, and added a new movement ("The Garden of Live Flowers"). In its revised form the Suite was played for the first time by the New York Symphony Orchestra (Walter Damrosch, conductor) in Brooklyn, March 10, 1923, and at Aeolian Hall, New York, on the following day.

* * *

The published score contains excerpts from that perfect masterpiece, Lewis Carroll's *Through the Looking Glass*, which illuminate the programmatic significance of the various movements of the Suite; and Mr. Taylor has further elucidated his music by an admirable commentary which he contributed to the program-notes of the Symphony Society for the first performance of the work.

"The Suite [wrote Mr. Taylor] needs no extended analysis. It is based on Lewis Carroll's immortal nonsense fairy-tale, *Through the Looking Glass and What Alice Found There*, and the five pictures it presents will, if all goes well, be readily recognizable to lovers of the book. There are four movements, the first being subdivided into two connected parts.

I. (a) DEDICATION.

"Carroll precedes the tale with a charming poetical foreword, the first stanza of which the music aims to express. It runs:

"Child of the pure unclouded brow
And dreaming eyes of wonder!
Though time be fleet, and I and thou
Are half a mile asunder,
Thy loving smile will surely hail
The love-gift of a fairy-tale."

(Continued on page 25)

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Esthetics of Contemporary Music

(Continued from page 17)

same manner." Hence he concludes that mechanical fixity, however perfect, will never injuriously affect interpreters of high rank, and will serve others "in like measure as a photograph flatters certain faces. Radio is certainly destined for the widest diffusion. But it has not fully succeeded in the matter of purity of transmission. In this regard certain discs, and player-pianos, are furthest in advance. All these means of sonorous emission unquestionably favor the diffusion of music by bringing it to the homes of countless thousands who had never heard it. I do not believe that they will in future deter those who attend concerts and theatres from listening to music under different conditions more favorable to its enjoyment."

It would seem that mechanical music, even in its infancy, is the victim of a confusion wherein one sees, without distinguishing them, both "reproductive" and "creative" apparatus. That is why we regret to note the intervention of Radio in this affair; up to the present it is an instrument of diffusion, a vehicle, and nothing more. For the phonograph the question is more complex, and it may already be asserted that the disc-machine can be not merely a museum, but a laboratory as well. It possesses a peculiar individuality which a well-informed musician can use to his advantage; perhaps the time is not distant when a composer will be able to offer to the recording-station a piece written expressly for the phonograph. With the player-piano another step forward has been taken in the realm of art, for that instrument can now interpret musical ideas and intentions that no other is capable of interpreting. That Strawinsky has for some years been taking so lively an interest in the Pleyela, is because he has discovered possibilities in them that were not proffered him by the hand-organ, the "orgue de Barbarie" so facetiously prescribed in the first tableau of *Petrouchka*. One of said possibilities,

(Concluded on page 28)

Notes on the Program

(Continued from page 23)

[Mr. Taylor afterward added the final stanza to the preface in his published score:

"And, though the shadow of a sigh
May tremble through the story,
For happy summer days gone by,
And vanished summer glory—
It shall not touch, with breath of bale,
The pleasance of our fairy-tale.]"

"A simple song theme, briefly developed, leads without pause to—

I. (b) THE GARDEN OF LIVE FLOWERS.

"Shortly after Alice had entered the looking-glass country she came to a lovely garden in which the flowers were talking:

"O Tiger-Lily," said Alice, addressing herself to one that was waving gracefully about in the wind, 'I wish you could talk.'

"We can talk," said the Tiger-Lily; 'when there's anybody worth talking to.'

"And can all the flowers talk?"

"As well as you can," said the Tiger-Lily, 'and a great deal louder.'

"The music reflects the brisk chatter of the swaying, bright-colored denizens of the garden.

II. JABBERWOCKY.

"This is the poem that so puzzled Alice, and which Humpty-Dumpty finally explained to her:

"'Twas brillig, and the slithy toves
Did gyre and gimble in the wabe;
All mimsy were the borogoves,
And the mome raths outgrabe.

"Beware the Jabberwock, my son!
The jaws that bite, the claws that catch!
Beware the Jubjub bird, and shun
The frumious Bandersnatch!

"He took his vorpal sword in hand;
Long time the manxome foe he sought—
So rested he by the Tumtum tree,
And stood awhile in thought.

"And, as in uffish thought he stood,
The Jabberwock, with eyes of flame,
Came whiffling through the tulgey wood,
And burlled as it came!

"One, two! One, two! And through and through
The vorpal blade went snicker-snack!
He left it dead, and with its head
He went galumphing back.

"And hast thou slain the Jabberwock?
Come to my arms, my beamish boy!
"O frabjous day! Callooh! Callay!"
He chortled in his joy.

"'Twas brillig, and the slithy toves
Did gyre and gimble in the wabe;
All mimsy were the borogoves,
And the mome raths outgrabe.'

"The theme of that frightful beast, the Jabberwock, is first announced by the full orchestra. The clarinet then begins the tale, recounting how, on a 'brillig' afternoon, the 'slithy toves did gyre and gimble in the wabe.' Muttered imprecations by the bassoon warn us to 'beware the Jabberwock, my son.' A miniature march signalizes the approach of our hero, taking

(Continued on page 27)

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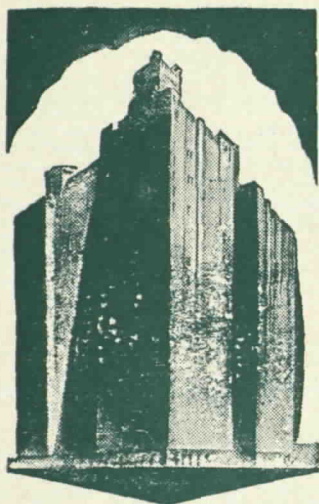
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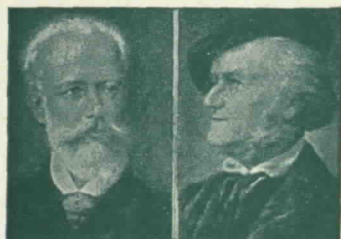
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Notes on the Program

(Continued from page 25)

'his vorpal sword in hand.' Trouble starts among the trombones—the Jabberwock is upon us! The battle with the monster is recounted in a short and rather repellent fugue, the double-basses bringing up the subject and the hero fighting back in the interludes. Finally his vorpal blade (really a xylophone) goes 'snicker-snack,' and the monster, impersonated by the solo bassoon, dies a lingering and convulsive death. The hero returns, to the victorious strains of his own theme—'O frabjous day. Callooh! Callay!' The whole orchestra rejoices—the church bells are rung—alarums and excursions.

"Conclusion. Once more the slithy toves perform their pleasing evolutions, undisturbed by the uneasy ghost of the late Jabberwock."

III. LOOKING-GLASS INSECTS.

The score contains this extract:

This was anything but a regular bee; in fact, it was an elephant—as Alice soon found out, though the idea quite took her breath away at first. . . .

The gnat (for that was the insect she had been talking to) was balancing itself on a twig just over her head, and fanning her with its wings. It certainly was a *very* large gnat: "About the size of a chicken," Alice thought.

"—then you don't like *all* insects?" the gnat went on, as quietly as if nothing had happened.

"I like them when they can talk," Alice said. "None of them ever talk, where I come from. . . ."

"Half way up that bush, you'll see a Rocking-horse-fly, if you look. Look on the branch above your head, . . . and there you'll find a Snapdragon-fly. . . . Crawling at your feet, you may observe a Bread-and-butter-fly."

"And what does it live on?"

"Weak tea with cream in it."

"Supposing it couldn't find any?"

"Then it would die, of course."

"But that must happen very often," Alice remarked thoughtfully.

"It always happens," said the gnat.

* * *

"Here we find the vociferous *diptera* that made such an impression upon Alice—the Bee-elephant, the Gnat, the Rocking-horse-fly, the Snapdragon-fly, and the Bread-and-butter-fly. There are several themes, but there is no use trying to decide which insect any one of them stands for."

(Continued on page 29)

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Esthetics of Contemporary Music

(Continued from page 24)

for example, is the striking of chords or successions of chords with so numerous notes and with such rapidity that a virtuoso having forty fingers would be incapable of executing them. Thus the machine realizes combinations impossible for man. It may be contended that music had got along without them hitherto, and had not suffered on that account. But then the reply would be in order, that nothing is negligible which can help to produce a new thrill, and I do not think "that they have regretted the experience" who heard the rolls on the Pleyela accompanying the film by Jean Grémillon, "Tour au large," with their deluges of notes, their sea of sound-waves, their flow and ebb of head-long chords animated by a new spirit; or the "Magicien prodigieux" of the Frenchman Jaubert, that combines glissandos in multiple notes with several instruments of percussion and three female voices; or the works written expressly for the mechanical piano by the young German group of Hindemith, Toch and Münch.

And here, too, we are again confronted by the rallying-cry of the epoch—Purity, Simplicity. The mechanical piano is aiding and abetting this purity. It is monochromatic, "white" in tone, especially in the acute registers, translucent and dry as parchment. It is a great mistake to think that it is simply a piano played by a mechanism; it is an instrument that has a style of its own; its soul, if not human, is nevertheless alive, and the more alive the further it withdraws from the colorful sonority of the great virtuosos. We can no longer doubt that a new technique will be born of the mechanical piano, for it is a matter of experience and an historical fact, that the language of music is enriched in the same measure as the instruments are perfected. And while it is important to follow the progress of mechanical music, it is far less for the purpose of learning whether the virtuosos will be devoured by that ogre, than to discover to what sauce he will adapt the tongue of to-morrow.

(Translated by Theodore Baker.)

Notes on the Program

(Continued from page 27)

IV. THE WHITE KNIGHT.

"He was a toy Don Quixote [says Mr. Taylor], mild, chivalrous, ridiculous, and rather touching. He carried a mouse-trap on his saddle-bow, 'because, if they *do* come, I don't choose to have them running about.' He couldn't ride very well, but he was a gentle soul, with good intentions. There are two themes: the first, a sort of instrumental prance, being the Knight's own conception of himself as a slashing, dare-devil fellow. The second is bland, mellifluous, a little sentimental—much more like the Knight as he really was. The first theme starts off bravely, but falls out of the saddle before very long, and has to give way to the second. The two alternate, in various guises, until the end, when the Knight rides off, with Alice waving her handkerchief—he thought it would encourage him if she did."

MARCH FOR TWO PIANOS AND ORCHESTRA.....ROBERT RUSSELL BENNETT
(Born in Kansas City, 1894)

[Monday, August 10th]

Robert Russell Bennett was born in 1894 in Kansas City. His father was a trumpet player in the orchestra there. He studied harmony, counterpoint, and composition with Carl Busch and composition with Nadia Boulanger. During 1928 and 1929 he was abroad on a Guggenheim Fellowship.

He now works as an orchestrator and editor of music in New York. He has to his credit many successful musical comedies and revues and his orchestrations of Jerome Kern's "Show Boat" and "The Band Wagon" have received wide-spread notice. His original compositions include a ballet, "Endymion," a one-act opera, "An Hour of Delusion," for which Arthur Train, Jr., wrote the libretto, two prize-winning sym-

phonies in the recent Victor contest, "Abraham Lincoln" and "Sights and Sounds," a large amount of chamber music, as well as other works for symphony orchestra and a number of works in small forms. The March was played last summer for the first time at the Hollywood Bowl.

Mr. Bennett says of it: "It is a concert piece of four connected movements, each of which falls into a species of march time. I—2/4: insistently vigorous, leaping from motif to motif without any strict development, ending in a barbarous passage leading without break into II—Alla Breve: rather a shuffling rhythm containing one sustained melody, first for oboe, then after a ghost march for the pianos, again for pianos and full orchestra. III—Serious recitative: for the two soli followed by a general episode, a sophisticated exaggeration of a classic funeral march. IV—A spirited 6/8, passing through several familiar forms into a long coda beginning as a *marche mignonne* and ending with a mountainous orchestration of the serious motif heard in the third movement."

