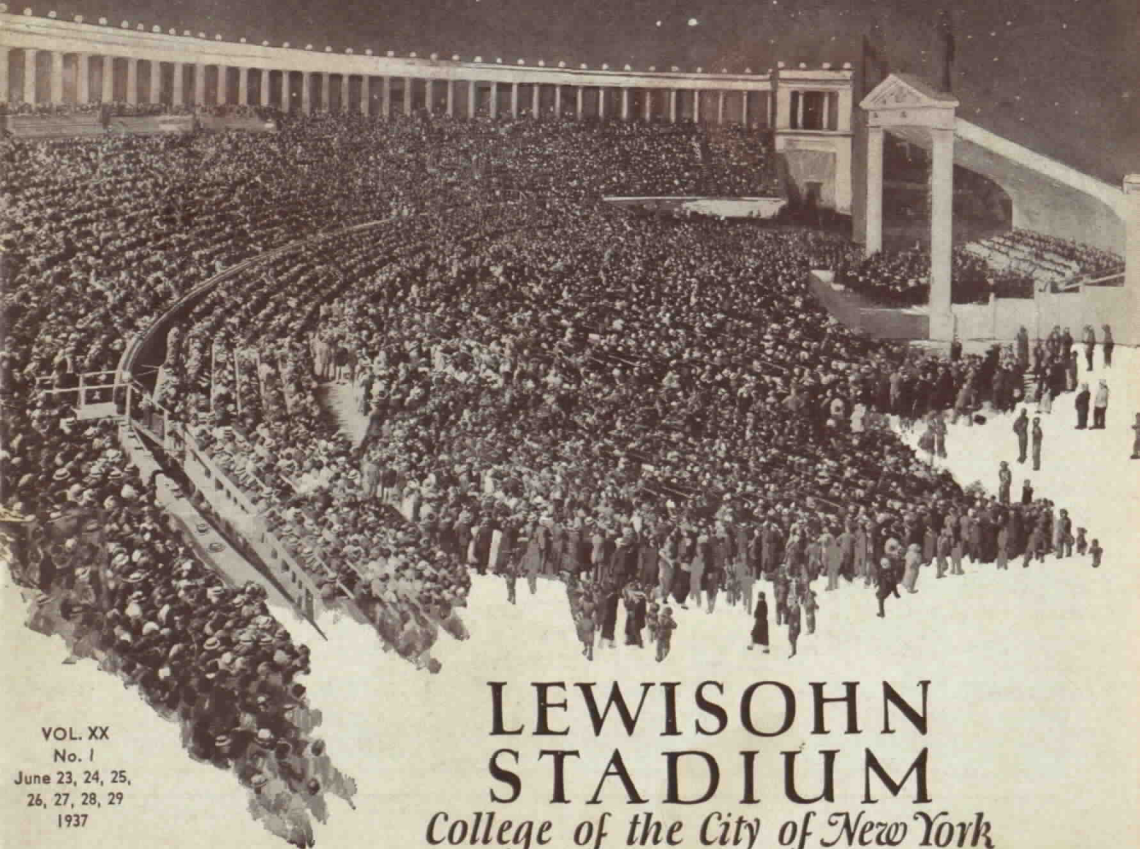


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June 23, 1937

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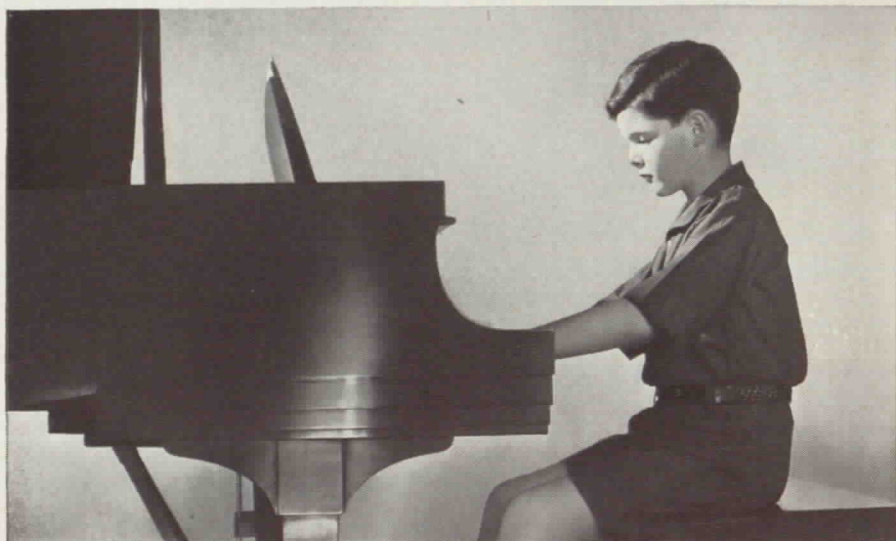
The Stadium Concerts Review, in a modest sense, has endeavored to keep pace with the spirit and purpose of Stadium Concerts. It is edited to enhance the enjoyment of Stadium performances. Its readers are always cordially invited to comment upon its editorial contents and to submit, if they feel so inclined, editorial contributions in verse or prose.

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Symphonic Program-Notes

by

LAWRENCE GILMAN

Prelude to "Die Meistersinger" Richard Wagner
(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

[Wednesday, June 23]

In the autumn of 1861 Wagner spent "four dreary days" (as he afterward spoke of them) in Venice with the Wesendoncks—Mathilde, his quondam Isolde, and the forgiving Otto, her husband. *Tristan* had been born of the Zürich flame, and the fires had died down to such an extent that Wagner could urge his former Isolde to "learn and teach and be patient"—a virtue which, he blandly remarks, he has acquired himself; and he assures her that he is "fully resigned."

That visit to the Wesendoncks must have been a bit trying. Poor Otto evidently succeeded in getting on Wagner's nerves. "My friends," he tells us in his autobiography, "were in very flourishing circumstances, and . . . fully expected that a participation in their enjoyment would drive away my blues. They seemed to have no desire to realize my position in Vienna [where *Tristan* matters were running their weary course like a chronic disease]."
Otto Wesendonck went about armed with huge field glasses for sightseeing, and only once, complains Richard, "took me with him to see the Academy of Arts."

His despondency, however, was somewhat relieved by a mystically heartening experience which he records in his autobiography. Gazing upon Titian's *Assump-*

tion of the Virgin, he found that it "exercised a most sublime influence" upon him. "As soon as I realized its conception," he tells us, "my old powers revived in me, as though by a sudden flash of inspiration. I determined at once on the composition of *Die Meistersinger*." He returned to Vienna November 13th, and, he says, "it was during this journey that the music of *Die Meistersinger* first dawned on my mind—in which I still retained the libretto as I had originally conceived it (sixteen years before). With the utmost distinctness I at once composed the principal part of the Prelude in C major. Under the influence of these impressions," he continues, "I arrived in Vienna in a very cheerful frame of mind. I at once announced by return to Cornelius by sending him a small Venetian gondola which I had bought for him in Venice, and to which I added a canzona written with nonsensical Italian words. The communication of my plan for the immediate composition of *Die Meistersinger* made him almost frantic with delight, and until my departure from Vienna he remained in a state of delirious excitement."

* * *

Wagner went to Paris in December, and took a small room on the Quai Voltaire.

(Continued on next page)

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SYMPHONIC PROGRAM-NOTES

(Continued from previous page)

"I often laugh out loud," he wrote to Mathilde Wesendonck, "when I raise my eyes from my work-bench to the Tuileries and Louvre straight opposite, for you must know that in reality I am in Nuremberg now, and mixing with somewhat blunt, square-cornered folk." He says that he conceived the melody of the chorale, "Wach'

Auf," in the galleries of the Palais Royal, and jotted down the tune in the Taverne Anglaise.

* * *

In February, 1862, Wagner settled at Bierbrich, in "a couple of nice rooms, magnificently situated on the brink of the Rhine." On March 12th he wrote Mathilde that he hoped "to start work at last tomorrow. . . . I am thoroughly settled here now,

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

Meistersinger destiny."

"The fair season of the year," he says in his autobiography, "was now approaching, and I was once more seized with a desire for work. As from the balcony of my flat, in a sunset of great splendor, I gazed upon the magnificent spectacle of 'Golden' Mayence, with the majestic Rhine pouring along its outskirts in a glory of light, the

(Continued on next page)



MRS. JOHN W. ROCKEFELLER, JR., of New York and Allenhurst, is an aviation enthusiast. She favors jodhpurs, windbreaker, and close-fitting helmet. Flies a low-wing monoplane. Has had several thrilling experiences in the air, one of which she tells about. "I've been caught in heavy fog," she says. "That's enough to shatter anybody's nerves. My first thought, when I put my feet on firm ground, was to smoke a Camel. Smoking Camels eases up my nervous tension—sets me right again. I can smoke all I like—and they never tire my taste. 'I'd walk a mile for a Camel'—and fly a thousand!"

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SYMPHONIC PROGRAM-NOTES

(Continued from previous page)

Prelude to my *Meistersinger* again suddenly made its presence closely and distinctly felt in my soul. Once before had I seen it rise before me out of a lake of sorrow, like some distant mirage. I proceeded to write down the Prelude exactly as it appears to-day in the score, containing the clear outlines of the leading themes of the whole drama. I proceeded at once to continue the composition, intending to allow the remaining scenes to follow in due succession."

In the following autumn (November 1, 1862) Wagner conducted the Prelude at a specially organized concert in the Gewandhaus at Leipsic. The audience was small, but so responsive that the Prelude was at once repeated.

* * *

Wagner never more completely than in the Prelude to his most radiant score achieved what he set out to accomplish. This spacious and magnificent music, endlessly delectable as a pattern of sound, is marvelous in its vivid projection of a recovered past. Here, to the life, is mediæval Nuremberg, "with its thousand gable-ends, its fragrant lime trees and gardens, its ancient customs, its processions of the guilds and crafts, its watchman with his horn and lantern, calling the hour; its freshness and quaint loveliness by day and its sweetness on soft summer nights."

