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MUSIC FOR THE (AMERICAN) PEOPLE: THE CONCERTS AT LEWISOHN STADIUM, 1922-1964

by

JONATHAN STERN

VOLUME I

A dissertation submitted to the Graduate Faculty in Music in partial fulfillment of the requirements for the degree of Doctor of Philosophy, The City University of New York

2009

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This manuscript has been read and accepted for the
Graduate Faculty in Music in satisfaction of the
Dissertation requirement for the degree of Doctor of Philosophy.

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THE CITY UNIVERSITY OF NEW YORK

Abstract

MUSIC FOR THE (AMERICAN) PEOPLE: THE LEWISOHN STADIUM CONCERTS, 1922-1964

by

Jonathan Stern

Adviser: Professor John Graziano

Not long after construction began for an athletic field at City College of New York, school officials conceived the idea of that same field serving as an outdoor concert hall during the summer months. The result, Lewisohn Stadium, named after its principal benefactor, Adolph Lewisohn, and modeled much along the lines of an ancient Roman coliseum, became that and much more. Lewisohn Stadium was for over forty years the summer home of America's oldest symphony orchestra, the New York Philharmonic. More importantly, the Lewisohn concerts witnessed a particularly impressive and innovative array of talent, creative as well as interpretive. For nearly fifty years, audiences of all social and ethnic backgrounds attended concerts that, together, summed up much of the course of twentieth century American serious music at minimal cost for admittance.

This dissertation discusses the music concerts that made up the bulk of the shows put on at Lewisohn Stadium throughout its existence as the summer home of the New York Philharmonic. In particular, this dissertation seeks to answer several questions: To what extent was the performed music representative of the canon as it developed over time? And what can be learned from the myriad attempts made during the Lewisohn concerts at forming a distinctly American, as opposed to a European or Euro-American, musical identity?

Acknowledgements

One of the fortunate aspects about the dissertation topic I chose is that virtually everything I needed for my research was available to me in one location: the New York Philharmonic Archives. At the Archives were all the scrapbooks of reviews and articles pertaining to the Lewisohn Stadium concerts compiled by the members of the Stadium Committee from 1922 to 1964. The Archives also owned virtually every program for every concert. Consequently, the research, once the present writer summoned up the energy and courage to undertake it, flowed rather smoothly. For their help and generosity, I would like to thank Archivist Barbara Hawes and Associate Archivist Richard Wandel. Special thanks are also due to former Archives volunteer Roma Korris, who saved me a lot of busywork by typing up lists of the Stadium conductors, repertoire, and soloists from 1922 to 1962. From these large lists, I was able to create a masterlist of every concert, listing each performer and composition under each concert date.

Outside of the Philharmonic Archives, several individuals offered some valuable assistance. John Pennino, Metropolitan Opera Archivist, alerted me to the list of Metropolitan Opera concerts of the summers of 1965 and 1966 located on the Company's official website. Family friend Nancy Milstein was a godsend when it came to issues pertaining to my computer and printer. I also would like to mention other friends who gave me some good advice throughout my career as a doctoral student: Dr. Jim Leach and Dr. Julia Leach, Miriam Margolis, Dr. David Rosenthal (my godfather), Dr. Atanas Serbezov, Dr. Harold Wechsler and his wife, Dr. Lynn Gordon-Wechsler.

To my committee, Dr. John Graziano, Dr. Stephen Blum, Dr. Ora Frishberg Saloman and Dr. Bruce Saylor, I must say many thanks for all of their input, helpfulness and promptness in returning with comments work I sent to them. Special thanks are due to Dr. Graziano, my advisor, who suggested the topic to me and whose patience, insight, and support were endless.

I am endlessly grateful to my family for their support, emotional as well as financial, throughout this long journey. I especially would like to thank my parents, Richard and Marcia Stern, and my two beautiful nieces, Jessica and Abigail Stern. Weekly visits to see the latter two were always uplifting. As research can be a lonely undertaking, I would like to thank my cat, Latke (she was a Hanukkah present from my brother Alexander and his wife Sandi), for seeing to it that I was, in fact, rarely alone.

Lastly, this dissertation is dedicated to the memory of my good friend, James Giancola (1957-2003).

Table of Contents

VOLUME I

Abstract iv

Acknowledgements v

Introduction 1

Chapter 1 - Developing an American Musical Organization: 1922-1929 8

- Conductors 9
  - Willem van Hoogstraten 9
- Five Guest Conductors 14
  - Other Conductors 25
- Repertoire 27
  - The Canon 32
  - Contemporary and Recent European Music 34
  - American Music 45
  - George Gershwin 53
- Soloists 59
  - Talent Contests 59
  - Marian Anderson 60
  - Hall Johnson Negro Choir 64
  - Opera 67
  - Other Soloists 68
- Summary 70

Chapter 2 - The Depression Years: 1930-1938 72

- The Great Depression 73
- Conductors 79
  - Willem van Hoogstraten 79
  - Five Major Conductors 83
  - Other Conductors 90
- Repertoire 93
  - Contemporary and Recent European Music 96
  - American Music 100
  - George Gershwin 110
- Soloists 120
- Opera 125
- Summary 133

Chapter 3 - Civilization's Trustee: 1939-1945 136

Lewisohn Stadium and World War II 137
Conductors 141
Three Future New York Philharmonic Music Directors 141
Notable Stadium Debuts 147
Other Conductors 151
Repertoire 156
Contemporary and Recent European Music 159
American Music 166
Three Important Composers 166
Other Notable American Compositions 170
Soloists 175
Three Popular Acts 178
Opera 184
Summary 186

Chapter 4 - A Beloved New York Institution: 1946-1964 188

The Final Two Decades 189
Conductors 196
Two Future New York Philharmonic Music Directors 196
Other Notable Guest Conductors 199
Other Stadium Conductors 204
Seven Frequent Stadium Conductors 204
Conductors with Broadway Ties 207
Ballet Conductors 208
New York Conductors 210
Eight Other Guest Conductors 211
Composer-Conductors 212
Symphonic and Operatic Repertoire 213
Pops And Other Repertoire 220
Soloists 228
Summary 236
Epilogue: The Final Two Seasons 237

Conclusion 242

Conductors 242
Repertoire 246
Soloists and Opera 250
Lewisohn Stadium's Ultimate Legacy 252
Suggestions for Further Studies 255

Appendix: The Lewisohn Stadium Concerts 1922-1964 (Beginning) 256

VOLUME II

Appendix: The Lewisohn Stadium Concerts 1922-1964 (Conclusion) 496

Bibliography 896

Introduction

Several years after construction began for an athletic field at City College of New York, school officials conceived the idea of that same field serving as an outdoor concert hall during the summer months. The result, the 6,000-seat Lewisohn Stadium,[1] named after its principal benefactor, Adolph Lewisohn, and modeled much along the lines of an ancient Roman coliseum, became that and much more. In addition to showcasing dance, theatrical, and other orchestral concerts from its opening in 1915, Lewisohn Stadium was for over forty years (1922-1964) the summer home of America's oldest symphony orchestra, the New York Philharmonic. More importantly, the Lewisohn concerts witnessed a particularly impressive and innovative array of talent, creative as well as interpretive. For nearly fifty years, audiences of all social and ethnic backgrounds attended concerts that, together, summed up much of the course of twentieth century American serious music at minimal cost for admittance.[2]

At 8:30 PM every summer night (seven days a week throughout the twenties and thirties into the later forties, from which point concerts were given only four or five times a week),[3] Stadium audiences saw many of the finest conductors of the century direct the New York Philharmonic. Such maestros included regular conductors Willem van Hoogstraten (1884-1965) and Alexander Smallens (1889-1972), about whom little has been written thus far. Other podium

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[1] http://www.ccny.cuny.edu/plazasite/plazahistory/history1.htm. Over ten to fifteen thousand folding seats were placed on the Stadium field for concerts to bring the total to nearly 20,000 seats. Publicity and newspaper articles throughout the years claimed that certain standing-room-only concerts were attended by as many as 22,000 music lovers. The actual number of seats used at Stadium concerts remains a mystery.

[2] Throughout the bulk of the Stadium's life, concertgoers paid anywhere from twenty-five cents to fifty cents for tickets. During the final years of the concerts, ticket prices increased to as much as $1.25.

[3] The Stadium Concerts ran for two weeks in 1918. During the final seasons, concerts took place on Tuesdays, Wednesdays, Thursdays, and Saturdays. Seasons were eight weeks long during the Stadium's first several decades, but only five weeks long during its final ten years.

legends included Pierre Monteux (1875-1964), Eugene Ormandy (1899-1985), Fritz Reiner (1888-1963), Sir Thomas Beecham (1879-1961), and, of course, such New York Philharmonic music directors as Leonard Bernstein (1918-1990), a child prodigy named Lorin Maazel (b. 1930), and, in his New York debut, Zubin Mehta (b. 1936). The finest instrumental soloists came to uptown New York during these summers, along with glamorous vocalists of the contemporary operatic stage. These performers constitute a summation of the twentieth-century American concert hall, brought together, as they were, by talent, politics, and the public's genuine hunger for musical culture.

Equally important, of course, was the music performed at these summer concerts. Stadium audiences were treated to, arguably, an even more eclectic diet than were winter concertgoers. Most concerts began with a symphony or major symphonic poem in the first half, followed by concertos and/or shorter orchestral works in the second half, bridged by end-of-the-Intermission announcements of future concerts given by inimitable Stadium Chairperson Minnie Guggenheimer (1882-1966). However, many programs also included light fare from operetta, Broadway, and Tin Pan Alley, some notable early attempts to combine jazz with the symphony orchestra, and some attempts to bring about greater ethnic diversity in the concert music scene. In particular, serious music by African Americans, such as William Grant Still (1895-1978), H. T. Burleigh (1866-1949), Ulysses Kay (1917-1995), and Duke Ellington (1899-1974), figured on the concerts along with Negro spirituals and folk musics of all kinds. Although some may question the extent to which multiculturalism has contributed to the classical music canon, no study of an American music institution is complete without some discussion of the impact of this movement upon it. As the story of Lewisohn proves, multiculturalism existed for many years before the term was coined.

Then there was the fare by European and Euro-American composers, which, when put together, reveals the development of the canon throughout the century. One observes the continued popularity of the long-established immortals, the developing rise of later-acknowledged masters, the gradual fading of the temporarily important, and numerous premieres by composers major and minor. In short, the music at Lewisohn Stadium constituted a rich and varied attempt to combine the best of the European classical music establishment with the search for an American classical voice. The latter, of course, was molded by the social and political attitudes of the time, one being the characteristically American view that a "search" was needed in the first place.

In this dissertation, I discuss the concerts that made up the bulk of the events put on at Lewisohn Stadium from 1922 to 1964, the years of the New York Philharmonic (or, as it was dubbed from 1951 to 1964, the Stadium Symphony Orchestra). It explores the participants involved and how they all came to be represented on those concerts. As little has been written about the Lewisohn Stadium concerts, this dissertation seeks to fill a void in scholarship on New York's music history. In particular, I seek to answer several questions: To what extent was the performed music representative of the canon as it developed over time? What can be learned from the myriad attempts made during the Lewisohn concerts at forming a distinctly American, as opposed to a European or Euro-American, musical identity?

I also want this dissertation to be a starting point for future scholarship about modern summer concert series involving other major American orchestras about which, again, little has been written. Such festivals include Los Angeles's Hollywood Bowl concerts (which began in 1922 and feature the Los Angeles Philharmonic), the Philadelphia Orchestra's Robin Hood Dell concerts (1930), the Chicago Symphony Orchestra's Ravinia concerts (1936) and the

Tanglewood concerts of the Boston Symphony Orchestra (1937), among others. The Lewisohn Stadium concerts preceded all of these concert series and thus served as a model for them all. However, for reasons which will be discussed later on, it did not survive to the present day as did the others.[4]

My first step was to create a master list of all the concerts from 1922 to 1964. Through this time-consuming process, it was immediately possible to observe trends in programming as well as the musical figures involved. For example, one observes the large number of Wagner compositions given during the Stadium concerts' first twenty-five seasons and the significant decline in hearings of Wagner during the Stadium's last two decades. One also observes the varying number of recent American compositions heard at the Stadium throughout its run. Contemporary American composers were heard with reasonable frequency during the twenties and thirties, with less frequency from the mid-forties on as fewer concerts meant less room for experimentation.

The next step was to select the most important concerts from the overall list. Such standards for the selected concerts included repertoire representing, in particular, twentieth-century music, American music, and light fare. Also chosen were concerts involving notable conductors, several of them in their New York debuts. Then, of course, there were the soloists, some of whom, again, made their major concert debuts at the Stadium. After discerning the most significant concerts, reviews from the leading newspapers were consulted. As mentioned in the Acknowledgements, the Stadium Committee created scrapbooks consisting of reviews of and articles about the Stadium concerts from 1922 to 1964. The Committee was unbiased in its

[4] The Philadelphia Orchestra currently performs at Philadelphia's Mann Center for the Performing Arts, located not far from the Robin Hood Dell, and in Saratoga, New York during the summer months.

choice of articles, including in these scrapbooks some highly negative writings about the Stadium and its performers as well as the expected puff pieces. There were a sufficient number of articles in these scrapbooks for an historian to put together a coherent picture of Lewisohn Stadium, to assess some of the effects of the Lewisohn Stadium concerts on twentieth century concert life as a whole, and to discern their possible musical legacy.

For the most part, I am concerned with the concerts given from 1922 to 1964 rather than with non-musical Stadium issues. After all, it is the story of the concerts that up until now has yet to be told. For information on the history of Lewisohn Stadium itself, as well as social context, I refer the reader to the only two other writings on the Stadium: *Mother Is Minnie* by Sophie Guggenheimer Untermeyer and Alix Williamson, and M. Jean Tepsic's "Bread and tickets: An historical study of the dance events at Lewisohn Stadium, 1925-1945". The former is an entertaining biography of Minnie Guggenheimer by her daughter and the Stadium Concerts' publicist. The latter is a 1994 Ph.D. dissertation by Dr. Tepsic dealing with dance events at the Stadium. Both tell the stories of the construction of the Stadium, the pre-New York Philharmonic events, and the behind-the-scenes intrigues, among other Stadium-related areas of interest.[5] Marie Volpe's *Arnold Volpe: Bridge Between Two Musical Worlds* is a biography of the first Stadium conductor, Arnold Volpe, and, as such, discusses the formation, and first two seasons, of the Stadium concerts. Howard Shanet's *Philharmonic: A History of New York's Orchestra* offers some pertinent information as well.

[5] Both works discuss in some detail the financial issues pertaining to the Stadium concerts, which were funded largely via individual solicitations undertaken by Mrs. Guggenheimer herself. Donors ran the gamut from major businessmen to political figures to everyday New Yorkers cornered by Guggenheimer herself at parties and in the city streets. All financial and organizational records pertaining to the concerts are lost, as are the minutes of the Stadium Committee meetings.

The story of the concerts at Lewisohn Stadium needs to be told for several reasons. First, it constitutes a significant portion of the history of one of the world's oldest symphony orchestras. As the repertoire sometimes varied between the winter season and the summer season, it is important to assess why certain works were appropriate for the winter season while some were not. The Lewisohn concerts featured mostly "highbrow" fare, but often (particularly in their last two decades) crossed into other genres. Second, the story of Lewisohn Stadium is a New York story, as much about the woman who ran the concerts and the audiences that attended them as about the concerts themselves. Only in New York, it can be argued, can the Intermission malaprops of a concert series chairperson be entertaining enough to attract large audiences to that concert series. In addition, as the Stadium concerts were low-priced, a greater glimpse into the subcultures of twentieth century New York, political as well as social, can be gleaned at the Stadium than, perhaps, at Carnegie Hall. But more than anything else, New York was and remains America's leading cultural center. Hence, there is a need for an examination of these concerts to bring them back from the relative obscurity into which they have fallen.

What follows are four chapters, a conclusion, and an appendix. Each chapter discusses a significant era in the history of Lewisohn Stadium, and is subdivided into several parts: a brief introduction; an overview of the conductors involved; a survey of the repertoire; notable soloists and opera performances; and a summary. As far as the repertoire sections are concerned, further subdivisions are featured, such as "American Music," recent European music, and light fare, among others.

Chapter 1, "Developing an American Musical Organization: 1922-1929," deals with the first eight seasons of the Philharmonic at the Stadium and various attempts at Americanizing the concert hall with American composers and local talent. Chapter 2, "The Depression Years: 1930-

1938," discusses how the Stadium concerts survived the Depression to the point (it can be argued) of flourishing artistically while further establishing a relationship with the music of George Gershwin that began in the previous decade and endured throughout the rest of the Stadium's run. Chapter 3, "Civilization's Trustee: 1939-1945," reveals how the Stadium concerts remained an essential part of the New York cultural landscape even amidst the winds of war. Finally, Chapter 4, "A Beloved New York Institution: 1946-1964," details the final two decades of the Stadium, during which time the concerts became somewhat less concerned with classical music (with more popular music showcased). The last chapter also reveals how the Stadium became, in its final decades, more a place to visit perhaps out of nostalgia and tradition than out of love for serious music, the madcap woman who ran the concerts being herself a major attraction. The Conclusion offers summations of the conductors, repertoire, soloists, and opera performances as well as a brief discussion of the Stadium's ultimate legacy. Following the Conclusion is an Appendix listing the concerts given at the Stadium from 1922 to 1964.

Chapter 1

Developing an American Musical Organization: 1922-1929

The concerts from 1922 to 1929 at the Stadium showcased several of the century's noteworthy conductors, helping to launch them to international prominence. During these eight seasons, the repertoire rapidly developed from light classics fare to programs appropriate for the winter season. Audience turnout was often huge, depending on the weather, and actually increased as the programs grew more ambitious and high-brow. This period featured perhaps the greatest amount of contemporary music in the history of the Stadium concerts with much new American music, most of it of admittedly conservative bent. Most important of all was the appearance on the Stadium programs of the music of the young American composer, George Gershwin. The advocacy of Gershwin's music, which began towards the end of this period and culminated in the annual all-Gershwin concerts from the mid-thirties on, may stand as the Stadium's greatest musical legacy. Although most of Gershwin's orchestral works and his operas were premiered elsewhere, the Stadium concert performances helped solidify their strong place in the concert repertoire that exists to the present time.

Soloists were used cautiously throughout this period as the Stadium acoustics, which remained somewhat troublesome throughout its existence, often were an obstacle. Nonetheless, from 1922 to 1929 several important early performances by future stars were featured as well as the first attempts at opera performances. Most interesting were the contests that produced some of the soloists at these early concerts, and the media's eager attention paid to the various stages of these contests that fueled the city's growing enthusiasm for this experiment in live music for the masses. Indeed, there was great interest in the summer musical goings-on at the City College

campus, with increasing national pride for an institution that became the envy of Europe as well as of other American musical cities.

In this chapter, I discuss the major conductors, composers, and soloists showcased at Lewisohn Stadium from 1922 to 1929. In particular, I explore how the Stadium concerts helped to advance the careers of some of the participants involved and to develop the standard concert repertoire with the addition of recent and contemporary music. I also study the Stadium's early attempts at Americanizing the European institution that is the symphony orchestra, from its presenting African-American performers to its arguably successful search for a major American composer.

Conductors

Willem van Hoogstraten

From 1922 to 1938, Dutch conductor Willem van Hoogstraten (1884-1964) served as principal conductor of the Lewisohn Stadium concerts. After 1938, except for several seasons in the forties during which Alexander Smallens served as unofficial principal conductor, the Stadium concerts were presided over by a series of guest conductors. In effect, van Hoogstraten was the only true principal conductor in the Stadium's history.

Van Hoogstraten came from an upper-middle class family of which he was the only member with any significant musical ability. He began his violin studies at the age of sixteen and progressed so rapidly that he spent six years at the conservatory in Cologne, then followed those years with further studies in Paris and Berlin. With his wife, pianist Elly Ney, and a Swiss 'cellist, van Hoogstraten performed and toured with a trio. After a year as concertmaster of a small German orchestra, he took up the baton and was appointed conductor of an orchestra in a

German bathing resort. The Mayor of Crefeld, a town near Cologne, was impressed enough by the young conductor that he offered him the position of *kappellmeister* of Crefeld's municipal orchestra, a post he held for four years. The First World War interrupted van Hoogstraten's term at Crefeld, and he spent the next six years as an active guest conductor, leading orchestras throughout Europe.

In 1921, Ney came to America on a contract and van Hoogstraten accompanied her. Together, they performed at Carnegie Hall with the New York Philharmonic. On the strength of his successful Philharmonic debut, van Hoogstraten was appointed co-conductor (with Willem Mengelberg) of the orchestra, a post he held for two seasons (1923-25), when he left to become music director of the Portland (Oregon) Symphony Orchestra.[6] The year before he was appointed to his New York winter concert season position, van Hoogstraten was hired to lead the Stadium concerts which, from 1922 on, featured the New York Philharmonic as the official Stadium Orchestra.[7] Van Hoogstraten shared half of the six-week 1922 Stadium season with Henry Hadley, conducted the entire 1923 Stadium season(!), and presided over the majority of the concerts during the fifteen summers that followed (the number of his concerts decreasing somewhat as the summers progressed).

During his several seasons as co-conductor of the Philharmonic, van Hoogstraten, in Howard Shanet's words, "was not a serious challenge to Mengelberg's preeminence."[8] This may

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[6] *Evening Telegram*, "Van Hoogstraten, Busiest Maestro in World, Has Little Time to Play," 12 July 1929.

[7] In 1918 and 1919, the Stadium Orchestra was comprised of a relatively small number of musicians derived from various New York orchestras and conducted by Arnold Volpe. In 1920, the National Symphony, under the direction of Los Angeles Philharmonic conductor Walter Henry Rothwell, held court. Members of the Philadelphia Orchestra, under the direction of Henry Hadley and Victor Herbert, performed in 1921.

[8] Howard Shanet, *Philharmonic: A History of New York's Orchestra* (Garden City, New York: Doubleday & Company, Inc., 1975), 251. In March 1928, the Symphony Society of New York

account for his lack of growth at the Philharmonic and move to Portland, which, at the time of his appointment, had a small-scale semi-professional orchestra that provided the nucleus from which van Hoogstraten built his ensemble. But despite the New York critics' misgivings, van Hoogstraten, a man of confidence, charisma, and enthusiasm, met with success in Portland and had a significant following in New York. Certainly, the Stadium concerts would not have been the success they were without his participation. Van Hoogstraten was handsome and dramatic on the podium, and he was admired for his Beethoven and Tchaikovsky interpretations. Initially somewhat reluctant to embrace new repertoire, van Hoogstraten became increasingly dedicated to performing American compositions as the decade progressed, even going so far as to lead Gershwin in his own works. Van Hoogstraten took well to America, becoming an American citizen in 1925. As he announced to the press, "It is my purpose to make the United States my permanent residence and I believe that this country, which now maintains five of the greatest orchestras in the world, will increase the number many fold in the near future."[9]

In turn, Stadium audiences took well to van Hoogstraten, at least initially. After the opening concert of 1924, the Dutchman received praise for his renderings of Beethoven's Fifth Symphony and Tchaikovsky's *Romeo and Juliet*, Pitts Sanborn of the *New York Telegram-Mail* remarking, " Mr. Van Hoogstraten is a most energetic and demonstrative conductor. He dispensed with the usual baton last evening, but he conducted with both fists, both arms, both shoulders and all of his mobile, unresting visage. The orchestra followed his lead with alertness and energy, and the audience greeted the end of each composition and each section of a

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merged with the Philharmonic and the orchestra was known as the Philharmonic-Symphony Orchestra of New York for over two decades.

[9] *New York Herald Tribune*, "Willem van Hoogstraten To Become U.S. Citizen," 26 August 1925.

composition with prolonged applause." [10] In praising van Hoogstraten, the *World* critic noted that the "conductor brought to it a fresh and nervous vitality which blotted out the memory of some opaque readings toward the weary end of the (previous) season" referring to the punishing 1923 season during which van Hoogstraten conducted every concert.[11] The mixed-to-rave reviews continued throughout the mid-twenties along with positive notices from non-music critics such as Ann Bridges from the *Raleigh News and Observer*, who wrote on 29 June 1924 of the "slender young man who was conducting with such grace, force and appreciation of beauty" and of the "certain wiseacres [who] will tell you that some 20 years or so from now he will be considered one of the greatest living conductors."[12]

Such sentiments failed to hold as the decade progressed. Van Hoogstraten was increasingly seen as a second-tier conductor, his readings lacking depth, polish, and insight. Sanborn criticized a 1928 Schubert centenary concert for poor tempo choices.[13] In 1929, Pierre Key wrote, "Now Mr. Hoogstraten has conducting talent, and does very well. But he appears not to have gone much beyond the point he reached some half dozen years and more ago. The van Hoogstraten visual picture is, for some, more to be commended than the aural one."[14] More harshly, Charles D. Isaacson noted at the end of the 1929 season, "People like [van Hoogstraten] for his sincerity and his utter courage. They are disappointed at his childishness and puerility on many occasions, and are doomed to wonderment that he held his post so long. If he succeeds in coming back another year, it will be impossible to wrest the conductorship of the Stadium

[10] Pitts Sanborn, "Large Audience at the Stadium," *New York Telegram Mail*, 4 July 1924.
[11] *New York World*, "Music," 4 July 1924.
[12] Ann Bridges, "At the Stadium," *News and Observer, Raleigh North Carolina*, 29 June 1924.
[13] Pitts Sanborn, "Stadium Celebrates Schubert Centenary," *Evening Telegram*, 17 August 1928.
[14] Pierre Key, "Pierre Key's Music Article," *Waterbury, Conn. Democrat*, 27 July 1929.

concerts from him."[15] These and other negative reviews piled up throughout the decade while the greatness of a number of guest conductors highlighted van Hoogstraten's inadequacies.

Nonetheless, van Hoogstraten maintained his enthusiasm for the American concert world throughout the decade, increasingly determined to enlarge the repertoire with American and somewhat challenging modern fare while frequently waxing poetic about the Stadium concerts and his belief that good music attracts large audiences. He was delighted by the increasing number of complete symphonies on Stadium programs and singled out Brahms, whose orchestral works attracted increasingly large audiences, as a remarkable composer for outdoor concerts: "You would hardly pick him out as a possible outdoor favorite, but he has certainly become so. It proves over again that popular music means good music."[16] He supported the general Stadium policy of avoiding lectures on music appreciation, believing that good music speaks for itself: "Anybody, it seems to me, who does not live on the surface of life, but whose mind and heart are open to the mystery of life and the beauties of nature, should be able to understand the language which best expresses those things, and that is the language of music."[17] In comparing American concert life to that of Europe, van Hoogstraten stated, "It wouldn't be graceful for me to seem critical of Europe, but I think I can say that the thing Europeans should seek in America and be sure of finding is an enthusiasm, a receptivity and a freshness in listening that European audiences do not have."[18] In short, van Hoogstraten, for a number of years, remained high on

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[15] Charles Isaacson, "Music," *New York Evening Telegraph*, 31 August 1929.
[16] *Musical America*, " Hoogstraten Discusses Indoor and Outdoor Concerts," 3 July 1926.
[17] Grace Overmyer, "Willem Van Hoogstraten Hails The Rise of Music in the West," *New York Herald Tribune*, 27 June, 1927. Stadium programs had program notes (Philharmonic annotator Lawrence Gilman wrote the notes for the Stadium concerts in the twenties) and occasionally featured writings on music, but the concerts featured music without any verbal commentary.
[18] *Evening Telegram*, "Van Hoogstraten, Busiest Maestro in World, Has Little Time to Play," 12 July 1929.

America and, in particular, on Lewisohn Stadium in the face of often harsh critical receptions and competition from the increasingly frequent guest conductors.

Five Guest Conductors

Amongst the Stadium guest conductors during this period were several international figures and one future star in his New York concert debut. Together, the following five conductors combined with other lesser lights in making Lewisohn Stadium one of New York City's major cultural attractions in the twenties. They also moved the concerts away from pops fare to winter fare with occasional forays into contemporary music.

In terms of the latter, Henry Hadley (1871-1937) was perhaps the most active. A prolific composer as well as a conductor, Hadley conducted a great deal in Europe from 1904 to 1909, led the Seattle Symphony in 1909, was at the helm of the San Francisco Symphony from 1911 to 1916, and spent the better part of the twenties as associate conductor of the New York Philharmonic Orchestra.[19] Hadley conducted at the Stadium during the 1921 season, presided over the first three weeks of the six-week 1922 season (van Hoogstraten covered the last six weeks), and, in his final Stadium appearances, led the orchestra in one week of the 1926 season.

Admired for his Beethoven and Wagner, Hadley's greatest dream was, in Shanet's words, "that the Philharmonic might finally ally itself with the American composer."[20] This dream came to naught with the rise of Toscanini at the helm of the Philharmonic and the subsequent conservatism of the Philharmonic repertoire (as covered in great detail by Shanet). Hadley and the Philharmonic parted ways after 1926, and Hadley later formed the Manhattan Symphony

[19] *The New Grove Dictionary of Music*, s.v. "Hadley, Henry" (by Richard Jackson).
[20] Shanet, *Philharmonic: A History of New York's Orchestra*, 272-73.

Orchestra, which he led from 1929 to 1932. During its short run, this orchestra would feature a work of at least one American composer on each program.

Most of Hadley's Stadium programs followed suit. As will be seen, Hadley was even then criticized somewhat for the conservative nature of the American music he chose, music that usually reflected his own late-Romantic compositional tastes. Hadley conducted a significant amount of his own music in 1922 and 1926, but, with several exceptions, only his concert overture, *In Bohemia*, had frequent performances at the Stadium in the several decades following his departure from the Philharmonic, after which the work, like all of Hadley's compositions, failed to hold a place in the twentieth century concert repertoire.[21] Most intriguing was the inclusion of a march by Hadley, entitled *The Stadium*, in the opening concert of the 1922 season (the first work performed after intermission). The rest of the program was devoted to Wagner excerpts. Hadley remained a tireless champion of late Romantic American composers until his death in 1937; his symphonies and other works mainstays were frequently performed by American orchestras for at least several decades more.

Somewhat less innovative in his programming, though occasionally bold, Hungarian maestro Fritz Reiner (1888-1963) arrived at the Stadium with a flourish, taking the audiences and most (if not all) of the critics by storm in his 1924 New York concert debut. Reiner conducted for a fortnight in 1924 and one week in 1925, then made frequent appearances at the Stadium throughout the thirties and forties in an ultimately fruitless attempt to take over the Philharmonic.

Prior to his first appearance at Lewisohn Stadium, Reiner had early experiences at Budapest and Dresden. It was in Dresden that he conducted the first German production of

[21] *In Bohemia* was programmed once during each of the following summers: 1922, 1925, 1931, 1933, 1938 (twice), 1941, 1942, and 1945.

Richard Strauss's *Die Frau ohne Schatten*. Throughout his career, Reiner was very much associated with Strauss, and he treated Stadium audiences to a good deal of the German composer's output.[22] After conducting throughout Europe and South America, Reiner became music director of the Cincinnati Symphony Orchestra in 1922, where he immediately made an impact, leading the orchestra in its first performances of such works as Respighi's *The Fountains of Rome*, Mahler's *Das Lied von der Erde*, and Scriabin's *Poem of Ecstasy*, along with works by Strauss and such Americans as Deems Taylor and Edward MacDowell. Immediately before his Lewisohn concerts, Reiner scored a triumph as guest conductor of the London Symphony.[23] On the strength of his successes in London and Cincinnati, and after an entire season under the direction of van Hoogstraten, Reiner's New York debut was eagerly anticipated by critics and Stadium concertgoers.

Judging by most of the reviews, Reiner's 1924 stint at the Stadium was a great success. His opening concert on 24 July consisted of Wagner's *Prelude to Die Meistersinger*, Brahms's Fourth Symphony, Stravinsky's *Fireworks*[24], and Strauss's *Till Eulenspiegel's Merry Pranks*. The New York Telegram hailed both the Stravinsky and the conductor, commenting on the latter, "He proved himself a conductor of cherishing care and communicative energy, blessed with a clear decisive beat."[25] T. G. A. Goldsmith of the *New York Herald Tribune* hailed Reiner as "a mighty man of music" and proclaimed, "it became evident to the prophets of the Divine Muse (and there were plenty of them present) that they must take Fritz Reiner into grave account when making their local predictions hereafter." Goldsmith praised the Strauss as being particularly

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[22] *The New Grove Dictionary of Music*, s.v. "Reiner, Fritz" (by Philip Hart).
[23] *New York World*, "London Debut for Fritz Reiner," 11 May 1924.
[24] As will be seen, Stravinsky was very well established in the concert hall repertoire for a contemporary composer even at this relatively early stage of his career and of the Stadium's history.
[25] *New York Telegram*, "Fritz Reiner at the Stadium," 25 July 1924.

authoritative.[26] The *New York Evening Post* noted, "In addition to his authoritative baton he has the most expressive left hand seen in action in this town in many a day."[27]

But during the course of his fortnight at the Stadium, at least one critic levied criticisms. In his column, "Star Dust and Fiddlesticks," The *New York Daily Telegraph's* Theodore Stearns commented, "Mr. Reiner is a purposeful conductor – sometimes grimly so – and his strong points seem to be phrasing, great sostenuto and fastidious attention to detailed nuances. He thereby achieves the effect of decided variations of strict tempo without, however, in the least disturbing the fundamental rhythm. Fritz Reiner is a conductor of unquestionable authority, but I think he is greater as a scholar than he is [as] a conductor."[28] Writing of Reiner's performance of Tchaikovsky's Sixth Symphony a few days later, Stearns decried the maestro's "analytical version" of the emotive masterpiece, noting, "There was great clarity in Mr. Reiner's interpretation. Perhaps at the sacrifice of that emotionalism so commonly associated with this great symphony of pathos."[29]

Reiner was frequently charged with coolness and metronomic conducting throughout his otherwise distinguished career which, following his departure from Cincinnati in 1931, included stints in Pittsburgh and at the Met culminating in his much-acclaimed nine-year tenure at the helm of the Chicago Symphony Orchestra, where he made many recordings. As with his fellow Hungarian, George Szell, Reiner's performances and recordings were sometimes criticized for being overly concerned with precision and accuracy at the expense of warmth and character. The

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[26] T. G. A. Goldsmith, "Fritz Reiner Triumphs in Stadium Debut," *New York Herald Tribune*, 25 July 1924.
[27] *New York Evening Post*, "Fritz Reiner Takes the Baton over the Philharmonic in the Stadium," 25 July 1924.
[28] Theodore Stearns, "Star Dust and Fiddlesticks," *New York Daily Telegraph*, 26 July 1924.
[29] Ibid., 29 July 1924.

charges against both conductors continue to this day, along with criticisms of the dictatorial means by which they achieved their results.

Nonetheless, both conductor and audience were much enraptured by the two-week adventure, during which Reiner rarely strayed from well-established repertoire.[30] At the close of his 3 August concert, Reiner addressed the audience, stating, "I have enjoyed my two weeks at the Stadium with an orchestra like the Philharmonic. I have also been greatly impressed by the Stadium audiences. I doubt whether, even in the most musical of European centres, so large a number of music enthusiasts would be found to attend similar concerts night after night."[31] And after his final concert of 1924, Reiner said to the audience, "In all my experience I have never found a more appreciative and intelligent audience than this. To produce good music it is important to have a good orchestra and an appreciative audience. Oh, yes, I forgot to say that a capable conductor is quite essential."[32]

Whereas Reiner and most of the other Stadium conductors of the Twenties were young talents of varied merits, Frederick Stock (1872-1942), who conducted one week in 1926 and two weeks in 1927, was arguably the most established conductor to appear at the Stadium during that time period. Music director of the Chicago Symphony for over two decades prior to his first Stadium appearance,[33] Stock met with a triumphant reception, embraced as a master conductor. While emphasizing traditional repertoire, Stock did conduct a fair amount of new American music, such as (in 1926) works by Edward Collins (1886-1951), Carl McKinley (1895-1966),

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[30] Notable exceptions were his Strauss concerts, his August 3 performance of Deems Taylor's *Through the Looking Glass Suite*, and an August 4 concert featuring works by Percy Grainger. Reiner also conducted music by his Hungarian compatriot Leo Weiner on 27 July.
[31] *New York Times*, "New York's Musical Taste," 3 August 1924.
[32] Bernhard Steinberg, "Rousing Ovation for Reiner as He Bows Farewell," *New York American*, 7 August 1924.
[33] Stock held the Chicago position from 1905 until his death in 1942.

Georg Schumann (1866-1952), Philharmonic violist Allan L. Langley (1892-1949), and Chicago Symphony assistant conductor Eric De Lamarter (1880-1953). During his two-week engagement in 1927, Stock was less accommodating to the Americans, leading the orchestra in music by Charles Skilton (1868-1941) and Deems Taylor (1885-1966), as well as in Thorwald Otterstrom's (1868-1942) *American Negro Suite*. However, his advocacy of twentieth-century music included two 1927 performances of three pieces from Gustav Holst's *The Planets*, plus music by Debussy, Respighi, and Sibelius.

But the major events of Stock's engagements were his Wagner concerts as well as his 1926 performances of Verdi's *Requiem*. Following his 18 August 1926 Philharmonic debut, the *New York Times* enthused, "With all these years of experience behind him, it was natural to find in Mr. Stock a conductor of ripened wisdom and quiet authority."[34] The *Evening Telegram*'s Pitts Sanborn[35] and the *Herald Tribune*'s Francis D. Perkins[36] also chimed in with rave reviews. A 27 July 1927 concert leaden with Wagner excerpts elicited the following from *Musical America*:

> Some of the finest Wagner playing that has been heard in New York in years lifted Mr. Stock's first program to a level not often attained in the series. The guest leader, cordially saluted on his entrance, began with the unthrilling 'Academic Festival' Overture of Brahms, following this with Beethoven's Seventh Symphony. This latter work he gave an unusually likable publication. While striking no new paths in his grasp of the symphony and playing it on the whole in a manner not discernibly unlike that of most of his predecessors, Mr.

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[34] *New York Times*, "Stock Makes Debut With Philharmonic," 19 August 1926.
[35] Pitts Sanborn, "Another Stadium Guest," *New York Evening Telegram*, 19 August 1926.
[36] Francis D. Perkins, "Frederick A. Stock Takes Over Baton For Stadium Music," *New York Herald Tribune*, 19 August 1926.

> Stock nevertheless contrived to impart a spontaneity and venal charm which were irresistible. His leading of this well worn music was conducive also to clarity, balance and precision and his hearers were quick to express their appreciation at the partial revivifying of what is to them, no doubt, a favorite.
>
> Excerpts from 'Siegfried' and 'Die Walküre' occupied the second half of the list, and in his reading of them Mr. Stock did some of the most impressive work that metropolitan audiences have heard from him. The splendid defiance and nobility of the Ascent of Brünnhilde's Rock have seldom been breathed with the fire that consumed, as they were on Wednesday. A furious and stormy performance of the second act introduction to 'Walküre' and the subsequent 'Ride' vied with the 'Siegfried' music in stirring one to the utmost. In conclusion, Mr. Stock fanned anew the quieter flames of the Magic Fire Scene with the sentient familiarity of an old friend.[37]

Particularly attention-getting during Stock's week in 1926 was his 20 August performance of his own recomposition of Schumann's *Rhenish* Symphony. Inspired by his Chicago predecessor Theodore Thomas's desire to save the symphony's musical material from Schumann's orchestrational shortcomings (Thomas died soon after expressing that desire), Stock made an "attempt to bring to new life a work for which I have always felt the most affectionate regard."[38] Not only did Stock significantly enlarge the orchestra (to the point of including a relatively large array of percussion), but, according to the program notes, "He added a measure

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[37] *Musical America*, "Stock Gives New Scores at Stadium," 6 August 1927.
[38] *New York Times*, "Stock Conducts Stadium Concerts – Oratorio Society in Wagner Evening," 15 August 1926.

here and there, in order to give greater clarity to Schumann's thought. He replaced the coda of Schumann by another, in which, however, he employed Schumann's material."[39] The result met with a mixed reception. The *New York Times* praised the Schumann-Stock *Rhenish* for "enriching the sound and giving a better carrying power, in the open air especially. The symphony, under those conditions, was heard with ease, even in its delicate scherzo".[40] *Musical America* saw beyond the immediate considerations of the Stadium acoustics, commenting:

> The 'Rhenish' would have to be rewritten entirely to give it the pellucid glow of works that are regarded as models of its type of scoring. Stock's recension, thorough-going as it is, is not radical enough to accomplish this. Instead, it raises a question of preference – whether the individual listener would rather have his Schumann a little befuddled and incoherent; or vicariously emphasized, with an accentuation that is a little foreign to its creator and suggestive of the later era of Richard Strauss.[41]

Latter-day audiences have chosen the former, whatever the shortcomings.

Somewhat less established as a master-conductor than Stock at the time of his first Stadium appearance in 1927, Pierre Monteux (1875-1964) was nonetheless a force to be reckoned with, having achieved his earliest fame as a conductor leading Serge Dyagilev's Ballet Russes, where he conducted the world premieres of major scores by Debussy, Ravel, and Stravinsky, and earned a reputation as an authority of early twentieth-century French music. After spending five years as music director of the Boston Symphony Orchestra, Monteux was

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[39] *New York Times*, "Stock's Third Concert," 21 August 1926.
[40] Ibid.
[41] *Musical America*, "Schumann, Plus Stock; The 'Rhenish' Recast," 28 August 1926.

engaged in 1924 as second conductor of the Concertgebouw Orchestra of Amsterdam, where he spent ten seasons. Monteux founded the Orchestre Symphonique de Paris in 1929 (leading the orchestra until 1938), served as music director of the San Francisco Symphony Orchestra from 1936 to 1952, and ended his years as Principal Conductor of the London Symphony Orchestra, signing, in 1961, a twenty-five-year contract to lead the orchestra. He was 86 at the time.[42]

Monteux's sole week in 1927 was a highlight of the season despite his rather unadventurous programming (music by Debussy and Stravinsky aside, as well as a poorly-received new work, *Ciaconna Gotica* by Cornelius Dopper [1870-1939][43]) and at least one critic's reservations concerning his Wagner interpretations in his 11 August Stadium concert. On the latter, the *New York Evening Telegram* wrote, "Mr. Monteux's genius does not lie in the realm of Wagner. Had the program consisted of Massenet excerpts the mood of the French conductor would, perhaps, have fitted into the scheme of things."[44] It was not the last time Monteux would have such criticism directed at him. Despite his great love for Beethoven and Brahms, many music lovers throughout his career and beyond were more apt to turn to him for Debussy, Ravel, and Stravinsky. One day earlier, Monteux had greatly impressed the critics with his rendering of Rimsky-Korsakov's *Scheherazade*. Wrote Charles H. Noble in the *New York Herald Tribune*, "the wreck on the iron cliff in the final movement surpassed anything this reviewer has heard in a score of performances of the work."[45] And the *New York Times* referred

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[42] *The New Grove Dictionary of Music*, s.v. "Monteux, Pierre" (by Martin Cooper, José Bowen, Charles Barber).
[43] *New York Times*, "Philharmonic Concert," 13 August 1927.
[44] *New York Evening Telegram*, "Monteux Conducts Wagner," 12 August 1927.
[45] Charles H. Noble, "Stadium Recital Wins Ovation for Monteux," *New York Herald Tribune*, 11 August 1927.

to the concert as "in some requests the high spot in a season notable for artistic musical achievement," also praising the climax of the final movement.[46]

Monteux did not appear again at the Stadium until 1946, after which he appeared almost every summer through 1960 (excepting 1957 and 1959).[47] During those years, Monteux established himself as *the* favorite conductor among Stadium audiences in a poll taken by Lewisohn Stadium.[48] He was also the personal favorite of Minnie Guggenheimer, who, according to her daughter, Sophie Guggenheimer Untemeyer, sat through his concerts to the very end, something she rarely did for other conductors.[49] Indeed, the Chairwoman of the Stadium concerts maintained a greater fondness for him than for most of the other Stadium performers, stating in later years, "Pierre is more my own age and we enjoy getting together to talk about the old times. Besides, I'm still hoping I can get him to tell me whether he dyes his moustache white or his hair black!"[50]

Monteux seemed to have had mixed feelings on the Stadium concerts. Asked by future biographer John Canarina if he was conducting at the Stadium in 1960, the *maître* replied, "Yes, but you know it is so *désagréable* there, and that woman (Minnie Guggenheimer), each year I ask her for more money, hoping she say no, and each year she say yes!"[51]

Particularly captivating for early Stadium audiences was British conductor Albert Coates, who maintained a relationship with Lewisohn Stadium well into the thirties and provided van Hoogstraten with tough competition. After studying music in Germany, Coates's early

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[46] *New York Times*, "Monteux Receives Ovation at Stadium," 11 August 1927.
[47] John Canarina, *Pierre Monteux, Maître* (Pompton Plains: Amadeus Press, 2003), 175.
[48] Ibid, 175.
[49] Sophie Guggenheimer Untemeyer and Alix Williamson, *Mother Is Minnie* (Garden City, New York: Doubleday & Company, Inc.), 122-23.
[50] Ibid., 124.
[51] Canarina, *Pierre Monteux, Maître*, 291.

experiences in Russia as music director at the Maryinsky Theatre brought him into contact with many of the country's leading composers and musicians, notably Scriabin, whose music he frequently conducted. He later became a regular conductor of the London Symphony Orchestra and, from 1923 to 1925, the first music director of the Rochester Philharmonic Orchestra. Coates was also a prolific composer of rich, late Romantic music, some of which he introduced to Stadium audiences during his frequent appearances.[52] Coates appeared for one week in 1928 and conducted nineteen concerts in 1929.

Coates's 1928 repertoire was mostly straightforward. Particularly notable was his performance of Act II from Gounod's *Faust*. Given in concert form, this performance represented the first attempt at opera performance at Lewisohn Stadium. His 1929 engagement included several works by himself and other prominent British composers (including Vaughan Williams's *A London Symphony*) as well as two performances of Verdi's *Requiem*. Although Coates programmed little American music, he conducted Gershwin's *An American in Paris* on 30 August 1930.

Coates impressed with his forceful interpretative manner as well as his imposing physique. He conducted without a baton and utilized vigorous hand and arm gestures.[53] His first concert of 1928, consisting of music by Brahms, Prokofiev, Respighi and Liszt, met with a mixed reception, Perkins taking him to task for excess speed and rejecting Respighi's *The Fountains of Rome* as "not uniformly interesting".[54] But by the end of his week in 1928, he had won over critics and audience members, Sanborn praising him for conducting Wagner and Tchaikovsky with his "customary zeal" and declaring his stint at the Stadium an "extraordinarily

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[52] *The New Grove Dictionary of Music*, s.v. "Coates, Albert" (by Michael Kennedy).
[53] *New York Times*, "Coates Conducts At Stadium Concert," 27 July 1928.
[54] Francis D. Perkins, "Albert Coates Makes Debut At the Stadium," *New York Herald Tribune*, 27 July 1928.

successful week of guest conducting."[55] In between, Coates led a 29 July performance of Rimsky-Korsakov's *Scherherazade* that the *New York Evening Post* dubbed "a different presentation from Van Hoogstraten's. Its changes of pace, its accents and colors were more strongly diversified and disclosed vividly the melodic beauties."[56] Many favorable comparisons with the Stadium's principal conductor were made as the summers progressed. The raves for Coates continued through his longer engagement in 1929, culminating in his being presented at the intermission of the final concert with a bust of himself created by Russian sculptor Joseph Hovall on commission from "a group of admirers" among the Stadium audience members.[57] Evidently, the orchestra was taken with the British maestro as well, performing "For He's a Jolly Good Fellow" and "Auld Lang Syne" in tribute to him at concert's end.

Other Conductors

Notable among the other Stadium conductors of the twenties was the original Stadium conductor, Arnold Volpe, who made a handful of appearances. Volpe, a Russian-born conductor and violinist whose entire career as a conductor was based in America (to his detriment – a European reputation would have done more to make his career), led the Stadium concerts during the two-week season of 1918 and the six-week season of 1919. Although he had done much to get the Stadium concerts off the ground, Volpe was a victim of behind-the-scenes intrigue: according to Volpe's wife, Marie, William Andrew Clarke, Jr., from Los Angeles, donated $10,000 to the Stadium concerts on the condition that Los Angeles Philharmonic conductor,

[55] Pitts Sanborn, "Coates' Farewell," *New York Evening Telegram*, 2 August 1928.
[56] *New York Evening Post*, "Music," 30 July 1928.
[57] *New York Evening Journal*, "Coates Given Bust of Himself at Stadium," 16 August 1929.

Walter Henry Rothwell, lead the 1920 season. Adolph Lewisohn took the money and, in effect, threw Volpe out into the cold.

Rothwell did not appear again at the Stadium following the 1920 season.[58] But Volpe led the Philharmonic in one concert in 1924, as well as three dance concerts in 1927 and the second half of a concert in 1936. This may have been an act on the Stadium committee's part to partially soothe whatever wounds still lingered within Volpe. For his 12 August 1924 concert, Volpe conducted Tchaikovsky's *Fifth Symphony* and Wagner excerpts. Perkins wrote of the Tchaikovsky, "Mr. Volpe obtained a performance of much brilliance and dramatic effectiveness. He seemed to favor unusually marked variations of pace, especially in the first movement, where some of the slower passages were, perhaps, unduly halting." In the Wagner pieces,[59] "Mr. Volpe seemed less successful than before from the dramatic standpoint."[60] Ultimately, Volpe never established a reputation as a major conductor, spending most of the remainder of his career in academia.

The remaining Stadium conductors from 1922 to 1929 were, in chronological order, Nikolai Sokolov (1886-1965), founding conductor of the Cleveland Orchestra; Rudolph Ganz (1877-1972), pianist and one-time music director of the St. Louis Symphony; Clifford Vaughan (1893-1987), best known as a film-score composer[61]; Italian maestro Bernardino Molinari (1880-1952), Graham Harris (?-?), who accompanied the Denishawn Dancers in 1928; Hans Lange

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[58] Marie Volpe, *Arnold Volpe: Bridge Between Two Musical Worlds* (Coral Gables, Florida: University of Miami Press, 1950), 160-67.
[59] The excerpts performed were (in concert order): "Prelude and Isolde's Liebestod" from *Tristan und Isolde*; "Siegfried's Rhine Journey" from *Die Götterdämmerung*; "Good Friday Spell" from *Parsifal*; and Overture to *Rienzi*.
[60] F. D. Perkins, "Music Lovers at the Stadium Welcome Volpe," *New York Herald Tribune*, 13 August 1924.
[61] Msn.com Movies, "Clifford Vaughan," http://movies.msn.com/celebs/celeb.aspx?c=362054&mp=b.

(1884-1960), Philharmonic assistant concertmaster and assistant conductor; David Mendoza (1894-1975), who conducted the Capitol Theatre Orchestra[62], accompanied Anna Duncan during the 1929 Stadium season, and later found success in Hollywood as a musical director; [63] and -- conducting his own *An American in Paris* on the 26 August 1929 concert -- George Gershwin.

Repertoire

During the summers 1922 to 1929, the Lewisohn Stadium concert programs swiftly moved away from pops fare to winter concert repertoire, with significant emphasis placed on American music with a growing emphasis on one American composer in particular. Audiences actually increased as Stadium concerts embraced performances of complete symphonies and, occasionally, revolutionary fare. As noted before, Stadium conductors were intrigued by the spirit of adventure that attended the summer evenings at City College and often programmed accordingly.

