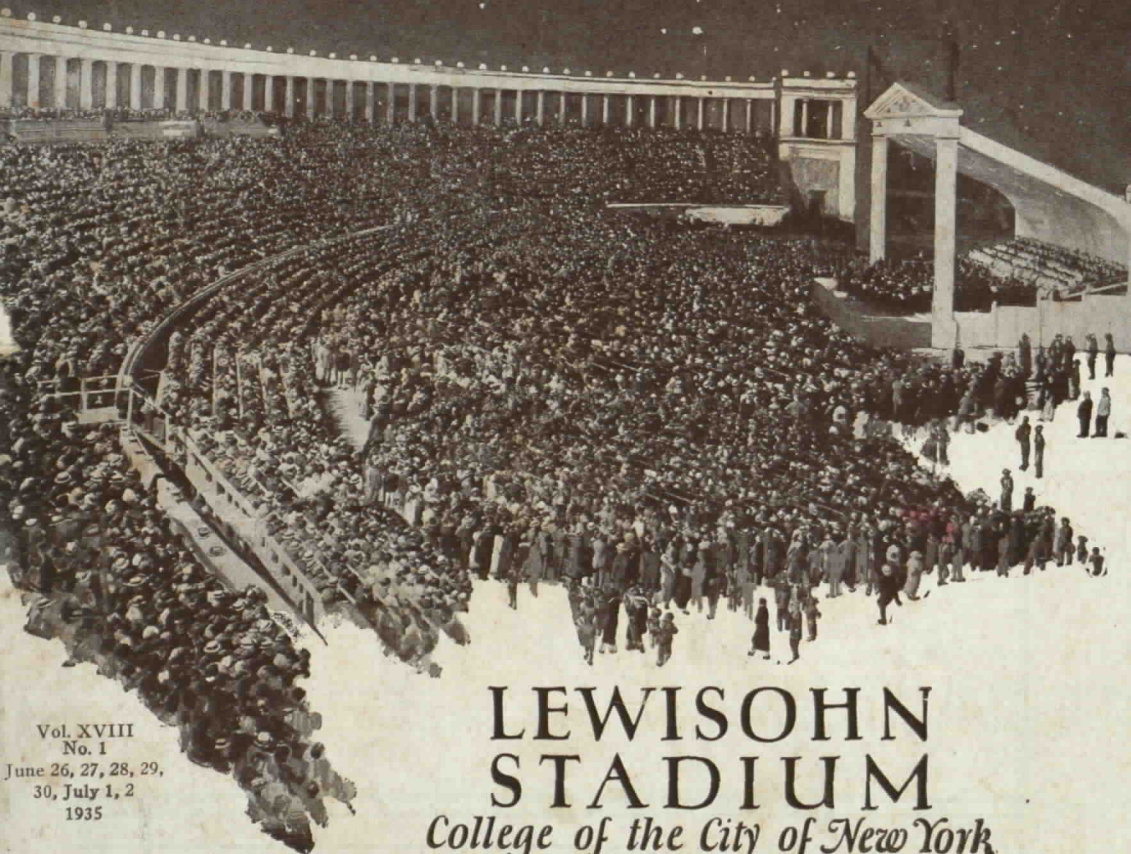


STADIUM CONCERTS REVIEW



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June 26, 27, 28, 29,
30, July 1, 2
1935

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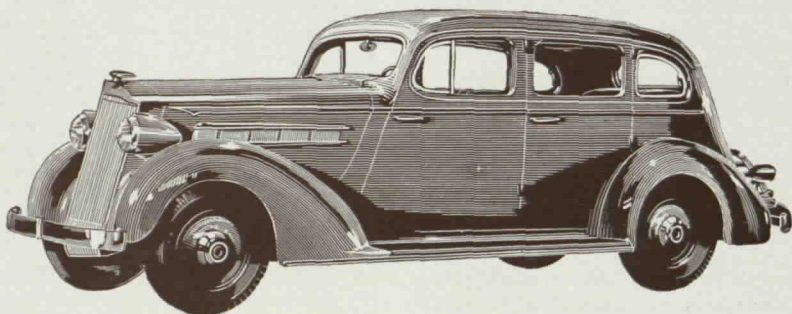
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Symphonic Program-Notes

by

LAWRENCE GILMAN

Prelude to "Die Meistersinger" Richard Wagner

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

[Wednesday, June 26]

In February, 1862, Wagner settled at Biebrich, in "a couple of nice rooms, magnificently situated on the brink of the Rhine." On March 12, he wrote Mathilde Wesendonck that he hoped to start work on the following day:

"I am thoroughly settled here now, have two chambers, hired for a year, the pianoforte, bookcase, renowned divan, the three Roman engravings and the old Nibelungen print. . . . The site is extraordinarily lovely. . . . A beautiful, quite spacious garden; the birds in the duke's park keep up a contest of song with those on the island opposite; the nightingales are numberless, they say, and positively deafening in their season. So here will I await my Master-singer destiny."

"The fair season of the year [he tells us in his autobiography] was now approaching, and I was once more seized with a desire for work. As from the balcony of my flat, in a sunset of great splendor, I gazed upon the magnificent spectacle of 'Golden' Mayence, with the majestic Rhine pouring along its outskirts in a glory of light, the Prelude to my 'Meistersinger' again suddenly made its presence closely and distinctly felt in my soul. Once before had I seen it rise before me out of a lake of sorrow, like some distant mirage. I wrote down the Prelude exactly as it appears today in the score, containing the clear outlines of the leading themes of the whole drama. I proceeded at once to continue the composition, intending to allow the remaining scenes to follow in due succession."

* * *

Never more completely than in the Prelude to *Die Meistersinger* did Wagner achieve what he set out to accomplish. This spacious and magnificent music, endlessly delectable as a pattern of sound, is marvelous in its vivid projection of a recovered past: here, to the life, is mediæval Nuremberg, "with its thousand gable-ends, its fragrant lime trees and gardens, its ancient customs, its processions of the guilds and crafts, its watchman with his horn and lantern, calling the hour, its freshness and quaint loveliness by day and its magic on soft summer nights."

Wagner wrote to Mathilde on May 22,

1862: "It has become clear to me that this work [the music of the opera as a whole] will be my most consummate masterpiece." It was not the first time he had thought that about a work upon which he was engaged. Perhaps in this case he was right. It is hard to differ with him as you listen to the wondrous score, with its Shakespearean abundance, its Shakespearean blend of humor and loveliness, the warmth and depth of its humanity, the sweet mellowness of its spirit, its magical recapturing of the hue and fragrance of a vanished day, its perfect veracity and transcendent art.

Symphony No. 5, in C minor

Ludwig van Beethoven

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

[Wednesday, 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: *Sinfonia da L. v. Beethoven*, scrawled on it in red chalk. According to Thayer, "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.¹ That is all

¹ The Fourth Symphony bears on the autograph score the inscription, in Beethoven's hand: *Sinfonia 4ta, 1806, L. v. Bthvn.*

(Continued on next page)

SYMPHONIC PROGRAM-NOTES

(Continued from previous page)

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

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took on its most distinctive characteristics in the course of Beethoven's protracted struggles with his subject."

* * *

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

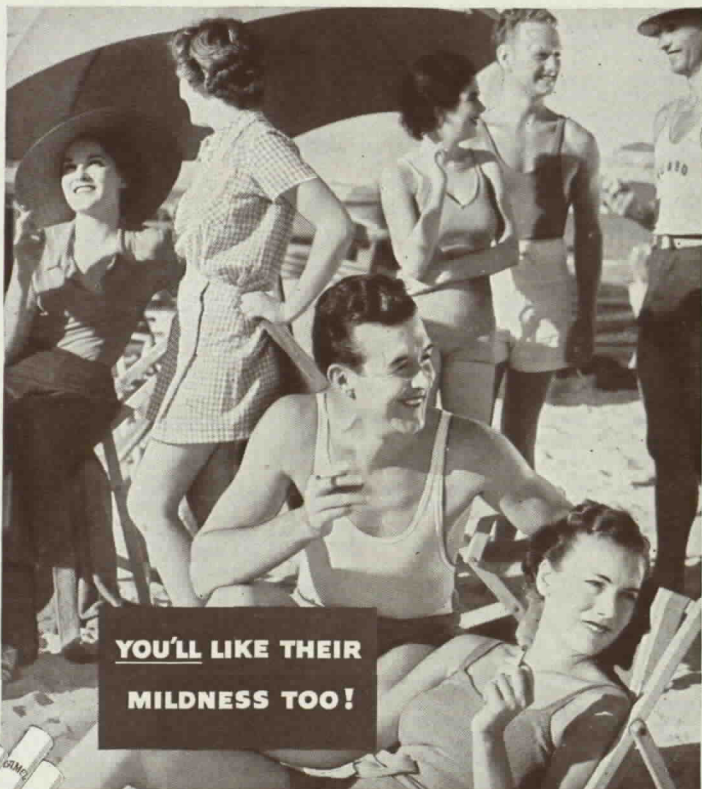
beyond every other, and that is the quality of epic valor.

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

This is music pregnant with the great-

(Continued on next page)

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SYMPHONIC PROGRAM-NOTES

(Continued from previous page)

ness 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.

Concerto for Violin and Orchestra, in E minor, Op. 64

Felix Mendelssohn-Bartholdy

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

[Wednesday, June 26]

The completion and first performance of this superlatively famous concerto were among the later achievements of Mendelssohn's brilliant and compact existence. The work occupied his thoughts at intervals between 1838 (when he was twenty-nine years old), and 1844 (three years before his death). The first performance was by Ferdinand David at a Gewandhaus concert in Leipzig, March 13, 1845.

The three movements of the concerto are linked together. The first movement, *Allegro molto appassionato* (E minor, 2-2), begins after an introductory measure with the first subject stated by the solo violin. This is developed at length by the solo instrument, which then proceeds with cadenza-like passage-work. The theme is repeated and developed as a tutti by the full orchestra. The second subject is first given out in harmony, *pianissimo*, by clarinets and flutes, over an organ-point in the solo violin. A brilliant cadenza ends with a series of arpeggios, which continue on through the repetition of the chief theme by the orchestral strings and wind. The conclusion section is in regular form.

The *Andante* (C major, 6-8) consists at first of a development of the songlike theme begun by the solo violin. The middle section of the movement is taken up with the development of the second theme,

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a somewhat agitated melody. The third part is a repetition of the first, with the melody in the solo violin, but with a different accompaniment.

The Finale opens with a short introduction, *Allegretto non troppo* (E minor, 4-4). The main body of the Finale, *Allegro molto vivace* (E major, 4-4) begins with fortissimo wind chords, answered by arpeggios of the solo violin and a figure in the orchestral strings. The chief theme of the rondo is announced by the solo instrument and woodwind.

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

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

[Wednesday, 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 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 known 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

(Continued on next page)



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SYMPHONIC PROGRAM-NOTES

(Continued from previous page)

have as well an amorous Corregidor, or Governor (he wears a three-cornered hat as badge of office), who orders the miller's arrest so that the way may be cleared for a pleasant little flirtation—if nothing more serious—with the captivating wife. Behold the latter fooling him with a seductive dance, and then evading her admirer with such agility that, in his pursuit of her, he tumbles over a bridge into the mill-stream. But, as this is comedy, and not melodrama, the would-be lover experiences nothing worse than a wetting, and the laugh, which is turned against him, is renewed when, having taken off some of his clothes to dry them, and gone to rest on the miller's bed, his presence is discovered by the miller himself, who, in revenge, goes off in the intruder's garments after scratching a message on the wall to the effect that "Your wife is no less beautiful than mine!"

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

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

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

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

[Saturday, June 29]

Brahms was middle-aged before this symphony was finished (though it had been maturing for a decade and a half). He completed it in September, 1876, when he was in his forty-fourth year.

Its ripeness and its confident mastery are evident throughout. From its first notes of this symphony we are aware of a great

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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 somberly 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

(Continued on next page)

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SYMPHONIC PROGRAM-NOTES

(Continued from previous page)

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 (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 Brahms's biographer, Miss Florence May, says that it undoubtedly recalls to everyone who hears it the famous theme in the Finale of Beethoven's Ninth—a statement which might be challenged.

The culminating moment in the Finale—the mighty proclamation of the chorale in the coda—may recall to some 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."

A Siegfried Idyl . . . Richard Wagner

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

[Saturday, June 29]

In the summer of 1869 a son was born to Richard Wagner and Cosima von

(Continued on page 24)

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Synopsis of this Week's Opera

by R. D. DARRELL

VERDI: AIDA, opera in four acts. Libretto by Marietta Bey, Camille du Locle, and Antonii Ghislanzoni. First performance: Cairo, Egypt, December 24, 1871. The scene is laid in Memphis and Thebes, Egypt, in the time of the Pharaohs.

THE STORY IN BRIEF

Aida, daughter of the Ethiopian king, has been captured by the Egyptians and given as a slave to Amneris, the Pharaoh's daughter. Amneris's friendship for her captive quickly turns to jealous hatred when she learns that Aida has won the heart of Rhadames, commander of the Egyptian army, and object of her own passionate affection. Rhadames triumphs over an invading Ethiopian army and captures among other prisoners Aida's father, King

Amonasro. As reward for his victory Rhadames is given the hand of Amneris and to avoid this distasteful marriage he and Aida conspire to escape together. In making their plans he unwittingly reveals the position of the Egyptian army to Amonasro, whereupon the eavesdropping Amneris has him seized as a traitor, Aida and her father escape, but Rhadames, surrendering without a struggle, is tried for treason and condemned to burial alive. Refusing Amneris's promise of pardon if he will accept her love, he is sealed in a subterranean vault only to find that Aida has concealed herself in the tomb to share his fate. While the stern priests celebrate their mystic rites and the tardily remorseful Amneris weeps and prays over the tomb, the united lovers meet death in each other's arms.