* * *

Wagner wrote to Mathilde Wesendonck on May 22, 1862: "It has become clear to me that this work [the music of the opera as a whole] will be my most consummate masterpiece." It was not the first time he had thought that about a score upon which he was engaged. Whether he was right about *Die Meistersinger* can scarcely be determined with that airy dogmatism which is the usual critical reaction to such a challenge. It has become rather the mode of

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late years to exalt *Die Meistersinger* above Wagner's other works, or to use it as a stick wherewith to beat the recreant lovers who sat too late into the night in King Mark's Cornish garden. Some have seen here an opportunity to oppose the "sweet and sane" against the "sensuous and hectic." It is hard to imagine an idler occupation. You may agree with Mr. Runciman that "as a piece of music, detachable from the opera, the Overture transcends every other work of Wagner's; that *Die Meistersinger* as a whole is "as nearly perfect as ever opera is likely to be," or you may cast lingering backward glances at the music of *Tristan*, which certainly has its points, or at *Götterdämmerung*, or at the much abused but still surviving *Parsifal*. But you will perhaps return to *Die Meistersinger* with the realization that here, at all events, is something the like of which is not elsewhere to be found among the legacies of the human spirit—this wondrous score, with its Shakespearean abundance, its Shakespearean blend of humor and loveliness, the warmth and depth of its humanity, the sweet mellowness of its spirit, its incredible recapturing of the hue and fragrance of a vanished day, its perfect veracity and transcendent art.

**Concerto for Violin in D major, Op. 77
Johannes Brahms**

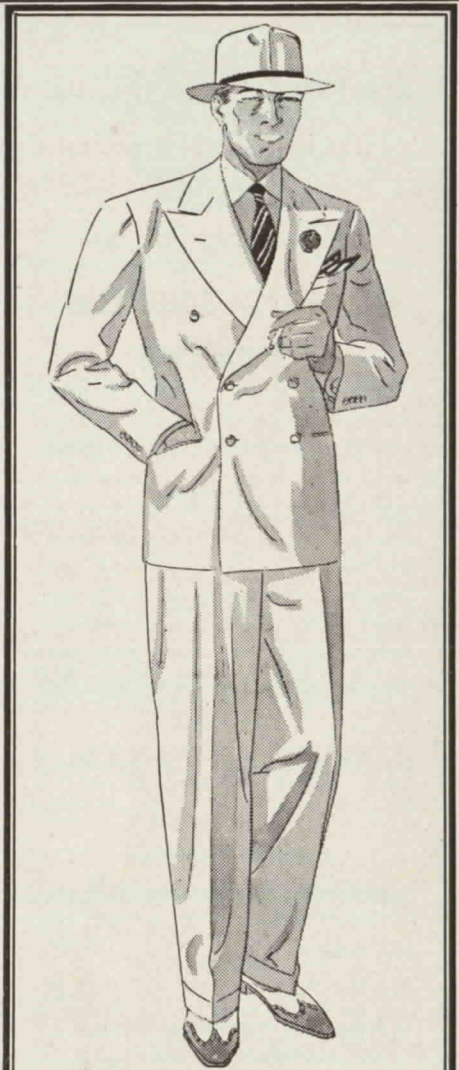
(Born at Hamburg, May 6, 1833; died at Vienna, April 3, 1897)

[Wednesday, June 23]

This concerto was written in 1878, the year after the composition of the Second Symphony. The concerto was composed for Joachim, dedicated to him, and first played by him at a Gewandhaus Concert, Leipzig, on January 1, 1879, under the direction of the composer. (Marcella Sembrich sang at the same concert.)

Brahms remarked to Clara Schumann in 1895 that "one composes only until one's

(Continued on next page)



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SYMPHONIC PROGRAM-NOTES

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fiftieth year; then the creative power begins to diminish." He was within five years of that dead-line when he wrote his concerto for violin; yet it would be rash to say that in this work there are premonitions of impaired creative power. But perhaps Brahms was wrong. The most exuberant of all scores, *Siegfried*, was finished in Wagner's fifty-seventh year; and Wagner was fifty-four when he completed that miracle of creative energy, *Die Meistersinger*. Beethoven's inspiration dwelt on the heights after his fiftieth year. As for Brahms himself, there is the puissant E-minor Symphony to confute him: it belongs to his fifty-second and fifty-third years. And one might adduce such later works as the clarinet quintet and the wonderful *Vier Ernste Gesänge*.

* * *

This concerto for violin is now more than half a century old. It is still fresh, vivid, companionable—unaged and unaging.

The main theme of the first movement (*Allegro non troppo*, D major, 3-4) is announced at once by 'celli, violas, bassoons, and horns.

This subject, and three contrasting song-like themes, together with an energetic dotted figure, *marcato*, furnish the thematic material of the first movement. The violin is introduced, after almost a hundred measures for the orchestra alone, in an extended section, chiefly of passage-work, as preamble to the exposition of the chief theme. The caressing and delicate weaving of the solo instrument about the melodic outlines of the song themes in the orchestra is unforgettable.

This feature is even more pronounced in the second movement (*Adagio*, F major, 2-4), where the solo violin, having made its compliments to the chief subject (the opening melody for oboe), announces a



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second theme, which it proceeds to embroider with captivating and tender beauty. Perhaps not since Chopin have the possibilities of decorative figuration developed so rich a yield of poetic loveliness as in this Concerto. Brahms is here ornamental without ornateness, florid without excess; these arabesques have the dignity and fervor of pure lyric speech.

The Finale (*Allegro giocoso, ma non troppo vivace*, D major, 2-4) is a virtuoso's paradise. The jocund chief theme, in thirds, is stated at once by the solo violin. There is many a hazard for the soloist: ticklish passage-work, double-stopping, arpeggios. Also there is much spirited and fascinating music—music of rhythmic charm and gusto.

* * *

The violin concerto was originally planned to comprise a Scherzo, but Brahms discarded it—"for reasons of style," according to Specht. Kalbeck and others think that this rejected Scherzo found its way into the B-flat piano concerto.

Symphony No. 5, in C minor
Ludwig van Beethoven
 (Born at Bonn, December 16, 1770; died at Vienna, March 26, 1827)

[Wednesday, June 23]

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

(Continued on next page)

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SYMPHONIC PROGRAM-NOTES

(Continued from previous page)

which show that Beethoven wrought upon it while engaged on *Fidelio* and the Piano-forte Concerto in G (1804-06), when he laid the C minor Symphony aside for the composition of the Fourth.¹ That is all 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*

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

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with its swiftly cumulative crescendo, and the overwhelming emergence of the trombones—so cannily held in reserve throughout the foregoing movements.

This is music pregnant with the 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.

Symphony No. 2, in D major, Op. 73
Johannes Brahms

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

[Thursday, June 24]

Brahms was forty-four when he composed this Symphony. It was finished only a year after the completion of the First. The C minor dates from 1876, the D major from 1877. The first performance of the C minor was at Carlsruhe, November 4, 1876; that of the D major at Vienna, December 30, 1877.¹ According to our present view, contemporaneous comment on the two works seems to have been curiously undiscerning. Half a century ago the C minor Symphony was regarded as abstruse, austere, forbidding, and the D major was hailed by many as a grateful relief—as a thing predominantly "sunny," full of happiness and lyric grace. Even the faithful Hanslick said of the C minor that it affected the hearer "as though he read a scientific treatise full of deep philosophical thought." He found, in the C minor, "Faust-like conflicts of the soul," in the D major "a vernal earth that laughs and blos-

¹The date of the first performance of the D major Symphony may be left to the reader's choice. Reimann, in his *Life of Brahms*, gives the date as January 10, 1878, and he says that Brahms conducted. Erb, in his *Brahms*, gives the date as December 24, 1877. Kalbeck, Deiters, and Florence May agree on December 30, 1877. Contemporaneous music journals (the *Signale*, for example) say December 20, 1877. The weight of evidence seems to be in favor of the date given in the first paragraph above—December 30, 1877 (at a Vienna Philharmonic concert, with Richter conducting).

(Continued on page 19)

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Overtures and Undertones

by
JOAN KLEIN



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THE announcement by the New Friends of Music that its second season, beginning November 7, 1937, would consist of sixteen chamber music and lieder concerts devoted to the works of Mozart, Schubert and Schumann, has elicited overwhelming response from old and new subscribers. The popularity of Mozart in particular has been evidenced in a flood of letters and inquiries. The New Friends of Music's series of sixteen Beethoven-Brahms concerts last year were played to capacity audiences and met with enthusiastic commendation from press and public alike. All indications point to a sell-out for the coming season. Participating artists include: The Budapest String Quartet, Gordon String Quartet, Hart House String Quartet, Kolisch Trio Quartet, Musical Art Quartet, Pasquier Trio, Pro Arte String Quartet, Stradivarius Quartet, Simeon Bellison, Emanuel Feuermann, Ria Ginster, Mischa Levitzki, Hortense Monath, Benno Rabinoff, Artur Schnabel, Karl Ulrich Schnabel, Leonard Shure, Friedrich Schorr, Elisabeth Schumann, Joseph Schuster, Rudolf Serkin, Enid Szanthe, Efrem Zimbalist, and others.

* * *

FOR those who have an aversion to involved theory and technical terms, the "Theory of Music," by Robert G. Jones, published by Harper's, will be a pleasant surprise. Written by an instructor in music who appreciates the plight of the simple student (such as we are) the book is eminently practical and easy to grasp. It is written with clarity and provides, through its method of presentation, a thorough understand-

ing of the rudiments of music and harmony. It brings to students of music in one volume the material that can usually be found only in a number of textbooks on musical knowledge used in the average course in rudiments of music and elementary harmony.

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* * *

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SYMPHONIC PROGRAM-NOTES

(Continued from page 15)

soms." The D major comforted many who had found the C minor esoteric and severe; on the other hand, it disappointed hearers who were looking for a repetition of what Miss Florence May calls "the stabilities, whether of pain or of joy," of the C minor; and these persons made contemptuous remarks about the "prettiness" of the D major.

Time, however, has set these two symphonies in rather a different light for the present generation. The C minor seems to have borrowed something of the rich tenderness, something of the warmly human quality, that was regarded as the special property of the D major, and to have conferred upon the latter, in return, something of its own sobriety and depth of feeling. The C minor appears far less austere and much more companionable than it evidently did in 1876, and the D major seems less unqualifiedly a thing merely of "pure happiness and gently tender grace"—though Mr. Weingartner has rather sourly characterized the Allegretto as "a graceful trifle almost too significant for the other three movements."