Early on in Stadium history, concerts were leisurely affairs pock-marked with popular classics and single symphonic movements or heavily cut complete symphonies. Consider the following program, the first in the history of the Stadium concerts, from 23 June 1918:

PART I

MARCH – " Pomp and Circumstance"……. Elgar

SYMPHONY – "New World"……Dvorak

PART II

[62] http://www.cinemaweb.com/silentfilm/bookshelf/6_mendo3.htm. Mendoza's associate conductor and concertmaster at the Capitol Theater was Eugene Ormandy (1899-1985), who achieved great success at the Stadium accompanying Anna Duncan on 25 and 26 August 1930 (see pp. 83-85).

[63] The Internet Movie Database, "David Mendoza," http://www.imdb.com/name/nm0579250/.

OVERTURE – “William Tell”…….……Rossini

ARIA – “Ritorna Vincitor” from “Aida”…….Verdi

“Easter Song” from “Cavalleria Rusticana”

Mascagni

“AMERICAN REVEILLE” – A Patriotic Fantasie

Arnold Volpe

PRELUDE……...Orchestra

(a) Tenting on the Old Camp Ground

(b) My Own United States

(c) Old Folks at Home

ALLIED NATIONAL ANTHEMS:

England (The British Grenadiers)

Scotland (The Campbells Are Coming)

Ireland (St. Patrick’s Day)

Wales (Men of Harlech)

Anzacs (Rule, Britannia)

Italy (Marcia Reale)

Belgium (La Brabanconne)

France (La Marseillaise)

Star Spangled Banner

The above program reflects the impact of World War I, as well as the perceived smaller attention span of the early Stadium audiences. Furthermore, it should be mentioned that, due to the war,

German and Austrian composers were banned from American orchestral concerts, a practice that was abandoned several years later, enabling Wagner to become the most performed composer for the better part of the Stadium concerts' first three decades.[64]

As can be observed in Appendix 1, the concerts in 1922 and 1923, if less patriotic and topical, were often hodgepodges of short pieces. But on 20 July 1922, the concert featured the complete Tchaikovsky Fifth Symphony. On 7 August of that same summer, the concert concluded with the entire Franck Symphony in D minor. And on the final program of the summer (16 August), the Stadium audience requested and received the complete Tchaikovsky Sixth. Several other whole symphonies were given that season as well. As the decade progressed, the concerts comprised of short works came to be replaced by concerts featuring symphonies and tone poems, usually featured on the first half of the program (preceding the intermission), followed by shorter overtures and tone poems. And, while never extending to the ultra-modern, the Stadium concerts became increasingly demanding of audience and orchestra, with frequent forays into recent and somewhat thorny works.

Nationalist pride characterized the Stadium concerts as critics and music-lovers were proud of having a festival that was rapidly becoming the envy of European music centers. When Pietro Mascagni scoffed at what he perceived to be the provincial and musically illiterate nature of the American concertgoer, deciding against coming to America in the summer of 1924, he was sharply rebuked. As Perkins wrote in the *New York Herald Tribune*, "It really seems that a considerable number of New Yorkers go to a Beethoven and Brahms program, for instance, at the Stadium, because they want to hear Beethoven and Brahms. And it is hardly too rash to say that they must have at least a certain conception of artistic things." Perkins went on to note the

[64] Volpe, *Arnold Volpe: Bridge Between Two Musical Worlds*, 145.

impact of the Stadium programs on the summer concerts at Philadelphia's Robin Hood Dell and Los Angeles's Hollywood Bowl.[65] While the contemporary American composer may have still been struggling to be heard (efforts by Henry Hadley aside), the summer concerts were embracing winter fare and revealing America to be as highly cultured as Europe, at least in Perkins's view.

By 1926, the pops programs were pretty much a thing of the past. On opening night, an audience of 10,000 filled the rocky seats to hear Beethoven's Seventh Symphony, Ernest Schelling's (1876-1939) *A Victory Ball*, Bach's *Air on a G String*, and Respighi's *The Pines of Rome*.[66] Several days later, Lawrence Gilman, critic and program annotator for both the Stadium concerts and the Philharmonic winter season, hailed the Stadium concerts for having resisted the desire to stay within the confines of the early seasons (as did the summer concerts in Boston) and for paving the way for the similarly successful summer concerts in Los Angeles and Philadelphia. As he wrote:

> The Stadium directors have talked little about 'educating the public,' perhaps disliking the hint of solemn priggishness in the term. What they have quietly and unostentatiously done is to give a new meaning to the phrase 'popular music.' Once upon a time, 'popular' music meant, let us say, things like Gounod's 'Funeral March of a Marionette,' the ballet music from Rubinstein's 'Feramors,' a waltz by Nicodé or Volkmann, a Fantasia on themes from 'Le Prophète,'' selections from Moszkowski's 'Boabdil.' Today, 'popular music,' as justifiably interpreted

[65] F. D. Perkins, "The Seventh Season; A Retrospect and Summary," *New York Herald Tribune*, 24 August 1924.
[66] F. D. Perkins, "10,000 Applaud Philharmonic as Stadium Opens," *New York Herald Tribune*, 8 July 1926.

> by the conductors and directors of the Stadium concerts, means the Ninth and Fifth and Third and Seventh Symphonies of Beethoven, the First of Brahms, the Big Three of Tchaikovsky, the One of César Franck; it means 'Petroushka' and 'Scheherazade' and 'Till Eulenspiegel' and 'L'Après-midi d'un Faune,' and all of Wagner.[67]

Six days later, the *New Yorker* concurred, commenting on the Stadium Concerts, "It is the best entertainment that New York provides, summer or winter. It is civilized, because it holds that art was not designed as a god to be worshipped by the world, but to amuse the world, seriously and lightly – to ease the effort of living by its perfection. There is no fatuous attempt to educate the audiences into appreciation. There is simply excellent music in a cool and soothing scene – laughter, and urbanity, and good humor."[68]

Following letters to local papers criticizing van Hoogstraten's controversial 1926 performance of Stravinsky's *The Rite of Spring*, Arthur Judson, manager of the Stadium Concerts, reaffirmed the above points: "The Stadium Concerts began in the typical 'pop' manner. It was not until the old Brighton Beach standards were abandoned and what might be called Philharmonic standards were substituted that the Stadium Concerts began to have their present musical significance. When von Suppé, Mascagni and Balfe were Stadium favorites, an audience of 5,000 was nearly a miracle. Today, an audience of this size is considered somewhat small. The favorites seem to be Wagner, Beethoven, Tchaikovsky and the most important of contemporary composers."[69]

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[67] Lawrence Gilman, " Summer Music Now and in the Mauve Decade," *New York Herald Tribune*, 11 July 1926.
[68] *New Yorker*, "Sacre du Printemps," 17 July 1926, 23.
[69] Arthur Judson, letter to the editor, *New York Times*, 3 August 1926.

The Canon

In terms of the mainstream European fare, a typical Lewisohn Stadium season during the Roaring Twenties was that of 1924. The following composers were most represented during that summer (the number that follows refers to the number of times their works were performed): Wagner (35); Tchaikovsky (24); Beethoven (13); Richard Strauss (12); Liszt (9); Johann Strauss (9); Brahms (8); Mendelssohn (6); Rimsky-Korsakov (5); and Weber (5).[70] Wagner was often the sole composer on certain concerts, made up as they were of the so-called "bleeding chunks" and overtures from his operas. Most popular among Beethoven's works from the beginning of the Stadium concerts were his *Eroica*, Fifth, and Seventh Symphonies. Owing to the larger forces required, his choral Ninth was not performed until 1924 (it was performed twice that summer). From that point on, the Ninth was performed every summer until 1934, after which the work was heard at the Stadium only eight times more. The other Beethoven symphonies either took longer to catch on or were performed sporadically. Richard Strauss was usually represented by his six tone major tone poems, already established members of the concert hall canon.

Troublesome acoustics combined with street noises remained a problem throughout the Stadium's run. Nonetheless, the management made fairly successful attempts at bringing in vocal soloists and choral forces to perform such works as Beethoven's Ninth and Verdi's *Requiem*. The first Stadium performance of the former, which took place on 18 July 1924, attracted an estimated 13,000 to 15,000 music lovers and was judged successful.[71] *The New York Herald Tribune* wrote positively of van Hoogstraten's conducting, mentioned some brass problems in

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[70] F. D. Perkins, "The Seventh Season; A Retrospect and Summary," *New York Herald Tribune*, 24 August 1924.
[71] *New York World*, "Crowd of 15,000 Rushes to Hear Beethoven's 9th," 19 July 1924.

the *finale*, and stated that the soloists "sang the recitative with a purity of voice and diction that made the words audible to the last rows."[72] Among those soloists was the Scottish baritone Fraser Gange (1886-1962), a frequent participant in the Stadium concerts throughout the twenties. Gange was also a soloist in the following summer's performances of Verdi's *Requiem*. The concerts involved eight extra trumpeters mounted on the several towers that surrounded the stage. Perkins wrote that whereas Beethoven's Ninth "tries its soloists hard, it gives them a fairly short period of activity. But in the Verdi work the soloists are called on for well over half, it seems, of a period of over ninety minutes. It is almost an axiom that a solo singer will be hard put to it outdoors, but considering this last night's quartet preserved an unexpectedly good general average."[73] The *New York Times* hailed the Stadium's first Verdi *Requiem* as "a flawless performance, one which will long remain in the memories of those present."[74]

Throughout the twenties, the Stadium concertgoers were invited to select the program for seasons' final concerts. Not too surprisingly, Beethoven's stentorian Fifth Symphony was often chosen. Somewhat surprisingly, Tchaikovsky's depressing Sixth Symphony (*Pathetic*) was also performed on a number of occasions. In 1926, some rather curious works received at least one vote. These compositions included Varèse's ultramodern *Amériques*, Honegger's *Pacific 231*, several works by Stravinsky, and several symphonies by Mahler.[75] One can only speculate as to who would request these pieces and why.

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[72] *New York Herald Tribune*, "13,000 Hear 9th Symphony of Beethoven," 19 July 1924.
[73] F. D. Perkins, "Soloists and Chorus Give Requiem With Stadium Orchestra," *New York Herald Tribune*, 19 August 1925.
[74] *New York Times*, "Verdi's 'Requiem' wins Plaudits At Stadium," 19 August 1925.
[75] *New York Herald Tribune*, "Pathetic Symphony Leading Number at Stadium Tomorrow," 30 August 1926.

Contemporary and Recent European Music

Although the Stadium concerts saw a number of premieres and novelties, most of them admittedly non-adventurous, neither Varèse, Ives, and Ruggles, nor the Second Viennese School[76] nor any serial or aleatory composition was ever heard at the Stadium. Nonetheless, those involved with the summer musical events at the City College campus took great pride in the number of novelties offered, European and American. And a sizable number of novelties were offered, from lesser-known works by familiar recent composers, to those by recent composers less established in the repertoire, to nineteenth century and turn-of-the-century composers whose place in the canon had yet to be determined.

The first group of established recent (or living) European composers included the earlier-mentioned Strauss, Sibelius and Debussy (d.1918). Although his six major tone poems, as well as certain highlights from his operas *Salome* and *Der Rosenkavalier*, were frequently performed, Strauss's other works made little headway at the Stadium. On 1 August 1924, Reiner presented Strauss's elephantine *Alpine Symphony*, a long post-romantic tone poem which calls for enormous orchestral forces. The work was coolly received by the New York critics. Wrote T. G. A. Goldsmith in the *New York Herald Tribune*, "its mountain peaks are foothills, sturdy, perhaps, but no challengers to the heights of heaven; it paints in glowing tonal pigments one of the most magnificent sunsets in music, but it never soars upward to the sun meridian. And there is so much of it that is claptrap, so much that is mannered naïveté, so much that is flatulently sentimental."[77]

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[76] With one exception: on 25 July 1952 Schönberg's tonal *Verklärte Nacht* was heard at the Stadium.

[77] T. G. A. Goldsmith, "Rare Symphony of Strauss on Stadium Bill," *New York Herald Tribune*, 2 August 1924.

The *New York Daily Telegraph* concurred, commenting that "Nature cannot be imitated. It can only be suggested."[78] Both reviews commented on the orchestra's uneven playing, which probably was to be expected given the work's fierce technical demands and the limited rehearsal time available. Other lesser-known or recent Strauss creations were also greeted with middling reviews. The audience reception is a matter of conjecture.

In the twenties, Sibelius was represented mostly by three popular short works: *Finlandia*, *The Swan of Tuonela*, and *Valse Triste*, all three of which were each performed several times during the course of the decade. Acceptance of some of the symphonies and the Violin Concerto came during the following decade. One notable Sibelius novelty was the 9 July 1926 first Stadium performance of his longer tone poem, *En Saga*. The work received mixed reviews. The *New York Sun* praised the work of van Hoogstraten and the orchestra more than the piece itself.[79] The *Herald Tribune* felt that *En Saga* "did not seem to be one of the Finnish composer's greatest works. Interest sometimes flagged, though there was, not to the fullest degree, the characteristic Sibelius flavor, ability to charm with somber color."[80] The biggest praise came from the *New York Times*, which dubbed the tone poem "the extraordinarily individual expression of a sincere and original nature. Its closely woven and colorful orchestration had almost a kaleidoscopic effect."[81]

Recently departed French composer Claude Debussy was well-received at the Stadium, the initial shock of his revolutionary creations already smoothed over less than a decade after his untimely death from cancer in 1918. Most often performed were *Afternoon of a Faun* and *Fêtes* from his three-movement orchestral suite, *Nocturnes*. The first Stadium performance of *Iberia*

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[78] *New York Daily Telegraph*, " Strauss's 'Alpine' Symphony," 2 August 1924.
[79] *New York Sun*, "Stadium Concert," 10 July 1926.
[80] *New York Herald Tribune*, "'En Saga,' by Sibelius, Is Rendered at Concert," 10 July 1926.
[81] *New York Times*, "Philharmonic at its Best," 10 July 1926.

from his suite, *Images*, elicited praise from Goldsmith: "Why this enchantingly lovely translation of the carnival and romantic atmosphere of Spain is not more often given is a matter that passes understanding. To call the music effective is an almost grotesque understatement. It is to be hoped that New York will not have to wait until next summer to hear this work performed again."[82]

But the contemporary European composer who most provocatively captured the attention of Stadium audiences in the twenties was the Russian dynamo, Igor Stravinsky. First performed at the Stadium by Reiner in his first New York concert (his short work, *Fireworks*), Stravinsky was frequently represented, usually by suites from his Parisian ballets, *The Firebird* and *Petroushka*. These three compositions were most performed of Stravinsky's at the Stadium during the Philharmonic's four-decades-plus run as Stadium orchestra. Few of the later works were heard.

However, these three works were enough to establish Stravinsky's place as a popular contemporary composer among Stadium audiences. Following the 29 July 1925 Stadium performance of the *Firebird Suite*, the *Herald Tribune* declared, "It probably would strain the truth unduly to call Stravinsky a popular composer, using 'popular' in its Tchaikovskyesque sense, but the 'Firebird' suite showed last night marked symptoms of being a very popular piece" and noted that the work's "triumphant climax (was) followed by long-sustained applause." The work received thirty-eight Stadium performances from its first in 1924 to its last in 1963, a firmly established modern classic.

[82] T. G. A. Goldsmith, "Philharmonic Plays 'Iberia' at Stadium," *New York Herald Tribune*, 26 July 1924.

Moreover, prior to the start of the 1926 season, the *Musical Leader* hailed Stravinsky as a master orchestrator whose works, unlike those of many of his contemporaries, played well in the open air of the Stadium:

> Stravinsky has studied the possibilities of each instrument with extraordinary care and thoroughness. He knows when to use massed tone and when to use poly-instrumentation. He also knows how to revert to elemental effects, such as reiterated rhythmical figures, accented pulse beats and repeated motives, around all of which he weaves a complicated web of dissonance that seems less disturbing to the average listener because of the definiteness with which he repeats his musical ideas. It is to be hoped from the standpoint of an interesting experiment that Van Hoogstraten will make good his promise (or threat) to play "Le Sacre du Printemps" during this summer.[83]

The "threat" was made good. *The Rite of Spring* was boldly programmed by van Hoogstraten on the 26 July 1926 concert and greeted with some boos and whistles, along with some wild applause that brought the conductor back to the podium for three bows. Critical reception was mixed, with the *New York Times* commenting that "Mr. Stravinsky's dissonances did not sound so nerve-wracking as they did in the concert hall, to certain ears they carried the imagination back to the infancy of the race, when rhythm was everything and tunefulness a matter of no consequence. In this Mr. Stravinsky seems to have read the prehistoric mind with a great deal of accuracy."[84]

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[83] *The Musical Leader*, "Music in New York," 13 May 1926, 8.
[84] *New York Times*, "'Rite of Spring' Has Hearing at Stadium," 27 July 1926.

Still, the adventure inspired some howls of derision from many listeners, some of whom sent angry letters to various newspapers complaining of Stadium programming. One John Whitmore wrote to the *New York Times*:

> This work is unfitted for performance at a Stadium concert, not only because of its tremendous technical difficulties, but also because it cannot be regarded as music even by the greatest stretch of imagination. Not because it is something revolutionary, something to which we are not accustomed, but because it violates every conceivable principle of harmonic and melodic beauty.[85]

In response, Arthur Judson sent his own letter to the *Times*:

> We have no apology to make for Mr. van Hoogstraten's inclusion of 'Sacre du Printemps' on his program; in fact, we are delighted to know that the performance of this work can arouse such violent disputation. Some of us like it and others of us don't, but it cannot be denied that it represents an unusual achievement in music and that it deserves a hearing, even if it is difficult to whistle! We also think that it may be interesting for your readers to know that "Le Sacre" outdrew any 'popular' program ever presented at the Stadium.[86]

[85] John Whitmore, letter to the editor, *New York Times*, 3 August 1926.
[86] Arthur Judson, letter to the editor, *New York Times*, 3 August 1926.

The large audience at the July 1926 concert notwithstanding, the detractors of *The Rite of Spring* ultimately had their way. The work received only one more Stadium performance – in 1962, under the direction of Robert Craft in an all-Stravinsky concert.

Mahler and Bruckner both had Stadium premieres in the 1920s. Neither caught on and they were rarely performed at the Stadium from then on. The big American Mahler-Bruckner boom of the 1960s commenced around the time of the death of the concerts at Lewisohn Stadium. Prior to then, Stadium audiences were not ready for hour-long-plus symphonies.

Preceding the 16 July 1926 Stadium premiere of Mahler's *First Symphony* was a 10 July article by the *Evening Telegram's* Pitts Sanborn anticipating the looming performance. In this article, he queries:

> Can it be that Gustav Mahler's music is at least destined to become 'popular' in that very New York which so long turned it a deaf ear and a cold shoulder? Certainly there is something significant in the fact that the Stadium concerts are announcing one of Mahler's symphonies for next Friday night. It will be interesting to observe how the summer public reacts to a composer whom local winter audiences, made up of the supposedly musical elite, have been only too ready to reject. To be sure, the symphony announced is only the relatively unpretending and frankly tuneful first. However, even that is an entering wedge. We shall see how far Mr. Van Hoogstraten succeeds in driving it home on Friday. To bait this dubious Stadium novelty there are grouped with it in one program

> such never failing favorites as the 'Nutcracker' suite of Tchaikovsky and Liszt's 'Les Preludes.'[87]

One week later, Mahler's *First* was received politely but without great enthusiasm. As Francis D. Perkins wrote in the *New York Herald Tribune*:

> There seemed to be nothing indigestible last night in this symphony, which has not the length which marks much of Mahler's symphonic music, taking between forty-five and fifty minutes, and, while the first and last movements have one or two points when interest wears rather thin, has much of distinct charm, much of the rather naïve, pleasing melody which is typical of Mahler's music. We would not, indeed, call it one of the world's great symphonies. There are not, at least for us, marked heights and depths of inspiration, but it sounded, in general, very agreeably.
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> Incidentally, the appearance of a Mahler symphony on a Stadium program strikingly indicates the catholicity of the Stadium repertoire, which embraces far more than the limited group of 'surefire' works, as Mahler is, on the whole, considered anything but 'surefire' in this country, although he has his warm supporters who feel that he should be.
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> Last night's audience, about 6,500 in number, was, while not wildly enthusiastic, cordial, their applause gaining warmth with each movement, with a very respectable volume of plaudits at the close. The symphony, despite necessarily

[87] Pitts Sanborn, "Daring at the Stadium," *Evening Telegram*, 10 July 1926.

limited time for rehearsal, was well performed by the Philharmonic musicians under Willem van Hoogstraten's direction.[88]

Reviews in the *New York Sun*[89] and the *New York Times*[90] shared Mr. Perkins's lukewarm sentiments and also mentioned the Stadium audience's polite but tempered response. Van Hoogstraten conducted Mahler's First again on 11 August 1933. From then on, neither the *First* nor any other complete Mahler symphony was heard at Lewisohn Stadium. However, isolated movements from the First, Second, and even the Seventh were performed on occasion. On 27 June 1942, Alexander Smallens conducted *Kindertotenlieder* with baritone Blair McClosky as soloist.

Perkins was similarly less than enthusiastic about Bruckner's Fourth Symphony when van Hoogstraten and the Philharmonic presented it on 20 July 1926: "The symphony has its attractive, even its impressive qualities. It has a tuneful romanticism, a naïve sincerity often giving a pleasing sense of freshness, an unsubtlety which is not necessarily a drawback, and outspoken, effective climaxes. But it is not concise – it took forty-seven minutes last night, but that was with cuts – and, in the first movement, Bruckner does not handle his themes adroitly enough to avoid a certain sense of iteration."[91]

A 22 August 1929 performance of Bruckner's Seventh Symphony, again led by van Hoogstraten, was favorably reviewed by the *Evening Telegram*, the critic decrying the

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[88] F. D. Perkins, "Mahler Symphony Opens a Pleasing Stadium Concert," *New York Herald Tribune*, 17 July 1926.
[89] *New York Sun*, "Mahler's First Symphony Played at Stadium," 17 July 1926.
[90] *New York Times*, "Novelty at the Stadium," 17 July 1926.
[91] F. D. Perkins, "Bruckner Work Heard for First Time at Stadium," *New York Herald Tribune*, 21 July 1928.

composer's neglect in the concert hall.[92] There followed van Hoogstraten's 21 August 1930 rendering of the Eighth, received with mixed notices.[93] After a 21 July 1931 performance of the Fourth, Bruckner was never heard again at the Stadium, save for his *Overture in G minor*, performed on 23 July 1941.

Although the Stadium concerts shied away from the ultramodern (Stravinsky's *The Rite of Spring* being a possible exception), a number of Stadium premieres by contemporary European composers stretched the ears of New York music lovers. The following paragraphs discuss a few of those works in Stadium chronological order.

Honegger's ode to locomotives, *Pacific 231*, caused something of a sensation in its first Stadium realization on 26 July 1925. *The New York Times* noted, "As chance would have it, just as (van Hoogstraten) began its preliminary measures four fire engines roared past the Stadium, whistles blowing and bells clanging. It gave an air of realism to the scene that would have done a stage manager great credit."[94] *Musical America* was less than kind to the noisy showpiece: "A virtuoso piece with a few brilliant effects, but curiously unsatisfying, it was coolly received by the audience, and there were a few hisses when the ultras' seemed bent on unduly loud applause."[95] Notwithstanding its contentious premiere, *Pacific 231* was performed again on 25 August 1925 and heard eight more times during the Stadium's run. Among Honegger's other compositions, only his *Prelude for The Tempest* was undertaken at the Stadium.

Receiving its Stadium premiere on 7 July 1926 (the first concert of the 1926 season) was Respighi's *The Pines of Rome*. The critics were harsh in their condemnation of the soon-to-be

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[92] E. Garrett, "Bruckner Work Well Produced," *Evening Telegram*, 23 August 1929.
[93] The *Adagio* of the *Eighth* was performed by itself on 17 August, 1924, the first Stadium performance of any Bruckner creation.
[94] *New York Times*, "Applaud van Hoogstraten," 27 July 1925.
[95] *Musical America*, "N.Y. Stadium Series Attracts Big Audiences," 1 August 1925.

essential concert canon showpiece. Olin Downes of the *New York Times* thundered, "'The Pines of Rome' carried well [in the Stadium's problematical acoustics], though it may be asked to what avail? What poor music this is! How devoid of originality, how obviously derived from other scores!" and referred to the concluding movement (The Appian Way) as "the Marchà la Mussolini."[96] Perkins was somewhat more complimentary, writing, "the work is not remarkable for originality, but the rousing final climax is markedly stirring"[97] These criticisms notwithstanding, *The Pines of Rome* was performed again on 24 August of that same summer and received an additional fifteen Stadium run-throughs. Among Respighi's other compositions, *The Fountains of Rome* was performed almost as often.

The Philharmonic played "Mars", "Venus" and "Jupiter" from Holst's *The Planets* on 30 July and 3 August 1927 (Frederick Stock conducting) and performed these three movements again, plus "Uranus," on 18 August 1932. "Mars" was featured on the Denishawn Dancers concerts of 1931. This was all for Holst at the Stadium, the Englishman having proven to be something of a one-hit wonder among classical composers. Following the 3 August 1927 concert, the *New York Herald Tribune* wrote:

> The most impressive part of the work last night, and quite pertinently, was the tone poem to Mars, an aggressively rhythmic creation with grandiose themes for the brass which most effectively suggested the harsh stern tread of a gigantic god of war. Mr. Holst's tribute to the astrological significance of Venus brought a little too much peace to the orchestra. The movement was beautifully scored, but

[96] Olin Downes, "12,000 at Opening Stadium Concert," *New York Times*, July 8 1926.
[97] F. D. Perkins, "10,000 Applaud Philharmonic as Stadium Opens," *New York Herald Tribune*, 8 July 1926.

> there was not much vitality to the mood aroused and the thematic material employed did not possess much distinction.
>
> There was a more individual flavor to the music for Jupiter and again as in the first section of the suite last night the themes for the brass were most happily chosen. Mr. Stock played the first and last sections of excerpts with resounding fervor.[98]

Kodaly's *Hary Janos Suite* received two performances in 1928, the Stadium premiere on 11 July and a second play on 19 August. Van Hoogstraten led on both occasions. The work was heard again at the Stadium on a number of concerts and had company with the composer's *Galanta Dances* and *Maroszek Dances*. The *New York Post* critic failed to anticipate the suite's later popularity, writing, "One reads the note and hears the music and smiles in recognition, but the music lacks charm and interest for its own sake. It is not one of the pieces of enchantment that draw audiences to concert hall and stadium whenever they are found on advance programs."[99]

Almost as challenging on the ears as *The Rite of Spring*, Prokofiev's *Scythian Suite* was given its only Stadium performance on 16 July 1929, van Hoogstraten conducting. The *Evening Telegram* summed the adventure up thusly: "What with invocations to prehistoric deities, wild pagan dances and a chaos of savage ritual, the Lewisohn Stadium last night was no scene of peaceful doings. For the Prokofieff [*sic*] 'Scythian Suite' had crashed the gate, and Hell with all

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[98] *New York Herald Tribune*, "Gustav Holst Suite Played By Orchestra at Stadium," 4 August 1927.

[99] *New York Post*, "Philharmonic-Symphony Orchestra Stadium Concert With Hungarian Music Given Indoors," 12 July 1928.

its raging furies had broken loose."[100] While this raging modern work was not programmed again at the Stadium, many of Prokofiev's other compositions were. Indeed, he ultimately became one of the Stadium's most frequently performed twentieth-century composers.

Lastly, Ralph Vaughan Williams's *A London Symphony* received its Stadium premiere on 5 August 1929 under the direction of Albert Coates. The four-movement tone painting was heard again eight days later and during the seasons of 1931, 1941, 1947, and 1954 (twice during this season). In his review, Perkins admired certain tone paintings but expressed doubt over the work's endurance in popularity, [101] while the *Evening Telegram* characterized the audience's reception of the symphony as "lukewarm to be gentle."[102] Holst's *The Planets* and perhaps Elgar's *Enigma Variations* aside, modern British music has not traveled well, at least not to America. The relative neglect of these British composers at the Stadium reflects this.

American Music

During the 1920s, Lewisohn Stadium concerts performed much contemporary and recent American music. The composers featured were almost exclusively tonal and non-threatening, writing in a late-Romantic idiom similar to that propagated by Richard Strauss. As mentioned before, ultra-modernists such as Ives, Ruggles, and Varèse (as well as serialists and experimentalists) were never performed at the Stadium. However, some allowed for such pyrotechnics as trendy jazz elements and sound effects reminiscent of those to be found in Honegger's *Pacific 231*. Few of these American composers have endured in the classical canon into this new century.

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[100] *Evening Telegram*, "Prokofieff's Music Overpowers Stadium," 17 July 1929.
[101] Francis D. Perkins, "British Work Is Introduced to The Stadium," *New York Herald Tribune*, 6 August 1929.
[102] *Evening Telegram*, "Coates Repeats Triumph of 1928," 6 August 1929.

While Willem van Hoogstraten took some time to take on American music (eventually doing so frequently and with great enthusiasm), Henry Hadley took up the cause with vigor from the very beginning. During his three-week engagement in 1922, all but three of his concerts featured at least one American composition. The American composer he championed most was himself. In 1922, Stadium audiences were treated to seven different Hadley creations, including the afore-mentioned march, *The Stadium* and his then-popular *In Bohemia*. Hadley also conducted music by such composers as William Henry Humiston (1869-1923), Edward MacDowell (1860-1908; two different pieces), Victor Herbert (1859-1924), Henry Gilbert (1868-1928), Deems Taylor, and James P. Dunn (1884-1936), whose music van Hoogstraten championed in Europe later in the decade. Four years later, six of Hadley's seven 1926 concerts featured American compositions. In addition to music by Felix Borowski (1872-1956), Herbert, William Schroeder (?-?) and William McCoy (1854-1926), Hadley conducted his own Third Symphony on 7 August and his tone poem *The Culprit Fay* on his final concert on 10August.

A critic for the *Musical Courier*, writing in the 12 August 1926 issue, summed up Hadley's proclivities as composer and American music champion as follows:

> The very magnitude of Mr. Hadley's output is a certain indication of its salient character – spontaneity. This does not imply cheapness, else the extraordinary recognition of his ability could not have been achieved, and it does not imply hasty work. The gift of melody is his in greater degree, perhaps, than it is of any other contemporary American composer, and he has the courage to write melody in his works without straining after recondite and extra-musical effects and atmosphere. His music is always sane and inspiring. It is modern in freshness and

> buoyant individuality, and it is written with sufficient regard for established principles in art to gratify those whose taste and judgment still incline to formal expression.[103]

In other words, Hadley's music and that of those he conducted offered little to ruffle the sensibilities of audiences accustomed to a steady diet of Beethoven, Brahms, and the young Richard Strauss. It was to the latter in particular that Hadley's music was often compared. The scherzo of his Third Symphony was compared by the *New York Times* critic to Strauss's *Till Eulenspiegel* while the work as a whole eschewed aggressive dissonances in favor of broad melody and conventional harmonies.[104] Three days later, the *Times* again noted Strauss's influence in Hadley's *The Culprit Fay*.[105]

Hadley's tendency to rehash music by established European composers extended to some of the other composers programmed by him. *Semiramis*, a tone poem by Felix Borowski, the English-born program annotator of the Chicago Symphony, was performed by Hadley on 5 August. While the *Herald Tribune* noted the audience's polite reception and found the work competent though with musical ideas that "fell short of the caliber needed to mark it as great,"[106] the *New York Times* noted the debts of certain passages to *Tristan*. Perhaps more radical among the Hadley-conducted American works was William Schroeder's *The Emperor Jones*, which, according to the New York Times, "was very well-received, principally because of its

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[103] *Musical Courier*, "Henry Hadley Held in High Repute Both as Composer and Conductor," 12 August 1926.
[104] *New York Times*, "Rain Interrupts Concert," 8 August 1926.
[105] *New York Times*, "Farewell by Hadley His Own "Culprit Fay'," 11 August 1926.
[106] *New York Herald Tribune*, "American Number Tops List at Stadium Concert," 6 August 1926.

descriptive character and the easily recognizable influence of negro music and negro jazz."[107] This was not the last time that such influences found favor with Stadium audiences.

Aside from the Hadley-directed concerts of 1922 and 1926, significant attempts at enriching the repertoire with music by recent and living American composers were made by van Hoogstraten and some of the other Stadium conductors. What follows is a cursory look at some of these attempts in chronological order.

In 1923, Lewisohn Stadium held a score competition for contemporary composers. The top prize-winners were Max Kidder's (1886-?) *Two Interludes for Orchestra* and Nino Marcelli's (1890-1967) *Suite Araucana*, with honorable mention going to Alois Reiser's (1877-1977) *Prelude to Gobi*. None of these three composers have been included in *New Grove* and the Stadium never again held such a competition.

The 1925 season featured at least two American novelties of some interest. Van Hoogstraten and the Philharmonic presented the first Stadium performance of Charles T. Griffes's impressionistic tone poem, *The Pleasure-Dome of Kubla-Khan* on 25 July. *The New York Herald Tribune* hailed the work, writing that "the beauty and imagination of the work again suggested that it would be well to play this work more often here than it has been played during the last five years."[108] The critic's wish was granted, at least as far as the Stadium was concerned. The piece, the only one by Griffes ever to be heard at City College, received eight more Stadium performances between 1927 and 1946.

On 28 July, Nikolai Sokoloff and the Philharmonic performed Charles Martin Loeffler's *Poem for Orchestra*. By the time of this performance, the French-born American composer and former member of the Boston Symphony Orchestra had earned something of a name for himself

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[107] *New York Times*, "'Emperor Jones' in Musical Setting," 9 August 1926.
[108] *New York Herald Tribune*, "Philharmonic Triumphs With 2 American Works," 26 July 1925.

with his mystical *A Pagan's Poem*, a work which, though popular for a time in the winter repertoire, was never performed at the Stadium. The *New York Herald Tribune* critic wrote of Loeffler's *Poem for Orchestra*, "It is early Loeffler and thus not typical of the composer's musical maturity, but holds much lyric charm, freshness, and poetic feeling."[109] *Poem for Orchestra* was performed one more time at the Stadium, on 10 July 1940. Only one other Loeffler work was ever heard at the City College campus: *Memories of My Childhood*, played on 21 July 1933. This was despite a series of passionate letters exchanged between Loeffler and the married but somewhat flirtatious Minnie Guggenheimer, covered in detail in *Mother is Minnie*.[110] As the authors wrote, "exactly what he saw in or wanted from Mother – other than the most obvious championship of his works among the soloists and conductors of the National Symphony and the Stadium Concerts – is still a matter of some conjecture."[111]

Beethoven's *Fifth Symphony* opened the 1926 season. After intermission came Ernest Schelling's *A Victory Ball*, a tone poem which had been performed twice in 1925. This work, which has since fallen into obscurity, proved popular with early Stadium audiences; it was performed nine more times at the Stadium following the 7 July opening night concert of 1926. Following that performance, Winthrop P. Tryon wrote in the *Christian Science Monitor*:

> The piece has been well-received by the American public from the time of its first production. A sign of success is that the score has been published in pocket form, and that copies were sold on the Stadium grounds along with miniature texts of the Beethoven fifth symphony. Truly things begin to go well with the native cause.

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[109] *New York Herald Tribune*, "Showers Force Philharmonic From Stadium to Hall," 29 July 1925.
[110] Guggenheimer and Williamson, *Mother Is Minnie*, 161-70.
[111] Ibid, 162.

> But if the 'Victory Ball' contains a passage unmistakably American, it abounds with episodes that are Russian, French, Italian, or what you please. Rimsky-Korsakoff seems to be a favored model.[112]

The 23 August 1926 concert presented a more ambitious Stadium premiere: Symphony No. 2 in G minor, after Walt Whitman, by Chicago Symphony Orchestra assistant conductor Eric De Lamarter.[113] The origins of the symphony suggest a growing dissatisfaction with the European character of many American compositions of the time. And, in particular, they also indicate the developing notion that in jazz, or at least, American popular music of the time, lay salvation for American classical music. As Perkins wrote, the symphony "was the fruit of an idea suggested by Edward C. Moore, music critic of 'the Chicago Tribune,' who demanded a real American symphony, with 'jazz' in it." He then goes on to say:

> The work does not attempt a musical expression of works of Whitman; no poem or incident of his verse is in mind.
>
> It is not, strictly speaking, a 'jazz' symphony, says the composer, as an approach to the jazz idiom is made only in the finale.
>
> The idea is distinctly interesting, and the work succeeds in suggesting an American atmosphere, while Mr. De Lamarter handles his work with distinct skill. But despite his effective orchestration, the ingredients of the work did not seem sufficiently fused to give the impression of a symphony. It seemed, rather, a suite,

[112] Winthrop P. Tryon, "'Victory Ball' on First Program of Stadium Concerts," *Christian Science Monitor*, 8 July 1926.
[113] The work was conducted by De Lamarter's boss, Frederick Stock.

> a succession of tunes. Mr. De Lamarter's own musical individuality was overshadowed, it appeared, by the individuality of the songs he used, despite his skill in their use. The work had considerable applause, although there was a certain impression of reserve in its reception.[114]

De Lamarter had only one more work performed at the Stadium. Although his *Whitman Symphony* was marked by good intentions, it remained for someone else to take similar intentions (and methods) and create lasting musical concert-pieces with them.

By 1927, the hunt for the great American composition had become an energetic one. During the three summers that followed, a succession of American creations vied for the top of the orchestral heap. In 1927, Frederick Shepherd Converse's *Flivver Ten Million: A Joyous Epic; Fantasy for Orchestra*, recently premiered in Boston, was greeted with much fanfare, including a flurry of newspaper articles leading up to the first New York performance at the Stadium. Converse's riotous piece, with its wind machines, anvils, and car horns, described in musical tones the life of a Ford car from its creation in the factory to its recovery from a collision.[115] It also inspired comparison with Honegger's *Pacific 231* to which, according to the critics, it owed a bit of a debt.[116] The publicity reached an amusing climax in a photo that appeared in the 24 July, 1927 issue of the *New York Times* showing Maestro van Hoogstraten behind the wheel of a Ford with Philharmonic musicians surrounding the car while holding their instruments. The extra attention notwithstanding, Converse's piece met a mixture of amusement and respect, the audience laughing at some of the more obvious moments of sound effects, while the critics were

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[114] Francis D. Perkins, "'After Walt Whitman' Played at Stadium, Has Real Jazz In It," *New York Herald Tribune*, 24 August 1926.
[115] *New York Times*, "Ford Invited to Hear 'Flivver Ten Million'," 11 July 1927.
[116] Richard L. Stokes, "Realm of Music," *Evening World*, 16 July 1927.

divided, at least one of them recognizing the relative lightness of the work beneath the modernistic surface.

An additional work in a similar mode performed in 1927 was James P. Dunn's *We*, written in honor of Charles A. Lindbergh's historic trans-Atlantic flight, which took place in May of that same year. Lindbergh himself was present at the Stadium performance, which took place on 27 August 1927 under the direction of van Hoogstraten. This composition featured a part for fire-engine siren, large percussion forces, as well as such quotations as "Dixie," "The Star Spangled Banner," the "Marseillaise," and "Yankee Doodle."[117] Despite hoopla similar to that which greeted Converse's *Flivver Ten Million*, the work failed to impress the critics. As Perkins wrote, "the music gave an impression of derivativeness, with the source of the derivation Richard Strauss. It had a strong flavor of that master, but told comparatively little about the musical individuality of Mr. Dunn."[118]

Opening night of 1928 included the New York premiere of John Alden Carpenter's *Skyscrapers*, another jazz-inspired piece with fantastic orchestration that has failed to hold in the repertoire.[119] A little more than a year later, Stadium audiences heard a mammoth work, *America* for chorus and orchestra by Swiss-born American composer Ernest Bloch. This piece won a $3,000 prize from *Musical America* and featured an anthem to be sung by the audience as well as by the chorus. The Stadium performance was its sixth in the New York area and, apparently, the audience was disinclined to join in, at least at the Stadium. Perkins described the so-called "epic

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[117] *New York Post*, "At the Stadium Tonight," 26 August 1927.
[118] Francis D. Perkins, "'We' Gets First Performance at Stadium Concert," *New York Herald Tribune*, 28 August 1927.
[119] *New York American*, "3,000 On Hand As Stadium Concert Season Is Opened," 6 July 1928: "The score is colorful and brilliant, striking the modern idiom and portraying the mechanical era with a soundness and sincerity that won long plaudits from the audience. Red and green signal lights erected atop the platform added color to the spectacle."

rhapsody" as "the most ponderous and important orchestral work produced in this country in several years; a work of remarkable craftsmanship, of genius at least at times, with an earnestness and eloquence reflecting the idealistic devotion of the composer for his adopted country."[120]

At Lewisohn Stadium in the 1920s, American music was reasonably plentiful, its composers, critics, and audience hungry for creations of stature to rank with the best of Europe. Some creations were hopelessly derivative of European masters, as was obvious to the critics and, as reviews suggest, even to the audience on occasion. Others were awkward attempts at combining popular idioms with mainstream classical music. Several works were perhaps too topical to have enduring value. And then there were those works with greater intentions than merits. But Lewisohn Stadium did, ultimately, discover and nurture genius in the form of a native-born American composer who succeeded in creating a small group of enduring classical compositions characterized by a distinctly American accent. And it did not have to go very far to find that composer, born and raised as he was in the Stadium's backyard.

George Gershwin

Born in 1898, in Brooklyn, to Russian-Jewish parents, and raised on the Lower East Side, George Gershwin (*née* Jacob Gershvin) studied piano at an early age and later studied theory, harmony, counterpoint and orchestration with a succession of teachers, including Rubin Goldmark (Minnie Guggenheimer's composition teacher for a brief time), [121] Henry Cowell, and Joseph Schillinger, among others. In 1914, Gershwin left school to work as a pianist and song-

[120] Francis D. Perkins, "Stadium Hears Two Familiar Music Offerings," *New York Herald Tribune*, 12 July 1929.
[121] Guggenheimer and Williamson, *Mother Is Minnie*, 71.

plugger in Tin Pan Alley. After some early songs and a musical, *La La Lucille* (1919), he achieved his first great success as a song-writer in 1919 with "Swanee," made famous by a best-selling recording featuring Al Jolson as vocalist. From that point on, Gershwin enjoyed rapid fame as a composer of musicals for Broadway and London, achieving particular renown with 1931's *Of Thee I Sing*, the first musical ever to win a Pulitzer. Gershwin later relocated to Hollywood, where he composed for movie musicals and, among other things, played tennis with Arnold Schoenberg.[122]

Concurrent with his Broadway career, Gershwin developed an ambition to become a classical composer, despite never feeling fully proficient in the basic disciplines of music. Following several underperformed early works, *Lullaby for String Quartet* (1919) and a 1922 one-act opera, *Blue Monday* (later retitled *135th Street*), Gershwin's first successful attempt at merging American popular music with the classical idiom came in 1924 with his *Rhapsody in Blue* for piano and orchestra.[123] This work was premiered to mixed reviews on 12 February in Aeolian Hall, New York, by Paul Whiteman and his band with Gershwin at the piano. Despite this less-than-glowing reception, Gershwin remained intent on concert hall success, producing two more classical orchestral works in the 1920s: Concerto in F (1925) and a tone-poem, *An American in Paris* (1928), both of which were premiered in Carnegie Hall under the direction of conductor Walter Damrosch. Gershwin again played the piano for his Concerto. On both occasions, the critics were again divided. A number of them were unsure as to whether these works were "pure jazz" or classical.

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[122] *The New Grove Dictionary of Music*, s.v. "Gershwin, George" (by Richard Crawford, Wayne J. Schneider, Norbert Carnovale).

[123] The work was orchestrated by Ferde Grofé; Gershwin claimed full orchestration credit for his subsequent orchestral works, although the truth of this claim remains the subject of debate.

While the Stadium concerts did not launch Gershwin's major orchestral works of the 1920s, an argument can be made that they did much to solidify their still-strong places in the standard concert repertoire. For this, perhaps the Stadium management and audiences deserve more of the credit than the critics, both able to hear greatness where at least some of the critics heard awkwardness. The Stadium management gave the stage to Gershwin; the audiences, in 1929 in particular, turned out in record numbers.

During the decade, three Stadium concerts featured music by Gershwin. The 25 July 1927 concert featured the first Stadium performances of *Rhapsody in Blue* and the Concerto in F, with van Hoogstraten conducting and the composer as soloist. After an off-year in 1928, van Hoogstraten conducted the Stadium premiere of *An American in Paris* on 9 July 1929. On 26 August of that same summer, Stadium audiences were treated to a second performance of *An American in Paris*, this time conducted by the composer himself. Heard on the same program was *Rhapsody in Blue*, with van Hoogstraten conducting and Gershwin as soloist.

The 1927 concert inspired raves from such critics as Charles Pike Sawyer of the *Evening Post*, who considered the Concerto an improvement over the *Rhapsody*.[124] The *Daily Telegram* acknowledged the growing popularity of "modern jazz in the Gershwin manner," noting the large attendance that surpassed the 15,000 music lovers who heard Beethoven's Ninth a week earlier and expressing the hope for another Gershwin night in the near future.[125] But the *New York Times* wrote of the *Concerto*:

> There was no doubt of the favor with which it (the *Concerto*) was received on that occasion by the major part of the audience, although critical opinion in many

[124] Charles Pike Sawyer, "Gershwin Music by Philharmonic," *Evening Post*, 26 July 1927.
[125] *Daily Telegram*, "Gershwin at the Stadium," 26 July 1927.

> quarters made reservations as to its lack of technical resource, a certain dryness in its use of musical ideas, and the generally self-conscious manner in which the young composer utilized the popular rhythms of the day in the development of his themes.[126]

The same review noted, with perhaps a trace of condescension, that the *Rhapsody*, "in its idiom and manner has a far greater appeal to the popular taste than has the concerto.[127] Finally, Charles H. Noble of the *Herald Tribune* also dismissed the concerto as "a beautifully dressed weak sister of the rhapsody to whom the garments of respectability and polite society are far from comfortable." He also found the performance of the concerto "lifeless" and beyond the abilities of the orchestra, but found much to praise in the performance of the *Rhapsody*, a work he correctly predicted "is destined to become an American classic whether jazz re-enters the cabaret or dwells awhile in the drawing room."[128]

Whereas 16,000 attended the 1927 Gershwin concert, an estimated audience of 5,000 to 8,000 showed up to hear the Stadium premiere of *An American in Paris*. Surprisingly, some of the reviews were harsher than those for the Concerto, a work which has grown in stature over the years but admittedly has not attained the popularity of the other two. Perkins wrote that the tone poem was "pleasurably amusing" but "leaves a sense of a likable divertissement rather than a major opus."[129] The *New York World* was even more condemning:

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[126] *New York Times*, "Stadium Throng Gives Gershwin a Welcome," 26 July 1927.
[127] Ibid.
[128] Charles H. Noble, "Gershwin Jazz Numbers Given At the Stadium," *New York Herald Tribune*, 26 July 1927.
[129] Francis D. Perkins, "Gershwin's New Work Captures Stadium Favor, " *New York Herald Tribune*, 9 July 1929.

> Mr. Gershwin's rather erratic episodes are not freighted with too much invention. To quote James P. Dunne [*sic*], who sat beside me, Mr. Gershwin 'has made the most gorgeous mistakes in orchestration.' The result is deft, if prosaic vulgarity, a gaucherie unrelieved by exotic fancies or the saving grace of irony. Of course Mr. Gershwin has affronted all tenets of modernism by yielding to the urge of melody. Yet his melodies are unlovely and become more so by undisguised repetition.[130]

But by the end of the summer of 1929, amidst further scathing reviews by a few non-believers, at least some of the critics had to concede that Gershwin had won the day. The second Gershwin concert of the summer attracted enormous crowds. As Charles D. Isaacson wrote in the *Daily Telegraph*:

> Honest George, we take it all back. What we said about your popularity and those other things we wrote when they played your 'American in Paris' a few weeks ago at the Lewisohn Stadium. You know, when we declared that the crowds weren't following you as much as they were, and the ebb of the tide – Absolutely George, we were all wrong. Monday night, we were so sure we weren't off that we came at the last minute, and sauntering, as if to indicate – oh, there'll be plenty of seats. You must have had the laugh on us. Sure you did – when we got there, the Stadium was packed; lines extended up and down the hills to the box-offices. Folks were pleading to get in. They wanted to hear George Gershwin.[131]

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[130] *New York World*, "Music," 9 July 1929.
[131] Charles D. Isaacson, "Music," *Daily Telegraph*, 28 August 1927.

Not surprisingly, Gershwin received many votes for the 1929 Request Program as well, losing, along with a number of other composers, to Tchaikovsky, Wagner and Beethoven.[132] But although it might be too soon even now to place Gershwin among the immortals, by the end of the 1920s, he had attracted a considerable popular following in New York.

Among the converted was van Hoogstraten, who shrewdly programmed Debussy's *Fêtes* immediately before the *An American in Paris* in the 8 July 1929 concert, correctly noting Gershwin's debt to the recently departed French master. Prior to the 25 July 1927 concert, the Dutch conductor spoke of the *Rhapsody* and Concerto as follows:

> Both works are brilliantly orchestrated and possessed of a rhythm that should be even more fascinating in the open air than in a closed auditorium. The animated characteristics of the music, the contagious swing of the rhythms popularly known as the Charleston, will have a tremendous appeal to the outdoor audience, and I am certain Mr. Gershwin's originality and musical skill are amply attested to in these two compositions.[133]

Van Hoogstraten's comments before the first Gershwin concert at the Stadium were prophetic. The three Gershwin concerts of the twenties began an artistic relationship that lasted throughout the remainder of the Stadium concerts. From 1929 on, save for 1934 and 1935, at least one Gershwin work appeared during a season, with the first all-Gershwin concert taking place in 1932 and annual all-Gershwin concerts commencing in 1936.

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[132] *Evening Sun*, "Stadium Request Program Chosen," 28 August 1927.
[133] *Evening Telegram*, "Stock for the Stadium," 23 July 1927.

Soloists

Appearances by concert soloists were limited due to the Stadium's trying acoustics, which remained a problem throughout its existence. In the twenties, the concerts often relied on local talent, conductors' spouses (i.e., Hadley's wife, Inez Barbour, and van Hoogstraten's wife, Elly Ney), and orchestra members (such as concertmaster Hans Lange and principal 'cellist Cornelius Van Vliet, among others) for concertos and vocal works. Most notable were the Stadium competitions involving young talent, one of which produced a future star; the performances towards the end of the decade by the Hall Johnson Negro Choir; and several curiosities.

Talent Contests

Talent contests were held every year from 1922 to 1927, when they were abandoned as more prestigious artists began to find their way to the City College campus. These contests, presided over by an auditions committee chaired by Mrs. William Cowan, involved hundreds of applicants who were judged over a period of two months in May and June. In an interview, Guggenheimer stated, "We hear both vocal and instrumental musicians, averaging twenty to thirty a day."[134] The competitions took place in Aeolian Hall, where, in 1924, the top two finalists gave solo recitals during the following winter season. Those two finalists were, in fact, chosen by the Stadium audiences during the season's Audition Winners' Concert. In that concert, which took place on 13 August 1924, the six contest winners performed arias and/or concerto movements while the audience members each filled out their preferences on ballots. The four

[134] Jane Dixon, "Mrs. Guggenheimer Tells Why Stadium Concerts Started, " *New York Telegram and Evening Mail*, 30 July 1924.

runners-up received cash prices of, respectively, $200, $150, $100, and $50.[135] One week later, pianist Ignace Hilsberg (who performed the first movement of Tchaikovsky's First Piano Concerto) and violinist Miron Poliakin (who undertook the first movement of Tchaikovsky's Violin Concerto) were announced as the winners and each performed at Aeolian Hall during the winter season. The other performers were soprano Virginia Rea ("Caro nome" from Verdi's *Rigoletto*), baritone Frank Johnson (Elgar's *Land of Hope and Glory*), violinist Benno Rabinoff (who was scheduled to perform Vieuxtemps's Fourth Violin Concerto but did not appear), and mezzo-soprano Frances Paperte ("O mio Fernando" from Donizetti's *La Favorita*).

