

# STADIUM CONCERTS REVIEW



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*College of the City of New York*

THE PHILHARMONIC-SYMPHONY ORCHESTRA

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1936

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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.

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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.

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### NOTICE

A green light displayed from the left side of the stage indicates that the rain checks are good for the next symphonic concert, ballet or opera performance. A red light indicates that the concert, ballet or performance of opera is considered given and the rain checks are cancelled.

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# Symphonic Program-Notes

by

LAWRENCE GILMAN

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

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

[Wednesday, July 15]

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

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

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

\* \* \*

Tchaikovsky, like the ancient poets of

China, believed that "to feel, and in order to feel, to express, all that is poignant and sensitive in man, is in itself a sufficient end"; and much of that poignancy, that sensibility, he imprisoned in music that is indeed in itself a sufficient end: music that is full of the sense of human evanescence—"the pathos of life and death, the long embrace, the hand stretched out in vain, the moment that glides forever away into the shadow of the haunted past."

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

**Alexander Porphyrievich Borodin**

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

[Wednesday, July 15]

Borodin, internationally famous as a chemist, known widely as the author of *The Solodification of Aldehydes* and of *Researches Upon the Fluoride of Benzole*, composed music under difficulties. An amiable and incredibly patient soul, he gave much of his time to philanthropic and charitable works. Rimsky-Korsakoff tells of his consecrating himself heart and soul to those works of social regeneration which in Russia were initiated during the latter part of the nineteenth century. When he should have been writing music, this Tolstoyan being sat on "welfare commit-

(Continued on next page)

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## SYMPHONIC PROGRAM-NOTES

(Continued from previous page)

tees" and acted as treasurer of a benevolent organization. He turned his apartment in the School of Medicine at St. Petersburg into an asylum for those whom he befriended; and in the summer he lived the life of a peasant in a poorly furnished *izba*. He died at fifty-three—prematurely; for he had ideas of genuine power and originality to express. He influenced, among others,

the most individual of post-Wagnerian music-makers, Claude Debussy. He left, among his major works, an opera, *Prince Igor*, two symphonies, two string quartets, and the work on this program—the orchestral sketch, *On the Steppes of Central Asia*.

\* \* \*

Borodin composed this tone-picture while

## STARLIGHT-ROOF

## Quiz

## PET PLANETARY PURSUIT (below)

—Even through the Largest Evening, Camels never get on your nerves. It may add to your scientific knowledge to learn that smoking Camels contributes much toward keeping you and your digestion on pleasant terms.

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Q. How much for the evening? And what mild old gastronomic custom are these good people enjoying?



## STADIUM CONCERTS REVIEW

he was at work upon *Prince Igor*, in 1880. It was written for performance at an exhibition of tableaux vivants illustrating episodes in Russian history, designed to celebrate the 25th anniversary of the reign of the Czar Alexander III.

The score contains this program, printed in three languages:

In the silence of the arid steppes of Central Asia is heard the refrain of a peaceful Russian song. One hears, too, the melancholy sound of

Oriental music, and the approaching steps of horses and camels. A caravan, escorted by Russian soldiers, crosses the immense desert, continuing untroubled on its long way under the protection of the warlike Russian guard.

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

\* \* \*

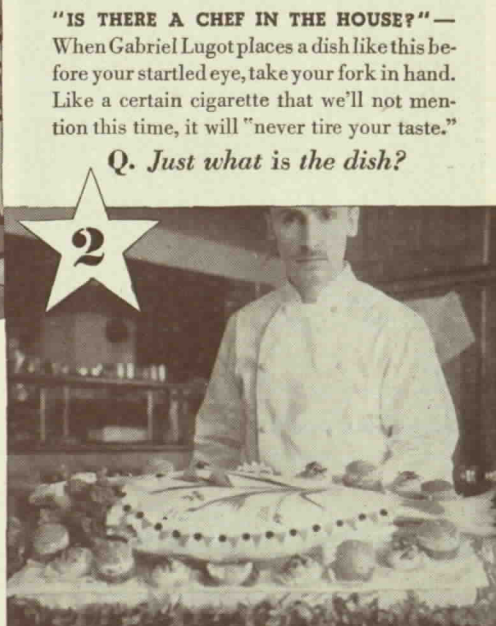
The immensity and monotony of the

(Continued on next page)



"OSCAR," Host of the Waldorf-Astoria, has been greeting The Great for 43 years. "In the Starlight Roof," he says, "I meet those who appreciate, as well as enjoy, our world-famous Waldorf cuisine." Evidently the same star-bright people who make Camels the great favorite at the W.A.

**Q. What is Oscar's last name?**



**"IS THERE A CHEF IN THE HOUSE?"**—

When Gabriel Lugot places a dish like this before your startled eye, take your fork in hand. Like a certain cigarette that we'll not mention this time, it will "never tire your taste."

**Q. Just what is the dish?**



"THE FIRST STAR YOU SEE" is the Gentleman in Black. In a meteoric mood, he exclaimed: "Camels are the favorite on the Starlight Roof. Looking around any time, I've noticed that Camels are everywhere."

**Q. Who is the man in black?**

### CORRECT ANSWERS

1. T-s-c-h-i-r-k-y.
2. Cold Halibut *Parisienne*.
3. René Black, Manager of the Starlight Roof. For reservations, call Eldorado 5-3000. (Better dress, but not obligatory.)
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## SYMPHONIC PROGRAM-NOTES

(Continued from previous page)

steppes are suggested by the long and persistent violin note that begins at once and is sustained for fifty-three measures (*Allegretto con moto*, 2-4) an inverted pedal on a high E. First a clarinet (*cantabile*, *p.*), then a horn, sing what Mr. Montagu-Nathan calls "the Russian theme" beneath the prolonged string tone. The English horn (*cantabile ed espressivo*) evokes "the melancholy sound of Oriental songs"; and there is now the support of clarinets and horn, and a pizzicato bass. Later, when the two songs are mingled, first and second violins in unison, on the G string, enact the "Orientals," while the oboe speaks for Russia. The music dies away on a high A major chord, *pppp*, for eight solo violins, muted, and a flute—*cantabile dolcissimo*.

Suite from "L'Oiseau de Feu" ("The Fire-Bird") . . . . . Igor Stravinsky

(Born at Oranienbaum, Russia, June 5, 1882)

[Wednesday, July 15]

*L'Oiseau de Feu*, a "conte dansé" in two tableaux, scenario by Fokine, score by Stravinsky, settings and costumes by Golovine and Bakst, the music conducted by Gabriel Pierné, was produced at the Paris Opéra, June 25, 1910, under the direction of Serge de Diaghileff. Five and a half years later (January 17, 1916) *The Fire-Bird* was performed for the first time in America by the Ballet Russe at the Century Theatre, New York.

\* \* \*

According to Ralston in his *Russian Folk-Tales*, the Fire-Bird is known in its

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native haunts as the *Zhar-Ptitsa*,—a name less immediately beguiling to the non-Slavic fancy than is the picture that Ralston draws of the creature's place in Russian mythology. Its name, he says, indicates its close connection with flame or light; for, he tells us, *Zhar* means "'glowing heart,' as of a furnace"; and *Zhar-Ptitsa* means, literally, "the Glow-Bird." "Its appearance corresponds with its designation. Its feathers blaze with golden or silvery sheen, its eyes shine like crystal, it dwells in a golden cage. In the depth of the night it flies into a garden and lights it up as brilliantly as could a thousand burning fires. A single feather from its tail illuminates a dark room. It feeds upon golden apples, which have the power of bestowing youth and beauty,—or, according to a Croatian version, on magic grasses."

\* \* \*

The action of Stravinsky's ballet, *L'Oiseau de Feu*, from which this concert suite is extracted, may be outlined as follows:

Into the domain of the Ogre Kastchei there wandered one night, after a long day's hunting, the young Prince Ivan Tsarevitch. In the shadows of an orchard he discerned a marvelous golden bird, with plumage that shone through the darkness as if its wings had been dipped in flame. The wondrous creature was sybaritically engaged in plucking golden apples from a silver tree when Ivan gleefully laid hold of her; but, melted by her entreaties, he soon released her, and she flew away, leaving with him, in gratitude, one of her shining plumes.

(Continued on next page)

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## SYMPHONIC PROGRAM-NOTES

(Continued from previous page)

As the night lifted, Ivan saw that he was in the park of an ancient castle, and, as he looked, there issued from it twelve lovely maidens, and then a thirteenth, who, despite her sinister number, seemed to Ivan infinitely desirable. Hiding himself, he watched the damselfs, who he knew at once to be princesses because of the easy grace with which, as to the manner born, they played with the golden apples and danced among the silver trees. When he could no longer restrain himself, he went among them; and then, because he was young and comely, they made him a present at some costly fruit, and besought him to depart in haste, warning him that he was in the enchanted realm of the maleficent Kastchei, whose prisoners they were, and whose playful habit it was to turn to stone whatever venturesome travelers he could decoy. But Ivan, with his eyes on the beautiful thirteenth princess, was undismayed and would not go. So they left him.

Then the Prince, made bold by love, flung open the gates of the castle, when out swarmed a grotesque and motley throng of slaves and buffoons, soldiers and freaks, the Kikimoras and the Bolibochki and the two-headed monsters—subjects and satellites of the Ogre—and finally the terrible Kastchei himself, who sought to work his petrifying spell upon Ivan. But the Fire-Bird's golden feather, which Ivan still carried, proved to be a magic talisman, against which the wicked power of the Ogre could not prevail.

And now the Fire-Bird herself appeared. First she caused the Ogre and his

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crew to begin a frenzied dance, which grew ever wilder and wilder. When they had fallen to the ground exhausted, the Fire-Bird disclosed to Ivan the absurdly simple secret of Kastchei's immortality: In a certain casket the Ogre preserved an egg. If the egg were broken, Kastchei would die. It did not take Ivan long to find the egg and dash it to the ground, whereupon Kastchei expired, and the castle vanished, and the captive knights who had been turned to stone came to life and joined in the general merrymaking, while Ivan and the Tsarevna, the most beautiful of the Princesses, gazed expectantly into each other's eyes.

\* \* \*

The movements of the suite performed at this concert are as follows:

I. *Introduction*, leading into a section called

II. *The Fire-Bird and Her Dance*, which combines some of the music accompanying Ivan's pursuit of the miraculous Bird as prelude to the Dance itself—music of fantastic and captivating grace.

III. *Dance of the Princesses*. This movement, a "Khorovode," or round dance, of charming gravity and stateliness, opens with an introductory passage for two flutes in imitation over an octave F-sharp sustained by the horns. The melody of the dance is first played by the oboe, accompanied by harp chords, and is continued by solo 'cello, clarinet and bassoon. A second section of the theme is sung by the muted strings.

IV. *Kastchei's Infernal Dance*. This section (introduced by a *fff* chord of the whole orchestra) is called, in the ballet,

(Continued on next page)

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(Continued from previous page)

*Infernal Dance of All the Subjects of Kastchei.* The passionate theme in A major for the strings in unison, *fff*, which appears shortly before the end of the movement, is derived from a subject heard in the ballet as the Princesses play with the golden apples—where, thinks M. Montagu-Nathan, it hints at their ultimate liberation through the good graces of the Fire-Bird. This movement ends on a crashing chord for all the instruments, followed by a sudden quiet of the orchestra and a brief transitional passage (*Andante*, *p*) for woodwind, horns, piano and harp, then for divided and muted 'cellos and violas. This leads without pause into the

V. *Berceuse.* In the ballet, this delightful cradle-song, with its opening bassoon solo over an accompaniment of muted strings and harp, follows the Infernal Dance, lulling the Tsarevna into a sleep that will protect her from the evil designs of Kastchei.

VI. *Finale.* This movement, which succeeds the *Berceuse* without pause, follows, in the ballet, the Death of Kastchei, and accompanies the breaking of the Sorcerer's spell, the vanishing of his castle, and the revivification of the petrified knights. The movement opens with a horn solo (*p*, *dolce*, *cantabile*; *Lento maestoso*), above string tremolos—a melody that at the climax of the Finale is sung with thrilling beauty by all the strings in unison against an ascending scale in the brass. The work ends with the jubilant music that celebrates the release of the Ogre's victims and the happy conclusion of Ivan's adventure.

(Continued on page 22)

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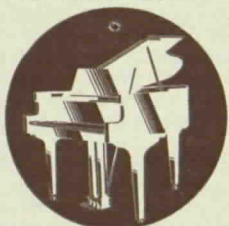
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2. BORODIN.....Orchestra S
3. STRAVINSKY.....
  - I. Introduction—The Fire-Bird and Her
  - II. Dance of the Princesses
  - III. Infernal Dance of Kastchaï
  - IV. Berceuse—
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ram continued on page 19)

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(Program continued from page 16-17)

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(Program continued on page 21)

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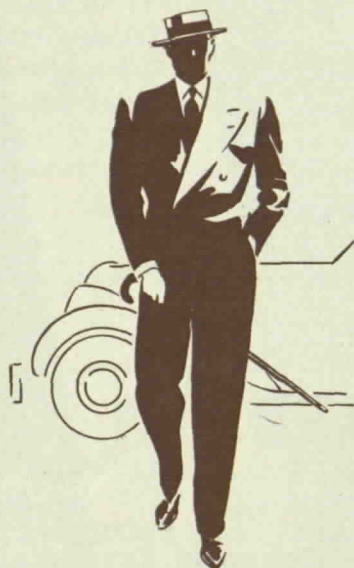
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(Program continued from page 19)

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Scene 2—Garden of the Castellor Palace.  
ACT II—Scene 1—A Mountain Pass in Biscaya.  
Scene 2—Cloister of a Convent.  
ACT III—Scene 1—The Encampment of Count di Luna.  
Scene 2—A Room in the Castellor Palace.  
ACT IV—Scene 1—The Castle of the Aliaferi.  
Scene 2—Prison in the Castle.

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(Program continued on page 23)

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(Continued from page 14)

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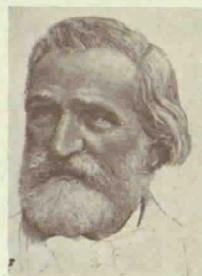
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## SYNOPSIS OF THIS WEEK'S OPERA

by  
R. D. DARRELL

[Thursday and Friday, July 16 and 17]

**VERDI: IL TROVATORE**, opera in  
four acts. Libretto by Salvatore Camma-  
naro, based on a drama by Gutierrez. First  
performance: Rome,  
January 19, 1853.  
The scene is laid in  
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Spain, in the fif-  
teenth century.



VERDI

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"Il Trovatore," the  
troubadour, a mys-  
terious knight whose  
true name is Man-  
rico, serenades and wins the heart of Lady  
Leonora, incurring at the same time the  
jealous enmity of her wealthy suitor, Count  
di Luna. The two engage in a duel and  
Manrico is victorious but spares the Count's  
life. Later, Manrico, wounded in battle, is  
convalescing in a gypsy camp where he  
learns the tragic life story of the aged  
Azucena, who he believes is his mother.  
Her mother had been burned to death for

(Continued on page 24)

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(Continued from page 21)

**SATURDAY, JULY 18, at 8:30**

(Program subject to change without notice)

**MR. ITURBI**  
 will conduct the first half of this program  
**MR. ARNOLD VOLPE**  
 will conduct the second half

1. WEBER.....Overture to "Der Freischütz"
2. HAYDN.....Symphony in G major ("The Surprise"), B. & H. No. 6 [94]
  - I. Adagio—Vivace assai
  - II. Andante
  - III. Menuetto: Allegro molto
  - IV. Allegro di molto
- INTERMISSION
3. TCHAIKOVSKY.....Symphony No. 5, in E minor, Op. 64
  - I. Andante; Allegro con anima
  - II. Andante cantabile, con alcuna licenza
  - III. Valse: Allegro moderato
  - IV. Finale: Andante maestoso; Allegro vivace
4. TCHAIKOVSKY....."Italian Caprice," Op. 45

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## SYNOPSIS OF THIS WEEK'S OPERA

(Continued from page 22)

supposed sorcery by the Count di Luna's father and in vengeance she had stolen the nobleman's youngest son. Manrico does not suspect that he is that son and the brother of his rival. Leonora, believing Manrico dead in battle, is about to become a nun when Manrico appears at the convent and saves her from capture by the Count. The lovers take refuge in a fortress, Castellor, but on the very eve of their marriage the castle is captured by the Count and Manrico is condemned to death. Leonora wins his reprieve by promising to marry the Count, but cheats him by poisoning herself. She dies at Manrico's feet and the furious Count has Manrico killed before the eyes of his supposed mother, Azucena, only to learn from her that he has killed not her son, but his own brother.