* * *

But it is the slow movement, with its sombre undertone, that takes the Second Symphony into a region of musical poetry where it keeps company with Brahms at his noblest. There cannot be many who are able to listen without emotion to the opening of this *Adagio non troppo*—in particular, to that passage where the gravely beautiful melody in eighth-notes for the cellos weaves about the descending trombone phrase in quarters, producing the bit-

ter-sweetness of those haunting minor and major seconds that dwell in the ear long after the music has passed on to the other moods and other spells, like Shelley's enamoured wind, "whispering unimaginable things." Yet it was this movement that seemed so baffling to Mr. Weingartner when he wrote his study of *The Symphony Since Beethoven*. "The slow movement," he said (and his comment is more astonishing every time one reads it), "can be satisfactorily comprehended only after frequent hearing. It is difficult for it to disclose itself to the musical mind, but it does so thoroughly in the end. If I may be allowed the comparison, I should like to suggest a Dutch landscape at sunset. The eye at first sees nothing but the sky over the wide, wide plain; heedlessly and wearily it lets the glance pass over it. Gradually, a feeling arises, quietly, from afar, and speaks to us."

It is doubtful if there are many today, even though they be far less musically receptive than Felix Weingartner, who find anything difficult of comprehension in this Adagio: music which presents to the imagination not an enigmatic expanse of landscape and fading sky, but an open window into a poet's meditative heart.

Tone-Poem, "Tod und Verklärung" ["Death and Transfiguration"], Op. 24

Richard Strauss

(Born at Munich, June 11, 1864)

[Thursday, June 24]

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

(Continued on next page)

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(Continued from previous page)

meditations of a tragic poet brooding with awe and tenderness and passion upon Death in its dual aspects: as the King of Terrors, the minister of anguish and consternation and despair; and as the Great Deliverer—"eloquent, just, and mighty." Out of this dramatic conception issues music that at first is grievous with the dread and agony of death, and then is august and triumphant, "exulting" (as Blake declared that only music could) "in immortal thoughts."

The score is prefaced by an unsigned poem. It was written by Strauss's friend and mentor, Alexander Ritter (1833-1896), after Ritter had come to know the music, and may be viewed as an authoritative exposition of its imaginative basis.

Here are Ritter's verses, in a prose version by an anonymous British translator published in London a generation ago on the occasion of the first performance there of *Tod und Verklärung*:

A sick man lies upon his mattress in a poor and squalid garret, lit by the flickering glare of a candle burnt almost to its stump. Exhausted by a desperate fight with death, he has sunk into sleep; no sound breaks the silence of approaching dissolution, save the low monotonous ticking of a clock on the wall. A plaintive smile from time to time lights up the man's wan features; at life's last limit, dreams are telling him of childhood's golden days.

* * *

But death will not long grant its victim sleep and dreams. Dreadly it plucks at him, and once again begins the strife: desire of life against might of death! A frightful combat! Neither yet gains the victory; the dying man sinks back upon his couch, and silence reigns once more.



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* * *

But now from on high come sounds of triumph; what here on earth he sought in vain, from heaven it greets him: Deliverance, Transfiguration!

* * *

This music, now forty-eight years old, still conveys for many hearers a sense of the awe, the terror, the pathos and the majesty of death—especially in those opening pages which achieve so poignant a suggestion of the impending and incredible transition, "the hushed and holy interval."

The vision and the mood that are summoned by Strauss's introductory pages: the dying man asleep on his poor bed, exhausted by his fight with death, lulled by dreams and childhood memories—these retain, after nearly half a century, their power to subdue the spirit; and one may find oneself asking again if Strauss has ever excelled the imaginative justness of these passages—their pitiful beauty, their piercing tenderness, their evocation of the mood and color of the moment and the scene.

The tension of certain pages in this section of the tone-poem still approaches the unendurable. Strauss does marvelous things

(Continued on next page)

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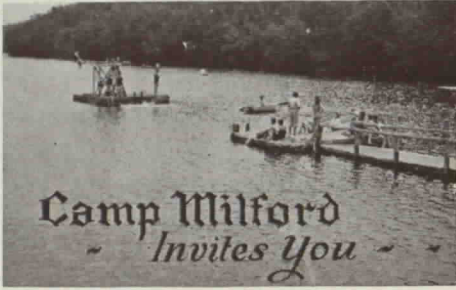
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SYMPHONIC PROGRAM-NOTES

(Continued from previous page)

at the beginning with his muted, syncopated, slow-pulsed strings, with those soft and long-held chords of the wind that are like the ominous silence of the waiting room, the waiting man, made articulate and insupportable, so that we feel and see "the hand upon the mouth, the mask with broken eyes."

Later, when the struggle nears its end, the music sinks brokenly, like a revelation half disclosed; there is the breathless interval of dissolution; then the C major chant of the brass that spreads its slow, suffusing radiance across the spirit's skies.

* * *

If some have now and again suspected that the floor of Strauss's tonal heaven is not at every point inlaid with patines of bright gold, if he seems at times to be among the company of those "who speak too confidently of God," such suspicions hardly survive a great interpretation of the score. Those dead, those Bright Ones, no longer, then, seem to walk with pompous gait, aware that they are glorified. Rather they move with proud and beautiful dignity, the wind in their hair and the dawn in their eyes.

For this is, essentially, music of valorous certitudes, music which to some recalls the great sonnet of John Donne, with its superb beginning that might well have been in Strauss's mind—

Death, be not proud, though some have called thee
Mighty and dreadful, for thou art not so;
For those whom thou think'st thou dost overthrow
Die not, poor Death. . . .

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)

[Friday, June 25]

Tchaikovsky dreaded with passionate protest what Sir Thomas Browne called

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"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."

Symphonic Poem, "Les Preludes"

Franz Liszt

(Born at Raiding, Hungary, October 22, 1811; died at Bayreuth, July 31, 1886)
[Friday, June 25]

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

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

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

Prelude to "Khovantchina"

M. P. Moussorgsky

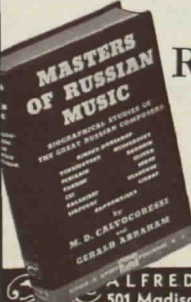
(Born at Karevo, in the Govt. of Pskoff, March 28, 1835; died at St. Petersburg, March 28, 1881)

[Saturday, June 26]

Shortly after Moussorgsky had finished his revision of *Boris Godounoff*, his friend Stasoff suggested to him a new subject for an opera. "It seemed to me," wrote Stas-

(Continued on page 36)

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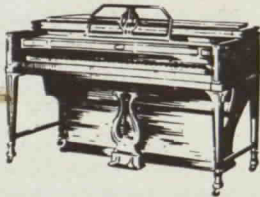
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(Program subject to chan

1. WAGNER.....
2. BRAHMS
 - I. Allegro non troppo
 - II. Adagio
 - III. Allegro giocoso, ma non troppo vivac

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INTERMISS

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(Program continued



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(Program continued from pages 24-25)

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

THURSDAY, JUNE 24, at 8:30

(Program subject to change without notice)

1. WEBER.....Overture to "Oberon"
2. BRAHMS.....Symphony No. 2, in D major
- I. Allegro non troppo
 - II. Adagio non troppo
 - III. Allegretto grazioso (quasi andantino)
 - IV. Allegro con spirito

INTERMISSION

(Program continued on page 29)

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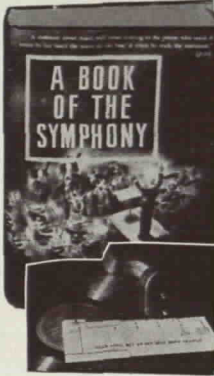
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(Program continued from page 27)

- 3. STRAUSS.....Tone-Poem, "Death and Transfiguration"
- 4. RAVEL "Bolero"

FRIDAY, JUNE 25, at 8:30

(Program subject to change without notice)

- 1. RIMSKY-KORSAKOFF.....Wedding March from "Le Coq d'Or"
- 2. TCHAIKOVSKY.....Symphony No. 6, in B minor ("Pathetic")
 - I. Adagio—Allegro non troppo
 - II. Allegro con grazia
 - III. Allegro molto vivace
 - IV. Finale: Adagio lamentoso

INTERMISSION

- 3. MENDELSSOHN.....Nocturne and Scherzo
from Music for "A Midsummer Night's Dream"
- 4. LISZT.....Symphonic Poem, "Les Preludes"

(Program continued on page 31)

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(Program continued from page 29)

SATURDAY, JUNE 26, at 8:30

(Program subject to change without notice)

1. BERLIOZ.....Overture, "The Roman Carnival"
 2. FRANCK.....Symphony in D minor
 - I. Lento—Allegro non troppo
 - II. Allegretto
 - III. Allegro non troppo
- INTERMISSION
3. BIZET.....Suite from "L'Arlesienne"
 - I. Prelude
 - II. Menuetto
 - III. Adagietto
 - IV. Farandole
 4. MOUSSORGSKY.....Prelude to "Khovantchina"
 5. McDONALD.....Rhumba, from the "Rhumba" Symphony
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(Program continued on page 33)

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(Program continued from page 31)

SUNDAY, JUNE 27, at 8:30

(Program subject to change without notice)

Soloist: **Lily Pons, Soprano**

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GROUP 1

Overture to "Der Freischutz".....WEBER
Pamina's Aria from "The Magic Flute".....MOZART

Soloist—Lily Pons

Polovtsian Dances from "Prince Igor".....BORODIN
"Una voce poco fa" from "The Barber of Seville".....ROSSINI

Soloist—Lily Pons

INTERMISSION

GROUP 2

Symphony in B minor ("Unfinished").....SCHUBERT
Mad Scene from "Lucia di Lammermoor".....DONIZETTI

Soloist—Lily Pons

The Blue Danube.....JOHANN STRAUSS

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(Program continued on page 35)

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(Program continued from page 33)

MONDAY, JUNE 28, at 8:30

(Program subject to change without notice)

1. GLUCK.....Overture to "Iphigenia in Aulis"
2. MENDELSSOHN.....Symphony in A major ("Italian")
 - I. Allegro vivace
 - II. Andante con moto
 - III. Con moto moderato
 - IV. Saltarello: Presto

INTERMISSION

3. MOUSSORGSKY....."A Night on Bald Mountain"
4. SATIE.....Two Gymnopédies (orchestrated by Claude Debussy)
5. RESPIGHI.....Symphonic Poem, "The Pines of Rome"
 The Pines of the Villa Borghese—The Pines Near a Catacomb—The Pines of the Janiculum—The Pines of the Appian Way
 (Played without pauses)

(Program continued on page 37)

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SYMPHONIC PROGRAM-NOTES

(Continued from page 23)

soff in his *Life of Moussorgsky*, "that the contrasting and clashing of the Old Russia with the New, the passing of the former and the birth of the latter, afforded a rich subject. Moussorgsky agreed, and set to work with enthusiasm. To study the history of the Raskolniky sect of Ancient Russia (the Old Believers), and the chronicles of Seventeenth-century Russia, involved enormous labor. The many long letters he wrote me at this time were full of details of his researches and his views on the music, characters and scenes of his opera. The best parts of the work were written between 1872 and 1875."