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2. BEETHOVEN.....
 - I. Allegro con brio
 - II. Andante con moto
 - III. Scherzo
 - IV. Finale

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- I. Allegro molto appassionato
- II. Andante
- III. Allegretto non troppo—Allegro molto

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4. 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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to change without notice)

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Symphony No. 5, in C minor

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molto vivace

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continued on page 19)

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(Program continued from page 17)

THURSDAY EVENING, JUNE 27, at 8:15

FRIDAY EVENING, JUNE 28, at 8:15

(In case of rain the opera performance will be postponed until the following night and a substitute orchestral program under the direction of Alexander Smallens will be performed in the Great Hall.)

AIDA

Opera in Four Acts (Seven Scenes)

(In Italian)

Book by A. Ghislanzoni

MUSIC BY GIUSEPPE VERDI

THE KING.....	Louis D'Angelo
AMNERIS.....	Cyrena Van Gordon
AIDA.....	Rosa Tentoni
RHADAMES.....	Paul Althouse
RAMFIS.....	John Gurney
AMONASRO.....	Mostyn Thomas
A MESSENGER.....	Louis Purdey
A PRIESTESS.....	Paceli Diamond

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Stage Director, **ALEXANDER D. PUGLIA**

Assistant Conductor, **ALBERTO SCIARRETTI**

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Scene 2—The Temple of Phta.
- ACT II. Scene 1—Amneris' Room.
Scene 2—Thebes of the Hundred Gates.
- ACT III. The Banks of the Nile.
- ACT IV. Scene 1—The Judgment Hall.
Scene 2—The Temple of Phta.

(Program continued on page 21)



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(Program continued from page 19)

SATURDAY, JUNE 29, at 8:30

(Program subject to change without notice)

1. MOZART.....Overture to "The Marriage of Figaro"
2. BRAHMS.....Symphony No. 1, in C minor
 - 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
3. WAGNER.....Siegfried Idyl
4. WAGNER.....Funeral March from "Götterdämmerung"
5. WAGNER.....Prelude and Finale, "Tristan und Isolde"

SUNDAY, JUNE 30, at 8:30

(Program subject to change without notice)

1. ROSSINI.....Overture to "The Barber of Seville"
2. SCHUBERT.....Symphony in B minor ("Unfinished")
 - I. Allegro moderato
 - II. Andante con moto
- INTERMISSION
3. GRANADOS.....Intermezzo from the opera "Goyescas"
4. RAVEL....."Pavanne pour une Infante défunte"
5. BIZET.....Suite from "L'Arlésienne"
 - I. Prelude
 - II. Menuetto
 - III. Adagietto
 - IV. Carillon

(Mr. ITURBI will add to Bizet's Suite No. 1 from "L'Arlésienne" the Farandole from Suite No. 2)

(Program continued on page 23)

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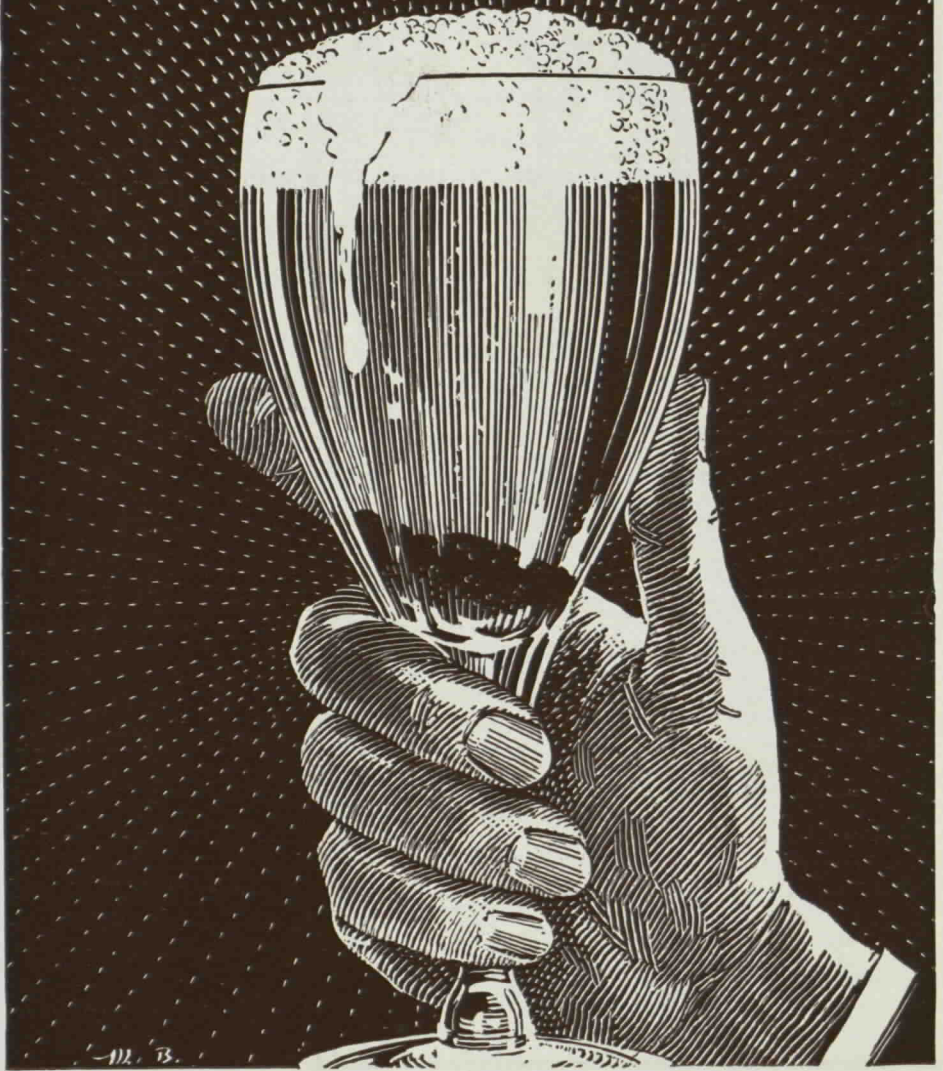
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*(Program continued from page 21)***MONDAY, JULY 1, and TUESDAY, July 2, 1935, at 8:30**

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SYMPHONIC PROGRAM-NOTES

(Continued from page 14)

Bülou, who were then living together at Tribschen, on the Lake of Lucerne. Cosima's thirty-third birthday fell on Christmas Day of the year following Siegfried's birth, and Wagner had composed in November, 1870, a piece for small orchestra to be played as a surprise to Cosima on Christmas morning. The music was written and rehearsed in secret. The parts were copied by Hans Richter, who assembled and prepared the orchestra in Zürich. On Saturday, December 24, Wagner himself directed the final rehearsal in the hall of the Hotel du Lac at Lucerne. "On Christmas morning," wrote Richter many years later, "the little orchestra took their places on the stairs of Wagner's villa at Tribschen (they had done their tuning in the kitchen). The Master, conducting, stood at the top."

* * *

Wagner had lost no secret of his magic when he wrote the *Siegfried Idyl* (he had traversed that year two acts of *Götterdämmerung*, and was at work on the scoring of the music-drama *Siegfried*). This music is an aubade, a morning serenade. For its thematic material, Wagner drew upon the third act of *Siegfried*, with the addition of the so-called "Slumber" motive from *Die Walküre*, the little German cradle song, "Schlafe, Kindchen, Schlafe," and some episodic matter. The flawless art with which he weaves this new fabric out of old colors and used patterns, turning what might have been a patchwork into a delicate marvel of homogeneity, is endlessly rewarding to the student.

(Continued on page 26)

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(Program continued from page 23)

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The Girl.....Dorothy Hall

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Overture to "Prince Igor".....Borodin
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SYMPHONIC PROGRAM-NOTES

(Continued from page 24)

But the most interesting fact concerning the musical subject-matter of the *Idyl* is that two of its chief themes, which it shares in common with *Siegfried* the music-drama, were originally intended for use in some chamber-music (string quartets and trios) that Wagner projected at Starnberg in the summer of 1864, after Cosima had joined him there and when "all barriers between them were broken down." The two themes are those from which Wagner evolved the greater part of Brünnhilde's speech in the third act of the music-drama beginning *Ewig war ich, ewig bin ich*. In the *Idyl*, the first of these themes is the tranquil melody for the strings, heard in its complete form beginning at the thirtieth measure (its six opening bars are identical with the form which it has in the music-drama; afterward, Wagner treats it differently). The second theme in question is that known to commentators as the "World's Treasure" motive. It is heard in the music-drama at Brünnhilde's words, "O Siegfried, Heerlicher! Hort der Welt!" In the *Idyl* (where its form is slightly varied) it is introduced by trills and string arpeggios, sixty measures after the appearance of the cradle-song.

Symphony in B minor ("Unfinished") Franz Schubert

(Born at Lichtenthal, near Vienna, January 31, 1797; died at Vienna, November 19, 1828)

[Sunday, June 30]

Schubert, who was almost the age of his contemporary, Shelley, composed his B minor Symphony in the year of Shelley's death. Like Shelley, he was too well-beloved of the gods; Shelley died at thirty, Schubert at thirty-one. Schubert left behind him personal effects valued at a little



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He turned out masterworks with staggering casualness. "When I have done one piece I begin the next," he remarked simply to a visitor. In one morning he wrote six of the songs in the *Winterreise*. He composed nearly 1,000 works in thirteen years; and "at the age when Beethoven had produced one symphony," as Sir George observes, "Schubert had written nine."

* * *

Almost all of the finer Schubert—his tenderness, his candor, his fragrance, his limpidity, his melancholy, his sense of drama—may be found in the B minor Symphony. It was begun in his twenty-sixth year (in October, 1822), and he lived six years longer: yet only the Allegro, the Andante and fragments of the Scherzo survive.

The music is as spontaneous, as sincere, as affecting, as anything he ever wrote. There is grief in it, and protest. Not many things more dolorous are to be found in that insurpassably woeful threnody, likewise in B minor—Tchaikovsky's *Pathétique*—than the mournful passage in the first movement of the *Unfinished* where

² Equivalent to 8s. 6d., according to Sir George Grove's figuring; or about two dollars.

(Continued on next page)



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SYMPHONIC PROGRAM-NOTES

(Continued from previous page)

the wailing phrase sung by the violins is given in imitation by the violas and bassoons. Schubert's sorrow is graver, more reticent, than Tchaikovsky's: it has nothing of that anguished abandonment which makes the Finale of the *Pathétique* so overwhelming to those who can still listen to it with unresentful ears. Yet Schubert's grieving in certain moments of this Symphony is unmistakable. If Sir George Grove chooses to find here "the history of cruel disappointments and broken hopes," who can say that the evidence is against him?

Philip Hale, in an incomparable essay on Schubert, published many years ago, did not hesitate to say of the first movement of the B minor that "there is nothing of more complete, well-rounded beauty in the literature of music."

Intermezzo from the Opera "Goyescas"

Enrique Granados y Campina

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

[Sunday, June 30]

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

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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 Goyas' 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. 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* 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,

(Continued on next page)

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SYMPHONIC PROGRAM-NOTES

(Continued from previous page)

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*), 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."

"Pavane pour une Infante défunte"

Maurice Ravel

(Born at Ciboure, Basses-Pyrénées, March 7, 1875; still living)

[Sunday, June 30]

This work was composed by Ravel as a piano piece in 1899, and was first heard in public at a Société Nationale concert on April 5, 1902, played by Ricardo Viñes. Ravel orchestrated the piece in 1910.

The precise significance of the music has long been a subject of dispute. Apparently the "Infante défunte" refers to an Infanta of Spain (or Portugal). Professor F. H. Shera, in his concise and admirable study of Ravel in the *Musical Pilgrim* series, renders the French title thus: "Pavane for a Dead Infanta." But whatever Ravel may have had in mind when he composed it, the mood of the music is

unmistakable. It is deeply and tenderly elegiacal, steeped in a sense of the pathos of early death.

* * *

The pavane (pavan, or pavin), a slow and solemn dance, popular in the sixteenth and seventeenth centuries, is appropriate to the noble and dolorous sentiment of such an imaginative theme as Ravel may have conceived. In old masquerades, pavans were played as processional music, and were even used at religious ceremonies. Like most early dances, the pavan was sung as well as danced. Morley, in his *Plaine and Easie Introduction to Practicall Musicke* (1597), spoke of it as "a kind of staide musicke, ordained for graue dauncing, and most commonlie made of three straines, whereof eurie straine is plaid or sung twice . . . After euery pauan we usually set a Galliard."

Ravel's *Pavane* is classical in form, and is built on the principle of the Rondo. It begins with a modal melody, gravely wistful, harmonized with wan chords from which the third is often absent. A solo horn has the opening and melancholy tune, against sustained notes in the bassoons and broken chords in plucked and muted strings. There is a duet for oboe and bassoon, repeated by the strings, and the flute has a solo. After a climax, the original theme returns in flutes and violins. The scoring is for an orchestra of two flutes, oboe, two clarinets, two bassoons, two horns, harp, and strings.