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TCHAIKOVSKY.....Symphony No. 5

BACH-WHITTAKER.....INTERMISSION.....Sonata from Cantata No. 31

(First time at the Stadium)

RIMSKY-KORSAKOFF....."Doubinoushka," Russian Folk Melody

LIDOFF.....The Music Box

RAVEL.....Bolero

WEDNESDAY EVENING, AUGUST 12

BEETHOVEN.....Overture, "Leonore" No. 3

SCRIABIN.....Poem of Ecstasy

INTERMISSION

JOHANN STRAUSS.....Kaiser Waltz

WAGNER.....Siegfried Idyl

RIMSKY-KORSAKOFF.....Spanish Caprice

[Page Thirty]

THURSDAY EVENING, AUGUST 13

FRANCK.....Symphony in D minor

GLINKA.....INTERMISSION....."Rousslan and Ludmilla" Overture

W. H. REED.....Aescop's Fables

(First time at the Stadium)

ELGAR.....Introduction and Allegro for Strings

STRAUSS.....Tone-poem, "Death and Transfiguration"

FRIDAY EVENING, AUGUST 14

WEBER.....Overture to "Euryanthe"

VAUGHAN WILLIAMS.....A Norfolk Rhapsody

(First time at the Stadium)

MOSKOWSKY....."Perpetual Motion" (from Suite No. 1)

JOHANN STRAUSS.....Waltz, "Tales from the Vienna Woods"

INTERMISSION

BEETHOVEN.....Symphony No. 3 ("Eroica")

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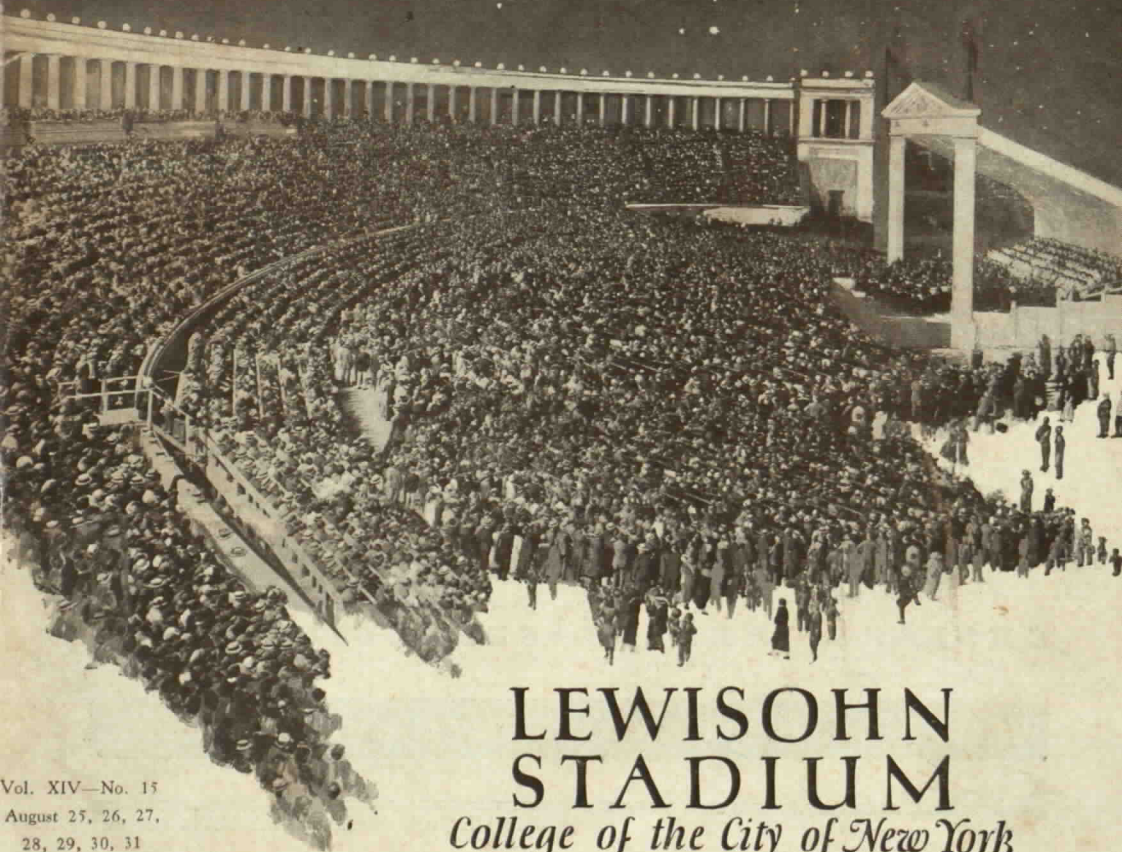
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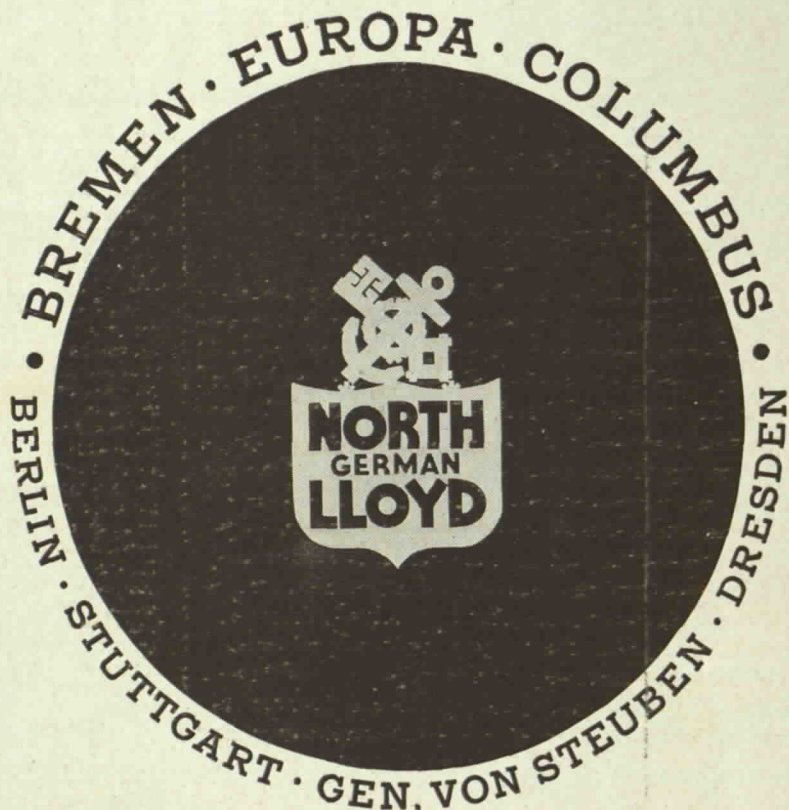


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(Continued on page 62)

DENISHAWN PROGRAM NOTES

By MARGERIE LYON

[Tuesday, August 25th]

and

[Wednesday, August 26th]

This year's program by Miss St. Denis and Mr. Shawn is entirely new to Stadium audiences, and, in several cases, numbers are performed for the first time in New York. The two dance-dramas, comprising the entire first and third sections, are especially suited to the visual limitation of the Stadium's distant seats, and were created for these concerts.

"Job: A Masque for Dancing," by Dr. Vaughan Williams, is produced by Mr. Shawn for its first dance production as well as the first playing of the music in this country. The Cammargo Society in London gave a performance of "Job" in July of this year, but with a small theatre orchestra, based on the scenario by Geoffrey Keynes. Pictorially the production follows the illustrations of William Blake for the Book of Job.

The story, modelled closely on the Biblical form, is in Eight Scenes and an Epilogue, during which the music plays constantly, although on the stage there are scene and light changes to indicate progression of the plot.

SCENE 1. Opens with Job surrounded by his wife and servants, shepherds and husbandmen coming to pay him homage. The six sons and three daughters of Job dance before him, at the end of which he blesses them, saying, "It may be my children have sinned." Angels appear at the side of the stage, and Satan enters, who appeals to Heaven. Heaven gradually opens, displaying God surrounded by the Sons of God. God regards Job with affection. Satan tells God that Job would curse Him if material possessions were taken from him. God says, "All that he hath is in thy power."

SCENE 2. Satan's Dance of Triumph, at the

close of which Satan climbs to God's throne, the hosts of Hell bowing before him.

SCENE 3. Job's sons and their wives are dancing with golden wine cups. Satan enters, and the dance stops, as the dancers fall dead.

SCENE 4. Job's Dream. Satan standing on the body of Job, calls up visions of Plague, Pestilence, Famine, Battle, Murder and Sudden Death, who dance before Job.

SCENE 5. Job awakes from his sleep dazed and confused, and perceives three messengers who tell him his wealth and family are destroyed. A sorrowful procession of the bodies of Job's sons and their wives passes across the stage. Job still blesses God. "The Lord gave and the Lord hath taken away; blessed be the name of the Lord."

SCENE 6. Three comforters, in reality hypocrites, are called by Satan as further aids in his plan. The dance of the three comforters is, first, one of pretended sympathy, developing into anger and reproach. At the end of this dance, Job curses God, and a vision of Heaven is invoked, which shows mysterious, sinister figures moving in a subtle parody of the dance of the Sons of God in SCENE 1. As the light brightens, these veiled figures are revealed as Satan and his followers, before whom Job and the Messengers and Comforters cower in terror.

SCENE 7. Elihu enters and dances before Job the Dance of Youth and Beauty, to restore and correct Job's conception of righteousness and belief in God. Heaven gradually opens again, with God on the throne, with many angels and the Sons of Morning.

SCENE 8. During a dance of the Sons of Morning, Satan enters to claim his victory over

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Job. But God banishes Satan, who is driven by the Sons of Morning into the lower world. In the foreground Job is again surrounded by his sons, daughters, and retinue, who build an altar about which they dance as the dance in Heaven continues.

ÉPILOGUE. A return to the first scene as Job, old and humble, receives homage from the people, whom he blesses.

* * *

In the first number of the second section, Miss St. Denis will do, for the first time in New York, a dance called "Salome." In this study of the dances of Salome to Richard Strauss' famous music, Miss St. Denis has not tried to follow any particular interpretation of the operatic stage, but has used this music as a basis for working out a pattern of seven veils, colored by a general Aubrey Beardsley atmosphere in relation to costume.

"The Balinese Dance" is a little study by Miss St. Denis of those dancers of Bali who are called "The Dancers of the Sunshine." The rhythms of their music and much of their arm gestures are similar to those of Javanese and Burmese dancers, but their costumes have an added brilliance that the others lack.

In the visualization of the first movement of Schubert's "Unfinished Symphony," Miss St. Denis is at last giving expression to an idea that she has had for many years. This idea was the forming of a synchoric orchestra of dancers which was to parallel the instrumentation of a symphonic orchestra. The basic plan was to have each member of the ballet, or synchoric orchestra, impersonate a member of the tonal orchestra. The first crude demonstration was given in Los Angeles over ten years ago, with the now famous dance-pianist, Louis Horst, attempting, with the piano only, the interpretation of the full symphonic score. This analyzing and visualizing of a symphony proved fascinating work to the students, and gave rise in all fields of music visualization to the idea that the dancers in the ballet might, individually or in groups, dance the voices of a composition. This was a distinct advance upon the existing custom of having the group dance in unison to the composition without respect to its harmonic complications. Thus, the term "music visualization" and "part-dancing" by ballets found its origin in this country in this idea of a synchoric orchestra.

This is the first opportunity the Denishawn School has had to present a sufficiently large group with the use of a symphony orchestra for the demonstration of the idea. This experiment is made with a group of non-professional children¹ and does not, therefore, fully exemplify the possibilities of a trained ballet visualizing a great symphony. However, it is interesting to know that the children have entered into the plan with great joy, and while they have no

¹ The children in the synchoric orchestra are from the Amshol Children's Community Theatre, sponsored by Ruth St. Denis, under the direction of Klarna Pinska of the Denishawn School.

(Continued on page 53)

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NOTES ON THE PROGRAM

By LAWRENCE GILMAN

SUITE FROM MUSIC TO SHAKESPEARE'S "TAMING OF THE SHREW" . . . ALBERT COATES

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

[Thursday, August 27th]

This suite by the guest conductor of the Stadium Concerts, with whose activity as a composer the New York public is familiar, is based upon old English melodies of the Thirteenth, Fifteenth, Sixteenth and Seventeenth centuries. The Overture derives from a Sixteenth-Century hunting song. The second movement, *Scherzo of the Mountebanks*, employs a melody from the Seventeenth Century. The third, *Wedding March*, is a complex of different tunes borrowed from traditional music of the Sixteenth Century. The fourth movement, *Sly Goes to Sleep*, is founded upon a tune of the Fifteenth Century, and the *Finale* upon a Thirteenth Century melody.

SYMPHONIC POEM, "THE FOUNTAINS OF ROME" OTTORINO RESPIGHI
(Born at Bologna, Italy, July 9, 1879; now living in Rome)

[Friday, August 28th]

Respighi composed this best-known of his orchestral works in 1916. The first performance was under the baton of Arturo Toscanini, on February 10, 1918, at one of a series of concerts given in Rome for the benefit of artists disabled in the War. The first performance in America was given by the Philharmonic Society, at Carnegie

Hall, February 13, 1919, under the direction of Josef Stransky, whose alertness and enterprise in the pursuit of consequential novelties resulted in so considerable an expansion of the Society's repertoire during his term of office.

The score of Respighi's *Fontane di Roma* contains this explanation of the music (the four sections of which are played without pauses):

The Fountain of Valle Giulia at dawn
The Triton Fountain in the morning
The Fountain of Trevi at mid-day
The Villa Medici Fountain at sunset

* * *

"In this symphonic poem the composer has endeavored to give expression to the sentiments and visions suggested to him by four of Rome's fountains, contemplated at the hour in which their character is most in harmony with the surrounding landscape, or in which their beauty appears most impressive to the observer: The Fountain of Valle Giulia at dawn; the Triton Fountain in the morning; the Fountain of Trevi at mid-day; the Villa Medici Fountain at sunset.