As in the case of *Boris*, Moussorgsky (who wrote his own libretto) went for the subject of *Khovantchina* to Russian history, and, prompted by Stasoff, chose the most troubled period in his country's past, the end of the seventeenth century, when religious and political schisms divided the nation into opposing camps. To the resultant series of conflicts, in which Prince

Khovantsky played a leading part, Tsar Peter gave the appellation *Khovantchina*.

* * *

Moussorgsky's libretto, as ultimately devised, involves chiefly the fortunes of Emma, a saintly young Lutheran who is amorously pursued by the dissolute Prince Andrew Khovantsky; the mystical and passionate Martha, betrayed by Prince Andrew; Dositheus, leader of the Raskolniky or "Old Believers"; Prince Ivan Khovantsky, the fanatical and half-barbarous conservative, chief of the ferocious Archers-of-the-Guard (the "Streltsky"), and Prince Galitsin, the semi-liberalized aristocrat, to whom a new Russia was not inconceivable. Galitsin is visited by the clairvoyant Martha, who reads his future in a silver bowl filled with water, and predicts his downfall and banishment. Nor is Prince Khovantsky without his troubles: for while he is in retirement at his country-place, diverted by feasting, songs and

(Continued on page 38)



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STADIUM CONCERTS REVIEW

(Program continued from page 35)

TUESDAY, JUNE 29, at 8:30

(Program subject to change without notice)

1. MOZART....."Eine kleine Nachtmusik"
 - I. Allegro
 - II. Romanza: Andante
 - III. Menuetto: Allegretto
 - IV. Rondo: Allegro

2. DEBUSSY....."La Mer" ("The Sea")
 - I. From Dawn Till Noon on the Sea
 - II. Sport of the Waves
 - III. Dialogue of the Wind and the Sea

INTERMISSION

3. DVORAK.....Symphony No. 5, in E minor ("From the New World")
 - I. Adagio—Allegro molto
 - II. Largo
 - III. Scherzo
 - IV. Allegro con fuoco

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SYMPHONIC PROGRAM-NOTES

(Continued from page 36)

Persian dancers, he is assassinated on his
own threshold.

* * *

The Prelude to the opera depicts the
coming of the cold northern daybreak
above the Kremlin in Moscow. "Nothing
in Russian music," says Rosa Newmarch
in her book, *The Russian Opera*, "is more
intensely or touchingly national in feeling.
The curtain opens upon the Red Square
in the Kremlin, just as the rising sun catches
the domes of the churches, and the bells
ring for early matins."

"Rhumba" Symphony . Harl McDonald

(Born near Boulder, Colo., July 27, 1899;
now living in Philadelphia)

[Saturday, June 26]

Mr. McDonald supplies the following
information:

I was born on my father's cattle ranch in the
high Rockies above Boulder, Colorado. I grew
up in Southern California, but having no par-
ticular talent for the life of a rancher, I decided
to become a musician. Every member of my
large family played at least one instrument; and
my mother, who was an excellent musician,
gave me my early training. I have played a
number of instruments at various times—the
horn in several orchestras, the violin a little. I
have been organist and choirmaster in any num-
ber of churches; have toured as accompanist
with several vocalists and violinists, and I have
had quite a lot of experience as a piano-recital-
ist in various sections of the country.

In addition to study with many American
teachers, I had a period of study in Germany.
Since that time, I have been teaching composi-
tion, and sometimes piano, in several schools. I
am now occupied with my work in the Univer-
sity of Pennsylvania, where I teach composition
and conduct the choral organizations.

During the past six years, my compositions
included two string trios, another string quartet,
a set of variations for orchestra, a Rhapsody for
orchestra, a suite for dramatic soprano and
strings, St. Luke's version of the Crucifixion, for
double chorus; a *Te Deum*, for chorus and wind
instruments; a suite for orchestra, *Festival of
the Workers*. The *Rhumba Symphony*, *Three
Poems for Orchestra*, and a Two-Piano Concerto.

Between 1930 and 1933, I did some research
work in collaboration with two electrical en-
gineers and a physicist. This work, in the field
of measurement of instrumental and vocal tone,
new scale divisions and resultant harmonies, the
recording and transmission of tone, etc., was
done under a Rockefeller grant and will, I hope,
result in a book on music theory.

* * *

Concerning the symphony from which

the movement on this program is extracted, the composer writes:

The following are my program notes for the symphony:

RHUMBA SYMPHONY
(Reflections on an era of turmoil)
Grave—Allegro
Andante Moderato
Rhumba
Grave—Allegro brioso

This symphony is in no sense a program composition, and the title, *Rhumba Symphony*, has to do only with the fact that I have used rhumba rhythms in the third movement. A more helpful clue to the character of the composition will be found in the sub-title, "Reflections on an Era of Turmoil."

My reflections on our turbulent age are entirely personal, and I make no effort to paint graphically, nor do I wish to create the scene of my experiences in the minds of listeners.

Some people will find bitterness in parts of this music, and I hope in other parts they will find ecstasy and elevation. The realization that great multitudes are living in want while we debate the problem of over-production; that the ambition and spiritual development of thousands of young people is aborted every year because the greatest industrial nations of history can't use their man-power—all this must lend a flavor of bitterness to any thoughts of our times.

With all this tumult of accomplishment and frustration, I am always conscious of the fact that I am living in an age that has an almost insatiable appetite for gayety and entertainment. In this part of my score I have used a rhumba, for the two reasons that I like rhumba rhythms, and also because they seem to be a part of the pulse of our times.

The modern orchestra affords innumerable colors in which one might picture the martial hosts that are springing up all over the earth. The swashbuckling blackshirts, brown-shirts and their ilk occupy an alarmingly important position on our stage, but I cannot feel the rhythms of marching soldiery without sensing their avowed purpose of bringing death. I have suggested all this in the fourth movement (the Finale).

It is of all these things that I have been thinking as I wrote this music—the bitterness, the satisfactions, the gayety and the insanity of the most amazing period in history. Every situation and experience that contributed to the outline of the composition was of importance to me. Many were not as I would choose to have them, yet I am grateful for the fact that I live in this era of turmoil.

**Symphony in A major ("Italian"), Op. 90
Felix Mendelssohn-Bartholdy**

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

[Monday, June 28]

Mendelssohn himself referred to this symphony in his letters as the "Italian";

(Continued on next page)

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SYMPHONIC PROGRAM-NOTES

(Continued from previous page)

but it has no avowed program, although Ambros invented for it an elaborate poetic commentary. There is no doubt, however, that the exuberant Finale, the "Saltarello,"¹ was suggested by the Roman Carnival, which Mendelssohn witnessed and described in a characteristic letter dated February 8, 1831. He seems to have flung confetti with the most abandoned of the revellers, and it is not difficult to discover traces of the mad adventure in his Finale.

The first movement (*Allegro vivace*, A major, 6-8) is a lucid and charming piece of writing constructed on traditional lines. The second movement (*Andante con moto*, D minor, 4-4), has been called, without any warrant, "the Pilgrims' March." The third movement (*Con moto moderato*, A Major, 3-4) is in three-part form, after the style of a minuet, with a trio in E major. The concluding "Saltarello" (*Presto* A minor, 4-4) is derived from three themes, each of them based on a figure in triplets—the first two (flutes in third; violins) of a skipping character, the third a smoothly rhythmized string figure suggesting a tarantella.

* * *

Some may wonder why the *Italian* Symphony is not more often performed in this country. For it has grace, fancy, lucidity, charm, distinction and finesse of workmanship. How much Mendelssohn makes of the rather unnourishing D-minor theme of the *Andante*, after the introductory measures that fantastically reminded Sir George Grove of the cry of a muezzin from his minaret! The E-major subject for

¹"Saltarello": An Italian dance of marked rhythmic character. It has been described as "a duet dance of a skipping nature." The woman "always holds her apron, and performs graceful evolutions in the style of the Tarantella. The couple move in a semi-circle, and the dance becomes faster and faster as it progresses, accompanied by many beautiful motions of the arms. This is a very ancient dance, and has a unique character. It is especially performed by gardeners and vintners."

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horns and bassoons in the third movement recalls the youthful romanticist of the "Dream" music, though it lacks the captivating felicity of the earlier work.

But the "Saltarello," with its gayety and blitheness, its dancing triplets for the woodwinds in thirds, is authentically charming. Some of it echoed in Tchaikowsky's mind sixty years later, and Rimsky-Korsakoff was not unmindful of it.

Tone-Poem, "A Night on Bald Mountain"
M. P. Moussorgsky

(Born at Karevo, Russia, Mar. 16 (28), 1835; died at St. Petersburg, Mar. 16 (28), 1881)

[Monday, June 28]

This tone-poem is partly the work of Rimsky-Korsakoff, who (as he records in his Autobiography) "framed to the best advantage" material which Moussorgsky had devised for use in other forms. Rimsky introduced his version for the first time at a concert of the Russian Symphony Society in St. Petersburg, October 27, 1886, five years after Moussorgsky's death.

The score is prefaced by the following argument:

Subterranean sounds of unearthly voices. Appearance of the Spirits of Darkness, followed by that of the god Chernobog. Glorification of Chernobog, and celebration of the Black Mass. Witches' Sabbath.

At the height of the orgies, the bell of the little church is heard from afar. The Spirits of Darkness are dispersed. Daybreak.

* * *

Bald Mountain, near Kieff, in Southern Russia, was the legendary scene of the Slavic Walpurgisnacht, and there the witches, sorcerers, demons, and other mem-

bers of the fabulous underworld foregathered for their unholy Sabbath revels. On that night the peasants bolted their doors and shuddered within their cottages, after placing nettles in the windows as a protective charm against the Powers of Darkness.

Gymnopédies Erik Satie
 Orchestrated by Claude Debussy

(SATIE: Born at Honfleur, France, May 17, 1866; died at Arcueil, near Paris, July 3, 1925)

[Monday, June 28]

To the casual observer of modern music, Erik Satie is known as the eccentric Frenchman who wrote music with absurd titles and preposterous directions to the performer—piano works with such titles as *Three Pieces in the Form of a Pear*, *The Dreamy Fish*, *Airs to Make You Run*; printed directions which instruct the pianist to play "on yellow velvet, dry as a cuckoo, light as an egg," or "without noise," "with hands in the pockets," "like a nightingale with the toothache"; or such programmatic indications as the following: "This is the hunt after a lobster; the hunters descend to the bottom of the water. They run. . . . The lobster is tracked. The lobster weeps."

