

# STADIUM CONCERTS REVIEW



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1934

NINETY-THIRD SEASON

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# Symphonic Program-Notes

by

LAWRENCE GILMAN

**Symphony No. 5, in C minor, Op. 67** ..... L. van Beethoven

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

[Tuesday, June 26]

The first performance of Beethoven's C-minor Symphony was at Vienna, December 22, 1808. The date of the completion of the Symphony is not definitely known. Beethoven's autograph score bears neither date nor number—merely the inscription: *Sinfonie da L. v. Beethoven*, scrawled on it in red chalk. According to Thayer,<sup>1</sup> "this wondrous work was no sudden inspiration. Themes for the Allegro, Andante, and Scherzo are found in sketch-books belonging, at the very latest, to the years 1800 and 1801 [that is to say, between the composition of the First and Second Symphonies]. There are studies also preserved which show that Beethoven wrought upon it while engaged on *Fidelio* and the Piano-forte Concerto in G (1804-06), when he laid the C-minor Symphony aside for the composition of the Fourth.<sup>2</sup> That is all that is known of the rise and progress of this famous Symphony."

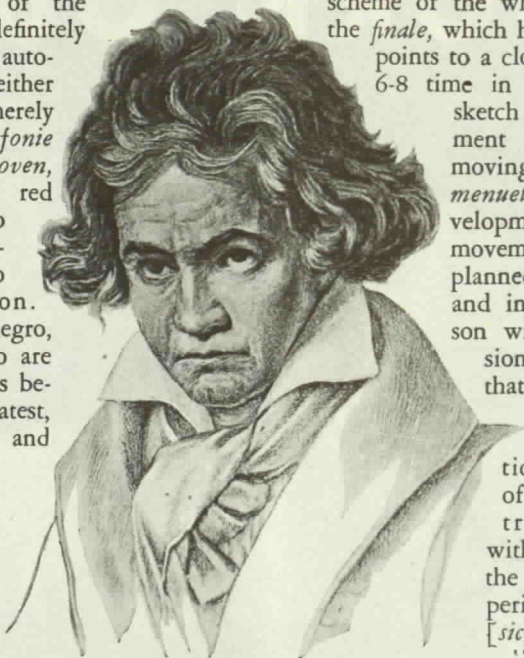
\* \* \*

It is the theory of Paul Bekker, expounded in his thoughtful and provocative book on Beethoven, that the C-minor

Symphony was laid aside in favor of the Fourth because "Beethoven felt that he had not yet cleared his mind about the scheme of the whole. A study for the *finale*, which has been preserved, points to a closing movement in 6-8 time in C minor; a first sketch of the slow movement includes a stiffly moving *Andante quasi menuetto*, while the development of the first movement (as originally planned) appears feeble and insipid by comparison with the later version. It is thus clear that the work took on its most distinctive characteristics in the course of Beethoven's protracted struggles with his subject over the astonishingly long period of some five [sic] years. . . .

"In the *Eroica*, Beethoven taxed his powers to the uttermost, and even his genius could not readily regain the heights there attained. In the symphonies from the fourth to the eighth he was engaged in making full use of the artistic insight he had gained in writing the *Eroica*; and at first he could do this better by treating less problematic material rather than by seeking, again, unexplored heights and depths of thought and emotion. . . ."

(Continued on next page)



LUDWIG VAN BEETHOVEN

<sup>1</sup> *The Life of Beethoven*: Thayer-Krehbiel; New York, 1921.

<sup>2</sup> The Fourth Symphony bears on the autograph score the inscription, in Beethoven's hand: *Sinfonia 4ta, 1806, L. v. Bihon*.



## SYMPHONIC PROGRAM-NOTES

*(Continued from previous page)*

Many things have been found in the Fifth Symphony—the summons of Fate, martial celebrations, the repercussions of a tragic love-affair, the note of the yellow-hammer heard in country walks. But whatever Beethoven did or did not intend to say to us in this tonal revelation, there is one trait that the C-minor Symphony has

beyond every other, and that is the quality of epic valor.

There is nothing in music quite like the heroic beauty of those first measures of the Finale that burst forth at the end of the indescribable transition from the Scherzo with its swiftly cumulative crescendo, and the overwhelming emergence of the trom-

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TIRED? Worn out? Light a Camel! It is now known that Camels quickly turn on your flow of natural energy. Enjoy this delight-

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bones—so cannily held in reserve throughout the foregoing movements.

This is music pregnant with the greatness of the indomitable human soul. Listening to it, one knows that the inward ear of Beethoven had almost caught that lost word which, could a man but find it, would make him master of the hosts of Fate and of the circling worlds.

\* \* \*

## Acuarelas [Aquarelles] E. L. Chavarri

(Born at Valencia, January 31, 1875)

[Tuesday, June 26]

Eduardo López Chavarri, now in his sixtieth year, is one of the older generation of Spanish musicians. He is both a composer and a musicologist. A pupil of Pedrell in harmony and composition, he became later the director of the orchestra

(Continued on next page)



**AND THEN SHE SMOKED  
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ful "energizing effect." You can smoke them all you want...  
Camel's costlier tobaccos never interfere with healthy nerves.

**with a Camel!"**



## SYMPHONIC PROGRAM-NOTES

(Continued from previous page)

of the Conservatory at Valencia and teacher there of musical theory and aesthetics. One of his most important labors was the foundation and direction of a chamber orchestra for the production of classic and modern Spanish music. His compositions include these works: *Acuarelas Valencianas* for string orchestra; a string quartet; *Valencian Rhapsody* for piano and orchestra; *Legende* for choir and orchestra; *Andalusia* for 'cello and orchestra; a Spanish Concerto for piano and string orchestra; *Legende del Castillo Moro* for piano; incidental music for a Valencian drama. Among his published books are *Narraciones Musicales*, *Studies of Vademecum for Musicians*, *Studies of Wagner's Ring*, and *Musica popular española*.

Neither the score of *Acuarelas* nor information concerning it is available as these notes are written. Presumably the work is identical with the suite entitled *Acuarelas Valencianas* for string orchestra, consisting of three movements: I. *Song*; II. *Summer*; III. *Dance*.

### Intermezzo from the Opera "Goyescas"

#### Enrique Granados y Campina

(Born at Lerida, Catalonia, July 29, 1867;  
died at sea, March 24, 1916)

[Tuesday, June 26]

Granados found in the paintings and etchings of Goya "the soul of Spain." These pictures, he confided to an interviewer, "were in my heart."

Mr. Carl van Vechten in his book, *The Music of Spain*, says that "fragments of music took shape in the composer's brain

... and on paper as a result of the study of Goya's pictures in the Prado. These fragments were moulded into piano pieces, and again into an opera. F. Periquet, the librettist, was asked by Granados to fit words to the score."

Granados was quoted as saying, in the winter of 1915-16, that his *Goyescas* seemed to him "to embody the spirit of Spain, as it is not to be found in tawdry boleros and habaneras, in coarse tambourines and castanets."

Victor de Pontigny wrote of Granados' piano pieces—"named after scenes from Goya's pictures and episodes from the 'goyesque' period in Madrid"—that they "are an expression, in terms of a highly developed piano technique, of forms and rhythms definitely Spanish."

\* \* \*

Granados' three-act opera, *Goyescas*, libretto by Fernandos Periquet, was evolved from the music of the like-named piano pieces, with the addition of a new orchestral intermezzo (the work on this program). The opera was produced at the Metropolitan Opera House, New York, on January 28, 1916. The parts were taken by Anna Fitziu, Flora Perinin, Giovanni Martinelli, Giuseppe de Luca, and Max Bloch. Giovanni Bavagnoli conducted. Granados, who had journeyed to New York to witness the production of his opera, afterward visited other American cities, and in March, 1916, started for his home in Spain. He and his wife were passengers on the English steamer *Sussex*.

(Continued on page 10)

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# OVERTURES and UNDERTONES

by

JOAN KLEIN

... "all thy hair, Melisande

All thy hair has fallen from the tower!"

Thus sang Debussy's Pelleas before the beautiful women in the audience of 1909 when everyone's hair fell from the ivory tower of every neck, miserably, without pomp, without ceremony, in the privacy of a boudoir or in public. But those days are gone forever! Today's lovely lady is a well-groomed rebel who fights a winning battle for youth before the altar of a salon de coiffure. Bernord Az Guro is New York's high priest of beauty. He presides in a salon on Madison Avenue assisted by silent, yellow-clad, efficient workers. He studies your face, clips hair and pronto! your face is framed in a new and divine way. When you can't go on another minute try his hair treatment. It starts at the base of the spine, makes you tingle all over and when it is over your mirror will reflect a glory and shine that will shame the sun. Mr. Guro maintains a penthouse for sun-drying and open air treatments.

\* \* \*

We've discovered IT! This time IT is in the way of a backless all-in-one that lets you appear as naked as you please in your evening gowns and sleeveless dresses and still does a colossal job of uplifting, controlling and what-not. It goes down past the waist in back and plenty low in front and still gives you a ship's figurehead bosom. Don't ask us why... it seems to be something pretty special in corset-maker's art. We saw it modeled on a buxom lass and even if you are a big girl we can tell you that everything's going to be all right. "Coolette" is the garment and is presented with pride by Maidenform.

\* \* \*

We intend to give a sermon on the solemn, vital importance of shoes. What else, may we ask, have you got to stand on? Shoes are a perilous give-away of character, and inevitably show up your good taste and sense. They require thought, a feeling of fitness and a good appraisal of leather and workmanship. The text of our sermon is,—find a good last and

stick to it! You may have survived happily till now, buying one pair of shoes here, another there... but we still think your feet will be eternally grateful if you remain faithful to one shop and one last. Julius Grossman makes a feature of special lasts and has over one hundred of them in the workroom labelled with the names of individuals. You can cable for them from remote corners of the globe, if necessary. Grossman shoes are designed to give the utmost in comfort and to make your particular type of foot look its loveliest.

\* \* \*

The young matron bemoaning the fact that she is too plump to be smart can find solace in the phrase "life begins at size 40." There are so many clever ways to conceal avoirdupois and still retain one's charm and dignity, that it is needless to take a diet of skimmed milk and bananas too seriously. If you desire chic fashions, but find them difficult to obtain your particular size, Lane Bryant is a veritable haven. They adapt the smartest fashions into slenderizing models which comfortably fit the stouter figure and make one look youthful without being flapperish.

\* \* \*

At 8 East 57th Street we love to settle into one of Helena Rubinstein's deep chairs and look at beauty preparations. Although it disappoints us to miss seeing the lady herself, we invariably do, for she has a way of hopping hither and yon in quest of newer and more amazing beauty preparations. Her newest product is a sun-proof protective cream. It deflects the harmful, actinic sunrays which parch and dry and which, Miss Rubinstein says, may actually age your skin five to ten years in the next three months. This cream is really bewitched! It disappears before your very eyes, and tired, lined skins become vibrantly soft, smooth and alive again. A grand thing about it, too, is that it doesn't leave the slightest trace of any sticky after-effect as is usually the case with most summer protectives.



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## SYMPHONIC PROGRAM-NOTES

(Continued from page 8)

when the ship was torpedoed in the English Channel on March 24th. Both Granados and his wife were drowned.

\* \* \*

The story of *Goyescas* has been told as follows: "Rosario, a court lady, stops her sedan chair in a Madrid public square, where *majos* and *majas* flirt and youths toss the *pelele* (the strawman) in a blanket. Paquito, the toreador, darling of the *majas* (girls of the lower class) comes up with a flourish to remind the lovely aristocrat of a *baile de candil*—a candlelight ball of the baser sort that she once attended—and to beg her to honor another with her presence. Paquito's Pepa drives up in her dogcart, overhears, and grows jealous, as does the captain in the Spanish Guards, Don Fernandos, Rosario's lover. Don Fernandos tells the bullfighter haughtily that *he* will escort Rosario to the ball. At the ball (Act II) Paquito, goaded by Pepa, and Fernandos, the sneering soldier, quarrel, and after a challenge has been issued the captain leaves with his lady. In Rosario's garden (Act III) Fernandos tears himself away from her and disappears in the shadows. Rosario soon hears a cry, and vanishes, to reappear supporting her wounded lover, who dies in her arms on the stone bench to which she guides him."

\* \* \*

Granados, the son of an officer in the Spanish army, studied composition with Pedrell and piano with DeBeriot (in Paris). He became known as a pianist, and gave concerts in various cities of Spain and in France. His first opera, *Maria del Carmen*, was produced at Madrid in 1898. A virtuoso pianist, he wrote numerous pieces for his instrument, in addition to orchestral suites and a symphonic poem, a choral work (*Cant de les Estrelles*),

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chamber-music, and songs. His two books of *Goyescas*, for piano, named after scenes depicted by Goya, are credited by Mr. J. B. Trend with having "created modern Spanish pianoforte music."

### Three Dances from "The Three-Cornered Hat" . . . . . Manuel de Falla

(Born at Cadiz, Spain, March 23, 1877)

[Tuesday, June 26]

De Falla's ballet, *The Three-Cornered Hat*, was performed for the first time by the Russian Ballet at the Alhambra, London, July 23, 1919. The first performances in America of music from this ballet were by the Boston Symphony Orchestra in the season of 1921-22.

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

\* \* \*

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

Over the whole brisk action is the spirit of frivolous comedy of a kind by no means common only to Spain of the eighteenth century. A young miller and his wife are the protagonists, and if their existence be idyllic in theory, it is extraordinarily strenuous in practice—choreographically. But that is only another way of saying that M. Massine and Madame Karsavina, who enact the couple, are hardly ever off the stage, and that both of them work with an energy and exuberance that almost leave one breathless at moments. The miller and his wife between them, however, would scarcely suffice even for a slender ballet plot. So we have as well an amorous Corregidor, or Governor (he wears a three-cornered hat as badge of office), who orders the miller's arrest so that the way may be cleared for a pleasant little flirtation—if nothing more serious—with the

(Continued on next page)

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## SYMPHONIC PROGRAM-NOTES

*(Continued from previous page)*

captivating wife. Behold the latter fooling him with a seductive dance, and then evading her admirer with such agility, that, in his pursuit of her, he tumbles over a bridge into the mill-stream. But, as this is comedy, and not melodrama, the would-be lover experiences nothing worse than a wetting, and the laugh, which is turned against him, is renewed when, having taken off some of his clothes to dry them, and gone to rest on the miller's bed, his presence is discovered by the miller himself, who, in revenge, goes off in the intruder's garments after scratching a message on the wall to the effect that "Your wife is no less beautiful than mine!"

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

The suite was introduced to Stadium audiences on August 2, 1929, under the baton of Alfred Coates.

### Symphony in E-flat major, No. 3 ("Rhenish"). Op. 97

**Robert Schumann**

(Born at Zwickau in Saxony, June 8, 1810; died at Endenich, near Bonn, July 29, 1856)

*[Wednesday, June 27]*

J. W. von Wasielewski, author, violinist, critic, composer, and concert-master under Schumann at Düsseldorf, 1850-52, wrote as follows in his biography of Schumann regarding the E-flat Symphony, which was composed at Düsseldorf in the last two months of 1850:

"The symphony may properly be called 'The Rhenish'; for the idea was first conceived, so the composer said, on seeing the Cathedral at Cologne. During its composition, the master was greatly influenced

by the ceremonies attendant upon the installation of Archbishop von Geissel as a Cardinal, which Schumann witnessed in the Cathedral at Cologne. To this fact the symphony probably owes its fourth movement, originally headed, 'In the Character of an Accompaniment to a Solemn Ceremony.' When the work was published, Schumann omitted the heading. He said: 'We must not show our heart to the world: a general impression of a work of art is better; at least, no preposterous comparisons can then be made.'"

It was Schumann's intention to portray in the symphony as a whole the joyful folk-life along the Rhine; "and," he remarked, "I think I have succeeded." Spitta observes in his biographical account of Schumann that "the whole symphony is full of vivid pictures of Rhineland life." In the Finale, especially, there is reason to believe that the composer's mind dwelt on some popular Rhenish festivity—though, toward the close of the movement, there is a reminiscence of the music suggestive of a religious function.

\* \* \*

The first performance of the E-flat Symphony was in Düsseldorf, at the sixth concert of the Allgemeine Musikverein, February 6, 1851. Schumann conducted from manuscript. Clara Schumann, a devoted wife but a cool-headed critic, wrote with modified rapture concerning the music. She seems not to have liked that movement which a later time has agreed upon considering the salient feature of the sym-

*(Continued on page 14)*

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# Synopsis of this Week's Opera

by

R. D. DARRELL

**SAINT-SAENS: SAMSON ET DALILA**, opera in three acts. Libretto by Ferdinand Lemaire. First performance: Weimar, Germany, December 2, 1877. The scene is laid at Gaza in 1136 B. C.

## THE STORY IN BRIEF

Held as slaves by the Philistines, the Children of Israel pray for relief and are inspired by their hero-warrior, Samson, to revolt against their oppressors. Samson kills the Philistine Satrap, Abimelech, and the Israelites rejoice in their freedom. The High Priest of the Philistines realizes that Samson is the leading spirit of the Israelites and that if he can be deprived of his great spirit and strength it will be an easy matter to subdue the revolt. The seductive maiden, Dalila, is sent to Samson and the warrior, despite all warnings, is quickly

conquered by her allurements. He is persuaded to reveal the secret of his strength, which lies in his hair, and the cunning Dalila shears his long locks while he is sleeping. Samson is easily overpowered and is blinded by the revengeful Philistines. The Israelites are again subdued and their lamentations set the remorseful Samson frantic with the knowledge that his weakness has meant the downfall and slavery of his people. At a feast celebrating the victory of the Philistines, Samson is led in to be mocked and reviled, but at the very height of the festivities his prayers for forgiveness and the renewal of his strength are suddenly answered. Clutching the marble pillars between which he is standing, Samson, with superhuman power, wrenches them from their bases and the great temple comes crashing down upon conqueror and slave alike.



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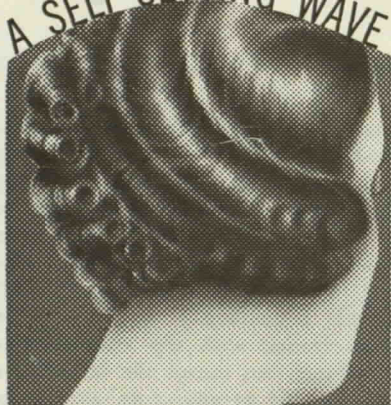
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## SYMPHONIC PROGRAM-NOTES

(Continued from page 12)

phony—the "Cathedral Scene." "The fourth movement," she confessed, "is the one that at present is least clear to me. It is most artistically made, but I cannot follow it so well; while there is scarcely a measure in the other movements that is not clear to me."

### "La Mer" ("The Sea"): Three Symphonic Sketches... Claude Debussy

(Born at St. Germain, France, August 22, 1862; died at Paris, March 26, 1918)

[Wednesday, June 27]

Debussy completed *La Mer: Trois Esquisses Symphoniques* in 1905. He began it in 1903, the year following the production of *Pelléas et Mélisande*. Thus it stands between his masterpiece, that unique achievement of the post-Wagnerian lyric drama (1893-1902), and the three *Images* for orchestra: *Gigues, Ibéria*, and *Rondes de Printemps*, which date from 1907-12.

\* \* \*

*La Mer* is without a program, argument, preface, motto, or other aid to the fancy except the mighty words that designate the piece as a whole, and the sub-titles of the different movements: I. *De l'aube à midi sur la mer* ("From Dawn Till Noon on the Sea"); II. *Jeux de vagues* ("Sport of the Waves"); III. *Dialogue du vent et de la mer* ("Dialogue of the Wind and the Sea").

The three divisions of the work are bound together, musically, by partial community of theme. The characteristic portion of the chief subject of the first piece—the phrase declaimed by muted trumpet and English horn in the twelfth measure, after the vague and mysterious opening—recurs in the last movement; and the solemn and nobly beautiful theme for the



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brass that seems to lift the sun into the blue just before the dazzling close of *De l'aube à midi sur la mer*, is heard again in the magnificent finale.

\* \* \*

This music is a sustained incantation, of rare subtlety and magic; a tonal rendering of colors and odors, of mysterious calls, echoes, visions, imagined or perceived; a recapturing and transcription, through the medium of a necromatic art, of "the most fantastical sports of light and of fluid whirlwinds"—but of lights, shadows, sounds, odors, that have been subtly altered by the creative processes of the tone-poet.