"The first part of the poem, inspired by the Fountain of Valle Giulia, depicts a pastoral landscape; droves of cattle pass

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and disappear in the fresh, damp mists of a Roman dawn.

* * *

"A sudden loud and insistent blast of horns above the trills of the whole orchestra introduces the second part, the Triton Fountain. It is like a joyous call, summoning troops of naiads and tritons, who come running up, pursuing each other and mingling in a frenzied dance between the jets of water.

* * *

"Next there appears a solemn theme, borne on the undulations of the orchestra. It is the Fountain of Trevi at mid-day. The solemn theme, passing from the wood to the brass instruments, assumes a triumphal character. Trumpets peal; across the radiant surface of the water there passes Neptune's chariot, drawn by sea horses and followed by a train of sirens and tritons. The procession then vanishes, while faint trumpet blasts resound in the distance.

* * *

"The fourth part, the Villa Medici Fountain, is announced by a sad theme, which rises above a subdued warbling. It is the nostalgic hour of sunset. The air is full of the sound of tolling bells, birds twittering, leaves rustling. Then all dies peacefully into the silence of the night.

* * *

"The work is scored for piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, three trumpets, bass tuba, timpani, triangle, cymbals, glockenspiel, a bell, two harps, celesta, piano, organ (*ad libitum*), and strings."

"FRANCESCA DA RIMINI," FANTASIA FOR ORCHESTRA (AFTER DANTE), OP. 32
P. I. TCHAIKOVSKY

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

[Saturday, August 29th]

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 pun-

(Continued on page 12)



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Notes on the Program

(Continued from page 11)

ishment 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 overcome 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 malign and clamorous dusk.

**TONE-POEM, "EIN HELDENLEBEN" ("A
HERO'S LIFE"), OP. 40**

RICHARD STRAUSS

(Born at Munich, June 11, 1864)

[Sunday, August 30th]

This tone-poem is in six connected sections: (1) The Hero. (2) The Hero's Adversaries. (3) The Hero's Wooing. (4) The Hero's Battlefield. (5) The Hero's Works of Peace. (6) The Hero's Release from the World, and the Conclusion.

I. THE HERO

We hear first the chief theme of the Hero: the great subject that sweeps up out

of the bass in the low strings and horns, joined later by the violins. There are subsidiary themes, picturing different aspects of the Hero's nature—his pride, depth of feeling, inflexibility, sensitiveness, imagination. This section comes to a defiant, heaven-storming close, *fff*.

II. THE HERO'S ADVERSARIES

Herein are pictured the Hero's opponents and detractors—an envious and malicious crew, filled with all uncharitableness.

III. THE HERO'S WOOING

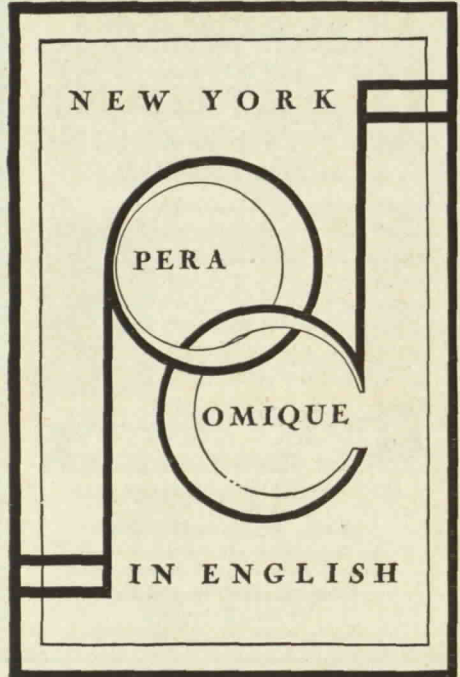
A solo violin introduces the Hero's beloved. She reveals herself at the start as capricious, an inconsequent trifler, an elaborate coquette. The directions printed above the violin part in the score—"flip-pantly," "playfully," "insolently," "sedately," "soothingly," "angrily," "scoldingly"—suggest the changing aspects of the amatory scene. But a grave and earnest phrase—heard at first in the 'cellos, double-basses, trombones and horns—recurs again and again, with the effect of an increasingly fervent appeal. The discourse becomes more serious, more sincere, more impassioned; and then the orchestra breaks into one of the most magnificent love-songs in all music. There are rapturous phrases for the strings, gorgeously adorned with glissandi in the harps; the oboe sings an ardently tender song. As the ecstasy subsides, the mocking voices of the foe are heard remotely, like the distant croaking of night birds through an enchanted dream.

IV. THE HERO'S BATTLEFIELD

But suddenly the call to arms is heard, and it may not be ignored. Distant fanfares summon the Hero to the conflict.

(Continued on page 14)

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Notes on the Program

(Continued from page 13)

A triumphant orchestral outburst proclaims at last his victory. Yet he exults alone—the world regards his conquest with cold and cynical indifference.

Now begins a celebration of the Hero's victories of peace, suggesting his spiritual evolution and achievements. We hear—perhaps with delicately symbolic intent—quotations of themes from Strauss's earlier work: reminiscences of *Death and Transfiguration*, *Don Quixote*, *Don Juan*, *Till Eulenspiegel*, *Macbeth*, *Thus Spake Zarathustra*, the music-drama *Guntram*, and the exquisite song, *Traum durch die Dämmerung*.

VI. THE HERO'S RELEASE FROM THE WORLD, AND THE CONCLUSION

The tubas mutter the uncouth and sinister phrase which voices the dull contempt of the benighted adversaries. Furiously the Hero rebels, and the orchestra rages. But his anger subsides. Over a persistent tapping of the kettle-drum, the English horn sings a gentler version of his theme. The solo violin reminds him of the consoling presence of the beloved one. Peace descends upon the spirit of the Hero. There are pages of tender and exalted beauty, with an intimate dialogue between horn and violin. In the trumpets, the chief theme, immensely broadened, rises in solemn majesty to a climax of memorable splendor—a great chord of E-flat major that fills the orchestral heavens with dazzling light. This finale, majestic and serene, recalls the words of the incomparable Shankara: "For the circling world is like a dream, crowded with desires and hates; in its own time it shines as real, but on awakening it becomes unreal."

"AN AMERICAN IN PARIS"

GEORGE GERSHWIN

[Sunday, August 30th]

On behalf of Mr. Gershwin, his friend and brother-composer, Deems Taylor, has prepared a program note on *An American in Paris*, which the annotator of the Phil-

harmonic-Symphony Society is privileged to reproduce. It follows herewith:

"By its composer's own confession, *An American in Paris* is an attempted reconciliation between two opposing schools of musical thought—a *Pax Romana*, as it were, imposed upon two customarily warring camps. It is program music in that it engages to tell an emotional narrative; to convey, in terms of sound, the successive emotional reactions experienced by a Yankee tourist adrift in the City of Light. It is absolute music as well, in that its structure is determined by considerations musical rather than literary or dramatic. The piece, while not in strict sonata form, resembles an extended symphonic movement in that it announces, develops, combines, and recapitulates definite themes. Only, whereas the ordinary symphonic movement is based upon two principal themes, *An American in Paris* manipulates five.

"While Mr. Gershwin has been heard to hope—and probably not in vain—that his new work can be absorbed and en-

(Continued on page 22)

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Symphonic Music in Soviet Russia

Reprinted from "THE MUSICAL QUARTERLY" through the courtesy of G. SCHIRMER, INC., Publisher

By NIKOLAI SOKOLOFF

In the summer of 1930 I revisited Russia and was much interested to observe the present situation in that country with regard to music.

What has happened to the symphony orchestra and symphonic music in Russia, with its new economic structure that influences every art, as the economic structure must always do? Can this form of music-making bear the heavy load of extra socialistic and educational responsibilities that the Soviet Government has placed on its shoulders, a load that all art must share? What lies beneath the busy outward organization that carries music on as a corollary of mass benefit to the original proposition of artistic satisfaction? These are the questions that perplexed me as they do every traveler who is concerned with symphonic music.

Russia had a vivid musical life which was temporarily suspended in the paralyzing days of revolution and post-revolution. With the organization of a communistic state, however, it was soon realized that the arts were necessary to human life, if only as channels for propaganda. It was expedient to retain the heritage of the old in the forms it manifested, even while groping for new forms and new ideas that should mean for every man contact with the arts and to some extent participation in them.

In pre-revolutionary days, the principal musical activities were two: opera and symphony concerts. It is these two, also, that in the new Russia form the basis of musical culture, although many ramifications have been added. Conservatories and universities, the feeders for opera, symphony, chamber music and even *narodny* or people's music, also take their part, as they are expected to do.

A comparison between the two greatest activities, opera and symphony concerts, as they existed in pre-revolutionary days, is necessary to an understanding of their rela-

tive importance, difficulties, and successes under the new regime. Opera and the ballet have always held a stronger position in Russia than the symphony orchestra. This is natural in a country that loves spectacle, the pomp and pageantry of colorful and dramatic events. It is a phase of this affection for the theatre that has given the Russian drama its important position in the world. Russia has boasted few eminent symphonic composers; whether this be cause or effect is difficult to say. With the exception of Tchaikowsky, who was the most prominent, Glazounoff, Rachmaninoff and Borodin, few musicians expressed themselves extensively in the symphonic form. This condition still obtains today, when Miaskowsky, Krein, Shostakovitch and one or two others, all of whom have also written operas, are alone in the field.

Opera, because it tells a story, is more amenable than symphonic music to the expression of ideas and doctrines, which are exactly what the Soviet Government demands of it. It was not always free from governmental interference even under the reign of the Czars. "Le Coq d'Or" was rudely suppressed because of its satire on kingship, although just that quality would keep it, and others, in high favor today. The Ukraine could not hear its native opera, "Taraz Bulba," by Lissenko, for forty years because Greater Russia denied political independence to this province.

It is inevitable, therefore, that opera, as a natural and familiar expression, and as the best musical agency for reaching the mass mind and implanting therein desired ideas, should retain its pre-eminence in Russia.

Because the symphonic form is absolute music, it is less pliable to such purposes. Only the broadest outlines of emotional content may be sketched, and a symphonic work explicitly designed to be "revolutionary" may just as well seem to be express-

ing the passion evoked by some other emotion. Since it is left to any individual hearer to respond to such music in his own way, in spite of accompanying treatises that may warn him to think "red" when he listens, symphonic music must fail in a great degree to be the germ-carrier for the Communist idea.

Both of these reasons for the precedence of opera over pure music bear their fruit in the comparative stability and success of the two forms today. The opera's physical well-being is cherished; the symphony concerts are placed somewhat in the position of a step-sister.

More than a dozen fine opera houses flourish in the various cities of Russia today—in Odessa, Kiev, Kharkov, Leningrad, and so on, while the Moscow Bolshoi Theatre is the government's pet among them all. They receive big yearly budgets from the government—Moscow's woman Communist director (every organization has two directors, one the artistic or technical expert, the other the treasurer who must be a member of the Communist party) has placed its opera under the central control so that the rubles flow freely from the Kremlin to the Ploshad Sverdlova. There are countless smaller operas as well, though they are not run on such a magnificent scale. The big houses themselves are triumphantly beautiful; never, for example, have I seen a more charming opera house than Odessa's. Settings are elaborate, costly, and often extremely ingenious; singers are excellent—and excellently paid in comparison to members of other occupations in Russia; choruses are superbly trained; the opera orchestra commands the best players; the stage direction is good. Of the mechanical equipment, only adequate lighting effects are lacking, even Moscow's opera suffering in this respect. Odessa, after a recent fire, has imported from Germany a complicated fire alarm that is the darling of the opera house; in fact, the bells and mechanical gadgets are worshipped on a pedestal almost as lofty as music's own.

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(Continued on page 18)

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16. German Dances: A. D. 1600, Melchior Franck, Pavane; Valentin Hausmann, Dance.
17. Italian Church Music: A. D. 1600, Giovanni Gabriel, Choir of Berlin Academy of Church Music.
18. Early Opera: A. D. 1608, Monteverde, Arianna, Maria Peschen, contralto, with harpsichord and cello accompaniment.
19. The German Motet: Heinrich Schuetz, A. D. 1585-1672, State and Cathedral Choir of Berlin, Hugo Ruedel, conductor.
20. The German Motet: J. S. Bach, A. D. 1685-1750, State and Cathedral Choir of Berlin.
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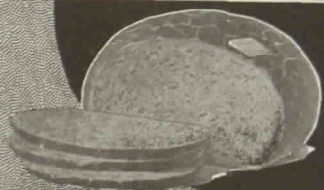
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Symphonic Music in Soviet Russia

(Continued from page 17)

exists in Russia, the Leningrad Philharmonic. Its integrity is preserved, perhaps, through the fact that the society owns its own building (in which, by the way, there is a complete and very interesting musical museum). This is quite a concession from the government. Other orchestras are derived from the opera personnel, even the Moscow "Sophil," which, however, has its own organization and strives to make music known to the masses. To accomplish this, the orchestra plays regularly in the *rayonnes*, or districts of the city, gives performances, most of which are free, before workers' clubs and conferences—a plan that all musical organizations and many individual artists are required to follow. A series of winter concerts is given, but it depends to some extent on free time from the opera, which has two orchestras of 100 men each, playing alternately in the two houses controlled by the Bolshoi Theatre management.