There is no such test of friendship, remarked George Eliot, as a difference in the sense of humor; and the infantile buffoneries of Satie have done him an ill service with many who have been deterred by these somewhat elephantine gambollings from recognizing, behind the *farceur* and the gamin, the gifted and original musician.

(Continued on next page)

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SYMPHONIC PROGRAM-NOTES

(Continued from previous page)

cian, the tonal path-breaker, who was the essential Satie. Parodist, clown, poseur, a whimsical and outrageous prank-player, deliberately and joyously engaged in the ancient pastime of making the simple-minded sit up, Satie is nevertheless a considerable figure in modern musical history. At a time when Stravinsky was a boy of nine and Schönberg a youth of seventeen, Satie was writing music extraordinary for its daring and originality. In his *Le Fils des Etoiles* (1891) there are harmonic inventions which sound for all the world like passages to which Stravinsky and Schönberg, twenty years later, were signing their names with a noble gesture of revolutionary defiance; and Satie was writing Debussyisms while Debussy himself was still employing the genteel and perfumed idiom of Massenet.

* * *

Satie, the son of a Scotch mother and a French father, studied first with Guilmant, then at the Conservatoire, where he did not shine as a pupil. He played in the Montmartre cabarets and consorted with the wild-eyed Sâr Péladan (Josephine Aimé Péladan), whose grotesque *Salon de la Rose-Croix* he joined in 1892, writing music for plays by Péladan as, for example, preludes to *Le Fils des Etoiles*, a "Chaldean Wagnerism" in three acts. Satie then resorted to the Schola Cantorum for further study, and in 1911 Ravel made him a subject of excited discussion by playing some of his piano pieces at a concert of the Société Musicale Indépendente.

This singular and baffling person—this

"shy and genial fantasist, part-child, part-devil, part-faun," as Carl Van Vechten calls him in an admirable and pioneering essay, "played on by Impressionism, Catholicism, Rosicrucianism, pre-Raphaelitism, Theosophy, the *camaraderie* of the cabaret—composed voluminously, but music that is chiefly for the piano. For orchestra there exist, in addition to the music for *Le Fils des Etoiles* (1891), these scores: *Uspud*, a "Christian ballet for one person"; a prelude to a play by Jules Bois, *La Porte Héroïque du Ciel* (1893), orchestrated by Roland Manuel—a work satirizing mysticism in music, "which gives a general impression suggesting a ritual being chanted by the voluptuous inmates of a harem"; *Je te Veux*, a "pseudo-sentimental" waltz; *Les Pantins Dansent*, after a poem by Valentine de Saint-Point (1912), also orchestrated by Manuel; music for a ballet, *Parade*, devised by Cocteau and Picasso, choreography by Massine, produced at the Châtelet, Paris, by the Russian Ballet, May 18, 1917; a burlesque, *Le Picadilly*; and *Socrate*, a *drame symphonique* for voice and orchestra, in three parts, based on the Dialogues of Plato (Paris, June 7, 1920).

It should be noted, in conclusion, that Satie was regarded by his many warm adherents as an exponent of "that spirit of sane thinking and satire which is a distinctive mark of the French intelligence"—the authentic *esprit gaulois*: that spirit of sly malice, mockery, satire, gayety, ironic humor, which had its early exemplification in the *nouvelles* of La Salle, and which

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survives in the work of Anatole France. As for M. Satie himself, he declared, not long before his death: "Thirty years ago I was 'terribly Impressionist.' Modern sensibility was then 'Impressionist' . . . it lived on impressions. Once, even, I was a 'humorist.' . . . Now . . . I have given it up. It is too ugly. In life, one must be serious. . . . Everything must be done seriously"—in which it is not impossible to perceive an inverted gravity.

Certainly it may be said, however, with complete sobriety, that this strange being could write, when he chose, music of beautiful dignity and distinction; and indisputably he was one of those innovators who helped to enlarge the potentialities of musical speech. The ultra-modernists have wandered in his harmonic garden with much profit to themselves, even though they knew not the name of the owner thereof.

* * *

Satie's *Gymnopédies*, originally three piano pieces, were composed in 1888. The first and third were orchestrated by Claude Debussy.

The *Gymnopædia* was an annual festival of ancient Sparta, so named from the dances performed by naked youths in honor of Apollo, Artemis, and Leto, to commemorate the Spartan victory over the Argives at Thyrea.

The feast of the *Gymnopædiæ* was a highly consequential one in Sparta. It lasted for several days, sometimes ten. It was less a religious festival than a great spectacle, wherein the grace and strength of the Spartan youth were exhibited to their admiring countrymen and to foreigners. The chief ceremonies were choral dances, in which wrestling matches and other gymnastic exercises were closely imitated, and which served to show the adroitness, activity and bodily strength of the performers. These were chiefly Spartan youths, who danced naked in the forum, round the statues of Apollo, Diana, and Latona. Songs in celebration of the noble deeds performed by the youths—as the exploits of Thyrea and Thermopylæ—formed a portion of the proceedings at the Festival.

* * *

Satie has conceived these dances as slow,
(Continued on next page)



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SYMPHONIC PROGRAM-NOTES

(Continued from previous page)

grave, processional in tone, suavely and serenely classical in spirit. Some have refused to take at their face value the dignity and charm, the poised and lovely simplicity of these pieces, and have chosen to see in them merely "delightful parodies of the dull monotony and sentimentality of conventional dance-rhythms." But that is to assume that Satie, even at twenty-two, was a confirmed, relentless, and indefatigable parodist,—which is unlikely. Even a parodist must have his days of rest.

Debussy has scored the first and third of the *Gymnopédies* with exquisite discretion. The first employs two flutes, one oboe, four horns, and strings. The horns and all the strings, except the double-basses and a solo violin, are muted throughout. For the second piece, two harps and cymbals are added to the orchestra.

Symphonic Poem, "Pini di Roma" ("The Pines of Rome") . Ottorino Respighi
[Monday, June 28]

The Pines of Rome, which is in four connected sections (like *The Fountains of Rome*), is based upon this program, printed as preface to the score:

1. *The Pines of the Villa Borghese* (Allegretto vivace, 2-8). Children are at play in the pine-grove of the Villa Borghese, dancing the Italian equivalent of "Ring Around A-Rosy"; mimicking marching soldiers and battles; twittering and shrieking like swallows at evening; and they disappear. Suddenly the scene changes to—

2. *The Pines Near a Catacomb* (Lento, 4-4; beginning with muted and divided strings, muted horns, *p*; later, a muted trumpet is heard behind the scenes). We see the shadows of the pines which overhang the entrance to a catacomb; from the depths rises a chant which re-echoes solemnly, sonorously, like a hymn (low strings, horns, woodwind, "in the manner of a plain-song"), and is then mysteriously silenced.

3. *The Pines of the Janiculum* (Lento, 4-4; piano cadenza; clarinet solo). There is a thrill in the air. The full moon reveals the profile of the pines of Gianicolo's Hill. A nightingale sings.

4. *The Pines of the Appian Way* (Tempo di marcia). Misty dawn on the Appian Way. The tragic country is guarded by solitary pines. Indistinctly, incessantly, the rhythm of innumerable steps. To the poet's phantasy appears a vision of past glories; trumpets blare, and the army of the consul advances brilliantly in the grandeur of a newly-risen sun toward the Sacred Way, mounting in triumph the Capitoline Hill.

The feature of this score is its use of a gramophone record—probably the first instance of the sort in symphonic music. The reader will have noted the last sentence in that paragraph of the foregoing synopsis which describes the third section of the work, *The Pines of the Janiculum*: "A nightingale sings." The "nightingale" is represented in the score by "No. R. 6105 of the Concert Record Gramophone."

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

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

[Tuesday, June 29]

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

* * *

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

The three divisions of the work are bound together, musically, by partial command that uncharted and haunted and incredible sea which opens before the magic casements of the dreaming wind.

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

* * *

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

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

Yet, beneath these elusive and mysterious overtones, the reality of the living sea persists: the immemorial fascination lures and enralls and terrifies; so that we are almost tempted to fancy that the two are, after all, identical—the ocean that seems an actuality of wet winds and tossing spray and inexorable depths and reaches,

THE NEW FRANZ SCHUBERT SHRINE IN CZECHOSLOVAKIA

by DAGMAR

The persistent rumors, which circulated for some time regarding a Franz Schubert shrine in Neudorf, Moravia, have been confirmed. At the concert of the Red Cross in Prague a few months ago, opened by President and Madame Benes, with the Philharmonic Society under the leadership of Vaclav Tallich playing and Jarmila Novotna's, the soloist's delightful, clear soprano soaring to estimable heights, everybody talked about the completion of the genealogical data connected with the birthplace of Schubert's father. It was a Neudorf—that had been established long ago—but it was the question which of the thirty-five villages by that name could claim the distinction. The right one has been found. Franz Theodore Florian Schubert was born and raised and married in Neudorf near Maerish-Altstadt. He later went to Himmel-pfortgrund near Vienna to teach. Here his illustrious son was born in 1797.

This summer, admirers of the immortal Franz Peter Schubert, summed up best in the well-known phrase of Liszt that he was "le musicien le plus poète qui fut jamais" will have opportunity to worship at a new shrine of the songwriter, who wrote more than 600 "lieder," whose "Erlkoenig" and "Serenade" and "Unfinished Symphony" are beloved by all who appreciate music.

The Czechs are proud that Schubert is one of their own. The poetique impulse, which surges through all his compositions, is, without doubt, the inheritance of his Czech ancestors.

It is gratifying to know that the plain peasant house with its sharp gabled roof and eaves where Franz Schubert's father was born in 1763 has now been repaired as a further tribute to a great musician.

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by

HERMAN G. WEINBERG

A FAMOUS music critic once said of Jenny Lind that to hear her sing *Abide With Me* was to believe in the Resurrection. Since the beginning of Time the human voice, lifted in song, has been the most fervent and personal expression of mankind. And within the memory of living men, the voice of Caruso has probably been the most exultant, the most impassioned. Since his passing, the resplendent mantle of Caruso has been rather universally conceded to Gigli. To hear him sing an Italian love song or a lullaby of Schubert, as he does in the film, *Forever Yours*, makes one think of cherubims in the deathless imagery of *Cymbeline*:

*Hark, hark! The lark at Heaven's gate sings
And Phoebus 'gins to rise . . .*

It is a celestial world that the limpid beauty of Gigli's voice reveals—sweet, unearthly, empyrean.