Debussy had what Sir Thomas Browne would have called "a solitary and retired imagination." So, when he essays to depict in his music such things as dawn and noon at sea, sport of the waves, gales and surges and far horizons, he is less the poet and painter than the spiritual mystic. It is not chiefly of those aspects of winds and waters that he is telling us, but of the changing phases of a sea of dreams, a chimerical sea, a thing of strange visions and stranger voices, of fantastic colors and incalculable winds—a phantasmagoria of the spirit, rife with evanescent shapes and presences that are at times full of bode-ment and dim terror, at times lovely and capricious, at times sunlit and dazzling. It is a spectacle perceived as in a trance, vaguely yet rhapsodically. This is a sea which has its shifting and lucent surfaces, which even shimmers and traditionally mocks. But it is a sea that is shut away from too curious an inspection, to whose murmurs or imperious commands not many have wished or needed to pay heed.

Yet, beneath these elusive and mysterious overtones, the reality of the living sea persists: the immemorial fascination lures and enthralls and terrifies; so that we are almost tempted to fancy that the two are,

(Continued on page 24)

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1. BEETHOVEN.....

2. BEETHOVEN.....

I. Allegro con brio

II. Andante con moto

III. Scherzo

IV. Finale

INTERMISS

Addresses by MAYO

and ADOLPH I

3. CHAVARRI .....

4. GRANADOS .....

5. DE FALLA..... Three Dances fro

I. The Neighbors

II. Dance of the Miller

III. Final Dance

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(Program continued

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(change without notice)

Overture to "Egmont"

Symphony No. 5, in C minor

MISSION

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PH LEWISOHN

Acuarelas

Intermezzo from "Goyescas"

es from the Ballet, "The Three-Cornered Hat"

es the Baldwin Piano

tinued on page 19)

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(Program continued from page 17)

**WEDNESDAY, JUNE 27, 1934, at 8:30**

(Program subject to change without notice)

1. **MOZART**.....Serenade for Strings ("Eine kleine Nachtmusik"), K. 525
  - I. Allegro
  - II. Romanze
  - III. Menuetto
  - IV. Rondo
2. **SCHUMANN**.....Symphony No. 3 (Rhenish) in E flat
  - I. Lebhaft
  - II. Scherzo (Sehr mässig)
  - III. Nicht so schnell
  - IV. Feierlich ("Cathedral Scene")
  - V. Lebhaft

INTERMISSION

3. **CARLOS CHAVEZ**.....Sinfonia de Antígona  
(First time in New York)
4. **DEBUSSY**....."La Mer" ("The Sea"): Three Symphonic Sketches
  - I. From Dawn Till Noon on the Sea
  - II. Sport of the Waves
  - III. Dialogue of the Wind and the Sea

(Program continued on page 21)



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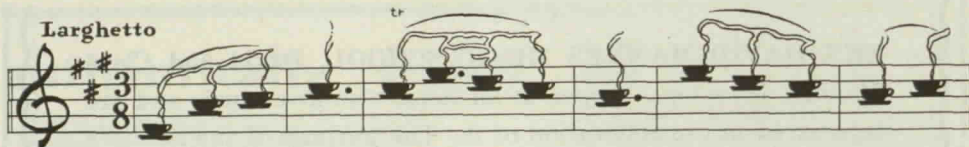
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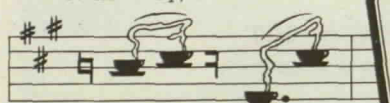
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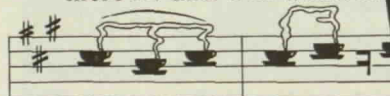
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PAGE TWENTY

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(Program continued from page 19)

**THURSDAY, JUNE 28, 1934, at 8:30**

(Program subject to change without notice)

1. 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 Kalander-Prince
  - III. The Young Prince and the Young Princess
  - IV. Festival at Bagdad—The Sea—The Ship Goes to Pieces on a Rock Sur-  
 mounted by the Bronze Statue of a Warrior—Conclusion

INTERMISSION

2. RAVEL.....Pavane pour une Enfante Defunte
3. BORODIN.....On the Steppes of Central Asia
4. BORODIN.....Polovtzhian Dances from "Prince Igor"

(Program continued on page 23)

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(Program continued from page 21)

FRIDAY, JUNE 29, 1934, at 8:30

and

SATURDAY, JUNE 30, 1934, at 8:30

# SAMSON ET DALILA

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Book by Ferdinand Lemaire

(In French)

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DALILA.....	Margaret Matzenauer
SAMSON.....	Paul Althouse
THE HIGH PRIEST.....	Alfredo Gandolfi
ABIMELECH.....	Louis D'Angelo
AN OLD HEBREW.....	Harold Kravitt
A PHILISTINE MESSENGER.....	Lodovico Oliviero
FIRST PHILISTINE.....	Albert Mabler
SECOND PHILISTINE.....	Ralph Magelssen

Conductor, ALEXANDER SMALLENS

Stage Manager, ALEXANDER D. PUGLIA

Act I, Scene 2: Danse de Pretresses de Dagon by Corps de Ballet

Act III, Scene 2: Bacchanale by Rita De Leporte and Arthur Mahoney and Corps de Ballet  
(Dances arranged by Rita De Leporte)

The scene is laid in Gaza, in Palestine, period 1150 B. C.

## SYNOPSIS OF SCENES

Act I. In front of the Temple of Dagon.

Act II. The House with Garden of Dalila, in Palestine.

Act III. Scene 1—A Mill in Gaza.

Scene 2—Interior of the Temple of Dagon.

(Program continued on page 25)

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## SYMPHONIC PROGRAM-NOTES

(Continued from page 15)

after all, identical—the ocean that seems an actuality of wet winds and tossing spray and inexorable depths and reaches, and that uncharted and haunted and incredible sea which opens before the magic casements of the dreaming wind.

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

**Nicholas Rimsky-Korsakoff**

(Born at Tikhvin, Russia, May 14, 1844;  
died at St. Petersburg, June 21, 1908)

[Thursday, June 28]

The score of *Scheherazade* (completed in 1888) is prefaced by the following note:

The Sultan Schahriar, convinced of the faithlessness of women, had sworn to put to death each of his wives after the first night. But the Sultana Scheherazade saved her life by diverting him with stories which she told him during a thousand and one nights. The Sultan, conquered by his curiosity, put off from day to day the execution of his wife, and at last renounced entirely his bloody vow. Many wonders were narrated to Schahriar by the Sultana Scheherazade. For her stories she borrowed the verses of poets and the words of folk-songs, and she fitted together tales and adventures.

Rimsky-Korsakoff's suite does not, as he tells us frankly in his Autobiography, coincide at all points with the stories in the *Arabian Nights*. The musical transcription is deliberately indefinite. Which one of Sindbad's voyages is described, which of the three Kalanders is referred to (the "Kalanders" were wandering mendicant monks), and what adventure of what love-sick "young prince" and "young princess" is

meant, the composer leaves to his hearers to decide. But we shall not go far wrong if we identify the charming and capricious arabesques of the solo violin, which recur so persistently throughout the piece, as the motive of Scheherazade herself, the persuasive and triumphant narrator.

**On the Steppes of Central Asia:**  
**Orchestral Sketch, Op. 7**

**Alexander Porphyrievich Borodin**

(Born at St. Petersburg, November 12, 1834;  
died there February 27, 1887)

[Thursday, June 28]

Borodin, internationally famous as a chemist, known widely as the author of *The Solidification of Aldehydes* and of *Researches upon the Fluoride of Benzole*, composed music under difficulties. An amiable and incredibly patient soul, he gave much of his time to philanthropic and charitable works. Rimsky-Korsakoff tells of his consecrating himself heart and soul to those works of social regeneration which in Russia were initiated during the latter part of the nineteenth century. When he should have been writing music, this Tolstoyan being sat on "welfare committees" and acted as treasurer of a benevolent organization. He turned his apartment in the School of Medicine at St. Petersburg into an asylum for those whom he befriended; and in the summer he lived the life of a peasant in a poorly furnished *izba*—unselfish, absent-minded, inconsequent. He died at fifty-three—prematurely; for he had ideas of genuine power and originality to express. He influenced, among others, the most individual of post-Wagnerian music-makers, Claude Debussy.

(Continued on page 26)

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(Program continued from page 23)

**SUNDAY, JULY 1, 1934, at 8:30**

(Program subject to change without notice)

- I. TCHAIKOVSKY ..... "Pathetic" Symphony
  - I. Adagio—Allegro non troppo
  - II. Allegro con grazia
  - III. Allegro molto vivace
  - IV. Finale: Adagio lamentoso

INTERMISSION

2. WAGNER.....Prelude and Love Death from "Tristan and Isolde"
3. WAGNER.....Prelude to "Die Meistersinger"

(Program continued on page 27)

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## SYMPHONIC PROGRAM-NOTES

(Continued from page 24)

He left an opera, *Prince Igor*, two symphonies, two string quartets, and the orchestral sketch, *On the Steppes of Central Asia*.

\* \* \*

Borodin composed this tone-picture while he was at work upon *Prince Igor*, in 1880. It was written for performance at an exhibition of tableaux vivants illustrating episodes in Russian history, devised to celebrate the 25th anniversary of the reign of the Czar Alexander III.

The score contains this program, printed in three languages:

In the silence of the arid steppes of Central Asia is heard the refrain of a peaceful Russian song. One hears, too, the melancholy sound of Oriental music, and the approaching steps of horses and camels. A caravan, escorted by Russian soldiers, crosses the immense desert, continuing untroubled on its long way under the protection of the warlike Russian guard.

The caravan moves onward steadily. The songs of the Russians and those of the native Asiatics mingle harmoniously, their refrains dying away little by little in the distance.

\* \* \*

The immensity and monotony of the prairie are suggested by the long and persistent violin note that begins at once and is sustained for fifty-three measures (*Allegretto con moto*, 2-4) an inverted pedal on a high E. First a clarinet (*cantabile*, *p*), then a horn, sing what Mr. Montagu-Nathan calls "the Russian theme" beneath the prolonged string tone. The English

horn (*cantabile ed espressivo*) evokes "the melancholy sound of Oriental songs"; though now there is the support of clarinets and horn, and a pizzicato bass. Later, when the two songs are mingled, first and second violins in unison, on the G string, enact the "Orientals," while the oboe speaks for Russia. The music dies away on a high A major chord, *pppp*, for eight solo violins, muted, and a flute—*cantabile dolcissimo*.

### Polovtsian Dances from "Prince Igor" Borodin

[Thursday, June 28]

The chief feature of Borodin's opera, *Prince Igor*, is the superb music of its Polovtsian songs and dances—music now wild and primitive, full of Tartar savagery and abandon, now of delicate and captivating grace. There is an abundance of these dances in the finale of the second act—dances of young girls and of little boys, dances of prisoners, of female slaves, of "savage men," a general dance; and some of these are choral dances. No modern composer has understood better, as Habets remarks in his book on Borodin and Liszt, either "the charm or the wildness of these rhythms and harmonies of the East, which convey to us the profound expression of a civilization so different from our own. Never has a composer attained a greater vividness of coloring than in the dances of the Polovtsy, where we find, side by

(Continued on page 28)

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(Program continued from page 25)

**MONDAY, JULY 2, 1934, at 8:30**

(Program subject to change without notice)

## ALL-BEETHOVEN PROGRAM

### 1. Symphony No. 7, in A major

- I. Poco sostenuto vivace
- II. Allegretto
- III. Presto
- IV. Allegro con brio

INTERMISSION

### 2. Symphony No. 3, in E-flat major ("Eroica")

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

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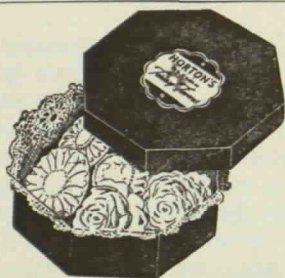
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## SYMPHONIC PROGRAM-NOTES

(Continued from page 26)

side with the rhythmic sonority of the most primitive instruments, the voluptuous charm of the Oriental melodies. . . . We feel that all this belongs to a race and period different from our own—barbarous, if you will, but none the less full of grandeur and magnificence."

The orchestration of these dances is by Rimsky-Korsakoff.

## Symphony No. 6 ("Pathetic"), in B minor, Op. 74 . . . . P. I. Tchaikovsky

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

[Sunday, July 11]

Tchaikovsky dreaded with passionate protest what Sir Thomas Browne called "the iniquity of oblivion." He feared the thought of death with a shuddering and increasing terror; and into his most personal and characteristic utterance, the *Pathetic* Symphony (though not only there), he emptied all the dark troubles of his heart—all that he knew of anguished apprehension and foreboding, of grief that is unassuageable, of consternation and despair. He never divulged the meaning of this singularly affecting music, but its purport is unmistakable. Its burden is the sadness of human life and the crushing finality of death.

This music is saturated with the precise emotion which moved Edgar Allan Poe when he wrote his *Dream Within a Dream*:

I stand amid the roar  
Of a surf-tormented shore,  
And I hold within my hand  
Grains of the golden sand:  
How few! Yet how they creep  
Through my fingers to the deep,  
While I weep, while I weep!  
O God! Can I not grasp  
Them with a tighter clasp?  
O God! Can I not save  
One from the pitiless wave?  
Is all that we see or seem  
But a dream within a dream?

\* \* \*

Tchaikovsky, like the ancient poets of China, believed that "to feel, and in order to feel, to express, all that is poignant and sensitive in man, is in itself a sufficient end"; and much of that poignancy, that sensibility, he imprisoned in music that is indeed in itself a sufficient end: music that is full of the sense of human evanescence



—"the pathos of life and death, the long embrace, the hand stretched out in vain, the moment that glides forever away into the shadow of the haunted past."

### Symphony No. 7, in A Major, Op. 92 L. van Beethoven

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

[Monday, July 2]

Many men and some women have "interpreted" the Seventh Symphony, from Berlioz to Isadora Duncan, from Alberti to Schumann. And what has not been read into it? Wagner has apparently prevailed, so far as the popular imagination is concerned, by his engaging notion that the Symphony represents "the Apotheosis of the Dance; the dance in its highest condition; the happiest realization of the movements of the body in its ideal form." But it is simpler to forget the fanciful commentators, accept the word of that critic who contented himself with calling Beethoven's

(Continued on next page)

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## SYMPHONIC PROGRAM-NOTES

(Continued from previous page)

Opus 92 "the most beautiful symphony in the world," and let it go at that.

Perhaps it is. Perhaps even those who shy at superlatives will hesitate to dispute the unique compulsions of this music. You fancy, listening to it, that George Herbert might have imagined something not unlike it when he wrote: "My free soul may use her wing." It has the deathless charm of all motion that is unvexed, spontaneous, perfectly released—the flight of wild swans across an autumn sky, the ripple of wind-swept corn, a gale through April woods, the running of mountain water. Beethoven patterned after Nature in setting his rhythms to a varying pace. This music is full at times of the ungovernable ecstasy of some primal and magically recovered Spring—you may hear in it the sudden laughter of dryads in immemorial woods, the exquisite gayety of the vernal earth; or it has the grave pace of some commemorative ritual, an elegiacal and mournful beauty, "as if veils were dropped, one by one, on a great ceremony."

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### NOTICE

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# STADIUM CONCERTS REVIEW



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1934

NINETY-THIRD SEASON

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(Continued on page 31)



# Symphonic Program-Notes

by

LAWRENCE GILMAN

## TEXT OF THE CHORAL FINALE OF THE NINTH SYMPHONY

[Tuesday, July 10]

(The English translation is that of Natalie Macfarren<sup>1</sup>)

[BARITONE RECITATIVE]

O Freunde, nicht diese Töne! Sondern lasst uns angenehmere anstimmen, und freudenvollere.

[O friends, no more these sounds continue! Let us raise a song of sympathy, of gladness. O Joy, let us praise thee!<sup>2</sup>]

[BARITONE SOLO, QUARTET, AND CHORUS]

(Allegro assai, D major, 4-4)

Freude, schöner Götterfunken,  
Tochter aus Elysium,  
Wir betreten feuer-trunken,  
Himmlische, dein Heiligthum!  
Deine Zauber binden wieder,  
Was die Mode streng getheilt;  
Alle Menschen werden Brüder,  
Wo dein sanfter Flügel weilt.

Wem der grosse Wurf gelungen,  
Eines Freundes Freund zu sein,  
Wer ein holdes Weib errungen,  
Mische seinen Jubel ein!  
Ja, wer auch nur eine Seele  
Sein nennt auf dem Erdenrund!  
Und wer's nie gekonnt, der stehle  
Weinend sich aus diesem Bund!

Freude trinken alle Wesen  
And den Brüsten der Natur;  
Alle Guten, alle Bösen  
Folgen ihrer Rosenspur.  
Küsse gab sie uns und Reben,  
Einen Freund, geprüft im Tod;  
Wollust ward dem Wurm gegeben,  
Und der Cherub steht vor Gott.

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, alta marcia, B-flat major, 6-8)

Froh, wie seine Sonnen fliegen  
Durch des Himmels prächt'gen Plan,  
Laufet, Brüder, eure Bahn,  
Freudig, wie ein Held zum Siegen.

Glad as the suns His will sent plying  
Through the vast abyss of space,  
Brothers, run your joyous race,  
Hero-like to conquest flying.

Freude, schöner Götterfunken,  
Tochter aus Elysium,  
Wir betreten feuer-trunken,  
Himmlische, dein Heiligthum!  
Deine Zauber binden wieder,  
Was die Mode streng getheilt;  
Alle Menschen werden Brüder,  
Wo dein sanfter Flügel weilt.

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.

(Continued on next page)

<sup>1</sup> Published by Novello & Co., Ltd., London (New York: The H. W. Gary Co., Agents).

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



SYMPHONIC PROGRAM-NOTES

(Continued from previous page)

[CHORUS]

(Andante maestoso, G major, 3-2)

Seid umschlungen, Millionen!  
Diesen Kuss der ganzen Welt!  
Brüder! über'm Sternenzelt  
Muss ein lieber Vater wohnen.

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

Ihr stürzt nieder, Millionen,  
Ahnest du den Schöpfer, Welt?  
Such' ihn über'm Sternenzelt!  
Über Sternen muss er wohnen.

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

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!



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Don't let listlessness or fatigue threaten your enjoyment of gay summer parties! When your energy sags, light a Camel. You quickly get a

“Get a LIFT”

[CHORUS]

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

"Freude, schöner Götterfunken,  
Tochter aus Elysium," etc.

[AND]

"Seid umschlungen, Millionen!  
Diesen Kuss der ganzen Welt!" etc.

Ihr stürzt nieder, Millionen,

Ahnest du den Schöpfer, Welt?

Such' ihn über'm Sternenzelt!

Brüder! Brüder!

Über'm Sternenzelt

Muss ein lieber Vater wohnen.

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

[AND]

"O ye millions, I embrace ye!

With a kiss for all the world!" etc.

O ye millions, kneel before Him,

World, dost feel thy Maker near?

Seek Him o'er yon starry sphere.

Brothers! Brothers!

O'er yon starry sphere

Surely dwells a loving Father.

(Continued on next page)



AND THEN SHE SMOKED  
A CAMEL!

"lift" which sweeps away that tired, cross feeling. Smoke all you want.  
Camels are made from costlier tobaccos. They never ruffle your nerves!

with a Camel!"

SYMPHONIC PROGRAM-NOTES

(Continued from previous page)

[QUARTET AND CHORUS]

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

Freude, Tochter aus Elysium,  
Deine Zauber binden wieder,  
Was die Mode streng getheilt;  
Alle Menschen werden Brüder,  
Wo dein sanfter Flügel weilt.

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)

"Seid umschlungen, Millionen!" etc.

"O ye millions, I embrace ye!" etc.

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Concerto for Piano and Orchestra, in D minor (Köchel 466)

Wolfgang Amadeus Mozart

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

[Wednesday, July 11]

Mozart composed this piano concerto with his customary speed and his breath-taking certainty of skill and genius. He played it himself at its first performance in Vienna almost a century and a half ago; and when his father called on him the day before the concert, he found Wolfgang so busy looking over the work of the copyist that he had not yet taken time to play through this difficult concluding Rondo even once. Yet we know that on the following day, February 11, 1785, when he introduced the new work to his Vienna public, he played it with his usual brilliancy and charm.