Summer is the time for orchestral concerts. When the serious business of the winter (opera) is over, there is a general feeling of relaxation. It is partly in this spirit that the summer concerts are given, with men from the opera orchestra playing.

The problem of conductors for symphonic music in Russia is one that cannot be easily settled. Most of Russia's conductors are opera-bred, opera-trained, and they lead symphony orchestras as a "side-line." Foreign conductors are enormously popular. A long procession of them streams from the outside to Baku, on the Caspian Sea, the locale of the only summer orchestral season of any pretensions. There are also several guests for the winter season in Leningrad and Moscow.

No conductorial problem exists, of course, in the Conductorless Orchestra, the famous "Persymphans" which plays in Moscow in the winter. Zetlin, the violinist, has always been its guiding spirit, and may be called its conductor in every sense save the actual waving of the baton. Its difficulty is a far more serious one. As the

similar organization in New York has discovered, long hours of arduous rehearsal, in which the better players are handicapped by the slow progress of the poorer, tire even the most ardent. Several players confessed to me in Baku that the group was becoming weary with the amount of effort expended, effort that they felt could have been turned to better results under one acknowledged controlling mind. The public, too, has grown a little bored with what first pleased its fancy as a great novelty.

Zetlin has retained his enthusiasm, naturally. When I met him in Moscow, he earnestly expounded the principles of the group.

'It was not the original idea to do away with the conductor because of the dominance, in accordance with socialistic creeds, as was supposed," he explained. "We felt that the individual development of each musician in responsibility and understanding of the scores, in learning a rhythmic sense and individual integrity, was a cause worth championing. If a conductor were ever to stand before such an orchestra, he would find it an instrument better trained than others."

Two more problems beset the symphony orchestra, traceable, I believe, to the same original cause as the others: lack of real, vital Russian interest in symphony music itself. Both have to do with scarcity of equipment. The instruments that many of the orchestra players now possess are incredibly bad, and symphonic libraries are extremely limited.

The government explains that its budget will not stretch to include new instruments, which have to be imported and paid for in gold. This same gold must buy machinery when money is obtained from exports. Even if the men starve themselves and pinch their small incomes to save for the purchase of new instruments, they cannot buy them without the permission of the government, since Russian money has no value outside of the country.

Only the Moscow opera is properly equipped in this matter. But the Moscow opera is the show-place of the nation; it is the one artistic triumph to which the

(Continued on page 20)

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Symphonic Music in Soviet Russia

(Continued from page 19)

Russians point with pride. Therefore it must have the best, and for it money is always available.

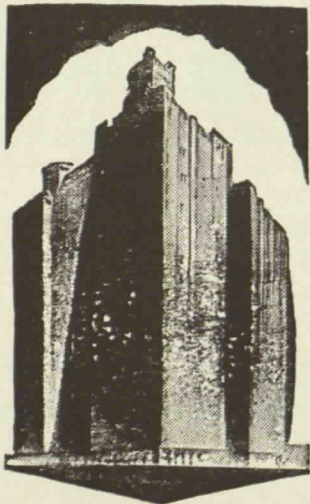
When I stood before the orchestra in Baku and exclaimed sorrowfully, time after time, "Potchemoo ve igraete takh falshivo?" (Why do you play so false?) equally sorrowful expressions on the faces of the men answered me. They could not always help it.

When a sour clarinet was already so patched and mended that another cut might ruin it entirely, who could blame the clarinetist for not cutting it and risking his only means of livelihood? Better play false, but go on playing. Horns were stuffed with cotton to plug holes that traitorously produced evil sounds when least expected; the trombonist had had to shave down a part of his instrument that did not fit very well; a bass player asked me piteously if I could not send him a little resin, which he could not buy for love or money.

Precious strings were guarded like pearls, and it was agony to hear them snap in the damp wind that blew on several nights from the Caspian Sea over the orchestra shell.

The condition of symphonic repertoires is perhaps less serious, since all Russian music, at least, is available and is enough to carry interest over many years. Their own music is most beloved by Russian audiences anyway. The Moscow Sophil plays the old works over and over again (interspersed with the standard works of Beethoven, Wagner, and so on), and my most popular programs in Baku were the ones that contained "Sheherazade." The only "foreign" music heard in Russia is what is there already, bought before the Revolution and therefore not very up-to-date, or what foreign conductors bring with them. Russia is so isolated that in music, as well as in other activities, little is known of the world outside.

Opera repertoires are much more flexible, containing the old stand-bys of Italian, German and French literature as well as the native operas, and reaching out for new



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Russian scores as fast as they can be written. A few of the new operas from the outside world are also much played—"Jonny Spielt Auf," for example—but most of the novelties are native, many commissioned by the government, all subject to its approval.

The symphonic repertoire is slowly gaining, however, thanks to one important factor—the government publishing house. In an enormous building in Moscow the work of printing new and old music goes steadily on. One may obtain there the very latest Russian scores as well as valuable works of the old masters, many of which are not obtainable outside the country at present.

Few of these novelties, however, had penetrated to the library of Baku. Making programs for thirteen concerts there was one of the most trying experiences I have ever known. As I had not expected to conduct when I went to Russia, I had taken no music with me, as foreign conductors usually do, although it is an expensive and troublesome business.

A midnight conference with the managers and the librarian of the Baku orchestra, immediately on my arrival after a

more than two days train-journey, soon convinced me that it would require some masterful juggling and a great deal of compromise with my own desires to evolve interesting programs and to avoid what had already been overplayed. The César Franck Symphony? Rhené-Baton had played it three times just before I came. Never mind. I could play it anyway, perhaps. Tschai-kowsky? Well, of course, but they never could hear too much of him, even if some people thought his emotion "bourgeois." Brahms? The Second and Fourth Symphonies were there, but I wanted to test the mettle of the orchestra before I settled on Brahms.

So it went. Never were programs made and unmade with such feverish activity; each work that was new to the orchestra I approached with trepidation. As a matter of fact, it was the old, worn, routine works that were most difficult to do, in one sense. Performances of Debussy's "La Mer" and "Iberia," which most of the orchestra had never seen, were the most outstanding musical successes. It was grueling to produce them, but I could build

(Continued on page 23)

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Notes on the Program

(Continued from page 15)

joyed purely as a piece of orchestral music, he admits that *An American in Paris* (which, oddly enough, was largely written in Paris) follows a fairly explicit story. What follows is based upon Mr. Gershwin's own version of the succession of events, augmented by a few details supplied by the helpful commentator and—as yet—unrepudiated by the composer.

* * *

"You are to imagine, then, an American, visiting Paris, swinging down the Champs Elysées on a mild, sunny morning in May or June. Being what he is, he starts without preliminaries, and is off at full speed at once, to the tune of the First Walking Theme, a straightforward, diatonic air, designed to convey an impression of Gallic freedom and gaiety.

"Our American's ears being open, as well as his eyes, he notes with pleasure the sounds of the city. French taxicabs seem to amuse him particularly, a fact that the orchestra points out in a brief episode

introducing four real Paris taxi horns (imported at great expense for the occasion). These have a special theme allotted to them (the driver, possibly?), which is announced by the strings whenever they appear in the score.

"Having safely eluded the taxis, our American apparently passes the open door of a café, where, if one is to believe the trombones, *La Maxixe* is still popular. Exhilarated by this reminder of the gay nineteen-hundreds, he resumes his stroll through the medium of the Second Walking Theme, which is announced by the clarinet in French with a strong American accent.

"Both themes are now discussed at some length by the instruments, until our tourist happens to pass—something. The composer thought it might be a church, while the commentator held out for the Grand Palais—where the *Salon* holds forth. At all events, our hero does not go in. Instead, as revealed by the English horn, he respectfully slackens his pace until he is safely past.

(Continued on page 46)

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Symphonic Music in Soviet Russia

(Continued from page 21)

from the beginning, and did not have to struggle with preconceived ideas.

The search for novelties was frantic. In desperation, I finally included Casella's arrangement of "Islamey" on one program, in spite of my long objections, because, as the persistent little manager insisted: "It will look well on the *affiches*." This reliance on sensational advertising and on the necessity for novelty had been built up in Baku to a large extent, with one foreign conductor after another, and a public that is not as much interested in music as in sensation. (Where have we heard that before?)

This may be dangerous for the Baku summer concerts. It is impossible to prophesy what may happen, or to know what may already have happened, in that uncertain country. If the energy and devotion of the Baku concert managers mean anything, the concerts will continue forever. One man, Grigory Abrahmovitch Madatov, a clever and charming Armenian, was up from dawn almost to another dawn each day, struggling with adverse circumstances that would defeat a less indefatigable person. There were cancellations from soloists and orchestra men, and the necessity of replacing them in a spot away from the center of musical life; campaigns of poster and display advertising that would compare favorably with similar American

projects; arrangements for the "popular" nights between symphony concerts, with soloists or native Turkish music—sure sources of income. Madatov, in addition to all the administrative details, played first flute in the orchestra. He was a very fine artist, too.



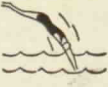
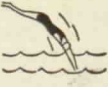
The Baku concerts are made possible through an individual who believes in them and persuades the Baku government that money is necessary to keep them going. Baku is a rich oil-center, and there is a surplus that can be devoted to projects which other communities might consider as unnecessary luxuries. Even with this subsidy, it is necessary to keep in the good graces of the Communist director of amusements, who is apt to be a man (like many of the Communist co-directors of all institutions) who knows little about the real subject of his administration, but a great deal about politics.

Underlying all these surface handicaps of symphony orchestras like a subtle current, and perhaps the real cause for them, runs a very definite feeling of frustration and inferiority. Outwardly the business of making music goes on, spurred by the unconquerable desire of the music-makers themselves and by the official attitude of encouragement.

The words of Lenin are still quoted at every opportunity:

"The arts belong to the people. They should penetrate through the length and breadth of all the working masses. They

(Continued on page 56)

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PROJECTION

(A Dialogue on Reading)

By J. H. LEWIS

Henry: You heard Molinari conduct yesterday evening?

Ned: Yes, and consummately. I mean that he conducted so, not that I listened in that fashion. Corelli, Dvorak, a peppering of Stravinsky, and the Respighi "Rossiniana." It was the last item that set me off on a rather fantastic speculation about the limitation of each art and the desirability of blending them together in some new art form. The idea is so weird, in fact, that for the moment I imagined I was a liaison officer for the Des Esseintes tradition of forcing aestheticism into some fatal *cul de sac*.

Henry: Well, well, nobody, it seems, can try to be thorough in affairs of taste without a guilty sensation of waste. At least in this country. Here is Soviet Russia with its Five Year Plan frightening all good capitalists. And here is China in a life-and-death struggle between communism and imperialism. And yet you can attend a concert and meditate on the fusion of the arts. For shame!

Ned: I suppose there will always be though, even when they play in tune, have some Nero on the social scene. Our Neros, bad attacks of conscience. They expect their friends to cut them cold as misfits, futilitarians, renegades.

Henry: Never mind. The fact that it preys is proof that you are the owner of a healthy social conscience. You can't escape your age—the age you live in. But what about your idea?

Ned: Well, one of the four sections of the Respighi suite is an animated movement into which a solemn mood penetrates. Nothing unusual, of course, the interruption of this merriment, which the music lover expects as a formula of contrast. But I consulted the program to receive more explicit satisfaction of my curiosity, and learned from Mr. Lawrence Gilman, the programmer, that according to Molinari, the scene in question depicts—note, one

should not use a painter's word for a musical registering—develops, then, the idea of an Italian populace swarming about a piazza in festive mood. At the height of the good-natured hurly-burly, a religious procession passes. The din dies down and is succeeded by a subdued motif of marching penitents. Both moods were marvelously caught. I found myself wondering in just what degree the musical expression of these dissimilar moods was superior to a possible written description of the same event; or to a painter's documentation of the scene.

I was convinced that the joyousness, the immediate impression of the two motifs was the sole province of the composer. I realized, on the other hand, that a description in prose would have given me overtones of history, customs, characteristics; it would have teased me, for example, by that word, *piazza*; a leisurely word, and so suggestive of a sun-soaked Italian community with its group of church, shops and dwellings. A prose version would also have let me get the odors of the place, while a few well-chosen words would have suggested the confusion and clamor of the celebrants. Of course, Respighi caught the essential inner emotion.

Now take the possibility of the scene as done by the painter. The rich chromatics of color would be brought to play, beauty of form, strangeness of architecture, organization, the excited mood. Each would offer something the other was incapable of rendering. In a word, each is incomplete.

Henry: So, you want to catch the affair through three mediums?

Ned: Precisely. But even this trio is limited. There is the possibility of odors, a most attractive field for speculation, and not at all to be relegated. And the additional one of textures. And temperature.