And if the voice of Gigli is almost incorporeal, that of Richard Tauber is very much of the earth, it is a palpable thing that we know, for this is a voice that sings of passion and earthly desire. And there is none in whom the subtlest tremors of earthly life can turn into blasts of body-wracking song more so than in the songs Tauber sings of Vienna. Even the cherubims evoked by the voice of Gigli must, one feels certain, listen breathlessly to this frenetic outpouring of the human heart. In *Heart's Desire*, which New York will soon have the pleasure of seeing, Tauber sings like a man inspired. These songs do not vault into the very heavens like the songs of Gigli. They are, rather, rooted in the earth, from which they cry out: *Wien, Wien nur Du allein!* as only Tauber can sing it. They are not composed of sunbeams like the songs of Gigli. Their fabric is woven with a thread of iridescent flame.

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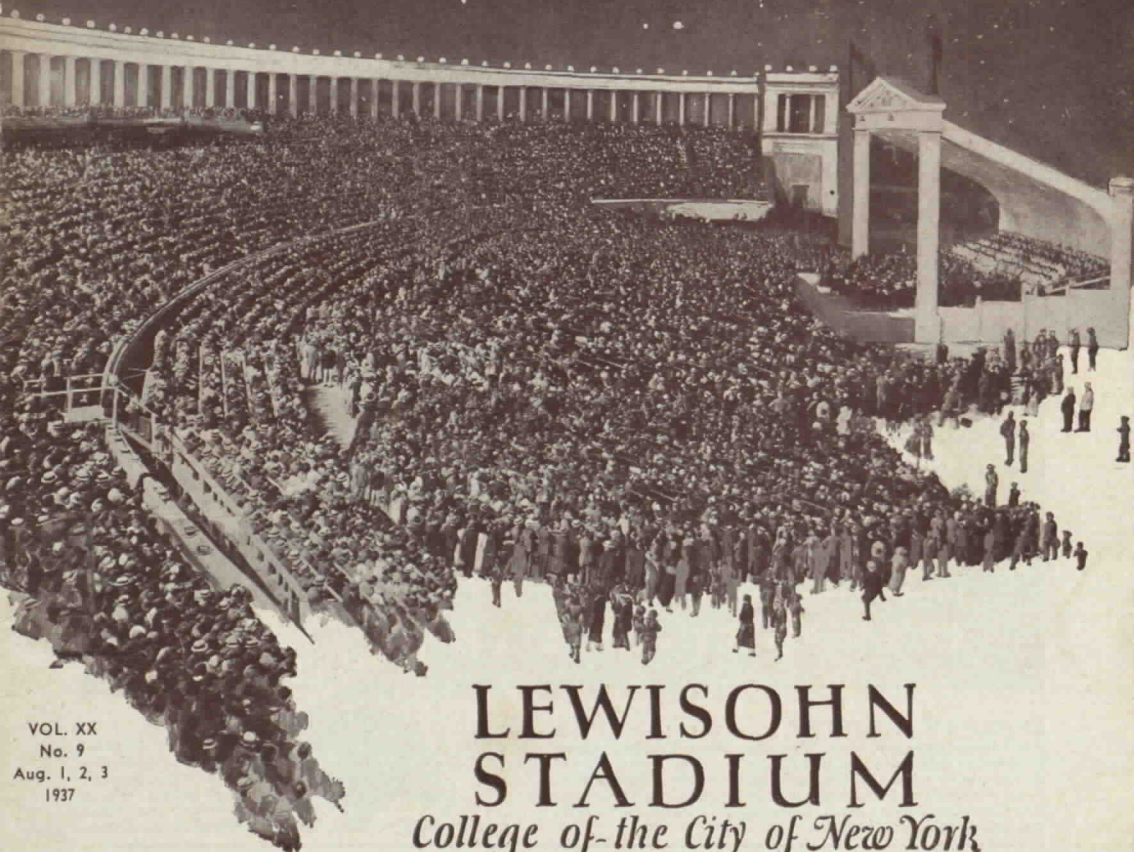
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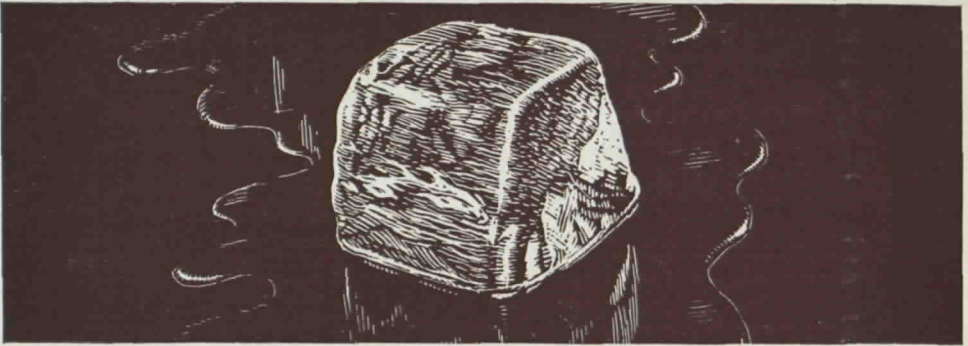


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VOL. XX
No. 9
Aug. 1, 2, 3
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Prelude to Shakespeare's Drama, "The Tempest" Arthur Honegger
(Born at Havre, France, March 10, 1892; now living in Paris)

[Sunday, August 1]

In February, 1923, Honegger composed incidental music for a production of *The Tempest* at the Odéon, Paris, in the French version of Pourtalès. The Prelude was performed in Paris, May 1, 1923, at the fourth of Walter Straram's series of "Quatre Concerts de Musique Moderne Internationale." It was played by the Los Angeles Philharmonic Orchestra, under Walter Henry Rothwell, on February 26, 1926, probably for the first time in America. It was played in New York at a Philharmonic Society concert under Mengelberg, November 4, 1926.

The peculiarity of this Prelude is that it is not a Prelude. In its association with performances of the drama, it is not intended to be played before the curtain rises on the first scene, but during the actual performance of the scene of the shipwreck which opens the play, as an accompaniment to the action and the dialogue. It is, therefore, in the strict sense, melodramatic music, rather than a Prelude, though it is so entitled by the composer.

Those who remember Honegger's vehement *Horace Victorieux* will not need to be assured that in seeking to underscore the scene of turbulence and disaster which opens Shakespeare's drama, Honegger is quite in his element. He has a peculiar power of drastic, violent, high-pitched

utterance. This tone-picture of storm and catastrophe is a brilliant piece of delineation—vivid, sharply etched, concise.

* * *

... To a rolling roar of thunder and flashes of lightning, we are shown the waist of a ship, seas breaking over it: men running, shouting, cursing; master and bo'sun bawling orders; canvas banging with loud reports, wind whistling; repeated lightning; St. Elmo's Light." The Boatswain shouts his orders through the gale:

Down with the topmast! yare; lower, lower! Bring her to try with maincourse [*a cry within*]. A plague upon this howling! They are louder than the weather.

Sebastian, Antonio, and Gonzalo return.

Yet again? What do you here? Shall we give o'er and drown? Have you a mind to sink?

Sebastian. A pox o' your throat, you bawling, blasphemous, uncharitable dog!

Boatswain. Work you, then.

Antonio. Hang, cur, hang! You whoreson, insolent noise-maker! We are less afraid to be drowned than thou art.

Gonzalo. I'll warrant him for drowning, though the ship were no stronger than a nutshell, and as leaky as an unstanched wench.

Boatswain. Lay her a-hold, a-hold! Set her two courses! Off to sea again! Lay her off!

[*The ship strikes. Fireballs flame along the rigging and from beak to stern. Enter mariners wet.*]

Mariners. All lost! to prayers, to prayers! all lost!

(Continued on next page)

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SYMPHONIC PROGRAM-NOTES

((Continued from previous page))

Boatswain [stupefied, slowly pulling out a bottle]. What, must our mouths be cold? . . .

Gonzalo . . . [a confused noise below].
 Mercy on us! We split, we split! Farewell,
 my wife and children! Farewell, brother! We
 split, we split, we split!

Antonio. Let's all sink with the king.

Sebastian. Let's take leave of him [they go below].

Gonzalo. Now would I give a thousand fur-

long of sea for an acre of barren ground . . .
 long heath, brown firs, anything. The wills
 above be done, but I would fain die a dry
 death!

[A crowd bursts upon deck, making for the
 ship's side, in the glare of the fireballs. Of a
 sudden these are quenched. A loud cry of many
 voices.]*

* From Quiller-Couch's Edition of *The Tempest*:
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STADIUM CONCERTS REVIEW

"Macbeth": Tone-Poem for Orchestra (After Shakespeare's Drama"), Op. 23 Richard Strauss

(Born at Munich, June 11, 1864)

[Sunday, August 1]

The *Macbeth* of Strauss is interesting in many ways, and not merely because it was the first of that epoch-making series of tone-poems with which the unprecedented Richard kindled so startling a fire on the altar of the Muse.

It is recorded that John Milton once thought of rewriting the story of Macbeth, and made this note in a list of projects: "Macbeth," beginning at the arrival of Malcolm. . . . The matter of Duncan may be expressed by the appearing of his ghost." But that was as far as Milton got with his scheme. It is not easy to imagine a "Macbeth" by Milton; it is perhaps not easy to imagine another version than

(Continued on next page)



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SYMPHONIC PROGRAM-NOTES

(Continued from previous page)

Shakespeare's by any one—unless, perhaps, it were to be expressed through the medium of an art so remote from the explicitness of words as the art of music.

Strauss may have felt that the marvelous play of Shakespeare offered a legitimate opportunity for a tonal projection of its emotional values. There is nothing in his score to indicate that he intended, like Milton, to "begin at the arrival of Malcolm," or to deal with the appearing of any ghost, or to venture upon a translation into tones of the drama's pattern of action and incident and event. There is no program, no suggestion of a detailed expressional scheme. There is only the sub-title, *Nach Shakespeare's Drama*, and two concise annotations: the word "Macbeth" written over the chief theme; and a quotation from Act I, Scene 5, of Shakespeare's play written over a theme which is evidently intended to indicate Lady Macbeth.

The commentators, for all their delving (Hermann Teibler in his guide-book exhibits sixteen typical themes and phrases), seem on the whole to have discovered in the music only the inner stuff of tragedy, the strife and torments, the shapes of darkness and terror, evil and agony, that haunt the distraught mind of Macbeth—this Macbeth who, as De Quincy said, "has forgot that he was born of woman."