## SYMPHONIC PROGRAM-NOTES

By LAWRENCE GILMAN

### Overture to "Der Freischütz"

Carl Maria von Weber

(Born at Eutin, Oldenburg, December 18, 1786;  
died at London, June 5, 1826)

[Saturday, July 18]

It is more than a century since the *Freischütz* Overture became an Institution. On October 8, 1820, it was first publicly

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performed at Copenhagen, under the direction of the composer. Weber was touring Denmark at the time, acquiring golden snuff-boxes from Royalty and falling gaily in love with the Queen — as he wrote blithely to his "darling Caroline." He found the Queen "charming"; but the presented snuff-box seems to have been received with modified rapture, for it is somewhat coldly referred to by Weber's son Max in his biography of his father. "It might be supposed," he remarks, "that a more direct pecuniary recompense would have pleased Weber better." And Weber wrote to his Caroline: "It is a fine affair, certainly; but what am I to do with all this sort of thing?"

The concert that was rewarded by a snuff-box was a private one. It took place at court, October 4th, ten days after Weber's arrival in Copenhagen.

\* \* \*

The *Freischütz* Overture was praised by Berlioz in a rhapsodic tribute. "No one dreams of disputing its pre-eminence," he declared in *A Travers Chants*. And Berlioz, who was as sentimental as a Congressman, could scarcely contain himself in the presence of that moment in the Overture which he seems to have regarded as the summit of its inspiration: "... the dreamy phrase of the clarinet, accompanied

(Continued on next page)

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## SYMPHONIC PROGRAM-NOTES

(Continued from previous page)

by a tremolo of stringed instruments in the midst of the Allegro of the Overture" [the first part of the second subject, in E-flat major, sixty measures after the beginning of the *Molto vivace* section]. "Does it not depict the lonely maiden, the forester's fair betrothed, who, raising her eyes to heaven, mingles her tender lament with the noise of the dark woods agitated by the storm? O Weber!!" Even today, when our response to the romantic emotionalism of such critical drum-beating has become a bit languid, Berlioz's excitement seems warranted by the poetic beauty and the extraordinary vitality of the great Overture.

**Symphony No. 5, in E minor, Op. 64**  
**Peter Ilyitch Tchaikovsky**

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

[Saturday, July 18]

This is the most secretive of symphonies. That it has a tale to tell has long been evident to those who have given ear to its almost articulate accents; yet there is no word or hint in its known record that throws any light upon its inner meaning. If the curious inquirer, paraphrasing the Duke in *Twelfth Night*, should ask bluntly, "What's its history?" he could be answered only in the words of Viola: "A blank, my lord." Nevertheless, the commentators, undaunted by Clio's chilling reticence in the matter, have long been anxious to find in Tchaikovsky's Fifth some dramatic or emotional significance, in evident agreement with Mr. Philip Hale's remark that "there is more drama in it than in three-fourths of the operas."

Of these persistent symphonic detectives, Mr. Ernest Newman is the most convincing. Tchaikovsky's Fifth Symphony, in his view, "Bears the strongest internal evidence of having been written to a program."

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The feeling that this is so is mainly due to the recurrence, in each movement, of the theme with which the symphony begins [*Andante*, E minor, 4-4; clarinets]. This produces a feeling of unity that irresistibly suggests one central controlling purpose. . . . No one, I think, will venture to assert that so elaborate a system of thematic repetition as this is due to mere caprice. Nothing can be clearer than that the work embodies an emotional sequence of some kind. It is a great pity that we have no definite clew to this; but even on the face of the matter as it now stands, the general purport of the symphony is quite plain.

"The gloomy, mysterious opening theme [the 'motto-theme' in the clarinets] suggests the leaden, deliberate tread of fate. The allegro, after experimenting in many moods, ends mournfully and almost wearily. The beauty of the andante is twice broken in upon by the first sombre theme. The third movement—the waltz—is never really gay; there is always the suggestion of impending fate in it; while at times the scale passages for the strings give it an eerie, ghostly character. At the end of this also there comes the heavy, muffled tread of the veiled figure that is suggested by the opening theme. Finally, the last movement shows us, as 't were, the emotional transformation of this theme, evidently in harmony with a change in the part it now plays in the curious drama. It is in the major instead of in the minor; it is no longer a symbol of weariness and foreboding, but bold, vigorous, emphatic, self-confident. What may be the precise significance of the beautiful theme from the second movement that reappears in the finale it is impossible to say; but it is quite clear that the transmutation which the first subject of the allegro undergoes, just before the close of the symphony, is of the same psychological order as that of the 'fate' motive—a change from clouds to sunshine, from defeat to triumph."

### Italian Caprice, Op. 45:

Peter Ilyitch Tchaikovsky  
(1840-1893)

[Saturday, July 18]

Tchaikovsky wrote from Rome in 1880

(Continued on next page)

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**SYMPHONIC PROGRAM-NOTES**

(Continued from previous page)

that he was at work upon a new composi-  
tion: "An Italian Fantasia [as he then  
described it] based upon folksongs. Thanks  
to the charming themes, some of which I  
have taken from collections and some of  
which I have heard in the streets, this  
work will be effective." Living with his  
brother Modeste at the Hotel Constanzi,  
they were not far from the barracks of the  
Royal Cuirassiers, and Tchaikovsky often  
listened to the bugle calls of the cavalry-  
men. One of these cavalry signals found  
its way into the *Italian Caprice*, and may  
there be heard as the trumpet fanfare at  
its beginning. The piece is in A major.

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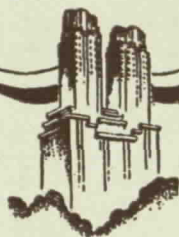
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VOL. XIX

No. 11

July 29, 30, 31,  
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(Continued on page 38)

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Operas begin at 8 P. M.



# Symphonic Program-Notes

by

LAWRENCE GILMAN

**Symphony No. 5, in C minor.....Ludwig van Beethoven**

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

[Wednesday, July 29]

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.<sup>1</sup> That is all that is known of the rise and progress of this famous Symphony."

\* \* \*

It is the theory of Paul Bekker, expounded in his thoughtful and provocative book on Beethoven, that the C minor Symphony was laid aside in favor of the

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

\* \* \*

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

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

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

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

**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 29]

This brilliant and vital score<sup>1</sup> is the 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

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

(Continued on next page)

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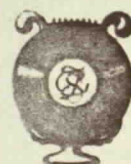
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## SYMPHONIC PROGRAM-NOTES

(Continued from previous page)

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

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## STADIUM CONCERTS REVIEW

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 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 elab-

(Continued on next page)



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## SYMPHONIC PROGRAM-NOTES

(Continued from previous page)

orate 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 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 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

(Continued on next page)

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## SYMPHONIC PROGRAM-NOTES

(Continued from previous page)

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."

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

[Wednesday, July 29]

*El Amor Brujo* (*L'Amour Sorcier*, or *Love, the Magician*), originally a ballet with voices and orchestra, in one act, 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-Arbo.

\* \* \*

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

"Candelas is a young, very beautiful and

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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 become 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 around 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

(Continued on next page)



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## SYMPHONIC PROGRAM-NOTES

(Continued from previous page)

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."

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

**Johannes Brahms**

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

[Saturday, August 1]

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 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

(Continued on page 24)

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(Program subject to chan

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

INTERMISS

2. LISZT..... Concerto for P  
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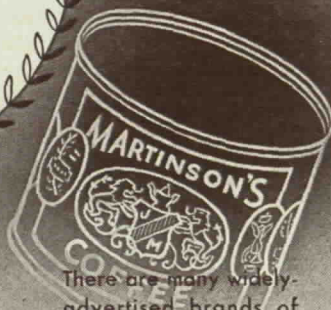


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(Program continued from pages 16-17)

3. DE FALLA..... Excerpts from "El Amor Brujo" ("Love, the Magician")  
Introduction—The Gypsies (Evening)—Chanson du Chagrin d'Amour—The Homecoming—  
Dance of Terror—The Magic Circle (Narrative of the Fisherman)—Ritual Dance of Fire  
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Game of Love—Finale (Morning Chimes).

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THURSDAY EVENING, JULY 30, at 8:30

FRIDAY EVENING, JULY 31, at 8:30

**PHILADELPHIA BALLET COMPANY**

I

**"DAPHNIS ET CHLOE"**

MUSIC BY MAURICE RAVEL

CHOREOGRAPHY BY CATHERINE LITTLEFIELD

CAST

|                                   |  |
|-----------------------------------|--|
| CHLOE .....                       | Catherine Littlefield                      |
| DAPHNIS .....                     | Thomas Cannon                              |
| LYCEON .....                      | Dorothie Littlefield                       |
| DORCON—a herdsman .....           | Edward Caton                               |
| BRIAXIS—the Corsair Chief } ..... | Alexis Dolinoff                            |
| LAMMON—the old shepherd } .....   |  |
| THREE CHASTE NYMPHS .....         | Miriam Golden, Kathryn Harkins, Ann Stuart |
| SATYR .....                       | Rudolph d'Allessandro                      |

(Program continued on page 21)

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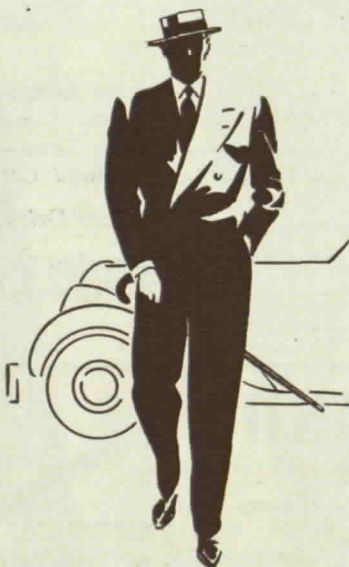
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(Program continued from page 19)

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### II

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(Program continued on page 23)



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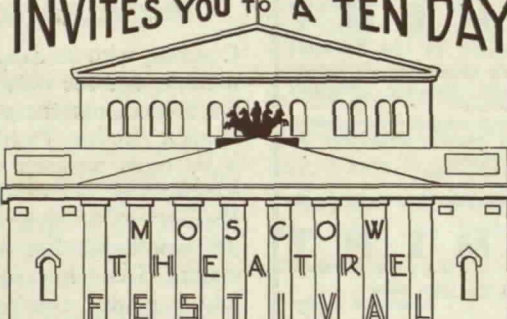
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(Continued from page 21)

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(Program continued on page 27)

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**SYMPHONIC PROGRAM-NOTES**

(Continued from page 14)

C minor, with its dangerous skirting of the sublime, nor the warmly idyllic Brahms of the Second, nor the austere 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.

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

**Alexander Porphyrievich Borodin**

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

[Saturday, August 11]

Borodin, internationally famous as a chemist, known widely as the author of *The Solidification of Aldehydes* and of *Researches Upon the Fluoride of Benzole*, composed music under difficulties. An amiable and incredibly patient soul, he gave much of his time to philanthropic and charitable works. Rimsky-Korsakoff tells of his consecrating himself heart and soul to those works of social regeneration which in Russia were initiated during the latter part of the nineteenth century. When he should have been writing music, this Tolstoyan being sat on "welfare committees" and acted as treasurer of a benevo-

(Continued on page 26)

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## Synopsis of the Ballet

A pastoral scene, in the background the Altar of Pan. Devotees make sacrifices and worship. Among them are Daphnis and Chloe. Daphnis is not yet aware of his love for Chloe, nor does she fully admit of her feelings for the fair youth. Each, however, soon becomes aware of love. Chloe is pained at the attention paid Daphnis by a group of maidens, and he in turn is hurt by the presence of a number of youths about her. A contest between Daphnis and Dorcon, the herdsman, is proposed, the prize to be a kiss from Chloe. Daphnis is the victor and as he and Chloe embrace, the onlookers admire their beauty. As Chloe leaves, Lyceon attempts unsuccessfully to lure Daphnis from his thoughts of her. A tumult and a band of Corsairs enter, seizing and carrying off the women, among them Chloe. Daphnis, distracted, curses the gods and falls inanimate. The light grows dim, the statues of the nymphs become animated and seek to console Daphnis. They invoke the god Pan.

The scene changes to the camp of the Corsairs. It is night. There are revels as they dance and joust. Chloe is prisoner and Briaxis, their Chief, covets her. She performs a dance of supplication. Strange gleams appear and Pan's protection is made manifest.

The third scene returns us once more to the altar. Daphnis and Chloe are reunited as Lammon, the old shepherd, tells of the story of Pan and the nymph Syrinx. The lovers mime the story, finally embracing. There is general rejoicing as Daphnis and Chloe pledge their troth before the altar and the ballet ends in a wild bacchanale.

## Synopsis of "Bolero"

In this ballet, which is purely impressionistic, we begin with the note of romance. The third strain serves to introduce the first dance movement, which has a tension born of restraint. A trifle more free in style is the second set of dancers. Garbed in the airs and graces of mantillas and hoops, their swaying fans serve as a foil to the alluring drift of ruffled trains of the first set. A group of men now enter and with compelling beat surround the two soloists, who typify the restless passion ever present in this composition. The groups now dance counter-rhythmically, with a constantly recurrent theme of drama surging in the wide tonal waves of the music. At the first accelerando, a third group of girls emerge in the stylized version of the unshackled gypsy maids. And now, all groups join in the insistent beat—the compelling rhythm—the irresistible urge to climax.

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## SYMPHONIC PROGRAM-NOTES

(Continued from page 24)

lent organization. He turned his apartment in the School of Medicine at St. Petersburg into an asylum for those whom he befriended; and in the summer he lived the life of a peasant in a poorly furnished *izba*. He died at fifty-three—prematurely; for he had ideas of genuine power and originality to express. He influenced, among others, the most individual of post-Wagnerian music-makers, Claude Debussy. He left, among his major works, an opera, *Prince Igor*, two symphonies, two string quartets, and the work on this program—the orchestral sketch, *On the Steppes of Central Asia*.