This concerto was introduced to the world under distinguished auspices. Leopold Mozart, father of the incredible Wolfgang, wrote on January 22, 1785, to the composer's sister, as follows: "I have just received a line from your brother, saying that his concerts begin on February 11th, and are to continue every Friday." This was a series of concerts undertaken by Mozart in Vienna, with a subscription

(Continued on page 10)

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# OVERTURES and UNDERTONES

by

JOAN KLEIN

THE reserved and genteel Claremont has caught onto the jog of the times by thrusting an open terrace restaurant, open to the public in general, right over the zooming traffic of Riverside Drive; the first, they believe, to grace that rather exciting boulevard. The location at 126th Street, overlooking the picturesque Hudson, is a boon to uptowners weary of the thought of taxiing down into the bowels of the city for their food. Besides which, the quality of Claremont food is notably high. The famous and versatile Ferde Grofé and his orchestra entertain nightly, playing Grofé orchestrations or original music by Grofé with musicianship, warmth and color that are hard to equal.

\* \* \*

YOUR face may be still your fortune at the end of a long, hard summer, but the chances are that the prospects for autumn are not so rosy. For you know what summer does to your skin. It dries it up and takes away the softness—that's what it does! And if ever you owed it a little bit of attention, it is right now, this minute. Helena Rubinstein has a sun-proof cream which protects and meets every problem of summer skin care successfully. It is double-purpose in its action, and then some. It is a splendid cream for massaging, makes a beautiful foundation for make-up, prevents blistering, sunburning, peeling and every other summer discomfort. I like it without make-up for the youthful sheen it gives the skin, but you can use it either way, because it's beautiful both ways.

\* \* \*

ALONG with thousands of other smart New Yorkers, I've long admired the chic originality of Gladys Parker, whose "Flapper Fanny" sketches and designs have long been featured by Best's. She's typically the spirited and saucy flapper herself, and brings much of her own gay, delightful brand of sophistication into her designs. Now I find she's one of the many successful alumni of the Traphagen School of Fashion in New York, which has a reputation

for helping to achieve such success. From this same school came two other young ladies whose thoroughly American ingenuity resulted in great acclaim. I refer to Emmy Wylie, who has done smart things, particularly at Lord & Taylor's, where she helped create the popular Young New Yorker Shop, and to "Melisse," as she prefers to be known, whose spritely original interpretations appear regularly in the *New York Sun* and elsewhere.

\* \* \*

I NEVER get to a hairdresser, slave that I am, till my hair looks so ragged my morale is all gone. That was my state when I landed at Bernord az Guro at 439 Madison Avenue. I needed more than a shampoo and "set." I needed reorganization. Mr. az Guro reorganizes. He leaves hair semi-long so as to be able to do it in a great variety of ways. That way it can be one style for day, one for evening. He parts it way, way over on one side, then winds it about until it becomes very amusing, ending it in flat curls. He is concerned with the hair in relation to the body, especially the body in a long dress. Doesn't think you'll ever get the right effect for trains and classic panels with a boyishly cropped head. His hairdressing emphasizes the best points of your particular personality and minimizes the unattractive features.

\* \* \*

GENERALLY, the finer things in every field cost a bit more! However, there is one delightful exception—Coffee. Martinson's, a blend produced in "custom-made" small quantities by the master blender, Joseph Martinson, actually costs less to use. It is a blend of the richest coffees of Colombia, Costa Rica, Mexico and Java, and is a super-product. In coffee, excellence means strength, and one need use much less of Martinson's to brew coffee the desired strength. Naturally, then, coffee that goes much further is an economy to use, even though it does cost a bit more to buy. That's why the makers of Martinson's say, "Economize . . . with the best!"

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## SYMPHONIC PROGRAM-NOTES

(Continued from page 8)

list of more than 150, at three ducats each. Mozart, the amazing virtuoso, played for a public of quality. He drew, says Ferdinand Pohl in hushed tones, "the cream of the nobility." In the list of subscribers for his concerts in 1784 were eight princes, one duke, two counts, one countess, one baroness, and others of the exalted who are unkindly summarized by history as "etc."

\* \* \*

To the casual eye this D minor concerto of Mozart's, so limpid, so crystalline, so apparently effortless in conception, may not seem to offer very difficult problems to the interpreter. Any such impression would be decidedly misleading. This music is deceptive to the superficial eye. To give a full account of it, to convey all that it holds of incomparable patrician grace and gayety and meditative loveliness, is a task not only for a virtuoso of the highest skill, but for an artist of the rarest sensibility and taste. It requires a player who is first a master of his craft, secondly a poet, and thirdly a magician—for he must summon out of the past, must recapture for us, that peculiar spiritual essence which was the creative mind of Mozart. Even the matter of playing the Rondo Finale with the requisite speed and clarity and finesse is something to daunt almost any pianist—although the newer edition of this score has changed the terrifying Prestissimo of the earlier editions to a more merciful "Allegro assai" (the autograph score gives no tempo mark whatever for this movement, or for the second movement, the "Romanza").

But this is only the beginning of Mozartean wisdom. The ideal Mozart player would remind us of the description of the young master's playing left us by Franz Niemetschek. If we wish to know

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how Mozart played his own music, and what were the characteristics of his style as a pianist, we can learn the answer, without much trouble; for we have a contemporary account of these things to guide us. Mozart detested, says Niemetschek, all exaggeration, all "effects," all "fireworks." His playing was stamped with what Niemetschek calls "an adorable simplicity, an expressiveness moving and profound." His small hands moved so quietly and naturally over the keys that the eye as well as the ear was pleased. He had an astounding facility, due to his close study of the works of Philipp Emanuel Bach, from which he had worked out his system of fingering. He demanded of the pianist a light and accurate and steady hand, so light, so flexible, that the music, as he expressed it, would "flow like oil."

These qualities of lightness and precision and fluidity were, with him, at the service of an inimitable poetry and distinction; they were mated to the qualities of such works as the choicest of the concertos. They were evidently the ideal voicing of this music, with its delicately swelling line, its fervent and lovely patterns that move with the candid grace of winged, uncapturable creatures: music so exquisite in its blend of spontaneity and craft that you cannot listen to it without incurring something of that nostalgia of the spirit which attends the contemplation of all art that has achieved its moment of perfection.

\* \* \*

So we must imagine, for a truly Mozartean performance of this concerto of Mozart's, an impeccable technic, consummate taste, poise, a patrician style, an utterance controlled yet deeply sensitive; an instinct for the wit and gaiety of agile minds, a realization of the fact that Mozart is often, in his lighter and exquisite vein of sportiveness, what the immortal Mrs.

(Continued on next page)

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## SYMPHONIC PROGRAM-NOTES

(Continued from previous page)

Mountstuart-Jenkinson would have called "a rogue in porcelain."

But above all, there remains to be recaptured that Mozart who could sing like a meditative seraph: the Mozart, for example, of the middle movement of this concerto, the "Romanza"—music of limpid and unblemished beauty, in which the design seems to spring spontaneously into being as we follow its traceries, reminding us of those inexhaustible arabesque and patterns that form and intertwine and vanish on the inner, curving surface of a wave.

**"La Mer" ("The Sea"): Three Symphonic Sketches . . . Claude Debussy**

(Born at St. Germain, France, August 22, 1862; died at Paris, March 26, 1918)

[Thursday, July 12]

Debussy completed *La Mer: Trois Esquisses Symphoniques* in 1905. He began it in 1903, the year following the production of *Pelléas et Melisande*. Thus it stands between his masterpiece, that unique achievement of the post-Wagnerian lyric-drama (1893-1902), and the three *Images* for orchestra: *Gigues*, *Ibéria*, and *Rondes de Printemps*, which date from 1907-12.

\* \* \*

*La Mer* is without a program, argument, preface, motto, or other aid to the fancy except the mighty words that designate the piece as a whole, and the sub-titles of the different movements: 1. *De l'aube à midi sur la mer* ("From Dawn Till Noon on the Sea"); II. *Jeux de vagues* ("Sport of the Waves"); III. *Dialogue du vent et de la*

*mer* ("Dialogue of the Wind and the Sea").

The three divisions of the work are bound together, musically, by partial community of theme. The characteristic portion of the chief subject of the first piece—the phrase declaimed by muted trumpet and English horn in the twelfth measure, after the vague and mysterious opening—recurs in the last movement; and the solemn and nobly beautiful theme for the brass that seems to lift the sun into the blue just before the dazzling close of *De l'aube à midi sur la mer*, is heard again in the magnificent finale.

\* \* \*

This music is a sustained incantation, of rare subtlety and magic; a tonal tendering of colors and odors, of mysterious calls, echoes, visions, imagined or perceived; a recapturing and transcription, through the medium of a necromatic art, of "the most fantastical sports of light and of fluid whirlwinds"—but of lights, shadows, sounds, odors, that have been subtly altered by the creative processes of the tone-poet.

Debussy had what Sir Thomas Browne would have called "a solitary and retired imagination." So, when he essays to depict in his music such things as dawn and noon at sea, sport of the waves, gales and surges and far horizons, he is less the poet and painter than the spiritual mystic. It is not chiefly of those aspects of winds and waters that he is telling us, but of the changing phases of a sea of dreams, a

(Continued on page 15)

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## SYNOPSIS OF THIS WEEK'S OPERAS

by

R. D. DARRELL

MASCAGNI: CAVALLERIA RUSTICANA, opera in one act. Libretto by G. Targiono-Tozzetti and G. Menasci. First performance: Rome, May 17, 1890. The scene is laid in a Sicilian village in the nineteenth century.

## THE STORY IN BRIEF

A gay Easter festival celebrated by light-hearted peasants cloaks a tragic drama that is slowly but relentlessly unfolding in the little village. Turiddu, returning some time before to marry his fiancée, Lola, has found her married to the village carter, Alfio, and in spite has made love to another village maiden, Santuzza, who has accepted his advances in good faith.

Lola's old love for Turiddu is aroused by her jealousy and unknown to her husband she wins him back from the luckless Santuzza. Now roughly spurned by Turiddu, Santuzza furiously reveals Lola's deception to Alfio. Waiting only for the completion of the Easter service, Alfio seeks Turiddu out where he is gayly drinking in his mother's wine shop and challenges him to a duel. While the distracted Santuzza and the bewildered mother cling together in terror, the noise of the duel is heard without, and soon the dread shout that Turiddu is slain brings this brief but intense drama of rustic chivalry to its tragic but inevitable conclusion.

*(Continued on next page)*

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## **SYNOPSIS OF THE OPERAS**

*(Continued from previous page)*

**LEONCAVALLO: PAGLIACCI**, opera in two acts. Libretto by the composer. First performance: Milan, May 1, 1892. The scene is laid in an Italian village, August 15, 1865.

### **THE STORY IN BRIEF**

A troupe of traveling players set up their portable theatre in a little village and prepare for the evening performance. Canio, chief of the band, is drinking at the tavern while Tonio, the hunchback clown, makes love to Canio's pretty wife, Nedda, is horsewhipped for his impudence and goes off vowing revenge. Spying on Nedda, he learns that she plans to elope with Silvio, a wealthy and handsome farmer. He betrays the lovers to Canio, but Silvio escapes unidentified and Canio with fury in his heart is forced to go on with the evening play. Fate decrees that the entertainment is a direct burlesque of reality: Nedda playing a faithless wife and Canio a betrayed husband. The drama is so realistic that Canio forgets his rôle and demands Nedda to reveal the name of her lover. While the unknowing audience is delighted with the tense passion of the scene, tragedy steps in, and Canio, forgetting everything in his jealous despair, stabs Nedda, and when Silvio rushes from the audience to her rescue turns on him with a second death blow. Seized by the aroused audience he is led away, dazedly murmuring, "The comedy is finished."



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## SYMPHONIC PROGRAM-NOTES

(Continued from page 12)

chimerical sea, a thing of strange visions and stranger voices, of fantastic colors and incalculable winds—a phantasmagoria of the spirit, rife with evanescent shapes and presences that are at times full of bode-ment and dim terror, at times lovely and capricious, at times sunlit and dazzling. It is a spectacle perceived as in a trance, vaguely yet rhapsodically. This is a sea which has its shifting and lucent surfaces, which even shimmers and traditionally mocks. But it is a sea that is shut away from too curious an inspection, to whose murmurs or imperious commands not many have wished or needed to pay heed.

Yet, beneath these elusive and mysteri-ous overtones, the reality of the living sea persists: the immemorial fascination lures and enthalls and terrifies; so that we are almost tempted to fancy that the two are, after all, identical—the ocean that seems an actuality of wet winds and tossing spray and inexorable depths and reaches, and that unchatted and haunted and in-credible sea which opens before the magic casements of the dreaming wind.

**Symphony No. 6, in F major**  
 ("Pastoral"), Op. 68

L. van Beethoven

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

[Sunday, July 15]

Berlioz, that ideal program-annotator, has given us the following delightful synopsis of the *Pastoral* Symphony:

## FIRST MOVEMENT

["Cheerful impressions awakened by arrival in the country": *Allegro ma non troppo*, F major, 2-4]

This astonishing landscape seems as if it were the joint work of Poussin and Michel-angelo. The composer of *Fidelio* and of the *Eroica* wishes in this symphony to depict the

(Continued on page 24)

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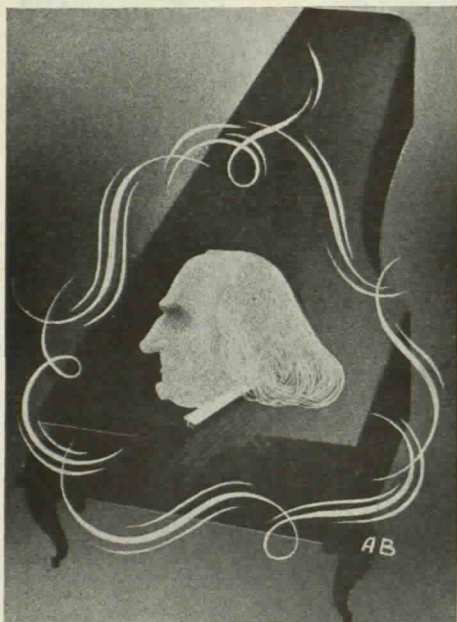
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1. BEETHOVEN.....

INTERMISS

2. BEETHOVEN.....Symphony I

- I. Allegro ma non troppo, un poco maest
- II. Molto vivace
- III. Adagio molto e cantabile
- IV. Allegro assai: Baritone recitative, sol

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(Program continued





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(continued on page 19)

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(Program continued from page 17)

## WEDNESDAY EVENING, JULY 11, 1934

(Program subject to change without notice)

## 1. MOZART....."Eine kleine Nachtmusik" ("Serenade for Strings"), K. 525

- I. Allegro
- II. Romanza
- III. Menuetto
- IV. Rondo: Allegro

2. MOZART.....Concerto in D minor, for Piano and Orchestra  
(K. 466), with Cadenzas by Beethoven

- I. Allegro
- II. Romanza
- III. Rondo

JOSÉ ITURBI, *Pianist*

INTERMISSION

## 3. BEETHOVEN.....Piano Concerto No. 3, in C minor, Op. 37

- I. Allegro con brio
- II. Largo
- III. Rondo: Allegro

JOSÉ ITURBI, *Pianist*

MR. ITURBI uses the Baldwin Piano

(Program continued on page 21)

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1. MOZART.....Overture to "The Marriage of Figaro"
2. HAYDN.....Symphony in G major ("The Surprise"), B. & H. No. 6 (94)
  - I. Adagio; Vivace assai
  - II. Andante
  - III. Menuetto: Allegro molto
  - IV. Allegro di molto

INTERMISSION

3. SAINT-SAENS.....Concerto No. 1 in A minor, for Violoncello and Orchestra, Op. 33
  - I. Allegro non troppo
  - II. Allegretto con moto
  - III. Allegro non troppo

*JOSEPH EMONTS, Violoncellist*

4. DEBUSSY....."La Mer" ("The Sea"), Three Symphonic Sketches
  - I. From Dawn Till Noon on the Sea
  - II. Sport of the Waves
  - III. Dialogue of the Wind with the Sea

*(Program continued on page 23)*

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(Program continued from page 21)

FRIDAY, JULY 13, 1934  
and  
SATURDAY, JULY 14, 1934

DOUBLE BILL

# CAVALLERIA RUSTICANA

Opera in one act  
(In Italian)

Book by G. Targioni-Tozzetti and G. Menasci  
MUSIC BY PIETRO MASCAGNI

SANTUZZA .....	Bruna Castagna
LOLA .....	Anna Kaskas
TURIDDU .....	Dimitri Onofrei
ALFIO .....	Alfredo Gandolfi
LUCIA .....	Philine Falco

Conductor, ALEXANDER SMALLENS  
Stage Manager, ALEXANDER D. PUGLIA

SCENE

A Square in a Sicilian Village.

Followed By

# PAGLIACCI

Opera in two acts  
(In Italian)

BOOK AND MUSIC BY RUGGIERO LEONCAVALLO

NEDDA .....	Rosa Tentoni
CANIO .....	Frederick Jagel
TONIO .....	Claudio Frigerio
BEPPE .....	Albert Mahler
SILVIO .....	Ralph Magelssen

Conductor, ALEXANDER SMALLENS  
Stage Manager, ALEXANDER D. PUGLIA

SYNOPSIS OF SCENES

Act I. Outskirts of a village in Calabria. Afternoon.  
Act II. Same Scene. Evening.

(Program continued on page 25)

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**SYMPHONIC PROGRAM-NOTES**

(Continued from page 15)

tranquillity of the country and the peaceful life of shepherds. The herdsmen begin to appear in the fields, moving about with their usual nonchalant gait; their pipes are heard afar and near. Ravishing phrases caress your ears deliciously, like perfumed morning breezes. Flocks of chattering birds fly overhead; and now and then the atmosphere seems laden with vapors; heavy clouds flit across the face of the sun, then suddenly disappear, and its rays flood the fields and woods with torrents of dazzling splendor. These are the images evoked in my mind by hearing this movement; and I fancy that, in spite of the vagueness of instrumental expression, many hearers will receive the same impressions.

**SECOND MOVEMENT**

[Scene by the brook": *Andante molto moto*,  
B-flat major, 3-8]

Next is a movement devoted to contemplation. Beethoven, without doubt, created this admirable adagio [*sic*] while reclining on the grass, his eyes uplifted, ears intent, fascinated by the thousand varying hues of light and sound, looking at and listening at the same time to the white scintillating ripple of the brook that breaks its waves over the pebbles of its shores. How delicious this music is!

**THIRD MOVEMENT**

["Merry gathering of country-folk": *Allegro*,  
F major, 3-4]

In this movement the poet leads us into the midst of a joyous reunion of peasants. We are aware that they dance and laugh, at first with moderation; the oboe plays a gay air, accompanied by a bassoon, which apparently can sound but two notes. Beethoven doubtless intended thus to evoke the picture of some good old German peasant, mounted on a cask, and playing a dilapidated old instrument from which he can draw only two notes in the key of F, the dominant and the tonic. Every time the oboe strikes up its musette-like tune, fresh and gay as a young girl dressed in her Sunday clothes, the old bassoon comes in puffing his two notes; when the melodic phrase modulates, the bassoon is silent perforce, counting patiently his rests until the return of the original key permits him to come in with his imperturbable F, C, F. This effect, so charmingly grotesque, generally fails to be noticed by the public.

(Continued on page 26)

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Tea	3:00 to 5:30	. . .	.50	Supper	A La Carte		

(Program continued from page 23)

SUNDAY, JULY 15, 1934

(Program subject to change without notice)

DEBUSSY ..... Two Nocturnes:

(a) Nuages

(b) Fêtes

DEBUSSY ..... "L'Après Midi d'un Faune"

## INTERMISSION

I. BEETHOVEN ..... Symphony No. 6 ("Pastorale"), in F major, Op. 68

I. Cheerful impressions awakened by arrival in the country

*(Allegro ma non troppo)*

II. Scene by the brook

*(Andante molto moto)*

III. Merry gathering of country-folk

*(Allegro)*

IV. Thunderstorm: tempest

*(Allegro)*

V. Shepherds' Song: glad and grateful feelings after the storm

*(Allegretto)*

(Program continued on page 27)

# G. SCHIRMER

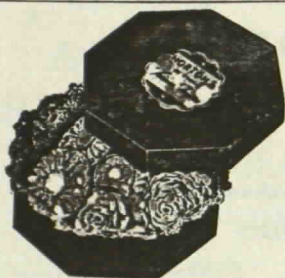
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## SYMPHONIC PROGRAM-NOTES

(Continued from page 24)

The dance becomes animated, noisy, furious. The rhythm changes; a melody of grosser character, in duple time, announces the arrival of the mountaineers with their heavy *sabots*. The section in triple time returns, still more lively. The dance becomes a medley, a rush; the women's hair begins to fall over their shoulders, for the mountaineers have brought with them a bibulous gayety. There is clapping of hands, shouting; the peasants run, they rush madly . . . when a muttering of thunder in the distance causes a sudden fright in the midst of the dance. Surprise and consternation seize the dancers, and they seek safety in flight.