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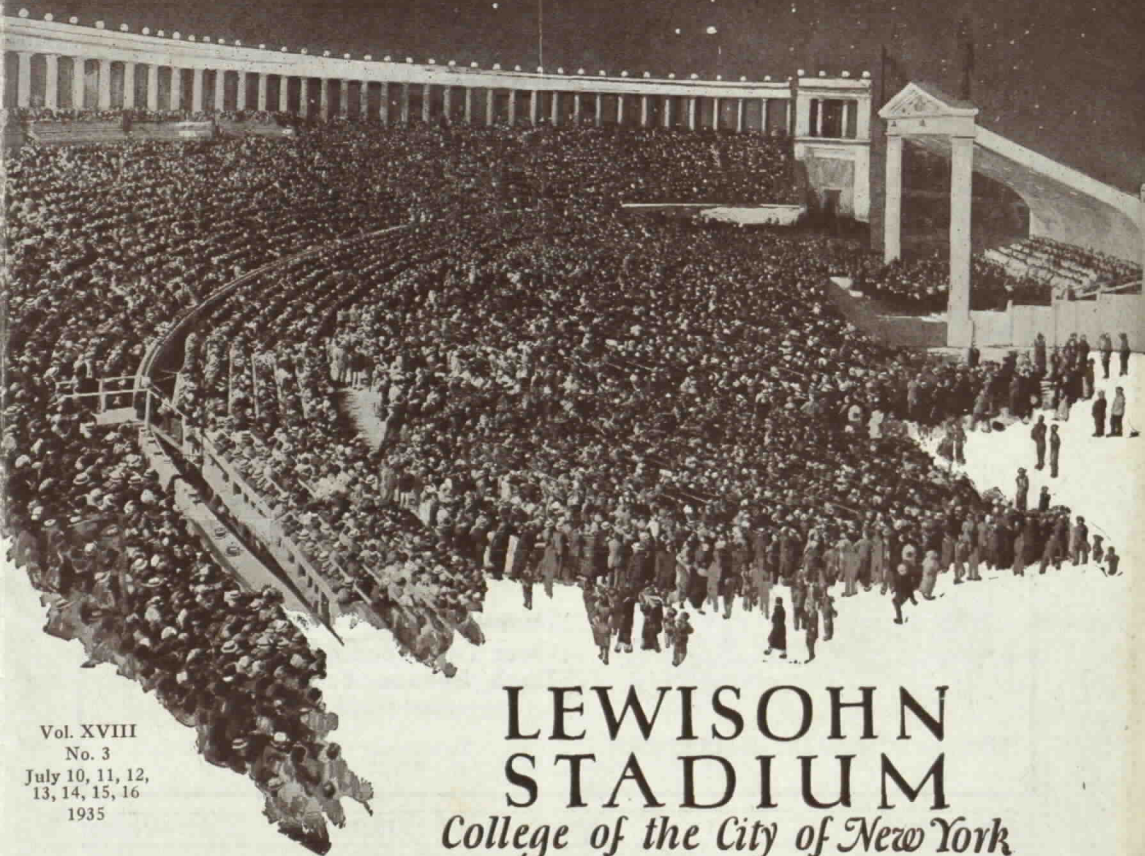
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Symphonic Program-Notes

by

LAWRENCE GILMAN

Piano Concerto in A minor, Op. 16.....Edward Grieg

(Born at Bergen, Norway, June 15, 1843; died there September 4, 1907)

[Wednesday, July 10]

Grieg's only concerto for piano belongs to his twenty-fifth year (he lived to be sixty-four). It was composed in 1868, during a vacation spent in the Danish village of Sölleröd. Mr. Henry T. Finck in his book on Grieg remarks upon its "juvenile freshness of invention combined with mature technical skill. . . . It is a model in the way it avoids both of the common defects of being either a symphony with piano accompaniment, or a show-piece for the soloist with orchestra accompaniment." Mr. Finck thought that this concerto "has perhaps done more even than the *Peer Gynt* Suites to establish the fame of its composer."

* * *

Franz Liszt wrote warmly to Grieg in 1868 concerning his sonata in F for piano and violin, Op. 8, and this praise from the mighty Franz (wholly unsolicited by Grieg) was instrumental in procuring from the Norwegian Government a grant of money which made it possible for Grieg to travel abroad. He was thus enabled to accept the invitation of Liszt to visit him, and in the following year he met Liszt at Rome. In a letter written to his parents, Grieg described as follows his experiences

[the translation is from Mr. Finck's enlivening book]:

I had fortunately just received the manuscript of my pianoforte concerto from Leipzig, and I took it with me. Besides myself there were present Winding, Sgambati and a German Lisztite, whose name I do not know, but who goes so far in the aping of his idol that he even wears the gowns of an abbe; add to these a Chevalier de Concilium, and some young ladies of the kind that would like to eat Liszt, skin, hair and all, their adulation is simply comical. . . . Winding and I were very anxious to see if he would really play my concerto at sight. I, for my part, considered it impossible; not so Liszt. "Will you play?" he asked, and I made haste to reply: "No, I cannot" (you know I have never practised it). Then Liszt took the manuscript, went to the piano, and said to the assembled guests, with his characteristic smile, "Very well, then, I will show you that I also cannot." With that he began. I admit that he took the first part of the concerto too fast, and the beginning sounded helter-skelter; but later on, when I had a chance to indicate the tempo, he played as only he can play. It is significant that he played the cadenza, the most difficult part, best of all. His demeanor is worth any price to see. Not content with playing, he, at the same time, converses and makes comments, addressing a bright remark now to one, now to another of the assembled guests, nodding significantly to the right or left, particularly when something pleases him. In the *Adagio*, and still more in the *Finale*, he reached a climax,

(Continued on next page)



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(Continued from previous page)

both as to his playing and the praise he had to bestow.

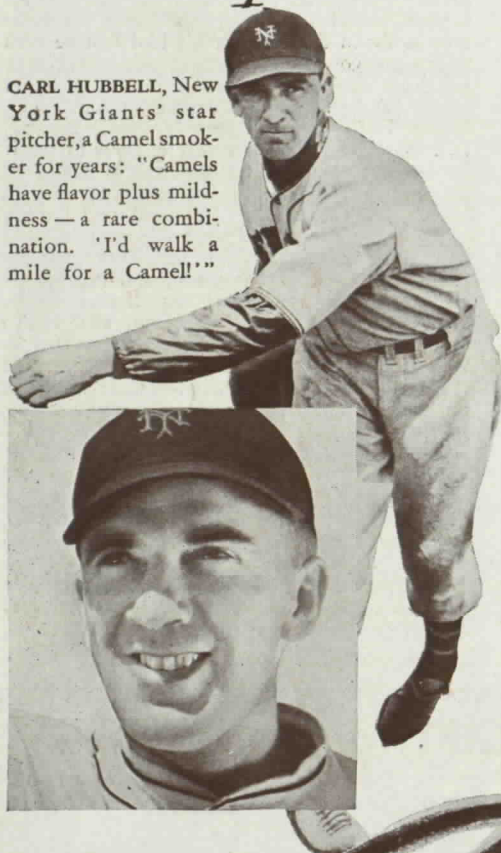
* * *

A really divine episode I must not forget. Toward the end of the *Finale* the second theme is, as you may remember, repeated in a mighty fortissimo. In the very last measures, when in the first triplets the first tone is changed in the orchestra from G sharp to G, while the piano

part, in a mighty scale passage, rushes wildly through the whole reach of the keyboard, he suddenly stopped, rose up to his full height, left the piano, and with big, theatric strides and arms uplifted walked across the large cloister hall, at the same time literally roaring the theme. When he got to the G in question he stretched out his arms imperiously and exclaimed, "G, G, not G sharp! Splendid! That is the real Swedish Banko!" to which he added very softly, as in a parenthesis: "Smetana sent me a

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sample the other day." He went back to the piano, repeated the whole strophe, and finished. In conclusion, he handed me the manuscript, and said in a peculiarly cordial tone: "Fahren Sie fort; ich sage Ihnen, Sie haben das Zeug dazu, und—lassen Sie sich nicht abschrecken!" ["Keep steadily on; I tell you, you have the capability, and do not let them intimidate you."]

This final admonition was of tremendous importance to me; there was something in it that seemed to give it an air of sanctification. At times, when disappointment and bitterness are in store for me, I shall recall his words, and the

remembrance of that hour will have a wonderful power to uphold me in days of adversity.

Symphony in D minor . . . Cesar Franck

(Born at Liège, December 10, 1822; died at Paris, November 8, 1890)

[Wednesday, July 10]

This score—Franck's only published work in the symphonic form—was com-

(Continued on next page)

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SYMPHONIC PROGRAM-NOTES

(Continued from previous page)

pleted almost half a century ago; yet it is a significant fact that the work persists in unchallenged pre-eminence as the crown of symphonic art in France—for the French regard it as theirs, even though it was written by a composer born in Liège. There are, of course, other and variously admirable French symphonies besides the outstanding one that was composed by a Belgian—among those of our time, there are the symphonies of Lalo, Saint-Saens, Magnard, Chausson, Ropartz, Savard, De Wailly, Labey, d'Indy, to name but a few; yet the fact remains that, speaking with rough truth, there is still, for the contemporary concert-world, but one French symphony that is sufficiently compensating to reward inexhaustibly, year after year, the attention of performers and listeners; and that is the D minor Symphony of Franck.

* * *

No doubt it is the wide emotional range, the passionate humanity, that everyone feels at the heart of this music. It is that which makes its address so sure and so constant. Romain Rolland has observed acutely that the moods expressed by Franck are far from being full of unvarying peace and calm. Franck, he realizes, is not always the devout mystic, perpetually serene and rapt. "I ask those who love this music because they find some of their own sadness reflected there," says M. Rolland, "whether they have not felt the secret tragedies that some of his passages unfold—those phrases that seem to rise in supplication to God and often fall back in

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sadness and in tears? It is not all light in that soul; but the light that is there does not affect us less because it shines from afar."

Symphony No. 6 ("Pathetic"), in B minor, Op. 74. . . . P. I. Tchaikovsky
(Born at Votinsk, Russia, May 7, 1840; died at St. Petersburg, November 6, 1893)

[Saturday, July 13]

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 infinite 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?

(Continued on next page)

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SYMPHONIC PROGRAM-NOTES

(Continued from previous page)

Tschaikovsky, 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."

The Lido: Symphonic Sketch

Theodore Cella

(Born at Philadelphia, November 3, 1896; now living in New York)

[Saturday, July 13]

Mr. Cella has kindly contributed the following note:

"This composition is an orchestral impression of The Lido, Venice. It is in one movement, and is scored for an orchestra of two flutes, one piccolo, two oboes, two clarinets, three bassoons, four horns, four trumpets, three trombones, one tuba, one harp, timpani, cymbals, strings. The music, beginning *fortissimo*, 4/4, is intended to suggest The Lido at bathing time. The middle movement, *andante*, is an impression of The Lido at night. The last part is The Lido at carnival time.

"The composer studied composition and piano with Ettore Martini. He was a member of the Boston Symphony Orchestra under Karl Muck, and later became a member of the Philharmonic. Among his works are the following: *Through the Pyrenees*, performed for the first time by Sir Thomas Beecham, with the Philharmonic, at Carnegie Hall, April 14, 1932. *Carnival*, conducted by the composer at

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Boston Symphony concert, June 24, 1932. *On a Trans-Atlantic Liner*, given for the first time under the baton of the composer, at the Stadium, August 6, 1931. *The Rockies; Alpine Impressions; Nutturno for String Quartet; Divertimento*, which was given its first performance over WOR, July 3, 1933; *The Orient; Romance for String Orchestra*."

Prelude to "The Afternoon of a Faun" Claude Debussy

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

[Saturday, July 13]

Stéphane Mallarmé wrote his eclogue, *L'Après-midi d'un Faune*, in 1876, and published it in the same year. It has been characterized as "a famous miracle of unintelligibility." Yet the almost equally famous digest of it contrived by that master of English prose, the late Edmund Gosse, is as lucid and unperplexing as if Mallarmé's original had never provoked the indisposing epithet "cryptic." Here is Mr. Gosse's paraphrase of the poem:

"A faun—a simple, sensuous, passionate being—wakens in the forest at daybreak and tries to recall his experience of the previous afternoon. Was he the fortunate recipient of an actual visit from nymphs, white and golden goddesses, divinely tender and indulgent? Or is the memory he seems to retain nothing but the shadow of a vision, no more substantial than the "arid rain" of notes from his own flute? He cannot tell. Yet surely there was, surely there is, an animal whiteness among the brown reeds of the lake that shines out yonder. Were they, are they, swans? No! But Naiads plunging? Perhaps! Vaguer and vaguer grows the impression of this delicious experience. He would resign his woodland godship to retain it. A garden of lilies, golden-headed, white-stalked, be-

(Continued on next page)

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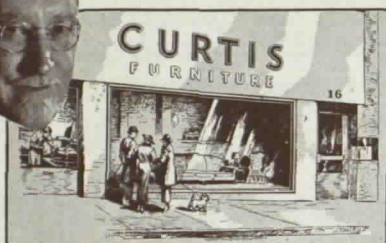
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SYMPHONIC PROGRAM-NOTES

(Continued from previous page)

hind the trellis of red roses? Ah! the effort is too great for his poor brain. Perhaps if he selects one lily from the garth of lilies, one benign and beneficent yielder of her cup to thirsty lips, the memory, the ever-receding memory, may be forced back. So when he has glutted upon a bunch of grapes, he is wont to toss the empty skins into the air and blow them out in a visionary greediness. But no, the delicious hour grows vaguer; experience or dream, he will never know which it was. The sun is warm, the grasses yielding; and he curls himself up again, after worshipping the efficacious star of wine, that he may pursue the dubious ecstasy into the more hopeful boskages of sleep."