No one seems to have extracted a dagger from the heart of this somberly passionate music, or to have discerned, crouching behind its bars, the secret, black, and midnight hags; or to have heard in it the terrible knocking at the gate. They have discerned in it rather such matters of the soul and mind and conscience as Macbeth's infirmity of purpose, his love for his wife, the blended cruelty and tenderness of Lady Macbeth, the terror and weakness and wild despair in the soul of the murderer who has "supped full of horrors," the brief elation of triumph.

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Strauss was twenty-three when he finished *Macbeth*. He wrote it at Munich in 1886-87, soon after he had finished "Aus Italien." It is the first of the nine tone-poems. Though "*Don Juan*" bears an earlier opus number, it followed "*Macbeth*" in date of composition. Strauss revised the score in 1890, and the work was published in the following year. In its original form, the tone-poem ended with a triumphal march for Macduff; but Hans von Bülow pointed out that while an *Egmont* overture might end with a triumphal march of *Egmont*, *Macbeth* could hardly close with a triumphal march of Macduff. So Strauss revised the ending, and made other changes.

The tone-poem was introduced to America by the vigilant Theodore Thomas at a concert of the Chicago Orchestra, in Chicago, October 25, 1901. It was first performed by the Philharmonic Society, under Josef Stransky, in the season of 1916-17.

* * *

The Strauss of forty-nine years ago was still, naturally, feeling his way; yet certain of his essential traits are in this darkly colored early score—notably the irrepressible nervous energy of his thematic gesture, its swift, darting vigor, the soaring sweep and wide trajectory of the melodic line. This is evidenced at once in the theme that he has entitled "*Macbeth*"—the fortissimo phrase (*Allegro, un poco maestoso*) for the strings and wood (beginning in the sixth measure) with its bold upward leap and sudden drop of a seventh, against the valiantly marching counter-phrase of the unison horns and bass-trumpet. That is *Macbeth*: valorous, full of fire, a grandiose figure—a figure of potential greatness—a man capable of seeing and saying that

... all our yesterdays have lighted fools
The way to dusty death.

But also the soldier who murdered his liege-lord; the host who slew the guest,

(Continued on next page)

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SYMPHONIC PROGRAM-NOTES

(Continued from previous page)

old and defenceless, within his house, to serve his own ambition; yet the man for whom Shakespeare, through the incomparable magic and infinite craft of his art, provokes our sympathy by revealing this blood-soaked traitor as in truth a tragic hero—simply by showing (as Quiller-Couch points out) that he proceeded to his crime under a fatal hallucination, which drove "the once-noble soul step by step to its ruin."

Some fifty bars later a theme for flutes and clarinets in thirds, above string tremolos *sul ponticello* (*appassionato*, *molto rubato*) brings Lady Macbeth upon the scene; and beneath this passage Strauss has quoted in his score the German equivalent of these lines from the first soliloquy of Lady Macbeth:

. . . Hie thee hither,
 That I may pour my spirits in thine ear;
 And chastise with the valor of my tongue
 All that impedes thee from the golden round
 Which fate and metaphysical aid doth seem
 To have thee crown'd withal.
 Thereafter, the music exposes with inten-

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sity and power the tragedy of Macbeth's dark and tortured soul—a soul that, as Dowden said, "never quite disappears into the blackness of shadow. Macbeth is a cloud without water, carried about of winds; a tree whose fruit withers, but not, even to the last, quite plucked up by the roots. . . . He remembers that he once knew there was such a thing as human goodness. He stands a haggard shadow against the hand's breadth of pale sky which yields us sufficient light to see him." . . . And so, before that last rushing *fortissimo* of Strauss's score, after the welter of strife and anguish, there are gray, quiet pages, *molto tranquillo*—music of stricken and pitiful meditation.

Symphonic Suite, "Schéhérazade" (After "The Thousand and One Nights"), Op. 35 Nicholas Rimsky-Korsakoff
 (Born at Tikhvin, Russia, March 18, 1844; died at St. Petersburg, June 21, 1908)
[Monday, August 2]

The score of *Schéhérazade* 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 Schéhérazade saved her life by diverting him with stories which she told him during a thousand and one nights. The Sultan, conquered by his curiosity, put off from day to day the execution of his wife, and at last renounced entirely his bloody vow.

"Many wonders were narrated to Schahriar by the Sultana Schéhérazade. For her stories the Sultana borrowed the verses of poets and the words of folk-songs and she fitted together tales and adventures."

There are no further annotations in the published score of 1889. But when the suite was first performed, under the composer's direction, the four movements were supplied with these titles, with which the

(Continued on next page)

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SYMPHONIC PROGRAM-NOTES

(Continued from previous page)

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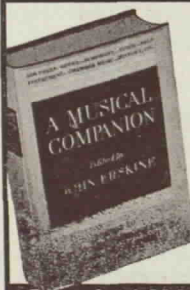
Overture ("Potpourri") to the Opera, "The Silent Woman" . Richard Strauss
 (Born at Munich, June 11, 1864; now living.)

[Tuesday, August 3]

Richard Strauss's *Die Schweigsame Frau* ("The Silent Woman"), comic opera in three acts, libretto by Stefan Zweig, "freely after Ben Jonson," was produced at the Dresden State Opera House on June 24, 1935. Richard Strauss, then seventy-one years old and white-haired, was called from his box to the stage to appear six times after each act in acknowledgment of the audience's applause.

Ben Jonson's famous comedy, *The Silent Woman*, as adapted for Strauss's use by the eminent novelist, Stefan Zweig, centers about the comic figure of Sir Morosus Blunt, an old English admiral. "The librettist," wrote a German critic after the Dresden premiere, "aimed for the ideal of opera buffa. His libretto assembles all the figures of the cheerful opera tradition—the funny, befooled old bachelor, the chatty maid, the deftly plotting barber, the light-minded nephew, the music teacher, the notary public, the coquettish singers, and so forth. The ghosts of the Mozartian and Rossinian comedies flit through the scenes of Stefan Zweig's ingenious libretto. As

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* * *

"In the book of the opera, Sir Morosus, the crotchety old admiral, who so detests noise that he stuffs his house with sacks and cushions and has his doors guarded against intruders, falls in love with Timida, apparently a sweet and quiet girl, who has been introduced to Morosus by his barber, Cutbeard, a jack-of-all-trades after the *Figaro* type.

"Hardly has the admiral married Timida when this soft dove changes into a Xantippe. The orderly home becomes a bedlam. A music teacher warbles a resounding duet with the lady of the house, a parrot screams, workmen start banging, and noisy tradesmen come and go. Morosus, distracted, tries to obtain a divorce. The judges appear, and in the trial all kinds of reasons for divorce are discussed. When Timida, as somebody's former mistress, is summoned as a witness, the marriage seems null and void. At the last moment, however, this reason fails, too, because the admiral's marriage contract did not stipulate that the bride should be a virgin.

"Morosus breaks down, and contemplates suicide. But his nephew Henry rouses him out of his lethargy, telling him that everything has been a comedy. The bride, the marriage, the witnesses, the clergyman who performed the wedding—all were actors whose art had fooled him. The actors were members of a theatrical troupe which Henry, the heir, had joined against the admiral's will. The old man was as hostile to music as to any other

noise, and had disinherited his nephew for this reason. Slowly Morosus grasps the situation. He is so delighted to be a free man again that he forgives everybody everything. In fact, he admires so greatly the art of the actors that he promises to become their most ardent supporter in future. Henry and his wife, Aminta—Timida's real name—will inherit his millions and enjoy with him his pleasant mode of living.

* * *

"For this text, full of witty situations, Strauss has written appropriately comedic music. The first act opens with a potpourri suggestive of Rossini. The great scene between the barber and the admiral contains an exceptionally difficult but charming canzone for the baritone and a highly grotesque song for Sir Morosus against a background of bells, the chiming of which drives him nearly crazy. A splendid ensemble, beginning as a soprano solo and ending as an octet, concludes the act.

"The second act shows more variety from a dramatic point of view. Here the wedding takes place. A tender scene in which Morosus avows his love is followed by an outbreak of Timida (Aminta). Strauss finds here a development and extension of the *parlando* style which may be regarded as peculiar to him since the production of *Ariadne auf Naxos* and *Intermezzo*. This act, too, has its great number—a sextet in A flat major that is unforgettable.

"The third and last act begins with a masterly orchestral fugue, describing in harmonious chaos the hubbub in the Morosus house. In the singing lessons which

(Continued on page 22)

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3. BERLIOZ..... From the D
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(b) Romeo Alone; Sadness; Grand Fête at
INTERMISSION.....
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5. MENDELSSOHN.....
Overture, Scherzo, Intermezzo, Nocturne, W
6. TCHAIKOVSKY..... "Romeo and Juliet

(Program continued)

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... (continued on page 19)

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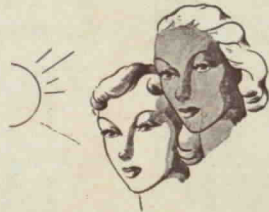
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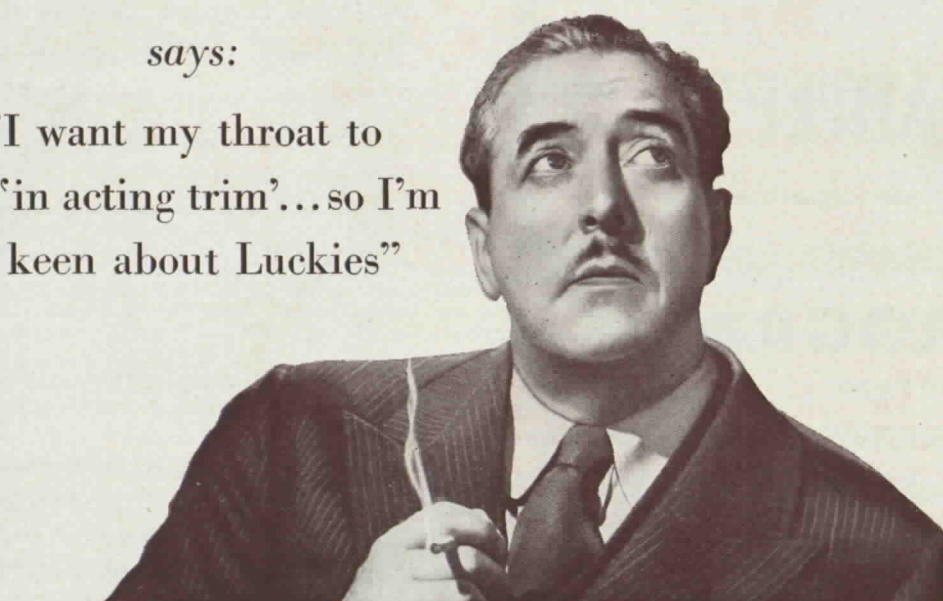
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(Program continued from pages 16-17)