### FOURTH MOVEMENT

["Thunderstorm, tempest": *Allegro*, F minor, 4-4]

I despair of being able to give an idea of this prodigious movement. It must be heard in order to appreciate the degree of truth and sublimity which descriptive music can attain in the hands of a man like Beethoven. Listen to those gusts of wind, laden with rain; those sepulchral groanings of the basses; those shrill whistles of the piccolo, which announce that a fearful tempest is about to burst. The hurricane approaches, swells; an immense chromatic streak, starting from the highest notes of the orchestra, goes burrowing down into its lowest depths, seizes the basses, carries them along, and ascends again, writhing like a whirlwind, which levels everything in its passage. Then the trombones burst forth; the thunder of the *timpani* redoubles its fury. It is no longer merely a wind and rain storm; it is a frightful cataclysm, the universal deluge, the end of the world. Truly, this produces vertigo, and many persons listening to this storm do not know merely a wind and rain storm: it is a frightful or pain.

### FIFTH MOVEMENT

["Shepherds' Song, Glad and grateful feelings after the storm": *Allegretto*, F major, 6-8]

The symphony ends with a hymn of grati-

(Continued on page 28)

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(Program continued from page 25)

**MONDAY, JULY 16, 1934**

(Program subject to change without notice)

**Mr. Iturbi's Last Appearance This Season  
at the Stadium**

1. **BRAHMS**.....Symphony No. 1, in C minor, Op. 68
  - I. Un poco sostenuto; Allegro
  - II. Andante sostenuto
  - III. Un poco allegretto e grazioso
  - IV. Adagio; Piu Andante; Allegro non troppo, ma con brio

INTERMISSION

2. **WAGNER**.....Prelude to Act I, "Lohengrin"
3. **WAGNER**.....Siegfried's Funeral March, from "Götterdämmerung"
4. **WAGNER**.....Overture to "Tannhäuser"

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## SYMPHONIC PROGRAM-NOTES

(Continued from page 26)

tude. Everything smiles. The shepherds reappear; they answer each other on the mountain, recalling their scattered flocks; the sky is serene; the torrents soon cease to flow; calmness returns, and with it the rustic songs, whose gentle melodies bring repose to the soul after the consternation produced by the magnificent horror of the previous picture.

[From "A travers Chants, Etudes Musicales Adorations, Boutades et Critiques": by Hector Berlioz: Paris, 1862]

\* \* \*

For Beethoven, the "Return to Nature" was no deliberately romantic sophistication. To his devout and passionate spirit, it was a resort as spontaneous and naive and profound as the inclination of the mediaeval mystic's soul toward God. He sincerely and piously believes that wisdom broods upon the hills and in the long forest aisles; that sustenance for the heart could be garnered from sunlight and free winds, and spiritual peace drunk from quiet valleys as from a divinely proffered cup. He would have understood that ecstatically confident cry of a Celtic dreamer of today: "Death will never find us in the heart of the wood!" To his mind, as to Lafcadio Hearn's, had come the thought that illumination of a transcendent kind was yielded "by the mere common green of the world." For Beethoven, there were confirmations and reinforcements in that murmuring and timeless mystery that engrossed the meditations of Hearn: "the ghostliness that seeks expression in this universal green—the mystery of that which multiplies, forever issuing out of that which multiplies not. Or is the seeming lifeless itself life—only a life more silent still, more hidden?"

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

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

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To the music of the Pastoral Symphony Beethoven transferred his delight in the beauty of the world. Back of its charming and ingenuous picturing of rural scenes and incidents and encounters—its brookside idyls, its merrymaking and thunderstorms and shepherds' hymns; back of the element of profound emotional speech connoted by Beethoven's slightly self-conscious deprecation about his music being "more an expression of feeling than portraiture"—back of all these more evident aspects, rises the image of a poet transfixed by the immortal spectacle, and recording his awe and tenderness in songs that cannot help being canticles of praise.

\* \* \*

How lovely the music is at its best! Did Beethoven ever write anything fresher, more captivating, than the themes of the First Movement—whether or not they are derivations from Styrian and Carinthian folk tunes? And you will search far in his works before you find anything so simply contrived, yet so delectable, as that modulation from B flat to D in the 163d measure, with the entrance of the oboe on A above the F sharp of the first violins.

\* \* \*

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

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(Continued from page 4)

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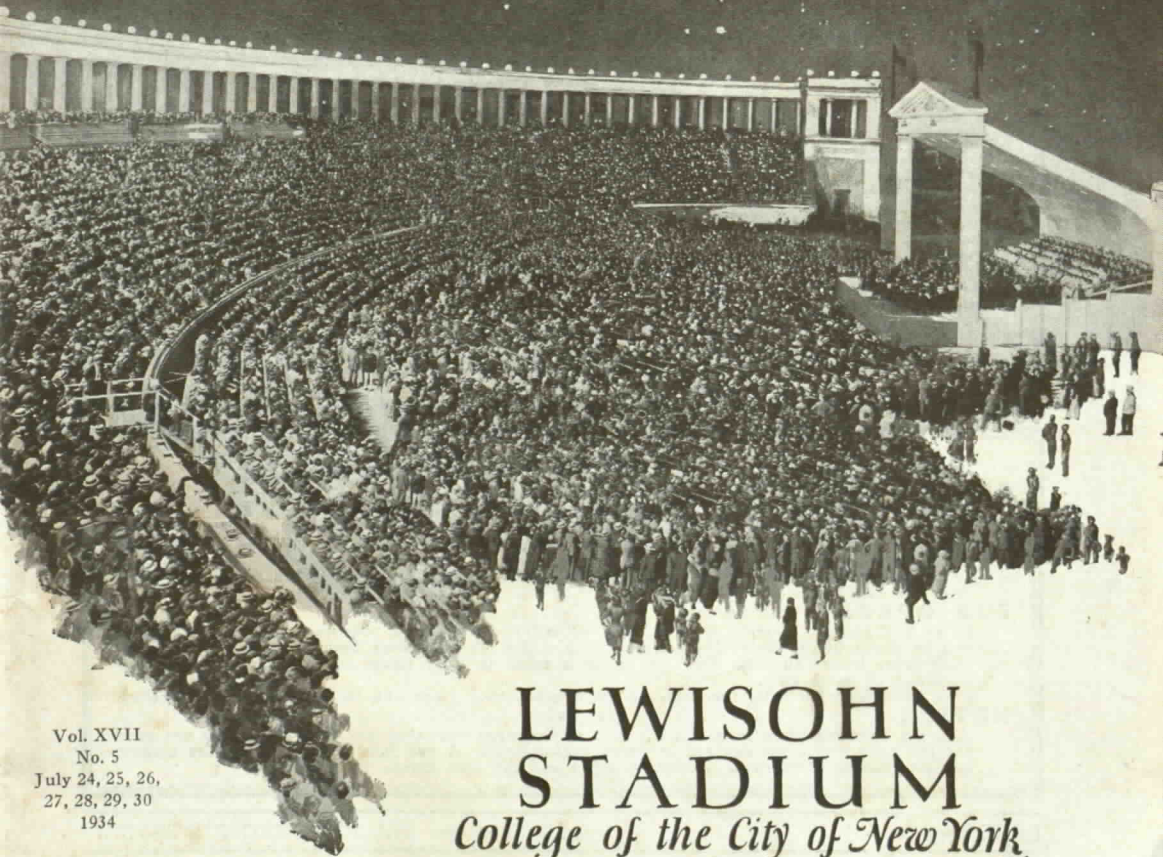
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1934

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1934

NINETY-THIRD SEASON

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(Continued on page 30)

# Symphonic Program-Notes

by

LAWRENCE GILMAN

Tone-poem, "Don Juan" ..... Richard Strauss

[Tuesday, July 24]

The Don Juan of Strauss's music is the protagonist of a dramatic poem by Nikolaus Franz Niembsch von Strehlenau, the Austrian poet who wrote under the name of Nikolaus Lenau. He was born at Csta'd, Hungary, August 13, 1802. He came to America in his thirtieth year and settled on a homestead in Ohio. But the real America of 1832 proved to be somewhat different from that ideal America conceived by the Austrian romanticist; and after a few months in the United States, Lenau returned to Europe. Four years later he published his *Faust*—a frankly revelatory work. Lenau was distraught by his hopeless passion for Sophie von Löwen-thal, the wife of a friend, and much of his finest poetry was inspired by his love for her. He wrote his dramatic poem, *Don Juan*, in 1844. Soon afterwards he began to show signs of aberration, and in October of that year he was placed under restraint. He died in the asylum at Oberdöbling, near Vienna, August 22, 1850.

His fame rests chiefly upon his shorter poems. He was essentially a lyrist—even his epics are lyrical. He represented in the German literature of his time the pessimistic *Weltschmerz* which, beginning with Byron, culminated in the poetry of Leopardi. His Collected Works were issued in 1855.

\* \* \*

*Don Juan* was the second of Strauss's tone-poems. It was composed in 1887-8, published in 1890. The first performance was at Weimar, under the composer's direction, in the autumn of 1889.

Quotations from Lenau's poem are prefixed to Strauss's score. They comprise the following passages—speeches of the hero addressed to his brother Diego (the first two stanzas), and to his friend Marcello: O magic realm, illimited, eternal, Of gloried woman,—loveliness supernal! Fain would I, in the storm of stressful bliss, Expire upon the last one's lingering kiss!

Through every realm, O friend, would wing my flight,  
Wherever Beauty blooms, kneel down to each,  
And, if for one brief moment, win delight!

\* \* \*

I flee from surfeit and from rapture's cloy,  
Keep fresh for Beauty service and employ,  
Grieving the One, that All I may enjoy.  
The fragrance from one lip today is breath of spring:

The dungeon's gloom perchance tomorrow's luck may bring.

When with the new love won I sweetly wander,  
No bliss is ours upfurbish'd and regilded;  
A different love has This to That one yonder,  
Not up from ruins be my temples builded.

Yea, Love life is, and ever must be new,  
Cannot be changed or turned in new direction;  
It cannot but there expire—here resurrection;  
And, if 'tis real, it nothing knows of rue!

Each beauty in the world is sole, unique:  
So must the Love be that would Beauty seek!  
So long as Youth lives on with pulse afire,  
Out to the chase! To victories new aspire!

\* \* \*

It was a wond'rous lovely storm that drove me:  
Now it is o'er; and calm all 'round, above me;  
Sheer dead is every wish; all hopes o'er-shrouded,—

'Twas p'raps a flash from heaven that so descended,

Whose deadly stroke left me with powers ended,

And all the world, so bright before, o'erclouded;  
And p'raps not! Exhausted is the fuel;

And on the hearth the cold is fiercely cruel.

(English version by JOHN P. JACKSON)

\* \* \*

Mr. Henry T. Finck, in his zestfully unsympathetic life of Strauss, recalls the fact that when Hans von Bülow, intending to perform *Don Juan*, wrote to the composer for details regarding its interpretation, Strauss complied; but at the same time he begged Bülow not to allow any thematic analysis to be inserted in the program-notes, but only the verses of Lenau that are printed on the first page of the score. "Thus did Strauss," remarks Mr. Finck, "endeavor to follow the good example of Liszt; but the commentators would not have it so. The best of them, Wilhelm Mauke, made an analysis of *Don Juan*,

(Continued on next page)



## SYMPHONIC PROGRAM-NOTES

(Continued from previous page)

excellent from a technical point of view, but particularizing in such a way that the reader of his analysis who tries to keep it in mind while listening to the orchestra is apt to lose the charm of the music because he wastes most of his attention on the attempt to apply the 'clues' in their proper places—which was the reason why Wagner

objected to Berlioz's *Romeo et Juliette* . . . and although Strauss had unmistakably indicated that he had in mind Lenau's poem, Mauke and other commentators introduce characters from Mozart's opera—Zerlina and Anna—as being illustrated by some of the motives."

\* \* \*



# NO VIM—

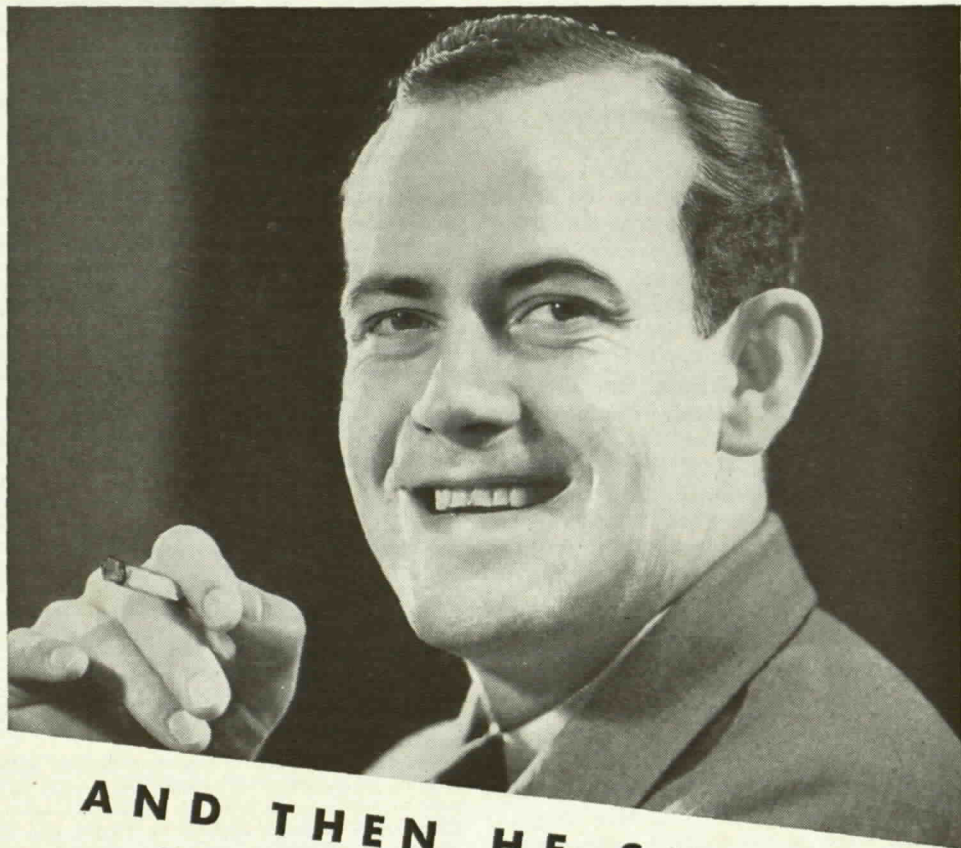
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# "Get a LIFT

Lenau himself expounded the philosophy of his poem. "My *Don Juan*," he said, "is no hot-blooded man eternally pursuing women. It is the longing in him to find a woman who is to him incarnate womanhood, and to enjoy in the one all the women on earth, whom he cannot as individuals possess. Because he does not find her, although he reels from one to another, at last Disgust seizes hold of him, and this Disgust is the Devil that fetches him."

Thus it will be seen that Lenau and his interpreter Strauss are akin to Mr. Theodore Dreiser's Eugene Witla, to the Michael Robartes of William Butler Yeats, to Rossetti, and to Plato—which is, it will be conceded, a varied genealogy. For Lenau's *Don Juan* was "wounded with beauty"—that Ideal Beauty which has ever perturbed all poets and mystics of sensuous imagination. He was akin to Michael Robartes, who, in loving a woman, loved

(Continued on next page)



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## SYMPHONIC PROGRAM-NOTES

(Continued from previous page)

not really herself, but rather an immortal and transcendent beauty of which she was the momentary incarnation.

When my arms press you round I press  
My heart upon the loveliness

That has long faded from the world. . . .

And what is this, Lenau or Strauss might say to us, but a passion for that "divine beauty" of Plato, "pure and clear and unalloyed, not clogged with the pollutions of mortality and all the colors and vanities of human life?"

So, at the end of Strauss's tone-poem, after the incandescent ardors of the immemorial quest, bitterness and despair engulf the hero; and in that shuddering passage where the A-minor chord of the wind and strings is pierced by the dissonant F of the trumpets, in that last desolate moment, Don Juan sees love "beautiful like the autumn evening, dumb like the autumn evening, fading like the autumn evening."

### Polka and Fugue from the Opera, "Schwanda". Jaromir Weinberger

[Tuesday, July 24]

Weinberger's opera, *Schwanda, the Bagpipe-Player*, produced at Prague in 1927, has achieved a popularity in Europe almost equal to that once enjoyed by Krenek's now obsolescent *Jonny Spielt Auf*. The first performance in America of excerpts from the score was at a Stadium concert, under Albert Coates, August 4, 1930, when the Overture, Polka, and Fugue were introduced to New York.

Weinberger lives in Prague, the city of his birth. He received there his earliest instruction, under Kricka and Hofmeister. Afterward he studied in Max Reger's Master Class at the Leipzig Conservatory. In 1922 he crossed the seas to the New World and taught composition and theory at Ithaca, N. Y. He has held positions also at Presburg and Eger. His composi-

tions, aside from *Schwanda*, include a pantomime, *Evelinens Entführung* (1917); incidental music for Shakespeare's *The Tempest*, *A Winter's Tale*, and *Romeo and Juliet* (composed for Prague); and (for the Moscow Art Theatre) music for *Hamlet*. His concert works include a *Lustspiel Overture* and a *Scherzo giocoso*.

\* \* \*

*Schwanda, der Dudelsackpfeifer*, a Volksoper in two acts and five tableaux, text by Milos Kares, in the Czech language, German version by Max Brod, is founded on an old Bohemian legend. The story has been set forth as follows:

"Schwanda, the bagpiper of Strakonitz—a typical example of the Czech musician—lives with his young wife Dorota happily on his farm. The famous and infamous robber Babinsky comes and takes Schwanda away into the outer world. He has designs on the beautiful Dorota. Schwanda reaches the bower of Queen Eisherz, plays on his bagpipes, and wins the heart of the Queen. But a wicked magician frustrates this rapprochement between Throne and people by bringing in Dorota, who has followed her husband. Now Schwanda is to be beheaded, but Babinsky appears as rescuer in his hour of need, gives him back his bagpipes which the magician had seized, and tells him to play. As Schwanda begins the *Odzemek*, all are irresistibly moved to dance to the sound of his pipes. They dance, and dance away—first the Queen, then the twelve executioners, the soldiers, and the people. Babinsky remains behind with the couple. Schwanda calls on the Devil to take him if he has kissed the Queen—and, being taken at his word, goes straight to Hell. So the trapdoor comes into its own again on the stage. Dorota remains true to her husband and dismisses the consoling Babinsky. She sings to him, and, by this, reduces the noble robber to tears.

"In Hell the Devil is beguiling himself with a game of patience. Schwanda signs away his soul to the Devil in order to see Dorota again. Once again Babinsky appears as rescuer, and in conclusion, Schwanda with his playing vanquishes this very comfortable hell. One last test for the fugitives, and Schwanda is reunited with his Dorota, never again to leave her.

"So closes this simple affair. The musical

(Continued on page 10)

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# OVERTURES and UNDERTONES

by

JOAN KLEIN

ONE of the famous baths of history is that of Napoleon's sister . . . Pauline Borghese. Pauline had only one thing to her credit, her beauty, which was overwhelming. Not only her face, but her body was classically perfect. Perhaps no one so much as the lady herself adored her beauty, which she was endlessly dressing and decorating—and died with a mirror in her hand. Naturally just plain water wouldn't do for the bath of such a creature. Champagne was used at times, but milk was her usual bath. Once at Bar, the countryside was milked dry to supply the required amount for her bath. Time marches on! . . . and the problem of the bath, whether you dwell in the hills of Kentucky or in the penthouses of the city, is a simple, delightful one. A few drops of Helena Rubenstein's "Enchante Bath Essence" added to your bath exhilarates and soothes the body and gives the skin a soft, silky texture that makes you want to purr.

\* \* \*

AT first, in the confused and turbulent weeks that followed December 6th, Repeal Day, everyone tried to make you believe that you were at least sixty! The liquor advertisers and manufacturers, the newspaper feature writers, the social columnists and, above all, the hotel people. "Recapture the gay charm of an old era," they implored us. "Return to the saner delights of the pre-speakeasy age." "Our atmosphere is reminiscent of the days when champagne was drunk from slippers" . . . and so on and on. For one who never knew the old days, and who didn't particularly care to know them, such lavender and old lace invitations held little appeal. Things have simmered down now, and it turns out that our fears were premature. The liquors are better, the wines choice. We have acquired a charm and elegance that was missing before, a more leisurely and gracious outlook. There are endless choices of rare wines to be had, and for those who appreciate the choice of foreign vintages there are Italian wines. Connoisseurs are welcoming these imported vintages, produced under intelligent discipline in restricted Italian wine districts, guaranteed as to quality and authenticity and exported under the auspices of the Istituto Nazionale per l'Esportazione, a Royal Italian Government Agency.