Henry: You can always provide your-

(Continued on page 26)

Projection

(Continued from page 25)

self with an artificial sun-ray lamp, for temperature. And I suppose you want to handle a specimen of the geological strata of the region involved. I have seen Syrians or Armenians, I can't tell the difference, satisfy their sense of touch in restaurants, after the coffee, with a string of amber. But in all this farrago of fantasy, where does the imagination enter? I always believed that the role of the arts was to stimulate the imagination. In fact, people who lack this faculty are supposedly incapable of appreciation in any but the most elementary forms. Your stunt, my friend, would atrophy the imagination. You want to give readers, listeners and picture gazers such an opulence of satisfaction that there will be nothing left but to breathe heavily with the overpowering stimuli, as if in an oriental palace.

Ned: Well, what is wrong with being overpowered, in questions of art? We throw away books that don't provide in-

tensity, or else amusement. At least, we ought to. And we walk out of concert rooms when the music being performed is harrowingly unstimulating. I'll grant you this. There is one type of music in which the form predominates so satisfyingly that a satisfaction is derived out of the mere pattern creation. A Bach prelude or a Mozart symphony would fall in this category. But then, I think a Mozart minuet, or one of his German dance pieces, should be illustrated, as it were. Dainty ladies, fragile as porcelain, and as white, should silently and with an air of preoccupation over the tremendous trifle of the minuet, weave in and out of the hall. One's olfactory nerves should be assailed, or rather coaxed, with appropriate perfumes, while the eye should be assured of pleasure with Louis Quatorze decorations—all suffused in an atmosphere of soft languor, half reality. I think, too, that the B Minor Mass might be improved, during the choral storms, if angelic forms floated above one. To parts of the Eroica we should actually see a defile of soldiers, and the pose Napoleonic.

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Of course nothing in Wagner, with the exception maybe of the Siegfried Idyl, should be listened to without the aid of the eye; though I will admit that, after having studied his works in the Metropolitan Opera House, we can then re-create them without the need of going farther than the phonograph, or one's piano. I think I might enjoy Strauss's "Don Quixote" if, while listening to the symphony, I could pause now and then before one of the Daumier series of paintings on the crazy hidalgo of La Mancha. But in music which approaches the abstract, as in abstract painting, all one needs do is shut one's eyes and let the ears concentrate.

Henry: You amuse and annoy me in equal doses. Will you now go on to tell me that you can't ideally enjoy a picture without being sprayed with atmosphere? Must you have a sprig of garlic with a scene showing the foreground of St. Peter's?

Ned: It might help overcome the ordeal of seeing this too frequently painted subject. But, really, in spite of the seeming far-fetchedness of my proposal, don't you think there's a grain of sense in it? Why, even granted that our imagination is to be utilized, and utilized athletically, in the understanding and appreciation of art, why limit ourselves to one of our senses at a time. Why should you assume that the imagination will be starved if two or three, or more, senses are delicately titillated, or powerfully provoked, during a concert, or while observing a painting or reading a book? To return for a last time to music, you surely won't disagree with me if I take the position that all of the good modern music, so called, would be improved with

accessories. I am thinking of two items, the Fire Bird and Love, the Magician. The music for each was written for ballet treatment. My imagination is by no means atrophied; yet I am convinced that if I had some scarlet feather of a tropical bird, and could have a southern sun mellow me, and had a glimpse of deep blue sea and sky—or else a representation of them—my enjoyment of the Stravinsky item would be augmented. For the De Falla work, I want to listen to it in some place surrounded by a circle of fire, toward dusk, with oriental eyes—hundreds of them—floating about the air, like the eyes in a Redon landscape. But let us leave this general treatment of this question and discuss—even though it seems to be a solo form of discussion—the idea that occurred to me while in Carnegie Hall.

Henry: Yes, let us; I mean, let you.

Ned: My idea was of a book, of many books, that would co-relate all the arts, or at least the majority of them. Perfumes, liquors, stereopticon views of foreign scenes, fabrics, rugs, baths, furniture—all would be utilized. Even the temperature of the room would have to be regulated by the cunning writer. I must go easily, I know, for I don't wish to be suspected of *fin de siècle* bloodless tendencies. Let us then take an example; or rather, let us create one for the occasion, since we are in purely speculative realms, and I doubt if it will ever come to birth.

Henry: No, your idea would require the proximity of a Mycaenas; what am I saying, a flock of them. And all on good terms with the reader.

Ned: For the moment, hang the ex-

(Continued on page 48)

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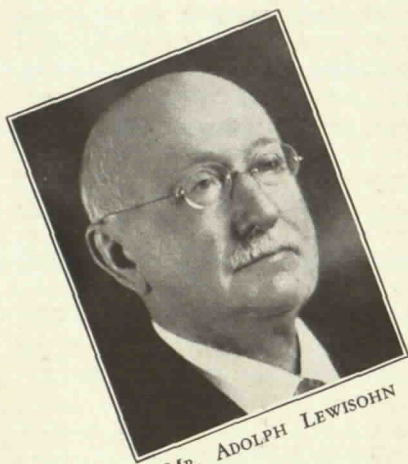
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Questions and Answers on Music

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

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.

1. Q. How did music originate?

A. At the beginning people did not understand different things and happenings of nature. They believed in good and bad gods and in order to please these gods made up dances in different rhythms in place of prayers, so you see rhythm or the foundation of music really existed before religion. As the centuries went on there came what we call religious rites—festivals, etc., people calling to their gods in chants. We can call this the first singing in those far-off days. Our jazz is the result of our desire for the strange rhythms and shows that we have something of the savage feeling in us.



CARLO KOHRSSSEN

in verse, and strong feeling to utterance in song.

3. Q. What is a genius?

A. A person endowed with the rare gift to accomplish things better than others.

4. Q. Name the instruments in a string quartette.

A. First violin, second violin, viola, cello.

5. Q. How many strings has the violin, viola, violoncello and double base?

A. Four strings each.

6. Q. What is meant by melodic ornamentation?

A. Among the most common of these are the trill, turn, mordent and inverted mordent. All these deal with the principal harmonic tone and the adjacent scale tone above and below.

(Continued on page 30)

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Questions and Answers

(Continued from page 29)

7. Q. Give the year of Le Couppéy's birth and death. What was his nationality?
A. 1814-1887. French.
8. Q. After what play did Grieg write his "Watchman's Song" (Wächterlied)?
A. After witnessing a performance of Shakespeare's "Macbeth."
9. Q. Who began the Romantic Period, and what is meant by Romanticism in music?
A. The romantic period in music began with Beethoven (1770-1827). There is no other piece in which the romantic style stands out stronger than in his programmatic sonata, "The Farewell, Absence and Return."
10. Q. Give Franz Schubert's birth and death. What style of music makes him a great contributor to the musical literature?
A. Franz Schubert was born at Lichtenthal, near Vienna, January 31st, 1797, and died at Vienna November 19th, 1828. His numerous songs are the outstanding feature in the musical literature.
11. Q. When did Theodor Thomas play his first concert in the new Auditorium in Chicago, and who was his Concertmaster?
A. October 17th, 1891. Frederick Stock, Concertmaster.
12. Q. What was Haydn's gift to music?
A. He discovered the muted string and its beautiful effect of tonality.
13. Q. Which instrument did Haydn add to the orchestra?
A. The clarinet, which had not been used before Haydn's time in the orchestra.
14. Q. What form of composition did Haydn develop?
A. The sonata form.
15. Q. How many compositions did Haydn write?



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- A. Haydn wrote 1,407 works in all.
16. Q. Which of Beethoven's works were considered by himself the culminating peaks of his genius?
- A. The Eroica and Appassionata were in Beethoven's eyes the culminating peaks of his genius. The works of this three-year period (1803-1806) remained his favorites until his death. Among his other illuminations, the "Leonora" occupies a special position. He placed it on the same height as the others because it caused him the most trouble. The date of this composition is fixed between May, 1803, the earliest and February, 1804, the latest.

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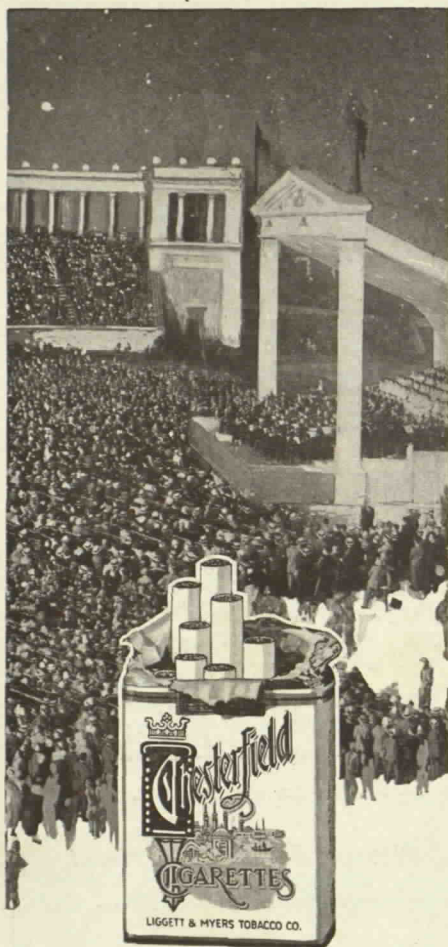
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PROGRAM NOTE

TUESDAY EVENING

WEDNESDAY EVENING

RUTH ST. DENIS

and th

DENISHAWN

Conductor, HA

I. "JOB": A MASQUE FOR DANCING.....

Scenario by Geoffrey Keynes, founded

Choregraphy by

Cast of Characters:

God

Satan

Job

Elihu.....

Job's Three Daughters.....

Job's Six Sons..... Edward

Job's Seventh Son.....

Wives of Job's Six Sons.....

(Program continues)

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PROGRAMS

OF 1931

SYMPHONY ORCHESTRA

TES, Conductor

TES ON PAGE 8

ING, AUGUST 25th

ING, AUGUST 26th

IS—TED SHAWN

their

N DANCERS

HANS LANGE

VAUGHAN WILLIAMS

ed on illustrations by William Blake

by Ted Shawn

William Kennedy

TED SHAWN

Arthur Moor

J. Ewing Cole

Anna Austin, Phoebe Baughan, Regenia Beck

ard Allworth, Donald Begenau, William Leverich,

Walter Bourie, Eugene Oliver, John Stoltzfus

Paul Haakon

Alice Dudley, Virginia Earle, Betty Field,

Ella Hoff, Mary Tree, Josephine Martin

ued on page 35)

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van
raalte



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ABOUT OUR CHILDREN

ABOUT our children we rear our gayest dreams, clothe them in our most poignant hopes . . . and everything we have and all that we can do must be brought to bear on the effort to make these things come true. In the budding characters we can strive to encourage such few virtues as we, ourselves, had to pass on . . . the small, lithe bodies we can guard and develop . . . but how shall we imprint upon their dawning little personalities that rare glamour that makes the whole world come smiling?

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(Program continued from page 33)

Job's Wife.....	Ahdah Van Rosen
Three Messengers.....	Walter Altwegg, Fred Oertli, Paul Haakon
Three Comforters.....	Barton Mumaw, Harry Terrell, Kerry Smith
Angels.....	B. S. Brody, Max Flowers, George Gloss, Wailes Gray, Fred Harris, Arthur Harvey, Leon Hood, Kenneth McClellan, Donald Moreno, Joseph Stilling, Fred Wielage, Donald Wiley
Hosts of Hell.....	Mildred Cohen, Evelynne Dawson, Evelyn Dlugatch, Mildred Horn, Sylvia Hoch, Katherine Kropatkin, Ana- stasia Joseph, Jacky Leader, Lulu Morris, Klarna Pinska, Helen Smuckler, Mildred Tanzer
Shepherdesses, Shepherds, etc.....	Hazel Roy Butler, Ruth Kamman, Ruth Mary Keyes, Leona Rahlla, Miriam Lomasky, Elizabeth Sherbon, Macy Ahigian, John Burns, John James, Arthur Goldblum, A. Pearsall, Lester Pruitt

Scene designed for "Job" by John Vassos

INTERMISSION

- II. 1. SALOME (RICHARD STRAUSS).....RUTH ST. DENIS
2. FROHSINN (PAUL LINCKE).....TED SHAWN
3. DANCE BALINESE (WELLS HIVELY).....RUTH ST. DENIS
4. FOUR DANCES BASED ON AMERICAN FOLK MUSIC.....TED SHAWN
- (a) Old Fiddler's Breakdown—Sheep and Goat Walkin' to the Pasture
- (b) Negro Spiritual—Nobody Knows de Trouble I've Seen
- (c) Revival Hymn—Give Me the Old Time Religion
- (d) Patriotic Song—Battle Hymn of the Republic

(Program continued on page 37)