* * *

Debussy composed his prelude in 1892, and it was performed for the first time at a concert of the Société Nationale in Paris, December 23, 1894. He has told us what he aimed to do in his treatment of the poem:

"The music of this prelude," he wrote, "is a very free illustration of the beautiful poem of Stéphane Mallarmé. It makes no pretensions whatever to being a synthesis of the poem. It projects rather a changing background for the dreams and desires of the Faun in the heat of that summer afternoon, as, weary from pursuing the frightened Nymphs and Naiads he falls into a wine-drugged sleep, free at last to enjoy every bounty that he had craved of Nature."

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

Ludwig van Beethoven

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

[Sunday, July 14]

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

FIRST MOVEMENT

["Cheerful impressions awakened by arrival

(Continued on page 22)

OVERTURES

and

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* * *

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 - IV. In the Hall of the Mountain King
2. GRIEG.....Concerto
 - I. Allegro molto moderato
 - II. Adagio
 - III. Allegro moderato molto e marcato

Pianist:

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3. FRANCK.....
 - I. Lento—Allegro non troppo
 - II. Allegretto
 - III. Allegro non troppo

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(Program continued from page 17)

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BORIS GODOUNOFF

Music Drama by MODEST MOUSSORGSKY

In Four Acts

Based on an Historical Drama by Poushkin

(In Russian)

CAST

(In order of their appearance)

POLICE OFFICER.....	Carl Formes
TSCHELKALOV	Alexis Tcherkassky
SCHUISKY	Ivan Velikanoff
BORIS GODOUNOFF, Regent of Russia.....	George Dubrovsky
DMITRI.....	Ivan Ivantzoff
BROTHER PIMENN.....	Vasily Romakoff
THE INNKEEPER.....	Dora Boshoer
VARLAAM.....	Michail Shevtz
MISSAIL.....	Joseph Kallini
XENIA, daughter of Boris	Marguerite Hawkins
FEODOR, his son.....	Elena Shvedova
THE NURSE.....	Nadine Fedora
THE BOYAR.....	James Spivak
MARINA.....	Jeanne Palmer
A SIMPLETON.....	Myron Taylor
FIRST JESUIT.....	Stephen Slepoushkin
SECOND JESUIT.....	Alexis Tcherkassky

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Stage Manager, EUGENE SHASTAN

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- ACT I. Scene 1—The Great Square within the Kremlin.
 Scene 2—The Square between the Two Cathedrals of the Assumption and of the Arch-angels (Coronation).
 Scene 3—Cell of Pimenn in the Monastery of Miracles.
- 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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Ivan Ivantzoff, President

(Program continued on page 21)



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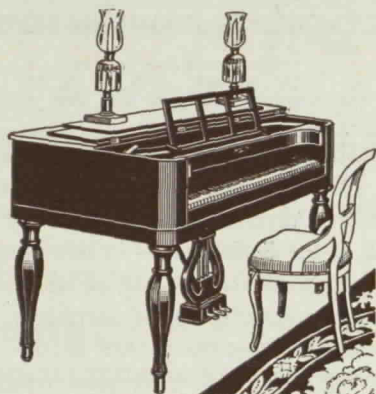
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(Program continued from page 19)

SATURDAY, JULY 13, at 8:30

(Program subject to change without notice)

1. TCHAIKOVSKY Symphony No. 6, in B minor ("Pathétique")
 - I. Adagio—Allegro non troppo—Andante—Allegro vivo
 - II. Allegro con grazia
 - III. Allegro molto vivace
 - IV. Finale: Adagio lamentoso
- INTERMISSION
2. CELLA Symphonic Sketch: "The Lido"

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3. DEBUSSY Prelude to "The Afternoon of a Faun"
4. LISZT Hungarian Rhapsody No. 2

SUNDAY, JULY 14, at 8:30

(Program subject to change without notice)

1. 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*)
- INTERMISSION
2. WAGNER Prelude to "Lohengrin"
3. SAINT-SAENS Prelude to "The Deluge"
4. DELIBES Suite from "Coppélia"

(Program continued on page 23)

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SYMPHONIC PROGRAM-NOTES

(Continued from page 14)

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 Michael Angelo. The composer of *Fidelio* and of the *Eroica* wishes in this symphony to depict the 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; wavy 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, 12-8]

"Next is a movement devoted to con-

(Continued on page 24)

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(Program continued from page 21)

MONDAY EVENING, JULY 15, at 8:30

TUESDAY EVENING, JULY 16, at 8:30

(In case of rain the ballet performance will be postponed until the following night and a substitute orchestral program under the direction of Alexander Smallens will be performed in the Great Hall.)

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"Night on Bald Mountain" Moussorgsky

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II

"CLEOPATRA"

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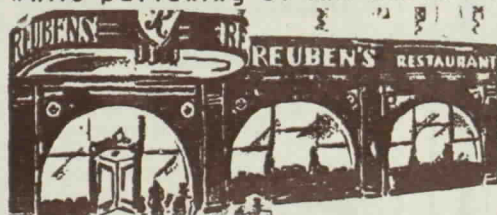
Music by Arensky, Rimsky-Korsakoff, Glazounoff, Taniew and Moussorgsky
Scenery after Maquette by L. Bakst

Taor..... Edna Veralle
Amun..... Paul Haakon
Cleopatra..... Winona Bimboni
Slave..... Betty Eisner
Slave..... George Church
Priest..... Vladimir Valentinoff
Bacchante: Dorothy Denton, Dorothy Hall.

(Program continued on page 25)

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SYMPHONIC PROGRAM-NOTES

(Continued from page 22)

templation. 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

(Continued on page 26)

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STADIUM CONCERTS REVIEW

(Program continued from page 23)

Virginia Comer, Eleanor Weischel, Beatrice Levine, Rose Feldman, Frances Menz, Celia Pekelner. Milton Barnett, George Kiddon, Harold Haskin, Fred Rohdes, Harold Taub, Jack Quin.

Fauns: Eugene Loring, Olaf.

Jewesses: SELMA SCHWARZ and Miriam Weiskopf, Clarice Sitomer, Betty Jane Smith, Thelma Horowitz.

Sacred Dancers: Lorraine Schantz, Nell Bilz, Love Matiuk, Louise Kriens, Genevieve Hageman, Marjorie Beauchamp, Ann Wolfson, Nora Koreff.

Ghazies: Vera Vaulkenou, Assia Wilde, Tousia Say, Jean Dolova.

Egyptians: Jean Yamoujinsky, Artur Frederix, David Worthman, Streshreff.

Cleopatra's Suite, Soldiers, Musicians, Slaves, etc.

INTERMISSION

III

"LES SYLPHIDES"

Reverie Romantique by MICHEL FOKINE

Music by CHOPIN

Nocturne: DOROTHY HALL, DOROTHY DENTON, EDNA VERALLE, PAUL HAAKON.

Nell Bilz, Lorraine Schantz, Celia Pekelner, Rose Feldman, Louise Kriens, Marjorie Beauchamp, Love Matiuk, Vera Vaulkenou, Tousia Say, Thelma Horowitz, Ann Wolfson, Genevieve Hageman, Jean Dolova, Selma Schwartz, Eleanor Weischel.

Valse: Edna Veralle.

Mazurka: Paul Haakon.

Prelude: Dorothy Hall.

Mazurka: Dorothy Denton.

Valse: Dorothy Hall and Paul Haakon.

Valse Brillante: Entire Company.

INTERMISSION

IV

Overture, "The Russian Easter" Rimsky-Korsakoff

(Orchestra)

V

"RUSSIAN TOYS"

A Comedy Ballet by MICHEL FOKINE

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Girl: WINONA BIMBONI.

Girls: Dorothy Denton, Dorothy Hall, Nell Bilz.

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SYMPHONIC PROGRAM-NOTES

(Continued from page 24)

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.

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

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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 whether the emotion they experience is pleasure 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 gratitude. Then everything smiles. The shepherds reappear; they answer each other on the mountain, recalling their scattered flocks; the sky is serene; the torrents 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;

(Continued on next page)

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SYMPHONIC PROGRAM-NOTES

(Continued from previous page)

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 timely 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



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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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(Continued on page 31)

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SYMPHONIC PROGRAM-NOTES

(Continued from page 29)

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 Syrian 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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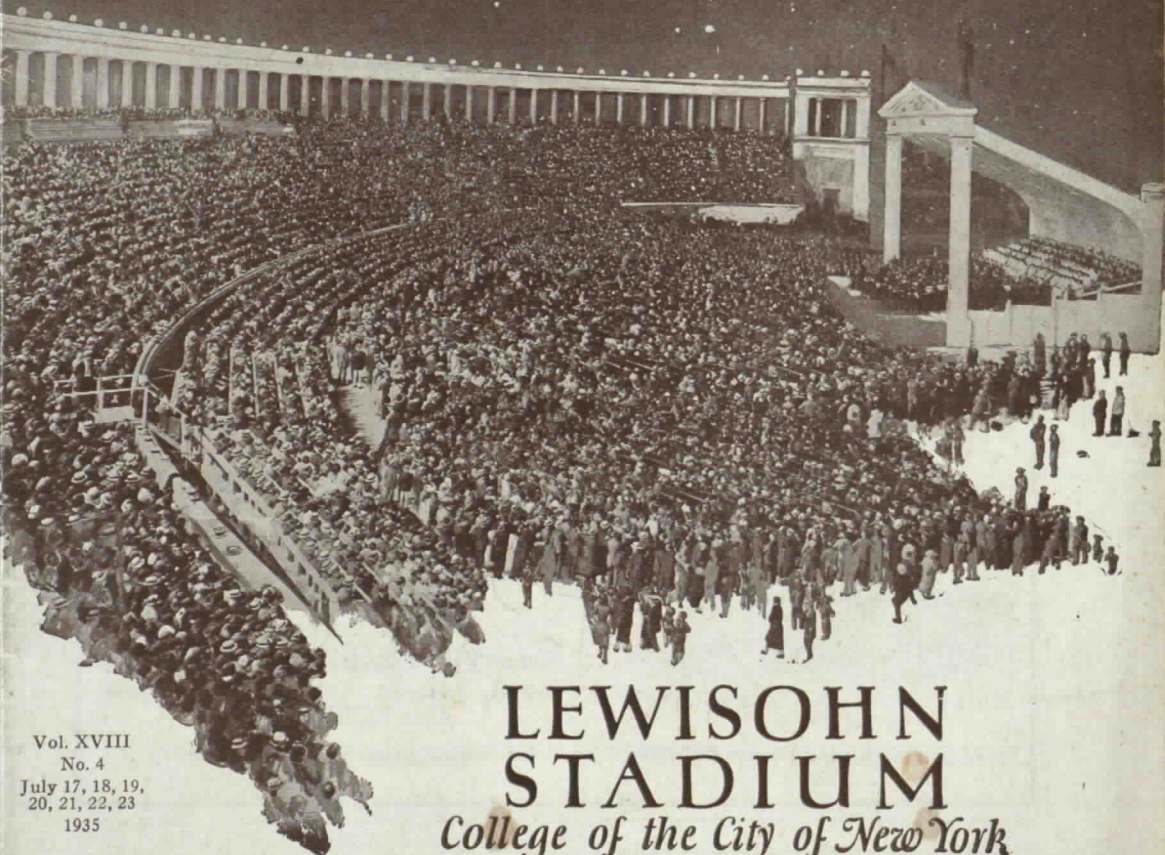
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for the Captain, Sir

advance — and
give the counter-sign

They
Satisfy



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Vol. XVIII
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July 17, 18, 19,
20, 21, 22, 23
1935

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(Continued on page 30)

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If grounds are not in satisfactory condition by 7:30 P. M., the concert will be held in the Great Hall of City College.

If it rains before the intermission, the rain check attached to your ticket is good for the next symphonic concert only.

If it rains during or after the intermission, the concert is considered given and the rain check is therefore cancelled.

FOR OPERA

If at 7:30 P. M. the grounds are not in satisfactory condition, a substitute orchestral program will be given in the Great Hall under the direction of Alexander Smallens.

If it rains before 10 P. M., the rain check attached to your ticket is good for the next performance of opera only.

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If it rains during or after the intermission, the ballet is considered given and the rain check is therefore cancelled.

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Symphonic Program-Notes

by LAWRENCE GILMAN

Symphonic Poem, "Les Preludes" Franz Liszt

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

[Wednesday, July 17]

The imagination of Liszt was quickened by a passage from the *Méditations poétiques* of Lamartine, and as a result we have the most famous of his symphonic poems.