\* \* \*

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

The score contains this program, printed in three languages:

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

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

\* \* \*

The immensity and monotony of the steppes are suggested by the long and persistent violin note that begins at once and is sustained for fifty-three measures (*Allegretto con moto*, 2-4) an inverted pedal on a high E. First a clarinet (*cantabile*, *p.*), then a horn, sing what Mr. Montagu-Nathan calls "the Russian theme" beneath the prolonged string tone. The English horn (*cantabile ed espressivo*) evokes "the melancholy sound of Oriental songs"; and there is now the support of clarinets and horn, and a pizzicato bass. Later, when the two songs are mingled, first and second violins in unison, on the G string, enact the "Orientals," while the oboe speaks for Rus-

(Continued on page 28)

# STADIUM CONCERTS REVIEW

(Continued from page 23)

**SATURDAY, AUGUST 1, at 8:30**

**José Iturbi, Conducting**

(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

2. **BORODIN**.....On the Steppes of Central Asia: Orchestral Sketch  
3. **STRAVINSKY**.....Suite from the ballet, "The Fire-Bird"  
    I. Introduction—"The Fire-Bird and Her Dance"  
    II. Dance of the Princesses  
    III. Infernal Dance of Kastchaï  
    IV. Berceuse—  
    V. Finale

**SUNDAY, AUGUST 2, at 8:30**

**José Iturbi, Conducting**

(Program subject to change without notice)

## ALL-WAGNER PROGRAM

1. Overture to "Tannhäuser"  
2. Siegfried Idyl  
3. Funeral Music from "Götterdämmerung"  
4. Prelude to "Die Meistersinger"

INTERMISSION

5. Prelude to "Lohengrin"  
6. Prelude and Finale, "Tristan und Isolde"  
7. Ride of the Valkyries

**MONDAY, AUGUST 3, at 8:30**

and

**TUESDAY, AUGUST 4, at 8:30**

**José Iturbi, Conducting**

Soloist: **Jascha Heifetz**, Violinist

(Program subject to change without notice)

1. **MENDELSSOHN**.....Overture, "Fingal's Cave"  
2. **MOZART**.....Concert for Violin and Orchestra, in D major  
    **JASCHA HEIFETZ, Violinist**

INTERMISSION

3. **GLAZOUNOFF**.....Concerto for Violin and Orchestra, in A minor  
    Moderato—Andante—Allegro  
    **JASCHA HEIFETZ**  
4. Group of Soli (with piano accompaniment)  
    **JASCHA HEIFETZ, Violinist**

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## SYMPHONIC PROGRAM-NOTES

(Continued on page 26)

sia. The music dies away on a high A major chord, *pppp*, for eight solo violins, muted, and a flute—*cantabile dolcissimo*.

Suite from "L'Oiseau de Feu" ("The Fire-Bird") . . . . . Igor Stravinsky  
(Born at Oranienbaum, Russia, June 5, 1882)

[Saturday, August 1]

*L'Oiseau de Feu*, a "conte dansé" in two tableaux, scenario by Fokine, score by Stravinsky, settings and costumes by Golovine and Bakst, the music conducted by Gabriel Pierné, was produced at the Paris Opéra, June 25, 1910, under the direction of Serge de Diaghileff. Five and a half years later (January 17, 1916) *The Fire-Bird* was performed for the first time in America by the Ballet Russe at the Century Theatre, New York.

\* \* \*

According to Ralston in his *Russian Folk-Tales*, the Fire-Bird is known in its native haunts as the *Zhar-Pitsa*,—a name less immediately beguiling to the non-Slavic fancy than is the picture that Ralston draws of the creature's place in Russian mythology. Its name, he says, indicates its close connection with flame or light; for, he tells us, *Zhar* means "'glowing heart,' as of a furnace"; and *Zhar-Pitsa* means, literally, "the Glow-Bird." "Its appearance corresponds with its designation. Its feathers blaze with golden or silvery sheen, its eyes shine like crystal, it dwells in a golden cage. In the depth of the night it flies into a garden and lights it up as brilliantly as could a thousand burning fires. A single feather from its tail illuminates a dark room. It feeds upon golden apples, which have the power of bestowing youth and beauty,—or, according to a Croatian version, on magic grasses."



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The action of Stravinsky's ballet, *L'Oiseau de Feu*, from which this concert suite is extracted, may be outlined as follows:

Into the domain of the Ogre Kastchei there wandered one night, after a long day's hunting, the young Prince Ivan Tsarevitch. In the shadows of an orchard he discerned a marvelous golden bird, with plumage that shone through the darkness as if its wings had been dipped in flame. The wondrous creature was sybaritically engaged in plucking golden apples from a silver tree when Ivan gleefully laid hold of her; but, melted by her entreaties, he soon released her, and she flew away, leaving with him, in gratitude, one of her shining plumes.

As the night lifted, Ivan saw that he was in the park of an ancient castle, and, as he looked, there issued from it twelve lovely maidens, and then a thirteenth, who, despite her sinister number, seemed to Ivan infinitely desirable. Hiding himself, he watched the damsels, who he knew at once to be princesses because of the easy grace with which, as to the manner born, they played with the golden apples and danced among the silver trees. When he could no longer restrain himself, he went among them; and then, because he was young and comely, they made him a pres-

(Continued on next page)

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## SYMPHONIC PROGRAM-NOTES

(Continued from previous page)

ent of some costly fruit, and besought him to depart in haste, warning him that he was in the enchanted realm of the maleficent Kastchei, whose prisoners they were, and whose playful habit it was to turn to stone whatever venturesome travelers he could decoy. But Ivan, with his eyes on the beautiful thirteenth princess, was undismayed and would not go. So they left him.

Then the Prince, made bold by love, flung open the gates of the castle, when out swarmed a grotesque and motley throng of slaves and buffoons, soldiers and freaks, the Kikimoras and the Bolibochki and the two-headed monsters—subjects and satellites of the Ogre—and finally the terrible Kastchei himself, who sought to work his petrifying spell upon Ivan. But the Fire-Bird's golden feather, which Ivan still carried, proved to be a magic talisman, against which the wicked power of the Ogre could not prevail.

And now the Fire-Bird herself appeared. First she caused the Ogre and his crew to begin a frenzied dance, which grew ever wilder and wilder. When they had fallen to the ground exhausted, the Fire-Bird disclosed to Ivan the absurdly simple secret of Kastchei's immortality: In a certain casket the Ogre preserved an egg. If the egg were broken, Kastchei would die. It did not take Ivan long to find the egg and dash it to the ground, whereupon Kastchei expired, and the castle vanished, and the captive knights who had been turned to stone came to life and joined in the general merrymaking, while Ivan and the Tsarevna, the most beautiful of the

Princesses, gazed expectantly into each other's eyes.

\* \* \*

The movements of the suite performed at this concert are as follows:

I. *Introduction*, leading into a section called

II. *The Fire-Bird and Her Dance*, which combines some of the music accompanying Ivan's pursuit of the miraculous Bird as prelude to the Dance itself—music of fantastic and captivating grace.

III. *Dance of the Princesses*. This movement, a "Khorovode," or round dance, of charming gravity and stateliness, opens with an introductory passage for two flutes in imitation over an octave F-sharp sustained by the horns. The melody of the dance is first played by the oboe, accompanied by harp chords, and is continued by solo 'cello, clarinet and bassoon. A second section of the theme is sung by the muted strings.

IV. *Kastchei's Infernal Dance*. This section (introduced by a *ffff* chord of the whole orchestra) is called, in the ballet, *Infernal Dance of All the Subjects of Kastchei*. The passionate theme in A major for the strings in unison, *fff*, which appears shortly before the end of the movement, is derived from a subject heard in the ballet as the Princesses play with the golden apples—where, things M. Montagu-Nathan, it hints at their ultimate liberation through the good graces of the Fire-Bird. This movement ends on a crashing cord for all the instruments, followed by a sudden quiet of the orchestra and a brief transitional passage (*Andante*, *p*) for woodwind, horns, piano and harp, then for divided and muted 'cellos and violas. This leads without pause into the

V. *Berceuse*. In the ballet, this delightful cradle-song, with its opening bassoon solo over an accompaniment of muted strings and harp, follows the Infernal

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Dance, lulling the Tsarevna into a sleep that will protect her from the evil designs of Kastchei.

VI. *Finale*. This movement, which succeeds the *Berceuse* without pause, follows, in the ballet, the Death of Kastchei, and accompanies the breaking of the Sorcerer's spell, the vanishing of his castle, and the revivification of the petrified knights. The movement opens with a horn solo (*p, dolce, cantabile; Lento maestoso*), above string tremolos—a melody that at the climax of the *Finale* is sung with thrilling beauty by all the strings in unison against an ascending scale in the brass. The work ends with the jubilant music that celebrates the release of the Ogre's victims and the happy conclusion of Ivan's adventure.

### Overture, "Fingal's Cave," Op. 26 Felix Mendelssohn-Bartholdy

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

[Monday, August 3, and Tuesday, August 4]

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

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

Two days before, Mendelssohn had written to his sister: "In order to make you understand how extraordinarily the Hebrides affected me, the following came

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

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



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# STADIUM PROGRAMS

SEASON OF 1936

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MONDAY, AUGUST 3, at 8:30

and

TUESDAY, AUGUST 4, at 8:30

**José Iturbi**, Conducting

Soloist: **Jascha Heifetz**, Violinist

(Program subject to change without notice)

1. Eine Kleine Nachtmusik..... MOZART
2. MOZART.....Concerto for Violin and Orchestra, in D major  
JASCHA HEIFETZ, *Violinist*

INTERMISSION

3. "Procesion del Rocio".....TURINA  
(First time at the Stadium)
4. GLAZOUNOFF.....Concerto for Violin and Orchestra, in A minor  
Moderato—Andante—Allegro  
JASCHA HEIFETZ, *Violinist*

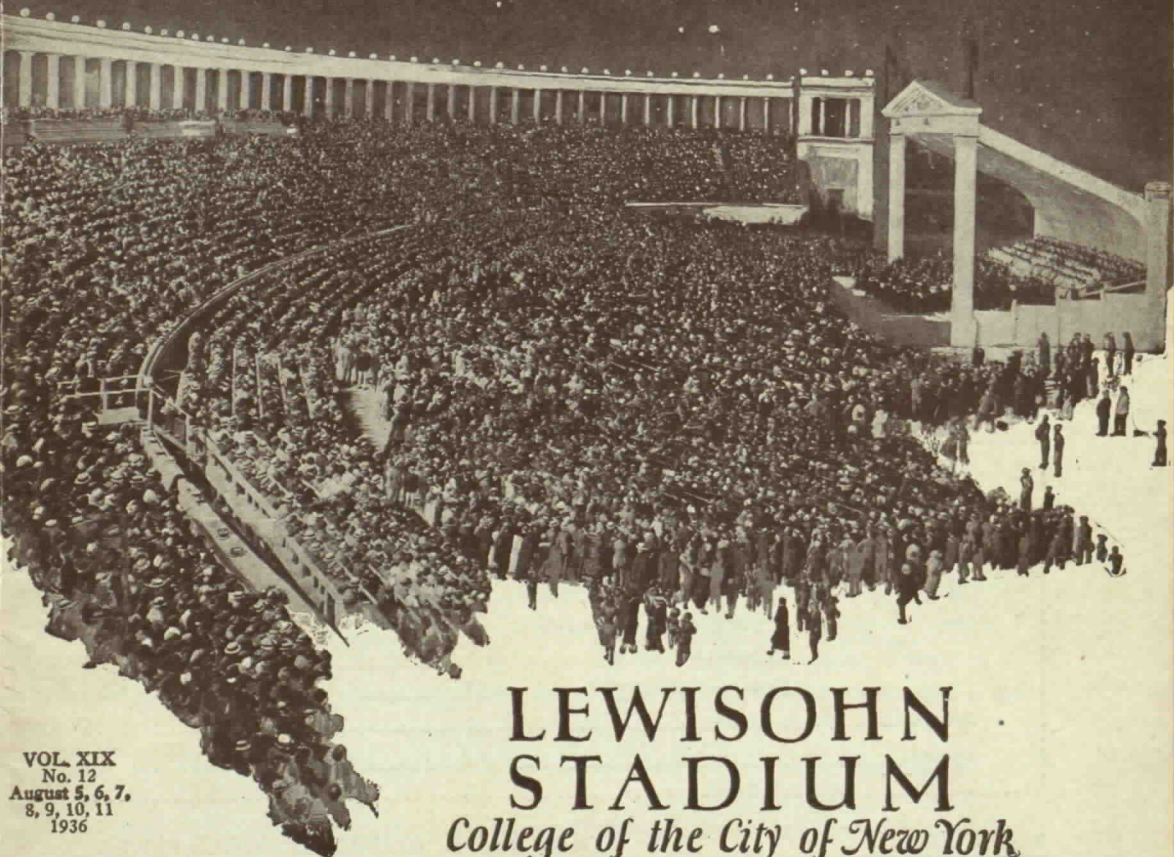
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VOL. XIX

No. 12

August 5, 6, 7,  
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## RAIN NOTICE

### FOR CONCERTS

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 orchestra 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.  
If it rains after 10 P. M., the performance is considered given and the rain check is cancelled.

### FOR BALLET

If grounds are not in satisfactory condition by 7:30 P. M., the ballet will be cancelled and a substitute orchestral program will be held in the Great Hall of City College under the direction of Alexander Smallens.  
If it rains before the intermission, the rain check attached to your ticket is good for the next ballet only.  
If it rains during or after the intermission, the ballet is considered given and the rain check is therefore cancelled.

### NOTICE

A green light displayed from the left side of the stage indicates that the rain checks are good for the next symphonic concert, ballet or opera performance. A red light indicates that the concert, ballet or performance of opera is considered given and the rain checks are cancelled. Operas begin at 8 P. M.



# Symphonic Program-Notes

by

LAWRENCE GILMAN

**Symphony No. 3 in E-flat major ("Eroica"), Op. 55 . . . . . L. van Beethoven**

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

[Wednesday, August 5]

One evening at Nussdorf in the summer of 1817, when Beethoven and the poet Kuffner<sup>1</sup> were enjoying a fish dinner together at the tavern "Zur Rose," Kuffner made bold to ask the Titan—who happened to be in an amiable mood—which of his symphonies was his favorite (there were then, of course, only eight).

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

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

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

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

With his preference for the *Eroica* many will find themselves in sympathy. Yet it seemed to some who in 1805<sup>2</sup> heard the work for the first time that the symphony "often lost itself in lawlessness"—that it contained much that was "glaring and bizarre." A correspondent of that time

divided the *Eroica's* hearers into three classes: there were those, "Beethoven's particular friends," who kept a tight upper lip and predicted that "after a thousand years have passed it will not fail of its effect"; another faction saw in it only "an untamed striving for singularity . . . strange modulations and violent transitions" . . . producing "a certain undesirable originality without much trouble—but genius proclaims itself not in the unusual and the fantastic, but in the beautiful and sublime." A third party, the middle-of-the-roaders, admitted that the symphony contained "many beauties," but deplored "its inordinate length," and feared that "if Beethoven continues on his present path he and the public will be the sufferers." Beethoven himself, who conducted the first public performance, came in for some blame because of "discourtesy" toward his hearers: for it appears that "he did not nod his head in recognition of the applause which came from a portion of the audience."

It is easy to believe that the effect of the new symphony was exceedingly perturbing. Imagine the impression that must have been made in 1805 not only by such "wicked whims" (as the horrified Ries

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

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

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caller them) as the famous entrance of the horn in the tonic of E-flat major against the dominant B-flat—A-flat of the violins, but by such far more startling things as that passage in the working-out section of the first movement where the entire orchestra hurls forth those tremendous minor-seconds, like a giant fist shaken at the sky, and then drops to a minor-ninth chord of the strings, with the oboes calming the tempest in the lovely E-minor episode that comes so astonishingly on its heels. Well might Sir George Grove exclaim that such passages as these are "absolute Beethoven" — that there is nothing comparable to their power in any previous music.

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

\* \* \*

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

Yet whatever "program" we do or do not elect to fit to the *Eroica*, the greatness of the music itself remains for men to marvel at. This is not Beethoven the seer, the prophet, the mystic—the Beethoven of the fathomless gaze: *that* Beethoven is to

(Continued on next page)

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SYMPHONIC PROGRAM-NOTES

(Continued from previous page)

be sought in the last quartets, in certain of the sonatas, in the Missa Solemnis. But the Beethoven who could bestride the world and shoulder the heavens and affright the winds, whose grief was as the mourning of Humanity itself: this Beethoven, heartbreaking and terrible and jocund, speaks out of the *Eroica* Symphony.

"Romeo and Juliet": Overture-Fantasy  
(after Shakespeare)

P. I. Tchaikovsky

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

[Wednesday, August 5]

It was in the year of Tchaikovsky's jilting by Désirée Artot that he composed the *Romeo and Juliet* Overture. The music

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was written in the autumn of 1869, rewritten in the summer of 1870, published in 1871, revised and republished in 1881.