A YOUNG man named Lasar Galpern, with the sponsorship of John Dewey and others, has set out to create a children's theatre in New York. Why, asks he, when 10,000 children go daily to Moscow's five children's theatres and when the children of Berlin, Copenhagen, Leipzig and other cities have their own theatres, should New York children have none? We agree with Mr. Galpern that New York should have not only one, but numbers of theatres for children. What is more, we believe that they would pay, if permanently maintained with skilled producers and actors. To take up the slack of increasing leisure, the future America will have to turn more and more to cultural activity. The best time to start is with the children of the present. The American Children's theatre has been formed as a non-profit membership corporation and as a children's theatre they will have young actors and young designers, professionals, willing to go the new way, making the theatre a real emphatic force in child life. The theatre proposes to give a season of from three to five plays, a weekly change of motion pictures and a series of concerts featuring folk dances, folk music and vaudeville. Beginning October 1st, they will occupy the old Cosmopolitan Theatre, now completely remodeled and aptly renamed The Theatre for Young America.

\* \* \*

A FEW weeks ago, the Soviet Government awarded to the woman head of the State Cosmetic Trust that most prized and revered decoration, The Order of Lenin. It was only a small news item, but behind it loomed the great truth that a woman's desire for beauty is stronger than all the engines of propaganda controlled by the largest nation in the world. Women were to be equal comrades of men, stripped of all mystery and all allure, and the measure of a girl's charm was to depend on some such factor as the number of railroad ties she could lay in a day. They have failed utterly in that one movement. Woman's natural heritage is beauty and her desire and quest for it cease only with the grave. In New York on Madison Avenue, Bernord az Guro maintains a beauty establishment where all of our fair ones flock to satisfy that undying desire for loveliness.





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## SYMPHONIC PROGRAM-NOTES

(Continued from page 8)

development of the chief folk-theme reaches its apotheosis, the song becomes the hymn to the homeland.

"As should be the case in all fairy tales, there is a moral in this play; Schwanda is the type of wandering musician who longs for adventures, and pines for home again after he has learnt that the outside world is far less desirable and kind than his own fireside, and that nothing is to be preferred to the love of a true wife."

### Symphony No. 4, in E minor, Op. 98

**Johannes Brahms**

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

[Wednesday, July 25]

Brahms was over fifty when he wrote his E minor Symphony, and at the time of its composition he was steeping himself in the tragedies of Sophocles—a bad diet for the middle-aged. Kalbeck discerned in this Symphony a reflection of downcast hours induced by the melancholy of antique tragedy. He regarded the music as a commentary upon our sorrowful mundane existence, and the Finale moved him to quote from a woeful Chorus in *Oedipus Coloneus*.

The form of this Finale—one of the supreme pages in symphonic literature—has caused much heart-burning among the analysts. Reimann calls it a "chaconne"; others insist that it is in reality a passacaglia. Fuller Maitland speaks as if the two terms were interchangeable. The theorists are no closer to agreement concerning this matter than they are when they discuss the great organ *Passacaglia* of Bach.

But, whatever may be the correct designation of the form used by Brahms in the Finale of his Fourth Symphony, there can be no dispute about the magnificence of the thing as music. It is conceived in the grand style, of which Brahms at his best was so assured and complete a master. Broadly speaking, it is a series of transmutations of an eight-bar theme. This theme

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is heard at once—it is the ascending progression of chords, scored for woodwind, brass and timpani, which opens the movement (*Allegro energico e passionato*, E minor, 4-4). From this subject, Brahms evolves thirty-two variations, in the course of which the theme does not pretend to confine itself to the orchestral cellar (as, according to Spitta and Schweitzer, every well-trained passacaglia theme should), but ventures at times into the upper and middle parts of the tonal structure, where it conceals itself with most resourceful ingenuity.

**Symphony No. 5, in E-flat major, Op. 82** ..... **Jan Sibelius**  
(Born at Tavastehus, Finland, December 8, 1865; still living)

[Thursday, July 26]

This symphony was performed for the first time in America by the Philadelphia Orchestra, in Philadelphia, on October 21, 1921, under Mr. Stokowski's baton. The symphony was performed at Helsingfors on the composer's birthday, 1915.<sup>1</sup>

When the symphony was played for the first time in England, at a Queen's Hall concert, London, with Sibelius conducting, on February 12, 1921, it was announced that "the composer desires his work to be regarded as absolute music, having no direct poetic basis."

\* \* \*

The symphony is divided into three parts; but the first comprises two well defined movements: an opening *Molto moderato*, which is joined without pause to what may be viewed as the Scherzo of the symphony.

These first two movements, though they are distinct in mood and character, are integrated by community of theme, after

<sup>1</sup>This is according to the statement in the biography of Sibelius published in the *Dictionary of Modern Music and Musicians* (J. M. Dent & Sons, London, 1924); but it has been said that the Symphony was played at Helsingfors as early as the Spring of 1914.

(Continued on page 24) \*

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# Synopsis of This Week's Opera

"BORIS GODUNOV"—A Sketch of the Drama

by Robert Cohn, Jr.

"BORIS GODUNOV": music drama in four acts and a prologue, book and music by Modest Moussorgsky based on a national drama of the same name by the poet Pushkin; first performance at the Maryinsky Theatre, St. Petersburg, on January 24, 1874; edited and re-orchestrated by Nicholas Rimsky-Korsakov in 1896. The period of the action extends from 1598 to 1605.

Ivan the Terrible, Tsar of Muscovy, was succeeded by his son Feodor, the husband of Irene Godunov. Since no heir had been born to the royal pair, the throne of Muscovy was destined to pass to the child Dmitri, younger brother of Feodor. Boris Godunov, Irene's brother, prominent in the counsels of state and eager for supreme power, is alleged to have had the child secretly murdered. At the death of Tsar Feodor the national assembly assembled to elect a sovereign, since there was no legitimate successor to the throne. It is at this point that Moussorgsky's music drama commences.

*Prologue*—The peasants who crowd the courtyard of the monastery of Novodievich near Moscow are forced by the local authorities to pray for divine intervention in the troubled affairs of their country. Stchelakov, a representative of Boris, informs the populace that Boris is adamant and refuses to ascend the throne despite the fervent pleas of his people. As has been estimated by the wily authorities, ad-

miration for Boris' spirit of abnegation wells up within the peasants. With popular enthusiasm at high pitch, Boris is crowned Tsar of Muscovy, but is oppressed during the ceremonies by thoughts of his crime.

*Act I*—In a cell in the monastery of the Miracle the aged monk Pimen has been laboring for years on the chronicles of Holy Russia, concluding his lengthy history with an account of Boris' murder of the boy Dmitri. Grishka Otrepev, a young monk tortured by dreams of the outer world, which he has not seen since his childhood, asks Pimen the age which Dmitri would be enjoying had he survived. When Pimen informs him that Dmitri would have attained exactly the same number of years as he, Grishka, the young man determines to escape from the monastery and impersonate the dead youth. On the road to the Lithuanian frontier, across which he plans to escape, Grishka joins forces with two vagabond monks, Varlaam and Missail, who pose as holy friars. At an uproarious session at a wayside inn near the frontier, Grishka is almost intercepted by officers who are on the lookout for him, but escapes through a ruse involving mistaken identity.

*Act II*—The second act of the drama reveals the domestic life of the Tsar: his daughter Xenia, disconsolate over the death of her lover; the humorous old

(Continued on next page)

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## SYNOPSIS OF THE OPERA

(Continued from previous page)

nurse and the young Tsarewitch Feodor, on whom Boris bestows a wealth of fatherly affection. Although he has attained supreme power, Boris is troubled by the condition of his country and by the attitude of his subjects. A long series of hostile phenomena—drought, famine, pestilence, and the appearance in remote provinces of a young man who claims to be the murdered Tsarewitch restored to lead his people—have turned the populace against Boris, who has endeavored to be a just and humane ruler. Agitated by reports of revolt in the provinces, he sends for his confidant, the political turncoat Shouisky, and demands to know whether the boy Dmitri has actually been dispatched. Upon Shouisky's solemn oath that he has seen the boy on a heap of the slain at Uglicht, the Tsar is momentarily reassured, but when left alone he is stricken with madness at a vision of the dead child.

*Act III*—The false Dmitri has enlisted the aid of the Polish nobility and is staying at Sandomir Castle, the home of the Polish beauty, Marina Mnieszek, from which he plans to set off on a triumphal march to Moscow. The ambitious Marina sets her cap for Dmitri, who gives promise of being future ruler of Russia, and, at a tryst in the gardens of the castle, wins his love and the promise to share the throne of Muscovy.

*Act IV*—A scene typical of many of the provinces in Boris' realm is enacted in a clearing near the village of Kromy, where the peasants are in revolt against the Tsar. A crowd of vagabonds led by the drunken

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monks Varlaam and Missail torment one of Boris' nobles and are about to hang two Jesuits when the false Dmitri passes through the forest on his way to Moscow. All swear fealty to the pretender and swell his triumphal train. Only the village simpleton stays behind to weep for the future of Russia.

As the Duma assembles in extraordinary session in order to pass upon ways of combatting the growing revolt, Shouisky tells the nobles that Boris has been manifesting signs of madness. Boris enters the council chamber, still afflicted by hallucinations of the murdered Dmitri. Pimen, the old monk, has come from his monastic retreat to relate to Boris a miracle which has lately occurred at the grave of Dmitri at Uglich. As Pimen ends his recital, Boris is stricken and calls for his son Feodor, whom he proclaims as his successor. He counsels the boy as to the future rule of Russia and exacts from him a pledge to protect his disconsolate sister Xenia. With the words, "I am still the Tsar!" Boris expires. History tells us that the young Feodor was later slain by the victorious Grigory Otrepev.





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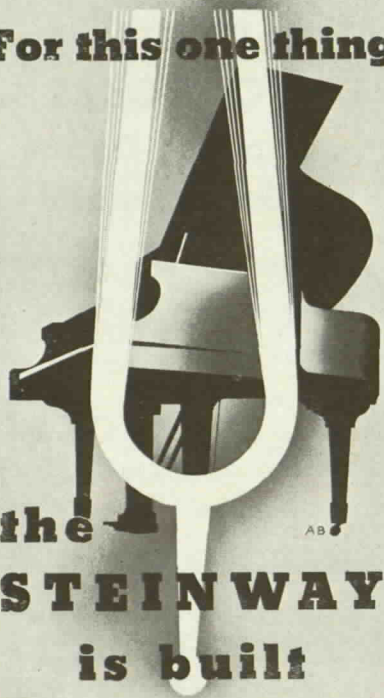
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I. Adagio; allegro molto

II. Largo

III. Scherzo

IV. Finale: Allegro con fuoco

INTERMIS

2. TCHAIKOVSKY....."Francesca da Rimini"

3. STRAUSS.....

4. WEINBERGER.....Polka and Fugue from t

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(Program continues)

# PROGRAMS

OF 1934

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JULY 24, 1934

(change without notice)

No. 5, in E minor, "From the New World"

MISSION

mini," Fantasia for Orchestra (After Dante)

Tone-poem, "Don Juan," Op. 20

m the Opera "Schwanda, the Bagpipe-Player"

ano of the Stadium Concerts.

g broadcast by Station WOR.

Continued on page 19)

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(Program continued from page 17)

### WEDNESDAY, JULY 25, 1934

(Program subject to change without notice)

EUGENE ORMANDY, *Conductor*

*Assisting Artist: MISHEL PIASTRO, Violinist*

1. BRAHMS.....Academic Festival Overture
2. BRAHMS.....Symphony No. 4, in E minor
  - I. Allegro non troppo
  - II. Andante moderato
  - III. Allegro giocoso
  - IV. Allegro energico e passionato

#### INTERMISSION

3. TCHAIKOVSKY.....Concerto for Violin and Orchestra, in D major
  - I. Allegro moderato
  - II. Canzonetta—
  - III. Allegro vivacissimo

MISHEL PIASTRO, *Violinist*

(Program continued on page 21)



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### DRAMATIC PROGRAMS

## DELECTABLE CUISINE

(Program continued from page 19)

## THURSDAY, JULY 26, 1934

(Program subject to change without notice)

1. WAGNER.....Prelude to "Die Meistersinger"
2. SIBELIUS.....Symphony No. 5, in E flat
  - I. Tempo molto moderato—Allegro moderato ma poco a poco stretto—Presto—piu Presto
  - II. Andante mosso quasi allegretto
  - III. Allegro molto—Un pochettino largamente  
(First time at the Stadium)

## INTERMISSION

3. DEBUSSY.....Prelude to "The Afternoon of a Faun"
4. STRAUSS.....Waltz from "Der Rosenkavalier"
5. RESPIGHI....."The Pines of Rome"

(Program continued on page 23)

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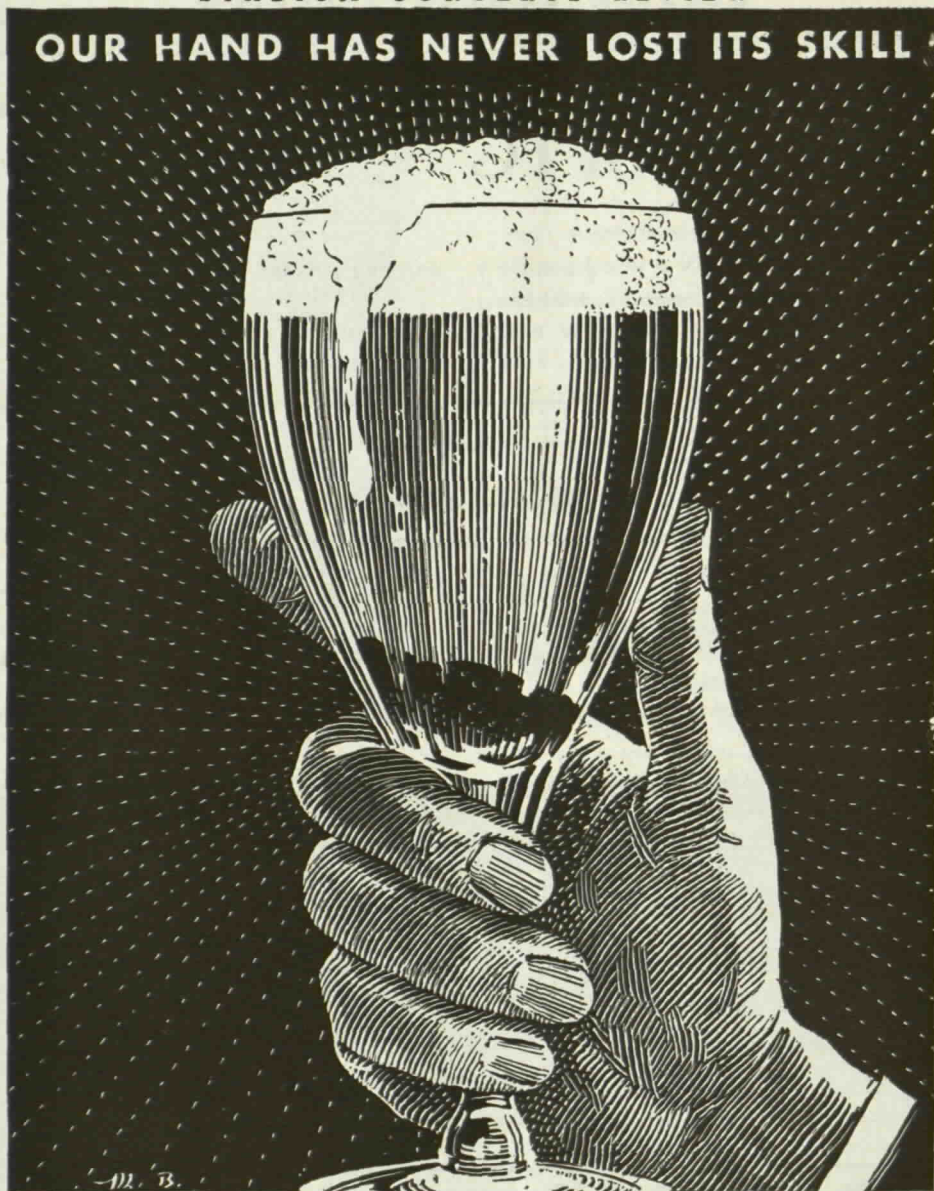
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# STADIUM CONCERTS REVIEW

(Program continued from page 21)

FRIDAY and SATURDAY, JULY 27 and 28, 1934, at 8:30

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DMITRI .....	Ivan Ivantsoff
BROTHER PIMENN .....	Vasily Romakoff
THE INNKEEPER .....	Devora Nadworney
VARLAAM .....	Michail Shvetz
MISSAIL.....	Joseph Kallini
XENIA, his daughter .....	Marguerite Hawkins
FEODOR, his son .....	Elena Shwedova
THE NURSE .....	Nadine Fedora
THE BOYAR .....	Florent Stonislavsky
MARINA .....	Ina Bourskaya
SIMPLETON .....	Leonid Troitzky
1ST JESUIT .....	Stefan Kosakevich
2ND JESUIT .....	Alexis Tcherkassky

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 Scene 2. Cell of Pimenn in the Monastery of Miracles.  
 Scene 3. The Square between the Two Cathedrals of the Assumption and of the Arch-angels (Coronation).  
 Act II. Scene 1. An Inn on the Frontier of Lithuania.  
 Scene 2. Apartment of the Czar in the Kremlin at Moscow.  
 Scene 3. Garden of the Castle of Michek.  
 Act III. The Forest of Kromy.  
 Act IV. The Hall of the Duma in the Kremlin.

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(Program continued on page 25)



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## SYMPHONIC PROGRAM-NOTES

(Continued from page 11)

the fashion instituted by Schumann and popularized by César Franck.

The subject which binds them together is a motto-theme of concise and simple outline: the bucolic phrase proclaimed by the horn in the opening measures over a roll of the timpani (*molto moderato*, E-flat, 12-8). Its first four notes (B-flat, E-flat, F, B-flat, ascending) constitute the thematic seed from which is developed a good part of the substance of the two connected movements. The motto-theme, four times repeated by the three trumpets in unison, introduces the scherzo section of the first part (*Allegro moderato, ma poco a poco stretto*, B major, 3-4), with a curiously Beethovenish theme in a dance rhythm for the woodwind in thirds, the sixth and seventh measures of which outline the motto-theme of the opening. At the end, there is a return to the key of E-flat.

\* \* \*

In the second movement (*Andante mosso, quasi allegretto*, G major, 3-2) the somewhat unpromising theme is developed with much resourcefulness of variation. From a simple and rather naïve subject, foreshadowed by the violas and 'cellos pizzicato against sustained harmonies in the clarinets, bassoons, and horns, and afterward more clearly defined by a pair of flutes playing in thirds and sixths, the composer evolves a series of variations

(Continued on page 26)

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*(Program continued from page 23)*

**SUNDAY, JULY 29, 1934**

*(Program subject to change without notice)*

## ALL-TCHAIKOVSKY PROGRAM

1. Overture-Fantasy, "Romeo and Juliet" (After Shakespeare)

2. Suite, "Nutcracker"

I. Miniature Overture

II. Characteristic Dances:

(a) March

(b) Dance of the Sugar-Plum Fairy

(c) Trepak (Russian Dance)

(d) Arabian Dance

(e) Chinese Dance

(f) Dance of the Toy Pipes

III. Waltz of the Flowers

INTERMISSION

3. Symphony No. 4, in F minor

I. Andante sostenuto; Moderato con anima (in movimento di valse)

II. Andantino in modo di canzona

III. Scherzo, Pizzicato ostinato: Allegro

IV. Finale: Allegro con fuoco

*(Program continued on page 27)*

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## SYMPHONIC PROGRAM-NOTES

(Continued from page 24)

singularly rich in expressiveness (an odd detail is the elaborate use of an *appoggiatura* effect in the flutes and bassoons, as a background against which the strings develop the theme).

\* \* \*

The Finale is the crown of the work, and is in many ways the most nobly imagined and nobly eloquent page that Sibelius has yet given us. The violas announce the first subject (*Allegro molto*, E-flat, 2-4) under an agitated figure for the second violins *divisi*, and the first violins continue it. Woodwind and 'cellos sing a more impassioned theme against chords of the other strings and horns. A passage in G-flat major, *misterioso*, for the muted and divided strings alone (violins in eight parts), leads to the superb coda—*un pochettino largamente*—in which the music achieves a gradual amplification and heroic emphasis, with the brass chanting a strangely intervalled figure against a syncopated accompaniment figure of the strings. The end is triumphant.