Here is the "argument" of the piece, as paraphrased by Liszt from the Fifteenth *Méditation* of Lamartine (Second Series) and used as a preface to the score:

"What is life but a series of preludes to that unknown song whose initial solemn note is tolled by Death? The enchanted dawn of every life is love; but where is the destiny on whose first delicious joys some storm does not break?—a storm whose deadly blast disperses youth's illusions, whose fatal bolt consumes its altar. And what soul thus cruelly bruised, when the tempest rolls away, seeks not to rest its memories in the calm of rural life? Yet man allows himself not long to taste the kindly quiet which first attracted him to Nature's lap; but when the trumpet gives the signal he hastens to danger's post, whatever be the fight which draws him to its lists, that in the strife he may once more regain full knowledge of himself and all his strength."

Concerto for Piano and Orchestra,

No. 1, in E-flat major . . . Franz Liszt

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

[Wednesday, July 17]

This brilliant and vital score¹ is the

¹ The concerto was sketched in the early forties, completed in 1848 or 1849, and revised a few years later. It was published in 1857.

work to which Hanslick gave an irremovable tag when he dubbed it "the triangle concerto." That was at Vienna, in the season of 1856-57, when Dionys Pruckner played the concerto there. Hanslick attended the concert, heard the triangle in the Scherzo, and was scandalized. The fact that good Papa Haydn had used a triangle (likewise cymbals and a bass drum) in his G major Symphony (B. & H. No. II), and that Beethoven and Schumann also used the triangle symphonically, seems not to have appealed to the implacable Hanslick as constituting sufficiently respectable precedents. So he consigned the outrageous concerto of Liszt to outer darkness. For Hanslick was a spiritual ancestor of that immortal professor at the Paris Conservatoire who, a generation later, spoke so scornfully of César Franck's Symphony at its first performance in 1889, as related by Vincent d'Indy in his *Life of Franck*: "That, a Symphony?" remarked the Parisian Hanslick. "My dear sir! Who ever heard of writing for the English horn in a symphony? Just mention a single symphony by Haydn or Beethoven introducing the English horn!" Thus they reproduce themselves, in every land and time—the bourbons and obstructionists of art.

In Vienna the opposition of the orthodox to Liszt's concerto placed it under the ban for a dozen years. But in 1869 Sophie Menter braved the wrath of the reaction-

(Continued on next page)



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SYMPHONIC PROGRAM-NOTES

(Continued from previous page)

aries and announced that she intended to play it. Her friends went to her in dismay. Rubinstein warned her excitedly: "You are mad to attempt this concerto! No one has succeeded with it in Vienna." Bösendorfer, representing the Philharmonic, added his admonition. But the intrepid Sophie was undeterred. "If I can't play it," she replied, with imperturbable seren-

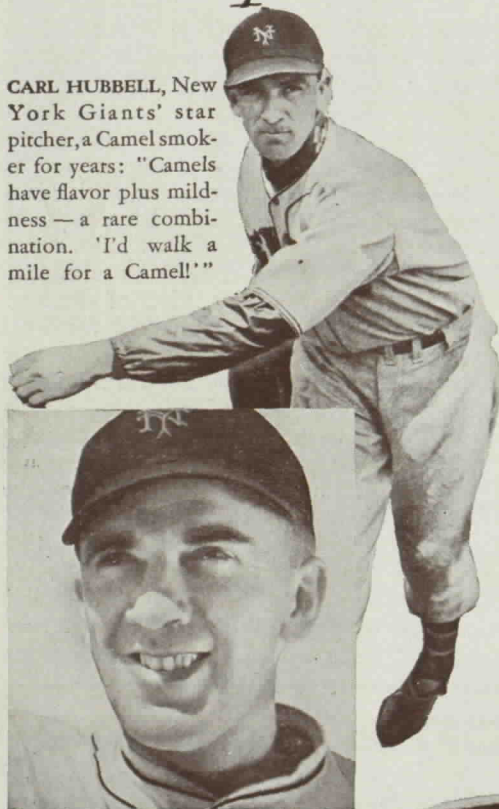
ity, "I won't play at all. I don't *have* to play in Vienna." And play it she did—with emphatic success.

* * *

This concerto, as the pundits have carefully noted, is in free form. The four movements, or sections, are continuous. "It is constructed," wrote James Huneker in his book on Liszt, "along the general

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lines of the symphonic poem. . . . The score embraces four sections arranged like the four movements of a symphony, although their internal development is of so free a nature, and they are merged one into another in such a way, as to give to the work as a whole the character of one long movement developed from several fundamental themes and sundry subsidiaries derived therefrom. The first of these themes . . . appears at the outset,

being given out by the strings with interrupting chords of woodwind and brass (*Allegro maestoso, tempo giusto*, E-flat major, 4-4), leading at once to an elaborate cadenza for the pianoforte. The second theme, which marks the beginning of the second section—in B major, *Quasi adagio* and 12-8 (4-4) time—is announced by the deeper strings (muted) to be taken up by the solo instrument over flowing

(Continued on next page)

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SYMPHONIC PROGRAM-NOTES

(Continued from previous page)

left-hand arpeggios. A long trill for the pianoforte, embellished by expressive melodies from sundry instruments of the orchestra, leads to the third section—in E-flat minor, *Allegretto vivace* and 3-4 time—whereupon the strings give out a sparkling scherzo theme which the solo instrument proceeds to develop capriciously. [It is in this portion of the work that the notorious triangle episode occurs.] This section closes with a pianissimo cadenza for the pianoforte, following which a rhapsodical passage (*Allegro animato*) leads to the finale—in E-flat major, *Allegro marziale animato* and 4-4 time—in which the second theme reappears transformed into a spirited march."

* * *

Liszt himself expatiated upon the concerto in an interesting letter to his relative, Eduard Liszt (the younger half-brother of Franz's father), written from Weimar in the spring of 1857, shortly before the publication of the score:

"The fourth section of the Concerto [he wrote], from the *Allegro marziale* on, corresponds with the second section, the *Adagio*. It is only an urgent recapitulation of the earlier subject-matter with quickened, livelier rhythm, and contains no new motive, as will be clear to you by a glance at the score. This kind of *binding together* and rounding off a whole piece at its close is somewhat my own, but it is quite maintained and justified from the standpoint of musical form. The trombones and basses take up the second part of the motive of the *Adagio* (B major).

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The pianoforte figure which follows is no other than the reproduction of the motive which was given in the *Adagio* by flute and clarinet, just as the concluding passage is a Variante and working up in the major of the motive of the *Scherzo*, until finally the first motive on the dominant pedal B-flat, with a shake-accompaniment, comes in and concludes the whole.

"The scherzo in E-flat minor, from the point where the triangle begins, I employed for the effect of contrast."

* * *

And then Liszt proceeded warmly to defend his use of the abhorred triangle,—for he was no doubt still smarting from the attacks upon his musical respectability which had just been made in Vienna:

"As regards the triangle [he observed], I do not deny that it may give offense, especially if struck too strong and not precisely. A preconceived disinclination and objection to instruments of percussion prevails, somewhat justified by the frequent misuse of them. And few conductors are circumspect enough to bring out the rhythmic element in them, without the raw addition of a coarse noisiness, in works in which they are deliberately employed according to the intention of the composer. The dynamic and rhythmic spicing and enhancement which are affected by the instruments of percussion, would in many cases be much more effectually produced by the careful trying and proportioning of insertions and additions of that kind. But musicians who wish to appear serious and solid prefer to treat the instruments of percussion *en canaille*, which must not make their appearance in the seemly company of

(Continued on next page)

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SYMPHONIC PROGRAM-NOTES

(Continued from previous page)

the Symphony. They also bitterly deplore, inwardly, that Beethoven allowed himself to be seduced into using the big drum and triangle in the Finale of the Ninth Symphony. Of Berlioz, Wagner, and my humble self, it is no wonder that 'like draws to like,' and, as we are treated as impotent *canaille* amongst musicians, it is quite natural that we should be on good terms with the *canaille* among the instruments. Certainly here, as in all else, it is the right thing to seize upon and hold fast [the] mass of harmony. In face of the most wise proscription of the learned critics, I shall, however, continue to employ instruments of percussion, and think I shall yet win for them some effects little known."

Symphony No. 3, in F major, Op. 90

Johannes Brahms

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

[Saturday, July 20]

Hanslick found in this work neither "the poignant song of Fate" that distinguishes the first symphony of Brahms, nor "the joyful Idyl" of the second. "Its fundamental note is proud strength that rejoices in deeds. But this heroic element is without war-like flavor—it leads to no tragic action, such as the Funeral March in Beethoven's *Eroica*. It recalls in its musical character the healthy and full vigor of Beethoven's second period, nowhere the singularities of his last period."

But the Third Symphony of Brahms has suggested, to other minds than Hanslick's, images and moods and characters so fantastically assorted that Alice might almost have dreamed of them in Wonderland. It is less confusing and more profitable to think of the symphony as mere music, unadorned by interpretations—as music in

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which there is a singular blend of heroic beauty and romantic charm.

The Brahms of this Symphony is not the sombre, majestic, exultant Brahms of the C minor, with its dangerous skirting of the sublime, nor the warmly idyllic Brahms of the Second, nor the austerer Brahms of the Fourth. In his Third Symphony Brahms is by turns passionate and lyric, as in its companions; but nowhere else in his symphonies has he spoken quite as he has in the wonderful last movement of the F major. That slow subsidence at the end into a golden evening peacefulness, mystically contemplative and serene, with the irradiated descent of the falling, tremulous strings through the meditative hush of the sustaining horns and wood and trumpets, is one of the indescribable things of music.

Adagio Eroica—"To the Memory of a Soldier" Robert Russell Bennett

(Born at Kansas City, Mo., in 1894;
now living in New York)

[Saturday, July 20]

Mr. Bennett first became known to the symphonic public hereabout in the summer of 1931, when his March for *Two Pianos and Orchestra* was performed at a Stadium Concert on an "all-American" program. But he had been known before that, to a somewhat different public, as orchestrator and arranger of music for various Broadway productions—especially, by his contributions to *The Band Wagon*. But let us hear Mr. Bennett's own modest and concise account of his career as written for these notes—a story peculiarly American. "I was born," he writes, "at Kansas City in 1894. Ill health caused a shift to the country at the age of six, where nine years were passed learning piano from my mother, and violin, trumpet, and subsequently many other instruments from my father. Father had a band and orchestra, and the result was inevitable, since some

(Continued on next page)

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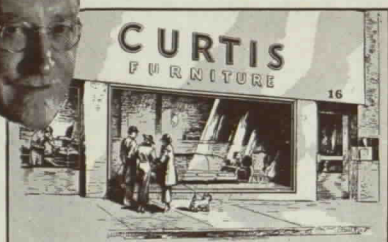
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SYMPHONIC PROGRAM-NOTES

(Continued from previous page)

member was usually absent, and the missing member had to be replaced, no matter what instrument he played. With improved health, I began at the age of fifteen to study harmony in Kansas City with Carl Busch. During the next four years a few small compositions were published by Theo. Presser, of Philadelphia.

"In 1916, possessed of savings to the amount of about two hundred dollars, a move to New York was accomplished—mostly on nerve. Then ensued a period when I was a copyist for G. Schirmer, arranger of whatever music I could find to arrange, and then a year in the War. On my return, in December, 1919, I was married.

* * *

"Not long after, I began a quiet, but lucrative, career as an orchestrator of musical comedy scores in New York, which enabled us to bundle up our savings and sail for Paris—again mostly on nerve. In Paris, I studied with Mlle. Nadia Boulanger, and began real work as a composer—this rather against my will, as I was and am convinced that too much music is written, and I was at that time more anxious to do conducting and possibly critical work than to compose. In 1927, a Guggenheim fellowship was won, and, a year later, renewed. With this help, the European stay was extended sufficiently to account for a large list of works, including a Symphony (honorable mention, 'Musical America' contest of 1926-27); *A Charleston Rhapsody* (for small orchestra); *Paysage*, for orchestra; *An Hour of Delusion* (one-act opera); *Endymion* (operetta-ballet à l'antique, with old French text by De Fontenelle); *Sights and Sounds* (an orchestral entertainment; Victor contest of 1930-31); a sonata for organ; a sonata for violin and piano (performed in Paris); three songs from Chaucer, with string quartet (performed in Paris); two choral works for Gerald Reynolds's Woman's University Glee Club; a *Toy Symphony* for flute, oboe, clarinet, horn, bassoon (performed in Philadelphia in 1930); four songs (League

(Continued on page 22)

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ON THE lute of memory, the soft crying sigh of a violin strikes the most haunting notes. Few persons will argue about this, but in the event of a real honest to goodness heated discussion, you can take your problem right to Mr. Jay Freeman, one of America's foremost authorities on violins. He is the curator of the most important collection of rare violins in the world, at the Rudolph Wurlitzer Company in New York. His is the last verdict on the worth and tone of a violin and in this matter the greatest artists bow before him. It is mainly through his efforts that Wurlitzer now harbors this magnificent and priceless collection. According to Mr. Freeman the violins made by Antonio Stradivari have never been excelled for tone and finish. Despite the fact that he lived from 1644 to 1737 and made many instruments, comparatively few are now in existence. Of the many Stradivarii now owned in the United States many have passed through the Wurlitzer Collection. Of his violas and cellos, all, with few exceptions, and of instruments by other 16th, 17th and 18th century makers, a large proportion.