None of those six soloists ever appeared again at the Stadium and, indeed, most of the contest winners of the twenties did not attain fame. However, at least several Audition Winners achieved some later success. For example, 1923 Audition winner Mischa Mischakoff was appointed to the post of concertmaster of the New York Symphony Orchestra the following year. He later led the string sections of the Philadelphia, Chicago, NBC, Detroit orchestras (among others), founded the Mischakoff String Quartet, and taught for a number of years at the Juilliard School of Music. But it was the 1925 competition[136] that produced one of the Stadium's most enduring legacies to the international music scene.

Marian Anderson

As the *New York Herald Tribune* announced on 2 July 1925:

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[135] *New York American*, "Unusual Features to Mark the Stadium Concerts for This Week; Six Audition Winners to Appear and Arnold Volpe to Return as Guest Conductor of Philharmonic," 10 August 1924.

[136] *Christian Science Monitor*, "Musicianship and Public Performances," 13 June 1925: The winners of the 1925 competition faced tougher standards, including tests in theory and musicianship, and each performed on separate concerts rather than in one Audition Winners' Concert. None performed a solo recital at Aeolian Hall or any other venue.

> Five of the winners are violinists, with two pianists and one singer – Marian Anderson, a Negro contralto from Philadelphia.
>
> Miss Anderson, the only singer chosen from about 300, has been studying in Philadelphia with Cesare Boghetti. She gave a recital here in Town Hall on April 25, 1924; has been soloist with the Philharmonic Society of Philadelphia and will be the first Negro artist to appear at the Stadium.[137]

Mrs. Cowan made it clear from the outset that Anderson's victory had everything to do with her phenomenal talent and transcended issues of skin color. As she stated, "The judges consider Miss Anderson's voice the most remarkable organ that ever has been heard in these auditions, and she has been selected for an appearance with the Philharmonic Orchestra for this reason."[138] Some members of the New York media hailed this enlightened act. Grena Bennett wrote in the *New York American*, "This was a rare example of fairness, of real musical ability being justly acclaimed and the prize being properly placed. No Mason and Dixon line or race prejudice hampered the judicial body."[139]

For Anderson, winning the contest was a major, albeit temporary, victory. Born into and raised in poverty, the contralto received a great deal of attention in her community, her considerable talents evident at an early age. While she was in high school, a committee was formed to produce benefit concerts at such venues as Philadelphia's Musical Fund Hall for

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[137] *New York Herald Tribune*, "8 Young Musicians Named as Winners in June Auditions," 2 July 1925.
[138] Ibid.
[139] Grena Bennett, "Colored Girl Wins Honors in Vocal Test for Stadium," *New York American*, 12 July 1925.

Anderson and money was thus raised to further her musical education.[140] A little later on, her church set up a trust fund for her lessons with several renowned teachers.[141] As mentioned above, the 26 August 1925 Lewisohn Stadium concert was not Anderson's first New York appearance. Earlier, she had performed in New York's Aeolian Hall and several other venues, to little acclaim.

At the Stadium, where she performed "O mio Fernando" from Donizetti's *La Favorita*, three spirituals, and some encores,[142]Anderson was a sensation, attracting a large audience and receiving a number of favorable notices. *The Brooklyn Daily Eagle* wrote, "Miss Anderson's charm of manner, no less than her rich sympathetic voice, won her audience at once and made an encore inevitable. In her second group of Negro songs and spirituals the peculiar sweetness that marks the voice of her race brought her added laurels. Her enunciation is especially commendable and she again and again responded to demands for more numbers."[143] The *Morning Telegraph* concurred, stating, "her voice is not only good, but glorious. Her sympathetic low notes make for splendid tonal variety in comparison with her ringingly clear top register, and the whole effect is one of largeness in vocal equipment and technique." The same critic expressed the hope that Anderson would become the female Roland Hayes and stated "there would seem to be room for such a singer on our concert stages."[144]

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[140] Lester A. Walton, "Negro Girl Singer Comes Into Her Own, " *New York World*, 19 July 1925.
[141] Eileen Southern, *The Music of Black Americans* (New York: W. W. Norton & Company, 1997), 412.
[142] William King accompanied Miss Anderson at the piano for Harry T. Burleigh's *Deep River* and *Heav'n, heav'n* as well as J. R. Johnson's *Song of the Heart*, among other unlisted selections.
[143] *Brooklyn Daily Eagle*, "Negro Contralto Sings at Stadium," 27 August 1927, 8.
[144] *The Morning Telegraph*, "Marian Anderson Heard At Stadium," 27 August 1927, 2.

However, at least one critic had some reservations. While he described Anderson's voice as "the voice in a thousand – or shall we try ten thousand or hundred thousand," Francis Perkins commented:

> There seemed a slight hint of roughness in some of her lower notes; a certain pitch in her upper register where there was a little tremolo; one place marked by the harsher timbre which has mostly been banished from her voice, while there seems room for development in interpretation. But, after some further study, Miss Anderson should merit a prominent place among singers in active service; she can make a striking impression now, but should not take the plunge into intensive concert work too soon.[145]

Perhaps others shared Perkins's reservations. In most cases, prejudice reigned. Despite her success at Lewisohn Stadium, Anderson had to wait several decades before fully winning over American critics and audiences. Her greatest success in the thirties came in Europe. Not until the early forties did Anderson achieve great success in her native country. In fact, she did not appear at the Metropolitan Opera House until January 1955, when, somewhat past her prime, she performed the role of Ulrica in Verdi's *Un ballo in maschera*. She was the first black female artist ever to sing at the Met.[146] But although the Met took some time to accept her, Lewisohn Stadium welcomed her. From her next appearance on 20 July 1940 to her concert of 18 June

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[145] Francis D. Perkins, "Negro Contralto Shows Remarkable Voice at Stadium," *New York Herald Tribune*, 27 August 1925, 10.
[146] Southern, *The Music of Black Americans*, 412.

1956, Anderson sang six more times at the Stadium, entertaining her considerable audiences with spirituals and opera arias.

Hall Johnson Negro Choir

Marian Anderson was not the only example of the impact of African-Americans on the Stadium concerts of the twenties. In 1926, a Harlem violinist named Winifred Merrill attempted to find fame at City College campus. Born in Atlanta and raised in Germany, Merrill studied at Columbia University and Indiana University. Although she had a reasonable resumé, Merrill never appeared at the Stadium or achieve lasting success.[147]

In contrast, the only other African-American act to perform at the Stadium during the twenties greatly pleased the critics and Stadium audiences. On 23 July 1928, the Hall Johnson Negro Choir (and a sizable audience) braved the rain in making its Stadium debut. Johnson (1888-1970), a successful violinist and violist who performed in the Negro String Quartet and a number of pit orchestras for Broadway musicals, found his greatest musical outlet leading choirs and arranging Negro folksongs. In 1925, he formed a group of eight singers for this purpose. The choir increased to twenty in time for its first recital. The Choir made its formal debut in February, 1928 at the Pythian Temple and performed at New York's Town Hall the following month. They met with great acclaim and recorded for RCA Victor soon afterwards. During the thirties, Johnson participated in several successful theatrical productions, *The Green Pastures* and his own creation, *Run Little Chillun*, and he and his choir appeared in a number of Hollywood

[147] *Bronx Home News*, "Harlem Violinist, Seeking Stadium Concert Engagement, Began Musical Career Early," 14 June 1926.

motion pictures. Johnson's many arrangements and small collection of original compositions endured in the choral repertoire for many years to come.[148]

The 1928 Stadium concert was to have featured the choir sandwiched between music by Weber, Dukas, Mozart, and Sibelius performed by the Philharmonic-Symphony Orchestra under van Hoogstraten. The rain forced the orchestra from the stage following the Dukas, but the choir performed anyway in front of many empty seats. Their repertoire included such standards as "Ride On, Jesus," "Nobody Knows De Trouble I Seen," "Ezekiel Saw De Wheel," and "Swing Low Sweet Chariot," among other spirituals. When the rain stopped, Johnson and the Choir performed encores for the hardy souls who remained. They were invited back for the next night's concert, performing in between Rimsky-Korsakov's *Scheherazade* and Tchaikovsky's Fifth Symphony.

Perkins wrote glowingly of the choir:

> It is well trained, keeping always together with notable precision and suffering no estrangement from the pitch in its unaccompanied song. Moreover, the singing is vigorous, colorful, highly emotional, while the essential racial atmosphere it provides is enhanced by the effective choral arrangements of Mr. Johnson. These proved musicianly, but not oversophisticated – they heightened instead of disguised the color of the music.[149]

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[148] Southern, *The Music of Black Americans*, 420-22.
[149] Francis D. Perkins, "Negroes Sing to Empty Seats Despite Rain," *New York Herald Tribune*, 25 July 1928.

Evidently, audience members and Stadium management shared Perkins's sentiments, for the Choir was invited back to the Stadium for two engagements in 1929, 22 July and 23 July. Prior to the 1929 concerts, Johnson wrote the following note:

> Practically all Negro spirituals fall into one of three general classes which may be rather loosely classified as (1) devotional songs, (2) episodic songs and (3) songs of religious experiences. The first group includes songs of general prayer or praise and contain no special personal or strong interest. The second group discusses some particular Scriptual narrative and is very likely to carry a refrain embodying the application of the story. The third group is always intensely subjective, and tells just how the 'po' pilgrim' is feeling at that particular stage of his 'journey home.' The many interesting songs dealing with inter-world vehicles (the Gospel Train, the good old Ship of Zion, the Sweet Chariot), celestial modes of costume (crown, robes, golden slippers, etc.) and all the other paraphernalia of the Heavenly journey fall into one or another of these groups, according to the meaning of the text or the mood of the singer.
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> The secular songs of the Negro form an entirely distinct group and are capable of many subdivisions. There are the work-songs of the levee, the rockpile and the cotton field; the numerous lullabies and songs about animals and last (but growing steadily in popular interest), the group called by collectors, social songs – the reels and ballads of the Negro in his lighter moments.[150]

[150] *New York Herald Tribune*, "Negro Choir to Sing Spirituals at Stadium," 22 July 1929.

The Stadium audiences, once again braving overcast skies, were treated to fair samples of each category of spirituals, which received rave reviews from the New York critics:

> One thing about the negro spirituals that always touches us is their gentleness and the absence from them of any show of bitterness and resentment. Originally they were, the more poignant of them, the utterance of slaves, who oddly adopted the kindly Jesus of their harsh masters, and in this vale of tears made their oppressors' religion their supreme consolation. Yet in calling upon the white man's God the colored man made no complaint against the race that threw his father and mother abroad that craft of horrors – the slave ship.[151]

The Hall Johnson Negro Choir continued to be popular at the Stadium. They performed at two concerts each summer from 1930 to 1933, then appeared three more times, in 1938, 1944 amd 1946. Each group of spirituals was sandwiched between classical works performed by the orchestra.

Opera

Toward the end of the decade, the Stadium's first attempts at opera in concert form took place. On 30 July 1928, Act II of Gounod's *Faust* took up the first half of the program (the second half was Brahms *First Symphony*). Albert Coates was the conductor and the soloists were Robert Elwyn (Faust), George F. Houston (Mephistopheles), Natalie Hall (Marguerite), Harold Hanson (Siebel) and Helen Oelheim (Martha). The latter four soloists were active in the

[151] *New York Evening Post,* "Hall Johnson Negro Choir Thrills Stadium Audience – Festival at Banff," 23 July 1929.

American Opera Company, a short-lived troupe that performed in New York from the mid-twenties to the early thirties. The performance attracted an audience of slightly more than half-capacity.[152] Nonetheless, this was the beginning of an increasingly strong relationship between the Stadium Concerts and the opera genre.

On 12 August 1929 the second concert opera program was presented. The first half of the concert consisted of excerpts from Bizet's *Carmen*, the second, excerpts from Leoncavallo's *Pagliacci*. This program also featured soloists from the American Opera Company. Most notable was the young conductor, a Hungarian named Eugene Ormandy. After immigrating to the United States, Ormandy had spent some time as concertmaster and associate conductor of the Capitol Theater orchestra and had recently served as Anna Duncan's musical director. This performance marked Ormandy's Stadium debut and, as will be seen later, the Stadium concerts did much to make his reputation. He was praised by *The Daily Telegraph's* Charles D. Isaacson as "spirited and his own best Exhibit A as a proven musician"[153] and by Perkins for directing "a well coordinated and balanced performance."[154] The concert was also marred somewhat by oppressive heat which caused several fainting spells in the audience and adversely affected the singing by soprano Natalie Hall, who performed the role of Nedda in *Pagliacci*. Hall later denied rumors that she had fainted during the intermission.[155]

Other Soloists

Other than Marian Anderson, perhaps the most notable soloist who made her debut at the Stadium during the twenties was soprano Helen Traubel, who sang excerpts in the all-Wagner

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[152] *New York Times*, "Act From Faust Sung At The Stadium," 31 July 1928.
[153] Charles D. Isaacson, "Music," *New York Daily Telegraph*, 14 August 1929.
[154] Francis D. Perkins, "2 Opera At Stadium in Concert Form," *New York Herald Tribune*, 13 August 1929.
[155] "8,000 Hear 'Carmen' Sung at Stadium," *New York Times*, 13 August 1929.

program of 7 August 1925 led by Rudolph Ganz. The twenty-six-year-old St. Louis native made her first New York appearance at the Stadium and met with a favorable critical response. The *Herald Tribune* wrote that Traubel "has excellent vocal material, ample power and range and a clear, carrying quality of tone. There was some vibrato, but that often seems to wait upon outdoor singing. Miss Traubel's singing of the Liebestod from 'Tristan' had, it appeared, a very satisfactory degree of feeling, as much as the effect to attain sufficient volume for the Stadium spaces allowed."[156] The *Times* added, "Miss Traubel showed a voice of substance and considerable sensuous color, and she coped intelligently with the difficulties of the music and of Wagner's swirling orchestration."[157] Traubel made three more appearances at the Stadium and later won considerable acclaim in the opera world and on Broadway.

Finally, the 27 August 1928 concert was a unique affair highlighted by familiar selections by Rachmaninoff, Mozart, Saint-Sæns, and Handel performed by Professor Leon Theremin (1896-1993) on his electronic musical instrument, the Theremin, accompanied by the Philharmonic-Symphony and van Hoogstraten. Theremin stood over his instrument and created musical tones with elaborate hand and arm gestures that drew forth the sounds without actually touching the instrument. The result, nick-named 'ether music' by critics and wags, projected well into the outdoor arena. Critics and audience members were guarded in their response. As the *New York American* commented, "Professor Theremin last night at the Lewisohn Stadium showed that ether music had great possibilities in the open air. Though the tone of the instruments was very rich, the music did not blend very well with the accompaniment by the

[156] "Large Audience Hears Ganz's Wagner Program," *New York Herald Tribune*, 8 August 1925.
[157] "Helen Traubel Soloist," *New York Times*, 8 August 1925.

Philharmonic Symphony Orchestra. An audience of 12,000 liberally applauded Theremin."[158] This was one of only several Stadium concerts featuring electronic music.[159]

Summary

From 1922 to 1929, the Lewisohn Stadium concerts presented to New York some of the finest young conducting talent in the concert world in Fritz Reiner and Albert Coates and, a little later, some established names in Frederick Stock and Pierre Monteux. Many of the concerts also featured principal conductor Willem van Hoogstraten who, despite a less-than-ecstatic critical reception, found an appreciative audience among many Stadium-goers and did much to enlarge the concert repertoire. It was van Hoogstraten who challenged the Stadium audience with Bruckner, Mahler and Stravinsky's *The Rite of Spring*, among other thorny fare, and the Dutch maestro joined with Henry Hadley in programming a respectable amount of American music. During these eight seasons, the concerts evolved from pops to winter season fare, a tribute to the daring of the conductors, the Stadium committee, and the Stadium music-lovers, the latter group attending in greater numbers as the programs grew more challenging.

In terms of the programs, Wagner, Beethoven, and Tchaikovsky were the most frequently performed composers at the Stadium, with the latter's Sixth Symphony a particular favorite. However, the Stadium presented a notable number of recent creations, with Strauss tone poems and several works by Stravinsky leading the way for the then-living Europeans. Simultaneously, a search for a major American composer was taken up. A great American composer emerged in George Gershwin, whose several concert offerings found many champions among Stadium-goers.

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[158] "Theremin's Music Produced in Open," *New York American*, 28 August 1928.
[159] Louis Biancolli, "Theremin Performer Plays with Symphony Orchestra," *New York World Telegram*, 14 July 1938: On 13 July, 1938 Sibelius's *The Swan of Tuonela* was performed with a theremin substituting for the prominent English horn part. Lucie Rosen was the soloist.

Indeed, it was the audience that recognized Gershwin for the genius that he was, as most of the critics of the time were rather cool to his *Rhapsody in Blue*, *Concerto in F*, and *An American in Paris*. Their passion for this "local boy made good" would do much to bring about a unique relationship between that composer and the Stadium that would endure well into the 1960's.

Acoustical problems and, in all likelihood, financial concerns prohibited the Stadium concerts from featuring major concerto soloists during these eight seasons. Nonetheless, the Stadium concerts attracted much attention with their annual contests, one of which produced a major star in Marian Anderson. Anderson and the Hall Johnson Negro Choir were notable examples of the Stadium's enlightened reception of African-American talent. Along with the American music programmed in other shows, these two events did much to bring a distinctly American flavor to the summer proceedings on the City College campus. They also fueled an interest in vocal music that would begin with the concert form presentations of 1928 and 1929 and reach a climax in the weekly operas of the mid-thirties. As will be seen in the next chapter, these opera performances, while noteworthy on a number of levels, combined with the negative effects of the Depression to adversely affect the programming, resulting in fewer American creations and less recent European fare. Nonetheless, the Stadium concerts from 1922 to 1929 were bold and ambitious and they endeared themselves to many music lovers in and around the Big Apple, while influencing similar summer music series in other American cities.

Chapter 2

The Depression Years: 1930-1938

The Great Depression may have adversely affected the running of the Stadium Concerts, but not the artistic standards set during the previous decade. Indeed, the citizens of New York City, led from 1934 on by Mayor Henry Fiorello La Guardia, as well as by Guggenheimer and the Stadium Committee, saw to it that the Stadium concerts proceed on schedule and that they grow more financially ambitious in their programming. During these nine seasons, several new young conductors earned accolades while Maestro van Hoogstraten maintained his streak of Stadium seasons, once again meeting with mixed-to-negative notices. While the symphonic repertoire was more conventional due to the Depression and the growth of opera performances in the middle of the decade, recent European and American fare had its place in the concerts from time to time. The concerts did not return to pops repertoire, remaining redolent of the winter concert season. More importantly, Gershwin's music continued to exert a firm hold on Stadium audiences as the decade proceeded, culminating in the establishment of the annual all-Gershwin concerts that continued to nearly the end of the Stadium's run.

For better or for worse, opera dominated the Stadium concerts of the thirties, with several seasons (those of 1934 and 1935) offering weekly, fully-staged performances on Fridays and Saturdays, to mixed notices for the singers involved; praise for the conductor, Alexander Smallens; and some disappointing returns at the box office. These concerns did not stop the Stadium concerts from staging further opera performances, although the number of such presentations decreased from 1936 on. Following the three opera-rich seasons of 1934, 1935 and 1936, most noteworthy were the 1937 concert performances of abridged Wagner operas led by Fritz Reiner.

Several telling signs of Lewisohn Stadium's artistic success involved dispensing with the soloist contests and the gradual arrival of major talent to perform concertos and arias. Concerts early in the decade showcased at least several new notables, while in the middle of the decade established stars found their way to the City College campus. Meanwhile, the Hall Johnson Negro Choir continued to entertain Stadium audiences, an African-American performer named Paul Robeson made his Stadium debut, and highlights of Gershwin's opera, *Porgy and Bess* were featured, further extending the Stadium Concerts' somewhat modest but significant advocacy of African-American talent.

In this chapter, I will discuss the major conductors, composers, operas, and soloists showcased at Lewisohn Stadium from 1930 to 1938. Once again, my emphasis will be on how the Stadium concerts reflected the development of the canon and attempted to broaden it with contemporary and American fare. The chapter will also explore the difficulties the concerts had in being innovative amidst the shadow of the Depression, and the high costs of the staged opera performances.

The Great Depression

The Stock Market crash of 1929 had a devastating effect on all avenues of life in America. The Lewisohn Stadium concerts felt the pain as well. Nonetheless, the concerts went on as scheduled, the public joining with the Stadium committee in ensuring that great music continued to be heard at low prices. Prior to 1930, support for the concerts was provided by a handful of individuals. From the Depression to the mid-Sixties, the financial maintenance of the Stadium concerts was a community effort, led, of course, by Minnie Guggenheimer. Donations from New

Yorkers of all walks of life would ensure that the concerts not only went on as scheduled, but were also affordable.

In June of 1931, the *New York American* reported the following:

> Tickets for the Stadium concerts remain at the old price of 25 cents to $1 each. Despite the general depression, the high standard of the concerts will be upheld and the attendance is expected to be as large as ever. Due to the combined efforts of Adolph Lewisohn, honorary chairman of these concerts, Mrs. Guggenheimer, their active chairman, and Arthur Judson, manager of the series, and the group of public-spirited citizens who help to make up the annual deficit, music lovers of the city have once more the opportunity of hearing nightly the best symphonic music within the reach of all.[1]

In due course, the 1931 concerts went off without a hitch, attracting large crowds and maintaining high artistic standards.

Still, the pressures of the Depression adversely affected New York summer music. Prior to the 1933 season, which also proceeded on schedule, Guggenheimer conceded that "while people are giving they're not giving as much as they used to. Some people can't, of course, and others are just using the depression as an excuse. Still, we have enough to begin, and that's a good deal."[2] She also noted, "Some people have tried to tell me that we ought to drop the

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[1] *New York American*, "Music Features At the Stadium Are Announced," 6 June 1931.
[2] Martha Dreiblatt, "Music-Money," *New York Post*, 6 July 1933.

concerts this year. But music is the one thing during the depression that people really want; it's relaxation for them."[3]

Evidently, many New Yorkers agreed. Politicians took note. In 1934, recently-elected New York Mayor Henry Fiorello La Guardia took an active role in raising the necessary funds for the upcoming season. Initially, the cost was estimated at $25,000.[4] About one month later, the total grew to twice the amount, possibly to accommodate the summer opera productions.[5] By 16 May, a total of $18,000 was raised. On this occasion, the Mayor declared, "The Stadium is a civic institution. It is a source of pleasure to thousands and thousands of people," and promised to look into obtaining the use of Lewisohn Stadium rent free.[6] Although this did not come to pass, the money came in slowly. By 12 June, $32,000 had been taken in, with contributions ranging from $2 to $5000.[7] The very next day, an anonymous donor brought the total to $34,500.[8]

In spite of all the fundraising, the 1934 season began with only $38,000, $12,000 short of the goal. On opening night, liberal Republican La Guardia had to contend with radicals chanting various epithets as he addressed the large crowd. As the mayor put it, "Yes, we want more music for New York City, and music for everyone, whether they like us or not! We even want music for those who can't appreciate the good we are doing!"[9] At least one newspaper, the *New York American*, decried the behavior of the "Reds" in the audience. Stating "Politics had nothing whatsoever to do the occasion," the editorial declared, "It was, purely and simply, an evening of musical festival, when every person present was under a moral obligation to observe the ordinary

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[3] Ibid.
[4] *New York Herald Tribune*, "Mayor to Help Stadium Raise $25,000 Fund," 9 April 1934.
[5] *New York Herald Tribune*, "Smallens Gets Stadium Opera Conductorship," 7 May 1934.
[6] *New York Herald Tribune*, "Drive Started For Stadium Concert Fund," 16 May 1934.
[7] *New York World Telegram*, "Stadium Concerts Promise Opera, Met. Stars and Beer," 12 June 1934.
[8] *New York Herald Tribune*, "Stadium Concert Fund Is Swelled by $2,500," 13 June 1934.
[9] *Brooklyn Eagle*, "25-Cent Stadium Razz Fails to Ruffle Mayor," 21 June 1934.

amenities of decent conduct." The editorialist went on to demand deportations for those who behaved like the Reds.[10]

It took virtually the entire season for the $50,000 guaranty fund to be secured. In the meantime, the 1934 season, the first of two which featured weekly staged operas, proceeded on schedule. As the Musical Digest put it, "only that little group, led by Mrs. Charles S. Guggenheimer, will ever know the magnitude of their task."[11]

The task was summed up several years later in the 21 June 1936 issue of the *New York Times* by H. Howard Taubman. According to Taubman, the average total cost of eight weeks worth of Stadium Concerts was $185,000 with some seasons varying between higher and lower sums. Taubman would briefly list the salaries of such lesser lights as the Stadium ushers, programs, and box-office men, among many others. The total needed to pay the orchestra members' salaries was $85,000. As Taubman wrote, "It must be remembered that the union's Summer scale is not the same as that of the Winter. A special rate is fixed for the out-of-door concerts. Otherwise, the deficit would be considerably higher, possibly prohibitive." Interestingly, the total needed for the conductors was only $8,500. Wrote Taubman, "The men who direct the concerts are apparently willing to limit their earnings for the good of the institution. They are cognizant of the cultural significance of the Stadium. The conductors' rates for fifty-six Winter programs would be many times $8,500."[12] The practice of paying orchestra musicians notable rates while conductors and soloists agreed to perform for nominal fees continued throughout the Stadium's run. As a later Stadium conductor, André Kostelanetz summed up:

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[10] *New York American*, "Deportations Needed," 28 June 1934.
[11] *Musical Digest*, "Stadium Victories," 18 August 1934.
[12] H. Howard Taubman, "Stadium Budget," *New York Times*, 21 June 1936.

> The idea was to provide good music to many people at low prices. So Lewisohn stadium, way uptown at 138th Street and Convent Avenue, was for many years New York's only open-air concert hall. Prices could be kept to a minimum because soloists and conductors accepted nominal amounts instead of their customary fees. (Orchestra members received their regular rates.)[13]

Seemingly, the artists involved were happy with this arrangement, seeing the Stadium concerts as an exercise in "Music for the People." At least one conductor chafed somewhat. Fritz Reiner was often hesitant to return to the City College campus, citing the need for rest following the winter concert season. According to his biographer, Philip Hart, "He would then request a fee that would send Minnie Guggenheimer 'into orbit,' declaring that she would never again invite Reiner."[14] Ultimately, Reiner relented and maintained a happy relationship with Guggenheimer and the Stadium concerts that lasted for several decades.[15]

The La Guardia-led exhortations for Stadium money continued throughout the Thirties, along with the hoots and hollers from leftist audience members. Major musical figures assisted the Mayor in raising money. Among them was Gershwin, who, recalling a sold-out Stadium concert of his music, declared in 1935, "The thought occurred to me then as I looked out over these 18,000 faces, that it is seldom one sees masses of people from all walks of life attending a single musical performance."[16] Time and again, the fund was paid, albeit with a significant

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[13] André Kostelanetz in collaboration with Gloria Hammond, *Echoes: Memoirs of André Kostelanetz* (New York: Harcourt Brace Jovanovich, Publishers, 1981), 193.
[14] Philip Hart, *Fritz Reiner: A Biography* (Evanston: Northwestern University Press, 1994), 118.
[15] Ibid, 135.
[16] *New York Herald Tribune*, "Gershwin Makes Appeal For Concerts Fund," 20 June 1935.

deficit, and the Stadium music went on as scheduled. New Yorkers and the performers involved refused to have it any other way. For beyond the inevitable financial concerns of both the Depression and the Stadium Committee was the knowledge that something both beautiful and beneficial to society was at hand. As the *New York Post's* Samuel Chotzinoff wrote in 1938:

> I am told that it takes about $70,000 to underwrite the Stadium concerts, and one may well ask what is $70,000 when compared with the musical well-being of a metropolis like New York. That paltry sum makes it possible for a sweltering minority to journey each night to a classic amphitheatre, built on a height, and dispose itself in varying degrees of comfort to listen to a great orchestra, world-famous soloists and picturesque conductors. Welded spiritually by the insidious might of instrumental and vocal art our Communists, our liberals and our Fascists sit on stone and on wood and feel, for the time being, as one. New Dealers rub shoulders – and souls – with rock-ribbed Republicans as they sink their politics in Debussy's "La Mer." There, on a soft night, Mr. Frank Hague may conceivably find himself close to Mr. Norman Thomas, Mr. Hamilton Fish next to Mr. Earl Browder and Mr. Fritz Kuhn alongside of Rabbi Wise.
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> Is not such momentary reconciliation of opposing philosophies worth $70,000? I think it is.[17]

[17] Samuel Chotzinoff, "A Trifling Investment In Music and Democracy," *New York Post*, 29 June 1938.

Conductors

Willem van Hoogstraten

During the course of these nine seasons, van Hoogstraten's streak of Stadium seasons continued to seventeen, ending at that number in 1938, after which year the Dutch maestro conducted exclusively in Europe.[18] Sadly, while he continued to endear himself to some audience members, van Hoogstraten met with negative critical notices during this time as well. Meanwhile, the emergence of several younger notables led to shorter Stadium engagements. The poor New York reception combined with the conductor's dislike of recordings to render him an obscure figure in the history of conducting, despite his considerable experience in New York and in Europe.

The 1930 season began with an opening concert in which van Hoogstraten led the audience in applause for the Philharmonic's recent and successful European tour under Toscanini. Then came the music. As the *New York World* put it, "Mr. Van [*sic*] Hoogstraten impressed us as depressingly dry. He seemed to miss much of the impudent cajolery and sweet tenderness so rampant in the Strauss 'Eulenspiegel,' and his gyrations could make little but heavy going of the Ravel Bolero [*sic*]. Frankly, the bolero bored us, which is sacrilege enough when one remembers the electric thrill of the Toscanini performance."[19] The *New York Evening Post* concurred, taking van Hoogstraten to task for being too tense in Wagner's *Prelude to Die Meistersinger* and for being uninspired in the *Bolero*, though it found something to praise in the Strauss tone poem. Several weeks later, the *New York World* provided another unfavorable comparison between van Hoogstraten and Albert Coates, writing, "Personally, we prefer Mr. Coates as the more

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[18] Van Hoogstraten's tenure in Portland ended that year as well; the Portland Symphony was out of business for several seasons afterwards.
[19] *New York World*, "Van Hoogstraten Leads Listlessly," 8 July 1930.

satisfactory, although it is easy to understand the appeal which Mr. Hoogstraten may exert toward a certain faction of the average outdoor audience, that group of any audience which is content to foreswear technical niceties for a gymnastic virility."[20] A little over a month later, the *World's* Julian Seaman was even harsher: "Mr. Hoogstraten is vigorous, gymnastic and rather indefinite as to beat and nuance. An organ point of hairline precision, a delicate bit of shading or a poised inflection of tone often finds him wanting. The radio listener may not notice these things with the Philharmonic, for it is so excellent a body of musicians that it is forced frequently to disregard Mr. Hoogstraten's wavings and go its own way."[21]

Reviews such as these, combined with the favorable notices for several other of his contemporaries, probably account for Hoogstraten's declining role in the Stadium seasons. The same conductor who prevailed over the entire 1923 season led fewer and fewer concerts as the Thirties proceeded, including only five in 1935. In 1934, the *Daily News's* Danton Walker, noting that the Stadium concerts were van Hoogstraten's "baby," wrote as follows:

> That his baby should have outgrown him is not his fault. Compared with some conductors who have wielded the stick over these thirteen years – compared even with those recent precocious baton-wielders, Jose Iturbi and Eugene Ormandy – Hoogstraten isn't a great conductor, nor ever a passably good one. But he has the loyalty and affection of a vast number of Stadiumites, still predominantly youthful,

[20] *New York World*, "Music," 29 July 1930.
[21] *New York World*, "Coates's Conducting Marked By Speeding Up of Tempo," 3 August 1930.

> who grew up with him, gained their first knowledge of the classics, soaked up a musical education there. Such loyalty must be deserved.[22]

It was probably this "loyalty," more than anything else, that preserved the van Hoogstraten-Stadium connection for seventeen consecutive seasons.

During this decade, the Dutch conductor, ever the activist for the Stadium concerts, made frequent statements on the rise of "mechanization" in music, specifically in the forms of radio and recordings. Van Hoogstraten decried such innovations, declaring:

> People will no longer play music themselves. Children will no longer learn to play. When you have music ready made and delivered free to the house, why should you bother to make it for yourself. Thus you lose the joy of performing for yourself, which, incidently, leads to a finer understanding.
>
> It is because of these things that I am very glad that the stadium concerts exist. Through them music goes out to so many people. But I am afraid that even those audiences will decrease because of mechanical things.[23]

With symphony orchestras still maintaining a sometimes tenuous existence to the present day, van Hoogstraten's conservative comments failed to be prophetic. Nor was his vision of the concert experience taken up: in an essay published in the 2 August 1931 issue of the *New York Times*, van Hoogstaten proposed live music in which the musicians were concealed. "I realize

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[22] Danton Walker, "Van Hoogstraten Cheered at 13th Stadium Season," *New York Daily News*, 1 August 1934.
[23] *New York Herald Tribune*, "Van Hoogstraten Finds Tempo of Life Hurts Music," 1 September 1930.

that many people like to see orchestras and conductors," he wrote, "but the heart of the matter, I believe, is that it steals one's attention from the music. Conductors do not stand on the stage for people to look at, they are there to convey to the men of the orchestra that which the composer had in mind when the music was written, as conceived by the leader. I am much in favor of constructing halls in which the conductor and the orchestra would be entirely unseen by the audience." This is an ironic comment, given that van Hoogstraten's movements on the podium were seen by some as the chief reason for his popularity among Stadium-goers. Van Hoogstraten went on to state that his opinion of the radio had improved: "I am extremely fond of listening over the radio for the very reason that there is nothing to distract my attention."[24] Initially reluctant to embrace the radio, van Hoogstraten came to see the medium as "a close approximation of the ideal situation. The listener can sit back in his easy chair, light his pipe, and devote his whole attention to the beauty of sound."[25] What van Hoogstraten and a number of other conductors (including Monteux) never came around to enjoying was the studio recording, lacking as it sometimes is in the spontaneity of the live performance. Van Hoogstraten made only a few recordings.

Amidst the pans and the delusions, van Hoogstraten's repertoire remained more than slightly adventurous, if never reaching the dramatic extent of Stravinsky's *The Rite of Spring*. In 1932 and 1933, he conducted American music on the July 4 concerts.[26] At the intermission of the 27 July 1931 concert, van Hoogstraten received the medal from the Bruckner Society for his

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[24] Willem van Hoogstraten, "When Listening Is Paramount," *New York Times*, 2 August 1931.
[25] *New York American*, "Ideal Music," 17 July 1932.
[26] Both concerts included George Chadwick's *Jubilee* from his *Symphonic Sketches*; Edward Macdowell's *Suite No. 2 (Indian)*: "Love Song"; Rubin Goldmark's *A Negro Rhapsody*; and John Phillip Sousa's *The Stars and Stripes Forever*. The 1932 concert also had George Chadwick's *Jubilee* from his *Symphonic Sketches* while the 1933 concert included "*In War-Time*" from the Macdowell Suite.

fruitless attempts at championing the music of Anton Bruckner.[27] Indeed, his programming of Bruckner and Mahler, which continued into the Thirties, showed him to be more perceptive about repertoire than about the concert hall and the concert experience.

At the close of intermission in what turned out to be his final Stadium concert (20 August 1938), van Hoogstraten paid tribute to Adolph Lewisohn, to whom he referred as "that charming old gentleman," for providing the use of the Stadium that bore his name. Like all who were present that night, van Hoogstraten was unaware that Lewisohn had passed away earlier in the day at the age of 89.[28]

Five Major Conductors

Among the many conductors who graced the Stadium stage from 1930 to 1938 were two conductors who had achieved Stadium success during the prior decade, two notableyoung talents, and a baton-wielder who would maintain ties with the Stadium for the better part of its run. Together, these five conductors would impress critics and audiences alike while continuing the practice of performing winter concert fare with occasional forays into adventurous American and European repertoire.

A favorite from the previous decade, Albert Coates conducted three weeks worth of concerts in both 1930 and 1931, then concluded his Stadium legacy by performing for four weeks in 1932. Coates balanced Wagner and other established fare with Gershwin, Copland, and other American composers, not to mention such works as Scriabin's Third Symphony and *Poem of Ecstasy*, pieces by Prokofiev, Elgar, Vaughan Williams, and his own music. Favorable notices continued to come his way despite some political intrigue. During this time, Coates conducted a

[27] *New York Times*, "Van Hoogstraten Ends Tenth Stadium Season," 28 July 1931.
[28] *New York Times*, "Adolph Lewisohn Dies At Age of 89," 21 August 1938.

great deal in the Soviet Union. On 23 June 1932, Coates won praise from the Moscow News for his directing music by such composers as Miaskovsky and Shostakovich at a 1 June concert in the Bolshoi Theater.[29] This concert was a major factor in Coates's having been appointed by the Soviet Government director of all orchestral activity in Russia, "a duty," according to the *New York Times*, "which among other things involves two trips a year to all the musical units of the country, even the most remote, as well as direct supervision of the chief orchestras."[30] Returning to America with that feather in his cap, Coates was greeted with cries of "Three Cheers for Albert Coates and the Soviet Union!" from some of the Stadium faithful. Coates politely acknowledged the cries before settling into a concert of Franck, Vaughan Williams, Strauss, and Borodin.[31] Several days later, Coates, for his part, waxed eloquently on the state of the Soviet musical world in a series of newspaper articles, praising a number of the young composers (such as Shostakovich) and even noting that women musicians have greater opportunities for careers in music in the Soviet Union than in other lands.[32] Of course, in praising the Soviet Union, Coates was being wise not to bite the hand that fed him.

His Soviet ties notwithstanding, Coates remained enthusiastic about new American music. In 1930, he conducted music by W. H. Reed, Ernest Schelling, and Aaron Copland (the Piano Concerto with the composer as soloist). In 1931, he again conducted Reed (*Aesop's Fables*, on the 13 and 20 August concerts), plus Gershwin's *An American in Paris* on 30 August. On 16 August of the following year, Coates shared the podium with Gershwin's musical advisor and arranger William Daly (1887-1936) at the historic first all-Gershwin concert at the Stadium.

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[29] *New York Morning Telegraph*, "Stadium Concerts Conductors Win Honors," 23 June 1932.
[30] *New York Times*, "Coates Initiates His Stadium Series," 27 July 1932.
[31] Henry Beckett, "Soviet Supporters Cheer Albert Coates as He Begins Concert Series at Stadium," *New York Post*, 27 July 1932.
[32] George Britt, "Soviet Inspires Love of Music, Coates Asserts," *New York World Telegram*, 20 July 1932.

So enthusiastic was Coates for Gershwin's music that, when asked to list who he considered the fifty greatest composers of all time, he included Gershwin, praising in particular his *Concerto in F*.[33]

Another Stadium conductor from the Roaring Twenties was Fritz Reiner, who conducted for a fortnight in 1931, then led a number of concerts in 1937. The 1937 concerts included abridged Wagner operas (see pp. 122-23). His opening concert in 1931 elicited mixed reviews -- praise from the *New York World Telegram*,[34] but damning words from the *Brooklyn Eagle*'s Edward Cushing. Cushing wrote: "for a musician to lack penetration, imagination, taste – this in itself is a sad enough thing for him."[35] This mixed start notwithstanding, Reiner found favor more often than not. His repertoire was non-adventurous for the most part, with some forays into recent French and Russian repertoire by Debussy, Ravel and Stravinsky. Reiner was slated, along with Deems Taylor, William Daly, and Allan L. Langley (1892-1949), to conduct at an all-American concert on 10 August 1932 (music by Hadley, Deems Taylor, Gershwin, Bennett, Chadwick, and Langley), but rain forced the concert to be postponed until after Reiner's departure from America. The same concert featured a young Oscar Levant (1906-1972) in his Stadium debut, performing one of the two piano parts in Robert Russell Bennett's *March for Two Pianos and Orchestra* (the composer played the other part).

After making his Stadium debut in 1929 leading the American Opera Company in excerpts from *Faust* and *Carmen*, Eugene Ormandy made his Stadium symphonic debut in 1930, accompanying dancer Anna Duncan (1894-1980) in a wide-ranging program of music. In *Mother is Minnie*, Sophie Guggenheimer Untermeyer quoted a somewhat cool *New York World* review

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[33] *New York Evening Post*, "Coates Selects 'Best in Music'; Lists 50 Composers of All Time," 4 August 1930.
[34] *New York World Telegram*, "Fritz Reiner Takes Podium at Stadium," 29 July 1932.
[35] Edward Cushing, "Music of the Day," *Brooklyn Eagle*, 29 July 1932.

of the performance. In that critic's words, Ormandy's "technique, sharp and incisive and peculiarly toneless, is better suited to the theater."[36] But Cushing, finding Ormandy's podium work more impressive than Duncan's dancing, was glowing in his response. "It was," he wrote:

> a pleasure to watch Mr. Ormandy efficiently at work over his orchestra, supremely confident, supremely in command. Greater executive competence few conductors could show – and if executive authority were the sole essential to greatness as a conductor, Mr. Ormandy might hope to rival Mr. Toscanini. The scores, untouched on the desk before him, were evidently photographed in his memory, for his always clean and incisive beat took account of their most minute details. Mr. Ormandy failed not to cue every entrance, to take into account every ritardando and accelerando, diminuendo and crescendo and sforzando. Doubtless such solicitious efficiency on his part is a matter of habit – of habit resulting from the necessity of working with the orchestras of the cinema theaters and the radio. Last evening it did much to insure excellent performances on the preparation of which very little time had been spent.[37]

Evidently, enough listeners sided with Cushing to make a difference. Ormandy, like most of the early Stadium conductors an Arthur Judson protégé, was appointed music director of the Minneapolis Symphony Orchestra in 1931. After five productive seasons in Minneapolis, he began a forty-four-year commitment with the Philadelphia Orchestra during which time he combined an unadventurous approach to repertoire with a lush, unique, string-dominated

[36] Untemeyer and Williamson, *Mother Is Minnie*, 90.
[37] Edward Cushing, "Music of the Day," *Brooklyn Eagle*, 26 August 1930.

approach to orchestra sound that resulted in mixed notices. For despite the frequent beauty of the orchestral playing, many found Ormandy's interpretations to be slick and straightforward. Ormandy returned to Lewisohn Stadium in 1934, conducting ten concerts, during which the young Hungarian eschewed American music altogether, turning to recent works by Ravel, Stravinsky, and Sibelius when venturing away from the tried-and-true.

Another Judson protégé particularly captivated Stadium audiences of the 1930s. On 25 May 1933, Spanish piano virtuoso José Iturbi (1895-1980) made his conducting debut, leading an orchestra made up of 100 musicians at the Teatro Hidalgo in Mexico City. The success was such that ten additional Iturbi-led concerts were given in due course. On the strength of those Mexico City concerts, Iturbi was hired to lead the Philharmonic-Symphony Society of New York that summer at Lewisohn Stadium.[38] A 13 August 1933 van Hoogstraten concert of Dvorak, Haydn, Mendelssohn, Debussy and Liszt was cancelled and replaced by an Iturbi-led program made up of Wagner's *Tannhaüser Overture* and "Prelude to Act I" from *Lohengrin*; Beethoven's Third Piano Concerto (Iturbi conducting from the piano); and Beethoven's *Eroica* Symphony. The concert was well-received by a large Stadium crowd and attracted mostly positive notices from the critics. One critic, however, the *New York Post*'s Henry Beckett, complained of the program's length and took Iturbi to task for being too refined in the concerto.[39] Such minor quibbling did not detract from the overall reception, and Iturbi was invited to conclude the 1933 season with a 23 August concert of Schubert's *Unfinished Symphony*, Mozart's Concerto, K. 482, and Beethoven's Fifth Symphony. Rain forced the concert to be moved to the City College Great

[38] Marina and Victor Ledin (1999). José Iturbi. In *José Iturbi: Mozart* [CD liner notes]. Columbus, Ohio: Ivory Classics.
[39] Henry Beckett, "In the World of Music," *New York Post*, 14 August 1933.

Hall, but did not dampen another triumphant critical reception for Iturbi, with Beckett joining in the raves.[40]

Those two concerts were enough to earn for Iturbi the responsibility of leading numerous Stadium concerts during the next three seasons, including the lion's share in 1936. However, Iturbi was less supportive of American composers than most of his colleagues, conducting Spanish and Latin composers on the rare occasions in which he moved away from the standard repertoire and accepted recent European composers. In a *New York Sun* interview, Iturbi made no secret of his dislike for much modern music: "It is like a very ugly woman who is defiant and puts too much rouge on her face and paint on her mouth and wears gaudy clothes. Like such a woman, it hopes that only the flamboyant trimmings will be noticed and that the ugliness and sterility underneath will be overlooked."[41]

Iturbi was admired mostly for his straight, elegant, no-nonsense approach to Beethoven and Mozart and his impetuous demeanor on and off the podium. Controversy erupted early in the 1938 season when demonstrators handed out pamphlets stating "Iturbi Is A Fascist!" and attempted to shout down the concert with chants in protest over Iturbi's alleged support of Spanish dictator Francisco Franco. Non-committal on the subject, Iturbi stated afterwards, "I cannot make any comment because the subject is too painful to me, and I know that the American public respects sorrow."[42] Despite the successes of the mid-Thirties, Iturbi only made three more appearances at the Stadium following his turbulent 1938 stint, finding success in

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[40] Henry Beckett, "In the World of Music," *New York Post*, 24 August 1933.
[41] William King, "To Introduce New Composers," *New York Sun*, 6 July 1935.
[42] Francis Perkins, "Philharmonic Renews Series At the Stadium," *New York Herald Tribune*, 30 June 1938.

Hollywood during the decades that followed. Iturbi was also music director of the Rochester Philharmonic Orchestra from 1935 to 1944.[43]

The last of these five major conductors enjoyed the most lasting of relationships with the Stadium concerts. Russian-born American conductor Alexander Smallens studied music at the New York Institute of Musical Art and the Paris Conservatoire before serving as assistant conductor of the Boston Opera (1911-14), conductor of the Chicago Opera (1919-23) and the Philadelphia Civic Opera (1924-31). In 1935, Smallens, who grew to enjoy conducting lighter fare as he got older, had the honor of conducting the world premiere of Gershwin's *Porgy and Bess* in Boston. During the two decades that followed, Smallens, another Judson protégé, was a fixture at both Robin Hood Dell and Lewisohn Stadium.[44] At the latter locale, he was entrusted the responsibility of leading the annual all-Gershwin concerts from their inception in 1936 until 1960, when ill health brought about his retirement from the podium.[45]

Energetic and tireless, Smallens's first responsibilities came in 1934 when he presided over the Stadium's weekly opera performances as well as a select group of symphonic concerts. In that season alone, he undertook 41 performances in 60 days! In a 4 June 1934 *New York Herald Tribune* article, he spoke of his desire to bring about a less pretentious and "high-brow" approach to opera, believing that opera is "only artistically serious." However, he was against English translations, feeling that "each opera is naturally suited to its native tongue."[46] In his symphonic concerts, Smallens favored Russian composers of past and present. At home in ballet

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[43] Iturbi appeared as a conductor in only one of those three concerts: a 17 July 1948 all-Tchaikovsky concert in which he conducted and played the First Piano Concerto. In the other two concerts (4 July 1949 and 3 August 1961), he functioned exclusively as soloist.
[44] *The New Grove Dictionary of Music*, s.v. "Smallens, Alexander" (by Bernard Jacobson).
[45] Ibid.
[46] *New York Herald Tribune*, "Smallens Plans To Garb Opera In New Clothes," 4 June 1934.

as well, Smallens also accompanied the Fokine Russian Ballet during their 1935 Stadium engagement and later assisted other dance groups.

Other Conductors

On 5 July 1938, Antonia Brico (1902-1989), the only female conductor ever to preside at Lewisohn Stadium, led the Philharmonic in music by Beethoven, Sibelius, Tchaikovsky, Liszt and Wagner. The *New York Times* wrote of her rendition of Sibelius's First Symphony, "To conduct the Sibelius symphony was in itself a man-size job. Miss Brico proved herself deeply conversant with the score, giving it an interpretation so successful in delineating its wide variety of moods that it brought her one of the most spontaneous and sustained outbursts of approval of the Stadium season."[47] The *Herald Tribune* was somewhat less enthusiastic: "In a sonorous performance of the Sibelius symphony the color and varied expressiveness of the work were generally realized, although care over details sometimes militated against an impression of continuity and momentum." This was Brico's only Stadium appearance.

Among the notable conductors of the era not mentioned up until now were Hans Kindler (1892-1949), who conducted five concerts in 1933, and Vladimir Golschmann (1893-1972), who undertook twelve in 1937. The former was the founder and first music director (1931-1949) of the National Symphony Orchestra. The latter led the St. Louis Symphony Orchestra from 1931 to 1958, to this date the longest tenure of any St. Louis music director. Golschmann was the only one of the two to maintain a long relationship with Lewisohn Stadium, conducting into the early sixties.

[47] *New York Times*, "Philharmonic Led By Antonia Brico," 25 July 1938.

During these nine seasons, several lesser-known conductors took the podium. George King Raudenbush (1899-1956), who appeared in five concerts in 1937, was for many years the music director of the Harrisburg Symphony Orchestra. Massimo Freccia (1906-2004) – a protégé of both Judson and Toscanini – led four concerts in 1938. He briefly held posts in New Orleans, Baltimore, and Havana, Cuba, but spent most of his long career as an international guest conductor.[48] Alexander Hilsberg (1897-1961) – former Philadelphia Orchestra concertmaster and associate conductor (1945-1952)[49] – ascended to the podium on 15 August 1938, conducting music by Mussorgsky and Tchaikovsky and accompanying Josef Hofmann in the Schumann Piano Concerto.

In addition, a number of composer-conductors appeared onstage to lead the Philharmonic-Symphony in their own compositions. These composer-conductors included George Gershwin; Deems Taylor; Bernard Wagenaar (1894-1971); Paul White (1895-1973; assistant conductor, Rochester Philharmonic Orchestra); Ferde Grofé (1892-1972) and Morton Gould (1913-1996). In most cases, the composer-conductor in question simply conducted his composition, then yielded the podium to the major conductor of the evening. Two other such composer-conductors were Philharmonic-Symphony violist Allan L. Langley (?-?) and harpist Theodore Cella (1897-1960).

Another Philharmonic musician, associate conductor and assistant concertmaster Hans Lange (1884-1960) was not a composer, but frequently traded his violin for a baton, leading orchestra concerts as well as dance concerts. There were four other notable dance events during

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[48] Daily Telegraph, Massimo Freccia," http://www.telegraph.co.uk/news/main.jhtml;jsessionid=QTPRGFFLAL2JLQFIQMGSFF4AVCBQWIV0?xml=/news/2004/12/23/db2301.xml&page=3.

[49] www.classicalmusicphiladelphia.com, "Alexander Hilsberg," http://www.classicalmusicphiladelphia.com/cdstore.htm.

these nine seasons. Dr. Hugo Reisenfeld (1879-1939), a veteran Hollywood film composer,[50] shared the podium with Coates for the Dmitri Tiomkin/Albertina Rasch American Ballet Shows of 9 to 11 August 1932 (see pp. 94-96). Howard Barlow (1892-1972) – CBS Music Director (1927-1943) and another Judson protégé[51] - conducted for the Fokine Russian Ballet on 6 and 7 August 1934. Two summers later, Ernst Hoffman (1899-1956) – Houston Symphony Music Director 1936-1947[52]– conducted for the Fokine Russian Ballet on 13-15 August 1934. Henri Elkan (1897-1980) – best known as a music publisher – conducted for the Philadelphia Ballet Company in *Ravel's Daphnis and Chloé* and *Bolèro* on 30 and 31 July 1936.