## Symphony No. 4, in F minor, Op. 36

P. I. Tchaikovsky

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

[Sunday, July 29]

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

The Introduction is the kernel of the entire symphony [Tchaikovsky quotes here the opening theme—the ominous and draconian phrase for horns and bassoons]. This is Fate, the sombre power which prevents the desire for

(Continued on page 28)

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(Program continued from page 25)

MONDAY, JULY 30, 1934

*Mr. Ormandy's Last Appearance at the Stadium This Season*

(Program subject to change without notice)

## ALL-WAGNER PROGRAM

*Assisting Artist: AGNES DAVIES, Soprano*

1. Overture and Bacchanale from "Tannhäuser"
2. Introduction to Act III, Dance of the Apprentices, and Entrance of the Mastersingers, from "Die Meistersinger"

INTERMISSION

3. Excerpts from "Götterdämmerung":
    - (a) Siegfried's Rhine Journey
    - (b) Siegfried's Funeral March
    - (c) Closing Scene: Brunnhilde's Self-Immolation
- (AGNES DAVIES, *Soprano Soloist*)

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## SYMPHONIC PROGRAM-NOTES

(Continued from page 26)

happiness from reaching its goal . . . a force which, like the sword of Damocles, hangs perpetually over our heads. This force is incapable and invincible. There is no other course but to submit and inwardly lament [Tchaikovsky quotes here the dolorous first theme for violins and 'cellos—*Moderato con anima (in movimento di valse)*—which begins the main body of the movement].

"The feeling of depression and hopelessness grows stronger and stronger. Would it not be better to turn away from reality and lull one's self in dreams? [the counter-theme for clarinet—*Moderato assai, quasi andante*—is quoted in this association]. O joy! A sweet and tender dream enfolds me. A serene and radiant presence leads me on [second theme: flutes and oboes *cantabile*]. Deeper and deeper the soul is sunk in dreams. All that was dark and joyless is forgotten. . . .

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

### II. (*Andantino in modo di canzona*)

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

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

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

### V. (*Finale: Allegro con fuoco*)

"Fourth movement. If you can find no pleasures in yourself, look about you. Mix with the people. Observe that the multitude understands how to be merry, how to surrender itself to gayety. A popular festival is depicted. Scarcely have you forgotten yourself, scarcely have you had time to lose yourself in contem-



plation of the joy of others, when unwearying Fate again announces its presence. But the multitude pays no heed to you. It does not even spare you a glance, nor note that you are lonely and sad. How merry they all are! And do you still say that the world is steeped in grief? Nay, there is such a thing as joy—simple, vigorous, primitive joy. Rejoice in the happiness of others, and it will still be possible for you to live.

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

**Closing Scene from "Götterdämmerung": Brunnhilde's Self-Immolation . . . . . Richard Wagner**

(Born at Leipzig, May 22, 1813; died at Venice, February 13, 1883)

[Monday, July 30]

The body of the murdered Siegfried lies on its bier in the hall of the Gibichungs beside the Rhine. Gunther, too, is dead, slain in his struggle with Hagen for the Ring; and Hagen has been cowed by the threatening, supernatural gesture of Siegfried's upraised hand as Hagen tried to seize the Ring from the dead hero's finger. In that moment of spellbound horror, Brunnhilde, veiled and sovereign, no longer wholly of this world, advances with tranquil majesty from the back. Reflection and revelation have made clear to her the whole vast tangle of fate and sin and tragedy that enmeshed them all. After gazing long upon Siegfried's body, she turns to the awestruck vassals, and orders them to build a funeral pyre by the river's edge and to kindle thereon a towering fire that shall consume the dead hero and herself.

\* \* \*

As the vassals erect the funeral pyre in front of the hall, beside the Rhine, Brunn-

(Continued on next page)

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## SYMPHONIC PROGRAM-NOTES

(Continued from previous page)

hilde begins that matchless valedictory, overwhelming in its utterance of grief and reproach and prophecy and lofty dedication, which is the dramatic and musical culmination of the whole Tetralogy. It is a farewell to earth and earthly love and all felicity beside which every other leave-taking in poetry or drama seems dwarfed and limited. But it is also an implied foreshadowing of the new order, the new day of love and regeneration, which is to succeed the twilight of the Gods and the night of their destruction. We learn from Brunnhilde's soliloquy that she perceives the divine justice of self-sacrifice. Her vision is that of a seeress discerning a regenerated world of beauty and justice; and she prepares to join her dead hero on the funeral pyre in order that she may fulfill the last necessity which shall make that vision a reality. She draws the Ring from Siegfried's finger, and puts it gravely upon her own, to be recovered from her ashes by the waiting river and the Rhine daughters, who will cherish forever the cleansed and purified gold. She turns toward the back, where Siegfried's body has already been laid upon the flower-strewn pyre. She seizes a great firebrand from one of the staring vassals, and hurls it among the logs, which break into sudden flame.

Two young men bring forward her horse. Brunnhilde unbridles it, bends to it affectionately, addresses it. In rising ecstasy, she cries aloud their joint greeting to the dead Siegfried, swings herself onto Grane's back, and together they leap into the flames.

The fire blazes upward, filling the whole space before the hall, as the terrified men and women crowd toward the back. The Rhine overflows, and the Rhine-Maidens are seen swimming forward. Hagen plunges, as if mad, into the flood, and is drawn beneath the surface by two of the Nixies, one of whom exultantly holds the recovered Ring on high. The Valhalla theme is chanted with tragic solemnity by the brass, and high in the violins and flutes the motive of "Redemption Through Love" soars above the wreckage of cupidity and the selfish pride of gods. As the hall falls in ruins, an increasing glow in the heavens reveals Valhalla, the gods and heroes seated within, awaiting majestically their doom. Flames seize upon the castle of those who were once so mighty and so ruthless and so proud; and in the orchestra, a final transfigured repetition of the motive of Redeeming Love tells us of the passing of the old order and the coming of a new.

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EUGENE ORMANDY, *Conductor*

Symphony in D minor      -      -      *Frank*

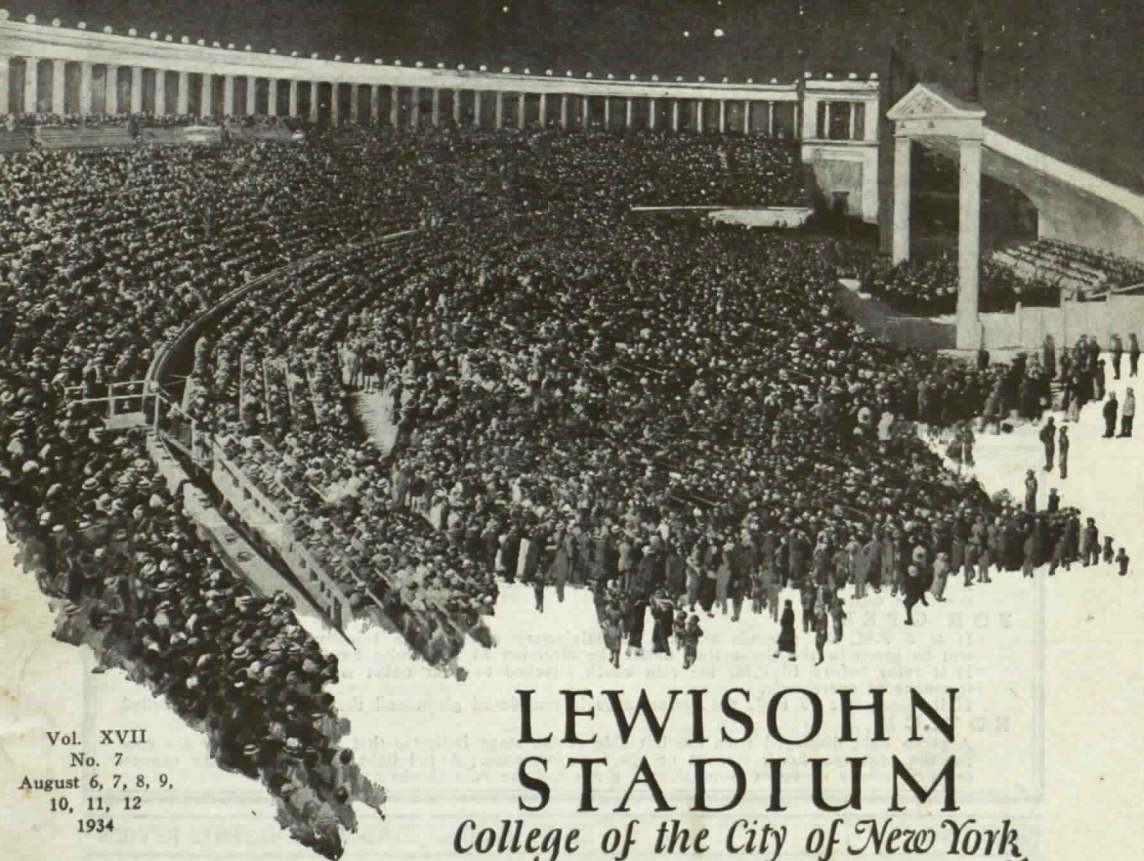
### INTERMISSION

Afternoon of a Faun      -      -      *Debussy*

Rosenkavalier Waltz      -      -      *Strauss*

Pines of Rome      -      -      -      *Respighi*

# STADIUM CONCERTS REVIEW



Vol. XVII  
No. 7

August 6, 7, 8, 9,  
10, 11, 12  
1934

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*College of the City of New York*

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(Continued on page 31)



# Symphonic Program-Notes

by

LAWRENCE GILMAN

## "The Peri" . . . . . Paul Abraham Dukas

(Born at Paris, Oct. 1, 1865)

[Wednesday, August 8]

Dukas' music for *The Peri*, a ballet (or "danced poem"), was composed in 1910, and performed for the first time at the *Concerts de Danse* given by Mlle. Trouhanowa in the Châtelet Theatre, Paris, in April, 1912. The music was given as a symphonic piece at a *Lamoureux Concert*, November 23, 1913. It was introduced to America by the San Francisco Orchestra, under Alfred Hertz, on January 7, 1916.

\* \* \*

The Peri, in Persian mythology, was a descendant of a fallen spirit, excluded from Paradise until the end of her term of penance. One of her duties was to direct, with a wand, the pure in heart to heaven.

Dukas' music, in its concert form, is virtually a tone-poem illustrative of the action of the ballet. The story of this was told in the program-book of the Paris première, as follows:

"It happened that at the end of his youthful days, since the Magi observed that his star was growing pale, Iskender went about Iran seeking the flower of immortality.

"The sun sojourned thrice in its dozen dwellings without Iskender finding the flower. At last he arrived at the end of

the earth, where it is only one with sea and clouds.

"And there, on the steps that lead to the hall of Ormuzd, a Peri was reclining, asleep in her jewelled robe. A star sparkled above her head; her lute rested on her breast; in her hand shone the flower.

"It was a lotus like unto an emerald, swaying as the sea under the morning sun.

\* \* \*

"Iskender noiselessly leaned over the sleeper, and without awakening her, snatched the flower, which suddenly became between his fingers like the noonday sun over the forests of Ghilan.

\* \* \*

"The Peri, opening her eyes, clapped the palms of her hands together and uttered a loud cry, for she could not now ascend towards the light of Ormuzd.

"Iskender, regarding her, wondered at her face, which surpassed in deliciousness even the face of Gurda-ferid.

"In his heart he coveted her.

"So that the Peri knew the thought of the king, for in the right hand of Iskender the lotus grew purple and became as the face of longing.

"Thus the servant of the Pure knew that this flower of life was not for him.

\* \* \*

"To recover it, she darted forward like

(Continued on next page)



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**SYMPHONIC PROGRAM-NOTES**

*(Continued from previous page)*

a bee, while the invincible lord bore away from her the lotus, torn between his thirst for immortality and the delight for his eyes.

"But the Peri danced the dance of the Peris; always approaching him until her face touched his face; and at the end he gave back the flower without regret.

"Then the lotus was like unto snow and gold, as the summit of Elbourz at sunset.

"The form of the Peri seemed to melt in the light coming from the calyx, and soon nothing more was to be seen than a hand raising the flower of flame, which faded in the realm above.

"Iskender saw her disappear. Knowing

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from this that his end drew near, he felt the darkness encompassing him."

# Suite for Orchestra, Op. 19

**Erno Dohnanyi**

(Born at Presburg, Hungary, July 27, 1877)

[Thursday, August 9]

Mr. Dohnanyi composed this suite "in 1908 or 1909." The score was published in 1911, and there is a four-hand piano version. The suite was introduced to the

repertoire of the Stadium concerts by Mr. Frederick Stock on August 22, 1926.

Mr. Dohnanyi has said that the music contains suggestions of Hungarian folk-song, but that he has used no traditional tunes. The suite has no program of any kind, dramatic, poetic, pictorial, philosophical, astronomical, ornithological, mythological, or geographic. It has neither title nor motto. **It has not even a Message.** It is nothing but music.

(Continued on next page)



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(Continued from previous page)

I. **ANDANTE CON VARIAZIONI.** The theme is set forth by the woodwind (*Andante con moto*, F-sharp minor, 2-4), then by the divided violins, bassoons, and clarinets. There are six variations: 1. *Più animato*; 2. *Animato (molto più allegro)*; 3. *Andante tranquillo*; 4. *Allegro*; 5. *Vivace*; 6. *Adagio*.

II. **SCHERZO (*Allegro vivace*, A minor, 3-8).** The woodwinds present the theme, with responses by the strings. In the Trio, the theme is heard above a curiously persistent A of the violas and 'cellos, ingeniously sustained (a pedal-point of 110 measures).

III. **ROMANZA (*Andante poco moto*, F major, 3-4).** An oboe has the song, followed by a solo 'cello. The English horn offers a contrasting subject in brisker tempo. There is a third subject for strings, with hard accompaniment.

IV. **RONDO (*Allegro vivace*, A major, 2-2).** The strings, playing alone, declare the chief theme. There is a powerful climax, in which bass drum and castagnettes are employed without loss of respectability. Near the end, the theme of the opening movement—the *Andante con Variazioni*—is heard once more.

\* \* \*

Erno Dohnanyi, one of the foremost Hungarian musicians of our time, is distinguished as pianist, as composer, as conductor. At the age of nineteen he composed a symphony, an overture, and a string sex-

(Continued on page 10)

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# OVERTURES and UNDERTONES

by

JOAN KLEIN

THE church, which, through secular experience, understands all things comprising the strength and weakness of Man, recognizes the power of sorcery in a woman's hair, since it does not admit women before the tabernacle except with covered heads, whereas men are admitted bareheaded. Women, too, have suddenly remembered the charm of glossy hair. Probably that is the result of the free, open-air life we lead; deadish hair looks pretty dreadful in the broad daylight. Bernord az Guro, at 439 Madison Avenue, is so mad on the subject of gloss and healthy scalps that he almost makes a religion of it. He'll even tint highlights into your hair until your scalp gets back into condition. As for his "sculpturing" of the hair and his "personality coiffures"—when he's through cutting, you discover that your hair clings to your head and can be thrown around any old way becomingly. Grand for people who can't keep a wave, and look bushy or scraggly in the morning.

\* \* \*

THE Theatre was enriched at the turn of last season by the presence upon its boards of a new Group . . . the Theatre Union. Its presentations of the year were "Peace on Earth" and "Stevedore," two plays reflecting honesty, vitality and the economic and emotional conflicts in the experience of its audience. "Stevedore" particularly was a fine melodrama acted with relish and understanding. "Out of a cheap woman's quarrel with her lover there sprang forth a series of incidents which have a certain degree of inevitability. Simultaneously, the Negro was revealed very much as we have grown to know him . . . naive to the point of childishness, pathetic, humorous, blustering, often heroic, servile and human." "Stevedore" was the creation of actors and actresses whose personality and magnetism enabled them to override a seemingly insurmountable obstacle in the way of making a propaganda piece from the stage pulsate and live.

WOMEN gave up disguising their skins and took to caring for them soon after the outdoor and exercise idea came in. A place has been made for creams and lotions in the family budget along with food and firewood and the other necessities of life. Helena Rubinstein, that eminent beauty authority and expert on climate as related to skins, has outlined a few effective formulas for keeping your beauty calm, cool and collected during this difficult mid-summer season. Drop in and receive a free consultation and skin analysis at her salon at 8 East 57th Street. Her treatments will make these hot days more endurable.

\* \* \*

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## SYMPHONIC PROGRAM-NOTES

(Continued from page 8)

tette, thereby winning a prize offered by the Hungarian Government for native works. He had studied piano for a decade before that. In 1897-8 he undertook a concert tour of Europe. He made his first American tour in the Spring of 1900. In 1925 he appeared in New York as guest conductor of the State Symphony Orchestra. He is an assiduous and scholarly composer in most of the important forms.

### Symphonic Poem, "The Moldau"

Friedrich Smetana

(Born at Leitomischl, Bohemia, March 2, 1824;  
died at Prague, May 12, 1884)

[Thursday, August 9]

Smetana, an ardent nationalist and patriot, composed for the glorification of his country, between 1874 and 1879, a cycle of six symphonic poems under the general title, "My Fatherland" (*Má Vlast*), dedicated to the city of Prague. *Vltava*, or *The Moldau*, No. 6 of the series, is prefaced by the following program:

Two springs pour forth their streams in the shade of the Bohemian forest, the one warm and gushing, the other cold and tranquil. Their waves, joyfully flowing over their rocky beds, unite and sparkle in the morning sun. The forest brook, rushing on, becomes the River Moldau, which, with its waters speeding through Bohemia's valleys, grows into a mighty stream. It flows through dense woods from which come the joyous sounds of the chase, and the notes of the hunter's horn are heard ever nearer and nearer. It flows through emerald meadows and lowlands where a wedding feast is being celebrated with song and dancing. At night, in its shining waves, wood and water nymphs hold their revels, and in these waves are reflected many a fortress and castle—witnesses of bygone splendor of chivalry, and the vanished martial fame of days that are no more. At the Rapids of St. John the stream speeds on, winding its way through cataracts and hewing the path for its foaming waters through the rocky chasm into the broad river bed, in which it flows on in majestic calm toward Prague, welcomed by time-honored Vysehrad, to disappear in the far distance from the poet's gaze.

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Three Excerpts from "Götterdämmerung".....Richard Wagner  
(Born at Leipsic, May 22, 1813; died at Venice, Feb. 13, 1883)

[Sunday, August 12]

The first of the excerpts from *Götterdämmerung* on this program: (a) "Day-break, and Siegfried's Rhine Journey," opens with the passage from the Prologue that depicts the coming of the dawn after the portentous night in which the three Norns have woven the destinies of gods and men. The music in this concert arrangement skips the parting duet between Siegfried and Brünnhilde, and passes into the extended interlude descriptive of the hero's journey down the Rhine.

The second excerpt (b) consists of the music that accompanies the dying Siegfried's apostrophe to Brünnhilde, in the third act of the music-drama, beginning at the E minor chord for woodwind and horns which in the opera prefaces Siegfried's words, "Brünnhilde! Heilige Braut!"—forty-six measures before the C-sharps of the timpani that introduce the familiar concert version of the Funeral Music.

The passage is played by the orchestra without the voice part, as Isolde's "Liebestod" from *Tristan und Isolde* generally is in the concert room. Its use as a preface to the funeral music (c) adds immeasurably to the pathos and the dramatic effect of that colossal dirge; and no lover of Wagner needs to be reminded of its overwhelming beauty, with the reminiscent ecstasy of the harp and the trilling violins, the great tune in A for the strings and horns, and the concluding thirds and sixths that recall so poignantly the love duet at the close of *Siegfried*.

The words sung by the dying Siegfried in the music-drama, with the stage directions, are as follows:

(Siegfried, supported in a sitting position by two of the vassals, opens his eyes.)

"Brünnhilde! Holiest bride! Awake! Open

(Continued on page 14)

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## Story of Scheherazade

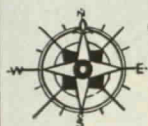
The opening page of the "Arabian Nights Entertainment" has suggested the theme of this spectacle of the gorgeous East. It represents in pantomime and dance the strange and dreadful happenings at the court of puissant Sultan Shahriar, which plunged that monarch into the murderous misanthropy only shaken off later by the ingenious Scheherazade's tales of the "Thousand and One Nights."