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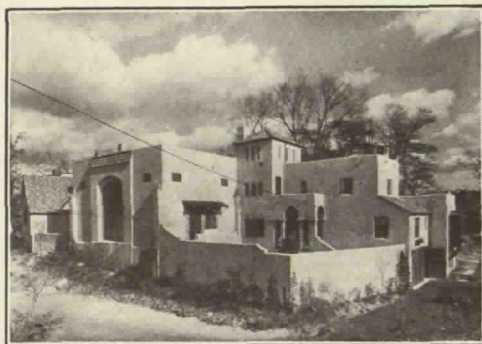
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(Program continued from page 35)

5. FIRST MOVEMENT, UNFINISHED SYMPHONY (SCHUBERT).....

Sarah Adelman, Lucille Atkins, Beatrice Alpern, Beatrice Bookbinder, Alice Berkowitz, Lillian Berman, Vivian Cherry, Hadassah Cohn, Olga Cohen, Sylvia Dickler, Lillian Dillon, Rosalind Friedberg, Isadora Globerman, Etta Goldberg, Sylvia Hoch, Judith Jaffe, Sylvia Kahn, Sophie Kaplan, Nettie Kramarsky, Regenia Lichtenberg, Rebecca Margolis, Albert Matlin, Gertrude Merritt, Lulu Morris, Pauline Moskowitz, Sylvia Newman, Ethel Portney, Edith Radinowsky, Estelle Rosen, Gertrude Rudolph, Viola Shapiro, Leah Sherman, Florence Spector, Vivian Spector, Florence Sternthal, Nina Stamler, Irma Verbit, Sylvia Wyorst, Lillian Zarwinitzer

6. IDYLL (ROY STOUGHTON).....RUTH ST. DENIS, TED SHAWN

INTERMISSION

III. "THE PROPHETESS": AN ALLEGORICAL DANCE-DRAMA.....

MARS FROM "THE PLANETS" (HOLST)
"HOLY, HOLY, HOLY" (DYKE)

Choregraphy by Ruth St. Denis

Persons in the drama:

THE PROPHETESS.....RUTH ST. DENIS

The Symbol of Human Love.....Lester Shafer

Humanity: Workers, Soldiers, Artists, Mothers, etc.:

Anna Austin, Phoebe Baughan, Regenia Beck, Hazel Roy Butler, Mildred Cohn, Evelynne Dawson, Alice Dudley, Evelynne Dlugatch, Elaine Eldridge, Betty Field, Dorothy Gillan, Sylvia Hoch, Mildred Horn, Anastasia Joseph,

(Program continued on page 39)



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(Program continued from page 37)

Ruth Kamman, Ruth Mary Keyes, Ruth Knight, Katherine Kropatkin, Jacky Leader, Miriam Lomasky, Josephine Martin, Lulu Morris, Klarna Pinska, Alice Shapiro, Elizabeth Sherbon, Ella Hoff, Helen Smuckler, Leona Rahlla, Mildred Tanzer, Mary Tree, Adah Van Rosen, Elizabeth Waters, Edward Allworth, Walter Altwegg, Macy Ahigian, Donald Begenau, Walter Bourie, B. S. Brody, John Burns, Arthur J. Harvey, William Leverich, Eugene Oliver, Fred Oertli, John Stalzfus, Joseph Stilling, Beatrice Bookbinder, Hadassah Cohen, Sarah Adelman, Judith Cohen, Roslyn Friedberg, Florence Sternthal, Ruth Rudolph, Ruth Popper

The audience is requested to join in the singing of the hymn, "Holy, Holy, Holy," at the close of the drama. The following lines are chosen:

"Holy, Holy, Holy! Lord God Almighty!
Early in the morning our song shall rise to thee:
Only thou art holy; there is none beside thee,
Perfect in power, in love, and purity."

Stage Manager, LESTER SHAFER

Miss Pearl Wheeler is in charge of all production for Miss St. Denis

Mr. Lester Shafer is in charge of all production for Mr. Shawn

Tour Direction, EDWARD W. LOWREY

In case of rain see page 45 for substitute program in the Great Hall. Conducted by Hans Lange

(Program continued on page 40)

See Announcement of Russian Mineral Waters on page 22

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(Program continued from page 39)

THURSDAY EVENING, AUGUST 27th

(Program subject to change without notice)

1. COATES.....Suite from Music to Shakespeare's "Taming of the Shrew,"
based on old English melodies
 - I. Overture—Hunting Song of the 16th Century
 - II. Scherzo of the Mountebanks—17th Century Melody
 - III. Wedding March—on 16th Century Themes
 - IV. Sly Goes to Sleep—15th Century Melody
 - V. Finale—13th Century Song

(First time in New York)
2. STRAUSS....."Till Eulenspiegel's Merry Pranks"
- INTERMISSION
3. SONG OF THE VOLGA BOATMEN.....(Arranged by Glazounoff)
4. TCHAIKOVSKY.....Symphony No. 6, in B minor ("Pathétique"), Op. 74
 - I. Adagio; Allegro non troppo
 - II. Allegro con grazia
 - III. Allegro molto vivace
 - IV. Finale: Adagio lamentoso

FRIDAY EVENING, AUGUST 28th

(Program subject to change without notice)

1. WEBER.....Overture to "Oberon"
2. RESPIGHI.....Symphonic Poem, "The Fountains of Rome"
The Fountain of Valle Giulia at Dawn—The Triton Fountain in the Morning—
The Fountain of Trevi at Mid-day—The Villa Medici Fountain at Sunset
(Played with pauses)

(Program continued on page 43)

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October 27—The Hall Johnson Negro Choirs in a program of negro sacred and secular music

November 10—Sarat Lahiri and Lota in a concert of East Indian music on native instruments, and Lota in Nautch dances

December 8—The Chamber Orchestra of Boston, Nicolas Slonimsky conducting, playing some old music and some new European music

December 22—Native American Hill Music, from the Southern Mountain District

January 5—The Pan American Chamber Orchestra, Adolph Weiss conducting, with a dance recital by Martha Graham and Charles Weidman

January 19—Leon Theremin in a demonstration of his electrical instruments, including some new instruments recently completed.

February 2—Historical Concert of Traditional Hebrew Music sung by members of the Emanu-El Choir, conducted by Lazare Saminsky, with the assistance of Moses Rudinov, Baritone.

February 16—The Pan American Chamber Orchestra, conducted by Adolph Weiss and guest conductors, in a program of orchestra works by Americans.

March 16—Production of the ancient choral-opera "Amphi-Parnasso" by Margarete Dessoff's singers with Martha Graham directing

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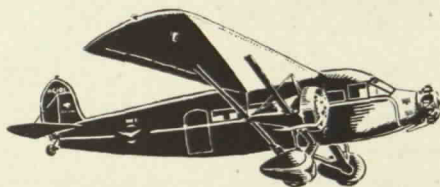
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STADIUM CONCERTS REVIEW

(Program continued from page 40)

3. ROSSINI-RESPIGHI.....Suite from "La Boutique Fantasque"
- I. Cossack Dance
 - II. Nocturne
 - III. Mazurka
 - IV. Tarantelle
 - V. Valse lente
 - VI. Can-can
 - VII. Galop

INTERMISSION

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

SATURDAY EVENING, AUGUST 29th

(Program subject to change without notice)

1. TCHAIKOVSKY....."Francesca da Rimini," Fantasia for Orchestra
2. LISZT.....Mephisto Waltz No. 1
3. MOUSSORGSKY.....Turkish March
4. LIADOFF.....The Music Box
5. WAGNER.....Overture to "Tannhäuser"

INTERMISSION

6. RIMSKY-KORSAKOFF.....Symphonic Suite, "Scheherazade" (After "The Thousand and One Nights"), Op. 35
- I. The Sea and Sindbad's Ship
 - II. The Story 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 the Bronze Statue of a Warrior—Conclusion
- (Violin Solo: Hans Lange)

SUNDAY EVENING, AUGUST 30th

(Program subject to change without notice)

1. STRAUSS.....Tone-poem, "Ein Heldenleben" ("A Hero's Life"), Op. 40
(Violin Solo: Hans Lange)
- INTERMISSION
2. WAGNER.....Overture to "The Flying Dutchman"
3. GLUCK.....
(a) Dance of the Blessed Spirits } from "Orpheus"
(b) Dance of the Furies }
4. GERSHWIN.....An American in Paris
5. BORODIN.....Polovtsian Dances from "Prince Igor"

MONDAY EVENING, AUGUST 31st

Last Night of the Season

(Program subject to change without notice)

1. TCHAIKOVSKY.....Symphony No. 4, in F minor

INTERMISSION

(Program continued on page 45)

The Modern Dance in Germany

By MARY WIGMAN

In the domain of the creative dance, we are in the midst of a period of transition. The decline of the classical ballet is in accordance with the spirit of the present age. We are seeking to bring what is moving and stirring into harmony with the form-consciousness that our own time demands.

It cannot be denied that we possess a consciousness of our physical body to a degree unrealized by the past generation. This "corporeal consciousness" has recently become a universal possession. The interest in bodily motion, and movement for its own sake, has been sharply awakened and will so remain in the future.

Gymnastics have one single aim: the conquest of the body for its own sake. This is the purpose of all the numerous systems of physical culture now prevailing. The dance, in its noblest and final significance, has only one aim, the vital creation of art with the living body as its instrument. The liberation of the dance from the one-sided and fixed form of the ballet was followed by a great variety of dance-expressions as confusing as it was overwhelming. Gradually, now, the artistic horizon is becoming clearer. Two aspects of the creative dance that are now visible through the fog of past experimentation are the Absolute Dance and the Stage Dance.

The Absolute Dance shapes itself out of its own essence, independently of its interpretation which may be understood either in the abstract or literary sense by the spectator who shares the experience with the dancer as something soul-moving and inspiring.

Should one inject into the creative dance the elements of play-acting, incident or plot, the interpretation thereof is then a personal concern of the spectator himself who may not yet have learned to receive the proceedings of a dance without these

theatrical adjuncts. The stage dance uses the same material as the absolute dance but is tending toward the pictorial by the use of scenery and by identifying itself with all that we classify as "theatrical." The decorative motif quite spontaneously comes to the front through sets, lighting and costumes. Pantomime is one of the purest forms of the stage dance.

There are no longer in Germany any further recruits for the ballet dance. The dancers of this day do not, as formerly, belong only to one class of society, but come from all strata of the population. Our dancers regard

their profession not merely as a means of earning a livelihood or to achieve fame. They feel in their calling the possibilities for expressing their own being and, more than that, an artistic ideal in which they believe. For them, the dance is a living language that speaks directly to all mankind without any intellectual detours. The medium of this language is the human body, the dancer's sole instrument.

The intrinsic substance of the creative dance is the same as in all other forming and performing arts, that is, Man and his Fate. In all of its iridescent utterances, changes, restraints, frustrations and fulfillments, humanity is depicted through the dance and brought to display. That is its main theme within never-ending and ever ingenious variations. The shaping of the contents of the dance is throughout tied to time; it stands under the law of time, and must change with and within the times.

The so-called Modern Dance has especially asserted and maintained itself in Germany during the past twenty years. Representative productions of various dancers and dance-groups that are working individually and also in connection with the



STADIUM CONCERTS REVIEW

theatre demonstrate that the modern dance is not a case of passing sensation or fashion. The modern dance is the artistic language

of the whole of a rising generation which acknowledges it as the expression of its deepest life-consciousness.

(Program continued from page 43)

- | | |
|--------------------------|-----------------------------------|
| 2. RIMSKY-KORSAKOFF..... | March of the Nobles, from "Mlada" |
| 3. SRIABIN..... | Poem of Ecstasy, Op. 54 |
| 4. TCHAIKOVSKY..... | Overture, "1812" |

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.

FIRST SUBSTITUTE PROGRAM IN EVENT OF RAIN— DENISHAWN DANCERS

HANS LANGE, *Conducting*

- | | |
|------------------|---|
| MENDELSSOHN..... | Overture, Nocturne and Scherzo from Midsummer Night's Dream |
| HAYDN..... | Clock Symphony |

INTERMISSION

- | | |
|------------------|---|
| BEETHOVEN..... | Egmont Overture |
| GRAINGER..... | (a) Londonderry Air
(b) Molly on the Shore |
| TCHAIKOVSKY..... | Nutcracker Suite |
| SIBELIUS..... | "Finlandia" |

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Notes on the Program

(Continued from page 22)

"At this point the American's itinerary becomes somewhat obscured. It may be that he continues on down the Champs Elysées; it may be that he has turned off—the composer retains an open mind on the subject. However, since what immediately ensues is technically known as a bridge-passage, one is reasonably justified in assuming that the Gershwin pen, guided by an unseen hand, has perpetrated a musical pun, and that when the Third Walking Theme makes its eventual appearance our American has crossed the Seine, and is somewhere on the Left Bank. Certainly it is distinctly less Gallic than its predecessors, speaking American with a French intonation, as befits that region of the city where so many Americans foregather. 'Walking' may be a misnomer, for despite its vitality the theme is slightly sedentary in character, and becomes progressively more so. Indeed, the end of this section of the work is couched in terms so unmistakably, albeit pleasantly, blurred, as to suggest that the American is on the terrasse of a café, exploring the mysteries of an *Anise de Lozo*.