The composition of the Overture was instigated by Mily Alexeievitch Balakirev, redoubtable nationalist and composer of *Thamar* and *Islamey*, who projected the plan of the work, outlined the character of the themes, stirred the creative fancy of the young music-maker. This was in the spring of 1869, when the memory of Désirée

must have been achingly vivid. If she kindled the music's flame, she wrought to an admirable end. The score is uneven; but at its best—and its best predominates—it is not only Tchaikovsky raised to the level of authentic genius, but it achieves for a few unforgettable moments a quality of utterance that justifies the heady epithet, "Shakespearean." There are not many

(Continued on next page)



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## SYMPHONIC PROGRAM-NOTES

(Continued from previous page)

things in modern music more justly expressive, more sensitively poetic, than the exquisite theme for muted and divided strings that projects the mood of the enraptured pair as they watch the coming of the dawn in Juliet's chamber. Here Tchaikovsky outdid himself; here, for a moment, he captured the very hue and accent of Shakespearean loveliness.

\* \* \*

The dramatic and emotional structure of the Overture adheres in the main to the outline proffered to Tchaikovsky by the enthusiastic Balakirev. There is an introduction of religious character, designed—so Kashkin tells us—to suggest the figure of Friar Laurence (churchly harmonies in the clarinets and bassoons, *Andante non tanto, quasi moderato*, F-sharp minor, 4-4), followed by an *Allegro giusto* in B minor, intended to depict the conflict of the opposing houses—a tumultuous section full of strife and fury. Then follows the love-scene, based on two lyric themes of rich emotional expressiveness which Tchaikovsky used in a fragmentary "Duo from *Romeo and Juliet*" found among his papers after his death and orchestrated by Taneiev (who also provided an instrumental introduction for the duet constructed of material from the Overture). The first of these two themes—the rhapsodic and songlike melody in D-flat major, first heard from the English horn and muted violas, accompanied by the horns—is sung by Romeo in the duet to these words: "O night of love, stay, thou must not yet be gone! Faithful night, stay, and with thy darkness hide our love!" The second theme—the lovely chord passage for muted and divided strings which follows immediately—accompanies in the duet this dialogue of the lovers:

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Juliet: "Ah, beloved!"

Romeo: "Yes, 'tis true, yon grey is not the morn,

Yon light is not the day!"

Juliet: "There sings the nightingale!"

Romeo: "'Tis true, I hear it!"

Juliet: "O night of rapture, hide us yet!"

Romeo: "Then welcome death, I am content!"<sup>1</sup>

The love scene is followed by a resumption of the stress and conflict of the first part, against which the solemn warning of Friar Laurence protests in vain. The lovers are again brought before us, with increasing and passionate intensity. There is a great climax; then, after a brief and portentous silence, the piece ends (according to Kashkin) with "the death of the lovers." There is a dolorous reminiscence of the ecstatic song of Romeo, now dirge-like and woeful (sung by 'cello, violins, and bassoon, above drum-beats, with basses pizzicato), then an elegiacal conclusion: a variant of the love-song given by the higher strings in unison, with accompaniment of woodwind, horns, and harp.

### Variations on a Theme by Haydn.

Op. 56-A. . . . . Johannes Brahms

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

[Saturday, August 8]

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

The Theme, which sounds like a blended hymn-tune and folk-song (*Andante*, B-flat major, 2-4), is propounded by oboes and bassoons playing in sixths and thirds, supported by horns, contra-bassoon and double-basses pizzicato.

VARIATION I. *Poco più animato*.) The violins weave an intricately rhythmed tracery above strongly-marked phrases in

<sup>1</sup>The translation of the Russian text used by Tchaikovsky in his duo is by Sigmund Spaeth.

(Continued on next page)

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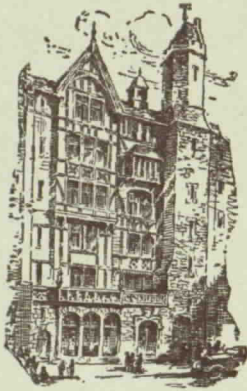
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## SYMPHONIC PROGRAM-NOTES

(Continued from previous page)

the wind. The likeness to the theme is artfully concealed, as it is elsewhere in the work.

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

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

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

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

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

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

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

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whole variation has a Beethovenish air of soft-footed mystery.

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

### Overture to the Opera "Oberon" Carl Maria von Weber

(Born at Eutin, Oldenburg, December 18, 1786;  
died at London, June 5, 1826)

[Sunday, August 9]

Weber's opera, *Oberon*; or, *The Elf King's Oath*, romantic opera in three acts, composed to an English text written by James Robinson Planché, was produced at Covent Garden, London, April 12, 1826. Weber, having taken one hundred and fifty-three lessons in English in order that he might understand the precise meaning of the text he was setting, worked feverishly upon the music, and completed it April 9, 1826—"in the morning, at a quarter to twelve" (as he wrote in the MS. score at the end of the Overture). "*Soli Deo Gloria!*" he added piously.

Though he was dying of consumption, and was so ill and feeble that he could scarcely stand without support, Weber conducted the première at Covent Garden. He was "a shattered machine," as he gasped out afterward to his friends. But he struggled through eleven more performances of the opera before he died two months later.

(Continued on next page)



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## SYMPHONIC PROGRAM-NOTES

(Continued from previous page)

Two and a half years after the London première, *Oberon* reached the United States. It was performed at the Park Theatre, New York, October 9, 1828—probably not quite as Weber wrote it.

\* \* \*

Ludwig Nohl relates that "on the evening of the London première of *Oberon*, Weber's entrance into the orchestra was a signal for the whole audience to rise like a rushing wave of the sea, and for almost a quarter of an hour nothing was heard but cheering, hammering of benches, and other sounds of welcome. Not a single piece went by without tokens of approval; but the same demonstrations were called forth by the beautiful scenery—a plain proof that there was no heart in the affair. When at last the curtain had fallen, there occurred what was still then unprecedented in England. Loud cries were raised for Weber, continually increasing in vehemence. Then the curtain was raised, and Weber stepped modestly forth, bowed amid a whirlwind of joyous welcome, and disappeared."

The *Harmonicum*, an important musical journal, wrote that "Herr von Weber was received with a warmth that has seldom—perhaps never—been exceeded in a theatre." But the writer added somewhat dubiously concerning the music that it was "more calculated to satisfy the scientific judgment of connoisseurs than to please the general public, though not destitute of melody."

(Continued on page 24)

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(Program subject to change)

1. BEETHOVEN.....
  - I. Allegro con brio
  - II. Marcia funebre
2. WAGNER.....
3. WAGNER.....Int
4. TCHAIKOVSKY....."Romeo and Juliet"
5. JOHANN STRAUSS.....

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(Program continued)

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**AUGUST 5, at 8:30**  
(change without notice)

Symphony No. 3, "Eroica"

- III. Scherzo
- IV. Allegro molto

MISSION

Prelude to "Lohengrin"  
Introduction to Act III, "Die Meistersinger"  
"Juliet": Overture-Fantasy (After Shakespeare)  
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(continued on page 19)

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(Program continued from pages 16-17)

THURSDAY, AUGUST 6, at 8:00

FRIDAY, AUGUST 7, 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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Act II. The Posada (Inn) of Lillias Pastia Act IV. Entrance to the Plaza de Toros.

(Program continued on page 21)

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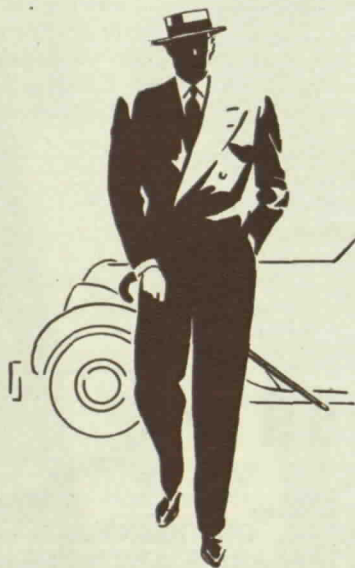
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(Program continued from page 19)

**SATURDAY, AUGUST 8, at 8:30**

**Willem van Hoogstraten, Conducting**  
(Program subject to change without notice)

1. JOHANN STRAUSS.....Overture, "Die Fledermaus"
2. BRAHMS.....Variations on a Theme by Haydn
3. SIBELIUS.....Finlandia
4. STRAUSS....."Blue Danube" Waltz

INTERMISSION

5. BRAHMS.....Symphony No. 2
  - I. Allegro non troppo
  - II. Adagio non troppo
  - III. Allegretto grazioso, quasi andantino
  - IV. Allegro con spirito

**SUNDAY, AUGUST 9, at 8:30**

**Willem van Hoogstraten, Conducting**  
(Program subject to change without notice)

1. WEBER.....Overture to "Oberon"
2. TCHAIKOVSKY.....Symphony No. 4, in F minor, Op. 36
  - 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

3. SMETANA.....Overture to "The Bartered Bride"
4. DUKAS....."The Sorcerer's Apprentice"
5. STRAUSS.....Tone-Poem, "Death and Transfiguration"

(Program continued on page 23)



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(Program continued from page 21)

**MONDAY, AUGUST 10, at 8:30**

**Willem van Hoogstraten, Conducting**

**MME. HULDA LASHANSKA, Soloist**

(Program subject to change without notice)

1. WAGNER..... Overture to "The Flying Dutchman"
2. DVORAK..... Three Slavonic Dances
3. SONGS:
  - (a) Bach..... "Komm, süßer Tod"
  - (b) Tchaikovsky..... "Nur wer die Sehnsucht kennt"
  - (c) Strauss..... "Morgen"  
(Violin Obbligato by REMO BOLOGNINI)
  - (d) Strauss..... "Zueignung"

**HULDA LASHANSKA, Soloist**

INTERMISSION

4. RIMSKY-KORSAKOFF..... Symphonic Suite, "Scheherazade"  
(After "The Thousand and One Nights"), Op. 35
  - I. The Sea and Sindbad's Ship
  - II. The Story of the Kalander-Prince
  - III. The Young Prince and the Young Princess
  - IV. Festival at Bagdad—The Sea—The Ship Goes to Pieces on a Rock Sur-  
mounted by the Bronze Statue of a Warrior—Conclusion

(Program continued on page 25)

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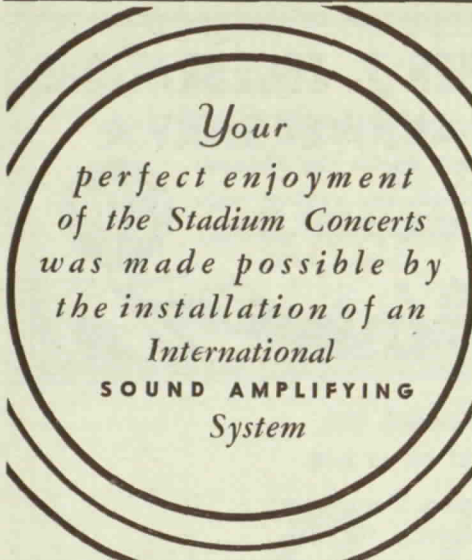
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**SYMPHONIC PROGRAM-NOTES**

(Continued from page 14)

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

**P. I. Tchaikovsky**

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

[Sunday, August 9]

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

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

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

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

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

(Continued on page 26)

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(Program continued from page 23)

**TUESDAY, AUGUST 11, at 8:30**

**Willem van Hoogstraten, Conducting**

(Program subject to change without notice)

1. BEETHOVEN.....Overture to "Egmont"
2. FRANCK.....Symphony in D minor
  - I. Lento—Allegro non troppo
  - II. Allegretto
  - III. Allegro non troppo

INTERMISSION

3. STRAUSS....."Till Eulenspiegel's Merry Pranks"
4. GLUCK-MOTTL.....Ballet Suite
5. RIMSKY-KORSAKOFF .....Spanish Caprice
  - (a) Alborada
  - (b) Variations
  - (c) Alborada
  - (d) Scene and Gypsy Song
  - (e) Fandango of the Asturias

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## SYMPHONIC PROGRAM-NOTES

(Continued from page 24)

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

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

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

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

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

"Fourth movement. If you can find no pleasures in yourself, look about you. Mix with the people. Observe that the multitude understands how to be merry, how to surrender itself to gayety. A popular festival is depicted. Scarcely have you forgotten yourself, scarcely have you had time to lose yourself in contemplation of the joy of others, when unwearied Fate again announces its presence. But the multitude pays no



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heed to you. It does not even spare you a glance, nor note that you are lonely and sad. How merry they all are! And do you still say that the world is steeped in grief? Nay, there is such a thing as joy—simple, vigorous, primitive joy. Rejoice in the happiness of others, and it will still be possible for you to live.

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

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

(Born at Paris, October 1, 1865; died there May 18, 1935)

[Sunday, August 9]

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

Lucian's tale concerns Eucrates, who became a disciple of the magician Pancrates, his master in the magical arts. The story goes as follows:

When we came to an inn [Eucrates relates] he would taken the wooden bar of the door, or a broom or the pestle of a wooden mortar, put clothes upon it, and speak a couple of magical words to it. Immediately the broom, or whatever else it was, was taken by all people for a man like themselves; he went out, drew water, ordered our victuals, and waited upon us in every respect as handily as the completest domestic. When his attendance was no longer necessary, my companion spoke a couple of other words, and the broom was again a broom, the pestle again a pestle, as before. This art, with all I could do, I was never able to learn from him; it was the only secret he would not impart to me, though in other respects he was the most obliging man in the world. At last, however, I found an opportunity to hide me in an obscure corner, and overheard his charm, which I snapped up immediately, as it consisted of only three syllables. After giving his necessary orders to the pestle without observing me, he went out to the market. The following day, when he was gone out about business, I took the pestle, clothed it, pronounced the three syllables, and bade it fetch me some water. He

(Continued on next page)

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## SYMPHONIC PROGRAM-NOTES

(Continued from previous page)

directly brought me a large pitcher full. "Good," said I, "I want no more water; be again a pestle!" He did not, however, mind what I said, but went on fetching water, and continued bringing it, till at length the room was overflowed. Not knowing what to do, for I was afraid lest Panocrates at his return should be angry (as indeed was the case), and having no alternative, I took an axe and split the pestle in two. But this made bad worse; for now each of the halves snatched up a pitcher and fetched water; so that for one water-carrier I now had two. Meantime in came Panocrates; and understanding what had happened, turned them into their pristine form; he, however, privily took himself away and I have never set eyes on him since.

\* \* \*

Dukas's tone-poem — a contemporary classic of the concert-room—was performed for the first time at a Société Nationale concert, Paris, on May 18, 1897. Theodore Thomas introduced it to America, at a Chicago Orchestra concert, January 14, 1899.

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

Nicholas Rimsky-Korsakoff

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

[Monday, August 10]

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

The Sultan Schahriar, convinced of the faithlessness of women, had sworn to put to death each of his wives after the first night. But the Sultana Scheherazade saved her life by diverting him with stories which she told him during a thousand and one nights. The Sultan, conquered by his curiosity, put off from day to day the execution of his wife, and at last renounced



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entirely his bloody vow. Many wonders were narrated to Schahriar by the Sultana Scheherazade. For her stories she borrowed the verses of poets and the words of folk-songs, and she fitted together tales and adventures.

\* \* \*

Rimsky-Korsakoff's suite does not, as he tells us frankly in his Autobiography, coincide at all points with the stories in the *Arabian Nights*. The musical transcription is deliberately indefinite. Which one of Sindbad's voyages is described, which of the three Kalanders is referred to (the "Kalanders" were wandering mendicant monks), and what adventure of what lovesick "young prince" and "young princess" is meant, the composer leaves to his hearers to decide. But we shall not go far wrong if we identify the charming and capricious arabesques of the solo violin, which recur so persistently throughout the piece, as the motive of Scheherazade herself, the persuasive and triumphant narrator.