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IN HARRY HOLTZMAN, who is conducting the Hans Hofmann School of Fine Arts, 137 East 57th Street, this summer, we find an artist whose expression further contradicts the attitude which says the artist can function only as a painter. Through a clear understanding of the psychological requirements and conditions of the individual, as well as of plastic means, he contributes methods and conceptions which allow his students to experience development through their individual approach. To quote him on Pedagogy: "... it is by providing the conceptual means for the equilibration of intensions in individual circumstance, that expression is brought to aesthetic development, the concentrated association of spiritual experiences extended through an active consciousness of rhythm and form."

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MEN have talked of an ideal society since before the days of the Greek philosophers, and almost invariably they have held the proper use of leisure, according to their own lights, the essential of such an ideal. The religions of the world have created their Edens, their Valhallas, their Nirvanas and their Happy Hunting Grounds in support of such idealogy. Charles Dickens once said: "One of the imperfections which attend our social economy, is the lack of a staff of competent officials acquainted with hobbies from whom the lady or gentleman who has suffered from ennui may obtain from a central office sure and instant relief." Today, almost one hundred years after Dickens wrote these lines, such an organization has arisen. "The Leisure League," a central office for the recommendation and distribution of hobbies presents a "hobby round-up" with such scope and variety that its appeal is not only universal but personal. Thus far the major activity of the League has been the publication of a series of Little Books. Each book covers some leisure time pursuit and handles the material in such a way as to stimulate and assist beginners, and yet offers specific help to those already familiar with their subjects. The price per book has been fixed at 25 cents, so that the pursuit of happiness and leisure will be within everyone's means.

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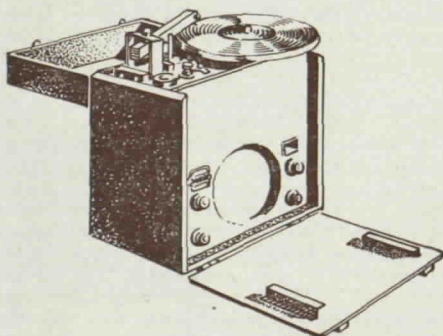
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(Program continued from page 17)

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(In order of their appearance)

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 ACT IV. A Garret.

SATURDAY, JULY 20, at 8:30

(Program subject to change without notice)

1. BRAHMS.....Symphony No. 3, in F major
 I. Allegro con brio
 II. Andante
 III. Poco allegretto
 IV. Allegro

INTERMISSION

(Program continued on page 21)

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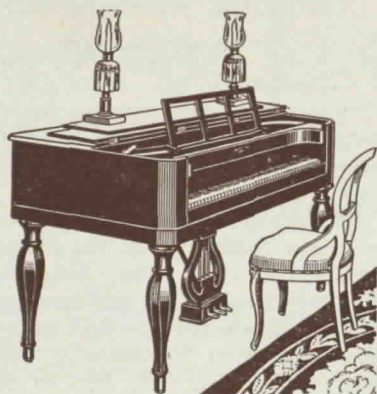
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(Program continued from page 19)

2. BENNETT.....Adagio eroica—"To the Memory of a Soldier"
(First time in New York)
3. 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

SUNDAY, JULY 21, at 8:30

(Program subject to change without notice)

Assisting Artist: **MARGARET HARSHAW**, Contralto*

1. 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
2. (a) SAINT-SAENS.....Aria: "My Heart at Thy Sweet Voice," from "Samson et Dalila"
- (b) TCHAIKOVSKY....."None But the Lonely Heart"

MARGARET HARSHAW, Contralto

INTERMISSION

3. MANUEL PALAU BOIX....."Labradores" ("Workers"), from the Suite, "Siluetas"
(First time in America)
4. DE FALLA.....Excerpts from "El Amor Brujo" ("Love, the Magician")
Introduction—The Gypsies (Evening)—Chanson du Chagrin d'Amour—The Homecomer—
Dance of Terror—The Magic Circle (Narrative of the Fisherman)—Ritual Dance of Fire (to
dispel Evil Spirits)—Scene—Song of the Will-o'-the-Wisp—Pantomime—Dance of the
Game of Love—Finale (Morning Chimes).

(Played without pause)

Contralto solo: **MARGARET HARSHAW**

*Miss Harshaw is the 1935 winner of the \$1,000 Young Artists' Award of the National Federation of Music Clubs.

(Program continued on page 23)

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SYMPHONIC PROGRAM-NOTES

(Continued from page 14)

of Composers, 1930); *Seven Love Songs With Ukulele*; seven virtuoso fox-trots for piano; twenty études in miniature for piano, and several other works."

* * *

Mr. Bennett's Symphony, *Abraham Lincoln*, was performed by the Philadelphia Orchestra in 1931. His Concerto Grosso for Small Dance Band and Symphony Orchestra, produced at Rochester under Howard Hanson, December 9, 1932, was afterward conducted by him in Stuttgart and Berlin. It was programmed for the Stadium's Independence Day Program last year. Mr. Bennett's opera, "Maria Malibran," text by Robert A. Simon, was produced by the Juilliard School of Opera last Spring.

The work on this program, *Adagio Eroica—To the Memory of a Dead Soldier* was performed by the Philadelphia Orchestra, under Mr. Iturbi, at a special concert given in the Academy of Music, Philadelphia, for the National Federation of Music Clubs on April 25, 1935. The work, whose emotional content is manifest, has no program other than that implied in the title.

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

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

[Saturday, July 20]

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

(Continued on page 24)

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EMPIRE

(Program continued from page 21)

MONDAY EVENING, JULY 22, at 8:30

TUESDAY EVENING, JULY 23, at 8:30

(In case of rain the ballet performance will be postponed until the following night and a substitute orchestral program under the direction of Alexander Smallens will be performed in the Great Hall.)

FOKINE BALLET

I

Overture to "Rosamunde" Schubert

(Orchestra)

II

"CARNIVAL"

Ballet by MICHEL FOKINE

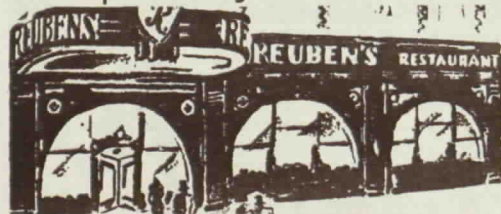
Music by Schumann

Colombine	Wiora Stoney
Harlequin	Paul Haakon
Shiarina	Edna Veralle
Florestan	Harold Haskin
Estrella	Nell Bilz
Eusebius	Artur Frederix

(Program continued on page 25)

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SYMPHONIC PROGRAM-NOTES

(Continued from page 22)

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—reurs 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,

(Continued on page 26)

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STADIUM CONCERTS REVIEW

(Program continued from page 23)

Papillon Dorothy Denton
 Pierrot George Kiddon
 Pantelon Eugene Loring
Ladies: Dorothy Hall, Lorraine Schantz, Tousia Say, Jean Dolova, Ann Wolfson, Genevieve Hageman.
Gentlemen: Jack Quin, Fred Rohdes, Milton Barnett, Harold Taub, George Church, Effim Girsh.
Philistines: Vera Vaulkenou, Celia Pekelner, Jean Yamoujinsky, Vladimir Valentinoff.

INTERMISSION

III

Overture to "Tannhauser" Wagner
 (Orchestra)

VENUSBERG SCENE FROM "TANNHAUSER" Ballet by MICHEL FOKINE

Bacchante: BETTY EISNER.
Bacchante: EDNA VERALLE, SELMA SCHWARTZ, MIRIAM WEISKOPF.
 Dorothy Hall, Dorothy Denton, Louise Kriens, Love Matiuk, Marjorie Beauchamp, Nell Bilz, Lorraine Schantz, Elizabeth Feinstein, Genevieve Hageman, Winona Bimboni.
Nymphs: Jean Dolova, Celia Pekelner, Iris Roche, Thelma Horowitz, Rose Feldman, Virginia Comer, Tousia Say, Vera Vaulkenou, Eleanor Weischel, Frances Menz, Beatrice Levine, Nora Koreff.
Fauns: Milton Barnett, Effim Girsh, Harold Taub, Vladimir Valentinoff, Eugene Loring, George Church, Jack Quin, Fred Rohdes, Harold Haskin, Artur Frederix, George Kiddon, Jean Yamoujinsky.
Baby Fauns: Gloria Eisner, Lola Blaser, Virginia Lee, Dolores Perlin, Nina Fraskin, Dorothy Wetzler.

INTERMISSION

IV.

"BOLERO"

Ballet by MICHEL FOKINE
 Music by RAVEL

WINONA BIMBONI, Edna Veralle, Ann Wolfson, Beatrice Levine, Celia Pekelner, Selma Schwartz, Nora Koreff, Miriam Weiskopf, Genevieve Hageman, Rose Feldman, Marjorie Beauchamp, Nell Bilz, Lorraine Schantz, Dorothy Hall, Dorothy Denton, Louise Kriens, Virginia Comer, Iris Roche, Thelma Horowitz, Tousia Say, Vera Vaulkenou, Jean Dolova, Love Matiuk, Eleanor Weischel, Frances Menz.
 PAUL HAAGON, Harold Haskin, Effim Girsh, Milton Barnett, Vladimir Valentinoff, Harold Taub, Eugene Loring, George Church, Jack Quin, Olaf, Artur Frederix, George Kiddon, Jean Yamoujinsky.

Conductor, **ALEXANDER SMALLENS**

Note: The Fokine Ballet concludes its performances at the Stadium tomorrow night (Wednesday) with a request program consisting of "Scheherazade," "The Sorcerer's Apprentice" and "Elves."

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SYMPHONIC PROGRAM-NOTES

(Continued from page 24)

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 bodement 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, 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.

"Labradores" ("Workers"), from the Suite, "Siluetas"

Manuel Palau Boix

(Born in Alfara del Patriarca, Valencia, Spain,

January 4, 1893)

[Sunday, July 21]

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"Manuel Palau Boix was intended by his father to be a merchant. The boy nevertheless developed a definite musical vocation, and went through the Valencia Conservatory of Music with flying colors, graduating very young as master composer and professor of piano.

"After graduating, he became the band leader of 'Bands of Liria' and 'Moncada,' and also had some experience as orchestra conductor in several theatres. In that first period of his activities, he wrote for the theatre, *Amor and Beniflors*, and a two-act opera in Valencian dialect, *La Danca Mes Bella*, the first produced in Valencia, and the latter presented in parts at several symphonic concerts.

"Later on he studied harmony, counterpoint, and fugue in Paris under the direction of Koehlin, and orchestration under Ravel and Ibert. In 1924 he won the first prize of the Legislature of the province of Valencia in a musical contest. In 1927 he won the first prize of the National Musical Contest in celebration of the tercentenary of the poet Llus de Gongora for his suite, *Gongoriana*.

"Distinctly Valencian in motives and treatment are his *Tres Dances Valencianas*, *Poemas de Juventut*, and *Sililuetas*.

"Boix is an honorary member of the distinguished artistic Valencian society called 'Lo Rat Penat'."

The suite from which the excerpt on this program is extracted comprises three movements: (1) *Dulzaineros*; (2) *Labradores*; (3) *Niños*. The middle movement, *Labradores* ("Workers"), the one on this program, is a study in rapidly shifting tempi (*moderatamente animato—Larghetto—Presto—Larghetto—Presto—Largo*) and alternating metres, triple and duple, in

(Continued on next page)

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SYMPHONIC PROGRAM-NOTES

(Continued from previous page)

which a characteristic theme first proposed by the clarinet, *cantando*, above string tremolos, is brought to a full orchestral climax, and dies away, *Largo—pianissimo*, on the clarinet.

"El Amor Brujo" ("Love, the Magician") Manuel de Falla
(Born at Cadiz, November 23, 1877)

[Sunday, July 21]

El Amor Brujo (*L'Amour Sorcier*, or *Love, the Magician*), a ballet with voices and orchestra, in one act and two scenes, on a libretto by Gregorio Martinez Sierra, derived from an Andalusian gypsy tale, was produced at the Teatro de Lara, Madrid, in April, 1915, with the Señora Pastora Imperio assisting. Later, according to Monsieur G. Jean-Aubry, the composer's biographer, de Falla "drew from the music certain symphonic excerpts, in which he suppressed the spoken or sung parts and enlarged the instrumentation. . . . But this did not alter the essential character of the work, which is to be found in its particular color, or the semi-Arabian style of its idioms."

A concert version, presumably the one referred to by Monsieur Jean-Aubry, was performed at Madrid in the following season at a concert of the Sociedad Nacional de Musica, under the direction of E. Fernandez-Arbos. De Falla's score, in a version for orchestra alone, was intro-

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duced to America by Leopold Stokowski, in Philadelphia, April 15, 1922. Serge Koussevitzky performed it with the Boston Symphony Orchestra, in Boston and New York, in the season of 1924-25. The first performance in America of the complete score for voice and orchestra was that given by the Philharmonic Society, under Mr. Toscanini, March 1, 1928. Sophie Braslau was the singer.

In an authorized statement issued at the time of the première of the work, it was said that "the composer, whose feeling for and command of his country's folk-music are well known, saw that it would be impossible to write true gypsy music by restricting himself to instrumental dances alone, and without resorting to the gypsies' most characteristic feature: their songs. But he has by no means used actual folk-melodies; every song is his own invention and it is his particular glory that he has succeeded in making it almost impossible to believe that they are not actual popular material." (M. Jean-Aubry referred to the thematic material of this work as "built on rhythms, modes, cadences, or forms inspired by but never directly borrowed from Andalusian folk-song. . . . We should be wrong to see in de Falla nothing but an 'evoker' of picturesque Spain. He is rather a poet of Spanish emotion.")