MONDAY, AUGUST 2, at 8:30

(Program subject to change without notice)

George King Raudenbush, Conducting

Soloist, Jascha Heifetz

1. BERLIOZ.....Overture, "The Roman Carnival"
2. TCHAIKOVSKY.....Concerto in D major, for Violin and Orchestra
 - I. Allegro moderato
 - II. Canzonetta
 - III. Allegro vivacissimo

Soloist, JASCHA HEIFETZ

INTERMISSION

3. RIMSKY-KORSAKOFF "Scheherazade"
 - I. The Sea and Sinbad's Ship
 - II. The Story of the Kalandar-Prince
 - III. The Young Prince and the Young Princess
 - IV. Festival at Bagdad—The Sea—The Ship Goes to Pieces on a Rock Surmounted by the Bronze Statue of a Warrior—Conclusion
4. SARASATE....."Carmen" Fantasie

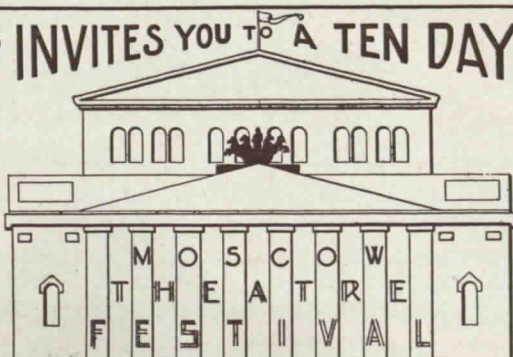
Soloist, JASCHA HEIFETZ

(Program continued on page 21)

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PROOF

(Program Continued from page 19)

TUESDAY, AUGUST 3, at 8:30
(Program subject to change without notice)

Soloist, **Jascha Heifetz**

1. RICHARD STRAUSS.....Overture, "Die Schweigsame Frau"
(First time at the Stadium)
2. BRAHMS.....Variations on a Theme of Haydn
3. MENDELSSOHN.....Concerto for Violin and Orchestra
 - I. Allegro molto appassionata
 - II. Andante
 - III. Allegro non troppo

Soloist, JASCHA HEIFETZ

INTERMISSION

4. TCHAIKOVSKY.....Symphony No. 4, in F minor, Op. 36
 - I. Andante sostenuto—Moderato con anima
 - II. Andante in modo di canzona
 - III. Scherzo: Pizzicato ostinato
 - IV. Finale: Allegro con fuoco

5. SARASATE....."Carmen" Fantasie

Soloist, JASCHA HEIFETZ

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- Tchaikowsky **Symphony No. 4**
Violin Concerto in D Major
- Wagner **Siegfried Idyll**



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SYMPHONIC PROGRAM-NOTES

(Continued from page 15)

now lacerate the admiral's ears, Strauss with much cleverness and charm employs two Italian tunes from the seventeenth century, one of them a brilliant coloratura aria by Claudio Monteverdi. Sir Morosus concludes the opera with a hymn to music."

Stefan Zweig has laid the scene of the opera "in the town mansion of Sir Morosus Blunt. Period: about 1780." The characters are these: Sir Morosus (bass); Henry, his nephew (tenor); Housekeeper (alto); Cutbeard, a barber (baritone); six singers: Aminta (soprano), Isotta (soprano), Carlotta (mezzo), Marbio (baritone), Vanuzzi (bass), Parfallo (bass). Chorus of singers and neighbors.

When the Overture to *The Silent Woman* was introduced to America by Fritz Reiner at a Philadelphia Orchestra concert two seasons ago, Mr. Reiner wrote of it as follows:

"Strauss's title for this piece, 'Potpourri,' is somewhat misleading, because the piece is actually the Overture to the opera.

"The thematic material is derived from the opera—but for that matter, so, of course, is almost all the material in operatic overtures. It is a symphonic piece in the classic sonata form, *i.e.* exposition, development, recapitulation, coda.

"It starts off without introduction 'in medias res' with the theme of the heroine, Aminta, in A major—a chatty, whimsical, four-note motive which in the course of the opera is subjected with true Straussian virtuoso craftsmanship to various rhythmical and contrapuntal transformations. It is

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this theme, for instance, which forms the base of the sparkling nonett in E major that provides the 'happy ending' of the comedy ('To our host all joy and gladness'). Strauss uses this motive extensively for the characterization of Aminta, who, for the purposes of the plot, fakes the transformation from her own gentle sweet personality to that of a noisy devilish unbearable Xantippe of the Morosus household (Act II, Scene 9: Aminta—'Peace will I have').

"The second theme of the overture (E major) occurs in the opera as the principal subject of the beautiful melodic sextet. It is heard in Act II (A-flat major), and is a typically Straussian inspiration in his favorite A-flat key, reminding one in its construction of the famous *Rosenkavalier* tertzett.

"The theme of the coda of the Overture appears first in the opera in Act I as a dreamy little song of Morosus ('Only to know that somewhere there was somebody'—G major) and is also used in the last scene of the work after the aforementioned nonett—the soliloquy of Morosus ('How beautiful is Music'—E-flat major)."

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

P. I. Tchaikovsky

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

[Tuesday, August 3]

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

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

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

(Continued on page 25)

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SYMPHONIC PROGRAM-NOTES

(Continued from page 23)

anima (in movimento di valse)—which begins the main body of the movement.]

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

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

II. (*Andantino in modo di canzona*)

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

(Continued on next page)

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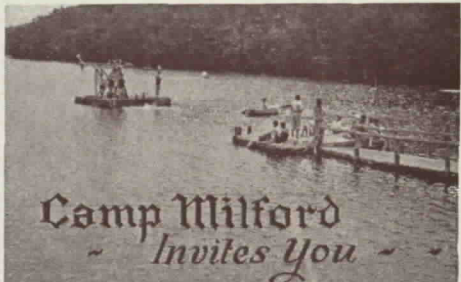
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SYMPHONIC PROGRAM-NOTES

(Continued from previous page)

through the fancy as if one had drunk wine and were exhilarated. The mood is neither sad nor joyful. We think of nothing, but give free rein to the fancy, which humors itself in evolving the most singular patterns. Suddenly there arises the memory of a drunken peasant and a ribald song. . . . Military music passes in the distance. Such are the disconnected images which flit through the brain as one sinks into slumber. They have nothing to do with reality; they are incomprehensible, bizarre, fragmentary.

V. (*Finale: Allegro con fuoco*)

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

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

An unavoidable delay in the completion of Mr. Raudenbush's programs and their receipt by the annotator has made it impossible to prepare notes for certain of the numbers on Mr. Raudenbush's list.

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OVERTURES AND UNDERTONES

(Continued from previous page)

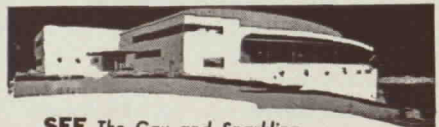
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- | | |
|-----------------|-------------------------------------|
| 1. BEETHOVEN | "Egmont" Overture |
| 2. BRAHMS | Third Symphony |
| 3. GLUCK | Overture to "Iphigenia in Aulis" |
| 4. DALL' ABACCO | Two Concerti da Chiesa (from Op. 2) |
| 5. DEBUSSY | "Nuages"; "Fetes" |
| 6. CHABRIER | Espana |

THURSDAY, AUGUST 5, at 8:30

- | | |
|-------------------|--|
| 1. SMETANA | Overture, "The Bartered Bride" |
| 2. FRANCK | Symphony in D minor |
| 3. BERNARD ROGERS | Five Fairy Tales |
| | I. The Tinder Box Soldier; II. The Song of Rapunzel; III. The Story of a Darning-Needle; IV. Dance of the Twelve Princesses; V. The Ride of Koschei the Deathless. |
| 4. SCHUBERT | Entre'Act Music from "Rosamunde" |
| 5. WAGNER | Prelude to "Lohengrin" |
| 6. WAGNER | Prelude and Love-Death, "Tristan und Isolde" |

FRIDAY, AUGUST 6, at 8:30

- | | |
|-------------------|--|
| 1. MENDELSSOHN | Overture, "The Hebrides" |
| 2. BEETHOVEN | Symphony No. 3 ("Eroica") |
| 3. SIBELIUS | "En Saga" |
| 4. HUMPERDINCK | Dream Pantomime ("Hansel and Gretel") |
| 5. JOHANN STRAUSS | Waltz, "Voices of Spring" |
| 6. BERLIOZ | Three Excerpts from "The Damnation of Faust" |
- (a) Minuet of Will O'-the-Wisps; (b) Dance of Sylphs; (c) Rakoczy March.

SATURDAY, AUGUST 7, at 8:30

- | | |
|------------------|------------------------------------|
| 1. NICOLAI | Overture, "Merry Wives of Windsor" |
| 2. TCHAIKOVSKY | Symphony No. 4, in F minor |
| 3. MASSENET | Suite from "Le Cid" |
| 4. SMETANA | "The Moldau" |
| 5. SAINT-SAENS | Symphonic Poem, "Rouet d'Omphale" |
| 6. ALBENIZ-ARBOS | Triana |

SUNDAY, AUGUST 8, at 8:30

- | | |
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| 1. GRETRY-MOTTI | Gigue |
| 2. RAMEAU-MOTTI | Tambourin |
| 3. BRAHMS | Hungarian Dances (No. 17 and No. 21) |
| 4. DVORAK | Slavic Dances |
| 5. GLIERE | Sailor's Dance |
| 6. McDONALD | Rhumba |
| 7. JOHANN STRAUSS | Waltz, "The Blue Danube" |
| 8. WEBER | Overture to "Oberon" |
| 9. BACH-ABERG | Prelude and Fugue |
| 10. BEETHOVEN | Symphony No. 5, in C minor |

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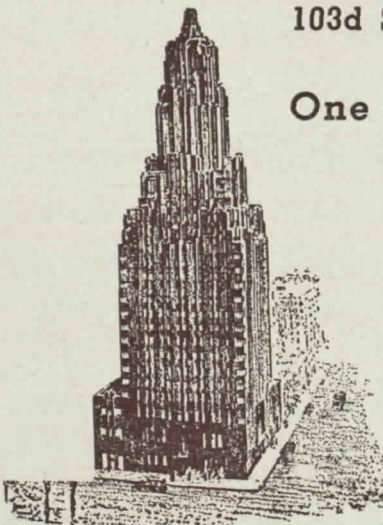
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