"Till Eulenspiegel's Merry Pranks,"

Op. 28.....Richard Strauss

(Born at Munich, June 11, 1864)

[Tuesday, August 11]

Till Eulenspiegel is the vagabond hero of an old *Volksbuch* whose authorship is attributed to Dr. Thomas Murner (1475-1530). Till, according to Dr. Murner, was

(Continued on next page)

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## SYMPHONIC PROGRAM-NOTES

(Continued from previous page)

born at Kneithlinger, Brunswick, in 1283, and died of the plague at Möln, near Lubeck, about 1350. It is said that one may still see there, if one be properly credulous, his tombstone, with an owl and a mirror on it; for, as Mr. H. E. Krehbiel pointed out, the origin of the name *Eulenspiegel* ("owl's glass," or "owl's mirror") is found in an old German proverb: "Man is as little conscious of his own faults as an ape or an owl, looking into a mirror, is conscious of his ugliness."

In Murner's book, Till is sentenced to the gallows, but escapes death at the last moment. Strauss, however, does not let the rogue off, but despatches him on the scaffold.

The composer declared at the time of the first performance of his work (at Cologne, November 5, 1895—the composition of the score dates from 1894-95) that it was impossible for him to furnish an explanatory program.

Were I to put into words (he added) the thoughts which its several incidents suggested to me, they would seldom suffice, and might even give rise to offense. Let me leave it, therefore, to my hearers to crack the hard nut which the rogue has prepared for them. By way of helping them to a better understanding, it seems sufficient to point out the "*Eulenspiegel*" motives, which, in the most manifold disguises, moods and situations, pervade the whole up to the catastrophe, when, after he has been condemned to death, Till is strung up to the gibbet.

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For the rest, let them guess at the musical joke which a rogue has offered them.

The themes referred to by Strauss were indicated by him in notation. They are the opening subject of the introduction (violins), the horn melody that follows almost immediately, and the descending interval of a seventh which, portentously sounded, *ff*, by the trombones, tuba, horns and bassoons near the close of the piece, is suggestive of Till's abrupt end on the scaffold.

\* \* \*

The detailed sequence of incidents which Strauss' music illustrates with inimitable wit and gusto is indicated as follows by Wilhelm Mauke:

Once upon a time there was a prankish rogue by name Till Eulenspiegel. He was a mischievous sprite, always up to new tricks. Now he jumps on his horse and rides into the midst of a crowd of market-women and scatters them. Now he strides in seven-league boots, and now hides himself in a mousehole. Disguised as a priest, he preaches salvation and morals, but the rogue peeps out from his disguise, and now he tears off his mask altogether. Now as a cavalier

he makes love to the pretty maidens, at first in jest but soon to one of them in earnest, and is given the mitten. Now he swears vengeance on all mankind but, meeting some "philistines," he forgets his wrath and mocks them, making faces at them. At length his hoaxes fail; he is condemned to death, and executed on the scaffold.

\* \* \*

But there is an epilogue, in the tender, homely vein of the folk-song. The orchestra repeats the formula with which it began the tale: "Once upon a time." . . . Till has become a legend.

\* \* \*

The work is a grotesque fretted with golden fire, Rabelais read by lightning—a thing of blended impudence, fantasy, humor, outrageousness; and now and then of a heart-easing naïveté and tenderness, so that the music takes the breath by its sweetness and its pathos. Till becomes a simulacrum of human life, with its fun and fury that bring forgetfulness, its pity and frustration, its flickering beauty that dies and lives and dies again.

## 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.

### THE STORY IN BRIEF

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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VOL. XIX

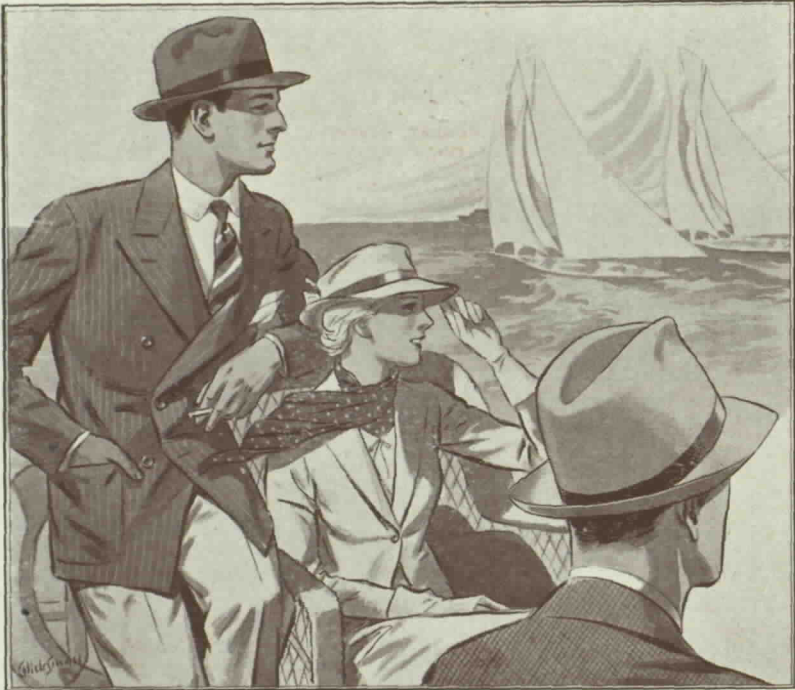
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Operas begin at 8 P. M.

# Symphonic Program-Notes

by

LAWRENCE GILMAN

## Symphony No. 8, in F major, Op. 93 Ludwig van Beethoven

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

[Friday, August 14]

"This incomparably bright symphony," as Wagner described it, was composed at a time when Beethoven was in anything but a merry mood. In the summer of 1812 he was physically disordered, and, in addition, he was much perturbed over the undiplomatically cordial *entente* between his brother Johann and Miss Therese Obermeyer, Johann's housekeeper. Sir George Grove wonders mildly what right Ludwig had "to interfere with the most private concerns of his brother"—a droll question to be put in Victorian England!<sup>1</sup>

In this turbulent period the Eighth Symphony came into being—it was completed, according to Beethoven's autograph inscription, at Linz, in October, 1812. Sir George Grove thinks that Beethoven's excitement at the time "no doubt considerably colored" the music, though he wisely observes that "it is exceedingly hazardous to attempt to connect Beethoven's music with the simultaneous events of his life." He recalls Tennyson's remark that "people in general have no notion of the way in which 'we poets' go to work"; he reminds us that "the despair of the letter known as Beethoven's

Will was coincident with the satisfied, happy mood depicted in the Second Symphony, of the same date . . ." and that "the gay strains of the *Finale* to the great B-flat Quartet (Op. 130) are actually dated, with his own hand, 'November 6' (1826) when he was in the midst of most unpleasant surroundings . . . in constant contact with the woman whom he hated perhaps more than anyone else in the world." And Sir George remembers cheerily that Walter Scott "dictated some of his most dramatic scenes while rolling on the floor in the agonies of cramp in the stomach."

\* \* \*

The Eighth Symphony compels from Sir George the epithet "prodigious." And it is he who has most concisely and happily characterized the work, in a paragraph that is a masterpiece of vividly swift projection:

"At this time of life, Beethoven's love of fun and practical joking had increased so much on him as to have become a habit; his letters are full of jokes; he bursts into horse-laughs on every occasion; makes the vilest puns, and bestows the most execrable nicknames. . . . He had an express term for this state of things: *Aufgeknöpft*—i. e., 'unbuttoned'—was his own

(Continued on page 8)

<sup>1</sup> Inquisitive students may read of Ludwig's activities as moral policeman in Vol. II of H. E. Krehbiel's edition of Thayer's *Life*, published by the Beethoven Association through the press of G. Schirmer, Inc.

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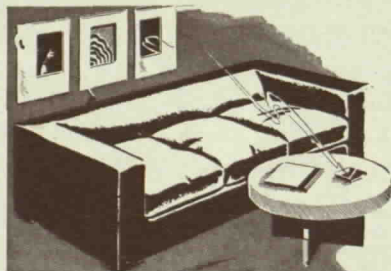
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## SYMPHONIC PROGRAM-NOTES

(Continued from page 6)

word for it. And as what he had in his mind was bound to come out in his music [Was it? See Sir George's own seeming contradiction of this in the paragraph above], this comes out in the Eighth Symphony more than anywhere else; indeed, the work might with propriety be called the *Humorous Symphony*—often terribly humorous; for the atmosphere of broad,

rough enjoyment which pervades the first and last movements is, in the former, darkened by bursts of unmistakable wrath, while every now and then there is a special stroke—such as the octaves of bassoon, drum, etc., in both first and last movements; the bar's rest and staccato notes which usher in the second subject in the first Allegro; the way in which, in the

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## STADIUM CONCERTS REVIEW

working-out of the same movement, the first subject is persistently *shoved away* each time it appears; the provoking Italian cadence which finishes up the Allegretto just as we want to hear the legitimate repeat; in the Finale the loud unmusical C-sharps; the burst of laughter with which he explodes at the notion of making his coda, according to practice, out of the previous material, and then goes off into entirely fresh subjects and regions; the way

in which the brass pull the orchestra back into F-natural when it had gone into F-sharp. These are some of the droll, comic points. But there was another humor which was as dear and natural to Beethoven as fun was—the intense love of beauty; and this is also found in the Allegretto, than which nothing is more lovely in the world; in the Minuet—especially the return to the subject by the bassoon—in the *cantabile* passages

(Continued on page 13)



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could not possibly gain admittance."

\* \* \*

THE INCEPTION of the Stadium Concerts dates back to 1918. Arnold Volpe conducted that year and the year following. In 1920 the late Walter Henry Rothwell succeeded to Volpe's post. Victor Herbert and Henry Hadley divided a five-week season in 1921. Mr. Hadley returned in 1922 for three weeks and Willem van Hoogstraten made his first appearance as guest conductor for the remaining three weeks.

Since 1922 Mr. van Hoogstraten has been permanently identified with the Stadium Concerts, and the Philharmonic, now the Philharmonic-Symphony, has been his orchestra. In 1924 the season was increased one week. Only a year later, the rapidly growing attendance justified augmenting the concerts to eight weeks, a period that has been adhered to since.

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(Continued on page 12)



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CONCERTS*(Continued from page 10)*

Fritz Reiner, then of the Cincinnati Symphony; Rudolph Ganz, then of the St. Louis Symphony; Nikolai Sokoloff, of the Cleveland Orchestra; Frederick Stock, of the Chicago Symphony Orchestra; Pierre Monteux, former conductor of the Boston Symphony; Bernardino Molinari, Albert Coates, the Anglo-Russian director of the London Symphony, Leon Barzin, Hans Kindler, Eugene Ormandy and José Iturbi, who was guest conductor during the 1933 season for two nights.

Last year Stadium activities were further expanded to include regular weekly ballet performances, as well as opera and concerts.

**ADOLPH LEWISOHN**

*who with Mayor La Guardia, is Honorary Chairman of Stadium Concerts*

CITY OF NEW YORK  
OFFICE OF THE MAYOR

August 7, 1936

*To My Friends and Fellow Music Lovers:*

As the nineteenth season of the Philharmonic Stadium Concerts is drawing to an end, I wish to take this opportunity to express my deep-felt gratitude to the hundreds of thousands of New Yorkers, visitors from practically every state in the Union and many foreign lands, for the support that they have given to these Stadium Concerts, both in attendance and contributions. It is gratifying to note that the management has done everything possible to make these concerts a greater artistic success, for which it should be congratulated by all concerned. The Philharmonic Orchestra, under brilliant conductors, and assisted by world-famous soloists, has given heavenly joy to those who appreciate the best and finest in music.

The Stadium Concerts are an important part of our City's musical program which elevates New York to the musical capital of the world, and serves as an inspiration for other cities throughout the land to emulate. I fervently hope that the next season and the seasons to come will be of even greater sources of enjoyment and benefit to the people of New York City.

Sincerely yours,

A handwritten signature in dark ink, appearing to read "La Guardia".

Mayor



## SYMPHONIC PROGRAM-NOTES

(Continued from page 9)

in the Trio, and in the serenely beautiful second subject of the Finale."

## Suite for Orchestra, Op. 19

Erno Dohnanyi

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

[Friday, August 14]

Mr. Dohnanyi composed this suite "in 1908 or 1909." The score was published in 1911, and there is a four-hand piano version. The suite was introduced to the repertoire of the Stadium concerts by Mr. Frederick Stock on August 22, 1926.

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

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

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

III. *ROMANZA (Andante poco moto, F major, 3-4)*. An oboe has the song, followed by a solo 'cello. The English horn offers a contrasting subject in brisker

(Continued on page 17)



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ALBERT SPALDING, Soloist

## STARS

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His 15th Season at the Stadium

## STADIUM HIGHLIGHTS IN RETROSPECT

By Leon Kleban

**R**ANDOM Recollections. The pleasant sense of a common interest with the crowd. The cycloramic glance in search of familiar faces. The effusive greeting to some one whose name you've forgotten. "Get a clean soft cushion." The bell. The expressive silhouette of Iturbi's back. The light breeze that seemed always to spring up as he lifted his baton. The frantic search through the program to identify the opening number.

Intermission. The moment of uneasiness: shall you leave your hat on your chair? The quick appraisal of your neighbors. The decision that no one seems to need a hat. Besides, it is a last year's Panama. The idyllic stroll around the track. The crunch of cinders. The complacent thought that the scene is not without a certain er, a—continental glamour. "Get your cold drinks here."

The conviction that Stadium concerts have made this summer in New York memorable and charming, despite the heat.

**T**HE spotting of color in the grandstand, perfect as a Cezanne. The drifting back by two's and three's to the chairs. The darting glance to your hat. The bell. The conductor's quick, weaving entrance. The sudden recollection of the forgotten name. The final applause. The exhilarating ride home atop the bus.

ALBERT SPALDING'S appearance early in the season. His masterful playing of Beethoven's D Major Violin Concerto. The sartorial impeccability of Mr. Spalding. The good news that he will play with Harold Bauer in the season's final week. The memory of the sweet young thing who read *Allegro ma non troppo*; *Larghetto*; *Rondo* in the program. Her comment to her friend "this will be good, look at all the subtitles."

**H**AROLD BAUER'S quiet power in his rendition of Schumann's Piano Concerto. The pleasure in knowing that we will hear this master at the Stadium once more this season, with Albert Spalding.



## FELL ON THE STADIUM



JOSÉ ITURBI  
Conductor and Pianist

DORIS HUMPHREY'S vibrant dancing of Handel's Alcina Suite. The mounting glee of the crowd when JOHN CHARLES THOMAS sang his charming ditty of the very little boy who got sleepier and sleepier. The sudden wish to be a little boy again.

The completely satisfying Viennese program conducted by PAUL KERBY. The two nights of GEORGE GERSHWIN. His accurate recollection of "An American in Paris." The tinny taxicab horns, evoking nostalgia for Paree. Irrelevant memory of B. Lillie's irreverent song: "Paree." The songs from Gershwin's "Porgy and Bess." Todd Duncan singing of "I Got Plenty of Nuttin'" so powerfully that it towered

above the colonnades. The crowd's delight as Gershwin struck off the opening bars of that first flowering of jazz: "Rhapsody in Blue."

ALEXANDER SMALLENS' superb conducting.

ALEXANDER SMALLENS' superb conducting.

MISCHA ELMAN'S dramatic playing of Mendelssohn's E Minor Concerto. The impressive applause. The insatiable demand for encores. The thrill when Iturbi accompanied him. The lights going out while the audience doggedly clapped, in the darkness. Match flames and applause in the darkness. The lights coming on again. Elman bowing to the crowd's will, tired but game.

JOSÉ ITURBI at the piano. His haunting etching of Mozart's Piano Concerto in E Flat. The feeling that this is among the finest of piano concertos. The bewitching grace of Iturbi's performance. The longing to have him play on and on and on.