Giuseppe Bamboschek (1890-1969) conducted Lewisohn Stadium's first complete and staged opera performances in 1933 (see pp. 125-133). Affiliated for many seasons at the Met and the Philadelphia Grand Opera, he is perhaps best remembered for discovering Beverly Sills.[53]

Two concerts in 1938 had multiple conductors. With Morton Gould and Van Hoogstraten, Lamar Stringfield (1897-1968; composer/conductor who led the North Carolina Symphony from 1932 to 1939),[54] Eugene Plotnikoff (1877-1951), and Hollywood film composer Arthur H. Gutman (1891-1945) led the Philharmonic-Symphony in music by Hadley, Gutman, Saint-Saëns, Gould, Powell, and Thompson on 31 July 1938 (see p. 109). Eleven days later, on 10 August 1938, the Stadium presented an early pops concert. Gould again shared the podium with a number of other leaders, all three of them active as radio conductors and big-band leaders. Frank

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[50] Imdb.com, "Hugo Resienfeld," http://www.imdb.com/name/nm0006252/.
[51] Barlow Genealogy, "Howard Barlow (1892-1972) – Radio Pioneer," http://www.barlowgenealogy.com/FairfieldFamilies/HDB-obit.html.
[52] Roussel, Hubert. *The Houston Symphony Orchestra 1913-1971* (Austin: University of Texas Press, 1972). Referenced in Wikipedia.
[53] David Patrick Stearns, "Opera star Beverly Sills Dead at age 78," http://www.philly.com/philly/news/8292812.html.
[54] North Carolina Symphony, "History," http://www.ncsymphony.org/about/index.cfm?subsec=history.

Black (1894-1968) was a big band leader and occasional conductor of the NBC Orchestra.[55] Raymond Paige (1900-1965) was a big band Leader and pops orchestra conductor who for a time (fifties to 1963) conducted the Radio City Music Hall Orchestra (where Smallens once served for several seasons as well).[56] Lastly, Mark Warnow (1900-1949) was a CBS Radio Conductor along with Barlow[57] and a big band leader whose Lucky Strike Orchestra frequently accompanied Frank Sinatra.[58] This pops concert marked the only Stadium appearances for all three radio conductors (see p. 109).

Other conductors who performed at the Stadium from 1930 to 1938 were, in alphabetical order, Leon Barzin (1900-1999); William Daly; Eugene Fuerst (?-?); Hall Johnson; Paul Kerby (1899-1971); Macklin Morrow (?-?); Arnold Volpe; and Paul Whiteman (1890-1967).

Repertoire

The symphonic repertoire at Lewisohn Stadium became somewhat less adventurous during the 1930s with the expensive advent of twice-a-week, fully-staged operas. The advocacy of American composers declined somewhat; native composers were sometimes relegated to semi-annual all-American music programs and heard less often in combination with European standards. However, George Gershwin continued to exert a strong hold on Stadium audiences, his music often performed (with several premieres) until 1936. That year, the Stadium presented the first of nearly thirty all-Gershwin concerts. Such concerts had deep emotional significance following the composer's tragic death in 1937. Gershwin aside, the symphonic concerts of the

[55] Big Bands Database, "Frank Black," http://nfo.net/usa/b7.html.
[56] Andy Rodgers, "Radio City Retrospective," http://www.local802afm.org/publication_entry.cfm?xEntry=99133034.
[57] Arthur Jackson, "Raymond Scott," http://www.rfsoc.org.uk/rscott.shtml.
[58] http://sinatra-main-event.de/songindex/astimegoesby.html.

Thirties were perhaps less industrious than those of the Twenties. But they remained similar to winter fare nonetheless. Stadium audiences got their fair share of Beethoven, Brahms, and Wagner and the concerts did not retreat to pops programs and light music. Even the programs of jazz-influenced classical music and spirituals were presented in such a way as to imply a bringing about of new American serious music genres; they were not meant to lighten the season.

On 7 June 1930, the *New York Evening Post* summed up the summer goings-on at the City College Campus thusly:

> Willem Van Hoogstraten recalls that when he began conducting the Stadium concerts in 1922 he was warned that to many symphonies were undesirable; that audiences must be tempted with sugar-coated programs. He did not believe it and the programs now, given to packed houses, are virtually the same in content as during the winter in Carnegie Hall. During last season twenty-five different symphonies were given in eight weeks.
>
> If the Stadium programs were by some freak chance to revert to the old-fashioned "pop" the Stadium audience of today would undoubtably disappear, he thinks. What the audience wants and gets is the standard orchestra repertory – Beethoven, Brahms, Tchaikovsky, Strauss and Wagner, preferred – with a goodly infusion of not too modern modernists. Stravinsky, from his "Sacre du Printemps" to his "Firebird" has always awakened keen interest and New York's own George

> Gershwin draws crowded houses with his "American in Paris" and "Rhapsody in Blue."[59]

While Stravinsky's *The Rite of Spring* was not performed at the Stadium again until 1962, the above quote describes the Stadium repertoire of the Thirties accurately.

In 1931, Wagner was again the composer of first choice, with 44 performances in total. Beethoven finished second with 18. Harold A. Strickland of the *Brooklyn Daily Journal* counted 26 novelties among the music heard in 1931, most of them European works of different periods new only to New Yorkers, and none of them, in his opinion, particularly challenging to the listener. Of Albert Coates's Suite from *The Taming of the Shrew*, he wrote, "If one can picture 'God Save the King' sung by an army of Russians, he has visualized the music of the suite."[60]

In 1936, the tabulation of music produced similar results, with Wagner leading with 23, followed by Beethoven again with 18. But the list of American composers performed is a small one: music by Robert Russell Bennett (one composition), Gershwin (four), Howard Hanson, George Templeton Strong (one), and Paul White (two) made the cut; Hanson and White were colleagues of José Iturbi's in Rochester.[61]

Clearly, the seasons from 1930 to 1938 were less modern and American than the eight that preceded them. Nonetheless, the Stadium concerts did make attempts to broaden its audience's horizons somewhat. What follows are several surveys of those attempts.

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[59] *New York Evening Post*, "Philharmonic-Symphony Orchestra Headed for Home to Begin Rehearsals for the Stadium Concerts – Other News," 7 June 1930.
[60] Harold A. Strickland, "Wagner Still Popular," *Brooklyn Daily Journal*, 6 September 1931.
[61] *New York Times*, "Stadium and Goldman Review," 23 August 1936. Hanson was the Director of the Eastman School of Music from 1925 to 1965 while White was one of Iturbi's assistants with the Rochester Philharmonic.

Contemporary and Recent European Music

The Stadium concerts from 1930 to 1938 showcased Sibelius the symphonist for the first time uptown. On July 10, 1931, the First Symphony received its Stadium premiere in the Great Hall as rain forced the participants to go indoors. Perkins wrote:

> The first symphony does not represent the maturity of Sibelius's genius in the manner of the still baffling fourth symphony, or the concentrated, reservedly expressive fifth, for instance; it is more diffuse, more obviously romantic, and has passages suggesting the influence of various composers from countries west, south and east of Finland. But yet Sibelius has cast an individual flavor about the work, which offers portents of the more significant works to come, and often is able to ensnare the imagination. In spite of weather hardly favoring ideal orchestral playing, the symphony had a commendable performance, if not one to rival that of the same work by this orchestra last fall under Leopold Stokowski. [62]

Sibelius's First also received favorable reviews from the *New York World-Telegram*[63] and the *New York Times*,[64] the former finding more to praise about the orchestra's playing and van Hoogstraten's conducting than did the other reviews. It was performed an additional twelve times from 1932 to 1947. The Second received its Stadium premiere on 28 June 1936. The work

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[62] Francis D. Perkins, "Stadium Concert Played In Great Hall During Rain," *New York Herald-Tribune*, 11 July 1931.
[63] *New York World-Telegram*, "Popularity of Sibelius Here Proved by City College Crowd," 11 July 1931.
[64] *New York Times*, "Stadium Concert Driven to Hall," 11 July 1931.

was well-liked by the Stadium audience[65] and was performed fourteen times between 1938 and 1958. Although the Thirties and Forties were decades in which Sibelius was quite popular, the Stadium concerts did not embrace the Finn's other five symphonies as they did the first two, his Violin Concerto (eight Stadium performances) and a number of his tone poems. The Third Symphony received only one hearing (29 June 1941, under Alexander Smallens). Similarly, the Fifth was heard only once, under Eugene Ormandy on 26 July 1934. The Fourth, Sixth and Seventh were shunned.

The 1931 season featured Reiner at his most daring. In addition to an 8 August Stravinsky-Strauss program and the previously-mentioned 10 August all-American concert which had to be postponed due to rain (forcing Reiner's non-participation), Reiner led the orchestra in music by Goldmark, Hadley, Debussy, Kodaly, Stravinsky, and Ravel on 31 July.[66] The Hadley, Kodaly and Ravel works were all Stadium premieres. The *New York Times*[67] found more to praise in the Kodaly than did the *World-Telegram*,[68] although the latter critic noted that "the audience appeared to enjoy it. The *Times* critic was less-than-kind to the Ravel, finding the Stravinsky superior. Both critics acknowledged the service Reiner and the Stadium provided to new music on this occasion. As the *World-Telegram* critic wrote, "For those with a particular taste for novelties, the program offered at the Lewisohn Stadium last night was a rare treat."[69] This latter comment reflects the disappointment some felt regarding the increasing blandness of the Stadium programs.

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[65] *New York Times*, "Work By Sibelius Heard At Stadium," 29 June 1936.
[66] The works in concert order: Goldmark's *In The Spring Overture*; Hadley's *Streets of Pekin – Suite*; Debussy's *The Afternoon of a Faun*; Kodaly's *Maroszék Dances*; Stravinsky's *Petroushka Suite*; Ravel's *Daphnis and Chloé Suite No. 2*.
[67] *New York Times*, "Reiner Gives Modern Music," 1 August 1931.
[68] *New York World-Telegram*, "Stadium Hears Modern Music," 1 August 1931.
[69] Ibid.

As mentioned earlier, Iturbi, when deigning to conduct modern music, preferred Spanish and Latin music to American or European. He led the Philharmonic-Symphony in several such premieres during the mid-Thirties. On 21 July 1935, in a program that also featured Manuel De Falla's *El Amor Brujo Suite*, he led the orchestra in the American premiere of fellow Spaniard Manuel Palau Boix's (1893-1967) *Labradores* from his orchestral suite *Siluetas*. The unidentified *Herald-Tribune* critic[70] and Irving Kolodin[71] found a few things to praise in this work, the latter proclaiming that "there was much to suggest that Boix's is a talent of the first order" but lamenting "an overstressed, poorly-contrived climax". Both noted the work's Spanish flavor and overall conservative structure. The *New York World Telegram*'s Pitts Sanborn minced no words: "It was marked on the program 'first time in America' and might with propriety have been marked also 'last time'".[72] On 1 July of the following year, Iturbi presented for the first time in America a new work by the Argentine composer José André (1881-1944), a set of three orchestral pieces entitled *Impressiones Porteñas*. The *Times* critic praised "the composer's grasp of orchestral scoring and his sure sense of color effects" but found the work too short for its ideas and somewhat derivative of Stravinsky.[73] In the *Herald Tribune*, Perkins wrote a similar review noting the audience's positive reception nonetheless.[74] Neither composition was heard at the Stadium again.

In contrast, the 7 July 1937 concert featured an important addition to the repertoire: Shostakovich's First Symphony received its first Stadium performance under the direction of

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[70] *New York Herald Tribune*, "Iturbi Conducts Stadium Debut For Boix Work," 22 July 1935.
[71] Irving Kolodin, "A New Singer and Some New Music at a Stadium Concert Begin Iturbi's Last Week," *Brooklyn Eagle*, 22 July 1935.
[72] Pitts Sanborn, "New Singer Makes Debut at Stadium," *New York World Telegram*, 22 July 1935.
[73] *New York Times*, "Argentine Music Given At Stadium," 2 July 1936.
[74] Francis D. Perkins, "Iturbi Conducts Tone Pictures of Buenos Aires," *New York Herald Tribune*, 2 July 1936.

Alexander Smallens.[75] The *New York Times* gave the Russian's youthful opus grudging praise, commenting:

> The work has provoked its heated yeas and nays, but is now safely bestowed in its proper category, or perhaps one should say categories. For in its slow movements (with the possible exception of the interesting trio in the scherzo-like allegro) it is over-ripe Nineteenth-century musical thinking, while the fast movements speak a twentieth-century language. And many accusing fingers have been pointed at its numerous derivations.
>
> All of which loses significance in face of the fact that the work manages to engage and nourish one's interest. An undeniable sincerity of purpose and an impetuous energy have wielded its disparate voices into an impressive unity, if not a truly organic structure.
>
> The symphony was received with enthusiasm, for which Mr. Smallens's sympathetic and knowing direction was in large degree responsible.[76]

The *New York Sun* critic was more enthusiastic, writing, "For all its modern idiom, it sings, particularly in the richly imaginative third movement."[77] Posterity has concurred. Shostakovich became one of the Stadium's most-often performed contemporary composers. His First Symphony alone received a total of sixteen performances.

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[75] This was also the first time that a Shostakovich piece was heard at the Stadium; as will be seen later, an earlier attempt to perform his opera *Lady Macbeth of Mtsensk* failed.
[76] *New York Times*, "Stadium Applause Goes To Smallens," 9 July 1937.
[77] *New York Sun*, "Stadium Concert, 9 July 1937.

Finally, on 11 August 1938, the Stadium presented a most-adventurous all-Stravinsky concert. On the first half of the concert was the *Firebird Suite* and *Symphony of Psalms*. The second half was devoted to the raucous *Les Noces*. Smallens conducted the orchestra in the first half and the required pianos and percussion in the second half. Featured was the Art of Musical Russia Chorus. The estimated audience turnout was a relatively small 4,000. The *New York Times* commented, "Last night, one could not help contrasting the bloodlessness and artificiality of the 'Psalms Symphony' with the rude vigor, the turmoil of rhythm and accent and the warm earthy quality of 'Les Noces.' To this listener it seemed that the performers were also aware of those contrasts, for 'Les Noces' was given with a spirit that was lacking in the symphony. However, the entire program was received with cordial interest."[78] Perkins felt that the *Symphony of Psalms* was less suited to an outdoor performance than was *Les Noces* which mitigated against the former. He also expressed the thought that "some time may still have to pass before we have a consensus of informed musical opinion" on both works. Neither composition was ever heard at the Stadium again, though Stravinsky joined Shostakovich among the Stadium's most popular twentieth-century European composers.

American Music

New and recent American music became somewhat marginalized as the decade moved on with the costly advent of fully-staged operas and the disinclination of most of the Stadium conductors to promote American music. Less attention from the press and public greeted American premieres and novelties and most of the music that was performed has failed to hold places in the canon. Perhaps taking a cue from the Stadium success of George Gershwin, many

[78] *New York Times*, "Stravinsky Played By Philharmonic," 12 August 1938.

of the American compositions presented in the Thirties were marked by the influence of jazz. Indeed, even Russian-British composer-conductor Albert Coates fell under the sway of American popular influences, promising the use of jazz themes in his new opera, *The Hairy Ape*.[79] Most notable were the handful of all-American concerts that graced the Stadium stage during the course of the decade, some of them taking place on Independence Day.

The 1930 season featured only a handful of American compositions. The 20 August concert included Philharmonic violist Allan L. Langley's *The Song of Youth*.[80] The 28 August concert (see pp. 98-99) included three major works by Gershwin. Particularly intriguing were two other jazz-influenced creations performed that summer. On 13 July, van Hoogstraten led the orchestra in Werner Janssen's (1899-1990) *New Year's Eve in New York* for jazz band and orchestra. Janssen's piece had already received its New York premiere on 3 December 1929 by the Cleveland Orchestra and its music director Nikolai Sokoloff[81] and it was also performed during the 1929-30 season by Serge Koussevitsky and the Boston Symphony Orchestra.[82] At the Stadium, the jazzy tone poem, which, like Gershwin's *Rhapsody in Blue*, begins with a glissando, met with a tepid reception from the critics and the concertgoers. As the *New York World* put it, "it is rather cheap claptrap. A drop of 'Louise,' we'll say, fallen into a bowl of Strauss, thickened by Wagner and flavored with curdled jazz. The jazz wouldn't earn its salt on Broadway. The score lacks the adroitness and ruthless drama of Ernest Schelling's 'A Victory Ball' and the clever embroidery of Mr. Bloch's 'America.'"[83]

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[79] *New York Herald Tribune*, "Coates to Write Operatic Score to 'Hairy Ape,'" 26 July 1930.
[80] Langley, along with Philharmonic harpist Theodore Cella, were Stadium fixtures, their music usually receiving polite applause and mixed notices. The concerts on August 19 and 20 also featured the Hall Johnson Negro Choir, back by popular demand.
[81] *New York Daily Telegram*, "Lewisohn Stadium Gets Meed Of Jazz," 14 July 1930.
[82] *New York World*, "Music," 14 July 1930.
[83] Ibid.

Nearly two months later, on 9 August 1930, Aaron Copland, under the direction of Albert Coates, made his Stadium debut as both composer and performer, playing the solo part to his own Piano Concerto. This somewhat thorny composition, written in Copland's early jazz-modernist idiom, inspired more excitement than did Janssen's tone poem, drawing some hisses as well as applause.[84] The critics were somewhat warmer in their reception, Perkins writing as follows:

> Although there is no formal division, the concerto falls into two parts, the first lyric and the second offering the jazz which presumably was a prominent factor in the horror caused among the traditionalists in Symphony Hall. Mr. Copland, indeed, has made his plunge in jazz unabashedly, and writes with rhythmic vigor, color and sometimes acrid harmonic pungency. One drawback to the complete effectiveness of this part of the work is a fairly frequent interruption of the musical line by halting to display certain instrumental effects, these flavorous but rather digressive. Mr. Copland's musical individuality is better displayed in the first part, which has an engaging lyricism, while with a modern investiture, and illustrates well the composer's skill as an orchestrator.[85]

The *New York Times* was less welcoming, stating "That Mr. Copland has much and significant music to give was proved even in this work, which has gone so far afield for its material. In the beginning and closing sections, where he was wisely content to be himself, there

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[84] Francis D. Perkins, "Stadium Hears Aaron Copland's 'Jazz' Concerto," *New York Herald Tribune*, 10 August 1930.
[85] Ibid.

was no doubt about his message. Elsewhere the jazz bits and obvious derivations from Debussy betrayed in the former case the premeditated doctrinaire and in the latter his years of study in Paris."[86] With a certain hint of resignation, the *Bergen Evening Record* commented, "The playing of Copland's work by the Philharmonic breaks down almost the last outpost of the defense against jazz. It has had the stamp of approval put on it. Jazz, like the radio and musical comedy, has forced itself into the musical picture, and popular support will likely keep it there."[87]

This latter point is debatable. Other than Gershwin and certain isolated works by others, jazz did not dominate twentieth-century concert music to the extent that critical voices in the early decades predicted it would. As for Copland, the works in the jazz-modernist vein have failed as of this writing to captivate music-lovers to the extent that his later populist creations like *Billy the Kid*, *A Lincoln Portrait*, and *Rodeo* do to this day. The Piano Concerto was never heard again at the Stadium, but the former three compositions joined several other populist works in becoming summer favorites.

Like that of 1930, the 1931 season offered little American music other than Gershwin. One curio was heard on 22 July 1931: an orchestral transcription of Chopin's Polonaise in C sharp minor, Op 26, No. 1 made by Elizabeth R. Mitchell,[88] the wife of a prominent New York banker. Mitchell was the only woman composer ever heard at the Stadium during its first three

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[86] *New York Times*, "Copland Concerto Divides Audience," 10 August 1930.
[87] *Bergen Evening Record*, "Cheers and Hisses," 11 August 1930.
[88] Francis D. Perkins, "Music by Mrs. Mitchell Played on Stadium Bill," *New York Herald-Tribune*, 23 July 1931: "The transcription proved to be conservative, well schooled and tasteful, sparing in its use of the brass instruments, observing fidelity to the piano score, which was not endowed with a modern, un-Chopinesque orchestral dress." On 8 July 1941, Lewisohn Stadium presented Mitchell's orchestration of Bach's *Prelude and Fugue in D major* from *The Well-Tempered Clavier*.

decades and the performance inspired a flurry of articles about her[89] as well as about amateur musicians (male and female) in and around the Stadium.[90] In terms of American music, the 1932 season followed suit, with a notable exception. From 9 August to 11 August, Lewisohn Stadium presented ambitious evenings of dance with an American theme accompanied by music by Russian-born American composer Dmitri Tiomkin (1894-1979),[91] husband of Albertina Rasch (1895-1967), whose dance troupe was featured. Stating that their goal was to devise a new and truly American art, Rasch and Tiomkin looked to Broadway for their inspiration, Tiomkin declaring, "We are no longer looking for the European trademark – at least not we of Broadway. The great artist of today will not scorn the musical comedy stage, nor even vaudeville and talking pictures."[92]

According to the *Herald Tribune's* Oliver M. Sayler, Rasch and Tiomkins's was not the first attempt at American ballet: "The record is strewn with failures and near-successes." After listing attempts made by Ruth St. Denis and Ted Shawn, and the Dance Repertory among others, Sayler asked:

> If these and others have not yet turned the trick, what encourages Mr. Tiomkin and Mme. Rasch to think they can do it?
>
> In the first place, they count on the fact that Mme. Rasch's school is an excellent, ever-ready forcing ground for a ballet personnel. Then, too, Mr. Tiomkin is at hand as a prolific composer to devise works to be interpreted. No

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[89] Earl Sparling, "Society Women Take Up Music in Secret After Mrs. Mitchell's Score Is Booked," *New York World Telegram*, 20 July 1931.
[90] *New York Post*, "Mrs. Mitchell's 'Chopin' Reveals New Music Group," 21 July 1931.
[91] Tiomkins's compositions for these evenings were orchestrated by others, among them Ferde Grofé and Deems Taylor.
[92] *New York Sun*, "Finds Broadway Invigorates Art," 21 July 1932.

> previous attempt to found an American ballet ever had an "official composer" on its staff. Furthermore, Mr. Tiomkin has believing friends who are potential candidates for the posts of "contributing composers." Deems Taylor and Ferde Grofé will be represented on the impending first program as orchestrators of two of Mr. Tiomkin's compositions.[93]

M. Jean Tepsic's dissertation covers the rain-soaked proceedings in admirable detail. To sum up: the attempt was respectable yet failed to answer the question of what, exactly, constituted "American" art.[94] The Tiomkin compositions included such titles as *Fiesta*, *Cakewalk*, and *Negro Chant*, among several others. The *Post* particularly singled out *Fiesta* on purely musical grounds.[95] These evenings represented the only Rasch-Tiomkin collaborations at the Stadium. Tiomkin later enjoyed a successful career as a Hollywood film composer.

In terms of advocacy of American music, the 1933 season was notable for the concerts conducted by young Belgian-born American conductor Leon Barzin, who included at least one American composition in four of his five concerts. He led the orchestra in music by Philip James (1890-1975), Deems Taylor, Robert Braine (1896-1940), Bernard Wagenaar, and Nicolai Berezowsky (1900-1953) during this, his only stint at the Stadium. Barzin is best known as the longtime conductor of the National Orchestral Association and the New York City Ballet.[96]

Other than these isolated events of American music on European-dominated programs, Lewisohn Stadium featured a select number of all-American concerts in the 1930s. While these

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[93] Oliver M. Sayler, "Nation's Ballet Goes to Theater for Birthplace," *New York Herald Tribune*, 31 July 1932.
[94] M. Jean Tepsic, "Bread and tickets: An historical study of the dance events at Lewisohn Stadium, 1925-1945" (PhD diss., New York University, 1994), 163-70.
[95] *New York Post*, "In the World of Music," 10 August 1932.
[96] *The New Grove Dictionary of Music*, s.v. "Barzin, Leon" (by José Bowen).

concerts failed to enhance the repertoire (beyond the continued promotion of George Gershwin in the case of several of them), they did perform a service to the American composer and add to the Stadium's reputation for performances of winter season fare. They also illustrated the belief of the time that jazz and Broadway were the seeds of American classical music.

As mentioned earlier in this chapter's discussion on Fritz Reiner, the 10 August 1931 concert was repeatedly postponed until 13 August due to rain.[97] It was a telling measure of the Stadium's commitment to American music that the concert was not cancelled outright, although the number of performers involved may have had something to do with it as well. Reiner had to leave America before the concert took place; he was replaced by Philharmonic assistant conductor Hans Lange, who led the orchestra in Hadley's *In Bohemia* and Chadwick's *Jubilee Overture* and *Noel* from his *Symphonic Sketches*. Gershwin chum William M. Daly led the orchestra in Gershwin's *Rhapsody in Blue* (with the composer as soloist) and Robert Russell Bennett's *March for Two Pianos and Orchestra* (with the composer and Oscar Levant as soloists). Deems Taylor conducted his own *Through the Looking Glass Suite* and Allan L. Langley his *Waltz*. Perkins reported that an estimated 10,000 music-lovers attended this foray into the less-than-familiar, the popular Gershwin excepted, of course.[98] Of the Bennett, Perkins wrote, "There are measures which capture the imagination, but the musical material itself seemed not particularly potent,"[99] while the *Times* commented "It is not without a certain individuality and is written on a well-conceived plan, although at times its inspiration is halting."

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[97] Oscar Levant, "Variations on a Gershwin Theme," in Robert Wyatt and John Andrew Johnson, eds. *The George Gershwin Reader* (New York: Oxford University Press, 2004), 11-12: "Each afternoon we dressed and had dinner together only to find the concert again canceled by an evening shower. I almost regretted the arrival of a clear day, for actually playing became an anti-climax to my most active season as a soloist."
[98] Of the works presented, only the Bennett and the Langley were new.
[99] Francis D. Perkins, "10,000 Applaud All-American List at Stadium," *New York Herald Tribune*, 14 August 1931.

The *Times* also had high praise for the Chadwick.[100] This late nineteenth-century American composer has been severely neglected until the last decade of the twentieth century, when interest was revived in his music by such conductors as Neeme Järvi.

An audience of somewhere between 14,000 and 18,000, peppered with royalty from stage and screen,[101] filled the cement seats to watch Paul Whiteman (known in his day as "The King of Jazz")[102] make his Stadium debut on 4 August 1933. Under his direction, the Philharmonic-Symphony, augmented by members of Whiteman's own famed jazz orchestra, entertained with jazz-inspired classical music by, among others, Gershwin (*Rhapsody in Blue*, with the piano soloist Roy Bargy (1894-1974), and *I Got Rhythm*, arranged for piano and orchestra by Joseph Livingston [1906-1957]), John W. Green (1908-1989; a tone poem entitled *Night-Club*),[103] Marc Blitzstein (1905-1964; first New York performance of *Freedom Morning*), Ferde Grofé (*Grand Canyon Suite*) and John Jacob Loeb (1910-?; *Jazz Bolero*, orchestrated by Whiteman, a world premiere). The concert also featured music by three black composers: Don Redman (1900-1964; *Chant of the Wind*), William Grant Still (1895-1978; *Land of Superstition*, third movement of *Darkest Africa*) and Duke Ellington (1899-1974; *Mood Indigo*). The concert went until very late at night but was a resounding success with most of the audience, if not with some of the critics. Reservations were expressed by some critics regarding the jazz versions of music from Bizet's

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[100] *New York Times*, "American Music at Stadium," 14 August 1931.
[101] *The Morning Telegraph*, "Paul Whiteman Night Attracts Society, Stage," 4 August 1933: Luminaries included Mr. and Mrs. Irving Thalberg (Norma Shearer), Jeanette MacDonald, Mr. and Mrs. William Randolph Hearst, George Gershwin, and Irving Berlin, among others.
[102] *The New Grove Dictionary of Music*, s.v. "Whiteman, Paul" (by Max Harrison).
[103] *New York Post*, "And His Concert Debut Tonight Proves That Not All Papas Can Pick Sons' Careers," 4 August 1933. Green, Broadway composer of such songs as "Body and Soul" and "I'm Yours," entertained notions of becoming a serious composer like Gershwin: "It's my idea to write a couple of swell shows and keep on at what I am doing until I can afford to quit, study hard for a couple of years and then devote myself to serious music. Jazz isn't serious music. I've watched other men trying to write jazz and the other kind of music at the same time, and it can't be done. The tempo is different. The mode of life must be different. Jazz is meant to amuse."

Carmen[104] and music by Kreisler,[105] also on the program. The *New York Mirror's* Julian Seaman dismissed most of the music except for the Green and, especially, the Still.[106] Several other critics found things to praise in the Grofé. The *Herald Tribune* wrote that "this composition, though classicists may object to its modern harmonies, nevertheless contains some lovely color music,"[107] while Pitts Sanborn reported, "The 'Grand Canyon' suite got a tremendous ovation, the section entitled 'On the Trail' more or less stopping the show."[108] On the whole, the reviews suggest that while the Stadium crowds craved jazz-inspired classical music and yearned for another musical voice to join Gershwin, the critics, some of whom had yet to embrace even Gershwin, had had enough.

The 4 July 1934 American concert was somewhat less jazz-dominated, even with Robert Russell Bennett's arrangement of music from *Show Boat* occupying part of the program. Bennett led the orchestra in his own *Concerto Grosso for Small Dance Band and Orchestra* while Deems Taylor conducted his own *Circus Day*, a tone poem without jazz elements. Critics found the Taylor inspired but too long.[109] Bennett wrote of his Concerto, "(it) speaks in a rather unflattering manner concerning the substance of our theater music" but "there is material in our

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[104] *Brooklyn Eagle*, "Paul Whiteman Conducts Stadium Concert in Modern Program," 5 August 1933.
[105]Julian Seaman, "Music en Masse," *New York Mirror*, 5 August 1933.
[106] Ibid. "Mr. Green has remembered Richard Strauss and Igor Stravinsky, and Mendelssohn and Ravel and other standard patterns, and the result is workmanlike, sterile of inspiration, and a bad second to Mr. Wener Janssen's 'New Year's Eve in New York.' Mr. Still's music is less obvious, although his tendencies are unmistakable; but I thought the harmonic texture and tone color far more promising.

Mr. George Gershwin's Rhapsody in Blue, stitched and pasted and otherwise clothed for the market place by Mr. Ferde Grofé, concluded an evening of painful fakery. And yet there is plenty of meritorious music in the world. You will find syncopation in Beethoven and Brahms, dissonance in Chopin."
[107] *New York Herald Tribune*, "18,000 Cheer Paul Whiteman At the Stadium," 5 August 1933.
[108] Pitts Sanborn, "Jazz Proves It Had Grip as Throng Crowds Stadium," *New York World Telegram*, 5 August 1933.
[109] *New York Times*, "Native Program Given At Stadium," 5 July 1934.

music for a possible future contribution to art."[110] Perkins found something to praise in the Bennett: "The orchestration is deftly wrought. The subject of the work, however, naturally limits the consequence of the musical material. The first movement is rater [*sic*] conglomerate, while the others make their point with able conciseness."[111] The *Daily News*'s Danton Walker was brief and to the point: "Though practically devoid of musical content, his work is a brilliant and witty musical satire."[112] Even when satirized, jazz and classical music, in the eyes of the critics, made uneasy bedfellows.

The 1938 season featured three American smorgasbords. The 4 July concert shied away from jazz and Broadway, Smallens leading the orchestra in music by Hadley (his then-ever-popular *In Bohemia*), Griffes (*The Pleasure-Dome of Kubla Khan*) and Herbert (*American Fantasy*), the three compositions framed by Sousa's *The Stars and Stripes Forever* and Dvorak's *New World Symphony*. The 31 July concert was somewhat more adventurous, with van Hoogstraten[113] sharing the podium with Eugene Plotinikoff, Morton Gould, Arthur H. Gutman and Lamar Stringfield in music by five then-living American composers: Hadley, Gutman, Gould, John Powell (1882-1963), and Randall Thompson (1899-1984). The concert was sponsored by the Local 802 of the American Federation of Musicians and attracted a small audience, which one commentator ascribed to threatening skies.[114] Lastly, the 10 August 1938 concert blended show tunes with such works as Debussy's *Rhapsody for Saxophone and Orchestra* and Georges Enesco's *Romanian Rhapsody No. 1*.

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[110] Francis D. Perkins, "Stadium Hears Musical Satire of Tin Pan Alley," *New York Herald Tribune*, 5 July 1934.
[111] Ibid.
[112] Danton Walker, "Iturbi Stages A Musical Picnic At The Stadium," *New York Daily News*, 5 July 1934.
[113] Van Hoogstraten accompanied violinist Joan Field in Saint-Saens's Third Violin Concerto, the only European work on the program.
[114] *New York Times*, "An American Bill By Philharmonic," 1 August 1938.

The handful of American-dominated concerts were perhaps perfunctory attempts to Americanize the concert hall undertaken out of duty if not wholeheartedly. But it can be argued that those involved with the Stadium concerts (critics excluded) were satisfied with the biggest musical find of the previous decade and were not as intent on finding another. The relationship between that musical find and Lewisohn Stadium flourished considerably during the years 1930 to 1938 and beyond, sparked as it was by triumph and, sadly, tragedy.

George Gershwin

On 28 August 1930, Gershwin played the solo piano in his *Rhapsody in Blue* and his *Concerto in F* and conducted the orchestra in his *An American in Paris*.[115] The concert attracted one of the season's largest audiences[116] and inspired mixed-to-negative notices. The *New York World's* Julian Seaman wrote thusly:

> Conceding that Mr. Gershwin is the darling of Broadway, one must accept him in these days as a decided factor in the development of what we are pleased to call American music, although everyone does not agree that he has a just claim to distinction as yet. Personally, we heard nothing to raise our hopes of a musical giant in the stilted, arid phrases of the concerto in F, or in the somewhat trifling gayeties of An American in Paris. Although we dislike the Rhapsody in Blue as a

[115] The program also included Weber's *Oberon Overture*, Debussy's *Fêtes* and Tchaikovsky's *Romeo and Juliet Overture*. Willem van Hoogstraten conducted all but *An American in Paris*.
[116] *New York Times*, "Gershwin In Triple Role," 29 August 1930.

> piece of music, we freely admit its musical worth and the skill with which Mr. Gershwin has contrived to avoid the banality of his own themes.[117]

Perkins was somewhat less harsh in his assessment but still guarded in his opinion:

> The senior Gershwin work, the Rhapsody, remains the most colorful and the most effective in realizing the atmosphere of the best jazz in a non-Broadway musical form. The concerto, a more transitional work, has its interesting features, although the composer is not entirely at home in this form, with which he was dealing for the first time. "An American in Paris" remains amusing, but its interest is not consistently maintained.[118]

Interestingly, the critics were united in praise for Gershwin's conducting effort, the Daily Telegram commenting, "He (Gershwin) provided a lesson in simplicity and modesty of motions to conductors addicted to the traceries of the manual art."[119] Among such conductors, the critic no doubt implied, was the acrobatic van Hoogstraten, whom Seaman took to task for his tepid Weber, and colorless Debussy, among other demerits.[120]

Despite the critics' misgivings, the Stadium faithful remained devoted to Gershwin and his music. The following season, Gershwin was performed on the earlier-mentioned, rain-delayed all-American concert of early August, while Albert Coates, as dedicated to the cause as

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[117] Julian Seaman, "Music," *New York World*, 29 August 1930.
[118] Francis D. Perkins, "Gershwin in Two Roles During Stadium Concert," *New York Herald Tribune*, 29 August 1930.
[119] *New York Daily Telegram*, "Stadium Acclaims Gershwin in Jazz," 29August 1930.
[120] Julian Seaman, "Music," *New York World*, 29 August 1930.

van Hoogstraten, took it upon himself to lead the orchestra in *An American in Paris* on 30 August.

The public demanded more. On 16 August 1932, Gershwin and the Stadium Committee obliged with the first Stadium concert devoted exclusively to one American composer. And not only did the public hear the three major works on which Gershwin had staked his claim, but they were treated to two new serious compositions and a generous helping of Broadway standards. The program began with the overture to the Pulitzer Prize-winning musical, *Of Thee I Sing*. Oscar Levant was the soloist in the Concerto in F, as Gershwin felt that the demands of the program on him were too great for him to undertake the concerto.[121] These first two works were led by Gershwin stalwart, William Daly. Coates then took the concert to intermission with *An American in Paris* and *Rhapsody in Blue*, the latter with the composer as soloist. After intermission, the orchestra performed an arrangement of "Wintergreen for President" from *Of Thee I Sing* (Daly conducted), then with Gershwin again as soloist and Coates conducting, gave the Stadium premiere of the *Second Rhapsody* for piano and orchestra (known in the program as *Second Rhapsody in Blue*). Following the *Second Rhapsody*, Coates led the orchestra in one of the most significant world premieres in the history of Lewisohn Stadium: *Rumba*, a ten-minute orchestral showcase later renamed *Cuban Overture*.[122] The long concert concluded with Daly and Gershwin performing arrangements for piano and orchestra of three standards: *Fascinating Rhythm*, *Liza*, and *I Got Rhythm.*

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[121] Levant, "Variations on a Gershwin Theme," in Wyatt and Johnson, eds. *The George Gershwin Reader*, 11-12.

[122] Charles Schwartz, *Gershwin: His Life and Music* (New York: The Bobbs-Merrill Company, Inc. 1973), 227. The overture's title was changed before the 1 November 1932 Benefit Concert at the Metropolitan Opera House: "After considering, Gershwin decided that the title *Rhumba* [sic] connoted for the general public a piece for dance band, rather than a work for symphony orchestra."

Music lovers flocked to the City College campus. The *New York American* reported that the concert attracted "the largest crowd yet to attend a concert at the Lewisohn Stadium."[123] Sanborn,[124] a *Times* critic,[125] and a *Herald Tribune* critic[126] estimated the turnout at around 17,000, with an additional 4,000 turned away. Of course, one should not take such totals too literally. As Gershwin biographer Charles Schwartz pointed out:

> Practically every time Gershwin appeared at Lewisohn Stadium, it was announced that the stadium's attendance record had been broken. However, it was not always possible to determine exactly how many attended these events. The attendance for the August 26, 1929, concert, for example, has been estimated at anywhere from 15,000 to 20,000. One can only question the validity of these records and wonder whether they were not actually the result of press agentry.[127]

Whatever the actual attendance, Gershwin was in triumph. In a letter to his friend George Pallay, he exulted, "It was, I really believe, the most exciting night I have ever had, first because the Philharmonic Orchestra played an entire program of my music, and second, because the all-time record for the Stadium concerts was broken. I have just gotten the figures: 17,845 people paid to get in and just about 5,000 were at the closed gates trying to fight their way in – unsuccessfully."[128] Oscar Levant reported Gershwin's reactions to the proceedings as follows:

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[123] *New York American*, "Thousands Applaud Gershwin Program; Many Turned Away," 17 August, 1932.
[124] Pitts Sanborn, "Gershwin Sets Mark in Stadium," *New York World Telegram*, 17 August 1932.
[125] *New York Times*, "17,000 Hear Gershwin Program," 17 August 1932.
[126] *New York Herald Tribune*, "Stadium Filled As 17,000 Hear Gershwin Play," 17 August 1932.
[127] Schwartz, *Gershwin: His Life and Music*, 305.
[128] Ibid, 226-27.

> These Stadium concerts were always singular events in Gershwin's year. They gave him contact with a larger audience than he ever experienced elsewhere, and it was an inexpressible satisfaction to hear his music played by such an orchestra as the Philharmonic. Owing, perhaps, to his background in the commercial theatre, where audience interest is the criterion of success – hence worth – he was keenly aware of the drawing power of the all-Gershwin programs.[129]

Of course, there was the matter of the critics. By now, however, they presented their opinions with care. As the *Times* critic stated, "In the face of these statistics [the attendance figures], the critical attitude cannot help but be humble. What would it profit us to inveigh against the manifest disproportionateness of singling out Mr. Gershwin as the one American composer to be honored thus or against Broadway, popularity, the Great God Publicity and other equally elusive matters?"[130] Nonetheless, the New York critics were rather smug in their evaluations. *Rumba* did not please; as Sanborn put it, "At a single hearing it seemed to be too long and in certain spots to go dull. Revision in the way of condensation and tightening might make it as popular as the Ravel 'Bolero,' which is greatly its inferior in musical body."[131] However, Sanborn, a Gershwin foe during the previous decade, then added, "The other numbers offered require no comment now. They were all played with splendid zest, and both the

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[129] Levant, "Variations on a Gershwin Theme," in Wyatt and Johnson, eds. *The George Gershwin Reader*, 11-12.
[130] *New York Times*, "17,000 Hear Gershwin Program," 17 August 1932.
[131] Pitts Sanborn, "Gershwin Sets Mark in Stadium," *New York World-Telegram*, 17 August 1932.

performers and the audience seemed to have the swellest of swell times." The *Times* was similarly dour: "Certainly, the second rhapsody showed little progress on Mr. Gershwin's part, and the 'Rhumba,' [*sic*] despite the addition of maracas, gourd, bongo and other Cuban instruments, was merely old Gershwin in recognizable form." Finally, the *Post*'s Henry Beckett offered these words of caution:

> Again, it must be acknowledged that the measures of Gershwin are in tune with contemporary life – the nervous, hectic, rhythmically infectious life of the city's amusement centers. "Uncle Tom's Cabin" isn't read much nowadays and its influence may be gone, but in its time it was a factor in the life of the nation and had a great vogue. Thus while Beethoven may outlast him and have more value in accordance with the eternal verities, Gershwin may have a kind of journalistic timeliness which rightly makes his work immensely popular at present.
>
> This popularity may be unfortunate for him. Such success sometimes becomes an obstacle to progress. But the wise artist, in any line, realizes that popularity is a doubtful criterion of value, that adulation often goes to the mediocre and that work which outlasts the generations may not appeal to the popular taste in any generation. In short, it is well to remember that the best music appeals to only a small proportion of the men and women in the world, at any time. The vast majority doesn't even know about it.[132]

[132] Henry Beckett, "Gershwin Program Brings Record Audience to Stadium Concert by Philharmonic-Symphony Orchestra." *New York Post*, 17 August 1932.

For his part, Gershwin had his small reservations about the *Cuban Overture*. He apparently felt that the work was hurt by the outdoor setting, which adversely affected the delicate percussion effects he put into the score.[133]

An arrangement of *I Got Rhythm* for piano and orchestra and *Rhapsody in Blue* were heard in Paul Whiteman's concert of 4 August 1933. The Stadium concerts then eschewed Gershwin and his music in 1934 and 1935. But evidently, the public yen for more Gershwin was too great to ignore. On 9 and 10 July of 1936, the Stadium presented another all-Gershwin program. This time, the Broadway music was ignored in favor of four "serious" compositions: *An American in Paris*, Concerto in F, *Rhapsody in Blue*, and highlights from Gershwin's most recent and, perhaps, greatest masterpiece, the opera, *Porgy and Bess*. Alexander Smallens, who one year earlier had led the world premiere of *Porgy and Bess* in Boston, conducted with Gershwin at the piano for the concerto and the *Rhapsody*, and singers Anne Brown, Todd Duncan and Ruby Elzy with the Eva Jessye Choir in the opera highlights. Forbidding weather resulted in a smaller turnout during the first night.[134] Some of the critics were kinder to the *Porgy and Bess* than they had been to the other works on the program.[135] The *Brooklyn Eagle* dubbed the opera "Mr. Gershwin's outstanding failure, an anomalous work, neither opera nor musical comedy, pretentious, inflated and essentially third rate."[136] The *Times*, on the other hand, found the music from the opera more impressive when heard in a concert setting: "In its genre it is

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[133] Ibid, 227.
[134] *New York Sun*, "Gershwin At Stadium," 10 July 1936. The newspaper reported the night as the hottest in New York City history.
[135] Francis D, Perkins, "Gershwin Joins In All-Gershwin Bill at Stadium," *New York Herald Tribune*, 10 July 1936.
[136] *Brooklyn Eagle*, "Gershwin Night at the Lewisohn Stadium With Excerpts From 'Porgy and Bess'," 10 July 1936.

well-made, catchy music."[137] Todd Duncan's rendition of "I Got Plenty o' Nuttin" so enthused the audience that he encored the number immediately after his original performance of it.[138]

Whether the Stadium committee originally planned another all-Gershwin night for the 1937 season is a matter of conjecture. Such an event became a necessity when, on 11 July of that year, Gershwin died of a brain tumor at the age of only 38. The music world was shocked. That evening at Lewisohn Stadium, Reiner announced to the audience Gershwin's passing, then, on the spur of the moment, conducted only the slow movement of the evening's planned performance of Beethoven's *Eroica* Symphony.[139] *The New York Herald Tribune* declared that "Mr. Gershwin soon discovered that he had given America a new kind of music, a music that it loved. For the first time in its long and ultra-respectable history American music became something that the man in the street delighted to hear. It had ceased to be essentially Colonial music, derived from European models, and had become a relatively new thing, full of native character and wit and charm, and with its sentimental prettiness artfully concealed."[140]

In due course, a special committee was created to put together a Stadium tribute to Gershwin. Among the members of that committee were Irving Berlin, Jerome Kern, Sigmund Romberg, Deems Taylor, and Walter Damrosch.[141] The result was a 9 August all-Gershwin concert that featured an ample amount of serious and Broadway material under the direction of Grofé and Smallens and attracted what was believed to have been an even larger crowd than had attended previous Gershwin evenings. Harry Kaufman (1894-1961) was the piano soloist in the Concerto in F and the concert-ending *Rhapsody in Blue*. The same excerpts from *Porgy and Bess*

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[137] *New York Times*, "Gershwin Draws 7,000 To Stadium," 10 July 1936.
[138] Ibid.
[139] Roger S. Vreeland, "Music, News and Views," *Bergen Evening Record*, 12 July 1937.
[140] *New York Herald Tribune*, "George Gershwin," 12 July 1937.
[141] *New York Sun*, "Stadium To Give Gershwin Music," 20 July 1937.

presented a year earlier were once again undertaken with the same chorus and soloists. Particularly captivating the audience was the young Broadway sensation Ethel Merman (1908-1984), who sang "I Got Rhythm," "They Can't Take That Away From Me" and "The Man I Love". She was asked to encore the first of these three standards.[142] Prior to the start of the second half of the concert, Minnie Guggenheimer stood before a microphone and asked the large audience to join with her in a moment of silence in a gesture of "affection and remembrance to George Gershwin, America's most beloved and popular composer." The large audience stood in silence for one minute.[143]

The New York critics were mixed in their overall assessment of the departed composer. The *Times* declared that "the evening was, needless to say, one of unremitting pleasure; but one left the stadium thinking how little this harassed world could afford to lose a voice of such captivating esprit, such natural wit, such abundant potentiality."[144] Henry Beckett was less charitable: "At the risk of bringing down present wrath and future scorn, I hereby predict that certain of these songs, touching, racially characteristic, cleverly devised, have the best chance of enduring. To me Gershwin's more ambitious compositions seem tentative, experimental, groping, even inchoate, but the songs, perhaps less original, have charm, and charm is rare."[145]

Despite the failure of certain critics to recognize the true merits of his music, Gershwin became, among many other things, the Stadium's most-performed twentieth century composer. From 1936 to the Stadium Concerts's final season of 1964, an all-Gershwin concert was presented every season. In 1938, the concert was scheduled for 11 July, the first anniversary of

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[142] Pitts Sanborn, "20,000 Hear Memorial to Gershwin," *New York World-Telegram*, 10 August 1937.
[143] William G. King, "Gershwin Tribute at Stadium," *New York Sun*, 10 August 1937.
[144] *New York Times*, "Gershwin Concert Has Record Crowd," 10 August 1937.
[145] Henry Beckett, "20,000 Throng Stadium In Homage to Gershwin," *New York Post*, 10 August 1937.

Gershwin's death. Rain forced the concert to be postponed to the following evening. Another huge crowd heard Paul Whiteman lead the Philharmonic and his own ensemble, along with various choral forces and soloists, in both "serious" and Broadway fare. Among the works performed was a novelty, the last of Gershwin's to be heard at the Stadium: *Dawn of a New Day*, a choral work arranged by Bernard Mayers with lyrics by Ira Gershwin set to a previously unpublished composition by his brother. The piece was chosen as the official anthem of the 1939 New York World's Fair.[146]

From 1939 through 1960, Alexander Smallens was entrusted the honor of conducting the annual all-Gershwin concert.[147] A typical evening would begin with an arrangement of *Strike Up The Band*, would include at least one of the major works for piano and orchestra, *An American in Paris*, and either sung highlights from *Porgy and Bess* or Robert Russell Bennett's skillful *Porgy and Bess*, *A Symphonic Picture* for orchestra alone[148]. From time to time, the less-familiar serious works would be unearthed as well as some of the Broadway show tunes. Among the soloists heard at the all-Gershwin concerts were the pianists Oscar Levant and Earl Wild and vocalists Leontyne Price and William Warfield. Todd Duncan, the original Stadium Porgy, remained a stalwart until the Stadium's final seasons. The Lewisohn Stadium all-Gershwin concerts did much to enhance the posthumous reception of Gershwin's music, which survived the critics' misgivings, its value far better gleaned by musicians and music lovers. Perhaps more importantly, they paid tribute to a beloved native son, one who left the world too soon, his musical legacy significant if tragically incomplete.

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[146] *New York Times*, "His Music Lives," 17 July 1938.
[147] After Smallens's retirement from the podium, Franz Allers, Arthur Fielder, Henry Lewis, and John Green presided over the remaining all-Gershwin concerts.
[148] Gershwin's own suite from *Porgy and Bess*, *Catfish Row*, was never heard at the Stadium.

Soloists

At Lewisohn Stadium during the course of the Thirties, the soloists became more numerous and more prestigious. The concerts eschewed talent contests and became less reliant on young and/or local products. The gradual improvement in amplification was a factor, as vocalists and such solo instruments as the 'cello no longer had to strain as much to be heard. But more importantly, performances at Lewisohn Stadium became attractive feathers in the caps of notable soloists. What follows below is a cursory look at some of the major performers who made the summer trek to the City College campus during the years 1930 to 1938.

The 1930 season featured a young notable named Nelson Eddy (1901-1967) in his first New York concert appearances. Eddy, a baritone, sang in the 23 July performance of Beethoven's Ninth Symphony[149] and in the 5 and 6 August performances of Verdi's *Requiem*. Prior to his first Stadium appearance, Eddy, a Philadelphia native, had worked as a plumber's apprentice and as a reporter, taking singing lessons on the side. He had managed to perform with the Philadelphia Civic Opera and to study for a time in Dresden before coming to New York. A comical moment took place before the first Beethoven performance when Eddy learned – belatedly – that he was wearing the wrong outfit. For the Stadium concerts, male performers were required to wear a blue coat with white flannels. A makeshift outfit was prepared just in time for the concert.[150]

Of his performance in the Beethoven, the *Times* wrote, "He sang with clarity of enunciation, good diction, excellent resonance and feeling for phrase. The extreme lower register was a bit weaker than the rest of his range, and the music from his throat would have gained had

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[149] *New York Times*, "Beethoven Concert Fills The Stadium," 24 July 1930. The 22 July performance was rained out.
[150] *Norristown, Pa. Times Herald*, "Nelson Eddy Wins New Music Laurels at New York Concert," 24 July 1930.

it been more vibrant and emotional. It was a more than promising debut under difficult circumstances."[151] The *Herald Tribune* opined, "Mr. Eddy, after some nervousness in his opening measures, gave evidence of having a well schooled voice of warm timbre, and of considerable power. He lent vitality and mood to his lines."[152] The same newspaper had this to say about Eddy's turn with the Verdi: "Mr. Eddy, who had recently effected a promising debut in Beethoven's Ninth Symphony, furthered the excellent impression then made to some extent. His voice is resonant and of considerable warmth, but he must guard against such unjudicious forcing as he was often led to last night if he does not wish to sacrifice the mellowness and evenness of his voice."[153] The *New York World* was slightly more critical: "Mr. Eddy seemed to me to be miscast, for the role is rather formidable for a purely lyric baritone. And Mr. Eddy is a baritone, not a basso-profundo. In spite of these handicaps he acquitted himself with distinction."[154]

In spite of the above misgivings, Eddy performed six more times at the Stadium, undertaking the Verdi *Requiem* in August of 1931 and the Beethoven Ninth in July of 1931 and 1932. Eddy did not appear at the Stadium again following his 1932 performances. Not long afterwards, he achieved his greatest fame co-starring with soprano Jeanette MacDonald (1903-1965) in a succession of Hollywood movie musicals.