* * *

The following synopsis of the action of the ballet is published as a preface to the score:


"Candelas is a young, very beautiful and passionate woman who has loved a wicked, jealous, dissolute, but fascinating and cajoling gypsy. Although her life with him had been a very unhappy one, she has loved him intensely, and mourned his loss. She is unable to forget him; her memory of him is like some hypnotic dream, a morbid, gruesome, and maddening spell. She is terrified by the thought that the dead man may not be entirely gone, that he may return, that he continues to love her in his fierce, shadowy, faithless, caressing way. She lets herself be-

(Continued on next page)



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Adv. Mgr.:

Freda Royce

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(Continued from previous page)

come a prey to her thoughts of the past, as if under the influence of a spectre. Yet she is young, strong, and vivacious.

"Spring returns and with it love in the shape of Carmelo. Carmelo, a handsome youth, enamoured and gallant, makes love to her. She, not unwilling to be won, almost unconsciously returns his love, but the obsession of her past weighs against her present inclination. When Carmelo approaches her and endeavours to make her share in his passion, the Spectre returns, and terrifies Candelas, separating her from her lover.

"Carmelo being gone, Candelas languishes and droops; she feels as if bewitched, and her past loves seem to flutter heavily round her like malevolent and foreboding bats. Carmelo is determined to break this evil spell, and he believes he has found a remedy. He was once the comrade of the dead lover, whom he knew as a typically faithless and jealous Andalusian gallant. Since he appears to retain, even after death, his fancy for beautiful women, he must be taken on his weak side and diverted by means of a decoy, Lucia, a young and enchantingly pretty girl.

"Lucia, out of love for Candelas and from feminine curiosity, would flirt even with a ghost, and anyway the dead man was so mirthful in life! And so eventually the Spectre appears and makes love to Lucia; whose coquetry almost brings him to despair. In the meantime, Carmelo succeeds in convincing Candelas of his love and good faith, and life triumphs over death and over the past. The lovers at last exchange the kiss that defeats the evil influence of the Spectre, who perishes, definitely conquered by love."

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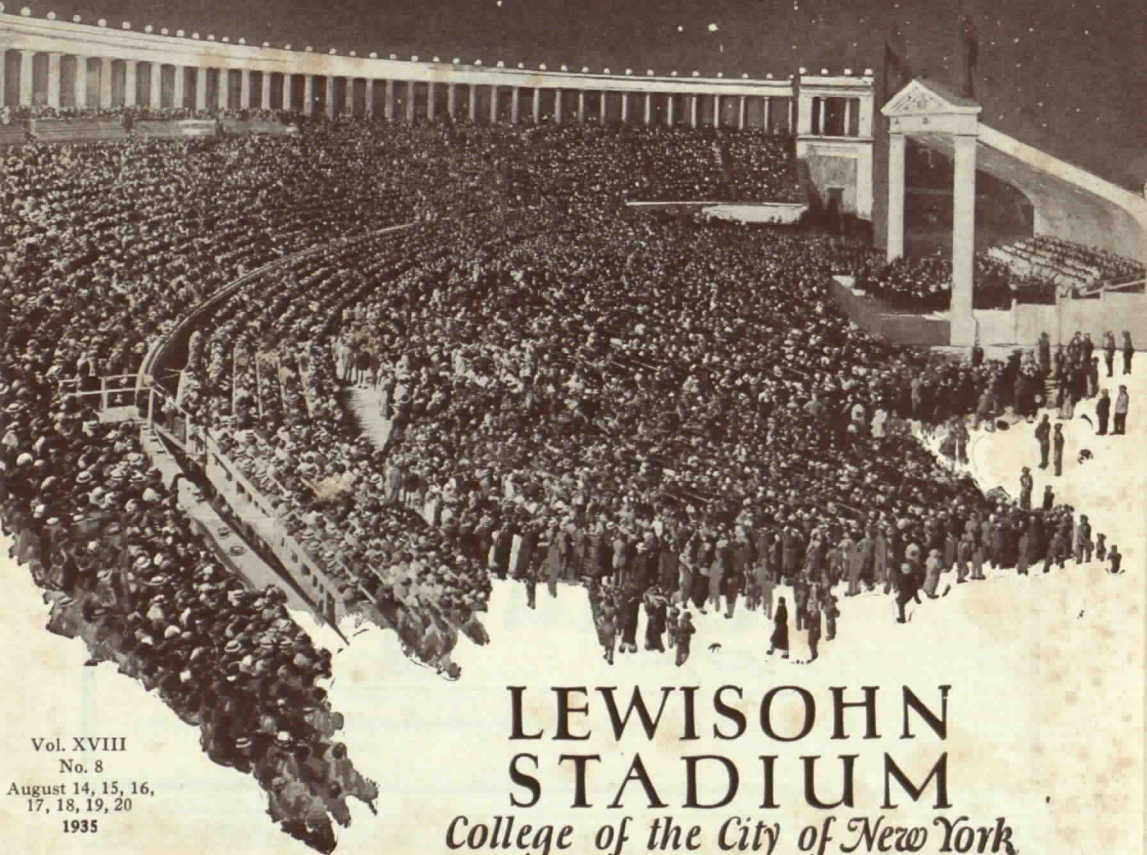
Chesterfields
for the Captain, Sir

advance — and
give the counter-sign

They
Satisfy



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17, 18, 19, 20
1935

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(Continued on page 30)

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Symphonic Program-Notes

by

LAWRENCE GILMAN

Chorale-Prelude, "Herzlich Thut Mich Verlangen" Johann Sebastian Bach

Transcribed for Orchestra by Lucien Caillet

(Bach: Born at Eisenach, March 21, 1685; died at Leipzig, July 28, 1750)

[Wednesday, August 14]

The greater part of Bach's religious music derives from that wealth of sacred song which came into being in the early days of the Lutheran Church. Those chorale melodies, dating from Luther's time, were the principal source of Bach's church music, both vocal and instrumental, which was shaped and motivated by the religious ideas that underlie the hymns. As used by Bach in his chorale-preludes for organ, these melodies were as significant to the listeners in the congregation as are the themes in Wagner's music-dramas to those of us who hear them today in the opera house.

By means of the melodic, harmonic, and rhythmic language of musical symbols which he had perfected, Bach treats these choral themes in ways that express an immense range of ideas and moods, pictures and emotions. Sometimes he achieves a kind of spiritualized tone-painting, in which the musical symbols stand for such ideas as grief, penitence, aspiration, peace, faith, joy, and hundreds of other expressions of those religious experiences which were the essentials of Bach's life and art. Often his treatment of the chorales was intended to portray external things. One of his choral-preludes, for example, repre-

sents the undulating movement of a river, because Bach's imagination happened to seize upon the word "Jordan" in the hymn that suggested the prelude. His church music was fertilized by the religious poetry that inspired it as Wagner's music was fertilized by the dramas of which it was the sublimated voice.

The chorale-preludes for organ are derived entirely from these melodies. Sometimes they reflect the general sentiment of the hymn; sometimes they take the hymn, line by line, and give musical expression to the significance of the text; sometimes their connection with the text is elusive and remote; but always the music is responsive to some thought inherent in the words or subject of the hymn.

* * *

The chorale-melody that forms the basis of the organ prelude transcribed by Mr. Caillet was composed by Hans Leo Hassler in 1601 as the setting for a secular love song, "Mein G'müt ist mir verwirret von einer Jungfrau zart" (this same melody of Hassler's inspired the Chorale for String Orchestra, "When Our Last Hour Is at Hand," by Templeton Strong, listed on the

(Continued on next page)



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SYMPHONIC PROGRAM-NOTES

(Continued from previous page)

program of the concert of July 6, 1935). Hassler was born at Nuremberg in 1564, three or four years after the action of Wagner's *Die Meistersinger* is supposed to have taken place.¹ Hassler's love-ditty—the tune of which was to become, one hun-

¹ Industrious researchers have now fixed the time of the action of Wagner's opera as either 1560 or 1561. Wagner himself placed it vaguely "um die Mitte des 16 Jahrhunderts."

dred and sixty-five years later, the principal chorale melody of Bach's "St. Matthew Passion"—was first published in Hassler's *Lustgarten Neuer Teutscher Gesang, Balletti, Galliarden, und Intradan*, issued at Nuremberg in 1601. Like innumerable other sixteenth- and seventeenth-century tunes of slightly frivolous connotation, Hassler's melody was pressed into the serv-

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—JOSEPHINE MCKIM

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Camels

ice of the Church (which has always been admirably realistic in such matters); and a dozen years after Hassler first published it as a love song we find the melody, its bright gaze demurely veiled, associated with Christoph Knoll's hymn, *Herzlich thut mich verlangen* (*Harmoniae sacrae*, 1613). Later, it was used with Schneegass' hymn, *Ach Herr, mich armen Sünder* (1620), and, still later, with Gerhardt's *O Haupt voll Blut und Wunden* (1656).

Bach employed the melody, in connec-

tion with all three of the hymns, in various works. It is best known through his use of it in the *St. Matthew Passion*, where it is the predominant choral melody. It appears there five times, as the theme of the chorales Nos. 21, 23, 53, 63, and 72. Bach used the melody also in the *Christmas Oratorio*, in four of the cantatas, and in the *Choralgesänge*.

* * *

It is this melody which he treated in his

(Continued on next page)

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SYMPHONIC PROGRAM-NOTES

(Continued from previous page)

chorale-prelude for organ, *Herzlich thut mich verlangen* (composed probably during his Weimar period, 1708-1717). His imagination seems to have been stirred especially by the first stanza of Knoll's hymn:

Herzlich thut mich verlangen
Nach einem sel'gen End,
Weil ich hier bin unfangen
Mit Trübsal und Elend,
Ich hab Lust abzuschneiden
Von dieser argen Welt,
Sehn mich nach ew'gen Freuden;
O Jesu, komm nur bald.

[My heart is filled with longing,
To pass away in peace;
For woes are 'round me thronging
And trials will not cease.
O fain would I be hasting
From thee, dark world of gloom,
To gladness everlasting;
O Jesus, quickly come!]

(The Chorale-Book of England:
Catherine Winkworth, translator.)

One of Bach's commentators, who regards this chorale-prelude as among the most beautiful of its kind, calls attention to Bach's subtle adornment of the melody with accessory notes, "through which it is broken up into short phrases which were evidently meant to express the 'verlangen' ('longing'); and the exquisite harmonization ministers to the tender expression."

Mr. Caillet's orchestral transcription of the prelude is scored for flutes, oboes, clarinets, and bassoons in pairs, English horn, bass clarinet, contra-bassoon, four horns, three trumpets, three trombones and tuba, timpani, and strings, with *ad libitum* parts for two alto saxophones in E-flat, tenor saxophone in B-flat ("if no bass clarinet"), and piano. This transcription was performed for the first time anywhere by the Minneapolis Symphony Orchestra, under Mr. Ormandy, on January 18, 1935; Mr.

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Ormandy afterward conducted a performance of it with the Philadelphia Orchestra in Philadelphia, March 22-23, 1935.

Lucien Caillet is a member of the Philadelphia Orchestra, in which he plays the clarinet and bass clarinet. He was born in France in 1891, and is a graduate of the Dijon Conservatoire.

Symphonic Poem, "Les Preludes"

Franz Liszt

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

[Saturday, August 17]

The imagination of Liszt was quickened by a passage from the *Méditations poétiques* of Lamartine, and as a result we have the most famous of his symphonic poems.

Here is the "argument" of the piece, as paraphrased by Liszt from the Fifteenth *Méditation* of Lamartine (Second Series) and used as a preface to the score:

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(Continued on next page)

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SYMPHONIC PROGRAM-NOTES

(Continued from previous page)

"Water Music"

George Frederic Handel

(Born at Halle, Germany, February 23, 1685;
died at London, April 14, 1759)

[Monday, August 19]

The origin of this music of Handel's has been the subject of endless discussion among historians. Let us first recall the story of the "Water Music" as legend enshrined it for many years.

The tale was first told by Mainwaring in his "Memoirs of the Life of the late George Frederic Handel," published anonymously in 1760, the year after Handel's death. Handel in 1712 was living in Hanover as Kapellmeister to the Elector, who was so soon (and so inconveniently for Handel) to be transformed into George I, King of England. The composer obtained leave from the Elector to pay a second visit to England, where he had sojourned a while before (1710-'11), "on condition that he engaged to return within a reasonable time." But Handel forgot or ignored his promise, and he tarried in England—whether, as Mainwaring says, "he was afraid of repassing the sea, or whether he had contracted an affection for the diet of the land he was in, so it was that the promise he had given at his coming away had somehow slipped out of his memory."

This Rinaldo "lingered dangerously in the enchanted gardens of Armida," as Mr. Streatfeild puts it. Not only was he playing truant in the most unwarrantable fashion, but he was spending his time in the manner of all others most calculated to displease the Elector: for he was accepting favors from Queen Anne, who lost no opportunity of showing her dislike of everything connected with Hanover. Handel (and this was the head and front of his offending) wrote not only an ode in celebration of the Queen's birthday, but a

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festival "Te Deum" and "Jubilate" to commemorate the Peace of Utrecht (they were performed at St. Paul's in 1713).