ALEXANDER SMALLENS  
On the podium for ballet and opera

"Il Trovatore" under the baton of ALEXANDER SMALLENS. Verdi's massive music mounting to the stars. Ah, Leonora. Ah, Count di Luna. Your languishing

love deserved a happier fate. The Rimsky-Korsakoff opera, "The Tsar's Bride." Love potions gone astray in the pre-Stalin era.

Sensation! Maelstrom of a crowd! Miles of people. And not a prize fight! The attraction: four great pianists: HAROLD BAUER, RUDOLPH GANZ, JOSÉ ITURBI, MISCHA LEVITZKI. Playing immortal Bach's rarely heard Concerto in A Minor for 4 pianos and orchestra. The complex interweaving of chords, composing a tapestry of music. The pinnacle of virtuosity in the rendition of the stately Spanish "Danzas Andalusas" by the peerless four. The electrifying excitement. The encores of the Bach and Andalusian

(Continued on next page)



HAROLD BAUER  
Who will appear with Albert Spalding at the Stadium, August 13th

## STARS FELL ON THE STADIUM

*(Continued from previous page)*

dance numbers. The conquest of the gigantic crowd, aware that this was a musical experience, every moment of which was to be jealously enjoyed. When shall these four meet again?

**R**AVELIAN revels! CATHERINE LITTLEFIELD'S Philadelphia Ballet in Ravel's "Daphnis et Chloe." Stunning choreography by an acknowledged master. Catherine Littlefield is blonde, bold and brilliant. "Who," asked someone, "is this pagan from Philadelphia?" Her "Bolero" conception, alive and exquisite. Dancers in peppermint striped blouses, and flowing skirts of the diaphanous green of sea weed. Senoritas in black silk stockings thigh-high. The relentless build-up to a crescendo of climax. Sensuous, beautiful, *honest* dancing. New York must see Catherine Littlefield soon again. Alexander Smallens' sun-drenched reading of Ravel's score.

The twin nights of climactic excitement with JASCHA HEIFETZ on the podium. Capacity audiences. The lovely Mozart

JOHN CHARLES  
THOMAS

*Gave a memorable  
recital at the Stadium  
July 6th*



Concerto played with Olympian beauty. The recollection of old Heifetz recordings, in which technique overwhelmed the listener. Now, the same technique has grown still more dazzling, but warmer.

After a successful Tour as a guest conductor of the Chicago Symphony orchestra, in Philadelphia, and in Portland, Oregon, MR. VAN HOOGSTRAATEN assumes, last not least, the baton of the Stadium Concerts for the fifteenth consecutive season, an old friend.

And so to press, happy that more Stadium treats are in store. To borrow an editorial heading of the "Times," these have been "Ambrosial Nights."

☆ ☆ ☆



JASCHA  
HEIFETZ

*Thrilled Stadium  
audiences with his  
magic bow.*



## SYMPHONIC PROGRAM-NOTES

(Continued from page 13)

tempo. There is a third subject for strings.

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

\* \* \*

Erno Dohnanyi, one of the foremost Hungarian musicians of our time, is distinguished as pianist, as composer, as conductor. At the age of nineteen he composed a symphony, an overture, and a string sextette, thereby winning a prize offered by the Hungarian Government for native works. He had studied piano for a decade before that. In 1897-8 he undertook a concert tour of Europe. He made his first American tour in the Spring of 1900. In 1925 he appeared in New York as guest conductor of the State Symphony Orchestra.

## Four Polish Dances

Alexander Tansman

(Born at Lodz, Poland, June 12, 1897;  
now living in Paris)

[Saturday, August 15]

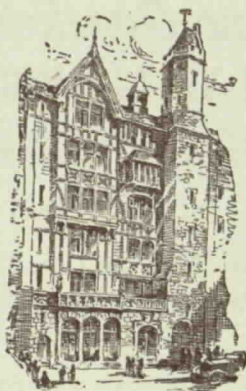
Alexander Tansman studied music in his native Town of Lodz, and began to compose at the ripe age of nine. In his twenty-second year he won the Grand Prix de Pologne for composition. A year later he went to Paris to live, and became identified with the musical modernists of that inexhaustibly receptive capital. His works include a *Toccata* for orchestra; a *Symphony in A minor*; a *Scherzo Symphonique*; an *Intermezzo Sinfonico*; two concertos for piano and orchestra; a *Sinfonietta*; music for Arnoux's *Huon de Bordeaux*; *Danse de*

(Continued on next page)

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Minneapolis Symphony Orchestra.

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PAUL KERBY  
*An off-stage view*

## SYMPHONIC PROGRAM-NOTES

(Continued from previous page)

*la Sorcière*, from a ballet entitled *Le Jardin du Paradis*; and an opera, *La Nuit Kurde*. The opera dates from 1926-27. It is a lyric-drama in a prologue and three acts, the libretto based upon a romance by Jean-Richard Bloch.

Tansman's chamber-music comprises a *Serenade Symphonique* for strings; a *Divertissement* for strings, wind and piano; *Trois Esquisses* for strings and piano; three string quartets, three violin sonatas; a suite for violin and piano; a sonatine for flute and piano.

\* \* \*

The *Quatre Danses Polonaises* performed at this concert were composed in 1932, and were introduced to America by Arturo Toscanini at concerts of the Philharmonic-Symphony Orchestra of New York in the season of 1932-33. The Dances are brief, and transparently simple in structure and musical content.

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GEORGE GERSHWIN

*Stadium audiences heard him twice this season*

**Scherzo from the "Reformation"  
Symphony, Op. 107**

**Felix Mendelssohn-Bartholdy**

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

[Saturday, August 15]

Mendelssohn, touring Great Britain in the summer and early autumn of 1829, meditated various compositions. "His head," remarks the apostolic Sir George Grove, "was at this time full of music—the string quartet, Op. 12; an organ piece for the wedding of his sister Fanny; the *Reformation* Symphony, the *Scotch* Symphony, the *Hebrides* Overture, as well as vocal music." The *Scotch* Symphony was not completed until thirteen years later. The *Reformation* Symphony was completed less than a year after Mendelssohn

*(Continued on page 22)*

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## Overtures and Undertones

by  
JOAN KLEIN

CONCERT-GOERS who have discovered the joy and value of renewing their acquaintance with the masterpieces of the symphonic repertory through the medium of superb phonograph recordings will hail with delight the publication of the first complete detailed survey of music on records, the monumental "Gramophone Shop Encyclopedia of Recorded Music," compiled by R. D. Darrell. Mr. Lawrence Gilman has written the foreword to this unique work. Some idea of the extensiveness of the work may be gained from the fact that eleven pages are devoted to Debussy, fourteen to Handel, eighteen to Mozart, twenty-three to Bach, and over twenty-eight to Wagner. Yet 681 composers in all are included, among them many of the almost legendary giants of ancient music whose works may seldom be heard except on records. Each composer is given a brief, but highly informative study in addition to the complete list of his recorded works, and this feature alone will be found invaluable to every music lover and student, covering as it does many facts not

available in any other single reference work. "The Gramophone Shop Encyclopedia," promises to be given a place of honor and constant use in the library of every musician, music lover, university and school. It is published by the Gramophone Shop, Inc., 18 East 48th Street, and sells for \$3.50.

\* \* \*

THE growth of NEW THEATRE SCHOOL since its establishment by New Theatre League less than two years ago has been remarkable. This fall will see a full-time day school for the actor, director and playwright as well as the part-time evening sessions covering all phases of theatre work and continuously adding new ones such as Radio Broadcasting, Music in the Theatre, History of the American Theatre, etc. Leading figures in the theatre world teach the professional theatre worker as well as the student from the little theatres, and dramatic groups of clubs, trade unions, etc. Just another theatre school but with the added qualification that, in addition to giving the best technical and artistic training possible, it gives a fresh and vital approach to theatre as an integral part of that vaster stage of life itself—which perhaps accounts for the amazing growth of NEW THEATRE SCHOOL. Further information can be obtained by writing to Victor Cutler, Managing Director, at 55 West 45th Street.

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that dance hall, a rather cheap little place where the people seemed to be having such a grand time listening to the orchestra. The drums beat out a steady, solid rhythm . . . the trumpeter tore out of his trumpet little twists on the melody, twists of shattering pathos that made the dancers stop dancing and stand quietly listening. It's exciting music to listen to . . . it's exciting music to read about! And now Hugues Panassie, a Frenchman, has written the first book about it. He is number one hot jazz critic of the world and author of "Hot Jazz, the Guide to Swing Music," just published. Don't think that "swing" isn't a very serious business, either; hot jazz artists like Benny Goodman, Louis Armstrong, etc., are discussed in the same terms used by a music critic talking about any great music. The book ends with lengthy critical lists of the best hot records, some of which are practically collector's items. You can order it direct from M. Witmark & Sons in Rockefeller Center, and the price is \$5.00.

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(Continued on page 23)

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## SYMPHONIC PROGRAM-NOTES

(Continued from page 19)

planned it: he finished it at Berlin in April, 1830.

The symphony was performed for the first time, from manuscript, on November 15, 1832, at the Singakademie, Berlin, under Mendelssohn's direction; but the score and parts were not published until March, 1868—almost twenty-one years after Mendelssohn's death.

The first performance of the *Reformation* Symphony in America was by the Handel and Haydn Society of Boston on May 9, 1868. In the following year (February 6, 1869) the Philharmonic Society added the work to its repertoire at a concert conducted by Carl Bergmann in the Academy of Music. A shorter but not necessarily inferior symphony in B minor, by Schubert, was another "first time by the Society" on the same program; and Ole Bull, between the two symphonies, obliged with a violin concerto by himself.

Mendelssohn was of several minds concerning a title for this symphony; but he finally decided upon that which appeared upon the program of the first performance, and which is published on the title-page of the score: *Symphony for the Festival of the Reformation of the Church*.

The most noteworthy feature of the work is its employment of music possessing religious associations. In the first movement, Mendelssohn utilizes the Amen formula of the Saxon Lutheran Church—the so-called "Dresden Amen," with the rising sixths, of which Wagner afterward made such impressive use in the "Grail" motive of *Parsifal*. It has been said that Mendelssohn originally intended this symphony for the Tercentenary of the Augsburg Confession, June 25, 1830 (one of the titles which he thought of for the work was *Confession Symphony*); and commentators have discovered in the first movement a representation of "the reformers' joy in combat, their firmness of belief and trust in God." Some difficulty was encountered in deciding exactly what the second movement, the *Allegro vivace* (which corresponds to a Scherzo) had to do with the Reformation; but the association is fully justified in the *Andante con moto*, in which Mendelssohn makes use of the Lutheran Choral, *Ein feste Burg ist unser Gott*.<sup>1</sup>

The symphony comprises these movements:

I. *Andante*, D major, 4-4; *Allegro con fuoco*, D minor, 2-2.

II. *Allegro vivace*, B-flat major, 3-4 (the movement performed at this concert).

III. *Andante*, G minor, 2-4; Choral: "Ein feste Burg ist unser Gott"; *Andante con moto*, G major, 4-4; *Allegro vivace*, G major, 6-8—*Allegro maestoso*, D major, 4-4.

The *Reformation* Symphony was revived by Arturo Toscanini in memorable performances by the Philharmonic-Symphony Society in the season of 1931-32.

<sup>1</sup> Modern scholarship is inclined to attribute the authorship of the tune of *Ein feste Burg*, popularly ascribed to Luther, to Johann Walther—not Sir George Grove's celebrated predecessor, the musical lexicographer (1684-1748), but another Johann Walther, singer and Kapellmeister of Torgau and Dresden (1496-1570).

(Continued on page 32)

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## OVERTURES AND UNDERTONES

(Continued from page 21)

fellow. He's away for the week-end and Monday afternoons finds him sweeping back to his office for a conference. His hat must combine out-of-doors casualness with metropolitan correctness. The Stetson Air-lite at \$5.00 and the Young's Air-lite at \$2.85 seems to answer all these requirements. Thoroughly and gratefully cool, the lines have that calculated look of informality that men like to effect.

\* \* \*

ALTHOUGH the 1936-37 auction season is still a few months away, the Imperial Auction Galleries, Ltd., 23 West 47th Street, New York City, tells us that several interesting sales are in the offing for the fall and winter. While not publicly announced as yet, we managed to scoop the fact that Mrs. Laura Stone has instructed the Imperial to sell at unrestricted public auction to the highest bidder, without reserve, during the week of October 12th, the contents of "Gloria Crest," the magnificent estate that belonged to Count Stefan Poniatovsky. This sale, which will be held on the premises of the estate, embraces heirlooms that belonged to the Royal House of Poland, from which the Count is descended, and includes a large array of really superb furnishings. . . . We'll see you there!

\* \* \*

AUGUST vacationers will find the Wallach Men's Stores a grand jumping-off place. Whether you are planning to take shore leave or trek off to some mountain retreat, you'll find their selections in tune with fashion trends . . . and thoroughly practical! We did a bit of exploring in one of their Fifth Avenue stores the other day and were particularly intrigued with a pair of swim trunks in smart chalk stripe pattern. Likewise with a sports shirt . . . called the "Kavan"—that has a soft suede-like finish that feels as luxurious as it looks. We were duly informed that plaids are still top choice in sports jackets . . . and the selection certainly proved this contention. Plain gray flannel slacks are still the best bet to team with them. A parting bit of advice as we left: if any of our male friends unfortunately can't get away, they can at least make the most of an August in New York by wearing a Hart, Schaffner & Marx Dixie Worsted Suit. It is extremely light and cool—and provides a real vacation from sticky discomfort during the dog days.

\* \* \*

AFTER seeing "We Are from Kronstadt," Sergei Eisenstein, director of "Potemkin," wrote in a letter addressed to Boris Shumiatsky,

(Continued on page 36)

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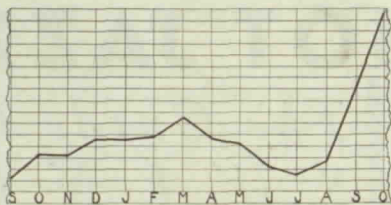
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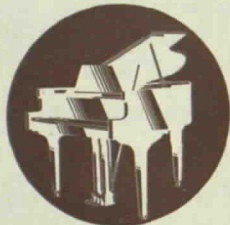


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**WEDNESDAY, AUGUST**

(Program subject to change)

1. MOSZKOWSKI .....  
(1) G. minor  
(2) Bolero
2. SCHUBERT .....  
I. Allegro moderato  
II. Andante con moto
3. ELGAR ..... Overt
4. JOHANN STRAUSS ..... INTERMISSION
5. JOHANN STRAUSS .....
6. JOHANN STRAUSS .....
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- ....."Unfinished" Symphony
- .....Overture, "Cockaigne" (In London Town)
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- .....Overture, "Die Fledermaus"
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- .....b. Pizzicato Polka
- .....Waltz, "Tales from the Vienna Woods"

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am continued on page 27)

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(Program continued from pages 24-25)

THURSDAY, AUGUST 13, at 8:30

Willem van Hoogstraten, Conducting

(Program subject to change without notice)

*Soloists:*

Harold Bauer, Pianist

Albert Spalding, Violinist

(In case of rain, Messrs. Bauer and Spalding will play the next clear night)

1. BEETHOVEN ..... Overture to "Coriolanus"
2. BEETHOVEN ..... Concerto for Piano and Orchestra, No. 5 ("Emperor")
  - I. Allegro
  - II. Adagio un poco moto
  - III. Rondo

*Soloist:* HAROLD BAUER

INTERMISSION

3. BRAHMS ..... Concerto for Violin and Orchestra, in D major
  - I. Allegro non troppo
  - II. Adagio
  - III. Allegro giacoso, ma non troppo vivace
4. BEETHOVEN ..... "Kreutzer" Sonata, for Violin and Piano

ALBERT SPALDING, Violinist

HAROLD BAUER, Pianist

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(Program continued on page 29)