Another baritone voice attracted crowds at Lewisohn Stadium in 1932. Paul Robeson, who had starred on Broadway in *Show Boat* five years before his first Stadium appearance, was a star college athlete at Rutgers and a law student at Columbia. He was later discovered by Eugene

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[151] *New York Times*, "Beethoven Concert Fills The Stadium," 24 July 1930.
[152] *New York Herald Tribune*, "14,000 at Stadium Hear 9th Beethoven Symphony," 24 July 1930.
[153] *New York Herald Tribune*, "Verdi's Requiem Presented At Stadium by Coates," 6 August 1930.
[154] *New York World*, "Music," 6 August 1930.

O'Neill and cast in one of the latter's plays, *The Emperor Jones*. Robeson subsequently turned to concert singing and received great acclaim in Europe before performing at the Stadium.[155]

On 31 July 1932, Albert Coates and the Philharmonic performed music by Borodin, Tchaikovsky, and Rubinstein before yielding the stage to Robeson and his accompanist, Lawrence Brown. The two performed four negro spirituals and "Ol' Man River" from *Show Boat*, concluding with several encores. Sanborn wrote as follows: "His voice not only has uncommon power and range, but it is marked by an individual beauty of timbre that sets it apart from the other voices one hears."[156] Henry Beckett echoed Sanborn's high praise while expressing disappointment that Robeson did not sing any Russian music, the orchestral music heard earlier that night having been exclusively Russian. "Probably this could not have been arranged, but someday Mr. Robeson should be heard in the role of Boris Godunoff. He would be splendid in that."[157] Unlike Eddy, Robeson returned to the stadium on a number of occasions throughout the Forties.

Major renovations took place prior to the start of the 1935 season, among them a new amplification system which, in the words of the *New York World-Telegram*, "will provide equal acoustic values in all parts of the stadium, and will remove the echo."[158] From this year on, this successful installation would better enable soloists to be heard in the top tiers of the seats.

Two violinists stood out during the 1935 season, one a youthful performer, the other an established master. The former was the fourteen-year-old Ruggiero Ricci (b. 1918), a child prodigy who was able to sustain fame and success into adulthood. Ricci played the solo part in

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[155] Pitts Sanborn, "Negro Music Fills Much of Stadium's Program Next Week," *New York World-Telegram*, 30 July 1932.
[156] Pitts Sanborn, "Robeson Welcomed at Stadium," *New York World-Telegram*, 1 August 1932.
[157] Henry Beckett, "Philharmonic-Symphony Orchestra, Albert Coates and Paul Robeson share Honors in Great Concert," *New York Post*, 1 August 1932.
[158] *New York World-Telegram*, "Stadium Gets Renovation for Concerts," 18 June 1935.

Lalo's *Symphonie Espagnole*, with van Hoogstraten and the orchestra accompanying. The critics noted the youngster's growing maturity as a musician and wrote accordingly, although the *New York Sun* declaring, "he is still a boy prodigy."[159] Ricci appeared two more times at the Stadium, having attained full maturity as an artist.

The master, Jascha Heifetz, had attracted an estimated 14,000 to 16,000 to the Stadium a little less than a week earlier on 5 August. He performed Tchaikovsky's Violin Concerto, Chausson's *Poème*, and, as an encore, the adagio from J. S. Bach's first Violin Sonata.[160] At least one critic failed to be swayed by the enormous public acclaim. Danton Walker wrote in the *Daily News*, "I must confess, however, that both numbers left me a little cold. Perhaps it is because neither has any great message or perhaps because the Stadium is not the best concert hall for a violinist. Or it is just possible that Heifetz, despite his superb technique, has no great message of his own?"[161] Evidently Heifetz had few misgivings about performing at Lewisohn Stadium. He repeated the program the next day, then made an additional twelve further appearances.

The 1936 season featured the Stadium debut of a later Minnie Guggenheimer favorite, violinist Mischa Elman (1891-1967). He performed Mendelssohn's Violin Concerto on 13 July, Tchaikovsky's the following evening and, accompanied by pianist Vladimir Padwa at both concerts, undertook a group of solos. Elman became known as an interpreter of the Tchaikovsky concerto and, according to Sophie Guggenheimer Untermeyer, frequently had to be cajoled by Guggenheimer into performing it when he insisted on performing something else.[162] More often than not, Minnie would prevail. Another prominent violinist, Efrem Zimbalist, made his Stadium

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[159] *New York Sun*, "Ricci at Stadium," 12 August 1935.
[160] Pitts Sanborn, "16,000 Hear Heifetz Play at Stadium," *New York World-Telegram*, 6 August 1935.
[161] Danton Walker, "14,000 Cheer Heifetz At The Stadium," *New York Daily News*, 6 August 1935.
[162] Guggenheimer and Williamson, *Mother Is Minnie*, 126.

debut in 1936, performing both the Tchaikovsky and Sibelius Violin Concertos on 17 August. The Sibelius concerto was something of a novelty in 1936. As Perkins summed up:

> Whether it will eventually be ranked among the composer's foremost works remains to be seen; not all of its musical ideas are among his most salient contributions, and the first movement, in some of its meditative rhapsodic passages, can be charged with diffuseness. Yet, in the notably expressive, devoted and poetic interpretation which it received from Mr. Zimbalist, it left a wish for further acquaintance.[163]

Most of the critics echoed Perkins's praise for the soloist. The *New York Sun*, however, considered Zimbalist "unsure of himself" in both concerti and felt that his tone was "far too small for the vast spaces of the Stadium, and besides lacked warmth and resonance."[164] Zimbalist made four more Stadium appearances.

Coloratura soprano Lily Pons (1898-1976) made her Stadium debut on 27 June 1937. Accomapnied by Vladimir Golschmann, she sang familiar arias by Mozart, Rossini and Donizetti, with encores by Delibes and Liadoff. According to the *New York Sun*, Pons was breathtaking in appearance as well as in voice; a spotlight captured her slim figure and stunning attire for all to see.[165] Pons became a frequent Stadium guest artist, often appearing with her later husband, André Kostelanetz (1901-1980).

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[163] Francis D. Perkins, "Zimbalist Plays 2 Concertos as Stadium Soloist," *New York Herald Tribune*, 18 August 1936.
[164] *New York Sun*, "Zimbalist At Stadium," 18 August 1936.
[165] *New York Sun*, "Pons At Stadium," 28 June 1937: "A spotlight – the first, if memory serves, ever turned on a soloist at the Stadium – emphasized this (her) magnificence.

Lastly, on 21 July 1938, 76-years-old Polish piano virtuoso Moriz Rosenthal made his only Stadium appearance, performing Liszt's Hungarian Fantasia and his own arrangement for piano solo of Johann Strauss, Jr.'s *Viennese Carnival on themes of Johann Strauss*. Encores were demanded and obtained. The *New York Times* gushed, "The playing put forth by Mr. Rosenthal was another evidence of the enduring powers of that race of pianistic giants of the past generation of which he is one of the last still before the public."[166]

Worthy of mention among this group of Stadium soloists are a number of Philharmonic musicians including cellist Alfred Wallenstein (1898-1983) and violinists Hans Lange, Mishel Piastro (1891-1970), and John Corigliano, Sr. (1901-1975), Philharmonic concertmaster from 1943 to 1966 and a frequent soloist to the end of the Stadium's days.

Opera

At the beginning of the decade, Lewisohn Stadium programmed several concerts of opera excerpts. Among them was a Wagner evening featuring Metropolitan Opera soloists Elsa Alsen (1880-1975) and Paul Althouse (1889-1954) on 30 July 1930. Althouse, who according to Beckett was "the first American to sing with the Metropolitan Opera Company without education abroad,"[167] was a frequent Stadium performer during the late twenties and the thirties, often called upon to sing in the annual performances of Verdi's *Requiem* and Beethoven's Ninth. While Beckett had no such complaints,[168] the *Daily Telegram* critic felt that the singers had a hard time projecting into the vast expanses of the Stadium.[169] Both critics praised Albert Coates

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[166] *New York Times*, " Moriz Rosenthal Stadium Soloist," 22 July 1938.
[167] Henry Beckett, "Stars of Opera Join With Orchestra in Outdoor Wagner Evenings," *New York Post*, 31 July 1930.
[168] Ibid.
[169] *New York Daily Telegram*, "Wagner Music Gets Stadium's Acclaim," 31 July 1930.

for his professional rendering of the various overtures and excerpts. Alsen, Althouse, and Coates presented another Stadium program of Wagner on 15 and 16 August 1931. Althouse, with Hans Lange conducting, appeared alone for Wagner evenings on 24 and 25 July 1933. On 15 and 16 August of that same summer, Lange led Alfredo Gandolfi (1885-1963), Alice Kurkjian (1899-1961), and the orchestra in a wide range of excerpts and arias from various French and Italian operas.

In retrospect, these four programs can be seen as "baby steps" towards the eventual fully-staged productions that dominated most of the thirties at the Stadium. There were various factors that contributed to these occurrences. Guggenheimer came to believe that the orchestra-alone programs had run their course and that the public demanded opera as a musical change of pace:

> The crumbling of public support since 1929 is disturbing to us because we have every reason to believe that the depression has had nothing to do with it. We know that people are spending money for musical entertainment and we are convinced from the large nightly attendance at the Hippodrome this summer after the good winter season at the Metropolitan, that opera is the craze.

Guggenheimer was realistic about the combination of opera and the outdoors:

> This does not mean that we will abandon our symphonic concerts. It is simply a desire on our part to serve the popular taste, but this vogue for opera will not last. Popular priced and open-air operas have been tried before, but never with marked success. This craze suddenly appeared last winter and was due probably to the

> efforts of the Metropolitan. It will pass quickly because anything the public takes up violently fades quickly.[170]

Guggenheimer's words proved prophetic. Following the 1933 season-ending performances of three operas, the Stadium showcased weekly operas in 1934 and 1935, gave only three operas in 1936, and settled for one or several a summer during most of the seasons that followed. The operas were greeted by varying crowds and mixed notices for the singers involved. Of special interest, of course, was the presence of the Philharmonic-Symphony Orchestra of New York, a more virtuosic ensemble than that of the Met, performing full operas, a practice for which it has been rarely called upon during its long history.

Rain interfered with the scheduled 1933 performance of Puccini's *Madame Butterfly*. Initially intended to be fully staged and performed on 21 August, the Puccini opera was presented in concert form the next evening to a small crowd beneath further threatening skies. The administration was forced to scrap the idea of a full staging due to the weather.[171] Giuseppe Bamboschek conducted, Anna Roselle (1894-?) sang the title role and Dmitri Onofrei (1897-1966) was Pinkerton. This inauspicious beginning notwithstanding, the Stadium planned two more operas to be staged after the final Stadium concert of 23 August. On 28 August, Bizet's *Carmen*, with Bamboschek conducting, Coe Glade (1906-1985) in the title role and Onofrei as Don José, was halted after the first act due to rain.[172] *Carmen* was rescheduled for 30 August, when it was performed without weather problems. At last, the weather held up for the 29 August production of Verdi's *Il trovatore*, the first fully-staged and costumed complete opera ever given

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[170] *New York Herald Tribune*, "Public Demand Puts Opera on Stadium's List," 18 August 1933.
[171] *New York Sun*, "Stadium To Offer Two More Operas," 23 August 1933.
[172] *New York Times*, "'Carmen' Halted By A Rainstorm," 29 August 1933.

at Lewisohn Stadium.[173] Once again, Bamboschek presided with Roselle in the lead role of Leonora. Roselle, evidently unfamiliar with the role, noticeably needed help from the prompter.[174] At the *Carmen* on 30 August, audience turnout was estimated at 5,000 to 7,000 concertgoers.

This uneasy beginning notwithstanding, the Stadium Committee proceeded with ambitious plans for the next two seasons. In both 1934 and 1935, seven operas were given, each on two successive evenings. Alexander Smallens conducted every one of them, while also leading summer opera at Philadelphia's Robin Hood Dell as well as selected symphonic concerts at both venues. The 1934 season featured Saint-Saëns's *Samson et Dalila*, Wagner's *Lohengrin*, the *verismo* twin-bill of Mascagni's *Cavelleria Rusticana* and Leoncavallo's *Pagliacci*, Bizet's *Carmen*, Mussorgsky's *Boris Godunoff*, Verdi's *Aida*, Puccini's *Madame Butterfly*, and Gounod's *Faust*. For the most part, the heavens smiled upon Lewisohn Stadium that summer, with rain affecting only the Puccini. The following summer, the Verdi, Gounod, Mussorgsky and Bizet operas were repeated with different casts, while Puccini's *La Bohème*, Verdi's *La Traviata*, Puccini's *Tosca* and Borodin's *Prince Igor* were heard. Rain interfered with only the *Aida*. In most cases, the casts were largely local talent, with few Europeans appearing at the Stadium.

The first performance of *Samson et Dalila* was interrupted by a humorous moment in which a black cat was accidentally let loose onstage, interrupting the performance. The cat was brought to the Stadium by a Met staff member as a sign of good luck. Margaret Matzenauer (1881-1963), the evening's Dalila, was momentarily thrown off, but recovered. Bass-baritone

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[173] *New York Times*, "'Il Trovatore' Wins Favor At Stadium," 30 August 1933.
[174] Pitts Sanborn, "'Trovatore' Well Sung as Stadium," *New York World-Telegram*, 30 August 1933.

Alfredo Gandolfi stepped out of his High Priest character, caught the cat and removed him from the proceedings. The performance then continued without further incident.

For the Saint-Saëns, a new amplifications system was installed. The critics were divided as to its merits. The *Post*'s Samuel Chotzinoff lamented that "the amplifiers last night did wonders for the people on the stage, but left the orchestra far behind. This was rather a pity, for the Philharmonic, as led by Mr. Alexander Smallens, was the real hero of the evening."[175] Pitts Sanborn[176] and the *New York Mirror*[177] critic agreed with Chotzinoff on Smallens and the Philharmonic, while both were moderate in their evaluations of the singers. Different critics in town had their favorites among the cast members, as was (and is) to be expected. Olin Downes summed up the first experiment thusly: "Certain rough edges in this performance were to be expected. As a whole, it was an excellent augury of what is to come."[178]

Lohengrin, *Carmen*, and the *verismo* twin-bill met with similar receptions, with different singers praised by different critics, favorable notices for Smallens and the orchestra, and occasional quibbles regarding the staging and the amplification. It must be noted, however, that the productions did not attract the capacity crowds that attended the Gershwin concerts and the Beethoven Ninths of the previous decade. Somewhat more successful at the box office was the Mussorgsky, which attracted crowds estimated at between 8,500 and 10,000 and featured a bass from Russia in the title role. Hailed as the successor to Feodor Chaliapin (1873-1938), George Youreneff (?-?) made the trip from Russia in order to perform the two-night stint as the Stadium's Boris. The production, which featured The Art of Musical Russia chorus in the large

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[175] Samuel Chotzinoff, "The Stadium Stages Its first opera," *New York Post*, 30 June 1934.
[176] Pitts Sanborn, "Matzenauer Wins Praise in Dalila Role," *New York World-Telegram*, 30 June 1934.
[177] *New York Mirror*, "Opera at the Stadium," 30 June 1934.
[178] Olin Downes, "First Opera Given In Stadium Series," *New York Times*, 30 June 1934.

cast, was hailed by the *Daily News's* Danton Walker as the finest production of the summer. He also hailed Youreneff as a worthy successor to Chaliapin.[179] On the other hand, Sanborn felt that the bass-baritone's singing was uneven, but believed that his "smaller and more intimate" portrayal had merit.[180] The *New York Journal's* Henriette Weber praised everyone but Youreneff, stating, "He just 'got by,' that was all. His voice sounded pinched much of the time, and he was often not at ease."[181]

Perhaps the New York critics were more subdued in expressing even stronger reservations out of concern for the maintenance of the Stadium season, which, as mentioned earlier, was haunted by deficits. One out-of-town voice was particularly condemning. The *Cincinnati Enquirer*'s Joseph Kaye, in a 29 July 1934 editorial, declared the opera season an artistic and financial failure due largely to the mediocrity of the soloists and the problems of presenting opera in such a large outdoor venue: "If instead of going in for opera, so unsuitable for the Stadium, the management had engaged soloists of distinction, or any of the many feature attractions it is possible to obtain in New York, the expense would have been far less and the audiences incomparably greater. Last season nearly all records were broken by George Gershwin, as soloist and conductor, and a great house was drawn by a group of dancers not even of first rank reputation."[182] Given the enormous crowds that attended the concerts featuring Jascha Heifetz and Gershwin and the relatively smaller crowds that saw the 1934 operas, it is possible that Kaye was correct in his evaluation. It is also worth noting that none of the opera performances from 1933 to 1938 produced a major find on the order of Nelson Eddy or Marian

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[179] Danton Walker, "'Godounoff' at Stadium Sets Mark to Shoot At," *New York Daily News*, 28 July 1934.
[180] Pitts Sanborn, "'Boris' Draws Big Audience To Stadium," *New York World-Telegram*, 28 July 1934.
[181] Henriette Weber, "Music," *New York Journal*, 28 July 1934.
[182] Joseph Kaye, "Lewisohn Stadium," *Cincinnati Enquirer*, 29 June 1934.

Anderson. Nonetheless, the operas continued with the varying notices for the different cast members from the various New York critics. The 1935 season followed similarly.

The 1936 season included only three operas: Verdi's *Il Trovatore*, Rimsky-Korsakov's *The Tsar's Bride*, and Bizet's *Carmen*. By this time, even local critics had had their fill. On 17 July 1936, the *Brooklyn Eagle* summed up the proceedings as follows:

> Opera performances at the Stadium are usually hit-and-miss affairs. The orchestra of course is better than one hears in the Winter season at the Metropolitan, and the casts are frequently as good; but there are no facilities for the staging of theatrical works at the Stadium, and, more important [*sic*], perhaps, rehearsal time is strictly limited. The results are performances which, as heard, amount to rehearsals by competent, even expert, performers with the odds against them. But audiences adjust their demands to possible satisfactions, and opera at the Stadium, thus approached, yields enjoyment.

In spite of these expressed concerns, the 1936 *Carmen*, starring Bruna Castagna in the title role, attracted the largest turnout of the decade for an opera, a crowd estimated at 12,000.[183] However, staged opera at the Stadium was less frequent after 1938. Richard Strauss's *Salome* was the sole staged opera of 1937,[184] *Carmen* again in 1938.

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[183] *New York Herald Tribune*, "Mme. Castagna Sings Carmen Before 12,000," 8 August 1936. The review also goes into great detail in criticizing the Stadium's faulty amplification system.
[184] *New York Herald Tribune*, "Philharmonic Announces 1st Stadium Music," 9 June 1937. Most intriguing, however, was the 1937 proposed staging of Shostakovich's provocative *Lady Macbeth of Mtsensk*. The plan had to be scrapped: "The plan of producing Shostakovich's 'Lady Macbeth of Mtsensk' as the second Stadium opera of the season in August has had to be given up, owing to the impossibility of obtaining the music. It was said yesterday that the score and

Finally, mention should be made of the 1937 Wagner Festival at the Stadium. Fritz Reiner led soloists and the orchestra in heavily pared-down performances of all four *Ring* cycle operas plus *Tristan und Isolde*. The result was met with mostly high praise for Reiner's conducting and the orchestra's playing, mixed reviews for the singers, and some reservations over the cuts themselves. For instance, the edited *Die Walküre* met with this response from the *Times's* Noel Straus:

> Had Mr. Reiner omitted the third act entirely and devoted his attention to the first two acts, with well considered cuts where necessary to bring the performance within the time limits, the effect would undoubtedly have been vastly different. For, as Alfred Lorenz, the eminent German musicologist, and others have pointed out, the first and second divisions of the opera form a complete unit in themselves. They contain the whole story of Siegmund and Sieglinde, forming what the Germans term the "Siegmundhandlung" or Siegmund action.[185]

Most of the other critics expressed similar concerns over the other four Wagner operas performed at the Wagner Festival. The turnout was disappointing, at least initially. *Das Rheingold* attracted an estimated 2,000 patrons; the previous day's rain may have been partly to

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parts used by the Cleveland and Philadelphia Orchestras for their performances of this work had been returned to Russia, and that the only other extant set of score and parts, which is also in Europe, could not be obtained in time for the necessary preparation. What opera will be substituted has not yet been decided." In the end, only *Salome* was staged in 1937. As for the Shostakovich, no mention was made in the papers of the time concerning the terror that Stalin inflicted on the composer over the work and the composer's subsequent restoration to the dictator's favor with his Fifth Symphony.

[185] Noel Strauss, "Stadium Audience Braves Downpour," *New York Times*, 15 July 1937.

blame. Beckett, in his rave review, decried the small attendance.[186] However, the concluding *Tristan* attracted an estimated 12,000. As the *New York Sun*'s William G. King speculated, "The size of the crowd was due in part to the ever-increasing popularity of 'Tristan,' in part to the perfect weather, and in part, unless this reviewer errs sadly, to the fact that word had spread of the extraordinarily fine performances of the Wagnerian masterworks being given at the Stadium under the direction of Fritz Reiner."[187]

Althouse was the Festival's *heldentenor*, playing Loge in *Das Rheingold*, Siegmund in *Die Walküre*, Siegfried in the two remaining *Ring* operas, and Tristan. Florence Easton was Brünnhilde and Isolde. In *Das Rheingold*, Edwina Eustis and Florence Kirk were asked to sing several roles, probably in the interest of saving money. Whether the audience was able to follow the action as well as the critics remains a matter of conjecture. Libretti were not passed out at the Stadium. Thanks to Reiner's cuts, each of the five Wagner operas was performed in under two hours' time. Although other complete operas would be undertaken, this was the only time that "complete" Wagner operas were heard at the Stadium.

Summary

From 1930 to 1938, the Lewisohn Stadium concerts went on as scheduled despite the Great Depression and a growing deficit. New Yorkers from all walks of life (including politicians) recognized the Stadium as an indispensable part of New York life and saw to it that the concerts endured. During these nine seasons, notable young talent continued to come to the fore, with major finds in conductors Eugene Ormandy and José Iturbi, as well as such soloists as

[186] Henry Beckett, "Wagner Festival Opens Under Reiner at Stadium," *New York Post*, 13 July 1937.
[187] William G. King, "'Tristan' Ends Wagner Festival," *New York Sun*, 28 July 1937.

Nelson Eddy. Willem van Hoogstraten continued his unbroken string of consecutive Stadium engagements up until his last season of 1938, programming challenging fare while continuing to meet with middling reviews. It was during this time that the Stadium established a long-term relationship with conductor Alexander Smallens, who remained a fixture until the early 1960s.

While the repertoire remained redolent of the winter season, the music was usually less challenging than what was heard during the previous decade. American composers were heard less often, sometimes relegated to the occasional all-American evenings that dotted the Stadium landscape during this time. Why the Stadium concerts grew more conservative in the 1930s is a matter of conjecture. In all likelihood, the financial crunch felt by all during these years necessitated more friendly (and thus traditional) programs. Also, the economically risky decision to program staged operas, to the point of presenting twice-a-week, weekly shows in 1934 and 1935, may have made less risky symphonic concerts desirable. However, the Stadium concerts did on occasion, feature thorny creations by Copland, Stravinsky, and Shostakovich, as well as the afore-mentioned evenings devoted to American music.

The 1930s, even more than the 1920s, was the decade of Gershwin at the Stadium. He was the first American composer to have entire concerts devoted exclusively to his music. The first all-Gershwin concert featured possibly the most notable world premiere in the Stadium's history: Gershwin's *Cuban Overture*. Despite the critics' cool response to his creations, the audience and the Stadium committee recognized greatness and supported him like no other artist, living or deceased, in the Stadium's history up until that point. After Gershwin's tragic death in 1937, the Stadium began to stage annual all-Gershwin nights, a practice that endured until its final seasons in the 1960s. The Stadium concerts' programming of Gershwin, it can be argued, did much to further the Brooklyn-born composer's posthumous reputation.

As impressive solo talents found their way to the City College campus, the need to stage talent contests vanished. The concerts featuring Jascha Heifetz attracted crowds almost as large as those that attended the all-Gershwin evenings. As will be seen, more soloists made the trek uptown to participate in this summer experiment in Music for the Masses during the several decades that followed.

Lastly, opera performances highlighted the Stadium seasons amidst mixed notices and significant financial losses. Guggenheimer knew from the outset that outdoor opera was a risky venture more likely to result in deficits than in surpluses. Nonetheless, the operas went on as scheduled despite unpredictable weather and disappointing audiences. Somehow, the money was obtained from benefactors from all over New York. They recognized the public service the Stadium provided and, in a time of great economic upheaval, they supported the venture anyway. Operas were never again

showcased at the Stadium to the extent that they were during the 1930s, but they did much to enrich the cultural landscape of the time.

Most notable about the Stadium concerts of the 1930s was their continued commitment to featuring serious, winter repertoire. They did not give in to pops or light fare during this time. Even the Paul Whiteman-led concerts involved jazz-influenced concert works rather than pure jazz or popular tunes. As will be seen, the tension between pops fare and the winter repertoire would continue throughout the Stadium's history with the latter usually winning out amidst continued public support.

Chapter 3

Civilization's Trustee: 1939-1945

Amidst the rising deficits and the heavy tolls of World War II, the Lewisohn Stadium concerts continued to provide New Yorkers with good music at low rates. The practice of having multiple "principal conductors" lead the New York Philharmonic for one to two weeks (augmented by occasional one-shot "guest conductors"), which began during the previous decade, continued during these seven seasons and beyond. Among these conductors were several notables making their American debuts as well as three future New York Philharmonic music directors.

While native composers were certainly not shunned completely, fewer of their works were heard during this period in Stadium history than in the previous two. In fact, Soviet composers were championed more often and many all-Russian programs were given, reflecting support for America's allies as well as some left-wing sentiment. As will be seen, several of the handful of new American pieces championed most often during these years were leftist in content as well.

The Stadium concerts continued to attract the finest soloists in classical music, as well as some unique oddities. In addition to the artists who had performed at the Stadium during the previous decade, such as Heifetz, Robeson, and Elman, some new big names made the trip uptown to participate in this experiment in "Music for the People." Financial concerns led to the first Stadium appearances by popular acts with mixed results artistically as well as at the box office. During these six seasons at least, the Stadium crowds continued to prefer Tchaikovsky and Gershwin to Broadway and Tin Pan Alley. The number of opera performances declined

considerably as Mrs. Guggenheimer predicted they would, the Stadium relying on familiar works in that form throughout the period rather than exploring risky new fare of either past or present. It was during these six seasons that the practice of giving opera overtures, excerpts, and arias in concert form (usually featuring Metropolitan Opera soloists) began, a practice that would continue to the end of the Stadium concerts. These performances ultimately replaced the staged full operas.

In this chapter, I discuss the major conductors, composers, soloists and operas showcased at Lewisohn Stadium from 1939 to 1945. I explore how the concerts advanced the careers of several of the participants involved as well as how the war affected the proceedings. I also examine the repertoire, American and European, old and new, performed, as it was, under the shadow of the war. Funded largely by and for New Yorkers, the Stadium concerts continued under trying times to provide culture and relaxation during the war years.

Lewisohn Stadium and World War II

In the several years prior to the bombing of Pearl Harbor, many Americans were well aware of the swirling tides of chaos and violence emanating from Europe. Mrs. Guggenheimer summed up Lewisohn Stadium's role in the world:

> Because of the universality of music's language, music is the greatest common bond we have. With Europe darkened by intolerance, divided by hate, America must accept the role of civilization's trustee. The Stadium Concerts, we feel, are an instrument toward preserving that civilization to all of us. A contribution to the

> Stadium is not only a contribution to music, but a contribution to the cause of democracy.
>
> It was never more essential that this enterprise should be continued; for it is one of the means by which we may make clear to thousands of Americans how precious a thing our civilization is and how dependent it is upon the fruits of the spirit and the beauty of man's thoughts.[1]

Guggenheimer's words sum up the freedom that marked the undertaking throughout the war years. The Stadium concerts would do their best to expose New Yorkers to the finest music regardless of the composers' nationalities or political correctness. Great art survives its creator as well as the politics of his or her time. Consequently, while the concerts frequently emphasized music from America's allies (while programming less American music than in prior decades), there was no ban on German music as had been the case when the Stadium concerts began over twenty years earlier.

The majority sentiment was summed up by a 19 June 1941 letter to the *New York Sun* written by Mr. Winthrop Parkhurst in response to a correspondent who proposed banning Wagner from the Stadium concerts:

> One of your correspondents expressed the devout hope that Wagner's music will not be played at the Lewisohn Stadium this summer because Wagner is Hitler's favorite composer. Well, Hitler's favorite beverage is water, so let's go thirsty.

[1] *New York Herald Tribune*, "Stadium Plans Concert Series For Fair Guests," 14 December 1938.

> Hitler's favorite gas is oxygen, so let's suffocate. Hitler's favorite nutriment is food, so let's starve to death.

If not the most popular Stadium composer as he had been in seasons past, Wagner was performed fairly often during these six seasons nonetheless. Living German composers were neglected however. Richard Strauss was represented exclusively by two tone poems, *Till Eulenspiegel* and *Don Juan*, both well-established in the canon by this time. The eschewal of more recent Strauss may have been due to politics.

During these war years, the Stadium concerts, while remaining true to their artistic aims, did their part to provide culture and relaxation for American soldiers. These brave young men were allowed free admission into the Stadium along with their girlfriends on weekends, when most of them were able to get away from such training areas as Fort Dix and the New York Navy Yard, among others. Initially, the Stadium concerts offered free admission to all of the concerts, but found that few soldiers were able to make the commute during the week. The soldiers and their significant others sat in the field section.[2]

From time to time, the Stadium programmed patriotic concerts and even loan itself to popular concerts held in order to raise money for war bonds. For example, on 4 July 1944, such a concert was held, featuring a range of talents from Met Opera star Jan Peerce to such notables as Hazel Scott (1920-1981), Jimmy Savo (1895-1960), the Mills Brothers, Tab Smith and his Band, and many others. On occasion, the Stadium staged a concert featuring talented men in uniform. On 29 July 1944, duo-pianists (and Seamen 1-C) Arthur Whittemore (1915-1984) and Jack Lowe (1917-1996) shared the stage with conductor and warrant officer (and future music director of

[2] *New York Times*, "Stadium Arranges Aid To Service Men," 29 May 1941.

the Cincinnati Symphony Orchestra) Thor Johnson (1913-1975) and piano soloist Sgt. Eugene List (1918-1985; he played the solo part in Gershwin's *Rhapsody in Blue*). The concert featured a medley of patriotic songs entitled *Tribute to Fighting Men*, arranged by Cpl. Russell Howland (1908-1995), as well as the world premiere of Ulysses Kay's tone poem, *Of New Horizons*.[3]

On the whole, except for several other patriotic concerts that will be discussed in later chapters, politics were left out of the proceedings, reflecting the sentiment that the concert hall (or stadium) was a refuge from the world's troubles. Most of the concerts during these years were straightforward forays into the canon with occasional, non-threatening works by living Americans and Soviets. Audiences varied depending on the weather and on the programming, with Tchaikovsky and Gershwin concerts always assured of high attendance figures. As will be seen later, the increasingly frequent use of big-name soloists escalated during these seven seasons as well, remaining common practice to the end of the Stadium concerts.

America did not suffer another attack on her own soil after Pearl Harbor and would not again until decades later. However, on several occasions, the Stadium took proper precautions nonetheless, bathing the structure with various-colored lights and employing air-raid wardens as ushers in case anything fell from the sky other than rain.[4] Nonetheless, Mother Nature dealt the Stadium its most serious blow on 28 July 1942 when a major thunder and lightning storm destroyed the Stadium's acoustical shell. The following evening, Fritz Reiner, Jascha Heifetz, and the Philharmonic-Symphony Orchestra presented an all-Brahms evening from the Stadium field flanked by a make-shift shell.[5] At intermission, Mayor LaGuardia spoke to the audience,

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[3] *New York World-Telegram*, "Big Names in Uniform to Perform in Stadium," 28 July 1944.
[4] Douglas Watt, "Stadium Concerts Enter 25th Year Under Blue Lights," *New York Daily News*, 19 June 1942.
[5] Grena Bennett, "Heifetz Gives Concert on Stadium Field," *New York Journal American*, 29 July 1942.

promising a new shell for the following season.[6] That such a shell was completed spoke volumes about the concerts' importance to New York, despite the war and losses of anywhere from $40,000 to $70,000 a season.[7]

Conductors

As mentioned earlier, the practice of hiring a group of principal conductors augmented by a few guest conductors began in the thirties and continued throughout the remainder of the Stadium's run. Previous seasons led by van Hoogstraten revealed to those in charge that weeks of daily outdoor concerts were too grueling for one conductor to handle. Therefore, the seasons were divided among orchestra-leaders, many of whom were up-and-coming, looking to make their names in New York, as had Reiner, Ormandy, Iturbi and others. What follows are the adventures of three future New York Philharmonic music directors, several important conductors in their Stadium debuts, and other important figures.

Three Future New York Philharmonic Music Directors

In 1940, Artur Rodzinski (1892-1958) conducted nine of the Stadium's first eleven concerts. Two years later, he directed five concerts. Then in 1943, he became the first music director of the New York Philharmonic. Prior to Rodzinski, the Philharmonic was led by a "principal conductor" who simply led more concerts than did any guest conductors. The term, "music director," had yet to be used. Howard Shanet has described the "music director":

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[6] *New York Herald Tribune*, "Stadium Music Heard Without Acoustical Shell," 30 July 1942.
[7] Ibid.

> He would still have to work with the stick in hand and the score in head, but his most characteristic tool would be the plan in mind. It was assumed that he would supervise all musical and artistic aspects of the Philharmonic's activities. He would control the personnel of the orchestra. He would choose assistant and guest conductors. He would select soloists. He would plan the repertory for each season, coordinating the programs of guest conductors with his own.[8]

Music Director of the Cleveland Orchestra from 1933 to 1943, Rodzinski had made a number of appearances with the Philharmonic during the previous decade, when he vied with John Barbirolli (1899-1970) for the Philharmonic's principal conductor post (the latter winning out, with mixed results).[9] It was perhaps inevitable that the Polish-born maestro would appear at the Stadium as well; he was eager to win over New York and viewed Cleveland as a stepping stone. Rodzinski met with a favorable reception. He began the 1940 season with a 20 June all-Brahms program (the first of several) that featured Rudolf Serkin in the first of his two Stadium appearances playing the solo part in the Second Piano Concerto.[10] The *Sun's* Oscar Thompson opined, "the orchestra played with admirable spirit and unity under Mr. Rodzinski's leadership."[11] Grena Bennett enthused, "Every mood was eloquently reflected, and Mr.

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[8] Shanet, *Philharmonic: A History of New York's Orchestra,* 297.
[9] Donald Rosenberg, *The Cleveland Orchestra Story* (Cleveland: Gray & Company, 2000), 126-27, 187, 189. According to both Rosenberg and Shanet, Rodzinski's career was often adversely affected by his strained relationship with his own manager and Philharmonic chief executive, Arthur Judson. Rosenberg states that Judson unilaterally chose Barbirolli over Rodzinski, who nonetheless maintained his ties with New York in hopes of eventually taking over, which he did in 1943.
[10] Serkin's only other Stadium appearance took place exactly fifteen years later, on 20 June 1955, in an all-Beethoven program conducted by then-Philharmonic Music Director Dmitri Mitropoulos.
[11] Oscar Thompson, "Stadium Concerts Open," *New York Sun*, 21 June 1940.

Rodzinski commanded his forces with the authority and taste of a conscientious and capable musician."[12] The following evening, Rodzinski presented an all-French program of Thomas, Franck, Debussy, and Ravel (plus the *Marseillaise* in tribute to war-torn France). The *Herald Tribune's* critic wrote, "Dr. Rodzinski came interpretatively into his own and demonstrated once more that he is among the first-class conductors of our day."[13] The *Brooklyn Eagle's* Miles Kastendieck proclaimed, "The precision and clarity with which the orchestra is playing under the exacting beat of Dr. Rodzinski made for well-articulated performances throughout the evening."[14] These and other reviews back up Shanet's description of Rodzinski: "Rodzinski's style of conducting was plainer, more straightforward, less Romantic than that of the interpreter-conductors. His tempos were always steady and the beats were always shown clearly, so that the orchestra was sure of where it was at every moment."[15]

During his 1940 engagement, Rodzinski led the orchestra in only one American composition – Roy Harris's *Challenge, 1940* (world premiere) – confining himself to warhorses and then-accepted recent European fare, including two performances of Shostakovich's First Symphony. In 1942, he surprisingly sprinkled his traditional programs with several performances of a medley of tunes from *Show Boat*. Rodzinski led the opening concerts of the 1945 and 1946 Stadium seasons before severing his ties with Judson and the Philharmonic and taking over the Chicago Symphony Orchestra in 1947. His temperate podium leadership contrasted sharply with

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[12] Grena Bennett, "10,000 at Opening of Stadium Concerts," *New York Journal-American*, 21 June 1940.
[13] *New York Herald Tribune*, "French Music Heard by 3,000 At the Stadium," 22 June 1940.
[14] Miles Kastendieck, "French Program Is Rodzinski's Stadium Feature," *Brooklyn Eagle*, 22 June 1940.
[15] Shanet, *Philharmonic: A History of New York's Orchestra*, 300.

his eccentric off-the-podium manner which may have been the reason for Judson's misgivings about him.[16]

While Rodzinski's ascent to the Philharmonic podium could have been forseen by some, few Stadium-goers anticipated twelve-year-old Lorin Maazel's (b.1930) rise to international celebrity on 5 August 1942, when he made his debut with the New York Philharmonic-Symphony Orchestra.[17] This is not to say that the youngster did not make a big impression. In a program of Mozart, Beethoven, and Tchaikovsky, Maazel acquitted himself well and the critics responded with mostly positive notices. Bennett wrote: "That he is a remarkable young man there is no doubt for he led that great aggregation of instrumentalists with the assurance and authority of a mature musician."[18] The *New York Times* somewhat less enthusiastically wrote of Maazel's rendering of Beethoven's Fifth Symphony, "the beat was clear and the conductor showed that he knew what he wanted. He also showed abundance of temperament and energy. Understandably, however, the reading did not have much profundity."[19] Perhaps the most intriguing review, given many latter-day receptions of the adult Maazel, was from the *Herald Tribune*'s Robert Lawrence:

> How many of these interpretations were Lorin's and how many his teacher's could not easily be determined. Certain over-theatrical gestures and attitudes bore evidence of coaching. But the tracing of sources is unimportant beside the

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[16] Darryl Lyman, *Great Jews In Music* (Middle Village, NY, Jonathan David Publishers, Inc., 1986), 176.
[17] Previously, Maazel conducted the Interlochen High School Orchestra and the NBC Symphony Orchestra, among other ensembles.
[18] Grena Bennett, "Boy Conductor Cues Players From Memory," *New York Journal-American*, 6 August 1942.
[19] *New York Times*, "Philharmonic Led By Lorin Maazel," 6 August 1942.

> manifestation and growth of a big talent. Maazel conducts without a score, which may or may or not be good for him at this stage of his development. There is occasionally in his work a feeling of virtuosity for its own sake – a tendency to be shunned, if it is not to give rise in time to musical mountebankery, to the negation of a great natural gift. It is for Lorin still to ripen, rather than to astonish. He has a clear road ahead.[20]

Perhaps Maazel was more "mature" at twelve than the critics realized. To this day, Maazel is frequently chided for mannered, affectatious interpretations of the classics. But few deny his superior baton technique and podium manner. Maazel conducted at the Stadium two more times. On 17 July 1943, he led the orchestra in music by Beethoven, Franck, Mussorgsky, and Liszt. On 5 August of the following year, he programmed Deems Taylor's *Casanova: Ballet Music* along with music by Weber, Mendelssohn, Bach, and Rimsky-Korsakov.

The third of the future Philharmonic music directors to have made their Stadium debut during the war years was perhaps the most beloved. On 13 July 1944, the twenty-five-year old Leonard Bernstein (1918-1990) took the podium for a concert of William Schuman's *American Festival Overture*, Mendelssohn's Violin Concerto (with Nathan Milstein [1903-1992] as soloist) and Sibelius's First Symphony. The next evening was a Tchaikovsky-Ravel affair, with Bernstein playing the solo part in the latter's Piano Concerto in G (Lukas Foss [b. 1922], in his only Stadium appearance, conducted[21]) and conducting the former's *Romeo and Juliet* and Fourth Symphony. The next night, Bernstein conducted his own *Jeremiah Symphony* as well as

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[20] Robert Lawrence, "Lorin Maazel, At 12, Conducts At the Stadium," *New York Herald Tribune*, 6 August 1942.

[21] Foss became a respected composer-conductor best known for his years as music director of the Buffalo Philharmonic and Milwaukee Symphony Orchestras.

music by Rossini, Richard Strauss, and Stravinsky. Thus, 1944 Stadium audiences were treated to a triple threat: Bernstein, conductor-composer-pianist.

The *Herald Tribune*'s Paul Bowles wrote of the first concert, "Last night's combination of Mr. Mendelssohn, Mr. Bernstein, Mr. Milstein and the orchestra was a happy occasion, the music coming out with airy grace and a fitting sense of effortlessness."[22] The *World-Telegram*'s Robert Bagar was somewhat less complimentary, leveling a charge that was heard time and again throughout Bernstein's career:

> I think Mr. Bernstein might dispense with his improvised choreography on the podium. It's not a help to watch his antics and try to listen to music at the same time. He's one or two up on Sir Thomas Beecham. Yet the young batonist confined his ballet energies to the purely orchestral numbers, wisely refraining from doing the Big Apple during the Mendelssohn. Anyway he possesses a great talent and I guess he'll come along.[23]

Three days later, following the complete traversal of Bernstein's triple-performance, Bagar had this to say:

> …it was his conducting which, I think, made the greatest impression. It isn't often that a young man of 25 bursts forth with the éclat of Mr. Bernstein in an honest-to-

[22] Paul Bowles, "Stadium Concert," *New York Herald Tribune*, 14 July 1944.
[23] Robert Bagar, "Milstein Gets New Acclaim at Stadium," *New York World-Telegram*, 14 July 1944.

> goodness embarrassment of riches. And it is difficult to evaluate exactly each of these riches in the brief time he has been professionally before the public. The least that can be said of him is that he is prodigiously equipped musically. What he has in store for us as a composer time, no doubt, will tell, and likewise regarding his conducting, which, at the present time, is not completely removed from the apprenticeship stage.[24]

Bernstein made sporadic appearances at the Stadium during the next fifteen years on his way to his ascension to the Philharmonic throne, becoming a favorite of Guggenheimer's as well as of Stadium audiences.

Notable Stadium Debuts

The 1939 season began with a notable Stadium debut: on 14 June, former New York Symphony Orchestra conductor Walter Damrosch (1862-1950) made his only Stadium appearance. He directed Karl Goldmark's *In the Spring Overture* and Brahms's Second Symphony, and paired with Stadium favorite Albert Spalding (1888-1953) in Tchaikovsky's Violin Concerto. Following the Concerto, a piano was brought out and Damrosch accompanied Spalding in the slow movement of Brahms's D minor violin sonata.[25]

A little more than a month later, Lily Pons, by now much-admired by Stadium audiences, performed with her well-known husband, André Kostelanetz, in his Stadium debut. Unlike Damrosch, the Russian-born maestro would become a fixture to the end of the Stadium's days.

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[24] Robert Bagar, "Bernstein Talent Shines In 3 Roles at Stadium," *New York World-Telegram*, 17 July 1944.
[25] Pitts Sanborn, "Stadium Concert Is Led by Damrosch," *New York World-Telegram*, 15 June 1939.

At the time of his first Stadium appearance, Kostelanetz was best known as a radio conductor who presented abridged versions of the classics. On 17 July 1939, he performed for the first time with a major orchestra in front of a capacity crowd. In a program that mixed opera arias with classical orchestral works, Kostelanetz led the Philharmonic-Symphony in music by Weber, Rimsky-Korsakov, Tchaikovsky, William Walton, and Johann Strauss. In the *New York Sun*, Irving Kolodin wrote:

> For this listener, however, there was a particular interest in the conducting of Mr. Kostelanetz, who has not previously been heard here as the head of such an orchestra. Possessing a radio reputation of a rather specialized nature, Mr. Kostelanetz demonstrated that he does not require fancy arrangements of his own carefully trained players to convey his qualities as a conductor. His reading of Weber's "Oberon" overture (without benefit of score, as all his conducting was last night) was sure handed, alert and musicianly. Its poetry was rather matter-of-fact, but Mr. Kostelanetz's control of the orchestra never wavered. Temperamentally he found his best opportunities in Tchaikovsky's "Romeo and Juliet" overture (which some listeners seemed to regard as an orchestration of the currently popular tune borrowed from it). All of its points were made with certainty, some of them with finesse in a reading dominated by energy and strongly marked contrasts.[26]

[26] Irving Kolodin, "Lily Pons Sings For Record Crowd," *New York Sun*, 18 July 1939.

The other critics shared Kolodin's reserved praise for Kostelanetz, who remained a popularizer of classical music throughout his career.

Exactly one week later, French conductor Paul Paray (1886-1979) made his American debut and sole Stadium appearance in a typically all-French concert, with Henry Merkel (?-?) the soloist in Saint-Saëns's Third Violin Concerto. The critics were unanimous in their praise. As Bennett summed up in her rave review:

> It is no easy task to select any one of the numbers for outstanding praise, so remarkable were his interpretations and so definitely was he in command of the members of the Philharmonic orchestra. From the opening measure of the Lalo work the audience realized that a master was directing the musicians. He revealed each and every phase of dramatic meaning suggested in the score and with the authority, breadth and intelligence of an informed and experienced musician.[27]

Paray later achieved his greatest success as music director of the Detroit Symphony Orchestra from 1950 to 1963, where he made many still-renowned recordings of beloved French masterworks on the Mercury label.

The following season, German-born conductor William Steinberg (1899-1978), who had already made a name for himself in New York as a frequent conductor of the NBC Symphony Orchestra, first appeared at the Stadium in a succession of concerts. He commenced with an all-Tchaikovsky concert on 27 July 1940, led the orchestra in a Beethoven-Wagner show the following night, then, after Smallens presided over the Stadium for the next four evenings, took

[27] Grena Bennett, "Stadium Debut Proves Paray Great Batonist," *New York Journal-American*, 25 July 1939.

on another four concerts. An anti-romanticist in his style of conducting like Rodzinski and Reiner, Steinberg garnered this assessment from the *Times*'s Noel Straus: "Mr. Steinberg's interpretations were sincere, direct and authoritative; fervid, but absolutely without exaggerations or over-statement. And they were inevitably characterized by a compelling sense of design and architectural structure."[28]

Steinberg conducted at the Stadium on a number of occasions during the next several seasons. He enjoyed terms of command with the Buffalo Philharmonic, London Philharmonic, and Boston Symphony orchestras, but was best known for his long tenure at the helm of the Pittsburgh Symphony Orchestra as well as for his insertions of cuts into many of the scores he championed.

On 10 August 1941, Dean Dixon (1915-1976) became the first (and only) African-American conductor ever to lead the Philharmonic at Lewisohn Stadium.[29] He programmed music by Berlioz, Brahms, Bach, Mendelssohn, and Liszt, as well as a new piece by Chinese-Hawaiian-American composer Dai-Keong Lee (b. 1915) entitled *Prelude and Hula*. Dai-Keong and Dixon were friends who had met at Juilliard where they were both students.[30] The work inspired unfair comparisons to Ravel's *Bolero* from at least one critic.[31] As for Dixon, the *Post*'s John Briggs opined in the following words: "It would be going too far to say that Mr. Dixon has leaped at a bound into the front rank of symphonic conductors. But at the same time, it would be hard to name a more promising contender. Mr. Dixon has his faults, but they are the faults of

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[28] Noel Straus, "Stadium Program All-Tchaikovsky," *New York Times*, 28 July 1940.
[29] On 7 August 1965, Henry Lewis led members of the Metropolitan Opera Orchestra in the summer's all-Gershwin concert.
[30] *New York Times*, "Negro Conductor In Stadium Debut," 11 August 1941.
[31] Ibid.

inexperience, not of incompetence."[32] The following summer, Dixon made two Stadium appearances, leading the orchestra in, among other works, the American premiere of Khatchaturian's First Symphony. He was never seen again at the Stadium after 1942. Like Marian Anderson, Dixon achieved his greatest success abroad, leading orchestras in Europe and Australia.

Lastly, the 1944 season commenced with seven concerts led by Sir Thomas Beecham (1879-1961) in his only Stadium stint. The British conductor peppered his predominantly conservative programs with music by Sibelius and Delius, as well as Virgil Thomson's suite from his ballet, *Filling Station*. He also shared the stage with Fritz Kreisler in the opening concert and with his wife, pianist Betty Humby-Beecham (1908-1958), in his concluding presentation. Humby-Beecham did not receive the glowing notices that her husband and Kreisler enjoyed.[33]

Other Conductors

Among the other conductors who appeared at the Stadium during the war years, most notable were cult conductor and Mahler-Bruckner specialist, Jascha Horenstein (1898-1973), future Minneapolis and Detroit music director Antal Dorati (1906-1988), and Maurice Abravanel (1903-1993), best known for his long tenure at the helm of the Utah Symphony Orchestra. Horenstein led four concerts in 1943, eschewing Mahler and Bruckner entirely but taking on music by Shostakovich and Barber in addition to familiar masterworks. In 1944, the

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[32] John Briggs, "Dixon in Stadium Debut; Adler Saturday's Soloist," *New York Post*, 11 August 1941.
[33] *New York Times*, "Debut At Stadium By Lady Beecham," 26 June 1944. Jerome Moross's Symphony, scheduled for 24 June 1944, had to be replaced by music by Delius and Wagner when rain shortened the rehearsal and cancelled one of the seven concerts.

Hungarian Dorati accompanied a dance concert featuring Anton Dolin and Alicia Markova on 17 July, then, during the next two evenings, spiced up traditional fare with music by Bartok (*Peasant Dance* from *Two Images*) and Kodaly (*Hary Janos Suite*). Neither conductor appeared at the Stadium again following these appearances, but Abravanel, who accompanied Dolin and Markova on 28 July 1945 and led the orchestra in music by Milhaud and Ravel the following night, conducted there on a number of occasions.