The scene is the harem of Shahriar's palace. The fairest and best-beloved of his fair wives crouches by the monarch's side, and to engage his thoughts the chief eunuch summons before him three odalisques, who dance languorously. But Shahriar's mood is sinister, and he refuses to be diverted. For by his side is his younger brother—himself a king, and fresh from a household tragedy of a favourite wife's faithlessness and murder—who has hinted to Shahriar of the likelihood of infidelity and wickedness in his household. The brother has suggested their departure on a make-believe hunting-party, and an unexpected return to the harem. Shahriar makes his resolve; he will try his brother's plan.

Now the Sultan calls for armour and weapons, and the two royal brothers ceremoniously depart in despite of the pretty entreaties and flattery of the women. The sound of the hunting horns dies away. The women listen; the coast is clear; and they now assail the chief eunuch in an excited fluttering crowd. He, fearing and doubting, yields to their demands; and with the great keys at his belt opens the doors in the wall, whence emerge, some copper and some in silver garb, a band of negro slaves, the harem ladies' secret lovers. From the central door comes, clad in cloth of gold, the dark youth who is the favourite of the queen herself.

And the night passes in an orgy. Boys bring in platters piled high with fruit, odalisques bring wine and incense; there are dancers and tambourines. The women and their lovers, the queen too, join in the dancing which is now languorous, now frenzied. The orgy grows wilder; the whole voluptuous throng becomes a whirl of splendid raiment and women's white arms—and the Sultan enters, speechless, and mad with rage.

A moment of paralysis and terror; a vain, frantic flight; then the carnage. Soldiers with huge scimitars mow down the women and slaves. In a moment the beautiful queen alone is alive amid the corpses. She creeps to the Sultan's feet in an appeal for pity. He shudders, vacillating. But the brother points to the queen's negro lover, lying dead. The Sultan with averted eyes gives to a soldier a commanding gesture. But the queen forestalls him. She seizes a dagger, stabs herself, and dies at his feet.



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## SYMPHONIC PROGRAM-NOTES

(Continued from page 11)

thine eyelids! Who hath sunk thee once more in sleep? Who bound thee in slumber and fear? The wakener comes! he kissed thee awake; again now the bride's bonds hath he broken; love laughs from Brünnhilde's eyes!

"Ah! her eyes open forever! Ah, how her breathing sheddeth enchantment! Blissfullest passing, sweetest of terror; Brünnhilde greeteth me there!" (*He sinks back and dies. The sorrowful bystanders remain motionless.*)

\* \* \*

Night falls, and at a gesture from Gunther the men lift the shield with its incredible burden upon their shoulders and bear it in solemn procession over the heights, hidden at last by the mists that rise from the river, while the mightiest death-song ever chanted for mortal or for god ascends from the instrumental choir.

### Orchestral Scherzo, "L'Apprenti Sorcier" ("The Sorcerer's Apprentice") Paul Abraham Dukas

(Born at Paris, Oct. 1, 1865)

[Sunday, August 12]

Dukas' amusing and delightful "scherzo" (as he calls it) was composed in 1897. It is a tonal anecdote based on Goethe's poem, *Der Zauberlehrling*, which in its turn was derived from a dialogue in Lucian's *The Lie-Fancier*; thus the story is at least 1800 years old.

Lucian's tale concerns Eucrates, who became a disciple of the magician Pancrates,

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his master in the magical arts. The story goes as follows:<sup>2</sup>

When we came to an inn [Eucrates relates] he would take the wooden bar of the door, or a broom or the pestle of a wooden mortar, put clothes upon it, and speak a couple of magical words to it. Immediately the broom, or whatever else it was, was taken by all people for a man like themselves; he went out, drew water, ordered our victuals, and waited upon us in every respect as handily as the completest domestic. When his attendance was no longer necessary, my companion spoke a couple of other words, and the broom was again a broom, the pestle again a pestle, as before. This art, with all I could do, I was never able to learn from him; it was the only secret he would not impart to me, though in other respects he was the most obliging man in the world. At last, however, I found an opportunity to hide me in an obscure corner, and overheard his charm, which I snapped up immediately, as it consisted of only three syllables. After giving his necessary orders to the pestle without observing me, he went out to the market. The following day, when he was gone out about business, I took the pestle, clothed it, pronounced the three syllables, and bade it fetch me some water. He directly brought me a large pitcher full. "Good," said I, "I want no more water; be again a pestle!" He did not, however, mind what I said, but went on fetching water, and continued bringing it, till at length the room was overflowed. Not knowing what to do, for I was afraid lest Panocrates at his return should be angry (as indeed was the case), and having no alternative, I took an axe and split the pestle

(Continued on page 24)

<sup>2</sup> The translation is that of William Tooke (London, 1820).

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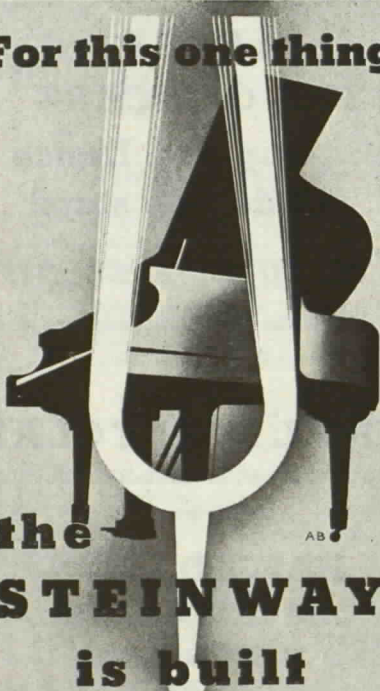
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ODALISQUES: Winona Bimboni, Alice Wynne, Dorothy

SLAVE GIRLS OF THE HAREM: Mary Long Hanlon, Beauchamp, Marie Hoffman, Issabelle Kimpal.

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(Program continued on page 17)

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OF 1934

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becos.

a Clausen, Daphne Arnold, Thalia Mara, Edna

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ed on page 19)

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(Program continued from page 17)

## INTERMISSION

RIMSKY-KORSAKOFF.....Overture, "The Russian Easter"  
Orchestra

CHOPIN .....Polonaise  
Orchestra

## "LES SYLPHIDES"

Romantic Reverie in One Act by Michel Fokine

Music by Chopin

Choreography by Michel Fokine

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VALE: Annabelle Lyon.

MAZURKA: Albertina Vitak.

MAZURKA: George Chaffee.

PRELUDE: Dorothy Hallberg.

VALE: Albertina Vitak and George Chaffee.

VALE: Albertina Vitak and Ensemble.

Conductor, HOWARD BARLOW

(Program continued on page 21)

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(Program continued from page 19)

WEDNESDAY, AUGUST 8, 1934

(Program subject to change without notice)

1. 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

2. DUKAS.....Symphonic Poem, "The Peri"
3. DEBUSSY.....Prelude to "The Afternoon of a Faun"
4. BERLIOZ.....Overture, "The Roman Carnival"

(Program continued on page 23)

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(Program continued from page 21)

**THURSDAY, AUGUST 9, 1934**

(Program subject to change without notice)

1. TCHAIKOVSKY.....Symphony No. 5, in E minor
  - I. Andante; Allegro con anima
  - II. Andante cantabile, con alcuna licenza
  - III. Valse: Allegro moderato
  - IV. Finale: Andante maestoso; allegro vivace

INTERMISSION

2. DOHNANYI.....Suite for Orchestra, Op. 19
  - I. Andante con Variazioni
  - II. Scherzo
  - III. Romanza
  - IV. Rondo
3. SMETANA.....Symphonic Poem, "The Moldau"
4. JOHANN STRAUSS.....Waltz, "Frühlingsstimmen"

(Program continued on page 25)

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**SYMPHONIC PROGRAM-NOTES***(Continued from page 15)*

in two. But this made bad worse; for now each of the halves snatched up a pitcher and fetched water; so that for one water-carrier I now had two. Meantime in came Panocrates; and understanding what had happened, turned them into their pristine form; he, however, privily took himself away and I have never set eyes on him since.

\* \* \*

Here is a condensation of Goethe's verses, in the form of a "dramatic monologue" written by R. A. Barnet:

They call him "the Great Magician!" "Great?"  
Bah!

I, too, am great—as great as he, for I, too, can call up imps and sprites to do whate'er I bid!

Now will I call some uncanny sprite to fetch me water from the pool.

The broom! Come, broom! thou worn-out battered thing—

Be a sprite! Stand up! 'Tis well! Two elfin legs now I give thee!

Good! What's more, a head! There! Now broom!

Take thou a pail and fetch me water from the pool!

Go quickly and draw water for me, for me, your Master!

Bravo! Thou faithful broom! Thou bustling broom!

What? Back again? And—again?

And—yet again? Stop!

*(Continued on page 26)***New School of the Dance***Announces***ITS SUMMER COURSE***by*

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(Program continued from page 23)

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SUZUKI.....	Ina Bourskaya
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GORO.....	Albert Mahler
YAMADORI.....	Louis D'Angelo
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## SYNOPSIS OF SCENES

Act I. A Japanese House, Terrace and Garden in Nagasaki.

Acts II and III. The Interior of Cio-Cio-San's House.

(Program continued on page 27)

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## SYMPHONIC PROGRAM-NOTES

(Continued from page 24)

This pailful completes thy work; the bath is filled!

You impish broom, stop!

*Stop, Stop!* I say. *I Command!*

Thou diabolic damned thing, stop!

Be a broom once more! What? Wilt not obey?

O thou cub of hell!

Then, will I with my hatchet cut thee in two!

There! . . .

Ye demons! Now thou art *two* and double thy hellish work!

The flood increases—the water engulfs me—Master!

Master of Masters! Come! I am a poor help-

less creature, the sprite I called will not obey!

The master came and said:

"Broom! To thy corner as of old!

See! I make sprites do as they are told!"

\* \* \*

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(Program continued from page 25)

## SUNDAY, AUGUST 12, 1934

(Program subject to change without notice)

1. **BRAHMS**..... "Academic Festival" Overture
2. **MOZART**..... Symphony in G minor
  - I. Allegro molto
  - II. Andante
  - III. Menuetto
  - IV. Finale: Allegro assai

### INTERMISSION

3. **WAGNER**..... Three Excerpts from "Götterdämmerung":
  - (a) Daybreak and Siegfried's Rhine-Journey
  - (b) Siegfried's Dying Apostrophe to Brünnhilde
  - (c) Siegfried's Funeral Music
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## THE ART OF ENJOYING MUSIC

by

SIGMUND SPAETH

(From "THE ART OF ENJOYING MUSIC," published by McGraw-Hill, Whittlesey House, New York)

It is impossible to develop the art of enjoying music simply by reading books about it. The one absolute necessity is to hear plenty of music of all kinds, and thus to get the habit of forming one's own opinions. If these opinions keep changing, so much the better. It probably means that a definite development of taste is taking place.

If a piece of music sounds dull and uninteresting at a first hearing, don't give it up on that account, particularly if it happens to be a piece in which thousands of others have found enjoyment. The fact that its beauties are not of the obvious kind is quite likely to be in its favor. Conversely, do not be carried away by a first favorable impression. Music that follows the line of least resistance may be temporarily popular, but is not necessarily good on that account. If your enthusiasm for a composition suddenly begins to wane, don't reproach yourself for being so easily satiated. The chances are that the music was not worth much more than passing attention in any case.

The one and only dependable test of greatness in music is the test of time. That is why it is so futile to spend a lot

of energy in worrying over present and future standards. Nobody living is qualified to say either what is good or bad in the untried music of the moment, or what will be recognized as good or bad in the future. The more vehement the protestations of the enthusiasts or the attackers, the more likely they are to be founded on prejudice, personal bias (often by way of "inside information") or downright commercialism. If you happen to like the music of Verdi better than that of Schoenberg, that is your own affair, and no one can properly argue with you; and if your greatest enthusiasm is expended on Brahms, Wagner, Beethoven and Bach, don't worry about the jeers of the iconoclasts, for your taste is supported by millions of the best minds and ears of the past.

America will never have a real taste for music until it is founded on sincerity and honesty. There has been far too much hypocrisy in our whole musical life, and it is still too easy to get on the band-wagon, to ride with the crowd, and to utter opinions which are really not ours at all, but correspond with those that we slavishly respect, although their own foundation may be just as insincere and worthless.

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(Continued from previous page)

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Vol. XVII  
No. 8  
August 13,  
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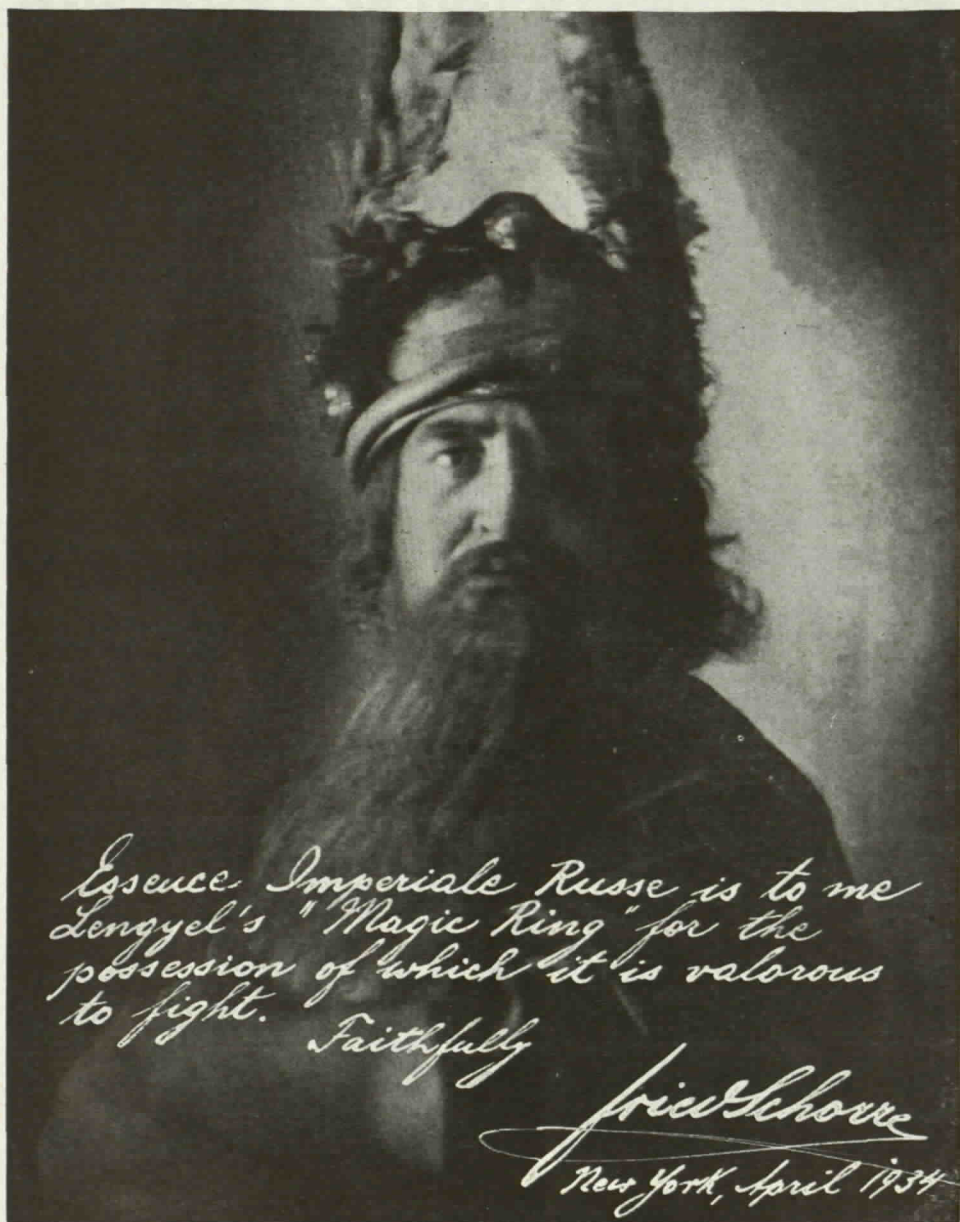
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## HERBERT LEHMAN: "SILENT DYNAMITE"

By Saul Levitt and Allan Chase

When Governor Lehman was elected all factions, liberal and conservative, were jubilant. The consensus of opinion was that at last an ideal Governor had reached the Executive Mansion in Albany. The liberals were especially happy about his victory, because they thought that he was genuinely interested in the lot of the underdog and that he would push important humanitarian legislation through the State Legislature. Messrs. Levitt and Chase have examined his record closely and come to the conclusion that Mr. Lehman has been a great disappointment. He always was a banker, and he always will be a banker. He has done almost nothing for the underdog, and he has displayed immense executive cowardice. His State papers have been mainly rubbish, and his celebrated battle with Mayor LaGuardia showed him up in bad light.

## PEARY DID NOT REACH THE POLE

By Henshaw Ward

Confidentially, most of the living American explorers have always had doubts that Peary reached the Pole. Many of them are convinced that as an explorer he was a fraud, but for various reasons they have not thought it wise to say so in public. Mr. Ward here rehearses all the evidence, and comes to the conclusion that Peary did not reach the Pole, and that his own accounts belie his claim.

## A PLEA FOR SOCIALIZED MEDICINE

By George W. Aspinwall

Dr. Aspinwall's "The Plight of the Doctor" in the May issue will be remembered. In the present article he presents the chief arguments for health insurance and for socialized medicine, and he ends by espousing the latter. He thinks that socialized medicine is the only form of medical service that is equitable both to physicians and to the public.

## FIRST ENCOUNTER

By Sigrid Undset

A new and very moving piece of autobiography by the celebrated Nobel Prize author. It deals with Madame Undset's first encounter with poverty, in her childhood, and it is told with all her celebrated effectiveness.

## MUSSOLINI IS TOTTERING

By Anthony M. Turano

Mr. Turano has just returned from Italy, where he talked on intimate terms with members of various professions, and here he reports in detail what they told him about their real feelings with regard to Il Duce. All of them—lawyers, farmers, physicians, engineers, business men—are bitter against Mussolini. He has brought his country only misery, and it is now in worse condition than it has been in for twenty years. That Il Duce is definitely on the way out now seems to be beyond doubt.

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# Symphonic Program-Notes

by

LAWRENCE GILMAN

## Symphony in E minor, No. 1, Op. 39

Jan Sibelius

(Born at Tavastehus, Finland, Dec. 9, 1865; now living)

[Thursday, August 16]

This symphony was composed in 1899 and published three years later. It was introduced to the repertoire of the Stadium Concerts by Mr. van Hoogstraten July 10, 1931.

"The plan of the work is spacious," wrote Mrs. Rosa Newmarch, literary god-mother of Sibelius. "The composer has something to say, and takes his time in saying it. The structure of the score is firm, and contains, especially in the finale, an extraordinary wealth of thematic material. From the melancholy, half-pastoral theme given out by the clarinet in the opening bars, to the brief and impressive coda with which the work closes, we are conscious of a sweeping tide of virile power; a sustained flight of inspiration that neither flags, nor takes refuge in padding, nor drops into emotional incoherence.

"Sibelius' oneness with nature, and that kind of poetical pantheism which is the inheritance of his race, are evident in every page of this symphony. His orchestral combinations, more especially his use of the woodwind, seem at times a direct echo from the natural world, to the beauty and mystery of which he is peculiarly sensitive. One thinks of the melancholy grandeur of

some masterpiece of Ruysdael. The vigorous *Allegro energico* of the first movement will contradict the idea that this is mere landscape painting, such as we find occasionally in the tone pictures of Smetana or Rimsky-Korsakoff. We feel that side by side with these reflections from the natural world the entire symphony has some very human and dramatic tale to tell, one of those unrevealed programs of which we are ever seeking the impalpable solution."

\* \* \*

The following analysis of the First Symphony of Sibelius was written by Mr. Arthur Shepherd, the accomplished American composer and critic:

"The introduction to the first movement (*Andante ma non troppo*, E Minor, 2-2 time) is begun by a solo clarinet, which, accompanied by a soft roll on the tympani, evokes a legendary mood, with a melody some twenty-eight measures long (this melody recurs in the Finale of the Symphony). Following this introductory passage the principal theme is presented in stark boldness by the first violins (*Allegro energico*); the consequent division of the theme is carried on in forceful accents by the woodwinds, leading forward to an eloquent re-statement of the initial period in full power, reaching at length an abrupt turning-point on an F-sharp major chord (dominant chord of the dominant key). A soft *tremolando* in divided strings and harp chords leads over to the curiously piquant and pungent second theme, in sharply rhythmed phrases, presented, conversationally, in the woodwinds and horns. An expressive corollary to this ejaculatory material is projected in long sustained

(Continued on next page)

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## SYMPHONIC PROGRAM-NOTES

(Continued from previous page)

phrases in the oboe, flutes and clarinets, in a wide dispersion, which, in its particular timbre, becomes a sort of hall-mark of Sibelius' orchestration. The staccato ejaculations reassert their way through a *crescendo* and *accelerando* culminating on a unison cadence in B minor. The development section is notable for its adroit blending of all the thematic material, a fragment or figure of one theme merging into that of another. Highly imaginative is the extended

passage of overlapping and converging chromatic scales; one may imagine scudding clouds in a wind-swept sky, with screaming gulls rudely tossed from their course. A finely achieved *crescendo* marks the climax of the development, bringing with it the recapitulation with modifications and abridgements of the various themes.