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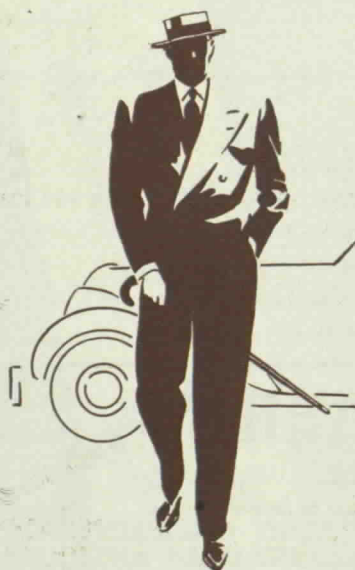
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(Program continued from page 27)

**FRIDAY, AUGUST 14, at 8:30**

**Willem van Hoogstraten, Conducting**  
(Program subject to change without notice)

1. BRAHMS ..... "Academic Festival" Overture
2. BEETHOVEN ..... Symphony No. 8, in F major
  - I. Allegro vivace e con brio
  - II. Allegretto scherzando
  - III. Tempo di minuetto
  - IV. Allegro vivace

INTERMISSION

3. ROSSINI ..... Overture, "William Tell"
4. DOHNANYI ..... Suite for Orchestra, Op. 19
  - I. Andante con variazioni
  - II. Scherzo
  - III. Romanza
  - IV. Rondo
5. WEBER-WEINGARTNER ..... "Invitation to the Dance"
6. WAGNER ..... Overture to "Rienzi"

**SATURDAY, AUGUST 15, at 8:30**

**Willem van Hoogstraten, Conducting**  
(Program subject to change without notice)

1. MOZART ..... Overture to "The Marriage of Figaro"
2. TANSMAN ..... Four Polish Dances
  - I. Polka
  - II. Kujawiak
  - III. Dumka
  - IV. Oberek

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(Program continued on page 31)



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(Program continued from page 29)

3. MENDELSSOHN.....Scherzo from the "Reformation" Symphony  
(First time at the Stadium)
4. LISZT .....Hungarian Rhapsody No. 1

INTERMISSION

5. BRAHMS.....Symphony No. 4, in E minor
  - I. Allegro non troppo
  - II. Andante moderato
  - III. Allegro giocoso
  - IV. Allegro energico e passionato

**SUNDAY, AUGUST 16, at 8:30**

**Willem van Hoogstraten, Conducting**

(Program subject to change without notice)

1. BERLIOZ.....Overture, "The Roman Carnival"
2. CHAUSSON.....Symphony in B-flat major, Op. 20
  - I. Lent—Allegro vivo
  - II. Très Lent
  - III. Animé

INTERMISSION

3. WEBER .....Overture to "Der Freischütz"
4. TCHAIKOVSKY....."Francesca da Rimini" (after Dante)
5. JOHANN STRAUSS.....Waltz, "Voices of Spring"

(Program continued on page 33)

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## SYMPHONIC PROGRAM-NOTES

(Continued from page 22)

**Symphony No. 4, in E minor, Op. 98****Johannes Brahms**

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

**[Saturday, August 15]**

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

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

discuss the great organ *Passacaglia* of Bach.

But, whatever may be the correct designation of the form used by Brahms in the Finale of his Fourth Symphony, there can be no dispute about the magnificence of the thing as music. It is conceived in the grand style, of which Brahms at his best was so assured and complete a master. Broadly speaking, it is a series of transmutations of an eight-bar theme. This theme is heard at once—it is the ascending progression of chords, scored for woodwind, brass and timpani, which opens the movement (*Allegro energico e passionato*, E minor, 4-4). From this subject, Brahms evolves thirty-two variations, in the course of which the theme does not pretend to confine itself to the orchestral cellar (as, according to Spitta and Schweitzer, every well-trained passacaglia theme should), but ventures at times into the upper and middle parts of the tonal structure, where it conceals itself with most resourceful ingenuity.

**Symphony in B-flat major, Op. 20****Ernest Chausson**

(Born at Paris, January 21, 1855; died at Limay, June 10, 1899)

**[Sunday, August 16]**

Doubtless the tragic end of Ernest Chausson (he was killed in a bicycle accident in his forty-fourth year), combined with the lovable nature that his friends ascribe to him, accounts in some degree for the singular fervor which characterizes almost all that has been written of him as an aesthetic figure. Jean-Aubry declares that no one wrote music of greater purity and sincerity; Pierre de Bréville says that his heart "beat only for noble thoughts"; Camille Maclair was reminded, in contemplating certain artistic principles held by Chausson, of the art of Puvis de Chavannes. Some of this fervor—much of it, perhaps—is to be discounted in any attempt at a cool and just appraisal of Chausson's personality as a man and a music-maker; yet one's conviction persists that the personality was remarkable, and that the artist died too soon.

Chausson seems to have been a strange blend of César-Franckian mysticism, Wagnerian passion, and a kind of romanticism which an American might call MacDowelllesque. Jean-Aubry has described him as

(Continued on page 34)

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(Program continued from page 31)

MONDAY, AUGUST 17, at 8:30

Willem van Hoogstraten, Conducting

Soloist: EFREM ZIMBALIST, Violinist

(Program subject to change without notice)

(In case of rain Mr. Zimbalist will play tomorrow night.)

1. SIBELIUS ..... "Finlandia"
2. SIBELIUS ..... Concerto in D minor, Opus 47, for Violin  
I. Allegro moderato II. Adagio di molto III. Allegro, ma non tanto  
EFREM ZIMBALIST, Violinist
- INTERMISSION
3. GLINKA ..... Overture to "Rouslane and Ludmilla"
4. TCHAIKOVSKY ..... Concerto for Violin and Orchestra, in D major, Opus 35  
I. Allegro moderato II. Canzonetta: Andante III. Finale: Allegro vivacissimo  
EFREM ZIMBALIST, Violinist

TUESDAY, AUGUST 18, at 8:30

Willem van Hoogstraten, Conducting

LAST NIGHT OF THE SEASON

(Program subject to change without notice)

1. MENDELSSOHN ..... Overture, Nocturne, and Scherzo, from Music for  
"A Midsummer-Night's Dream"
2. DEBUSSY ..... Nocturnes for Orchestra:  
I. "Nuages" ("Clouds") II. "Fêtes" ("Festivals")
3. TCHAIKOVSKY ..... Overture "1812"
- INTERMISSION
4. BRAHMS ..... Symphony No. 1, in C minor  
I. Un poco sostenuto—Allegro III. Un poco allegretto e grazioso  
II. Andante sostenuto IV. Adagio—più Andante—Allegro non troppo, ma con brio

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## SYMPHONIC PROGRAM-NOTES

(Continued from page 32)

"a soul from the Round Table, from the time of elves, of water-fays, of rides through legendary forests, of love-lays and of attachments devoid of pretense, sustained upon ardor and respect: it was not by accident that Ernest Chausson made King Arthur the subject of his only stage work."<sup>1</sup> Others hear in his music the swaying of branches in enchanted woods; they discover the trail that leads to the fairy of Brocéliande—"a path through the forests of legends, a new and yet a traditional avenue in the French landscape." This was his Weber-like, Raff-like, MacDowell-like, side. The Wagnerian side of him—the ardent, sensuous, *Tristanesque* vein in his music—emerges in the passionate melancholy of the *Poème de l'Amour et de la Mer* (Op. 19), and the *Chanson perpétuelle* (Op. 37) for voice and orchestra, and in others of the songs. The Franckism in his nature—the spiritual, aspiring, mystically rapturous side—is in the Symphony (where also is the plangent ghost of Richard of Bayreuth), in the chamber-music, and elsewhere.

\* \* \*

But there is in the music of Chausson something that came there straight from the heart and mind of the man himself. It is a truly individual quality—an authentically personal touch: a mood, a spiritual and emotional hue, that is unmistakable. This special quality in Chausson's work is a curious thing, for which one can find no precise analogue in music. It is compounded of tenderness, ardor, and complete sincerity. If one could blend something of the elevation and fervor of César Franck, the sensibility of Schumann, the sincerity of Brahms the lyricist, a complex not unlike the musical personality of Chausson would emerge. He seems really to have been both singularly tender and what Pierre de Bréville called "noble." It takes a truly noble soul to endure that epithet; yet when Monsieur de Bréville says of Chausson's music that it is "always affectionate," that "it is saying constantly the word *cher*"; and when he adds that indis-

posing sentence about Chausson's heart "beating only for noble thoughts," you may wince a little in commiseration for the gentle, brooding ghost of the dead composer, but you must own that there is a good deal in his music that justifies these ascriptions.

Chausson, said Camille Mauclair, in his *Souvenirs sur Ernest Chausson*, "impressed one as a man of the world, wholly without ostentation, amiable, cheerful, serene. His life was happy. He had a charming wife and five beautiful children. He was rich; his house was a marvel of taste and a treasury of art; he loved books and pictures, and collected, before they had become fashionable, canvases by Degas, Besnard, Puvis, and Carrière." But the amiable, fortunate, worldly Chausson, the rich composer, was not the essential man nor the essential artist. These outward traits masked a painful shyness, modesty, sensitiveness, and depth of feeling. His air of contented well-being, says Mauclair, dissembled *une âme douloureusement émue de la souffrance humaine*. He was devout, and a mystic, with a high and clear conception of the necessity for pitying the tragic human soul. He was a compassionate humanitarian, a dreamer; and he had many of those elements which, Lord Dunsany has told us, go to the making of poetry: "For what is it to be a poet? It is to see at a glance the glory of the world, to see beauty in all its forms and manifestations, to feel ugliness like a pain, to resent the wrongs of others as bitterly as one's own, to know mankind as others know single men, to know nature as botanists know a flower, to be thought a fool, to hear at moments the clear voice of God."

A large order; if Chausson had come up



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<sup>1</sup> Chausson wrote another work for the theatre: *Hélène*, a lyric-drama to a text by Leconte de Lisle (1884-85).



to even half of those requirements he would have been a Bach or a Moussorgsky or a Wagner; and he was a long way from being in that class. But he had susceptibility and warmth of temperament, and the priceless quality of genuine utterance. These things found a way into his music, and speak out of it at times in beautiful and touching accents. Above all, you feel its compassionateness. From his preoccupation with a somewhat quaintly jeweled romanticism, its magicians and holy woods and spell-weaving enchantresses, its evocations of . . .

. . . the sleep that is in pools  
Among great trees, and in the wings of owls,  
And under lovers' eyelids . . . a world  
Where time is drowned in odor-laden winds  
And druid moons, and murmurings of boughs,  
And sleepy boughs, and boughs where apples  
made

Of opal and ruby and pale chrysolite

Awake unsleeping fires—

from this romantic world, the world of his *King Arthur*, of his symphonic poem *Viviane*, he turns, when he is most truly and memorably himself, to brood upon and express for us his sense of the infinite piteousness of life, of

All things uncomely and broken, all things  
worn-out and old,

The cry of a child by the roadway, the creak  
of a lumbering cart,

The heavy steps of the ploughman, splashing  
the wintry mould . . .

Chausson felt profoundly this pathos of unshapeliness and frustration; and there are moments in his music when you realize his impassioned desire to transmute these things into beauty and fulfillment and content; and at such moments his music has an extraordinary and endearing gentleness, and leaves its mark upon us.

\* \* \*

Save for a few early songs and piano pieces, his period of activity fell within the first half of the post-Wagnerian generation. He was a pupil and disciple of César Franck; and among the group of young Frenchmen who were more or less under Franck's influence, he was, thinks Camille Maclair, "without a doubt the most spontaneously emotional. He lacked the immense energy, the polyphonic mastery, of Vincent d'Indy, the nervous charm of Paul Dukas, the unfailing distinction of Henri Duparc, the intense, subtle, complicated strangeness of Claude Debussy. Chaus-

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son's music flows purely and serenely, without alluring gleams, fresh, lucid, equable; yet now and again achieving a profoundly human poignancy; and, like the man himself, its inspiration was of the heart rather than the head."

\* \* \*

The Symphony in B-flat major—his only score in that form—is a three-movement work of transparent structure. Chausson completed it in 1890 when he was thirty-five years old. His master, César Franck, who died in the same year, had finished his D minor Symphony two years before. Wagner had been dead seven years. Brahms had composed all four of his symphonies. Tchaikovsky had written his first five and was soon to begin his sixth (the *Pathétique*). Richard Strauss had composed *Macbeth*, *Don Juan* and *Tod und Verklärung*—the latter work was first performed in the year which saw the completion of Chausson's symphony. Debussy, with his string quartet, *L'Après-midi d'un faune*, and *Pelléas* still unwritten, was composing the five Baudelaire songs and the *Suite Bergamasque* for piano. Ravel was a student at the Conservatoire. The eight-year-old Stravinsky was rolling marbles in Oranienbaum. Honegger was unborn.

Thus it will be seen that musical modernism as we know it today was still in its

(Continued on page 37)



## OVERTURES AND UNDERTONES

(Continued from page 23)

chief of the Soviet Motion Picture Industry, "I am happy to congratulate you on this new, great victory of Soviet Cinema. This film, made by Dzigan and Vishnevsky, has deeply stirred us with its revolutionary passion which belongs to the best Cinema Art. The film has brilliantly realized its heroic theme." On the same program with this splendid picture is a famous René Clair film, "Le Dernier Milliardaire." The music accompanying both these films is of extraordinary beauty. They are at the Cinema de Paris, 66 Fifth Avenue at 12th Street.

\* \* \*

AND now a theatre representative of the best in contemporary thought is about to be founded! The Chekhov Theatre Studio will be started this fall in England by Michael Chekhov, nephew of the playwright, Anton Chekhov, and formerly director of the Second Moscow Art Theatre. Actor-students will be gathered from all countries in order to select the world's finest potential actors. They will work under Mr. Chekhov for a period of three years. At the end of this time students will be given an opportunity to pass into a permanent group which will go on tour, returning to the studio from time to time to prepare new material. For such a theatre it will be necessary to have a new technique, re-scrutinized and re-vitalized. Mr. Chekhov will endeavor to evolve a new type of actor, producer, author and designer, through whom all the elements of theatrical expression will be welded into one harmony, establishing a closer contact between stage and audience. The Chekhov Theatre Studio's work will be introduced to the outside world, at the end of the three years training period, through the resultant permanent touring company.

\* \* \*

THE last few years have shown conclusively that there is a crying need for some central point in New York where people who wish to take up music as an avocation may secure teachers and advice. The Institute for Avocational Music has been organized to fill this need. It will open October first with a staff of teachers of recognized standing. The Board of Advisers will comprise Harold Bauer, Lucrezia Bori, Walter Damrosch, Ossip Gabrilowitch, Ernest Hutcheson, José Iturbi, Ernest Schelling, Albert Spalding, Myra Hess, Yolanda Mero, Lawrence Tibbett and Efreim Zimbalist. Private instruction only will be given in piano, voice, violin, cello, orchestral instruments, score reading, theory, counterpoint, ensemble work and coaching for non-professional entertainments. Scale of prices will be furnished on application. Pupils of all ages will be accepted and convenient hours arranged. Inasmuch as the Institute will not be operated as a music school, teachers will arrange to give lessons at their studios. On and after September 1st inquiries will be handled by Miss Gladys Douglas, Steinway Building, 113 West 57th Street, Room 1207, Circle 7-4110.

(The Yolande Irion mentioned in advertisement should have been Yolanda Mero.)

\* \* \*

AFTER fifteen years in one spot . . . Broadway at 47th Street . . . the famous firm of Worth and Worth, Ltd., is moving. This fall will see them in their own building at 603 Fifth Avenue, near 49th Street. They're known throughout the country for their advance styling in men's hats and haberdashery and their new style introductions have long set the pace for new trends in men's fashions. The long list of Worth and Worth successes includes the launching of the Tyrolean hat, the revival of the favorite "Pork-Pie" hat, the introduction of new foreign hat textures and mixtures, the launching of the new Gaucho style of sport shirt and many others. British clothes for town and country, as well as fine British footwear will be added to the nationally famous Worth and Worth hats and haberdashery when the new Fifth Avenue store opens. Mr. John Margulies, president of this organization and its designer, hints that he may soon apply the Worth and Worth genius of design to tailored hats for women.