* * *

"And now the orchestra introduces an unhallowed episode. Suffice it to say that a solo violin approaches our hero (in the soprano register) and addresses him in the most charming broken English; and, his response being inaudible—or at least unintelligible—repeats the remark. This one-sided conversation continues for some little time.

"Of course, one hastens to add, it is possible that a grave injustice is being done to both author and protagonist, and that the whole episode is simply a musical transition. The latter interpretation may well be true, for otherwise it is difficult to believe what ensues: our hero becomes homesick. He has the blues; and if the behavior of the orchestra be any criterion, he has them very thoroughly. He realizes suddenly, overwhelmingly, that he does not belong to this place, that he is that most wretched creature in all the world, a for-

eigner. The cool, blue Paris sky, the distant upward sweep of the Eiffel Tower, the bookstalls on the quay, the pattern of horse-chestnut leaves on the white, sun-flecked street—what avails all this alien beauty? He is no Baudelaire, longing to be 'anywhere out of the world.' The world is just what he longs for, the world that he knows best; a world less lovely—sentimental and a little vulgar perhaps—but for all that, home.

"However, nostalgia is not a fatal disease—nor, in this instance, of overlong duration. Just in the nick of time the compassionate orchestra rushes another theme to the rescue, two trumpets performing the ceremony of introduction. It is apparent that our hero must have met a compatriot; for this last theme is a noisy, cheerful, self-confident Charleston, without a drop of Gallic blood in its veins.

"For the moment, Paris is no more; and a voluble, gusty, wise-cracking orchestra proceeds to demonstrate at some length that it's always fair weather when two Americans get together, no matter where. Walking Theme number two enters soon thereafter, enthusiastically abetted by number three. Paris isn't such a bad place, after all; as a matter of fact, it's a grand place! Nice weather, nothing to do till tomorrow, nice girls—and, by the way, whatever became of that lad Volstead? The blues return, but mitigated by the second Walking Theme—a happy reminiscence rather than a homesick yearning—and the orchestra, in a riotous finale, decides to make a night of it. It will be great to get home; but meanwhile, this is Paris!

* * *

"*An American in Paris* is scored for strings, flutes, piccolo, two oboes, English horn, two clarinets, bass clarinet, three saxophones, two bassoons, contra-bassoon, four horns, three trumpets, three trombones, tuba, timpani, snare drum, bass drum, cymbals, rattle, triangle, two tomtoms, four automobile horns, xylophone, wire brush, wood block, glockenspiel, and celeste.

(Continued on page 51)

Vagrant Virtuosi

by

SIGMUND GOTTLOBER

New York City, which serves as a magnet for nations, races and creeds from all parts of the globe, has developed a personality of its own. Its culture, architecture, and, in general, its communal and social life, represent a mirror in which is reflected most strikingly the amalgam of all forces which have resulted in the present panorama, still in its formative state.

Slums crouch at the feet of topless towers and rub corners with princely mansions. Five and ten cent happiness and parvenu wealth, horny-handed laborers and dollared idlers, these extreme conditions meet and overlap here more than anywhere else.

In contrast to garish cinema cathedrals, glittering golden "horse shoes," brilliant concert halls and the artists heard within their walls, are the gypsy fiddlers, itinerant singers and wandering players on the sidewalks of New York, in courtyards, on ferry boats and in tumble-down coffee houses. No admission tickets or social standing are required for these performances. Their audiences are not limited by inflexible rules of "seating capacity." If Pluvius is on his vacation, and the weather not harsh, these traveling musicians give their presentations to the delight of thousands eager to listen and applaud.

Still to be encountered in odd spots and seemingly inaccessible backyards are the German four-piece bands one hears on Saturdays, Sundays and holidays, playing some of their favorite folk songs and popular lyrics. The jingo atmosphere engendered by the late (but not lamented) war was not ideal for these wandering musicians, who shared the same fate as did the venerable famous Deutsches Theatre on Irving Place. The Viennese and Budapest operettas presented by this theatre seemed to make the Danube a tributary of the Hudson and the reverse-producing waltz melodies of Kalman, Lehar, Strauss, Offenbach rang liltily not only inside this Temple of the Arts, but in the countless homes of Hungarians, Germans, Bohemians and a score of other nationalities from lyric lands embraced by the Volga and the Rhine and bordering the Carpathian Mountains and wrapped by the North Atlantic Ocean. These "Heimatsklänge" (Home Land Echoes) were cherished by those homesick immigrant masses.

A vivid chapter of Manhattan's polyglot population closes with the hegira of these German players. Wagner's "Prize Song," Schubert's "Serenades," Tannenbaum and Gaudeamus were the pieces de resistance of these quartets who, with the shift of population in the ever-changing regions East of Second Avenue, also included in

the repertoire the chant-like "Eli, Eli" and such Russian folk songs as "Ochi Chornii," to ease the flow of pocket-prisoned pennies.

The inheritors of these minstrel bands are now Sicilians and Neapolitans who have gradually replaced the troubadours and flutists from Hamburg and Heidelberg. In addition to the courtyards, which are their "concert stages," one encounters these Italians on the ferry boats plying between the Battery and Staten Island and other


points along the Hudson River and the Sound.

On Sundays and holidays, when thousands of passengers are in a festive mood, the playing by these musicians especially towards the evening, when the setting sun transforms the whole of the lower bay into a veritable riot of colors reflecting from the agitated surface of the water, the tunes and melodies from popular Italian operas and other semi-classic compositions serve as an accompaniment to the slowly disappearing rays.

In addition to organ grinders in this congested neighborhood of this great city, one encounters many Russian Balalayka Orchestras, especially on the various beaches, who afford enjoyment to attentive listeners by their plaintive melodies and the haunting Ukrainian folk songs. Not to be forgotten are the gypsy gondoliers, who actually charm their audiences by their singing and dancing.

The living music is still perpetuated in the homes and hearts of millions of immigrants and native-born Americans notwithstanding the invention of the radio and other mechanical devices. Each of the various nationalities has its own singing societies and small orchestras. All of them are a source of prideful joy and entertainment, not only to the German, Italian, Russian and other various foreign-born people, but to many Americans who have learned to appreciate the colorful Slavic, Germanic and Oriental folk music.





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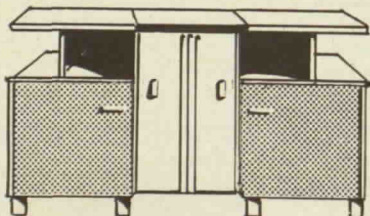
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Projection

(Continued from page 27)

pense. Our new-style writer, then, has had the good sense to get himself published, and our new-style reader has purchased or borrowed a copy of his book. The title doesn't matter. The reader realizes that he cannot begin his evening by the simple expedient of ensconcing himself in his favorite armchair and reading. No, there are stage directions to be rigorously followed. He must be his own stage manager, the actor, and the audience as well. The author, he learns, first exacts of his ideal reader the taking of a bath. He has specified the temperature of the bath; and should the reader miss the degree by only one or two points, he risks missing the juice of both the style, form, and plot. He may be further enjoined on the brand of bath salt; while the grain of the towel is scientifically considered, too.

Henry: Fine, you've got a wonderful idea there for commercial tie-ups. Man, the advertising agencies of our country will make you their patron saint.

Ned: No more interruptions, please. It is, of course, assumed that our hypothetical reader, this Samson of type who is now in preliminary training for the night's bout of reading, is in good health. His digestive apparatus is in good order; otherwise, the whole machinery may be wrecked. It may be that the author has enjoined an untroubled mood; though it is conceivable that the book in question may require troubled spirits. In the latter case, nothing to do but preface the evening by insulting one's sweetheart, cursing the cooking of your wife, or telling your employer exactly what you think of him. There are no limits to working up the proper prelude of dissatisfaction. One's failures to measure up to the dreams of adolescence; one's friends who can afford to winter in Bermuda or Capri. On the other hand, for a mood of complacency, one's irresistible ways with women, one's capacity to drink without showing any effects—just leave it to the reader to worry or coddle himself, according to instructions. Well, at last he is bathed, dried, seated, comforted or discomforted. The book is before him, the lights are adjusted, again according to in-

structions. He has at last won the privilege of reading this exacting book.

Henry: High time, too. I hope it isn't too late—I mean for your reader. He may have to go to bed on schedule time, even though the author hasn't specified this matter of retirement.

Ned: We will assume that our reader has unlimited time at his disposal. He begins to read. There may be ten or twenty pages of uninterrupted reading; then at some description, an orchard in Provence say, or an interior, he is forced, by his own honesty and the insistence of the author, to rise, consult a portfolio of Cezanne reproductions, and ponder for several minutes on the formal felicities of a certain still life in which a pear, a lobster, and a geranium make a harmony in white, pink, and green. He resumes his reading, knowing there will be other interruptions. Accordingly, he is not overly surprised, hurt, or injured, when five pages further on he is requested to play on the phonograph the scene from the Debussy opera where Melisande's surprising length of hair gets entwined in the tree, while Peleas below gets more and more hair conscious. Again he returns to his reading. Before he is finished he will have stroked the fur of his Persian cat, studied a figure of Maillol's, preferably in the original, if he is well off, savored a burgundy, and perhaps gazed out of the window at a landscape or perspective of set-back buildings. The possibilities of this constructive, if exhausting, form of reading are endless.

Henry: It's only drawback is the waste of time. I don't see how your student will ever have time to finish the book.

Ned: That may be the purpose of the book—never to be finished. The virtuoso author, if really ingenious, can so arrange matters, that it will take six months to finish reading it. Think of the saving in book expense. A man need only buy two books each year.

Henry: It looks to me as though he wouldn't be required to read much at all. This seems a plan for the semi-literates, those who find reading a waste of time. Your plan, Ned, is really impracticable,

(Continued on page 50)

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even as an idea. Too much time involved, and too much money.

Ned: Never mind being practicable. Meanwhile, I can't help chuckling over the possibility of having annotators for such books. Can you imagine a really erudite bon vivant having the job of putting out a new edition, modernizing it? This would be a real labor of love, involving taste. Who wouldn't relish the task? There would be elaborate footnotes, indices, addresses of choice restaurants in the capitols of the world, recipes for food and drink. Some annotators would violently disagree with the author's choice of beverages, and cite proof that such and such a passage should be read with muscatel instead of champagne. One annotator would grow pugilistic and fight the idea of opening a window for three minutes to purify the incense-tainted air, since aerial ablutions fitted the description of a sunrise over some Spanish sierra. Where the author had prescribed a ten-minute walk about the room, the annotators might contend for less, or more, or none at all.

Henry: On the other hand he might make a case for a long walk . . . a very long walk . . . say, a hitch-hike to Hollywood. Or suppose, in the midst of what you would consider an important passage, the annotators should offer the insolent suggestions to close the book and take a nap.

Ned: Oh, we'll always have our iconoclasts among us. And then there's the chance of an annotator offering us a citation from another book. This would mean several months of consultation. These men would not quarrel with the author only; they would contend with one another. Reviewers with a deep appreciation of their most recent trip to the wine regions of France would forget the book altogether and merely descant on their classic nights over wines. Some readers, I can see, would buy certain books merely on the basis of reviewers agreeing with the author on wines; others would go to books for the musical interludes; while a few of the

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more esoterically aesthetic would buy to indulge in an aroma fest, a cataclysm of precious or semi-precious stones. This being an age of specialization, it would be difficult to escape this phenomenon.

Henry: Well, I for one hope it never comes to pass. I want to read my books, not to have to spring up every ten minutes for some interruption such as you describe.

Ned: Anything worth doing is worth doing well, you know. Now, let me give you a practical example. Here, I'm going to let you read something. The idea—the aesthetic idea if you please—will be to have you feel the mood of wretched sobriety. Here, sit near this window. Is the draught just right? Good. Now, start reading this. It's just a Department of Agriculture report. When you get down to the bottom of the tenth paragraph I'll have some near beer for you. No, you can't smoke cigarettes—but you may puff at this brand. It contains no nicotine and it's mentholated. Now, we're making progress. Already you are suffering. Ah, yes, I have it, while you're reading the report, I'll be in the adjoining room. Fix your mind on the report and remember that I'm sipping your favorite brand of Cognac. I know it's going to be a success—both the liquor and the experiment.

Notes on the Program

(Continued from page 46)

"Mr. Gershwin began his career as pianist & 'song-plugger' with Jerome Remick & Co., popular music publishers. He left their employ to become a song writer. His first success was the song hit, *Swanee*. He wrote the score for a musical comedy, *La La Lucille*, at the age of 21. Since then he has written numerous successful musical comedies, the best known of them being George White's *Scandals* (1920, 1921, 1922, 1923, 1924); *Lady, Be Good!* (1924); *The Song of the Flame* (1925); *Oh, Kay* (1926); *Funny Face* (1927); and *Treasure Girl* (now running).

