

Lawrence Gilman
302 West 79th St.
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STADIUM
PROGRAMS

1922



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PROGRAMS

THURSDAY, JULY 6, 1922

All Wagner

PART I

1. Overture to "Tannhäuser"
2. "Forest Murmurs", from "Siegfried"
3. Tristan's Vision (Act III)
4. Prelude and Isolde's Love-Death } "Tristan and Isolde"

INTERMISSION

- [*March, "The Stadium" (First Time)* Hadley]
(Respectfully Dedicated to Mr. Adolph Lewissohn)

PART II

5. Prelude to "Parsifal"
6. Wotan's Farewell and Magic Fire Scene, from "Die Walküre"
7. Siegfried's Funeral March, from "Götterdämmerung"
8. Prelude to "Die Meistersinger"

FRIDAY, JULY 7

1. Prelude to "Hänsel and Gretel"
 2. Suite in F Major, Op. 39
- I. Allegretto, molto e briosso
II. Allegro gioioso
III. Theme and Variations
IV. Perpetuum mobile, vivace

INTERMISSION

3. Southern Fantasy
 4. Waltz, "From the Vienna Woods"
 5. Barcarolle
- (Orchestrated by Henry Hadley—First Time)
6. (a) Pizzicato ostinato } from Symphony No. 4, in F Minor, Op. 36... TCHAIKOVSKY
(b) Finale

SATURDAY, JULY 8

Popular Program

1. March, "Pomp and Circumstance"
 2. Overture to "Oberon"
 3. (a) Nocturne }
 - (b) Scherzo }
- From Music to "A Midsummer-Night's Dream"
4. "Peer Gynt" Suite, No. 1, Op. 46
- I. Morning Mood
II. Aase's Death
III. Anitra's Dance
IV. In the Hall of the Mountain King

INTERMISSION

5. Tone-Poem, "Finlandia", Op. 26
 6. (a) Barchetta; (b) Country Dance
 7. Caucasian Sketches, Op. 10
- (a) In the Mountains
(b) In the Village
(c) Procession of the Sirdar
8. Ride of the Valkyries

WAGNER

NOTES ON THE PROGRAMS

By Lawrence Gilman

Tristan's Vision Richard Wagner

(Thursday Evening, July 6th)

The music of this scene from the third act of *Tristan and Isolde* is so rarely heard outside of the opera house that it might almost be viewed as a symphonic novelty. The concert arrangement is by Arthur Seidl (not Anton of fragrant memory).

Tristan, wounded and dying at his ancient castle in Brittany, and consumed with longing for Isolde, has cursed in his delirium the love-draught which condemned him to the torment of unquenchable desire. Exhausted by the violence of his frenzy, he has sunk back fainting upon his couch in the desolate courtyard overlooking the empty sea. The distracted Kurwenal bends over him in anguish, and listens to his breathing. Tristan's lips begin to stir. Isolde's ship—has it come in sight? Kurwenal seeks to pacify him: it will—it must—arrive this very day. And now the dream haunted lover raises himself on his elbow and, staring before him with hallucinated eyes, perceives Isolde, the enchantress, the healer of wounds, moving toward him across the shining meadows of the sea. "Dost thou not behold how radiantly she comes over fields of blossoming waters, bringing balm and consolation and all delight? Ah! Isolde! Isolde! How fair thou art!" In the orchestra the vision is evoked with magical and ravishing beauty.

Wagner wrote no lovelier page than this, with the quartet of horns singing the "Peace" theme from the love duet, while the voice of Tristan (given in the concert arrangement to a solo 'cello) is borne ecstatically above their swaying rhythm, like a song heard in a dream across enchanted waters. With the culminating 'Ah, Isolde!' of the tortured lover, the orchestra becomes a lyric rhapsodist of wondrous speech.

Southern Fantasy William Henry Humiston

(Friday Evening, July 7th)

Mr. Humiston, who was born at Marietta, Ohio, in 1869, is distinguished not only as a composer but as one of the foremost of American musicologists. His works include a Suite for orchestra, a dramatic scene, *Iphigenia*, for soprano, chorus, and orchestra, and the *Southern Fantasy*. This piece is not a potpourri of Southern airs, but a fantasia in which use is made of two short themes suggestive of the South. The first (a *staccato* tune for clarinets and bassoons) is of Negro origin. The second, played by the oboe (*allegretto*), is derived from the first measure of the introduction to Stephen Foster's "Angelina Baker."

Barcarolle Willem Mengelberg

(Friday Evening, July 7th)

This was originally a piano piece composed by the great conductor as a youth. It was played in America last season by Elly Ney, and was scored for orchestra by Mr. Hadley a few months ago, with the cordial approval of the composer. The romantic fervor of the impassioned middle section of the piece tends to corroborate Mr. Mengelberg's encouraging assertion while inciting his orchestra at rehearsal to a fervent performance of Strauss's *Don Juan*—that in Holland, all young men fall in love at sixteen.

"Peer Gynt" Suite No. 1, Op. 46 Edvard Grieg

(Saturday Evening, July 8th)

Grieg put together the four numbers of this Suite from the music that he composed to Ibsen's drama, *Peer Gynt*. *Morning Mood* is the prelude to the fourth act of the play—"there is a faint sound in the air as of distant chimes; it is Sunday morning on the sunlit fjord." *Aase's Death* is a lament for Peer Gynt's mother, scored with artful and exquisite poignancy for muted strings alone. *Anitra's Dance* accompanies the scene in the fourth act where Peer Gynt, in Africa, luxuriates in a cozy-corner, smoking a long pipe and enjoying a demi-tasse, while Anitra and her aphrodisian companions dance for him. *In the Hall of the Mountain King* depicts the scene in which Peer Gynt, having refused to marry the unlovely daughter of the Mountain King, is pursued by a troop of malignant gnomes. "They lead him a chase which grows wilder and wilder, and the climax comes at the end in a crash representing the collapse of the hall at the sound of distant church-bells."

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