It was not quite tactful of Queen Anne to die just that juncture, without sufficient warning to the truant Handel; and when the Elector whom Handel had trifled with ascended the English throne in 1714, as his Britannic Majesty George I, Handel found himself in an embarrassing position.

He kept away, naturally, from St. James's Palace, and retired to the seclusion of Burlington House to see which way the royal cat would jump. He soon discovered that he was exiled from Court. The King was willing to hear Handel's *Rinaldo* and *Amadigi*, for he liked going to the opera. But he would have nothing to do with the composer.

* * *

At about this time a certain Baron Kilmannsegge conceived a happy thought. This Baron was, in Mainwaring's phrase, "a noble friend" of Handel's. He had been a rather shady adherent of the King when that gentleman was Elector of Hanover, and had followed George to England. His wife, the Baroness, who was no better than she should have been, enjoyed an *entente cordiale* with the King; and this enabled Kilmannsegge, who was now the King's Master of the Horse, to put into effect a canny scheme suggested by Lord Burlington for the reconciliation of Handel and his former friend.

The river Thames in the early eighteenth century was far more of a London highway than it is now, and on a summer's day one could stand on any pier between Blackfriars and Putney and signal one of the fleet of passenger boats as one would hail a taxi today on Piccadilly. Besides these river taxis, there were private barges, luxuriously equipped. King George enjoyed the river, and liked to journey on the royal barge from Whitehall, when the Court was there, up "the silver Thames"

(Continued on next page)

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SYMPHONIC PROGRAM-NOTES

(Continued from previous page)

to Richmond or to Hampton Court, accompanied by an attendant boat bearing his musicians, who soothed his troubled soul with aquatic serenades, "elegantly performed by the best masters and instruments."

* * *

Now the clever scheme of Kilmannsegge and Burlington worked out as follows (we are still adhering to the tale as related by Mainwaring in his narrative of 1760):

"The King was persuaded to form a party on the water. Handel was apprised of the design, and advised to prepare some music for that occasion. It was performed and conducted by himself, unknown to His Majesty, whose pleasure on hearing it was equal to his surprise. He was impatient to know whose it was. . . . The Baron then produced the delinquent, and asked leave to present him to His Majesty as one who was too conscious of his fault to attempt an excuse for it. . . . This intercession was accepted without any difficulty. Handel was restored to favor."

Mainwaring gave no date, but this water party has been identified as that of August 22, 1715; for on that day, a history of the time informs us, "the King, Prince and Princess of Wales, and a large party of nobility, went in barges with music from Whitehall to Limehouse."

But alas for the romantic patness of legend! Clío, frowning with cold severity, insists that the "Water Music" was composed, not for the royal barge party of 1715, but for one that contemporaneous history records as having taken place two years later (July 17, 1717), and that when this occurred, the King and Handel were already the best of friends.

* * *

In 1717, the envoy from the Duchy of Brandenburg to the English Court was Frederic Bonnet. A report written by Bonnet and dated July 17-30, 1717, was recently discovered in the State Archives at Berlin. Bonnet wrote as follows:

(Continued on page 22)

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by

JOAN KLEIN



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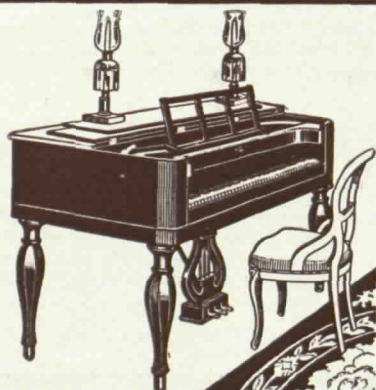


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nued on page 19)

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(Program continued from page 17)

THURSDAY EVENING, AUGUST 15, at 8:00

FRIDAY EVENING, AUGUST 16, at 8:00

(In case of rain the opera performance will be postponed until the following night and a substitute orchestral program under the direction of Alexander Smallens will be performed in the Great Hall.)

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MERCEDES.....	<i>Philine Falco</i>
DON JOSE.....	<i>Armand Tokatyan</i>
ESCAMILLO.....	<i>Joseph Royer</i>
DANCAIRO.....	<i>Abrasha Robofsky</i>
REMENDADO.....	<i>Albert Mabler</i>
ZUNIGA.....	<i>Louis D'Angelo</i>
MORALES.....	<i>Ralph Magelssen</i>

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- ACT I. A Square at Seville.
- ACT II. The Posada (Inn) of Lillas Pastia.
- ACT III. In the Mountains.
- ACT IV. Entrance to the Plaza de Toros.

(Program continued on page 21)

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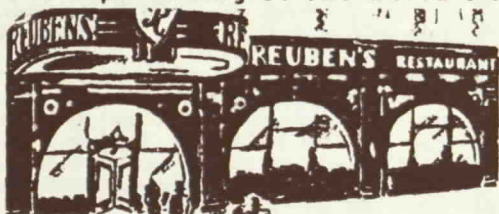
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"FROM A SANDWICH TO A NATIONAL INSTITUTION"

(Program continued from page 19)

SATURDAY, AUGUST 17, at 8:30

(Program subject to change without notice)

1. TCHAIKOVSKY.....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
- INTERMISSION
2. WEBER.....Overture to "Oberon"
3. DVORAK.....Three Slavonic Dances
4. LISZT.....Symphonic Poem, "Les Preludes"

SUNDAY, AUGUST 18, at 8:30

WILLEM VAN HOOGSTRA滕, Conductor

(Program subject to change without notice)

ALEXANDER SMALENS, Conducting

Soloist: **HAROLD BAUER, Pianist**

1. BACH-ABERT.....Prelude, Chorale, and Fugue
2. BEETHOVEN.....Concerto for Piano and Orchestra, No. 5 ("Emperor")
 - I. Allegro
 - II. Adagio un poco moto
 - III. Rondo
- Soloist: **HAROLD BAUER, Pianist**
- INTERMISSION
3. BRAHMS.....Symphony No. 4, in E minor
 - I. Allegro non troppo
 - II. Andante moderato
 - III. Allegro giocoso
 - IV. Allegro Energico e Passionato

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(Program continued on page 23)

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SYMPHONIC PROGRAM-NOTES

(Continued from page 14)

"Some weeks ago, the King expressed a wish to Baron von Kilmanseck (*sic*) to have a concert on the river, by subscription, like the masquerades this winter which the King attended assiduously on each occasion. The Baron addressed himself therefore to Heidegger, a Suisse by nationality, but the most intelligent agent the nobility could have for their pleasures. Heidegger answered that much as he was eager to oblige His Majesty, he must reserve the subscription for the big enterprises, to wit, the masquerades, each of which was worth from 300 to 400 guineas to him.

"Baron Kilmanseck, seeing that H. M. was vexed about these difficulties, resolved to give the concert on the river at his own expense, and so this concert took place the day before yesterday. The King entered his barge about eight o'clock with the Duchess of Bolton, the Countess of Godolphin, Mad. de Kilmanseck, Mad. Were and the Earl of Orkney, gentleman of the king's bedchamber, who was on guard. By the side of the royal barge was that of the musicians to the number of fifty, who played all kinds of instruments, viz., trumpets, hunting horns, oboes, bassoons, German flutes, French flutes à bec, violins and basses, but without voices. The concert was *composed expressly for the occasion*² by the famous Handel, native of Halle, and first composer of the king's music. It was so strongly approved by H. M. that he commanded it to be repeated, once before and once after supper, although it took an hour for each performance.

"The evening party was all that could be desired for the occasion. There were numberless barges, and especially boats filled with people eager to take part in it. In order to make it more complete, Mad. de Kilmanseck had made arrangements for a splendid supper at the

² This English translation is from Newman Flower's *Life of Handel* ((the italics are Mr. Flower's). Bonnet's original French text in this sentence reads: "Ce concert avait été composé exprès par le fameux Handel."

(Continued on page 24)

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(Program continued from page 21)

MONDAY, AUGUST 19, at 8:30

(Program subject to change without notice)

ALEXANDER SMALENS, Conducting

1. HANDEL....."Water Music" Suite (Arranged by Sir Hamilton Harty)
2. BEETHOVEN.....Symphony No. 1, in C major
 - I. Adagio molto; Allegro con brio
 - II. Andante cantabile con moto
 - III. Menuetto: Allegro molto e vivace; Trio
 - IV. Finale: Adagio, Allegro molto e vivace
- INTERMISSION
3. BRAHMS.....Symphony No. 2, in D major
 - I. Allegro ma non troppo
 - II. Adagio ma non troppo
 - III. Allegretto grazioso
 - IV. Allegro con spirito

TUESDAY, AUGUST 20, at 8:30

(Program subject to change without notice)

(Closing Concert of the Season)

WILLEM VAN HOOGSTRATEN, Conductor

Soloist: MAX ROSEN, Violinist

1. BEETHOVEN.....Overture to "Leonore," No. 3
2. BRUCH.....Violin Concerto in G minor
 - I. Prelude: Allegro moderato
 - III. Allegro energico
 - II. Adagio
- MAX ROSEN, Violinist
- INTERMISSION
3. BRAHMS.....Symphony No. 1, in C minor
 - I. Un poco sostenuto Allegro
 - II. Andante sostenuto
 - III. Un poco allegretto e grazioso
 - IV. Adagio piu Andante Allegro non troppo ma con brio



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SYMPHONIC PROGRAM-NOTES

(Continued from page 22)



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Synopsis of this Week's Opera

by

R. D. DARRELL

BIZET: CARMEN, opera in four acts. Libretto by Henri Meilhac and Ludovic Halévy, based on the novel by Prosper Mérimée. First performance: Paris, March 3, 1875. The scene is laid in Seville, Spain, early in the nineteenth century.

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Carmen, a passionate Gypsy coquette, stabs a fellow worker in a cigarette factory and is arrested by a handsome corporal of the guard, José. An easy victim to her "vamping," he permits her to escape and follows her to a tavern frequented by gypsy smugglers. A quarrel with one of his superior officers puts an abrupt end to José's army career and he is reluctantly persuaded to join the smugglers' mountain camp. But the capricious Carmen soon tires of him, transfers her affections to the famous bullfighter, Escamillo, and saves him from the jealous José's dagger. Called away by his still faithful fiancé, Micaela, to the bedside of his dying mother, José swears to return, but Carmen, glad to get rid of him, follows Escamillo to the bull fights in Seville. During the fight José finds Carmen at the arena and begs her to give up her new lover and return to him. She spurns him angrily and is turning away to greet Escamillo returning triumphantly from the ring when José in jealous fury stabs her to the heart.

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If you can afford the fare, a few weeks' stay on a "dude" ranch will be as complete a change as you can find. Air-conditioned trains have ushered in a new era in summer-rail travel. For ranching, the northwestern country—Wyoming, Idaho and Montana are preferable in summer, although Northern New Mexico has some summer ranches where the mountain temperatures are agreeable. Minimum rail fare for a 45-day trip (including Pullman) is \$128 to Yellowstone Park, which is the center of the northwestern ranching country. Fares to the Southwest are about the same.

You can be strenuous or lazy, you can rough it or be luxurious, you can have your choice of mountains or plains. The services have been somewhat standardized by the Dude Ranchers' Association. They usually provide comfortable housing, good food, your horse and gear, and the helpful "dude wrangler" who is prepared to be guide, friend, nursemaid, or gallant swain, as you wish. An average rate is five dollars per day but you can pay twice or half this much if you care to.

The ranches offer a great variety of things to do—riding, of course, fishing, and hunting; swimming; pack trips; games; dancing—practically everything but hiking. True to cowboy tradition, nobody walks much on a ranch. Several ranches take only young people of high school age.

Lest the annual advertisements of the sport shops have intimidated you about "correct" ranch wear, here is a piece of advice: Just take along whatever sport clothes you happen to have, including a warm sweater or leather jacket. Unless you already have one, buy your riding outfit

(Continued on page 30)

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THE LATE VACATIONIST

(Continued from page 28)

when you arrive. It will be much cheaper, much more practical, and much less likely to mark you as an eastern "dude" if you shop at the same General Store where your wrangler buys his Levis boots, Stetson hat, and bright shirt.

The Northern Pacific Railway, Fifth Avenue and 46th Street, is headquarters for information on the Northwestern Ranches.

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Besides the big boats of the coastwise lines, one can sail on combination freight and passenger steamers which take no more than a dozen people, and furnish them outside cabins amidships for about five dollars a day on a month's trip. Shorter cruises average more. One possibility is a seventeen-day cruise to Haiti, with a week ashore in a charming hotel, the Sans Souci, for \$135. This rate even includes an extensive sightseeing excursion in Haiti. Tramp Trips, 44 Beaver Street, arranges cruises of this sort on various freight lines, but warns that no accommodations are available until early September.

Bermuda offers an inexpensive vacation if one avoids the big hotels. The minimum round trip fare is \$42. Tramp Trips can recommend a number of "guest houses" that provide room and board for as little as \$3 a day. This organization will also estimate all your other expenses in advance: port tax, bicycle rental, etc. Ten days on the autoless island of Bermuda should be worth twenty at any other seaside resort; no din of motors to break the summer stillness, no carbon monoxide to tincture the smell of wild flowers and salt air.



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