Three other important conductors were principal conductors during this period. Russian-born maestro Efrem Kurtz (1900-1995) was a principal in a number of Stadium seasons beginning in 1939. He had short tenures in Kansas City and Houston before devoting his career to guest conducting, making a number of recordings along the way.[34] English composer-conductor Eugene Goossens (1893-1962), best known for his long tenure as music director of the Cincinnati Symphony Orchestra, was a principal in 1941 and a guest conductor in 1945. Fabien Sevitzky (1893-1967) was a guest in 1944, a principal in 1945, and a guest in 1946. He spent many years as music director of the Indianapolis Symphony Orchestra, which he developed from amateur to professional status. He was also a nephew of longtime Boston Symphony Orchestra music director, Serge Koussevitzky (1874-1951), who insisted that he change his last name for mysterious reasons.[35]

Among the guest conductors during the World War II era were a number of more than passing interest. Frieder Weissmann (1894-1984), a guest in 1939 and 1940, was a German conductor who made a number of early recordings on the Parlophon label, mostly with the Berlin

[34] *The New Grove Dictionary of Music*, s.v. "Kurtz, Efrem" (by Noël Goodwin).
[35] Brian Frederiksen, *Arnold Jacobs: Song and Wind* (WindSong Press Limited, 1996), 78.

State Opera Orchestra.[36] Charles O'Connell (1900-1962), a guest in 1939, was RCA Victor's musical director for a number of years.[37] A third guest conductor in 1939, Carl Bamberger (1902-1987), was a Viennese conductor who taught at the Mannes College of Music, conducted the Philharmonic and at the New York City opera and, after the War, made recordings in Germany.[38]

The 1940 season featured a musical curio. Edwin McArthur (1907-1987) was an American conductor and opera coach best known for his appearances in the concert hall and in the opera house with Norwegian soprano Kirsten Flagstad, about whom he later wrote a biography. He conducted her in an all-Wagner evening on 8 July 1940 then led the Philharmonic-Symphony in music by Philip James, Charles W. Cadman, Henry Gilbert, and Deems Taylor the next night, and works by Emerson Whithorne, Samuel Barber (*Adagio for Strings*), Charles Loeffler, and Vittorio Giannini the following night. Few Stadium conductors during this period did more for American music than did McArthur in these two concerts.[39]

Hugh Ross (1898-1990), a guest on the 23 June 1941 concert only, was the long-time conductor of the Schola Cantorum and a faculty member of the Manhattan School of Music who presided over a 23 June concert featuring Paul Robeson and music by Mussorgsky, Griffes, William Grant Still, Enesco, Earl Robinson, and Gershwin, as well as some spirituals.[40] Reginald

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[36] Damian's 78s and early LPs, "Frieder Weissman," http://www.damians78s.34sp.com/Conductor-Weissmann.html.
[37] *Time Magazine*, "Sour notes," http://www.time.com/time/magazine/article/0,9171,933732-1,00.html.
[38] *New York Times*, "Carl Bamberger," http://query.nytimes.com/gst/fullpage.html?res=9B0DE4D71E38F936A3575BC0A961948260.
[39] Tim Page, "Edwin McArthur, Conductor and Accompanist, Dies at 79," http://query.nytimes.com/gst/fullpage.html?res=9B0DE1DF163FF936A15751C0A961948260.

[40] Dennis Hevesi, "Hugh C. M. Ross Is Dead at 91; Conductor of Schola Cantorum," http://query.nytimes.com/gst/fullpage.html?res=9C0CE5D7113DF932A15752C0A966958260.

Stewart (1900-1984), another guest in 1941, was, at the time, conductor of the Toronto Bach Choir and CBC Symphony Orchestra.[41] A third 1941 guest conductor, Herman Adler (1899-1990), enjoyed long tenures at the helms of the NBC Opera and the Baltimore Symphony Orchestra.[42] Lastly, Ignace Strasfogel (1909-1994), a guest in 1944, was resident conductor of the Metropolitan Opera Company for over two decades and head of the opera department at the Curtis Institute of Music.[43]

It was during this period in Stadium history that operetta evenings were first held. These concerts, either complete operettas in concert form or highlights from various works, offered Stadium audiences opportunities to hear a genre that was already past its prime, replaced by the modern Broadway musical popularized by Oscar Hammerstein and Richard Rodgers. Three conductors during this period led the proceedings. Of the three, Franz Allers (1906-1995) was the only one who became a frequent Stadium conductor, often of light music and dance concerts, as well as of full-fledged symphonic concerts. He later conducted the 24 June 1961, 10 July 1962 and 4 July 1963 all-Gershwin concerts following Alexander Smallens's retirement from the podium. A Czech-born conductor, he was best known as the musical director for Lerner and Loewe's most successful musicals, including *Brigadoon*, *Paint Your Wagon*, *My Fair Lady*, and *Camelot*.[44] Another operetta evening leader was Robert Stolz (1880-1975), an Austrian conductor and composer who immigrated to America in 1940 and stayed until 1952, when he returned to Vienna. Best known for his operetta, *Der Tans in Glück* (1920), he was an annual

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[41] The Canadian Encyclopedia, "Stewart, Reginald," http://www.thecanadianencyclopedia.com/index.cfm?PgNm=TCE&Params=U1ARTU0003943.
[42] John Rockwell, "Peter Herman Adler; TV Opera Pioneer And Conductor, 91," http://query.nytimes.com/gst/fullpage.html?res=9C0CEFD6143EF930A35753C1A966958260.
[43] New York Times, "Ignace Strasfogel, 84, Pianist and Conductor," http://query.nytimes.com/gst/fullpage.html?res=9C03E0DC1538F933A25751C0A962958260.
[44] New York Times, "Franz Allers, 89, a Conductor And Broadway Musical Director," http://query.nytimes.com/gst/fullpage.html?res=990CE0DC1F3BF93BA15752C0A963958260.

conductor of Viennese operetta nights from 1942 to 1950. The only season in which he appeared more than once was 1942, when he conducted two nights of Johann Strauss Jr.'s *The Gypsy Baron* on 6 and 7 August. Stolz was the composer of sixty-five operettas and an estimated one hundred film scores.[45] Finally, Sigmund Romberg (1887-1951) was another annual conductor of operetta nights from 1945 to 1951. A Hungarian-born composer of operettas who made the transition to American musical comedy in the twenties, his best-known works were the operettas *The Student Prince* (1924) and *The Desert Song*, and the musicals *The New Moon* (1928) and *Up in Central Park* (1945).[46] Unlike Stolz, Romberg featured operetta excerpts and light fare from worldwide composers, not just Austrian, while emphasizing his own music first and foremost.

Another film composer, Max Steiner (1888-1971), conducted the Frank Sinatra night on 3 August 1943 (see pp. 170-71). Viennese-born, Steiner moved to America in 1914 where he worked on Broadway, then moved to Hollywood in 1929, and scored such movies as *King Kong* (1933), *Gone with the Wind* (1939), and *Now, Voyager* (1942), among many others.[47]

Other Stadium conductors from 1939 to 1945 included, in alphabetical order: Howard Barlow, Josef Blant (?-?), Emil Cooper (1877-1960), Morton Gould (1913-1996; see pp. 162-63), Alexander Hilsberg, Werner Josten, and Mois Zlatin (?-?)

Lastly, on 25 and 26 July 1940, the Philharmonic-Symphony yielded the Stadium stage to the All-American Youth Orchestra led by the flamboyant maestro, Leopold Stokowski (1882-1977) in his first Stadium appearances. The ensemble debuted under Stokowski several days earlier in Atlantic City, performed in Baltimore and Washington, then made its way to the City

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[45] *The New Grove Dictionary of Music*, s.v. "Stolz, Robert" (by Andrew Lamb).
[46] *The New Grove Dictionary of Music*, s.v. "Romberg, Sigmund" (by William A. Everett).
[47] *The New Grove Dictionary of Music*, s.v. "Steiner, Max" (by Kate Daubney, with Janet B. Bradford).

College campus before undertaking a "good will tour" through South America.[48] At Lewisohn Stadium, Stokowski placed the wind instruments forward and the strings to the rear, and led the youthful corps in music by Bach, Brahms, Gardner Read (1913-2005), and Wagner, followed by three encores, one of which was the complete Ravel's *Boléro*! [49] The following concert, more adventurous in content (music by La Salle Spier [1890-1982], Henry Cowell, Albèniz, and Debussy, followed by Tchaikovsky's Fifth Symphony), had to be moved to the Great Hall due to rain.[50] Not all of the New York critics were impressed with Stokowski's flexible and mannered approach to the more familiar compositions.[51]

Repertoire

The symphonic repertoire at Lewisohn Stadium during the World War II era was not dramatically different from that of the previous decades. As mentioned earlier, Wagner and Richard Strauss were not ignored though performed less often, while Stadium audiences were treated to healthy doses of Beethoven, Brahms, and Tchaikovsky. The annual Gershwin concert remained highly popular. During these six seasons, Russian music was highly dominant, reflecting America's solidarity with one of its allies as well as the left's affinity with Soviet Russia.[52] As will be seen, Shostakovich and Khatchaturian were performed more often during this era than during any of the following eras. While numerous all-Russian concerts were given

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[48] *New York Times*, "Stokowski Conducts in Atlantic City," 22 July 1940.
[49] Pitts Sanborn, "Stokowski's Orchestra at Stadium," *New York World-Telegram*, 26 July 1940.
[50] *New York Sun*, "Youth Orchestra Plays Farewell," 27 July 1940.
[51] Jerome D. Bohm, "Stokowski Off With Orchestra After Concert," *New York Herald Tribune*, 27 July 1940.
[52] British music of past and present was largely ignored. England's status as one of our allies was not enough to rescue its music from neglect.

during this period, only one all-American show was presented each summer: the annual all-Gershwin concert.

As throughout the Stadium's run, a decent if not huge amount of American music was presented during World War II, with no composer surfacing to challenge Gershwin's elite Stadium status, no "all-American" concerts given, and no search for another great American composer undertaken. Give or take several minor exceptions, that which was performed eschewed patriotic wartime sentiment. Then as now, American composers were more hesitant to compose works of pro-war (or pro-American) sentiment than were their European compatriots. This truism was summed up by the *New York Sun's* Oscar Thompson:

> Aside from sundry patriotic airs sung chiefly by school children, America has no music that can be regarded as serving a propaganda purpose like that of the Shostakovich "May Day" symphony or other examples to be found in the art music of the Soviets. Composition by or for a creed has been of little interest or concern to our musicians or our public, with the rather negligible exceptions of the left wingers of some choral bodies more interested in the class struggle than in music. In most of the talk about Americanism in music that has been going on now for more than half a century, the issue has been one of American melodic roots, American rhythms and American harmonic or instrumental coloring, not American ideology. Composers, critics and others have debated the matter of American subjects for stage works, symphonies, overtures and the like, but for the

> sake of the story, the sentiment, the romance or the background, rather than because of world outlook or national habit of thought.[53]

Politics and ideologies aside, the relative neglect of American music in or out of the Stadium was (and is) regrettable. Frequent Stadium conductor Alexander Smallens, himself somewhat guilty of this neglect, expressed his disgust of this trend in the following words:

> It is a tragedy that American composers and conductors have been hampered so long by the combination of snobbery and ignorance which has been responsible for the very silly notion that, in art, if it's foreign it's good, or at least better than the local product.
>
> As for me, I'd far rather listen to home-made mediocrities than foreign ones, if I have to listen to mediocrities at all. Why must our ears be stuffed with the output of second or third-rate foreign composers, presented under mediocre foreign conductors, at the expense of our local composing and conducting talent? Genius, of course knows no national boundaries, and none should be allowed to interfere with its functioning. Bring over all the Toscaninis you can get to come here. When it is a question of really great talent, the more you can get the better for music in general. But there has been too much sacrificing of our local talents in favor of those from abroad which are certainly not superior, and in many cases are definitely inferior.

[53] Oscar Thompson, "Novelties for the Stadium," *New York Sun*, 22 June 1940.

> There is no country in the world where native musical abilities are so spurned as in America, while opportunities are given foreign importations all the time.[54]

Perhaps Minnie Guggenheimer's earlier-quoted words sum up best the prevailing sentiment at the Stadium from 1939 to 1945: "With Europe darkened by intolerance, divided by hate, America must accept the role of civilization's trustee." The canon as it evolves must be performed and emphasized over the inevitable minor fare of past and present. The Lewisohn Stadium concerts were set in motion to present to as many listeners as possible the finest music at low prices. Why American composers have produced little that has joined the canon is an issue beyond the realm of this study. Even so, the domination of European (particularly Russian) music over American music during an era in which American nationalism was perhaps at its highest is most curious. The Stadium concerts had done more for American music during its previous several decades – even with the Depression - and could conceivably have presented at least one all-American concert during this period besides the annual Gershwin concert. Nonetheless, its continuing commitment to the canon with the occasional forays into new American music remained admirable, as was the willingness of so many New Yorkers to support the endeavor during one of America's most trying times.

Contemporary and Recent European Music

As mentioned earlier, Shostakovich was performed at the Stadium more often during the World War II era than during the years that followed. His First Symphony, which was introduced to Stadium audiences by Smallens on 8 July 1937 and performed twice in 1938, received an

[54] William G. King, "Music and Musicians: Alexander Smallens Has His Say on Raw Deal for Americans," *New York Sun*, 24 June 1939.

additional twelve hearings between 1939 and 1948 and was last performed at the Stadium on 13 July 1961. The work was not heard between 1948 and 1961. Similarly, the Fifth Symphony was heard for the first time on 19 June 1942 in an all-Russian music program led by Rodzinski and was performed six more times, the last time on the 23 July 1959 concert after a hiatus of nine seasons. The 19 June 1942 concert, entitled by the *New York Times* as a tribute to the Soviet Union,[55] also featured the only Stadium performance of Shostakovich's First Piano Concerto, with Private Eugene List as the soloist.

The symphony was better received than the concerto. Taubman commented that the concerto "grows on one with repeated hearings" while the Fifth "does not wear out its welcome. The composer knows how to sustain the grand line."[56] Francis D. Perkins wrote of the concerto:

> It is not great, and not always distinguished music, but its supply of melodies is liberal and engaging as well as varied; there is frank tuneful romanticism as well as jaunty and effective humor and high spirits. The scoring has deftness and color and various orchestral instruments, especially in the brass choir, take their turn with the piano in solo roles.[57]

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[55] Howard Taubman, "Concert Tribute To Soviet Union," *New York Times*, 20 June 1942.
[56] Ibid.
[57] Francis D. Perkins, "Eugene List Starts His Recital A Private, Ends It a Corporal," *New York Herald Tribune*, 20 June 1942.

This last comment of Perkins's is curious, for the piano concerto calls only for strings and a solo trumpet. Lastly, the *Brooklyn Eagle's* Miles Kastendieck proclaimed that the symphony "in its entirety proclaims a composer who has made a distinct contribution to the music of his time."[58]

The 19 June 1942 concert had two notable asides. After the concerto, List was promoted to the rank of Corporal by Captain Samuel Russell, who led List's unit. Russell stated that the promotion "was not because of your outstanding ability as a pianist but because you are a good soldier."[59] That recent Soviet music, rather than recent American music (mediocre or otherwise), would be heard in such a context is a somewhat sad commentary on the American concert hall of the time. After serving in the army during World War II, List continued a notable career as a concert pianist. In addition, in an occurrence that would be frequently repeated during the waning years of the Stadium, Rodzinski was forced to stop in the middle of the Largo of the Fifth Symphony when a noisy airplane flew overhead.[60] Noise from airplanes as well as from the local neighborhood ultimately helped bring the Stadium concerts to an end.

Other than the First and Fifth Symphonies and the sole performance of the First Piano Concerto, other Shostakovich works heard at the Stadium were ballet pieces from *The Golden Age* (in particular, the mischievous *Polka*), and the first movement of his famed *Leningrad Symphony*. The latter work was conducted by Efrem Kurtz in a symphonic concert on 11 July 1944 and by Franz Allers on 1 July 1945 in a concert devoted mostly to dance. Shostakovich's Tenth symphony received a single Stadium hearing on 21 June 1955 under the direction of New York Philharmonic music director, Dmitri Mitropoulos, who with the orchestra made a still highly-regarded recording of the work.

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[58] Miles Kastendieck, "Rodzinski Turns to Music Of Two Soviet Composers," *Brooklyn Eagle*, 20 June 1942.
[59] Howard Taubman, "Concert Tribute To Soviet Union," *New York Times*, 20 June 1942.
[60] Ibid.

Shostakovich's Armenian colleague Aram Khatchaturian enjoyed three Stadium hearings in 1942 as well. On 10 July, Dean Dixon conducted the American premiere of his First Symphony. Eight days later, Efrem Kurtz and Willam Kappel teamed up to perform his Piano Concerto. Two days afterwards, Kurtz led the orchestra in the American premiere of several movements from his *Dance Suite*.

The Concerto pleased the critics more than the Symphony. As Jerome Bohm wrote in the *Herald Tribune*:

> The Khatchaturian Symphony, which is in three movements, is a highly eclectic product which makes some use of autocthonous [*sic*] Armenian material but for the most part utilizes neo-romantic Russian clichés familiar in the works of such composers as Rimsky-Korsakoff, Moussorgsky, Glière and others of this school. It is richly and effectively orchestrated, making considerable use of the piano, but I discovered no instrumental combinations to lend the scoring distinction.[61]

Other critics were also cool to the Symphony, Taubman writing that "the work is too long for its content; it has not enough variety."[62] The Concerto elicited the following from Louis Biancolli:

> The work at times resorts unabashedly to theatrical devices, but so do the Tschaikovsky and Rachmaninoff concertos.

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[61] Jerome D. Bohm, "Dixon Directs Two New Works At the Stadium," *New York Herald Tribune*, 11 July 1942.
[62] Howard Taubman, "Dean Dixon Gives Stadium Program," *New York Times*, 11 July 1942.

> Khatchaturian knows his public. He pours out lush harmonies by the yard and builds up terrific climaxes. Warm folkish melodies gush through the scheme, and the whole knits into a dramatic scheme with real symphonic punch. The Armenian flashes highlight the material.[63]

Following this flurry of Stadium performances, Khatchaturian was heard less often at the Stadium. Dances from his ballet *Gayaneh* was performed six more times while his still-popular Violin Concerto received its New York premiere at the Stadium on 4 August 1949, with Carroll Glen (Eugene List's wife) as the soloist and Efrem Kurtz the conductor.

Interestingly, Prokofiev was less frequently played than the two earlier-mentioned Soviet composers; his popular *Classical Symphony* and music from his orchestral suite from his opera *The Love of Three Oranges* usually took the stage. Other compositions would slowly find their way to the Stadium during its later years.

Somewhat grating on the ears was Alexander Mossolov's modernist *Steel Foundry*, conducted by Weissman on 19 July 1939. The *New York Mirror's* James Whittaker opined, "It still sounds so much like a steel-mill that the zoning laws ought to restrict performance in this country to Hudson County and South Bend, Indiana."[64] Bennett chimed in, describing the short Mossolov piece as "a noisy, blantant [*sic*] and monotonous imitation of the sounds that assault the ears in a place described in the title."[65]

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[63] Louis Biancolli, "Khatchaturian Concerto Heard," *New York Daily Telegram*, 20 July 1942.
[64] James Whittaker, "Steel Foundry Rivals Imagery At the Stadium," *New York Mirror*, 20 July 1939.
[65] Grena Bennett, "Johnson's 'Imagery' Suite Has Hearing at the Stadium," *New York Journal-American*, 20 July 1939.

Other notable Soviet composer performed at the Stadium during the war years include Tikhon Khrennikov and Dmitri Kabalevsky. The former, better known today for his many spars with Shostakovich and other Soviet composers as head of the U.S.S.R. Composers' Union than for his music, was represented by his First Symphony in a 16 July 1942 program led by Kurtz. The latter's Second Symphony was performed by Kostelanetz and the orchestra on 28 June 1945, while his popular overture to his opera *Colas Breugnon* received numerous Stadium hearings during the final two decades.

Lastly, the Don Cossack Russian Chorus sang traditional songs and some classical standards in four programs throughout the forties. As was the case with the Hall Johnson Negro Choir, the Russians performed during the second half of concerts after the Philharmonic-Symphony vacated the stage.

While Russians of past and present highlighted the Stadium concerts of the World War II era, other notable compositions from England and other European countries were heard as well. What follows are several of them in chronological, Stadium-performance order.

On 12 July 1939, Stadium audiences were introduced to the twenty-six-year-old British composer Benjamin Britten, represented on a Stadium program conducted by Frieder Weissmann by his *Variations on a Theme by Frank Bridge* in its New York premiere. Pitts Sanborn wrote of the Britten work for strings:

> The variations are fanciful, ingenius [*sic*], technically proficient and well calculated not to annoy anybody who finds ultramodernism offensive. Particularly

> pleasing last evening were the Adagio variation, the Aria Italiana, and the movements in which the waltz rhythm is employed.[66]

Two years later, Alexander Smallens led the orchestra in the New York premiere of Britten's *Soirées Musicales*, which elicited the following remark from Jerome Bohm:

> Mr. Britten's arrangements of the March, Canzonetta, Tyrolese, Bolero, which compose his suite, are effectively scored and the English composer had the good taste to preserve Rossini's harmonic idiom not resorting to piquancies a la Stravinsky, as have most of his recent associates in devising similar orchestral adaptations of the Italian master's music.[67]

On 29 June 1941, Smallens led the orchestra in Sibelius's still rarely heard Third Symphony. The *New York Times's* Noel Straus noted that the Third represented the Finn's first foray into anti-romanticism, yet found the work inferior to later Sibelius symphonies and its relative neglect understandable.[68]

Rain lowered the attendance for the 3 August 1939 Swiss Night at Lewisohn Stadium, which combined fifes, drummers, dancers and yodelers with music by Jacques-Dalcroze, Hans

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[66] Pitts Sanborn, "Music Work New to City Played Here," *New York World-Telegram*, 13 July 1939.
[67] Jerome D. Bohm, "Smallens Leads Varied Concert At the Stadium," *New York Herald Tribune*, 25 June 1941.
[68] Noel Straus, "Work of Sibelius Heard At Stadium," *New York Times*, 30 June 1941.

Huber, Fritz Brun, Jean Binet, Gustave Doret, and Artur Honegger (*Pacific 231*, not too surprisingly).[69]

American Music

In terms of American music, these six seasons were notable for the advocacy of three important composers and a handful of lesser lights, several of whom blended leftist politics with the concert hall. A discussion of this select group of compositions heard at Lewisohn Stadium from 1939 to 1945 follows.

Three Important Composers

By the time America entered the war, Aaron Copland was well-established as a composer of and commentator on classical music. In the nine years since his modernist Piano Concerto was first heard at the Stadium, the Brooklyn-born composer had embraced a milder, more populist style that incorporated folk songs and hymns and did not shy away from jazz but did not emphasize it either.

In 1939, two Copland works were heard at Lewisohn Stadium for the first time. On 4 July of that year, Smallens led the Philharmonic-Symphony in Copland's *An Outdoor Overture*. Perkins wrote of the overture, "Despite a few measures in which musical interest seemed unevenly sustained, the work can be generally well commended for its musical ideas and their

[69] Pitts Sanborn, "Gala Swiss Night Delightful Program," *New York Daily Telegram*, 4 August 1939.

development, as well as for its instrumental investiture."[70] Eleven days later, Frieder Weissman gave the Stadium premiere of *El Salon Mexico*.

In 1941, two new Copland creations were given their Stadium debuts. The orchestral suite from the ballet *Billy the Kid* was heard for the first time in New York on 20 June under the direction of Smallens. Of this piece, Straus wrote:

> It was knowingly and imaginatively scored and American in essence, despite the fact that many of its pages found the composer under the spell of Ravel and Stravinsky.
>
> Expertly devised for ballet purposes, the numbers brought together in the suite lost something of their effectiveness when heard as pure music, the impression of the excerpts as a whole being rather uneven and fragmentary.[71]

Copland's chamber orchestra work, *Quiet City*, was performed on 8 August, again led by Smallens. Bennett wrote that the piece "illustrates the composer's invention in tonal combinations, color and mood and, moreover, an aptitude for subtle and impressive effects in orchestration." She also had praise for Philharmonic-Symphony principal trumpeter William Vacchiano's rendering of the solo trumpet part.[72] Lastly, *A Lincoln Portrait* for speaker and orchestra was heard at the Stadium for the first time on 26 July 1943. André Kostelanetz conducted and famed poet Carl Sandburg narrated. All five of these Copland compositions were programmed at least one more time at the Stadium.

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[70] Francis D. Perkins, "Stadium Crowd Hears Music of 3 New Yorkers," *New York Herald Tribune,* 5 July 1939.
[71] Noel Straus, "'Cotillon' Novelty Heard At Stadium," *New York Times*, 21 June 1941.
[72] Grena Bennett, "Emphasizes Patriotism," *New York Journal-American*, 9 August 1941.

During the World War II era, William Schuman was looked upon as a potential major composer. Two large-scale choral works were performed at Lewisohn Stadium during this era: *Prologue with Chorus* (4 July 1939) and *This Is Our Time* (4 July 1940). Both works featured texts of social consciousness written by left-wing poet, Genevieve Taggard, Schuman's colleague at Sarah Lawrence College. The former work was sung by the chorus from the High School of Music and Art, the latter by the Peoples' Philharmonic Choral Society (described by Oscar Thompson as "a workers' group of about 200 voices").[73] The first piece was well-received:

> Mr. Schuman's "Prologue" would have benefited by an immediate repetition. Written to words of Genevieve Taggard, it is virile, short, striking and the sort of work which needs a little mulling over.[74]

Biancolli described *Prologue* as "rugged, percussively insistent music over a driving belligerent beat. The choral passages weave into the fabric dramatically."[75] The work found favor with the audience[76] but failed to hold in the Stadium repertoire.

Similarly, *This Is Our Time* was only heard once at the Stadium. Longer than *Prologue*, the work is in five sections: "Celebration," "Work," "Foundations," "Questions," and "Fanfares," and begins with the words, "This is our time/we celebrate our time in song." The more ambitious choral composition met with less critical success. As Straus wrote:

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[73] Oscar Thompson, "Schuman Cantata Heard At Stadium," *New York Sun*, 5 July 1940.
[74] *New York Post*, "Smallens Plays American Works," 6 July 1939.
[75] Louis Biancolli, "Stadium Honors Composers," *New York World-Telegram*, 5 July 1940.
[76] Ibid.

> Obviously the 30-year-old composer, who had done far better in his earlier and much briefer "Prologue," was not yet ready to tackle a work of the proportions of this cantata. The vocal line was jerky, broken and spasmodic. There were few contrasts of mood or tempo, and the general impression given by the melancholy pervading the score was that "Our time" is not one to "celebrate" happily "in song." But the excellent performance of the novelty brought a big hand, necessitating bows from the composer and both directors.[77]

Perkins found more to praise, writing as follows:

> At times the cantata might also have profited by more variety of pace and a wider range of harmonic color, although in the latter regard the work was well written within its limits, showing notable knowledge of the resources of the orchestra as well as of the chorus. But, despite drawbacks, the work spoke well of Mr. Schuman as an American composer of whom much can be expected and who does not eschew frank and communicative emotional expression.[78]

Schuman never again had a choral work performed at the Stadium; the above works were perhaps noble in sentiment but somewhat short of the mark in musical impact. He did, however, enjoy frequent performances of his *American Festival Overture* and several performances of his light tone poem, *Newsreel—In Five Shots*, the revised version of which was premiered at the Stadium and dedicated to Smallens, who directed both of the above choral works. Curiously, his

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[77] Noel Straus, "Stadium Premiere For New Cantata," *New York Times*, 5 July 1940.
[78] Francis D. Perkins, "Music for the Fourth," *New York Herald Tribune*, 5 July 1940.

Third Symphony, largely responsible for his reputation as a leading American composer of his time, was never heard at the Stadium.

Lastly, several of Samuel Barber's compositions appeared on Stadium programs during these years.[79] On 28 June 1939, his famed *Adagio for Strings* received its first-ever performance before a paying audience at the Stadium under the direction of Massimo Freccia.[80] Perkins waxed effusive, stating that the performance "confirmed the very favorable impression created by this music last fall, one of sensitiveness, imagination and masterly treatment of the instrumental medium."[81] The *New York Sun's* Irving Kolodin was less enthusiastic, however, commenting that "it is difficult to find in its measured patterns a reflection of contemporary musical development. Indeed, its most arresting quality is its pronounced conservatism."[82] It was not the last time that Barber was taken to task for his "conservatism." But Kolodin's reservations notwithstanding, the *Adagio* was performed seven more times at the Stadium. Other Barber works heard at the Stadium during the World War II era were the *Second Essay for Orchestra* (conducted by Jascha Horenstein on 25 July 1943) and the *Commando March* (conducted by Smallens on 28 June 1944).

Other Notable American Compositions

On 25 June 1940, perhaps the most "American" of the Stadium concerts of the World War Two era was heard. The concert, which had been scheduled for a day earlier but was

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[79] The first Stadium performance of a work by Barber took place on 28 July 1937, when George King Raudenbush led the Philharmonic-Symphony in his *Music for a Scene from Shelley*.
[80] Francis D. Perkins, "Massimo Freccia Closes Symphony Engagement," *New York Herald Tribune,* 29 June 1939. The *Adagio for Strings* in its version for string orchestra was first heard in an NBC Symphony Orchestra radio broadcast on 5 November 1938, conducted by Arturo Toscanini.
[81] Ibid.
[82] Irving Kolodin, "Freccia's Farewell," *New York Sun*, 29 June 1939.

postponed due to rain, attracted great interest from outside Manhattan (Eleanor Roosevelt was among the many who made the trip to the Stadium) [83] and one of the Stadium's largest audiences of the season. The concert, described by some papers as having "Democracy" as its theme, featured two world premieres for chorus and orchestra; a recent work and spirituals, featuring baritone soloist Paul Robeson; and several European compositions (*Largo* from Dvorak's *New World Symphony* and Weinberger's *Under the Spreading Chestnut Tree: Variations and Fugue on an Old English Tune*). Rodzinski led the first half of the concert and Mark Warnow undertook the second.

The first world premiere, Roy Harris's *Challenge, 1940*, opened the concert in stirring fashion. The chorus-orchestra piece (with a brief baritone solo, sung on this occasion by chorister Peter Nicolaeff) is a setting of the Preamble to the Constitution of the United States. The critics found much to praise about the work, but felt that the chorus, made up of members of the Schola Cantorum, needed more rehearsal.[84] Jerome Bohm's review summed up Harris's piece: "The song is plaintive in character, simply melodious and of direct appeal, as is indeed the whole of the composition. The instrumentation is especially telling."[85] This work is at least one example of the kind of "American subject" referred to in Oscar Thompson's earlier-mentioned editorial.

The second premiere, heard after the spiritual-influenced Dvorak, was African-American composer William Grant Still's cantata *And They Lynched Him on a Tree*. Set to a text by Katherine Garrison Chapin, the performance of the cantata was summed up by Chapin:

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[83] *New York Times*, "Mrs. F. D. Rossevelt To Be Concert Guest,"24 June 1940.
[84] Grena Bennett, "New American Compositions On Stadium Bill," *New York Journal-American*, 26 June 1940.
[85] Jerome D. Bohm, "'Democracy' Is Concert Theme At the Stadium," *New York Herald Tribune*, 26 June 1940.

> [It is] a human document sung in the rhythmic expression of poetry through music and thence to the hearts of people. It is the heart, the intelligence, that overcomes and eliminates intolerance and the blow of intolerance upon the land.
>
> It is night. In a clearing by the roadside among the turpentine pines, lit by the headlights from parked cars, a Negro has just been lynched. The white crowd who hung him, and those who watched, are breaking up now, going home. They sing together, get into their cars and drive away. Darkness falls on the road and the woods. Then slowly the Negroes come out from hiding to find the body of their friend. Among them is the mother of the man who was hung. In darkness they grope for the tree; when they find it the mother sings her dirge. The Negro chorus joins her and they retell the story of the man's life and rehearse the tragedy. She is humble and broken but as they all sing together, white voices joining the Negroes, the song becomes strong in its protest against mob lawlessness and pleads for a new tolerance to wipe this shadow of injustice off the land.[86]

In this work, the Wen Talbert Negro Choir joined with the Schola Cantorum and Louise Burge, very well-received, sang the solo contralto part. Bohm wrote that the cantata, "contains some stirring pages, more especially those dealing with the sentiments of the Negroes concerned in its unfolding" but commented that "Mr. Still's instrumentation seemed at times too weak for an outdoor concert."[87] The *New York Post* hailed the Still as "a powerful essay against mob

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[86] *New York Daily Worker*, "Robeson Sings 'Ballad' At Stadium, June 24," 29 May 1940.
[87] Jerome D. Bohm, "'Democracy' Is Concert Theme At the Stadium," *New York Herald-Tribune*, 26 June 1940.

violence,"[88] while Howard Taubman stated, "Mr. Still has written with utter simplicity and with deep feeling. He has used the orchestra to paint in the atmosphere of the evening. A few harsh, cruel chords evoke the brutal crowd."[89]

Also on the program was *Ballad for Americans* (with music by later-blacklisted composer Earl Robinson and a text by John Latouche) which was something of a popular piece, already much-recorded, which Robeson made a personal specialty, his unique voice, as suggested by Lisa Barg, having helped mold the piece into its definitive shape, harmonically and otherwise.[90] The work was a plea for tolerance for all races, for an America without boundaries. As an interesting side-note, *Ballad* was requested by the Republicans for the 1940 G.O.P. convention in Philadelphia, but Robeson declined, partly for political reasons, in favor of the Lewisohn concert which took place that same night.[91] The piece was performed once a year every summer at the Stadium from 1940 to 1943, after which it vanished from the Stadium repertoire. The Still was heard again in 1941 at the Stadium, the Harris never again. It was a telling measure of the power of American democracy that, in a "Democracy-themed" concert put on amidst the winds of war, there were several works that expressed criticism of America at its worst rather than praise for America at its best.

Still was not the only African-American composer heard at the Stadium during the War years: Ulysses Kay's *Of New Horizons* received its world premiere in a 29 July 1944 concert that featured three men in uniform, conductor Thor Johnson and duo-pianists Jack Lowe and Arthur

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[88] *New York Post*, "Robeson Heard by 13,000 At the Lewisohn Stadium," 26 June 1940.
[89] Howard Taubman, "American Music Heard In Stadium," *New York Times*, 26 June 1940.
[90] Lisa Barg, "Paul Robeson's *Ballad for Americans*: Race and the Cultural Politics of 'People's Music'," *Journal of the Society for American Music* 2, no. 1 (2008): 27-70. In her article, Barg incorrectly asserts that the 25 June 1940 concert featured Robeson's Stadium debut. As mentioned earlier, the baritone first appeared at the Stadium on 31 July 1932 (see pp. 121-22.).
[91] Ibid, p. 59.

Whittemore. Another notable American composer, Paul Creston, received his first Stadium hearings during this era. His *Pastorale and Tarantella* was played on 26 June and 14 July 1942, both times under the direction of Smallens, while his *Choric Dance No. 2* was conducted by Efrem Kurtz on 31 July 1943.

Some curios were heard during this time. On 30 July 1941, the Stadium was the site for the world premiere of Robert Russell Bennett's *A Symphony in D for the Dodgers*, featuring Brooklyn Dodger broadcaster Red Barber as the narrator and Steinberg as the unlikely conductor. The *Herald-Tribune's* Robert Lawrence found Barber's delivery "drab and unimpressive" and compared Bennett's music to Prokofiev's *Classical Symphony*.[92] Later on, several orchestral works composed by stage and screen actor Lionel Barrymore were heard at the Stadium. His *Partita* for orchestra, strongly influenced by Bach and Handel,[93] was heard on 2 August 1944 under the direction of Fabien Sevitzky. On 18 July 1945, Sevitzky, evidently a Barrymore specialist, conducted the Philharmonic-Symphony in the motion-picture star's *Praeludium and Fugue*.

Lastly, on 3 and 4 July 1943 were several concerts programmed to encourage patriotic, pro-war sentiment. The concerts were conducted, and featured arrangements, by young composer-conductor Morton Gould. The 3 July concert was more international, including the first American performance of Nikolay Myaskovsky's Sixteenth Symphony, Delius's *A Song of Summer*, and arrangements of "marching songs" from England, China, and the Soviet Union by Gould himself. The 4 July concert replayed the "marching songs" and replaced the European symphonic pieces with American music: William Schuman's *Newsreel - In Five Shots*, Roy

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[92] Robert Lawrence, "Dodgers' Symphony at Stadium; Total: No Runs, No Hits, No Errors," *New York Herald Tribune*, 31 July 1941.
[93] Louis Biancolli, "Dr. Gillespie to Debut as Composer," *New York World-Telegram*, 26 July 1944.

Harris's *Ode to Truth*, and Aaron Copland's suite from *Billy the Kid*, as well as Gould's arrangements of W. C. Handy's *St. Louis Blues* and several popular standards. Gould's *American Salute* and *Fanfare for Freedom* were on both programs, while the 4 July concert featured his American Symphonette No. 2. At the end of the 3 July concert, the audience sang a song about the United Nations with music by Shostakovich. The concerts were expressions of American solidarity with her allies and foreshadowed the increasing use of popular music on the Stadium programs. The *New York Post* praised the orchestra for its virtuoso rendering of the Myaskovsky despite limited rehearsal time.[94]

Soloists

Lorin Maazel was not the only prodigy to appear at Lewisohn Stadium during the World War Two era. On 6 July 1939, Efrem Kurtz and the Philharmonic-Symphony accompanied two precocious talents: twelve-year-old pianist Julius Katchen (1926-1969) and ten-year-old violinist Patricia Travers (b. 1928). This marked the only Stadium appearance for either soloist. Katchen took on Schumann's demanding A minor Concerto while Travers performed Lalo's *Symphonie Espagnole*. The pianist had already performed with the orchestra at Carnegie Hall prior to his Stadium appearance[95] and, based on the critics' responses, was already an assured artist. As Taubman wrote, "Julius tossed off the Schumann concerto as if it were just another chore. He played with poise, facility, feeling, and a sense of style."[96] Less experienced than Katchen, Travers greatly impressed the critics. Biancolli wrote, "She swept through the concerto with clean intonation, a clear, penetrating tone and an amazing rhythmic pulse and alertness. Further,

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[94] *New York Post*, "Gould Performs American Music At Stadium During Weekend," 6 July 1943.
[95] Francis D. Perkins, "Boy and Girl Play in Stadium 'Youth Night'," *New York Herald Tribune*, 7 July 1939.
[96] Howard Taubman, "'Children's Hour' Given At Stadium," *New York Times*, 7 July 1939.

her legato in the slow movement was pure and seamless and she tossed off the quick finger work of the finale like a veteran."[97] Both performers went on to successful musical careers, Travers finding success in Hollywood as a competent actress as well as violinist.

Another prodigy was twelve-year-old, Brooklyn-born pianist Teresa Sterne (1927-2000), who performed with Smallens the Tchaikovsky First Piano Concerto on 17 July 1940. The critics were less enthusiastic with her than they were with Katchen and Travers, some of them commenting on the poor choice of concerto. As the *New York Herald Tribune* explained, "A work which requires less brawn for a veracious disclosure of its contents would have indubitably proved a more felicitous vehicle for her gifts."[98] Unlike Katchen and Travers, Sterne appeared several more times at the Stadium. Years later, she became known as the director of Nonesuch Records.

Adult soloists found their way to the City College campus as well. By this time, the Stadium had established itself as a desired venue, and some of the world's finest solo acts were willing to perform for the people at a nominal salary. On 8 July 1940, Wagnerian soprano Kirsten Flagstad (1895-1962) made her only Stadium appearance, singing arias and excepts by Wagner accompanied by conductor Edwin McArthur (who was also making his Stadium debut). While Kolodin felt that the Stadium amplification system worked against her,[99] the critics were kind to Flagstad, less so to McArthur.[100] Also making his only Stadium appearance in 1940 was French pianist Robert Casadesus (1899-1972), who, on 22 July, performed Mozart's K. 488

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[97] Louis Biancolli, "Stadium Cheers Girl Violinist, 10, Boy Pianist, 12," *New York World-Telegram*, 7 July 1939.
[98] *New York Herald Tribune*, "Teresa Sterne Is Piano Soloist At the Stadium," 18 July 1940.
[99] Irving Kolodin, "Flagstad Heard By Huge Audience," *New York Sun*, 9 July 1940.
[100] Francis D. Perkins, "Flagstad Sings Outdoors," *New York Herald Tribune*, 9 July 1940.

concerto and Liszt's A major concerto. Efrem Kurtz conducted. Poor weather resulted in a small turnout and Casadesus graciously agreed to perform the same works again the following night.[101]

The 1941 season showcased a number of major talents. On Opening Night, 19 June, Artur Rubinstein (1887-1982) made his Stadium debut performing the Tchaikovsky First Piano Concerto and (to say the least) met with a more enthusiastic response than did Sterne. He also performed a number of encores for the large, enthusiastic crowd.[102] Unlike Flagstad and Casadesus, Rubinstein returned to the Stadium on a number of occasions during the forties. Accompanied by Smallens, he performed Brahms's Second Piano Concerto on the last concert of the 1941 season.

On 21 July 1941, young violinist Yehudi Menuhin (1916-1999) made his Stadium debut, performing with Kurtz the Mendelssohn Violin Concerto and Paganini's D major Violin Concerto. The audience demanded an encore, and Messrs. Menuhin and Kurtz had one ready: Saint-Saëns's *Havanaise*. The *New York Times* critic was somewhat disappointed with the Mendelssohn, feeling that the Stadium's acoustical problem adversely affected Menuhin's tone and projection.[103] This reservation (not shared by all the critics) notwithstanding, Menuhin made six more Stadium appearances.

Something of a curiosity was heard on 9 August 1941 when harmonica virtuoso Larry Adler (1914-2001) made the first of two Stadium appearances. Accompanied by Smallens, Adler performed his own arrangements for harmonica and orchestra of standards by Vivaldi, Saint-Saëns, Granados, Albeniz, Bach, and, accompanied by pianist Richard Malaby, encores by Granados and Rachmaninoff. Strauss wrote in the *Times*, "Though the tone produced was

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[101] Jerome D. Bohm, "Two Concertos Mark Program At the Stadium," *New York Herald Tribune*, 23 July 1940.
[102] Oscar Thompson, "Stadium Opening Sets Record," *New York Sun*, 20 June 1941.
[103] *New York Times*, "Yehudi Menuhin Stadium Soloist," 22 July 1941.

exceedingly small for the wide spaces of the Stadium, it was sweet and mellow and used with musicianly effect in accurate and carefully detailed presentations of these classics." He later added, "monotony set in after he reached the Rachmaninoff and Granados selections."[104]

On 7 August 1943, Metropolitan bass Ezio Pinza (1892-1957) performed the first of three Stadium recitals, taking on Russian arias in his native Italian. The *New York Times* commented, "Mr. Pinza's Boris is too well known here to need comment. Last night he was in fine form and gave a splendid reading, both musical and dramatic, to this magnificent and regal music. Boris should be sung in Russian, but even in Italian, as Mr. Pinza did it, the effect was not dimmed."[105]

Finally, virtuoso violinist Fritz Kreisler (1875-1962) made his only Stadium appearance on Opening Night of 1944. With Beecham conducting, Kreisler performed a Tchaikovsky Violin Concerto that Virgil Thomson described as "noble, frank and shapely and sweeping. If the details were not always quite accurate as to pitch the progress of the whole was so plainly reasonable that one can only be grateful to this artist for having preserved the simplicity of his musical conceptions, as well as the beauty of his tone."[106] Kreisler had been scheduled to perform in the 1941 Stadium opener, but suffered a serious pedestrian accident several months prior to the concert.[107]

Three Popular Acts

Evidently, the temptation to incorporate popular music into the proceedings proved too great for the management of the Lewisohn Stadium concerts. Aside from some of the selections

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[104] Noel Straus, "Harmonica Solos Heard At Stadium," *New York Times*, 10 August 1941.
[105] *New York Times*, "Ezio Pinza Heard In Opera Excerpts," 8 August 1943.
[106] Virgil Thomson, "Con Spirito," *New York Herald Tribune*, 21 June 1944.
[107] *New York Herald Tribune*, "Fritz Kreisler's Skull Fractured By Truck at Madison and 57th," 27 April 1941.

at the all-Gershwin concerts, the World War Two era at the Stadium featured the first forays into jazz and popular standards. Money problems were partly responsible; perhaps there was a need to branch out from the concert hall. Interestingly, two of the three concerts met with disappointing returns at the box office.

The first of the three was a smashing success. On 14 July 1941, big-band leader and clarinetist Benny Goodman (1909-1986) made his Lewisohn Stadium debut in front of an estimated audience of 14,000 to 15,000, many of whom were bobby-soxers and jitterbugs. Actually, in terms of the music performed, the concert was half-classical, half-popular. Canadian maestro Reginald Stewart began the program with a Beethoven's Fifth that met with mixed reviews from the New York critics. Kolodin wrote, "One pointed complaint of the listener able to take both sections (of the concert) in stride would be that the men of the Philharmonic played their Beethoven with so little of the zest and enthusiasm lavished by Goodman's men on their music."[108] After the Beethoven, Stewart and the orchestra accompanied Goodman in the Mozart Clarinet Concerto. As Bennett wrote:

> Mr. Goodman is no novice at the exhibiting of his artistic prowess in serious music, although the greater part of his career has been devoted to compositions of the jitterbug variety.
>
> He possesses style and taste that spring from the sources of genuine art, and these together with clean, crisp and smooth technique brought conviction to those who may have doubted his ability in the more cultured field of interpretation.[109]

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[108] Irving Kolodin, "Goodman And Band Appear At Stadium," *New York Sun*, 15 July 1941.
[109] Grena Bennett, "14,000 Hear Goodman Play At the Stadium," *New York Journal-American*, 15 July 1941.

Not all the critics were convinced. Bohm wrote in the *Herald Tribune*:

> Mr. Goodman's delivery of the solo part in the Mozart Concerto was tonally ingratiating and technically adroit; but one felt a certain diffidence in his approach to the music which inhibited a full realization of the composer's intentions.[110]

Following the American premiere of William Walton's *Crown Imperial* (which Bohm dismissed as "a pretentious, long-winded bit of fustian"),[111] the Philharmonic-Symphony vacated the premises to make way for Goodman's band. The *New York Times's* account follows:

> The session began with "One o' Clock Jump." The audience was electrified. First a trombonist "took it away." Then Cootie Williams had a spell on the trumpet. He was followed by the five saxophonists in the front row, who stood as they played. Shoulders began to shake and feet to beat. The music got louder and louder. The throng in the bleachers rose. Word got around that dancers would be allowed to come to the field to dance. A stampede seemed to be about to start.
>
> But the next number, "Intermezzo," was a slow one and the audience calmed down. Those who wanted to dance did so, others came as near to the stage as possible.[112]

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[110] Jerome D. Bohm, "Classics Mixed With Swing on Lewisohn Bill," *New York Herald Tribune*, 15 July 1941.
[111] Ibid.
[112] *New York Times*, "Goodman Rouses Stadium Audience," 15 July 1941.

The jam session might have gone on all night had Goodman and the band not brought it to a close with a rendition of *The Star-Spangled Banner*.[113]

The 1941 Lewisohn concert mirrored Goodman's career. The clarinetist remained a jazz icon who dabbled in the classics. In his only other Lewisohn concert, on 19 July 1960, Goodman again played the Mozart, then performed with his band in the concert's second half. *PM's Weekly* reported an amusing incident from backstage during the 1941 Goodman concert:

> Reginald Stewart, who conducted the Philharmonic-Symphony in the classical first half of the program, recently expressed himself as all-out for jazz. When Benny & Co. took over, he listened carefully and watched even more carefully the effect the music was having. There was little doubt that the effect was more violent than anything he could hope to produce. Whether he would want to produce it he didn't say, but the picture leads us to believe he wouldn't.
> Mr. Stewart left shortly after Cootie Williams trumpeted the *Concerto for Cootie*. The crowd stayed on and on, and finally had to be shooed out.[114]

Whatever the critics' (and Stewart's) misgivings, the 1941 Lewisohn Swing concert was a popular success. Unfortunately, such was not the case two years later, when crooner Frank Sinatra (1915-1998) took the stage in his only Stadium concert. The *New York Mirror* reported on the circumstances by which "The Voice" came to City College:

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[113] Ibid.
[114] *PM*'s *Weekly*, "Benny Has 'Em Jiving at The Stadium," 15 July 1941.

> Sinatra's Stadium appearance came about at the invitation of Mrs. Charles S. Guggenheimer, chairman. As the Stadium concerts are now experiencing their annual deficit, Mrs. Guggenheimer requested Sinatra to contribute his phenomenal box-office appeal and also to lower his usual concert fee of $3,000. Instead, Sinatra offered to appear at the Stadium for free. Barring trouble with that mortal foe of Stadium concerts, the Weather Man, it is hoped that the concert will halve the season's deficit.[115]

For his part, Sinatra believed very strongly in the Lewsiohn Stadium concerts and in all symphonic ventures. He was very much a fan of classical music and he also considered the Lewisohn concerts "real democracy at work."[116]

Unfortunately, the 3 August 1943 concert was not a success, either artistically or at the box office. The program consisted of motion-picture music, most of it by Hollywood composer Max Steiner who also conducted, and popular standards orchestrated for the Philharmonic-Symphony by Axel Stordahl (1913-1963). Concerning the movie music, *PM'*s Mark Schubart wrote, "None of these scores holds up well on the concert stage. Whether it is because the music cannot be 'miked' as it is on a sound stage or because the orchestra wasn't interested in what it was doing, most of the excerpts sounded sluggish and meandering. And dull."[117] Moreover, Sinatra, for whatever reason, was not at his best. Bowles wrote in the *Herald Tribune*:

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[115] *New York Mirror*, "Sinatra vs. Stadium Deficit," 30 July 1943.
[116] *PM*'s *Weekly*, "Sinatra to the Rescue," 30 July 1943.
[117] Mark Schubart, "Sinatra Croons in Vain," *PM's Weekly*, 4 August 1943.

> Mr. Sinatra's admirers assured me that last night he was not at his best. Certainly he seemed unsure of the "symphonic" accompaniments that Mr. Steiner was conducting for him, and the microphone was obviously not completely to his taste. His voice was pleasant, and generally under complete control. His diction was excellent and his personality projection satisfactory. In thanking the audience for its enthusiasm he referred to the members of the Philharmonic as "the boys in the band." It was surprising to note that in spite of the almost ferocious fanaticism of the younger feminine spectators, the audience was in reality extremely small. Only about 7,000 persons attended.[118]

In Stadium terms, 7,000 was indeed a small crowd and it seems a pity that the Sinatra concert proved so lackluster, given Sinatra's willingness to perform for nothing. One is tempted to surmise that Stadium audiences truly did prefer the classics, at least within the Stadium context. Perhaps also the Philharmonic was not, at this time, equipped to handle popular music. Nearly two years later, another popular concert – Dinah Shore (1916-1994) with musical-comedy conductor Al Goodman (1890-1972) – also attracted 7,000 to 7,500 music lovers, many of whom were young. Unlike Sinatra, however, Shore received mostly positive notices for her singing despite an amplifying system, which, according to *PM's Weekly's* Robert Hague:

> made her lower tones sound throaty and husky; and the elaborate orchestral backgrounds provided were a little heavy for her light and intimate manner of singing. It was with her two final encores – Candy and I Said No – sung only to

[118] Paul Bowles, "Frank Sinatra Is the Soloist At Lewisohn Stadium Concert," *New York Herald Tribune*, 4 August 1943.