\* \* \*

IF you are among the thousands who visit the Empire State Observatory over and over again to catch the ever-changing moods of New York—as they may be caught nowhere else, you will meet the whole world there sooner or later, for every country in existence has been represented in the 2,036,258 visitors to the Tower since it was opened to the public May 1st, 1931.

It is an experience no one should miss and which few, who have the opportunity to see it, do miss, for the Empire State Building climaxes six thousand years of progress since the erection of the Egyptian Pyramids and is a supreme achievement in both beauty and utility. The office space of the building accommodates twenty-five thousand persons, while from the two observatory levels of the Tower visitors can get a fifty-mile panoramic view of New York and its surrounding country.

The Observatories are open from eight o'clock in the morning until one at night. Since they may have breakfast, lunch and dinner there if they wish, visitors frequently spend the entire day in the Observatories.

\* \* \*

WHEN the temperature soars way above 90° in the shade, your clothes and the comfort you have in them means the difference between complete exhaustion or a day spent doing things every minute, every hour, oblivious to the heat. Finchley's is featuring new summer comfort this year in the form of smart Tropical Worsteds. They tell us that there is no reason at all for summer suits to resemble burlap bags, no reason why you should look thick and shapeless in them. Finchley summer suits are made with the same incomparable tailor-

(Continued on page 38)

## SYMPHONIC PROGRAM-NOTES

(Continued from page 35)

cradle, though a little restive, and murmuring ominously; but causing slight apprehension except to those who were not quite easy in the presence of Strauss' *Tod und Verklärung*. The B-flat Symphony of Chausson seems to have disturbed no one, even at its Paris production by the Société Nationale forty-five years ago (its first performance in America was by the Boston Symphony Orchestra, under Vincent d'Indy, at a concert given in Philadelphia, December 4, 1905). Maclair celebrated "its firmness of line and structure, its clearness and elegance, its freedom from the capricious glitter, the nervous brilliance, the effects a little decadent and perverse, which characterized that group of composers with whom Chausson was affiliated." Like the great symphony of Chausson's master, this one is in three movements; and in further likeness to its model, it is to some extent cyclical in character; for it employs the use-

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ful method of thematic community, and themes from the first movement reappear in the Finale.

The symphony was published in 1890, with a dedication to Henry Lerolle, the painter. It was introduced to the repertoire of the Philharmonic Society by Willem van Hoogstraten at the Carnegie Hall concerts of November 6-7, 1924.

"*Francesca da Rimini*," Fantasia for  
Orchestra (After Dante), Op. 32  
P. I. Tchaikovsky

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

[Sunday, August 16]

Tchaikovsky's score is prefaced by the touching lines from the Fifth Canto of the *Inferno* that enclose the story of Paolo and Francesca's passion, beginning with

... Nessun maggior dolore

and ending with

E caddi, come corpo morto cade.

And there is this introductory paraphrase of the argument of the Canto:

Dante comes to the second circle of Hell, where are the souls of carnal sinners, whose

(Continued on page 39)



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## OVERTURES AND UNDERTONES

*(Continued from page 36)*

ing, the same smart styling that marks their usual line of beautiful merchandise. Their summer garments feature the English drape, single breasted or sports. They start at \$25 . . . and just in case you forget, they are located at 46th Street and Fifth Avenue.

\* \* \*

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\* \* \*

**I**T'S smart to be dark this summer and Saks Fifth Avenue with their usual style clairvoyance have tucked away a grand selection of town and resort prints, navys, blacks and browns with white, for your particular taste. Dinner dresses too in black and navy sheer are leading the style market. They're tailored and simple, yet just the thing for dining in town at a sidewalk cafe or in Bermuda on one of those nights when you simply don't feel like being too formal. You'll find that the dresses here don't make you feel hot just from looking at the flowers and bows and belts and frou frou that *might* wear you down.

\* \* \*

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*(Continued on page 46)***Only 50c for a  
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## SYMPHONIC PROGRAM-NOTES

(Continued from page 37)

punishment consists in their being driven incessantly to and fro through the dark air by violent winds. Amongst these tormented souls he encounters Francesca da Rimini, who tells her story.

Here is Francesca's narrative in the admirable English version of John A. Carlyle:

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

"One day, for pastime, we read of Lancelot, how love constrained him. We were alone and without all suspicion. Several times that reading urged our eyes to meet and changed the color of our faces. But one moment alone it was that overcame us. When we read how the fond smile was kissed by such a lover, he who shall never be divided from me kissed my mouth all trembling. The book, and he who wrote it, was a Galeotto. That day we read in it no further."

Whilst the one spirit thus spake, the other wept so, that I fainted with pity, as if I had been dying; and fell, as a dead body falls.

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

(Continued on next page)

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## SYMPHONIC PROGRAM-NOTES

(Continued from previous page)

Symphonic Poem, "The Moldau"  
Friedrich Smetana(Born at Leitomischl, Bohemia, March 2, 1824;  
died at Prague, May 12, 1884)

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

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

Nocturnes for Orchestra: (I) "Nuages";  
(II) "Fetes"

Claude Debussy

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

[Tuesday, August 18]

Debussy's three *Nocturnes* for orchestra were composed in 1897-99. The third of the set, *Sirènes*, seldom performed, is written for orchestra and a choir of sixteen women's voices (eight sopranos and eight mezzo-sopranos), who sing the wordless music of the ocean's fabulous enchantresses.

\* \* \*

Debussy is said to have made the following rather cryptic comment upon these pieces at the time of their first performance, though the published score is innocent of any explanatory note:

"The title *Nocturnes* is to be understood in a wider sense than that usually given to it, and should be regarded as conveying a decorative meaning. The form of the nocturne has not entered into consideration, and the term should be viewed as signifying all that is associated with diversified impressions and special lights."

In *Nuages* ("Clouds") Debussy thought, he says, of "the unchanging aspect of the sky, with the slow and melancholy passage of the clouds dissolving in a gray vagueness tinged with white."

In *Fêtes* ("Festivals") he imagined "the restless, dancing rhythms of the atmosphere, interspersed with abrupt scintillations. There is also an incidental procession—a wholly visionary pageant—passing through and blended with the argent revelry; but the background of uninterrupted festival persists: luminous dust participating in the universal rhythm."

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Debussy in these incomparable scores has not attempted to give us tonal impressions of clouds, of festivals, of the ocean's alluring choristers: the music represents an effort to evoke, by indirectness of suggestion, the spiritual counterparts of these things—their reflection in the supersensuous consciousness. For this singular tone-poet, the world had scarcely more than a penumbral existence. It was only upon the borderland of the spirit that he found what others know as the reality of imaginative experience. In his eager search for all loveliness that is fugitive and interior and evanescent he reminds one of the Irishman Yeats—for Debussy is often more Gaelic than Gallic. He is like Yeats in his disdain of those indicative gestures that are merely traditional and immediately significant, in his longing to fix in rhythm and cadence the uncapturable music that haunted his imagination, and the wonder of the world that was his recurrent dream.

The exquisite reticence of this music, its Mozartean economy of means, should be remarked. With the two clarinets and two bassoons that move across the orchestral canvas at the opening of *Nuages*, and the brief, melancholy plaint of the English horn, Debussy starts the imagination, fills the spiritual eye. In the superb *Fêtes*, with its quivering, iridescent effects of light and color, the most wonderful of its effects is the most simply accomplished: the sudden pianissimo in the middle of the piece at the suggestion of the distant rumor of the advancing procession, with the soft throbbing of the harp, timpani, and low-strings pizzicato, and the three muted trumpets. The gradual approach of the phantom pageant, the dazzling moment of its arrival, and the vanishing of the chimerical revellers in the distance, are among the unforgettable achievements of the musical imagination.

(Continued on next page)

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## SYMPHONIC PROGRAM-NOTES

*(Continued from previous page)*

The strange power and unique intensity of Debussy's art proceed from a clairvoyant intuition of hidden processes—the invisible life of the soul, the dream within the dream, the secret voices of woods and skies and waters. Debussy, like Tristan, hears the voice of the light. His is a world where, "even in the swaying of a hand or the dropping of unbound hair, there is less suggestion of individual action than a divinity living within." He is forever remembering some distant country of the spirit, some shadowy margin of a vanished world—

. . . The grass beyond the door,

The sweet keen smell,

The sighing sound, the lights around the shore.

His music is full of those swift, silent intimations that transcend the spoken word. It bridges the gulf of human separateness, and, hearing it with sensibility, we have communion with the souls of the living, and, like the visionary of the *Phaedo*, we "see the moon and stars as they really are."

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

Johannes Brahms

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

[Tuesday, August 18]

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 the first notes of this symphony we are aware of a great voice, uttering superb poetic speech. The momentous opening (the beginning of an

introduction of thirty-seven measures, *Un poco sostenuto*, 6-8) is among the unforgettable exordiums of music—a majestic upward sweep of the strings against a phrase in contrary motion for the wind, with the basses and timpani reiterating a 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 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."

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Though perhaps "sublimity"—a shy bird, even on Olympus—is to be found not here, but elsewhere in this symphony.

\* \* \*

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

Here—if need be—is an appropriate resting-place for that diffident eagle among epithets, Sublimity. Here there are space and air and light to tempt its wings. The wonderful C major song of the horn in the slow introduction of this movement (*Piu 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."

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## NEW FRIENDS OF MUSIC WILL PRESENT FAMOUS ARTISTS

THE ANNOUNCEMENT of the plans and purposes of the New Friends of Music, made earlier in the summer, was greeted by some with questions and reservations. Chamber Music and Lieder, they said, had never been known to pay for themselves. The audience for chamber music was confined to a small group who had to pay for it by subsidizing ensembles and meeting large deficits. Even concerts at 50 cents, 75 cents and \$1.00, the wise-ones said, would not justify.

The original announcement of the new series was made about June 1st. Now, before the middle of August, the balcony is almost completely sold out, the lowest priced seats being entirely disposed of, and the rest of the house selling out rapidly. It is interesting to note that the subscribers represent a serious cross-section of the city's music lovers, who are enthusiastic over the opportunity of hearing the chamber music

of Beethoven and Brahms at a minimum cost and under ideal conditions. Many subscribers have asked for a list of the works to be performed so that they may purchase and study the scores before the concerts. The Disc Club has arranged a parallel series of phonographic presentations of those works which are recorded.

Announcement of the program of each concert will be made early in September. Some of the artists engaged are the *Budapest String Quartet*, *Pasquier Trio*, *Roth String Quartet*, *Gordon String Quartet*, *Perole String Quartet*, *Kolisch Quartet*, *Musical Art Quartet*, *Pro Arte String Quartet*, *Stradivarius Quartet*, *Simeon Bellison*, *Adolfo Betti*, *Florence Easton*, *Arthur Fear*, *Emanuel Feuermann*, *Dusolina Giannini*, *Ria Ginster*, *Benjamin Kohon*, *Mischa Levitzki*, *Hortense Monath*, *Egon Petri*, *Artur Schnabel*, *Elisabeth Schumann*, *Joseph Schuster*, *Karl-Ulrich Schnabel* and *Alfred Wallenstein*.

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## BROADWAY LOVES IT!

By One Who Loves Broadway

COME on, music lovers from Broadway (and there are plenty in the Stadium tonight).

Many of them probably began their musical education with Jascha Bunchuk's brassy, but now they're concert-conscious and one of the most avid and vociferous groups in the entire Stadium. They take Europe's music festival with a grain of Salzburg, and with customary chauvinism believe the Philharmonic-in-shirt-sleeves is tops.

Despite the taxi-horns during the *adagio lamentoso* movement of the *Pathétique* this aggressive enthusiasm is justified. The Stadium has done wonders for New York's midsummer-night's dreaming and Broadway's Baedeker lists Mr. Lewisohn's starlit symphonies way up in the reckoning of hot weather diversions.

From the moment when Mayor La Guardia throws out the first note and Mr. Lewisohn makes his annual address, the Stadium becomes the frequent night-spot for Broadwayites.

Lend an ear at the *bistros* of 52nd Street after the concert and you'll hear how Bauer wowed them with the Schumann concerto! The night that dropped Mr. Heifetz into our midst occa-

sioned a tempest afterward at the Stork Club . . . Mozart versus Glazounoff . . . with daiquiris to mellow the clash between classicism and what the snooty ones call "schmalz." Far into the night at Leon and Eddie's went the wonderment at the performance of the piano quartet, Levitzki, Ganz, Bauer and Iturbi. The sizzling Mr. Stuff Smith at the Onyx Club shouts to a more critical audience just arrived from the Stadium.

Yes indeed! When Ellman pours the soul of his violin into the summer night, Broadway exultantly knows that this is no longer the private domain of highbrows, but a new world of beauty, rich with limitless treasure for all.

Too soon for Broadway's taste does the summer concert season end. There's charm and fun in the growing Stadium habit. Bright and festive, gay in its summery garb (sometimes louder than the cymbals), the downtown crowd settles contentedly in its seats for the noble "Eroica" or Tristan's heart-stabbing lament. The lights go up and the Intermission's carnival crowds are alive with banter and small talk, setting plans for the gathering later at the cool Claremont on the Drive or wherever fancy and thirst dictate. Broadway likes the Stadium and is unashamed to say so.

SI SEADLER.

## SUMMER MUSIC IN MOSCOW

By DAGMAR

I RECENTLY interviewed SERGEI RADAMSKY who has just returned from Moscow. He and Mme. Radamsky sang to audiences of 10,000 at Moscow's *Cultural Park of Rest*. The tenor is full of praise for the high standard of music in Russia and those who know his mature musicianship will appreciate his statement. The *Cultural Park of Rest* is located near the Moscow River. It is a huge stretch of park land where you find an outdoor concert "rink" (seats are arranged in amphitheatre formation), and the "Green Theatre" for indoor musical performances and also several theatres devoted to plays of the legitimate stage and the cinema. The "Concert Rink" and the "Green Theatre" present every category of music, opera and ballet. A small entrance fee admits one to the park and seats cost from one to five rubles. In June and July *Sebastian* and *Stuedre* conducted: *Zimbalist* recently thrilled huge audiences. Two young Russian pianists, outstanding artists, *Lev Oborin* and *Gregory Ginsburg* were acclaimed.

He brought with him a number of unpublished songs by *Shostakowitch*, *Mossolof*, *Missovsky*, *Shebalin*, *Kompaneetz* and

many others. We hope to hear some of these songs in Town Hall this fall; M. and Mme. Radamsky are scheduled for a number of concerts.

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## OVERTURES AND UNDERTONES

(Continued from page 38)

FOR months now we've been intrigued by the slogan of Hill-Coleman, the youngest music publishing house in New York. It's an audacious motto, reading "If it's published—we supply it" . . . so yesterday we paid them a visit to find out for ourselves. It's true, every word of it! They're specialists in woodland and orchestra music and their stock is complete with foreign and domestic works. Franklin W. Robinson, who needs no introduction to music lovers, will have his book, "Aural Harmony Revised," a former work brought up-to-date, published by them in September. Their rental library is replete with Concertos, Symphonies and Operatic Arias. They are located at 66 West 55th Street.

\* \* \*

HERBERT KLINE, editor of New Theatre Magazine, will head a special group to the fourth annual theatre festival to be held in Moscow and Leningrad, September 1st to 10th. Seven of these days are in Moscow, three in Leningrad. The program has been carefully arranged to give a cross-section of the best theatres of the two cities have to offer. Interviews with Stanislavski, Eisenstein, Meyerhold, Pudovkin and others have been planned. The full cooperation of Soviet workers in the entertainment field is assured. You can book passage now with the World Tourist at 175 Fifth Avenue.

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