\* \* \*

"Second movement: *Andante (ma non troppo lento)*, E-flat major, 2-2 time. The bardic flavor

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persists in the song-like principal theme of the second movement, heard in the first violins and 'cellos, with a brief refrain in the clarinets, recurring at the phrase intersections. A new theme, soberly monastic in manner, is presented by the bassoons and carried forward through a rising *crescendo* by the other woodwinds, culminating on a powerful seventh chord in the brass, recalling rhythmically the initial measures of the principal theme. This figure is taken over, forthwith, by the strings, and developed briefly, but vigorously, only to be followed by a wistfully poetic passage in 6-4 time, bringing

with it a new theme in the first horn idyllic and pastoral in character. There is a return to the principal thematic material, which is modified, transformed, and developed stormily, but the end comes peacefully, with a recurrence of the song theme and its refrain, subsiding finally, *ppp*, in the strings, horns and harp.

\* \* \*

"Third movement: Scherzo, *Allegro*, C major, 3-4 time. Announced with great gusto by strumming chords in the violas and 'cellos (*pizzicato*), the principal *motif* of the Scherzo is presented

(Continued on page 24)



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by

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2.

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(Program continued o

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(continued on page 19)

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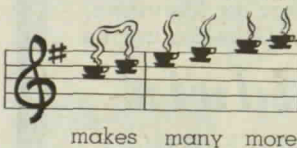
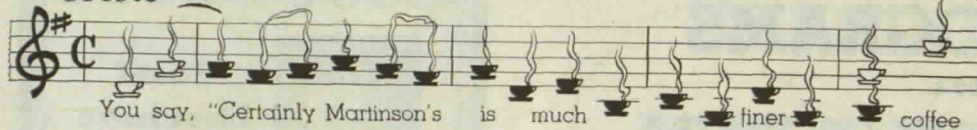
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Dr. Hans Weiss

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New York

(Program continued from page 17)

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Music by Chopin

Choreography by Michel Fokine

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VALSE: Annabelle Lyon.

MAZURKA: Albertina Vitak.

MAZURKA: George Chaffee.

PRELUDE: Dorothy Hallberg.

VALSE: Albertina Vitak and George Chaffee.

VALSE: Albertina Vitak and Ensemble.

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(Program continued on page 21)

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(Program continued from page 19)

### 4. "POLOVTZIAN DANCES" from PRINCE IGOR

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Choreography by Michel Fokine

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(Program continued on page 23)

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(Program continued from page 21)

**THURSDAY, AUGUST 16, 1934**

(Program subject to change without notice)

1. **SIBELIUS**.....Symphony No. 1, in E minor
  - I. Andante ma non troppo; Allegro energico
  - II. Andante, ma non troppo lento
  - III. Scherzo: Allegro
  - IV. Finale (Quasi una fantasia): Andante; Allegro molto

INTERMISSION

2. **WEBER**.....Overture to "Oberon"
3. **DELIBES**.....Sylvia Suite
4. **MENDELSSOHN**.....Nocturne and Scherzo from Music for  
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5. **WAGNER**.....Ride of the Valkyries

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(Continued from page 11)



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forcefully by the tympani and immediately afterwards by the violins. This motif, which, in the formal sense, becomes only a figure in the phrase-building, dominates, in a large degree, the first and third sections of the movement. Subsidiary ideas are developed spiritedly. An exceptionally telling modulation leads over to the Trio section with the new theme presented by the horns. The re-statement of this phrase 'peters out' as it were on an attenuated cadence in C-sharp minor (long trill on clarinet and tympani) highly original and fantastic in effect. Quite formal in tri-partite design, the movement concludes with a reiteration of the initial motive accompanied by strumming chords as in the beginning.

\* \* \*

"Finale (*Quasi una Fantasia*): *Andante; Allegro, molto*, E minor. The introductory portion of this movement brings a re-statement in the strings, accompanied by brass, of the theme heard at the beginning of the Symphony (given out there by the clarinet). The main body of the movement (*Allegro*, 2-4 time) projects an agitated theme in the clarinets and bassoons,

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which, in detached phrase-form, is bandied about through the different choirs, the material assuming more and more the character of free fantasy as implied in the superscription of the movement. A broad and poignantly expressive theme is at length heard in the violins, sung sonorously in the low register. This is the inevitable foil for the strenuously agitated material of the first part, which returns in a forceful development only to be followed in turn by an eloquent climax on the song theme. The Symphony ends dramatically in a manner similar to the close of the first movement."

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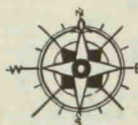
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**SATURDAY, AUGUST 18, 1934, at 8:00 P. M.**

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Faust ..... *Dimitri Onofrei*  
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Marguerite ..... *Aida Doninelli*  
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Act 1, Divertissement by Corps de Ballet

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**SYNOPSIS OF SCENES**

Act 1—Scene 1—The Laboratory of Doctor  
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Scene 2—The Kermesse.

Act II—Marguerite's Garden.

Act III—A Public Square.

Act IV—The Prison (Apotheosis).

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**SUNDAY, AUGUST 19, 1934**

(Program subject to change without notice)

**1. BRAHMS**

Symphony No. 1, in C minor, Op. 68

I. Un poco sostenuto; Allegro.

II. Andante sostenuto.

III. Un poco allegretto e grazioso.

IV. Adagio; Più andante; Allegro non troppo, ma con brio.

**INTERMISSION**

**2. ROSSINI**.....Overture to "William Tell"

**3. CHABRIER**.....Espana

**4. J. STRAUSS**.....Waltz, "Wienerblut"

**5. LISZT**.....Symphonic Poem, "Les Préludes"

**MONDAY, AUGUST 20, 1934**

**(Last Night of the Season)**

(Program subject to change without notice)

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

I. Andante sostenuto — Moderato con anima.

II. Andantino in modo di canzona.

III. Scherzo: Pizzicato ostinato.

IV. Finale: Allegro con fuoco.

**INTERMISSION**

**2. GLINKA**

Overture to "Russlan and Ludmilla"

**3. IPPOLITOFF-IVANOFF**.....Caucasian Sketches

**4. BORODIN**.....Prince Igor Dances

**5. TCHAIKOVSKY**.....Overture 1812

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Wed. eve., Feb. 6

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Wed. eve., Feb. 20

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Wed. eve., March 13

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Wed. eve., March 27

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Faust, an aged philosopher, has wearied of the pursuit of knowledge and is contemplating suicide when the Easter merry-making outside his lonely studio spurs him to make a last desperate bid for youth and love. Conjuring up the Devil, Mephistopheles, he is tempted by a vision of the fair village maiden, Marguerite, into bartering his soul for a return of his youth. Rejuvenated, Faust joins the holiday festivities and with Mephistopheles' diabolical aid he courts and seduces Mar-

guerite. When her brother, Valentin, returns from war to find his sister betrayed, he challenges Faust and in the ensuing duel Faust, again aided by the Devil's trickery, fatally wounds him. With Valentin's dying curse ringing in her ears, the despairing Marguerite is driven insane and murders the child she has borne to Faust. With Mephistopheles' help, Faust enters the cell in which she is awaiting execution and begs her to escape with him. Marguerite's unbalanced mind dreams wistfully of her former happiness, but a glimpse of Mephistopheles fills her with terror and, spurning Faust and the Demon, she turns to heaven for forgiveness and aid. In baffled rage Mephistopheles drags Faust off to hell, while the transfigured and redeemed Marguerite is born aloft by an angelic host.

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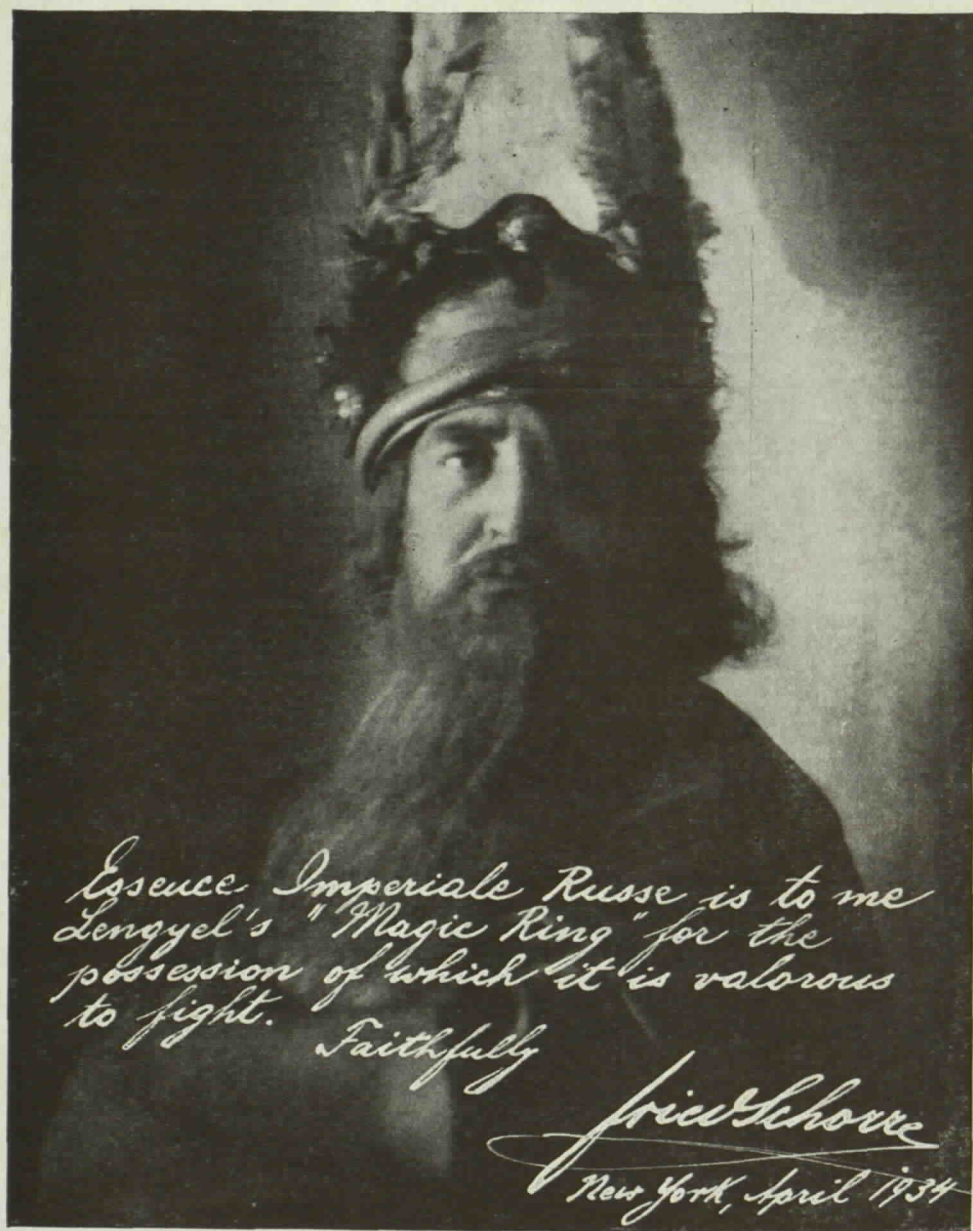
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# Read the September Issue of THE AMERICAN MERCURY

VOLUME XXXIII

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## HERBERT LEHMAN: "SILENT DYNAMITE"

By Saul Levitt and Allan Chase

When Governor Lehman was elected all factions, liberal and conservative, were jubilant. The consensus of opinion was that at last an ideal Governor had reached the Executive Mansion in Albany. The liberals were especially happy about his victory, because they thought that he was genuinely interested in the lot of the underdog and that he would push important humanitarian legislation through the State Legislature. Messrs. Levitt and Chase have examined his record closely and come to the conclusion that Mr. Lehman has been a great disappointment. He always was a banker, and he always will be a banker. He has done almost nothing for the underdog, and he has displayed immense executive cowardice. His State papers have been mainly rubbish, and his celebrated battle with Mayor LaGuardia showed him up in bad light.

## PEARY DID NOT REACH THE POLE

By Henshaw Ward

Confidentially, most of the living American explorers have always had doubts that Peary reached the Pole. Many of them are convinced that as an explorer he was a fraud, but for various reasons they have not thought it wise to say so in public. Mr. Ward here rehearses all the evidence, and comes to the conclusion that Peary did not reach the Pole, and that his own accounts belie his claim.

## A PLEA FOR SOCIALIZED MEDICINE

By George W. Aspinwall

Dr. Aspinwall's "The Plight of the Doctor" in the May issue will be remembered. In the present article he presents the chief arguments for health insurance and for socialized medicine, and he ends by espousing the latter. He thinks that socialized medicine is the only form of medical service that is equitable both to physicians and to the public.

## FIRST ENCOUNTER

By Sigrd Undset

A new and very moving piece of autobiography by the celebrated Nobel Prize author. It deals with Madame Undset's first encounter with poverty, in her childhood, and it is told with all her celebrated effectiveness.

## MUSSOLINI IS TOTTERING

By Anthony M. Turano

Mr. Turano has just returned from Italy, where he talked on intimate terms with members of various professions, and here he reports in detail what they told him about their real feelings with regard to Il Duce. All of them—lawyers, farmers, physicians, engineers, business men—are bitter against Mussolini. He has brought his country only misery, and it is now in worse condition than it has been in for twenty years. That Il Duce is definitely on the way out now seems to be beyond doubt.

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(Continued on page 31)

# Symphonic Program-Notes

by

LAWRENCE GILMAN

Symphony No. 1, in C minor, Op. 68 . . . . . Johannes Brahms

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

[Sunday, August 19]

From the first notes of this symphony we are aware of a great voice, uttering superb poetic speech. The momentous opening (the beginning of an introduction of thirty-seven measures, *Un poco sostenuto*, 6-8) is among the unforgettable exordiums of music—a majestic upward sweep of the strings against a phrase in contrary motion for the wind, with the basses and timpani reiterating a sombrely persistent C. The following Allegro is among the most powerful and draconian of Brahms' symphonic movements.

In the deeply probing slow movement we get the Brahms who is perhaps most to be treasured: the musical thinker of long vistas and grave meditations, the lyric poet of inexhaustible tenderness, the large-souled dreamer and humanist—the Brahms for whom the unavoidable epithet is "noble." How richly individual in feeling and expression is the whole of this *Andante sostenuto*! No one but Brahms could have extracted the precise quality of emotion which issues from the simple and heartfelt theme for the strings, horns, and bassoon in the opening pages; and the lovely complement for the oboe is inimitable—a melodic invention of such enamouring beauty that it has lured an

unchallengeably sober commentator into conferring upon it the attribute of "sublimity." Though perhaps "sublimity"—a shy bird, even on Olympus—is to be found not here, but elsewhere in this symphony.

\* \* \*

The third movement (the *Poco allegretto e grazioso* which takes the place of the customary Scherzo) is beguiling in its own special loveliness; but the chief glory of the symphony is the Finale.

Here—if need be—is an appropriate resting-place for that diffident eagle among epithets, Sublimity. Here there are space and air and light to tempt its wings. The wonderful C major song of the horn in the slow introduction of this movement (*Più Andante*, 4-4), heard through a vaporous tremolo of the muted strings above softly held trombone chords, persuaded William Foster Apthorp that the episode was suggested to Brahms by "the tones of the Alpine horn, as it awakens the echoes from mountain after mountain on some of the high passes in the Bernese Oberland." This passage is interrupted by a foreshadowing of the majestic chorale

(Continued on next page)

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SYMPHONIC PROGRAM-NOTES

*(Continued from previous page)*

(trombones and bassoons) which, at the climax of the movement, takes the breath with its startling grandeur. And then comes the chief theme of the Allegro—that whole-souled and joyous tune of which even the loyal Miss Florence May says that it undoubtedly recalls to everyone who

hears it the famous theme in the Finale of Beethoven's Ninth. Regarding this matter, however, Mr. Apthorp spoke sanely. "One cannot call it plagiarism," he remarked: "it is two men saying the same thing." He might have quoted the observation of Warburton: that "Dryden bor-

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rowed for want of leisure, and Pope for want of genius"; but he would probably have pointed out that Brahms had plenty of both.

Of the culminating moment in the Finale—the mighty proclamation of the chorale in the coda—Professor Spalding says that "on hearing this, it always seems as if the heavens above us really opened."

Even pedestrian and earth-bound imaginations will know what he means; though this overwhelming peroration may remind them rather of the magnificent affirmation of Jean Paul: "There will come a time when it shall be light; and when man shall awaken from his lofty dreams, and find his dreams still there, and that nothing has gone save his sleep."



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*(Program continued)*

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continued on page 19)

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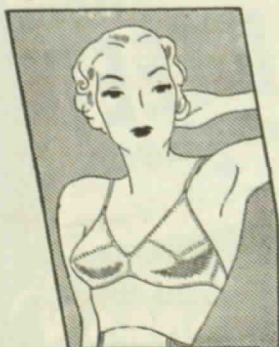
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(Program continued from page 17)

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Scene 2—The Kermesse.

ACT II—Marguerite's Garden

ACT III—A Public Square

ACT IV—The Prison (Apotheosis)

(Program continued on page 21)

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(Program continued from page 19)

**SUNDAY, AUGUST 19, 1934**

(Program subject to change without notice)

1. BRAHMS.....Symphony No. 1, in C minor, Op. 68
  - I. Un poco sostenuto; Allegro
  - II. Andante sostenuto
  - III. Un poco allegretto e grazioso
  - IV. Adagio; Più Andante; Allegro non troppo, ma con brio

INTERMISSION

2. ROSSINI.....Overture to "William Tell"
3. CHABRIER .....Espana
4. J. STRAUSS.....Waltz, "Wienerblut"
5. LISZT.....Symphonic Poem, "Les Préludes"

(Program continued on page 23)

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*(Program continued from page 21)*

**MONDAY, AUGUST 20, 1934**

**(Last Night of the Season)**

**(Program subject to change without notice)**

- I. **TCHAIKOVSKY**.....Symphony No. 4, in F minor
  - I. Andante sostenuto—Moderato con anima
  - II. Andantino in modo di canzone
  - III. Scherzo: Pizzicato ostinato
  - IV. Finale: Allegro con fuoco

INTERMISSION

2. **GLINKA**.....Overture to "Russlan and Ludmilla"
3. **IPPOLITOFF-IVANOFF**.....Caucasian Sketches
4. **BORODIN**.....Prince Igor Dances
5. **TCHAIKOVSKY**.....Overture 1812

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The floodgates open, and the thralling  
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guerite. When her brother, Valentin, returns from war to find his sister betrayed, he challenges Faust and in the ensuing duel Faust, again aided by the Devil's trickery, fatally wounds him. With Valentin's dying curse ringing in her ears, the despairing Marguerite is driven insane and murders the child she has borne to Faust. With Mephistopheles' help, Faust enters the cell in which she is awaiting execution and begs her to escape with him. Marguerite's unbalanced mind dreams wistfully of her former happiness, but a glimpse of Mephistopheles fills her with terror and, spurning Faust and the Demon, she turns to heaven for forgiveness and aid. In baffled rage Mephistopheles drags Faust off to hell, while the transfigured and redeemed Marguerite is born aloft by an angelic host.

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Raymond C. Yard  
 Edwin P. Young  
 Mrs. Maria H. Young

Mrs. Cornelius Zabriskie  
 Mrs. Arcadia C. Zalles  
 Mrs. A. Von Zedlitz  
 Miss Emma Zeitlin  
 August Zinsser  
 Mrs. Henry Zuckerma



A good cigarette  
can cause no ills and  
cure no ailments....

*but it gives you  
a lot of pleasure,  
peace of mind  
and comfort*

*We say that Chesterfields are  
milder—that they taste better  
—and we believe that you  
would enjoy them.*



the cigarette that's **MILDER**  
the cigarette that **TASTES BETTER**