> Ticker's (Freeman's) piano hidden at the back of the orchestra… that she really went to town. Here her personality and inimitable way of putting over a song really triumphed, and the crowd wanted more.[119]

Opera

Lewisohn Stadium during the World War Two era offered no major innovations in opera. Not only was the number of operas staged smaller, but all of those produced had been done during the previous decade. In 1940, only one opera – *Carmen* – was produced. In 1941, no opera was given, while in 1942, a concert version of Johann Strauss, Jr.'s *The Gypsy Baron* was given (three times). The operetta was conducted by Robert Stolz, Austrian conductor and composer whose yearly performance of operetta excerpts and Viennese fare began on 8 July 1943 and became popular with Stadium audiences. Other than the 1942 *The Gypsy Baron*, all eleven of the opera productions heard at the Stadium from 1939 to 1945 were conducted by the indefatigable Smallens: Verdi's *Aida* (1939 and 1944), Bizet's *Carmen* (1939, 1940, 1943, 1944 and 1945), Verdi's *La Traviata* (1943 and 1944), and Puccini's *La Bohème* (1943 and 1945). They were scheduled for two consecutive nights and usually featured mainstays from the Metropolitan Opera House.

Of the eleven productions, arguably the most notable was that of *La Traviata* of 19 and 20 July 1943. This was the first staged opera featuring a Lewisohn favorite, New York tenor Jan Peerce, who played the role of Alfredo. Peerce first sang at the Stadium on 31 July 1939 in a concert of Wagner excerpts conducted by Fritz Reiner. He next was heard in the earlier-mentioned, Stolz-conducted Viennese evening of 8 July 1943, an appearance which led Bohm to

[119] Robert A. Hague, "Dinah Shore Sings At the Stadium," *PM's Weekly*, 4 July 1943.

proclaim, "Mr. Peerce was in excellent form and poured forth his appealing, vibrant voice with exceptional freedom of production."[120] Cast with Brazilian soprano Bidu Sayao (1902-1999) as Violetta and Alexander Sved (1906-1979) as Giorgio Germont, Peerce, who became a frequent Stadium performer over the next several decades, proved the star of the production. The *New York Times* critic, who found much to praise about the other performers as well, enthused, "Mr. Peerce as Alfredo was at his best. He sang in fine form and with the elegance and feeling that Verdi demands from this part."[121]

Like most Lewisohn operas, the 1943 *La Traviata* was praised for its musical values more than for its production values. Apparently, it was difficult to determine when the scene was an interior or exterior. As Thompson explained:

> On the printed programs all was as it should be, the types specifying (I) Violetta's drawing room in Paris and (II) Garden of Violetta's country place near Paris. But with the first parting of the curtains the garden was revealed, and when the second chapter was reached after an intermission, Alfredo was discovered in a drawing room – or at least in a room.[122]

Nobody came to the Stadium expecting the same production values as those offered at the Met. Still, the affairs were costly and evidently took their toll. From 1946 until the last Philharmonic season of 1964, only one opera was produced each summer (except for the years 1952, 1953, 1959 and 1960, which featured no operas). All of the operas heard during these final

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[120] Jerome D. Bohm, "Viennese Night Is Presented by Philharmonic," *New York Herald Tribune*, 9 July 1943.
[121] *New York Times*, "12,000 At Stadium Hear 'La Traviata,'" 20 July 1943.
[122] Oscar Thompson, "12,000 At Stadium Hear 'La Traviata,'" *New York Sun*, 20 July 1943.

nineteen seasons were long-established staples of the repertoire and were presented in concert form.

Summary

Despite the war, the unpredictable weather (which included a stage-shattering thunder and lightning storm), the increasing noises from the air and the streets, and the never-ending financial problems, the Lewisohn Stadium concerts continued to provide New Yorkers from all walks of life with good music at low prices from 1939 to 1945. Major talents, from the very young to the older and well-established, found their ways to the Stadium to perform for the people and, indeed, to help crystallize their successful careers. Among these talents were three future New York Philharmonic music directors (Rodzinski, Maazel, and Bernstein), major pianists (such as Serkin, Rubinstein, and Casadesus), and such singers as Flagstad, Pons, and Peerce. Amidst all the behind-the-scenes madness described by Sophie Guggenheimer Untermeyer in *Mother is Minnie*, the Stadium had come a long way in terms of international respectability, and all kinds of performers played for the people for small and sometimes no fees. While the opera performances basically ran their course during this time, the symphonic and concerts with soloists still attracted large enough audiences to ensure the future of the Stadium concerts beyond the war was bright. Or, at least, bright enough to guarantee their continued existence into the next several decades.

At a time when American patriotism was at its highest, the Stadium repertoire grew increasingly European, with an emphasis on Russian music of past and present. Indeed, performances and sometimes premieres of works by Soviet composers attracted greater attention than did the less-frequent American performances, while the headlines screamed of "All-Russian

Nights," concerts devoted exclusively to Russian composers. The performances of these Russians might reflect a trend that has continued to develop into the present century (in the case of the ever-popular Shostakovich), but might also reflect the politics of the time.

After Hitler invaded Poland, the Soviet Union became one of America's allies, which brought the American left into the fold as well. Some of the American music that found its way to the Lewisohn Stadium stage – choral works by Harris, Schuman, and Still, set to leftist texts and performed by Workers' Choruses and such soloists as Paul Robeson – show that the left was entering the concert hall as well as embracing the pro-war sentiment. But the dearth of nationalist American sentiment in orchestral music heard at the Stadium was a little disturbing. The frequent playings of *Star-Spangled Banner* may have been the most patriotic offerings heard at the Stadium during this time.

Still, the Stadium concerts certainly did not avoid American music entirely. Several large-scale choral works were presented and a handful of significant young composers given hearings. And, of course, the concerts deserve many plaudits for not straying too far from the concert hall repertoire and bringing to the public the finest music by Beethoven, Brahms, Wagner, and Tchaikovsky, among many others. The War years did not result in a watering-down of the music with pops fare and isolated movements from symphonies. It is notable that on the rare occasions in which the Stadium concerts showcased popular fare (Goodman, Sinatra, and Shore), the audience turnout never threatened Stadium records. The public may have known intrinsically that the Philharmonic-Symphony of the time was at its best in classical fare. And by its healthy turnouts for music of the canon, the public, rich and poor, asked for and received the best.

Chapter 4

A Beloved New York Institution: 1946-1964

During the New York Philharmonic's final two decades at Lewisohn Stadium, the practice of alternating principal conductors with guest conductors continued. Among these conductors were several future Philharmonic music directors, some established veterans, and some notable newcomers. The Stadium concerts also featured some top-flight soloists, every one of them still apparently willing to perform for the masses at a reduced rate. Most memorable among these soloists was a young American pianist named Van Cliburn, who appeared at the Stadium fresh from his headline-making victory at the 1958 Tchaikovsky Competition in Moscow.

However, the repertoire of the Stadium concerts during these nineteen seasons may have been the most important factor. Economic issues, combined with a desire for better-prepared performances, led initially to fewer concerts during a given week and, subsequently, to fewer weeks altogether. To make most of those concerts financially viable, the symphonic repertoire offered during these years was by far the least adventurous of the Stadium's history, with few new compositions, American or non-American, introduced. In addition, despite the lackluster receptions for the concerts featuring Frank Sinatra and Dinah Shore in the early-forties, Guggenheimer and the members of the Stadium Committee concluded that the public desired more popular fare. The concerts from 1946 to 1964 were often hit-or-miss productions, the "winter-concert season" tone of previous decades often replaced by an "anything can happen" way of running things. The response from critics and audiences members was mixed, with some bemoaning the advent of pops and jazz, and others embracing it.

These were the waning years of Lewisohn Stadium, as the ethnic change of the neighborhood, the flight of many to the suburbs, the success of recordings, and the ever-present deficit, made the Stadium a less desirable locale and worked against its continuance. Nonetheless, the Stadium concerts were capable from time to time of packing in large audiences, many of the concertgoers returning out of a sense of tradition and in tribute to the charismatic woman who ran the concerts. It was a story that perhaps could only have happened in New York.

In this chapter I will discuss the final two decades of the Philharmonic at Lewisohn Stadium: the major conductors and performers; the repertoire with its unique changes in fare; and the struggle to keep the concerts afloat amidst the ravages of time.

The Final Two Decades

Artistic considerations were a factor in the decision to stage fewer concerts during the last two decades of Lewisohn Stadium. It was no secret that the New York Philharmonic sometimes turned in pedestrian performances and that a major reason was insufficient rehearsal time. As Olin Downes wrote:

> The public will patronize distinctive performances of worth-while music as enthusiastically in the summer as in the winter, and enjoy hearing that music in the open air, even if it has to be drowned out at intervals, as at the Stadium, by the occasional roar of big planes passing overhead. But the public is just as bored by second-class performances in the summer as it is in the winter, and just as indifferent to them.[1]

[1] Olin Downes, "Change in Stadium Policy," *New York Times*, 23 June 1946.

In that same article, Downes noted the improvement in orchestral execution due to the increased rehearsal time, praising early 1946 concerts led by Artur Rodzinski and George Szell.[2]

For her part, Guggenheimer and her comrades in the Stadium Committee claimed a non-musical reason for the eschewal of concerts altogether in August from the mid-fifties on. As Sophie Guggenheimer Untermeyer writes:

> Mother has often been asked how it happens that, despite the summer-long influx of tourists into New York and the fact that vacations for the resident working population are apt to be pretty regularly staggered across a two-month period, the Stadium Concerts, the city's foremost summer cultural attraction, always terminate rather abruptly early in August. Her interrogators would undoubtedly be surprised to learn that the real reason is nothing more nor less than mushrooms! These fast-growing and flavorful fungi, I am advised by a reliable mushroom expert, are at their most prolific best in the areas immediately surrounding New York City during the month of August. The expert who passes this valuable information along happens to be my mother, who has picked upward of fifteen hundred pounds of the tasty little gourmet delicacies during the past sixty-odd Augusts and apparently has no immediate intention of letting her public sponsorship of Mozart, Mendelssohn, and Mahler interfere in any way with her private passion for mushrooms and mushrooming.[3]

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[2] Ibid.
[3] Untermeyer and Williamson, *Mother is Minnie*, 179-180.

A nice enough excuse, perhaps. But Untermeyer does not explain why, prior to the late forties, the concerts ran daily well into August. Nor does she mention the ever-increasing deficit, rising to over $100,000 as early as 1948.[4] Two years later, financial issues, as well as Mother Nature, led to the cutting of one week from the eight-week series.[5] By the middle of the decade, the concert series lasted only five weeks with five concerts per week. The entire 1959 season was almost cancelled in its entirety.[6]

In addition, well before the Stadium closed in 1966, some voices of dissent could be heard. The Stadium was clearly no longer an ideal place for musical entertainment. In 1952, Irving Kolodin wrote a scathing text on the venue and its concerts:

> Do you have a nice village green where a band plays and you listen to music on a quiet summer evening while birds wheel in the distance and life seems suspended? Well, you're a lot better off than New Yorkers are with the Lewisohn Stadium concerts, which opened last week for the 35th summer's activity. A big orchestra, Dmitri Mitropoulos as conductor and Marian Anderson as soloist may sound like a music lover's dream come true, but it's more like a nightmare.
>
> First place, there's the problem of getting there – a nice torrid subway train or a jam-packed bus, instead of that walk through sheltered streets to your village

[4] *Variety*, "100G Deficit Is Seen for Lewisohn Concerts But Prices Are Cut Anyway," 7 April 1948. The prices were cut in the hopes that cheaper seats would lead to more customers and a reduced deficit: "Feeling is that the higher-priced sections, which didn't sell well enough last summer except on occasional high-spotted nights, will do better and cut the estimated deficit. Last year's deficit was under $50,000."
[5] *New York Herald Tribune*, "Concert Season At Stadium Cut Short by Rains," 19 July 1950.
[6] *New York Post*, "Stadium Concerts in Peril," 28 April 1959.

> green. Even if you drive a car, you face anything up to 20 minutes' walk from your parking place – if you can find one.
>
> It doesn't cost much to get in – 50 cents to dollar and a half – but once you're in what do you get? A mossy bank, a flower-scented bower? Guess again. Either a stony seat on the stadium proper (nicely sun-baled on a 90-degree day) or a wooden chair on what is politely called the field, but resembles a "field" like the Sahara resembles the cricket green at Eton.
>
> Assuming you are music lover enough to brave all this and the amplification, too, it is Stadium tradition that only the quietest spots are interrupted by passing fire engines, and airplanes stay far away until the slow movement of the symphony or the concerto. Then they're inbound or outbound, landing and taking off from nearby La Guardia every minute on the beat. Fourteen were counted at the recent opening, and that's a fairly quiet night.
>
> What we're getting at here, if it is not already sufficiently clear, is that outdoor music in New York has about as much place as a baseball game on a rifle range. The persistence of those who put on the Stadium concerts is one of the wonders of the age, but it's pretty evident by now that, year by year, they have less and less relation to a musical performance, and more and more resemblance to a cultural circus.[7]

That last point in Kolodin's critique was telling. The Stadium concerts survived into the mid-Sixties largely on the strength of tradition and the city's affection for the madcap woman

[7] Irving Kolodin, "NY's Lewisohn Stadium Not Ideal Place for Concerts," *Houston Post*, 1 July 1952.

who ran the concerts. Some people came to the Stadium out of nostalgia. Many showed up for the big names that took the stage from time to time. But in the end, people came to see Minnie. During these years, Guggenheimer was a frequent guest on the *Jack Paar Show*, promoting her musical establishment while receiving no fees for her television appearances. At the Stadium, she was an attraction in and of herself, beginning her remarks with a cheerful "Hello, everybody" (which was followed by an equally cheerful "Hello, Minnie" from the Stadium crowd) and entertaining concertgoers at intermission with malaprops, mispronunciations and assorted *faux pas*:

> "Tell everybody you know to come to the Stadium. And tell everybody you don't know too, because unless we have people in the empty seats I'll simply go bust!"
>
> [Next week we will have] "one of the best-known names in the musical world, Ezio Pinza, *bass*…. Oh dear, that can't be right. A bass is a kind of fish!"
>
> "We won't be able to have that thing by Smetana tonight, but I don't think it matters very much. Smetana is some kind of mustard or sour cream, isn't it?"
>
> When Mayor Robert F. Wagner would arrive to make some opening-night remarks, Minnie inevitably introduced him as "Mayor Vahgner."
>
> Summoning the Crown Prince of Sweden onstage, with a snap of her fingers, "Here, Prince, Prince!"

> While three highly paid stars of the Metropolitan Opera were waiting in the wings, she told the audience, "If I get enough money, I'll be able to give you *better* artists in the future."[8]

And so forth. On several occasions, the Stadium committee was able to declare, however reticently, that attendence records were set, notwithstanding the lesser number of concerts offered. In 1952, *Billboard Cincinnati, Ohio* announced that the Stadium attracted an estimated 314,000 patrons, breaking a twelve-year record set in 1939. However, the same article mentioned that "the Stadium issues no financial statement to the public."[9] Eleven years later, in 1962, the *New York Times* announced that the total attendence increased from 1960's total by 20,700, rising from 173,800 to 194,500.[10] Even so, rumors existed after that 1962 season that the Stadium Concerts might not continue. Guggenheimer scoffed at the notion, declaring that the concerts would "continue indefinitely."[11] As it turned out, time was catching up not only with Lewisohn Stadium but with Minnie herself.

During the final two decades of the Stadium concerts, some noteworthy events took place. In 1949, a brand new stage with dressing rooms and other amenities was built to replace the temporary wooden makeshift stage built following the lightning storm of several years earlier. In addition, while Guggenheimer continued until almost the very end of the concerts to be their

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[8] Canarina, *Pierre Monteux, Maître*, 176-77.
[9] *Billboard Cincinnati, Ohio*, "Stadium Hits 12-Yr. Record," 18 August 1951.
[10] *The New York Times*, "Music in Stadium Attracts 194,500," 16 August 1962.
[11] Ibid.

guiding light, her daughter, Sophie, played an increasingly large role as well, sometimes serving as her mother's intermission replacement to the disappointment of Stadiumgoers.[12]

But one of the most intriguing offstage decisions in Stadium history came in April of 1951, when, for the Lewisohn Stadium concerts, the New York Philharmonic was renamed, and henceforth known as, the Stadium Symphony Orchestra. The reasons for this move were described thusly by the *New York Times'* Ross Parmenter:

> The men themselves are not happy about the change because they are proud of being members of the Philharmonic. But the change emphasizes the fact that Stadium Concerts, Inc. is an independent enterprise and not merely the Philharmonic's summer season. But more important than this, the new name possibly clears the ground for further sources of income. Under its name as the Philharmonic, the orchestra has an exclusive recording contract with Columbia Records. A new name might mean new recording contracts. Also it is likely to facilitate negotiations with the National Broadcasting Company for telecasts of the concerts this summer. N. B. C. telecast the Monday night programs with the old name, but it is understandable that it would just as soon not give too much publicity to the orchestra, which in its winter broadcasts is a mainstay to the prestige of its rival, the Columbia Broadcasting System.
>
> Precedents for the change in name are to be found in Boston and Philadelphia. The Boston "Pops" and the Boston Symphony have the same personnel. Ditto the Philadelphia Orchestra and the Robin Hood Dell Orchestra.[13]

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[12] Sally MacDougall, "It's a Tough Job Pinch-Hitting For 'Minnie' at City Concerts," *New York World-Telegram & Sun*, 8 July 1953.

Despite the change of name, the recordings[14] and the broadcasts never came into being. And even though the newspapers studiously referred to the ensemble as the Stadium Symphony Orchestra, no one was fooled into thinking that the group was not the New York Philharmonic. The only studio-produced recording of a Stadium concert was a highlight of the first Jazz Jamboree concert in which Louis Armstrong and his band performed Alfredo Antonini's *Concerto Grosso on W. C. Handy's St. Louis Blues*. Following the performance, Leonard Bernstein addressed the members of the audience, informing them that Armstrong's long-time dream was fulfilled in playing with the New York Philharmonic. He did not call the ensemble the Stadium Symphony Orchestra.[15] From this point on in this study, the orchestra will be referred to as the "New York Philharmonic" in concerts that took place up to and including the 1950 season, the "Stadium Symphony Orchestra" in concerts from 1951 on.

Conductors

Two Future New York Philharmonic Music Directors

During the final two decades of the Philharmonic at the Stadium, two future music directors ascended to the podium. The first of them, Greek maestro Dmitri Mitropoulos (1896-1960), was already familiar to New York audiences, having made his Philharmonic debut during

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[13] Ross Parmenter, "The World Of Music: Orchestra Is Renamed," *New York Times*, 29 April 1951.

[14] In the late fifties and early sixties, the New York Philharmonic made a series of recordings for Everest Records under the pseudonym, "Stadium Symphony Orchestra of New York." The "of New York" shows that these recordings had nothing to do with the Stadium concerts for in their context, the orchestra was known simply as the Stadium Symphony Orchestra. The recordings were led by such conductors as Leopold Stokowski and Carlos Chavez, among several others, and, for the most part, featured repertoire not performed at the Stadium during the years in question.

[15] *Bernstein on Jazz*, SONY Classical, SMK 60566.

the 1940-41 season.[16] The second, Indian conductor Zubin Mehta (b. 1936), made his New York debut at the Stadium.

In his book on the Philharmonic, Shanet quoted Mitropoulos's Introduction to Olin Downes's book *Ten Operatic Masterpieces* in which the conductor professed to his heart being "very close to the theater as a whole," despite his profession as a specialist in symphonic music.[17] As music director during the years that followed, Mitropoulos gave a number of concert performances of operas and led an early recording of Alban Berg's *Wozzeck*. It was thus fitting that Mitropoulos's Stadium debut was a concert performance of an opera, in this case Puccini's *Madame Butterfly* on 14 and 15 July 1947. The critics were nearly unanimous in their praise for the conductor. John Briggs noted that Mitropoulos was far more dynamic than most pit conductors and stated, "The whole performance, in fact, had an air of enthusiasm and spontaneity never present in companies which count themselves lucky if they get through without an actual breakdown."[18] The *Brooklyn Citizen* had high praise for the cast and wrote that Mitropoulos "worked zealously in spite of the hot weather and received the full co-operation of the musicians."[19] And Robert Bagar of the the *New York World-Telegram* opined, "Mr. Mitropoulos gave us the score, not as a succession of pretty sounds, but as a symphonic expression covering every detail of the theme and its development. And in such a manner and bit-by-bit did one listener, at least, come face-to-face with a vastly new 'Butterfly.'"[20] Mitropoulos, in his only Stadium appearances of 1947, conducted the entire opera without a

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[16] Shanet, *Philharmonic: A History of New York's Orchestra*, 310.
[17] Ibid., 313.
[18] John Briggs, "Mitropoulos in Debut At Lewisohn Stadium," *New York Post*, 15 July 1947.
[19] *The Brooklyn Citizen*, "'Madam Butterfly' Given At the Lewisohn Stadium," 15 July 1947.
[20] Robert Bagar, " Mitropoulos Brilliant Conducting 'Butterfly,'" *New York World-Telegram*, 15 July 1947.

score. He served as the New York Philharmonic's music co-advisor (with Leopold Stokowski) during the 1949-50 season, before his stint as sole music director from 1950-57.

During the decade that followed, Mitropoulos led more Stadium concerts than any previous Philharmonic music director. After concert performances of Puccini's *Tosca* on 26 and 27 July 1948, he undertook four concerts in 1949, five in 1951, four in 1952, and four in 1955. Aside from the notable exception of the 21 June 1955 program featuring Ralph Vaughan Williams' Fourth Symphony and Shostakovich's Tenth Symphony, his concerts were mostly non-adventurous. On 9 August 1949, Mitropoulos took on the duel role of conductor and pianist, performing with the Philharmonic Prokofiev's Third Piano Concerto and winning much critical favor.[21] Unfortunately, despite successful concert operas and his popularity with the orchestra musicians, Mitropoulos's tenure as Philharmonic music director was not a success with the critics. The orchestra's playing fell off in quality under the maestro's somewhat lax leadership. Tired as he was of the frequent attacks from his critics, the conductor was quite happy to yield the podium to Bernstein.[22]

In 1960, Mehta, at age 24, made his first New York appearances, leading the Stadium Symphony Orchestra in two concerts. Three were scheduled; the second was cancelled due to rain. Most of that concert's program was played on the third scheduled concert, thus offering the Stadium audience a lot of music for their cash. In the first concert, Tchaikovsky's Fifth Symphony made up the first half, while the second consisted of opera arias and Strauss's *Till Eulenspiegel*. Giuseppe Di Stefano (1921-2008) was the original soloist, but he cancelled. Roberta Peters (b. 1930) was then approached, but she turned the concert down because she had never heard of Mehta. Finally, Risë Stevens (b. 1913) accepted the engagement. The following

[21] Miles Kastendieck, "Mitropoulos Is Terrific," *New York Journal-American*, 10 August 1949.
[22] Shanet, 325-28.

two programs included such works as Bartok's Concerto for Orchestra, Brahms's First Symphony and several concertos.

Martin Bookspan's and Ross Yackey's biography of Zubin Mehta covers the proceedings in accurate detail. Mehta received mixed-to-negative notices, despite, by his account, his winning over the orchestra with his podium manner. "They even applauded me at the beginning of the concert," he recalled. *Musical America's* John Ardoin took Mehta to task for his tempo choices and for his allowing the brass section in the Bartok to be "overdriven." The Tchaikovsky was dismissed by Ardoin: "His ideas are expansive and romantic but are frequently excessive, uncomfortably saccharine." On the other hand, Alan Rich in the *Herald Tribune* felt that the Tchaikovsky was underdone: "its emotional span could have been broadened without risking exaggeration."[23] These reviews foreshadowed the often harsh reception that greeted Mehta's stormy thirteen-year tenure as Philharmonic music director (1978-1991, the longest ever for a Philharmonic music director to date), an era during which Mehta's uneven musical results were mitigated somewhat by his many inspired orchestra hirings. These hirings resulted in the fine ensemble that performed throughout the nineties for his successor, Kurt Masur (b. 1927).

Other Notable Guest Conductors

On 18 and 20 June 1946, George Szell (1897-1970), soon to begin his long and distinguished tenure with the Cleveland Orchestra, made his only Stadium appearances. In his first concert, he led the Philharmonic in Tchaikovsky's Sixth Symphony (a work he never recorded in Cleveland) and three Wagner excerpts. Two days later, he took on Brahms's Second Symphony, Mendelssohn's Violin Concerto, and, most intriguingly, William Grant Still's 1943

[23] Martin Bookspan and Ross Yackey, *Zubin: The Zubin Mehta Story* (New York: Harper and Row, 1978), 79-82.

tone poem, *In Memoriam: The Colored Soldiers Who Died For Democracy*. In Cleveland, Szell became notorious for often eschewing contemporary music, which he often referred to as "temporary music." The Hungarian-born maestro elicited good reviews from the New York press, despite some problems with the Stadium amplification system.[24] After the first Szell concert, the *New York Post's* Harriett Johnson wrote, "Mr. Szell looks like a business man and conducts like a seer who has penetrated to the core of his music, knows what every inch of it is about, has the insight to put each part in proper perspective in relation to the whole, and then knits the completed product into a dynamic synthesis."[25] This observation is well in line with Szell's reputation for somewhat intellectualized music-making. Still's composition met with a mixed reception; Arthur V. Berger commented, "I found nothing in the least distinguished in this work, with its static, pentatonic melodic contours and its obvious harmonies in the brass."[26] Bagar noted that the piece "found Mr. Szell in an understanding and sympathetic mood."[27]

Noted British conductor Sir Adrian Boult (1889-1983) led three concerts in 1949, and undertook the first four concerts of the 1954 season. An advocate of the music of his compatriot, Ralph Vaughan Williams, Boult conducted Vaughan Williams's overture to *The Wasps* on 13 July 1949 and *A London Symphony* on 24 June 1954. He even took on two American compositions: Paul Creston's *Two Choric Dances*, on 12 June 1949, and William Schuman's *American Festival Overture* on 23 June 1954. Boult also shared the stage with such soloists as Isaac Stern and Claudio Arrau during his 1949 Stadium stint. His Stadium debut was marred somewhat by the latest attempt at improving the amplification system which, according to

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[24] Robert Bagar, "Szell Conducts Tchaikovsky Sixth," *New York World-Telegram*, 19 June 1946.
[25] Harriett Johnson, "Szell Like Toscanini in Debut at Stadium," *New York Post*, 19 June 1946.
[26] Arthur V. Berger, "Erica Morini Is Stadium Soloist," *New York Sun*, 21 June 1946.
[27] Robert Bagar, "Erica Morini Plays Mendelssohn Concerto," *New York World-Telegram*, 21 June 1946.

Harriett Johnson, resulted in "strident orchestral sounds that made one pray for some protection from the onslaught." In the same review, Johnson noted Boult's significant height and extra-long baton.[28]

Young American conductor Thomas Schippers (1930-77) stood before the Stadium Symphony Orchestra on 31 July 1952 and 28, 29, and 30 July 1953. His Menotti concerts of 1952 and 1953 will be discussed later (see p. 217). He also led the orchestra in music by Reznicek, Dvorak, Bizet, Ravel and Wagner on 28 July, and accompanied Gregory Piatigorsky and Isaac Stern in concertos the following night. Already, Schippers revealed much maturity despite his youth, and it is unfortunate that he died of cancer in 1977 at age forty-seven, his best years seemingly in front of him. Francis Perkins wrote of the first 1953 concert in the *Herald Tribune*, "His conducting suggested an unaggressive confidence and knowledge of his scores; it was neat and relevant; he did not waste motion and gesture, and the Stadium Symphony musicians played responsively."[29]

In his only Stadium engagement, Igor Markevitch (1912-1983) led the first three concerts of the 1957 season. The first concert was stopped short due to rain and the remaining concerts were marred by particularly active airplane traffic.[30] Two of the three programs featured Tchaikovsky, a composer Markevitch championed throughout the sixties in the concert hall and on disk. After the 26 June concert, which featured the all-Tchaikovsky program originally

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[28] Harriett Johnson, "Sir Adrian Boult Makes Stadium Debut," *New York Post*, 12 July 1949.
[29] Francis D. Perkins, "Schippers Leads Orchestra In Concert at Stadium," *New York Herald Tribune,* 29 July 1953.
[30] William Peper, "Pianist Defeats Airplane Obbligato," *New York World-Telegram & Sun*, 26 June 1957.

scheduled for the previous night, Harriett Johnson wrote, "Markevitch approached both concerto and symphony with more sympathy for details than for the broad line."[31]

From 1958 to 1962, one of the most frequent and popular Stadium conductors was Austrian maestro, Josef Krips (1902-1974). Music Director of the Buffalo Philharmonic and conductor at the Vienna State Opera at the time of his Stadium appearances, Krips attracted good crowds and favorable notices for his yearly Beethoven and Brahms festivals. He led multiple all-Beethoven concerts every year during that five-summer period and took on all-Brahms programs as well in 1961 and 1962. Krips's first Stadium engagement was not without its offstage intrigues. At Robin Hood Dell several days prior to the 26 July 1958 concert of Johann Strauss, Jr. and Mozart, Krips had a falling out with his soloist, Hilde Gueden (1917-1988), with whom he performed the same program in both New York and Philadelphia. It was Minnie Guggenheimer who took it upon herself to fix the breach and the 26 July concert went off without a hitch. Guggenheimer found the strain of dealing with the two temperamental artists so taxing that she stayed home instead of attending the concert.[32]

Twenty years after leading his All-American Youth Orchestra at the Stadium (and two days after Mehta's Stadium debut concerts), Leopold Stokowski conducted his only true Lewisohn Stadium concert, performing with the Stadium Symphony Orchestra three of his own Bach transcriptions, Brahms's Second Symphony, and Richard Strauss's *Don Juan* and "Dance of the Seven Veils" from his opera, *Salome*. The concert was scheduled for 30 July, but was postponed to the following day due to bad weather. The change in schedule was given as a reason for the disappointing turnout of about 4,000 music lovers. Stokowski had less luck with

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[31] Harriett Johnson, "8,000 at Delayed Stadium Opening," *New York Post*, 26 June 1957.
[32] Harold C. Schonberg, "Krips and Hilde Gueden Perform Here After a Tense Rehearsal," *New York Times*, 27 July 1958.

the airplanes than did most of the Stadium conductors, feeling compelled to stop the music five times! According to Perkins, the usual hallmarks of the Stokowski approach to music-making were in evidence despite the environmental sounds: "there was exceptional brilliance of tone and vividness of color. Occasionally there seemed to be a departure from an ideal tonal balance, when the lower-toned brasses seemed rather too prominent in the musical background."[33]

Finally, on 9 July 1963, Japanese conductor Seiji Ozawa (b. 1935) made his Stadium debut with a program of music by Bernstein, Saint-Saëns and Berlioz. The concert attracted favorable press for Ozawa, and raves for the soloist in the Saint-Saëns Second Piano Concerto, seventeen-year-old André Watts. Several critics regretted Watts's upstaging of Ozawa, which was probably no fault of his own.[34] Ozawa, known to New York audiences after having served as the Philharmonic's Assistant Conductor during the 1961-62 season, proved his mettle again the following night with an all-Russian program. Alan Rich of the *New York Times* felt that Ozawa "showed that there is a great deal more to him than flash" even if the conductor was "still trying out proper tempos for certain sections" in the Tchaikovsky Fourth Symphony.[35] Ozawa conducted two concerts during the 1964 season, leading the Stadium Symphony Orchestra in Kiyoshige Koyama's *Kobiki-Uta* (first American performance) on 5 August and accompanying his wife, Kyoko Edo-Ozawa, in the Saint-Saëns Fifth Piano Concerto the next night. Currently the music director of the Vienna State Opera, he is best known for his three decades as music director of the Boston Symphony Orchestra.

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[33] Francis D. Perkins, "Planes Drive Stokowski To Halt Music 5 Times," *New York Herald Tribune*, 1 August 1960.
[34] William Bender, "Brilliance of Watts Overshadows a Debut," *New York Herald Tribune*, 10 July 1963.
[35] Alan Rich, "Music: Ozawa Is Cheered at Stadium," *New York Times*, 11 July 1963.

Other Stadium Conductors

There were many Stadium conductors from 1946 to 1964, despite the decrease in the number of concerts. "Principal conductors" were responsible for four to five in a season while "guest conductors" took on one or two. The repertoire discussed below is that which was programmed; in some cases, a piece may not have been performed due to the weather.

Seven Frequent Stadium Conductors

The first seven conductors discussed here were the ones who established significant ties with Lewisohn Stadium in the form of either somewhat lengthy engagements and/or annual appearances over many seasons. Hans Schwieger (1906-2000) conducted four concerts in both 1947 and 1948, plus two in 1964. Highlights of these concerts include his sharing the stage with pianst-composer Alec Templeton on 21 July 1947 and with soprano Helen Traubel on 24 July of that same year (in an all-Wagner program). Schwieger was the Music Director of the Kansas City Philharmonic from 1938 to 1971.[36] Alfredo Antonini (1901-1983) appeared at least once every season from 1948 to 1964. Each summer, he was entrusted the task of directing a concert devoted to Italian opera arias and excerpts featuring stars from the Met. In 1954, Antonini took on three concerts, leading the José Greco Dance Company on 5 July, a symphonic concert on 6 July, and an opera night on 17 July. Three years later, on 18 July 1957, he led Greco's dance troupe again. On 19 July 1960, he and the Stadium Symphony Orchestra accompanied Benny Goodman in his second and last Stadium appearance.[37] After Antonini conducted Paul Creston's

[36] *The New Grove Dictionary of Music*, s.v. "Kansas City" (by Jack L. Ralston, Scott Cantrell, Bradford Robinson).
[37] In the first half on the concert, after Antonini conducted Paul Creston's *Dance Overture*, they performed Mozart's Clarinet Concerto. The concert's second half was devoted to Benny Goodman's Sextet and Trio, the Stadium Symphony Orchestra vacating the stage for them.

Dance Overture, they performed Mozart's Clarinet Concerto. Most interesting was his 4 July 1961 concert (one of four that season) which featured music by Creston, Riegger and Schuman. Antonini was Music Director of CBS Television for thirty years and an international guest conductor.[38]

Austrian-born conductor Julius Rudel (b. 1921) directed at least one concert each season from 1953 to 1964 (with the exception of the 1960 season). In most of these performances, the program was a concert version of either an operetta or an opera. On 26 July 1956, he directed Verdi's *Rigoletto* in concert form. Highlights of Rudel's 1964 concerts include his sharing the stage with Arthur Gold and Robert Fizdale on 30 June (who performed two-piano concertos by Mendelssohn and Poulenc); a program with music by Prokofiev, Stravinsky and Shostakovich on 1 July; and an evening with soprano Anna Moffo on 9 July. Rudel was Music Director of the New York City Opera from 1957 to 1979 and of the Buffalo Philharmonic Orchestra from 1979 to 1986.[39] Thomas Scherman (1917-1979) led many concerts from 1954 to 1960, including five in 1954. On 12 July of that year, he conducted Morton Gould's *Tap Dance Concerto* in its New York Premiere with Danny Daniels as soloist). The following season, one of his three engagements was accompanying the Royal Danish Ballet (on 21 July). Most of the time, Scherman conducted concert operas and symphonic concerts. He was the music director of the Little Orchestra Society of New York from 1947 to 1975.[40]

Alfred Wallenstein (1898-1983) took the podium for an average of three concerts in 1959 (he led the Verdi *Requiem* 13 July), 1960 (he conducted Carl Orff's *Carmina Burana* on 4

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[38] http://select.nytimes.com/gst/abstract.html?res=F10C1EF73C5D0C768CDDA80994DB484D81&scp=1&sq=Alfredo+Antonini&st=nyt

[39] Lyman, *Great Jews in Music*, 287-88.

[40] Music Division, New York Public Library for the Performing Arts, "Guide to the Thomas Scherman Papers, 1945-1979," http://www.nypl.org/research/lpa/mus/pdf/MusScher.pdf

August), 1963 (he conducted the Van Cliburn concert 25 June and Beethoven's Ninth on 27 June) and 1964. Former principal cellist of the New York Philharmonic, he was the music director of the Los Angeles Philharmonic Orchestra from 1943 to 1956 and the principal conductor of the Symphony of the Air from 1961 to 1963.[41] Joseph Rosenstock (1895-1985) led three concerts in 1962, five in 1963, and five in 1964, usually in non-adventurous fare. One highlight was an all-Richard Strauss evening with Phyllis Curtin (b. 1921) on 28 July 1964. A conductor at the Met and former general manager of the New York City Opera, he was also active for many years in Japan.[42] Lastly, Salvatore Dell'Isola (1900-1989) conducted the annual, season-ending (in most cases) Rodgers and Hammerstein concert each season from 1949 to 1964. An Italian-born conductor, he won several Tony awards for his musical direction of a number of Rodgers and Hammerstein musicals, including *South Pacific* (1949) and *Pipe Dream* (1955).[43]

Other notable conductors who appeared at the Stadium on fewer occasions than the seven discussed above include German-born maestro Max Rudolf (1902-1995), who led Johann Strauss, Jr.'s *Die Fledermaus* in concert form on 5 July 1951; *Carmen* on 22 July 1957; and symphonic concerts on 23 and 24 July. Finally, in 1958, he conducted three symphonic evenings made up exclusively of German warhorses. A well-known conductor at the Met (1945-58; 1973-75) and of the Cincinnati Symphony Orchestra (1958-1969), Rudolf later wrote a still well-regarded book entitled *The Grammar of Conducting*.[44]

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[41] Lyman, *Great Jews in Music*, 235-36.
[42] Dena Kleiman, "Joseph Rosenstock, 90, Conductor of Operas," http://select.nytimes.com/gst/abstract.html?res=FB0A12F6355D0C7B8DDDA90994DD484D81&scp=1&sq=joseph+rosenstock&st=nyt.
[43] *New York Times*, "Salvatore Dell'Isola, Musical Director, 88," http://query.nytimes.com/gst/fullpage.html?res=950DE1DD1038F935A25750C0A96F948260.
[44] Lyman, *Great Jews in Music*, 288

Four seasons prior to Rudolf's first Stadium engagement, Bernard Hermann (1911-1975), Chief Conductor, CBS Symphony Orchestra from 1942 to 1959 and veteran film score composer, undertook three concerts. An advocate of British music, he performed Ralph Vaughan Williams's *A London Symphony* on 28 July 1947 and his own *Welles Raises Kane* the following evening.[45] Howard Mitchell (1910-1988) appeared only during the 1956 season. Of his four concerts that summer, the most notable was an all-American evening on 4 July, featuring music by Sousa, Creston's Second Symphony, two excerpts from Randall Thompson's choral work *Testament of Freedom*, and Copland's *A Lincoln Portrait* with stage and screen actor Raymond Massey (1896-1983) as narrator, as well as choral arrangements of traditional songs. He is best remembered for his years as music director of the National Symphony Orchestra (1949-1969).[46] Austrian violinist and conductor Willi Boskovsky (1909-1991) led one Stadium concert, presiding over the 11 July 1963 Viennese night which featured, in her first Stadium appearance, Elisabeth Schwartzkopf as soloist. One of the leaders of the Vienna Philharmonic, he was conductor of the Vienna Strauss Orchestra, in which capacity he led the Vienna New Year's Concert every year from 1954 to his death.[47] Arthur Fiedler (1894-1979) had two engagements in 1964; on 2 July, an all-Tchaikovsky evening, two nights later, the all-Gershwin concert. He is best remembered for his long tenure as the conductor of the Boston Pops Orchestra (1930-1979).[48]

Conductors with Broadway Ties

In addition to Dell'Isola, five other Stadium guest conductors during these late years had Broadway connections. On 8 July 1950 Max Goberman (d. 1962) accompanied dancers from

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[45] *The New Grove Dictionary of Music*, s.v. "Herrmann, Bernard" (by David Cooper).
[46] *The New Grove Dictionary of Music*, s.v. "Washington D.C." (by Katherine Preston).
[47] *The New Grove Dictionary of Music*, s.v. "Boskovsky, Willi" (by Leslie East).
[48] Lyman, *Great Jews in Music*, 66-67.

The Ballet Theatre in music by Tchaikovsky and Bernstein. He was the music director of the original Broadway cast of West Side Story (1957-1959).[49] Maurice Levine (1918-1997) presided over the Kurt Weill Memorial Concert on 10 July 1950, and the Eartha Kitt (b. 1927) concerts of 1959 and 1960. A longtime fixture of the 92nd Street Y as conductor and lecturer, he directed the premiere of Weill's *Lost in the Stars* in 1949.[50] Lehman Engel (1910-1982), Tony-Award winning music director of such shows as *The Consul* (1951) and *Wonderful Town* (1953), conducted a Gilbert and Sullivan Evening on 26 July 1951.[51] A Broadway conductor whose credits included *Funny Girl*, *Finian's Rainbow*, *Gypsy*, *The Music Man*, *Bells Are Ringing* and *The King and I*, Milton Rosenstock (1918-1992) undertook the 21 July 1956 Cole Porter Evening.[52] Samuel Matlovsky (1921-2004) led three concerts in 1958. The first concert was the 29 July all-American with music by Bernstein, Blitzstein, Barber, Gould, Copland and Arlen. The third concert was an all-Weill evening on 31 July. Matlovsky was the conductor of the Broadway productions of *Porgy and Bess* and *The Threepenny Opera*, and a film-score composer as well.[53]

Ballet Conductors

From time to time, house conductors from leading ballet companies found their way to the City College campus as well. Ivan Boutnikoff (b. 1893) accompanied the Ballet Russe de

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[49] *Internet Broadway Database*, "Max Goberman," http://www.ibdb.com/person.asp?ID=77374.
[50] Allan Kozinn, "Maurice Levine, 79, Founder Of Musical Theater Series, Dies," http://query.nytimes.com/gst/fullpage.html?res=9E07E4DE1339F932A2575AC0A961958260.
[51] Bach Cantatas Website, "Lehman Engel," http://www.bach-cantatas.com/Lib/Engel-Lehman.htm.
[52] Jennifer Dunning, "Milton Rosenstock, Music Director, 74, For Stage and Ballet," http://query.nytimes.com/gst/fullpage.html?res=9E0CE7DE103FF93BA15757C0A964958260.
[53] BNET Business Network, "Samuel Matlovsky (Composers) (Obituary)," http://findarticles.com/p/articles/mi_hb1437/is_200403/ai_n5867943.

Monte Carlo, of which he was principal conductor, on 9 July 1955. During his long career, he also conducted the Brussels Symphony, Bolshoi Ballet, and Vienna Philharmonic Orchestras.[54] Longtime principal conductor of the New York City Ballet and former concertmaster of the New York City Ballet Orchestra, Hugo Fiorato (b. 1914) appeared at the Stadium once in 1956 and twice in 1961, conducting dance events on all three occasions.[55] Joseph Levine (1924-2007) accompanied members of the American Ballet Theater on 29 July 1957. Music director of the American Ballet Theatre from 1950 to 1958, he was also a symphonic conductor in Omaha and Seattle, among other American cities.[56] Another dance concert on 27 June 1959 with featured dancers Alicia Alonso, Eric Bruhn, and Igor Youskevitch was conducted by Kenneth Schermerhorn (1929-2005), who later became music director of the American Ballet Theatre, the Milwaukee Symphony, and, for many years up to his death, the Nashville Symphony Orchestra. Lastly, Robert Irving (1913-1991), music director of the New York City Ballet (1958-1989), made three Stadium appearances during this period, one in 1963, and two in 1964. On 29 June 1963, he led a Shakespeare evening with music by Mendelssohn (music from *A Midsummer Night's Dream*), Thomas (an aria from his opera, *Hamlet*), Tchaikovsky (his orchestral tone poem, *Hamlet*), Verdi (excerpts from his opera, *Macbeth*) and Walton (excerpts from his film score, *Henry V*), featuring Basil Rathbone (1892-1967) as narrator and Irene Jordan as soprano soloist. On 14 July 1964, he accompanied New York City Ballet soloists. The following evening was devoted entirely to well-established symphonic music.[57]

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[54] Equal Interval, "Spud Murphy Bio," http://www.equalinterval.com/LSM_Bio.htm.
[55] Susan Reiter, "Hugo Fiorato," http://www.playbillarts.com/features/article/118.html.
[56] *New York Times*, "Joseph Levine, 83, Conductor and Pianist," http://query.nytimes.com/gst/fullpage.html?res=9404EFD81E3CF935A15750C0A962958260
[57] Jack Anderson, "Robert Irving, Conductor, Dies; Music Director for Dance Was 78," http://query.nytimes.com/gst/fullpage.html?res=9D0CE0DD173BF934A2575AC0A967958260&sec=&spon=&pagewanted=1.

New York Conductors

Six other Stadium guest conductors had New York City ties. Laszlo Halasz (1905-2001), founder and first music director of the New York City Opera, led three concerts in 1946.[58] Paul Lavalle (1908-1997), who conducted one concert in 1946 and another in 1947, was a former member of the NBC Symphony Orchestra and later music director of Radio City Music Hall. He was a composer and arranger who conducted his own arrangements of pops music in concerts that also featured classical standards.[59] Tibor Kozma (1909-1976), who directed a concert performance of *Die Fledermaus* on 1 July 1954, was associate conductor of the Metropolitan Opera (1948-1957) and, later, longtime principal conductor at Indiana University.[60] Alfonso D'Artega (b. 1907), who programmed a Latin and Spanish concert on 25 June 1955 (music by Chabrier, Bizet, Lecuona, De Falla, etc.), led the Carnegie Hall Pops concerts (featuring members of the New York Philharmonic), which he founded in 1946. He also conducted the soundtrack for the film *Carnegie Hall* (1947), and even played the role of Tchaikovsky in that same film. [61] Siegfried Landau (1921-2007), founder and longtime conductor of the Brooklyn Philharmonic, led two concerts in 1961. He conducted Piston's Fourth Symphony on the 12 July concert. Lastly, Skitch Henderson (1918-2005), later the founder and conductor of the New York Pops, led a tribute to Irving Berlin on 20 July 1963. The program included Henderson's own *A Berlin Portrait*, which he conducted and narrated.

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[58]The Remington Site, "Laszlo Halasz (1905-2001)," http://soundfountain.org/rem/remhalasz.html.
[59] James Madison University, Paul Lavalle Collection, "About Paul Lavalle," http://www.lib.jmu.edu/music/lavalle/AboutPaulLavalle.aspx.
[60] Indiana University, "Tibor Kozma Library," http://www.libraries.iub.edu/index.php?pageId=3900#kozma.
[61] The Golden Age of Light Music, "Alfonso D'Artega" http://www.guildmusic.com/light/catalogue/5138.htm.

Eight Other Guest Conductors

The following eight conductors came from diverse backgrounds. Walter Hendl (1917-2007), who led one concert in 1946 and another in 1948, was Reiner's assistant at the Chicago Symphony Orchestra and Howard Hanson's successor as President of the Eastman School of Music. He programmed contemporary American music in each of his two concerts. Richard Korn (1908-1981) led two concerts in both 1947 and 1948. He was a clarinetist, conductor, and the founder of the Orchestra of America.[62] Three concerts in 1950 were presided over by Eleazar De Carvalho (1912-1996), a Brazilian conductor who was an assistant to Kousevitzky in Boston, one-time music director of the St. Louis Symphony (1963-1968), and teacher of Zubin Mehta and other notable conducting students at the Berkshire Music Center. He concluded his third concert with music by Brazilian composer, Lorenzo Fernandez.[63] Newell Jenkins (1915-1996) was a musicologist who specialized in Italian composers of the Baroque period and founded the Clarion Concerts for performances of his many scholarly findings. He conducted traditional fare in his only Stadium concert in 1960 (save for the Prokofiev Second Piano Concerto with Malcolm Frager, soloist).[64] On 27 June 1956, William Strickland (1914-1991), in his only Stadium appearance, conducted an ambitious program featuring organ concertos by Handel and Delamarter, J. S. Bach's *Magnificat*, and Dvorak's *Te Deum Laudamus*. He was the conductor of

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[62] Princeton University Library, "Richard K. Korn Papers," http://diglib.princeton.edu/ead/eadGetDoc.xq?id=/ead/mss/C0275.EAD.xml
[63] Yale Bulletin and Calendar, "Obituary: Eleazar De Carvalho," http://www.yale.edu/opa/ybc/v25.n5.obit.02.html
[64] Allan Kozinn, "Newell Jenkins, 81, Conductor Who Found Gems in Archives," http://query.nytimes.com/gst/fullpage.html?res=9D02E2DD1131F937A15751C1A960958260.

the Nashville Symphony Orchestra from 1946 to 1951.[65] Robert De Cormier (b. 1922) led the 16 July 1960 Concert featuring Roy Harris's Folk Song Symphony in the first half; folk songs and spirituals featuring the Belafonte Folk Singers and the DeCormier Chorale were heard after intermission. De Cormier later became the music director for the popular folk-song trio, Peter, Paul, and Mary.[66] Antonio De Almeida (1928-1997), conductor of two concerts in 1962, was an Offenbach specialist who led an international career as a guest conductor.[67] Finally, Zoltan Rozsnyai (1926-1990) on 2 August 1963 conducted Hungarian orchestral music in the concert's first half, the second half being made up of folk dancing and traditional Hungarian folk music performed by the Hungarian Ballets "Biuhari" and the Gypsy Instrumental Ensemble. An assistant conductor of the New York Philharmonic at the time of this concert, he later led orchestras in San Diego and Knoxville.[68]

Composer-Conductors

During these last seasons at the Stadium, various composers conducted their own music. On 4 July 1950, thirty-year-old Frederic Balazs (b. 1920) led the New York premiere of his own *An American Symphony (Based on Mottoes by Walt Whitman)* in a program that also included music by Beethoven, Liszt, Wieniawski, and Bartok. Four seasons later, on 26 July 1954, Virgil Thomson (1896-1989) conducted the suite from his film score to *Louisiana Story* and excerpts

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[65] Tennesee State Library and Archives, "William Strickland (1914-1991), NashvilleSymphony Orchestra Papers (1945-1970)," http://www.state.tn.us/tsla/history/manuscripts/findingaids/ths866.pdf.
[66] E. Henry David, Music Publishers, "Robert De Cormier," http://www.ehenrydavid.com/cgi-bin/ehdcatalogue.pl?person=decormeir.
[67] Allan Kozinn, "Antonio de Almeida, Conductor And Offenbach's Champion, 69," http://query.nytimes.com/gst/fullpage.html?res=9E01E4DC153EF932A15751C0A961958260.
[68] AP, "Zoltan Rozsnyai, 64, Founder of Orchestra," http://query.nytimes.com/gst/fullpage.html?res=9C0CE4D71E31F930A2575AC0A966958260.

from his opera, *Four Saints in Three Acts*, as well as music by Barber and Copland. Hector Villa-Lobos (1887-1959) led a program made up of his music except for Alberto Ginastera's overture to *The Creole Faust* on 8 July 1957. Aaron Copland (1900-1990), on 16 July 1964, also led an evening devoted to his creations. Concerts conducted by Igor Stravinsky, Sir William Walton, and Carlos Chavez will be discussed later in the chapter (see pp. 217-218).

Other Stadium conductors from 1939 to 1945 not already mentioned in this dissertation were, in alphabetical order: Van Cliburn (b. 1934; see pp. 235-36), Frederick Dvonch (?-?), Albert Fracht (1904-?), Otto Frohlich (?-?), Boris Goldovsky (1908-2001), Robert Lawrence (?-?), Enrico Leide (?-?), Seymour Lipkin (b. 1927), Pierre Luboshutz (1891-1971), Roger Machado (?-?), Miguel Sandoval (1903-1953), Charles Schiff (?-?), and Robert Zeller (?-?).