"His first essay in the larger musical forms was the *Rhapsody in Blue*, written

(Continued on page 52)

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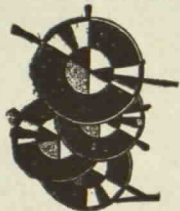
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Notes on the Program*(Continued from page 51)*

for Paul Whiteman's Orchestra in 1923. His *Concerto in F* was written as the result of a commission from the New York Symphony Orchestra (Walter Damrosch) in 1925. *An American in Paris* is his latest work, and the first ambitious work in which he has dispensed with piano.

"Mr. Gershwin studied piano with Charles Hambitzer, harmony with Edward Kilenyi and Rubin Goldmark; he is self-taught in composition and orchestration."

"THE POEM OF ECSTASY," OP. 54

ALEXANDER NICHOLAIEVICH Scriabin

(1872-1915)

[Monday, August 31st]

According to Scriabin's biographer, Dr. A. Eaglefield Hull, the basic idea of Scriabin's *Poeme 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, summoning 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,

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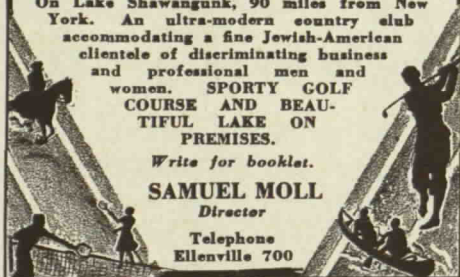
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and achieve only brief snatches of the happier mood. Defiant phrases cut down across the calmer motives, the second of which appears in full as a prologue to the Recapitulation section. The three subjects are repeated in full, followed by passages 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."

Denishawn Program Notes

(Continued from page 9)

technical proficiency, their rhythmical and structural understanding of the music is exemplified in their very simple performance of this great work.

The duet of Miss St. Denis and Mr. Shawn called "Idyll" is to music written for them by the American composer, Roy Stroughton.

"The Prophetess" is a symbolical study in mass movement of the opposing forces of humanity. On the one hand, those elements of drudgery, diversity and war² which bespeak the materialistic viewpoint of life; on the other hand, the harmonious unity arising from a revelation of the spiritual conception of the universe and symbolized in the Prophetess, as danced by Miss St. Denis.

The Prophetess is seen seated upon the Mount of Vision; she beholds the endless round of humanity, and its antagonisms culminating in war. The figure of the Prophetess is the symbol of Man's ideal of unity, harmony, and power. She is swayed, through her sympathy, by the cataclysm which breaks before her and, descending to serve the race, is caught between the opposing forces and temporarily defeated. In the hour of defeat, the light of Spiritual Vision appears to her. The path of her soul's progress is through the oppressing and opposing forces of her own being. Through desire and fear she slowly struggles to attain the Summit of Illumination. Here, wrapped in the divine light, she experiences the Cosmic Consciousness, the realization of the Unity of Life. Through harmonious rhythm she symbolizes this Cosmic Consciousness and transmits it to humanity below. As this new rhythm takes hold of the lives of Men, they are lifted out of their agony of confusion and enter into the Divine Rhythm, breaking forth into an ecstatic paean. The preliminary rhythm is intended as a symbol of the rhythm of humanity in its work and play.

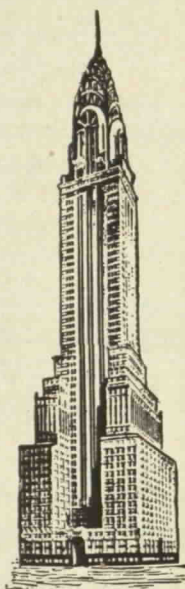
² The young men appearing in "The Prophetess" are Mr. James Henry Powers' Technical Rhythmic Dancers from the West Side Young Men's Christian Association.

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PEEPS at the LITERATI

Maurice Hindus, the author of HUMANITY UPROOTED and RED BREAD, is in Moscow for his yearly trip to the Soviet Republic. After a few weeks in Moscow he will visit the Caucasus and the fertile "Black Earth" region of Russia. After this he will spend some time in the Soviet vacation resorts on the Black Sea, where factory workers are sent for their holidays, and where there is an important colony of intellectual workers and writers. He will also return to the village in which he was born, where he will be able to study intimately the social, mental and physical changes that another twelve months of communism have brought to peasant life. Cape & Smith, his publishers, report that his most recent book, RED BREAD, is in its third printing, while HUMANITY UPROOTED twenty months after publication still breaks occasionally into the best-seller lists.

* * *

George Bernard Shaw decided that he wanted the limited edition of the BERNARD SHAW-ELLEN TERRY correspondence bound in green. Samples of binding cloth were submitted to him, but none seemed to be quite the right shade. Finally he made this suggestion to his publishers: "Get some chameleons and put them on a tree. They will immediately take on a bright green color. Then catch them and skin them before they have time to turn brown, and use them for binding the book. It may be difficult to find six thousand chameleons in New York, but you get the idea."

G. P. Putnam's Sons have decided to bind the trade edition of the Correspondence in red.

* * *

R. McNair Wilson has just handed his publishers the manuscript of his new book,

The Sea and the Land

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By JOSEPH ISRAELS II

PEEPS at the LITERATI

MADAME DE STAEL: High Priestess of Love. There were few people the Little Corporal feared, if, indeed, any; but, preferring Josephine to Germaine de Stael, he exiled the latter, and it was she who brought about his ruin. This first full-length portrait in English of a woman as international in her love affairs as in her politics is scheduled for publication in the early fall. * * *

There is a legend that it was neither Christopher Columbus nor Lief Erickson but a sixth century Irish saint who discovered America! Even if historians do not attach much reliability to this quaint tradition, it cannot be denied that Ireland, Catholic and Protestant, has played a major role in the founding and development of America. In **IRELAND IN AMERICA**, to be published in September by Putnam's, Edward F. Roberts tells for the first time the story of the Irish contribution to the United States. He believes, for example, that the Irish colonists were the decisive factor in the American Revolution. He shows the tremendous influence that Ireland's traditional hatred of England has had in shaping our foreign policy. Mr. Roberts devotes much attention to the part played by the Irish in American politics, and answers the question as to why they are invariably Democrats. * * *

Booksellers know what to hand them, no matter what they ask for. We are indebted to Mr. Heywood Broun for this one. An elderly lady tripped into a book shop on the Coney Island boardwalk the other day and asked for "Desire Under the Bridge," by Theodore Dreiser. Quite undaunted, the bookseller smilingly handed her **THE BRIDGE OF DESIRE**, by Warwick Deeping, which was the book the lady wanted. Now in its 48th thousand (McBride).

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Symphonic Music in Soviet Russia

(Continued from page 23)

should embrace the feeling, thought and will of the masses and should uplift them."

It is doubtful, however, if these masses—or if any other so-called "masses"—are ready for symphonic music, except in its simplest form. Since they cannot understand it, and could not be expected to, they are apt to become resentful, to think that a musician is not very much of a workman after all, and to label him and his music as "bourgeois." Should this feeling become articulate, what we call the higher forms of music may possibly be "liquidated," the courteous but not less damning word for extinction.

As long as the crowds are satisfied with balalaika and accordion bands—the two most beloved "popular" musical manifestations—or with the opera's spectacle and folk-song, why force them to accept music that they feel is "bourgeois," that cannot, by its very nature, advance their Soviet state?

One possible hope exists. With the wide training that now goes on in the conservatories and among the workers, a real love for music may develop and grow strong enough to justify itself. Ten thousand students are said to be enrolled in the Moscow Conservatory this year. Five hundred of these, out of 1,500 applicants, were expected to join the Musical Workers Faculty. These entrants must have had not less than three years' experience as hired laborers and must show some musical ability. They are taught theoretical subjects, and to be instructors (leaders of choirs, orchestras, folk instruments and music for children) and performers (even jazz band instruments are taught).

Out of all this fermentation a real musical life may grow. That this life should contain symphonic music as a necessary element, a flowering, seems inevitable to us, who have seen musical structures built up with that pinnacle in view. We must remember that Russia is building anew, in many senses, building with new ideas, even with new people. The musical culture in other countries has grown through hun-

dreds of years; should Russia not be allowed a little time?

An appreciation of finer music does not necessarily require qualities that the Russians have branded as "bourgeois." But it does pre-suppose an innate love for music and frequent opportunities to hear it. Of opportunities there are many in Russia today. Among the thousands who are listening and studying, is it not reasonable to suppose that a few at least will prove responsive, and that the number will grow with the opportunities?

Many people in a nation may grow to be musical; but that nation cannot be "made musical" out of whole cloth. The zealots of any country are apt to overlook this. Whether the character of the present Russian experiment will allow a man to be musical, even if his neighbor is not, remains to be seen.

If a growth persists against the discouragement that fine music meets in some quarters, and weathers the bare tolerance it receives from others; if there is patience for its development from the roots now being planted, and not too much insistence on an extra-musical significance from music that will not permit such motivation, then symphonic music in Russia should endure.

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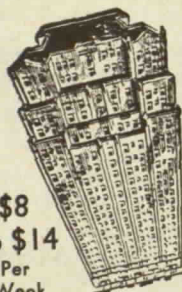
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Sayings of BEETHOVEN

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* * *

Composers and painters both need muf-
flers. (To Giannastasio del Rio, probably
1816.)

* * *

Good heavens! Do they believe in Sax-
ony that the Word makes the Music? If
an unsuitable word may spoil the music, as
is certain, one ought to be glad to find
music and word, at any rate, to coincide.
Though the expression of the words in
itself may be common, don't experiment
with improvements—dixi. (To Breitkopf
& Härtel, January 28, 1812.)

* * *

May Your Imperial Highness continue
especially to train yourself to jot down your
ideas immediately, however sketchily and
briefly, at the piano. For that purpose you
need a small table next to the piano. Not
only is the imagination strengthened by
such means, but one learns also on the
instant to keep hold of the most out-of-
the-way ideas. To write without a piano
also is necessary. Occasionally, to carry
through a simple melody or chorale with
simple or again varied figurations in dif-
ferent species of counterpoint and beyond
will surely not cause Y. I. H. headache; on
the contrary, a great pleasure, on seeing
one's self thus in the midst of Art. Grad-
ually the faculty develops to present and
shape only what we desire and feel—a de-
sideratum so very essential for finer-fibred
human beings. (To Archduke Rudolph,
July 1, 1823.)

* * *

The metronomizations (to the Devil
with all mechanisms) follow. (To B.
Schott's Sohn, August 19, 1826.)

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Every day (invite) someone to dinner, for instance musicians, to discuss this or that, instruments, etc. (*On leaves of sketches, 1814.*)

* * *

Smearer! Blockhead! Correct your mistakes due to ignorance, boldness, conceit and stupidity. That is more becoming to you than to want to instruct me, since that would be precisely as if the sow wished to teach Minerva.

Mozart and Haydn *you* ought to honor by not mentioning them. (*Across a somewhat self-laudatory letter of the copyist Wolanek, probably 1825.*)

* * *

The bad and irresistible habit ever since childhood to write down my first ideas, though probably they were not abortive very often, has again been detrimental to me. (*To Archduke Rudolph, July 23, 1815.*)

* * *

Maelzel's metronome has arrived! The usefulness of his invention will assert itself more and more. Already all composers of Germany, England, France, have adopted it, but we do not consider it superfluous to recommend it with conviction to all beginners and students, either of singing, the pianoforte or any other instrument, as useful, indeed indispensable. By using it, they will understand and execute note-values in the easiest manner and will be taught in the shortest possible time to interpret ensemble-music without difficulty and without interruption. Inasmuch as the pupil, with proper adjustment and advice by his teacher, cannot in the latter's absence sing or play in arbitrary disregard of the *tempo*, his rhythmical sense will within a short time be so guided and corrected that soon he will encounter no difficulties in this matter. (*Notice in the Wiener Allgemeine musikalische Zeitung, February 14, 1818.*)

(Continued on page 60)

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SAYINGS OF BEETHOVEN

(Continued from page 59)

I do not like to occupy myself with sonatas for pianoforte, but I promise you some. Do you know that I have become a member of the Society of Fine Arts and Sciences? So I got a title after all, haha, that makes me laugh! (*To Breitkopf & Härtel, October 19, 1809.*)

* * *

There exists no treatise likely to be too learned for me. Without in the slightest claiming to be erudite, ever since childhood I strove to comprehend the thoughts of the better and wiser minds of every age. A disgrace for an artist who does not consider it his duty at least to get that far in such matters. (*To Breitkopf & Härtel, November 2, 1809.*)

* * *

With reference to his playing with you

(his nephew Karl van Beethoven's pianoforte lessons) I request not to stop or advise him because of his interpretation until he has acquired the correct fingering and plays the notes fairly without mistakes and in correct rhythm. If he has got that far, then do not stop him because of minor errors but call his attention to them only after he has finished playing the piece. (*To Carl Czerny, probably 1817.*)

* * *

It is certain that in the manner of playing the piano is still the most uncultivated of all instruments. Often one thinks one hears only a harp, and I am glad, my dear, that you are one of the few who comprehend and feel that one may sing on the piano, too, if one is but capable of feeling. I hope that the time will come when the harp and the piano will be two totally different instruments. (*To Andreas Streicher, about 1795.*)

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