Symphonic and Operatic Repertoire

As the Stadium concerts drew to a close, their symphonic repertoire became less and less adventurous, with greater emphasis on the tried-and-true and the search for an American serious composer to join the ranks of Gershwin all but abandoned. After a period during which America took the lead in preserving and building upon the serious music legacy, Europe rebuilt steadily and appeared poised to take back the mantle from America. As an unnamed writer from *Musical America* commented in 1951:

> Routine orchestra programs and appearances by popular celebrities at Tanglewood, the Lewisohn Stadium, Robin Hood Dell, Ravinia, and the Hollywood Bowl offer decidedly less enticement to those in search of a musical

> vacation than the festivals at Bayreuth, Salzburg, Perpignan, London, Edinburgh, or Aix-en-Provence.
>
> Nor is the unfavorable contrast between our musical offerings and those of Europe a peculiarity of the summer festival season. Granting that New York, by exception to the rule, provides as wide a range of music – except opera – as can be heard anywhere in the world, American musical endeavor tends to become more and more of a play-safe affair, as impecunious institutions seek to balance their books.
>
> This is a gloomy situation. Have we passed through our one brief period of progressive world leadership in music, only to retreat in the face of Europe's superior initiative?[69]

It is beyond the scope of this dissertation to explore whether America has lost world leadership in music, assuming it has ever had it. As far as Lewisohn Stadium during its last two decades was concerned, the excitement, such that it was, lay more in the performers than in the music performed, with virtuoso conductors and soloists taking the Stadium stage to present to the New York public increasingly routine fare.

Beethoven, Brahms, and Tchaikovsky led the way. The annual Gershwin concerts continued to attract huge audiences until the end of the Stadium's run.[70] Most intriguing was the decline in enthusiasm for the music of Wagner. The German master dominated the concerts given at the Stadium during its first two and one-half decades. But towards the end, fewer Wagner concerts were given, although those concerts often featured the finest Wagnerian singers.

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[69] *Musical America*, "Will American Music Lose World Leadership?" 7 June 1951.
[70] Louis Biancolli, "Gershwin Concert Attracts 20,000," *New York World-Telegram*, 8 July 1949.

The 17 June 1948 program which showcased Met soloists Rose Bampton and Set Svanholm in their Stadium debuts under the direction of noted Wagnerian Fritz Reiner attracted a very small turnout despite fine weather.[71]

As the Stadium concerts headed into the sixties, lighter fare became more desired and attracted larger crowds. This is not to say, however, that the Stadium concerts retreated from the classics and the modern entirely. Despite the proliferation of pops concerts, the classics were emphasized over them to the end, while, from time to time, contemporary music crept into the programs.

In terms of the latter, the 1946 season featured several concerts of interest. On 21 June, Walter Hendl led the Philharmonic in music by Peter Mennin, Morton Gould, and William Schuman, concluding the evening with Shostakovich's First Symphony. Five evenings later, Alexander Smallens undertook music by Prokofiev, Copland, Milhaud and Sibelius. On 4 July, Smallens shared the stage with the Hall Johnson Negro Choir and sprinkled the program with music by Schuman, Frederick Jacobi, and Antheil. Several of Laszlo Halasz's concerts were ambitious. On 8 July, he presented Zoltán Kodály's *Psalmus Hungarious* for soloists, chorus and orchestra. Two days later, he led the Philharmonic in music by Copland, Blitzstein, Delius and Ravel. None of the compositions performed at these concerts was dissonant and challenging, but they do reveal that, at least as of 1946, the Stadium concerts did not totally shy away from the new.

During these final two decades, programs devoted entirely to single living or recent composers were offered, several of them led by the composers themselves. Three Kurt Weill programs were held. On 30 July 1949, Maurice Abravanel led soloists, a chorus, and the

[71] Robert A. Hague, "Musical Diary," *PM*, 21 June 1948.

Philharmonic in music from *Lady in the Dark* (arranged by Robert Russell Bennett) and highlights from *Street Scene*. The *Daily Compass's* Albert J. Elias hailed *Street Scene* as "never dull to the ear" but felt "that the music and the lyrics and the drama are in two completely different styles of expression."[72] The concert was halted during the Act II excerpts by rain.[73] On 10 July of the following season, an estimated 10,000 attended a memorial concert conducted by Maurice Levine in tribute to the recently deceased Weill, featuring music from *Lost in the Stars*, the complete *Down in the Valley*, several standards sung by Todd Duncan and Virginia Paris, and a spoken tribute to Weill by his Broadway librettist, Maxwell Anderson. Sadly, *Down in the Valley* was marred by poor staging and unimpressive soloists. Douglas Watt found the performance "so poor as to make it seem almost a burlesque of Western-type musicals. The principals were entirely inadequate to the simple demands of the music and the chorus was ill-rehearsed."[74] Elias concurred with Watts's scathing remarks and opined:

> Part of the trouble which lies in Weill's stage productions and which may, I suspect, have been at the bottom of the inept production of the one-act opera the other evening, is the fact that the composer never really was adroit, never really succeeded at fusing music and drama. He never seemed to keep both going at the same time. And, consequently, to trump up stage action which keeps the piece

[72] Albert J. Elias, "'Street' at Stadium Has Split Personality," *Daily Compass*, 1 August 1949.
[73] *New York Herald Tribune*, "Stadium Concert Devoted To Kurt Weill Program," 1 August 1949.
[74] Douglas Watt, "Weill Concert Draws 10,000 To Stadium," *New York Daily News*, 13 July 1950.

> from coasting to a standstill but which becomes an integral part, is no easy matter.[75]

A third Weill concert took place on 31 July 1958, the first half consisting of excerpts from various shows, the second devoted exclusively to *The Threepenny Opera*, with his widow, Lotte Lenya (1898-1981), one of the featured soloists.

Several all-Menotti programs were led by Thomas Schippers in the early fifties. On 31 July 1952, excerpts from various operas were balanced by the Italian-born composer's Piano Concerto (with Byron Janis [b. 1928] as soloist) and music from his ballet, *Sebastian*. The *New York Times* had higher praise for the opera excerpts than for the concerto, which reminded the critic somewhat of Shostakovich's Seventh Symphony. He praised Schippers for his sympathetic conducting: "The measure of a conductor is his performance in unfamiliar music, rather than repertory items the musicians know backward. By this standard Mr. Schippers' performance was very fine indeed"[76]. On 30 July 1953, Schippers returned with another all-Menotti concert, this time with the composer's Violin Concerto as well as opera arias and excerpts. Menotti later composed a fanfare for the opening night of the 1965 Lewisohn Stadium season, which took place on 21 June 1965.

In the early sixties, two major composer-conductors led the Stadium Symphony Orchestra in their musical offerings. On 12 July 1962, Igor Stravinsky shared the podium with Robert Craft (b. 1923), the latter beginning the program with *Fireworks* and *Le Sacre du Printemps*, the former following intermission with *Scherzo à la Russe*, *Scherzo Fantastique*, and the *Firebird Suite*. Perhaps wisely, both men shunned the serial works of Stravinsky's later

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[75] Albert Elias, "Inept Staging Hurts Kurt Weill Memorial," *The Daily Compass*, 14 July 1950.
[76] *New York Times*, "Schippers Leads Menotti Program," 1 August 1952.

period. The critics and the audience were far more receptive to *Le Sacre* than were those from nearly four decades earlier. The following season, on 8 August, Sir William Walton, making his New York conducting debut[77] led the Stadium Symphony Orchestra in a number of his creations, most of them short and light works with the Violin Concerto the exception (Berl Senofsky was the soloist). Unfortunately, at least according to one critic, the Stadium Symphony musicians did not give their best on this occasion, while Walton's conducting was minimalist to the point of being non-existent. As Miles Kastendieck wrote, "Instead of sitting up and making an exceptional effort, the musicians sat back, read through their scores, and for the most part let things go at that. Occasionally they perked up and helped impart some of the flavor Sir William's music has."[78] His colleague at the *New York Times*, Raymond Ericson, however, had little trouble with the orchestral playing, but, among other things, noted the disappointingly small turnout – an audience estimated at 3,500. He wrote, "It was a good concert, an enjoyable one and a tribute to the stadium management's fresh ideas in programing this year. Unfortunately, there were few takers."[79]

From the standpoint of the somewhat new and somewhat challenging, there were a handful of other notable evenings. On 17 July 1952, in an all-Italian program, the *Gloria* from Puccini's little-known *Mass* received its New York premiere under the direction of Alfredo Antonini with the Collegiate Chorale and Jan Peerce as the tenor soloist. Paul Affelder had high praise for this rare non-operatic Puccini creation: "This section, at least, is fresh and inspiring,

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[77] Aside from a brief appearance in a 1955 United Nations concert.
[78] Miles Kastendieck, "Musicians Let Walton Down," *New York Journal American*, 9 August 1963.
[79] Raymond Ericson, "Music: Walton at Lewisohn Stadium," *New York Times*, 10 August 1963.

despite the fact that it has an almost secular quality."[80] A few days later, on 25 July 1952, the Stadium Symphony performed the only Second Viennese School composition ever heard at Lewisohn Stadium, Schönberg's *Verklärte Nacht*. Unfortunately, according to the Harold Schonberg, the performance needed more rehearsal.[81]

During the fifties, two Latin concerts were given. On 25 June 1953, Leonard Bernstein, in the concert's first half, conducted music by Copland (*Danzon Cubano*), Camargo Guarnieri (*Three Brazilian Dances*) and Hector Villa-Lobos (Fourth Piano Concerto). The second half was taken up exclusively by music by Peruvian composer Moises Vivanco (1918-1998), much of it featuring his wife, vocalist Yma Sumac, as soloist. Over six years later, on 21 July 1959, Carlos Chavez conducted music by Ginastera, Revueltas, Perez, Sandoval, Lecuona, and Villa-Lobos, as well as his own suite from his *H. P.* The concert, well-received by the New York critics, was sponsored by New York's Spanish-language newspaper, *El Diario*. The editor of the paper, Stanley Ross, was introduced at intermission by Guggenheimer as, "Stanley Ross, whoever he is. What the H are you?"[82]

Lastly, on 4 August 1960, Stadium audiences would be treated to the Stadium's first and only performance of Carl Orff's scenic cantata *Carmina Burana*. As Francis D. Perkins pointed out, the work was not entirely a novelty in New York even then, having had four prior performances including one at the City Opera the previous year.[83] Alfred Wallenstein stood on the podium, although the chorus was prepared by longtime Chicago Symphony Chorus director,

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[80] Paul Affelder, "Forgotten Puccini Mass Premiered at Sadium [*sic*]," *Brooklyn Eagle*, 18 July 1952.
[81] Harold C. Schonberg, "Schoenberg Work Heard At Stadium," *New York Times*, 26 July 1952.
[82] John Briggs, "Music: Chavez Conducts," *New York Times*, 22 July 1959.
[83] Francis D. Perkins, "'Carmina Burana' Features Lewisohn Stadium Concert," *New York Herald Tribune*, 5 August 1960.

Margaret Hillis (1921-1998). The performance was well-received despite some critical misgivings about several of the soloists.

Pops And Other Repertoire

Even before the 1946 season, the Stadium concerts' devotion to winter season fare was showing signs of wear and tear. There were concerts devoted to opera highlights and the Strauss family as well as operetta nights conducted by the likes of Sigmund Romberg and Robert Stolz. And, of course, there were the concerts in which half was performed by the Phiharmonic, the other half given over to such acts as Paul Robeson and the Hall Johnson Choir, both of which performed negro spirituals and occasional popular standards. However, save for the Frank Sinatra and Dinah Shore concerts during the World War Two era, the Stadium concerts did not take the plunge into true popular fare until their final decade. While most of the concerts remained Carnegie Hall-like in their scope, each summer from the late-forties to 1964 had at least one show that crossed the line.

By 1957, the critics acknowledged the trend. In the 23 June 1957 issue of the *Lynchburg, Virginia News*, Sigmund Spaeth noted the emergence of popular concerts at Lewisohn Stadium, as well as at Ravinia, the Hollywood Bowl, Robin Hood Dell, and Watergate, among other summer venues. "The astute 'Minnie' Guggenheimer, patron saint of the musical stadium, discovered long ago that well-known interpreters of the lighter type of music were absolutely essential as a commercial balance to the conventional Carnegie Hall repertoire, even when performed by outstanding artists under world-famous conductors."[84] The popular concerts, usually held on Saturday evenings, met with mostly excellent box office returns. Some critics,

[84] Sigmund Spaeth, "Spaeth On Music," *Lynchburg, Virginia News*, 23 June 1957.

however, regretted the direction the Stadium concerts had taken. As Miles Kastendieck wrote in the *New York Journal American*:

> Obviously the reason (for the popular concerts) is to attract the largest audiences possible for the good of the box office. On the whole the popular event has paid off. Stadium Concerts must not sell itself short. What is needed is an entirely new approach or some kind of re-affirmation of its symphonic policy.[85]

The new approach never came about. The Stadium concerts, increasingly fewer in number as the years went on, remained committed to alternating symphonic fare with lighter fare, the serious aspirations of previous decades all but forgotten.

As mentioned earlier, operetta nights and Italian nights had been held from time to time in the years prior to 1946. On 22 June 1946, Paul Lavalle juxtaposed such light music as arrangements of songs by Kern, Rodgers and Hammerstein, and Herbert with semi-challenging orchestral music by Enesco (*Roumanian Rhapsody No. 1*), Poulenc (Two-piano Concerto), and Prokofiev (excerpts from his suite from *The Love of Three Oranges*), as well as his own music, such as his *Symphonic Rhumba*. On 26 July 1947, Lavalle offered a similar program. Blind Jazz-pianist Alec Templeton treated the Stadium audience to "Impressions and Improvisations" for solo piano following a 21 July 1947 program that also included music by Dvorak, Templeton (his *Concertino Lirico*), Shostakovich, and Tchaikovsky (conducted by Hans Schwieger).

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[85] Mile Kastendieck, "Stadium Needs New Policy," *New York Journal-American*, 10 August 1958.

However, it was not until the final concert of the 1948 season that the Stadium concerts made its sharpest turn away from Carnegie Hall.

On 7 August of that year (in the last concert of the season), the Stadium hosted the first of what would come to be an annual event: an evening devoted to highlights from the musicals of Richard Rodgers and Oscar Hammerstein. This particular concert featured songs from the shows *Allegro*, *Carousel*, and *Oklahoma!*, songs from the movie *State Fair*, as well as several symphonic arrangements by Robert Russell Bennett. Alexander Smallens was on the podium. The soloists were Annamary Dickey, soprano; Thomas Haywood, tenor; Gladys Swarthout, mezzo; and Robert Weede, baritone. The chorus from the production of *Allegro* assisted. "The impression persisted," wrote Irving Kolodin, "not merely from the size of the audience but from its undercurrent humming to one favorite strain after another, that the Stadium has found a hardy perennial to supplement the garden spot named 'Gershwin.'"[86] Indeed, it had. From 1948 on, each summer featured a Rodgers and Hammerstein evening, usually as the final concert of the season. After the initial Smallens-led concert of 1948, the baton was waved by Salvatore Dell'Isola on each occasion. On 7 August 1948, however, Smallens shared the podium with Rodgers himself, who led the orchestra in highlights from *Oklahoma!* "I'm glad this happened while I'm still alive," he told the audience at intermission.[87] As the years progressed, new shows such as *The King and I* and *South Pacific*, along with several of the shows excerpted in 1948, were highlighted to large, enthusiastic crowds. During the fifties, there also were evenings devoted to Jerome Kern and Hammerstein, Gilbert and Sullivan, Lerner and Loewe, and Irving Berlin, among others.

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[86] Irving Kolodin, "20,000 Attend Last Stadium Concert," *New York Sun*, 9 August 1948.
[87] Ibid.

Another semi-annual Stadium tradition began on 14 July 1956, when Louis Armstrong and his All-Stars shared the stage with The Dave Brubeck Quartet (and, at the end, with Leonard Bernstein and the Stadium Symphony Orchestra in Antonini's arrangement of "St. Louis Blues") in the first annual Jazz Jamboree. Organized by George Avakian, Eastern Director of Popular Albums for Columbia Records (it should be mentioned that both Armstrong and Brubeck were on the Columbia roster), the concert, according to Avakian, promised what he somewhat bombastically considered an overview of jazz history. As he wrote in the *New York Herald Tribune*:

> Saturday night at Lewisohn Stadium, Louis Armstrong will thus represent the whole flowering of jazz, from its earliest form as he knew it in his boyhood days in New Orleans, to its function as America's language of communication to all the world. In Dave Brubeck, the new voices of jazz are heard – partly in the mainstream, partly in a personal world of their own. Together, they are jazz personified – jazz of yesterday, of today and even of tomorrow.[88]

At least one critic was not impressed by the concert's vacuous pretensions. The *Times's* John S. Wilson, while noting the sellout crowd, wrote disparagingly of the proceedings. He praised Armstrong's playing in the Antonini arrangement as "movingly expressed and beautifully developed." Then he commented:

> Brief as [the Antonini] was, this was a refreshing change from the Armstrong performances that have been heard here recently. For several years his group has

[88] George Avakian, "Jazz Concert at the Stadium," *New York Herald Tribune*, 8 July 1956.

> limited itself, both in concert and in night club appearances, to repetitions of a set program that rarely varies.
>
> Saturday night's audience at Lewisohn Stadium heard the same program that he had played several times in New York. They applauded it enthusiastically, attempted to clap in time with one number and even made a brief attempt to dance in the aisles.
>
> Unfortunately, the stimulus for all this was rather shoddy jazz, although it may have had its merits as vaudeville. Mr. Armstrong is now held so rigidly to a pre-set pattern that he rarely plays with the extemporaneous creativity that is generally considered an essential element of jazz.
>
> It is somewhat disturbing to realize that the Armstrong group's performances are being seen all over the world and are widely publicized as outstanding examples of the propaganda value of American jazz. There is no question of Mr. Armstrong's merits as an entertainer. It is natural that audiences in all countries should be drawn to him, just as the one at Lewisohn Stadium was. But, except for occasional instances, it would be misleading if the antics of Armstrong and his colleagues were to be accepted as representative of well-played jazz.[89]

Perhaps the true merits of the first Stadium Jazz Jamboree fell between the extremes represented by the articles of Avakian and Wilson. Whatever the case, enough Stadiumgoers were pleased by the results, and other Jazz Jamborees (none of which involved the Stadium Symphony Orchestra) were held in the summers of 1957, 1958, 1959, 1960, 1961, and 1964, featuring such talents as

[89] John S. Wilson, "Music: Jazz Is Tested at Stadium," *New York Times*, 16 July 1956.

George Shearing (b. 1919), Erroll Garner (1921-1977), Anita O'Day (1919-2006), Lionel Hampton (1908-2002), Dizzy Gillespie (1917-1993), Gerry Mulligan (1927-1996), Stan Getz (1927-1991), and further appearances by Armstrong. The 1959 Jazz Jamboree concert was preceded by Armstrong having a heart attack in Spoletto early that summer. Initally, it appeared that he would not be able to make it to Lewisohn Stadium for the 4 July affair (4 July was also Armstrong's ceremonial birthday). But the jazz great showed up unannounced and played for about fifteen minutes. He declared, "I didn't come here to prove I'm not sick. I came just to play."[90]

Jazz at Lewisohn Stadium proved popular enough that, in 1958, two jazz concerts were presented. After the 5 July concert featuring Armstrong, O'Day, and Hampton, et al., Duke Ellington (1899-1974) and Gerry Mulligan shared the stage on 24 July. Aided by eight extra percussionists (some of whom were from the Stadium Symphony Orchestra), Ellington introduced a novelty entitled *Royal Grand Batterie*. Wilson did not consider the work among Ellington's most memorable, but dubbed the two sections of music "brief attractive novelties" that were "worth-while additions to his repertory." The rest of Ellington's set comprised familiar standards by Ellington and/or Billy Strayhorn (1915-1967). The concert attracted an estimated 9,500, with somewhat threatening weather partially to blame for the less-than-capacity crowd.[91]

Other notable popular acts appeared at the City College campus during the fifties. On 19 July 1951 - over two decades after her celebrated on-screen partner, Nelson Eddy, made his Stadium debut – Jeanette MacDonald (1903-1965) was the soloist with Smallens and the

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[90] Laurence Bergreen, *Louis Armstrong: An Extravagant Life* (New York: Broadway Books, 1997), 475.
[91] John S. Wilson, "Music: Duke Ellington at the Stadium," *New York Times*, 25 July 1958.

orchestra. She combined popular standards (some of which were accompanied by pianist Collins Smith) with such arias as the "Jewel Song" from Gounod's *Faust*. MacDonald was rapturously received by both the reasonably-sized audience and the orchestra musicians.[92] The *New York Herald Tribune* noted however, that MacDonald, not particularly used to performing outdoors, did force her voice at times.[93]

Five summers later, Harry Belafonte (b. 1927) attracted an estimated 25,000 to Lewisohn Stadium with his story-telling and folk songs that covered the gamut from spirituals like "Water Boy" to Hebrew songs. At intermission, Guggenheimer declared, "Harry Belafonte has broken all stadium records tonight." The first half of the concert consisted of music by Tchaikovsky, Prokofiev, and De Falla performed by the Stadium Symphony Orchestra under the direction of Julius Rudel. Dubbing Rudel's task "a thankless job," Harriett Johnson reported that "Hundreds came late and others shouted in annoyance at the miscellaneous disturbances. Few listened and those who wanted to had a hard time of it."[94] Belafonte received raves all across the board. Louis Biancolli wrote, "The style was a hearty blend of crooning and incantation, of soft serenading and wild lament, of sly calypso innuendo and somber gravel-toned drama. Behind it was the warm and dynamic personality of a first-class showman and actor who happened to be a born story-teller, too."[95] This was Belafonte's only Stadium performance. Four years later, 16 July 1960, the Belafonte Folk Singers – *sans* Belafonte himself – appeared at the Stadium.

Lastly, songbird Eartha Kitt (b. 1927) performed twice at the Stadium – 11 July 1959 and 9 July 1960. Like Belafonte, Kitt possessed a wide repertoire from international folk tunes to

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[92] Harriett Johnson, "MacDonald Sings Stadium Debut," *New York Post*, 22 July 1951.
[93] *New York Herald Tribune*, "Jeanette MacDonald Is Soloist at Stadium," 22 July 1951.
[94] Harriett Johnson, "Belafonte Breaks Stadium Record," *New York Post*, 29 June 1956.
[95] Louis Biancolli, 'Balladeer Belafonte Is Sellout at Stadium," *New York World Telegram and Sun*, 29 June 1956.

Broadway favorites. After the 1959 concert, Harold Schonberg praised Kitt but found fault with the orchestral arrangements (performed by the Stadium Symphony under Maurice Levine's direction) that backed her up:

> Miss Kitt, a brilliant entertainer and a thorough artist, went through her material with finesse. Something less could be said of the rather tasteless orchestral arrangements that backed her up. They were slick and tended toward vulgarity. It is a tribute to Miss Kitt that her strong personality soared far above the backgrounds.[96]

Mention should be made of the various dance companies, such as the New York City Ballet, Royal Danish Ballet and others, who performed at the Stadium during these years. Particularly popular was the José Greco Dance Company, specialists in Spanish dance that routinely attracted large crowds for their semi-annual appearances throughout the fifties and early sixties. They actually made their first Stadium appearance on 12 July 1943 (José Iturbi stood on the podium for this show), then began a new run of performances with their second Stadium show on 21 July 1953. The 1953 performance was marred by tragedy. Regular conductor Miguel Sandoval was stricken with a fatal heart attack during the rehearsals and was replaced by the company's pianist, Roger Machado, and violinist Arthur Schuller. The show went on as scheduled.[97]

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[96] Harold C. Schonberg, "Eartha Kitt Is Soloist," *New York Times*, 13 July 1959.
[97] Walter Terry, "José Greco Company," *New York Herald Tribune*, 22 July 1953.

Soloists

Among the 1946 soloists was a youthful performer of great interest. Fourteen-year-old pianist-composer Philippa Duke Schuyler (1931-1967), a Harlem native born to black conservative author, George S. Schuyler, and his Caucasian wife, Josephine, appeared with Thor Johnson and the Philharmonic on 13 July of that year performing Saint-Saëns's Second Piano Concerto. The orchestra played the *Scherzo* from her symphony inspired by the tale, *Rumpelstiltskin*. The *New York Journal-American* praised her rendering of the solo part of the concerto, writing of the "rhythmic incisiveness of the concerto's first movement, the phraseological sureness of the second and the brilliancy of the concluding presto."[98] The same critic also hailed the scherzo: "The composition revealed innate musicality of high order. She also showed imaginative insight as well as feeling for construction."[99] Other critics were similarly impressed, Robert Bagar writing in the *World-Telegram*, "She is obviously the type of 'wunderkind' who will grow with the years."[100] Sadly, Schuyler's life was, apparently, a tragic one. Conceived by her eccentric, idealistic parents as something of an experiment in miscegenation, forced by them to live a bizarre, sheltered life of torturous overachievement, Schuyler later died tragically in a plane crash in Vietnam while pursuing a career in journalism.[101] The prodigy made a second Stadium appearance on 20 July 1955, performing the same concerto. Thomas Scherman led the Stadium Symphony Orchestra.

Several other notable pianists made their Stadium debuts during the years 1946 to 1964. Chilean pianist Claudio Arrau (1903-1991) teamed with Efrem Kurtz and the Philharmonic in

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[98] *New York Journal-American*, "Miss Schuyler At the Stadium," 15 July 1946.
[99] Ibid.
[100] Robert Bagar, "Composer-Pianist, 15, Wins Stadium Plaudits," *New York World-Telegram*, 15 July 1946.
[101] Carolyn See, review of *Composition In Black And White: The Life of Philippa Schuyler*, by Kathryn Talalay, *Washington Post*, 24 November 1995.

Beethoven's *Emperor* Concerto on 5 August 1946. "The essence of Mr. Arrau's playing," wrote the *New York Post's* John Briggs, "is balance and lucidity. He plays with clarity, with elegant phrasing, with refined workmanship like that which used to make every recital by the late Josef Lhevinne a distinguished event."[102] Robert Bagar also found much to praise in Arrau's refined playing, but felt that the concert was hampered by what he considered to be Kurtz's poor conducting. "It was much too puny a support that he furnished the pianist," he declared.[103]

Nearly three summers later, on 27 July 1949, American pianist Leon Fleischer (b. 1928) made his only Stadium appearance and Philharmonic debut, taking on both Franck's *Symphonic Variations* and Liszt's Second Piano Concerto, accompanied by Monteux and the orchestra. Twenty-one years old at the time, Fleischer made a big impression. The *Herald Tribune* wrote, "To both the Symphonic Variations and the Concerto he brought the essential admixture of virtuosity and musical sensibility, investing them with unfailingly persuasive and multi-colored sounds."[104] The *Times's* Noel Straus shared the Herald Tribune critic's enthusiasm: "All of his playing was admirably sensitive, and the tone he produced acquired unusual limpidity, or as striking brilliance [*sic*], according to the requirements of the music in hand."[105] The concert attracted an estimated 3,500 listeners despite bad weather. Those who attended applauded Fleischer and Monteux for their exemplary music-making. Fleischer later became well-known for his series of recordings with George Szell and the Cleveland Orchestra before carpal-tunnel syndrome brought a halt to his brilliant career as a soloist in 1964. From that point on, he

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[102] John Briggs, "Arrau Plays Beethoven And Keeps it Cleancut," *New York Post*, 6 August 1946.
[103] Robert Bagar, "Arrau Plays Another 'B' at Stadium," *New York World-Telegram*, 6 August 1946.
[104] *New York Herald Tribune*, "Leon Fleischer Soloist At Lewisohn Stadium," 28 July 1949.
[105] Noel Straus, "Fleischer Scores In Stadium Debut," *New York Times*, 28 July 1949.

devoted himself to works for the left hand alone, as well as conducting and administrating, returning to two-hand repertoire in recent years.

Lastly among this select group of pianists, Brazilian-born pianist Guiomar Novaes (1896-1979) made the first of two Stadium appearances on 26 June 1958, playing the Schumann Piano Concerto with Alexander Smallens and the Stadium Symphony Orchestra. The performance inspired raves from the New York press, Harold Schonberg stating, "She did not change a note of the music: those inner voices are there for all to play, but only Miss Novaes plays them."[106] Miles Kastendieck was rhapsodic in his praise: "Those present will not soon forget how masterfully and how beautifully she played the cadenza of the first movement, how poetically the second, and how triumphantly the last. Here were simplicity, nobility, and spirit fused into superb music-making."[107]

The final concert of 1946 featured not one but *two* notable Stadium debuts. In an all-Beethoven concert led by Smallens, pianist Eugene Istomin (1925-2003) performed the Fourth Piano Concerto, while violinist Isaac Stern (1920-2001) played the Violin Concerto. Both men met with favorable critical receptions and went on to make numerous Stadium appearances, usually performing standard fare. They would also team up on many occasions to play chamber music, sometimes in tandem with cellist Leonard Rose (1918-1984), himself a frequent Stadium performer.

The 1947 season featured the Stadium debuts of two other great violinists, neither one of whom made as many later Stadium appearances as did Stern. Both men attracted anywhere from 12,000 to 13,000 music lovers. On 11 July, Hungarian-born Joseph Szigeti (1892-1973),

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[106] Harold C. Schonberg, "Guiomar Novaes In Stadium Debut," *New York Times*, 28 June 1958.
[107] Miles Kastendieck, "Pianist Guiomar Novaes Is Something Special!" *New York Journal American*, 28 June 1958.

performed with Smallens the Brahms Violin Concerto. Noel Straus wrote in the *Times*, "Mr. Szigeti's tone was uncommonly rich, silky, and resonant, and admirably true to pitch. Technically, his playing was above reproach, but throughout the three movements of the concerto, virtuosity was never permitted to obtrude for its own sake."[108] Less than one month later, French virtuoso Zino Francescatti (1902-1991) took the stage for the Beethoven Concerto, Smallens again doing the baton honors. The *New York Times* was less than enthusiastic: "It was the very perfection of his rendition which gave it an air of earthlessness not altogether appropriate in Beethoven. Before the first movement was over, one almost wished he would make a mistake, to humanize the interpretation."[109] Both violinists played encores for their respective audiences.

A number of acclaimed vocalists, most of whom were associated with the Met, sang to Stadium audiences during the remaining two decades of summer concerts. Lauritz Melchior (1890-1973) attracted large crowds with his blend of Wagner excerpts and light standards in his three Stadium appearances. African-American soprano Dorothy Maynor (1910-1996) sang Mozart, Ravel, Debussy, and Charpentier in her only Stadium concert on 24 July 1948. Robert Bagar wrote a rave review: "Frankly, I have not heard in a long, long time either of these works sung with such a wealth of Gallic feeling or such a quality of spontaneity as she displayed."[110] The Stadium during these last two decades was also frequently graced by American-born Met stalwarts Richard Tucker (1913-1975), Robert Merrill (1917-2004), and Roberta Peters, who usually sang in concerts devoted to Italian opera arias and excerpts. In addition, four other universally-acclaimed sopranos performed for the people during these waning years: Renata

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[108] Noel Straus, "Szigeti Attracts 13,000 To Stadium," *New York Times*, 11 July 1947.
[109] *New York Times*, "Zino Francescatti Heard At Stadium," 5 August 1947.
[110] Robert Bagar, "Crowd Acclaims Dorothy Maynor," *New York World-Telegram*, 26 July 1948.

Tebaldi (1922-2004) on 27 June 1957, Joan Sutherland (b. 1926) on 23 July 1962, Elisabeth Schwarzkopf (1915-2006) on 11 July 1963, and Anna Moffo (1932-2006) on 9 July 1964. Tebaldi later was the featured soloist at the final concert ever given at Lewisohn Stadium, singing a bevy of selections from Mozart to Verdi to Rodgers and Hammerstein on 13 August 1966.

By far the most attention-getting soloist during these last two decades was the American pianist, Van Cliburn (b. 1934). A few months removed from his triumph at the 1958 Tchaikovsky competition in Moscow, Cliburn was something of a matinee idol at a time when Cold War tensions were high. After a season in which bad weather cancelled a number of concerts, Cliburn was rightly seen as someone able to attract an audience large enough to recoup most, if not all, of the financial losses.[111] And so a special concert was created for him taking place on 4 August 1958, two days after the official last concert of the summer (the annual Rodgers and Hammerstein night), in a move that recalled José Iturbi's memorable after-season debut of 23 August 1933.

At this special concert, Cliburn, with conductor Thor Johnson and the Stadium Symphony Orchestra, performed the two works with which he won the competition: the Tchaikovsky First Concerto and the Rachmaninoff Third Concerto. The estimated audience of 22,500 demanded more, and Cliburn played a total of seven encores, one of which was his own composition, *Nostalgia*. The result was a reception that the Stadium Committee wrongly expected for Sinatra fifteen summers earlier. As Alice Hughes reported in the 13 August edition of the *Poughkeepsie New Yorker*:

[111] *New York Journal-American*, "Cliburn Plays Stadium Aug. 4," 21 July 1958.

> While the Texan was taking bows, a hulking young man wearing a luridly striped shirt, suddenly jumped upstage, and flung his arms about the slender pianist, who took it in stride, however. When the music was over and the crowds began to stream out, three teen-age girls clambered over the parapets and darted into the wings where Van Cliburn had disappeared. What happened, we could not see. Hopefully, a bouncer was on hand to snatch the evening's hero from his too-friendly admirers.[112]

The hoopla notwithstanding, the critics seemed united in their praise for Cliburn. Ross Paramenter wrote in the *New York Times*:

> Certainly, a classical pianist has never drawn that many persons to the stadium before.
>
> What also was remarkable – in view of the month that Mr. Cliburn has been barnstorming with these same two concertos – was that he also gave them interpretations that were still magically fresh, still meticulous in their musicianship, and still marked by a degree of poetic inwardness that one would think difficult to maintain after so many appearances before consistently large audiences.[113]

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[112] Alice Hughes, "Great Night for Ivories When Van Plays the Piano," *Poughkeepsie New Yorker*, 13 August 1958.
[113] *Kilgore, Texas News Herald*, "Van Scores New Gotham Triumph," 10 August 1958.

Louis Biancolli shared Parmenter's enthusiasm, commenting in the *New York World-Telegram and Sun*:

> The lanky 24-year-old Texan, playing the Tchaikovsky and Rachmaninoff concertos that brought him unprecedented fame in Moscow and all points west, was again in rousing form as a wizard of the keys.
>
> It was easy to see why all Moscow went wild over this gifted American youngster. Last night's crowd, one of the largest in Stadium history, seemed determined to go the Russians one better. The acclaim verged on hysteria.[114]

Cliburn's career may not have fulfilled the promise of these early years, but he remains an acclaimed pianist all the same on the somewhat rare occasions at which he performs. Lewisohn Stadium was something of a haven for him, however. He attracted an estimated 20,000 on 1 August 1961 when he performed the Rachmaninoff Third again (Vladimir Golschmann conducted).[115] He performed the Tchaikovsky a second time with Alfred Wallenstein on 25 June 1963. During the last two seasons of Lewisohn Stadium, Cliburn branched out, playing the First Concertos of Liszt and Tchaikovsky on 12 July 1965 (with George Schick conducting members of the Metropolitan Opera Orchestra) and the Second Piano Concertos of Brahms and Rachmaninoff on 20 July 1966 (with Joseph Rosenstock conducting).

Lewisohn Stadium was also the site of Cliburn's New York conducting debut, which took place on 18 July 1964. In an all-Russian concert, Cliburn led the Stadium Symphony Orchestra in Kabalevsky's *Colas Breugnon Overture* and Rachmaninoff's *Symphonic Dances*, then

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[114] Ibid.
[115] Louis Biancolli, "20,000 Cheer Van Cliburn," *New York World-Telegram*, 2 August 1961.

handled both the conducting and solo part in Prokofieff's Third Piano Concerto. According to the *Herald Tribune*'s William Bender, the concerto went off far more successfully than did the two orchestral works:

> The audience's indifference to the first half was largely justified. The Kabalevsky is a piece of trash, and the Rachmaninoff, despite its peculiar macabre appeal, is little better. The performances, it must be said, were quite satisfactory, especially in view of the limited rehearsal time allotted by the Stadium, and in view of the fact that the Rachmaninoff is not a familiar repertory piece for the men of the New York Philharmonic who comprise the Stadium Orchestra. But the renditions lacked the brilliance and virtuosity to overcome the torpor of the music. That may not be fair to Cliburn, but it has to be reported. And if he is going to conduct, he has to be responsible for the repertory he chooses.[116]

The Rachmaninoff has since become a frequently-performed piece, many of today's listeners having gone beyond the Russian master's most popular piano concertos to embrace some of his purely orchestral masterpieces. Whether due to his programming or other factors, Cliburn's conducting career did not last much farther beyond his 1964 appearances at Lewisohn Stadium, Robin Hood Dell, and several other venues.[117] He is now perhaps best known for the piano competition that takes place every four years in Fort Worth, Texas that bears his name.

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[116] William Bender, "Van Cliburn at Lewisohn With the Baton in Hand," *New York Herald Tribune*, 20 July 1964.
[117] *The New Grove Dictionary of Music*, s.v. "Cliburn,Van" (by Michael Steinberg).

Summary

The years 1946 to 1964 at Lewisohn Stadium were years of watered-down programming and big-name performers. The ever-present deficit demanded not only fewer concerts but also less experimentalism in classical music repertoire with more light fare in the form of opera excerpt concerts, operetta excerpt concerts, Broadway nights, and even pure jazz and folk programs. The search for major American compositional talent that helped produce George Gershwin in the past was abandoned completely, replaced by established works of the canon with occasional forays into the new, none of which produced mainstays of the repertoire. During these last nineteen seasons, Lewisohn Stadium was perhaps less about the music performed than about the personalities involved. They include some major conductors (several of them youthful up-and-comers), some big-name soloists, particularly from the opera world, crossover talents, and, last but not least, Minnie Guggenheimer herself. The chairperson of the concerts was often the most popular attraction of the concerts themselves, entertaining Stadium audiences with malaprops and unintentionally off-color remarks while trying to announce upcoming events. In short, Lewisohn Stadium came to be largely a happening, less about the music than about tradition, nostalgia, and the various characters involved.

This is not to denigrate these final two decades at Lewisohn Stadium. Great (if mostly well-established) music was performed often and at low prices. The conductors and soloists deserve praise for giving of themselves for nominal fees, the orchestral musicians the only ones paid at normal rates. The concerts continued to bring together New Yorkers from all walks of life to listen to music and forget about their daily and weekly cares. Guggenheimer herself worked tirelessly to bring music to the people while receiving no fee of her own. While time was catching up to the Stadium concerts during these nineteen seasons, they remained in the hearts of

many New Yorkers nonetheless. Given the right conductor, soloist or featured guests, the magic was still at the Stadium and audience members gathered in huge numbers, willing to put up with less-than-ideal weather, airplanes, and the rocky seats. Lewisohn Stadium survived into the Sixties because New Yorkers felt a special connection with it, one that perhaps transcended the programs themselves.

Epilogue: The Final Two Seasons

Toward the end of the 1964 season, the New York Philharmonic musicians signed 52-week contracts, thus making problematic their continued relationship with the Lewisohn Stadium concerts.[118] On 7 August 1964, the day before the final concert of the 1964 season, Mayor Robert F. Wagner announced that the Metropolitan Opera Association would take over the proceedings at Lewisohn Stadium for the next three seasons, with the city providing $200,000 to help support the performances and to pay for an improved amplification system. Said Wagner, "These concerts are as important to me as they have been to two generations of Mayors of the City of New York. They have survived the depression and two world wars and are a major morale-building institution as well as a source of pleasure and refreshment for our people."[119] Also announced was another stunning development: brought down by ill health and overwork, the formerly tireless Minnie Guggenheimer would no longer be overseeing the concerts.[120]

Despite the loss of the Stadium's guiding spirit and the numerous problems facing the concerts – the decline of the neighborhood, the mass exodus of white city-dwellers to the suburbs, the lack of parking, etc. – optimism marked these changes in procedure. The Met eagerly looked

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[118] *New York Herald Tribune*, "Stadium Future: Met's Talents Plus City Cash," 8 August 1964.
[119] *New York World Telegram and Sun*, "Met to Take Over Concerts At Improved Lewisohn Stadium," 7 August 1964.
[120] *New York Post*, "Lewisohn Will Try Without 'Minnie'," 7 August 1964.

forward to having a place for summer opera for the masses, and top-quality performers from the Met were immediately engaged.[121] Unfortunately, the hope and ambition were short-lived. In January of 1965, City College announced plans for a new building and parking garage to be built on the site of the Stadium, which was to be razed.[122] Initially, the razing was planned for 1967, but did not take place until 1973. Nonetheless, City College's plans brought to a premature end the Met concerts at the Stadium, which only lasted for two seasons, 1965 and 1966.

As for those two seasons,[123] the fare was, not surprisingly, opera-dominated (aria nights and concert versions of complete operas), although there were some symphonic concerts. Both seasons featured a Gershwin night and a Rodgers and Hammerstein night.[124] Continuing the trend begun during the last decade and one-half of the Philharmonic Stadium concerts, pops and crossover concerts were frequently presented, performers including the likes of jazz songstress Ella Fitzgerald (1917-1996), comedian-pianist Victor Borge (1909-2000), and comedian-violinist Jack Benny (1894-1974). In both seasons, the Newport Jazz Festival took over the Stadium as well. In 1965, they showcased the Dave Brubeck Quartet and the Duke Ellington Orchestra in a 28 June concert. In 1966, six Newport Jazz Festival concerts were given. Along with Miles Davis (1926-1991), Duke Ellington and Lionel Hampton, folk artists The Pennywhistlers, Tom Paxton (b. 1937), Judy Collins (b. 1939), and Pete Seeger (b. 1919), among others, were featured on 12 and 13 July, while on 30 July a Latin night with Tito Puente (1923-2000), Ruth Fernandez (b. 1913) and Celia Cruz (1925-2003) was presented.

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[121] John Gruen, "Stadium Present: Nostalgia and Excitement," *New York Herald-Tribune*, 8 August 1964.
[122] Terry Ferrer, "City College's Five-Year Expansion Plan," *New York Herald Tribune*, 29 January 1965.
[123] All of the summer concerts are listed on the Met's website.
[124] Richard Rodgers shared the podium with Franz Allers on the 26 June 1965 Rogers and Hammerstein concert.

Concerning the (somewhat) more high-brow affairs, Joseph Rosenstock was the most frequent conductor, leading symphonic and opera concerts. Of the Stadium conductors of previous seasons, only Rosenstock, Arthur Fielder and Wili Boskovsky returned during these last two seasons. Fiedler led an All-American evening of spirituals, Copland's *A Lincoln Portrait* (Marian Anderson was the narrator) and Edward Macdowell's Second Piano Concerto (longtime Cleveland Orchestra keyboardist Joela Jones was the soloist). Boskovsky presided over a Viennese evening that featured Elizabeth Schwartzkopf. Van Cliburn appeared in both seasons. Otherwise, the proceedings were usually led by staff opera conductors from the Met, such as Fausto Cleva (1902-1971) and George Schick (1908-1985), and several from other companies, including Kurt Adler (1905-1988), longtime music director of the San Francisco Opera.

Adler was on the podium for one of the most significant concerts from these last two seasons, which took place on 9 August 1966. The traditional twin-bill of Mascagni's *Cavalleria Rusticana* and Leoncavallo's *Pagliacci* featured twenty-five-year-old Plácido Domingo (b. 1941) in his Met debut. The *New York Times's* critic described the results:

> Placido Domingo, the Mexican tenor who won so much praise in his debut last spring with the New York City Opera in Ginastera's "Don Rodrigo," appeared at the stadium for the first time. He sang Turiddu in the Mascagni opera and returned to sing Canio in "Pagliacci."
>
> Mr. Domingo made as splendid an impression as Turridu and Canio as he did in the unconventional role of Don Rodrigo earlier this year. He has a sizable, warm voice, and intelligence, to boot, so that his singing was idiomatic without falling into bathos.

> It was not a large audience. Apparently, the day-long gray skies discouraged many people from attending.

Also not present that day was the guiding hand of the Stadium concerts from 1918 to 1964. On 23 May 1966, Minnie Guggenheimer passed away after a long illness at the age of 83. The New York Times's obituary writer summed up her legacy as follows:

> For something over 40 years, Minnie Guggenheimer was a fixture in the musical life of New York. It was not so much because she founded the summer concerts at Lewisohn Stadium in 1918, though nobody would contest their importance. It was also because she ran them with a kind of flair and instinct for showmanship that made her the idol of the newspapermen, the joy of stadium-goers, and a scandal to grammarians. She was once described as having the speech habits of Casey Stengel out of Mrs. Malaprop.[125]

That same obituary featured the following post-mortem from Leonard Bernstein:

> Minnie – pioneer woman, old-fashioned heroine – has vanished with the era she glorified. And if this summer the parks of America overflow with music-lovers, it is in no small measure due to Minnie's guiding spirit.[126]

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[125] *New York Times*, Minnie Guggenheimer, 83, Dies; Founder of Lewisohn Concerts," 24 May 1966, 1 and 43.
[126] Ibid.

But of all that has been written about Minnie, perhaps the following, written by Seymour "Sy" Brody, sums her up best:

> Her life was dedicated to making it possible for people to hear good music and for young artists to have the opportunity to perform. She unselfishly gave of herself to make these goals a reality.[127]

[127] Seymour "Sy" Brody, "Minnie Guggenheimer," http://www.jewishvirtuallibrary.org/jsource/biography/guggen.html.

Conclusion

After surveying the concerts given at Lewisohn Stadium by the New York Philharmonic from 1922 to 1964, the present writer feels amazement that these concerts had fallen into such oblivion, leaving it up to him, born as he was in 1970, to tell their story over four decades after their demise. There was much to admire about the conductors, repertoire, and soloists involved. Also, for most of their existence, the concerts did not go in largely for fluff and tired warhorses. Even during the final two decades discussed above, many of the concerts remained serious in scope, while the lighter concerts often attracted large audiences made up of music-lovers many of whom undoubtedly came away pleased with the results. The Lewisohn Stadium concerts had their off-nights and misfires from time to time as any concert series will. But they were a huge part of the New York cultural fabric during most of their run, attracting much attention from the press and top talent from the world's major performing venues. What follows are summaries of the conductors, symphonic repertoire, soloists and opera performances at the Stadium in the New York summers from 1922 to 1964.

Conductors

The Stadium concerts began in 1918 under the direction of local musician, Arnold Volpe, who directed orchestral players from the various New York orchestras in 1918 and 1919. He was replaced in 1920 by William Henry Rothwell who, in turn, was replaced by Victor Herbert and Henry Hadley the following summer. In 1922, the Philharmonic-Symphony Orchestra of New York became the Stadium Orchestra, bringing with it two of its associate conductors, Hadley and Willem van Hoogstraten. The latter conductor presided over the entire 1923 season by himself,

undoubtedly an exhausting task. The point here is that the Stadium concerts began in a somewhat humble fashion, relying on only a handful of conductors and taking time to develop enough of a reputation to attract a larger and more distinguished group of baton-leaders.

By the mid-twenties, the concerts had unquestionably succeeded in achieving renown. In addition to van Hoogstraten, the conductors included notable younger individuals like Fritz Reiner (in his New York debut) and Albert Coates, and well-established maestros such as Frederick Stock and Pierre Monteux. While Toscanini, Furtwängler, and Karajan (among many others) never performed at the Stadium, the names of those who did were often impressive. Initially, most of the conductors were affiliated with Arthur Judson, the artists' manager and manager of the New York Philharmonic, the Philadelphia Orchestra, and, throughout the twenties and thirties, the Stadium concerts.[1] Eventually, many conductors not tied to Judson correctly saw the Stadium concerts as worthy of high status. They chose to lead the orchestra at a reduced rate in order to bring great music to the masses and, hopefully, pad their resumés in order to attain a notable position either with the Philharmonic or with some other reputable ensemble. In terms of the former prospect, conductors such as Artur Rodzinski, Dmitri Mitropoulos, Leonard Bernstein, and Zubin Mehta enhanced their careers at the Stadium enough eventually to ascend to the Philharmonic podium,[2] while Reiner, Eugene Ormandy, Paul Paray, and William Steinberg, among a number of others, found success elsewhere.

As the seasons proceeded, the need for a principal conductor vanished and the concerts were led by increasingly large rosters of guest conductors. Why this came to pass is a matter of conjecture. Perhaps the ability to attract major talent came at a price: many were willing to

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[1] It is not clear when Judson stepped down from his Stadium position, leaving Minnie Guggenheimer to take over for him.
[2] The youthful Lorin Maazel eventually took over the Philharmonic as well, his Stadium appearances distant memories for all involved.

appear at the Stadium for a short engagement, but none was interested in taking too much time away from vacation. Also, other summer conducting prospects, either at a reduced rate or not, may have surfaced while, as time went on, the Stadium became antiquated, the neighborhood decrepit. Perhaps the punishing past seasons in which one conductor led for weeks on end without a break in the hot weather convinced the Stadium Committee that such long engagements were physically as well as musically impractical. Even so, the Stadium still attracted significant names during its final two decades, as well as a number of less notable talents seeking without success to ascend to more prestigious posts.

Among the conductors who graced the Stadium podium, possibly the most crucial to the Stadium's success included José Iturbi, who captivated Depression audiences with his keyboard talent as well as with his baton; Alexander Smallens, who maintained the longest consistent tie to the Stadium, leading virtually all genres of Stadium concerts from the thirties to the early sixties; and Pierre Monteux, who first appeared at the Stadium in the twenties and was a Stadium favorite throughout its final two decades.

But further mention must be made of the only true principal conductor in the history of the Stadium, the often-maligned van Hoogstraten. The Dutch conductor must have done more than enough to ensure the continuance of the Stadium concerts, despite the numerous bad reviews he received.Van Hoogstraten was the most frequent conductor throughout the twenties into the early thirties and must have pleased a good many audience members. The Stadium concerts were seen as necessities during his tenure by critics and New Yorkers alike and for this, van Hoogstraten deserves at least a decent amount of credit. In addition, some of his programs were among the most challenging in the Stadium's history. They included Mahler and Bruckner at a time when neither composer had established himself in the regularly performed repertoire, as

well as Stravinsky's *The Rite of Spring* and a number of other twentieth-century compositions still considered tough on the ears even today. Van Hoogstraten also correctly saw Brahms as a welcome addition to the canon and frequently programmed his music at a time when he, too, was not fully established in the concert hall. Most importantly, he consistently championed American music throughout his long Stadium run. He was also perceptive enough to join with the Stadium audiences in recognizing a great composer in George Gershwin at a time when the critics were wont to mock the Brooklyn-born genius's classical creations. Sadly, the Stadium engagement proved to be arguably the highpoint of van Hoogstraten's career as he failed to achieve much success in the remaining three decades of his life, which were spent largely in Europe. Van Hoogstraten saw a lot of potential in the American classical music scene, and the evidence is overwhelming that he made a conscientious attempt to become a part of it. It remained for others to earn the plaudits he so tirelessly sought for himself. Nonetheless, the Stadium concerts attracted many listeners during his tenure and endured for nearly three decades afterwards. For this reason, Willem van Hoogstraten is worthy of mention today as well as in further scholarship.

One possible reason for van Hoogstraten's lackluster critical reception was his tendency to program a number of works over and over again. Perhaps critics and Stadium-goers grew tired of hearing certain compositions every season. Some pieces were heard more than once during a season. It may have been too much to ask for a conductor (and orchestra) to prepare wholly new programs for every concert of an-eight-week, nightly summer season. This might account for the decision to dispense with a "principal conductor" and rely on guests after van Hoogstraten's final season of 1938, a decision which led to somewhat more variety in the Stadium repertoire. Below is a chart showing the number of times three compositions (Wagner's Die Meistersinger Prelude,

Beethoven's Fifth Symphony and Tchaikovsky's Fifth Symphony) were programmed by van Hoogstraten during his seventeen seasons as the principal Stadium conductor:

	Wagner's Prelude to Die Meistersinger	Beethoven's Fifth Symphony	Tchaikovsky's Fifth Symphony
	8/3/1922	7/23/1923	7/31/1922
	7/5/1923	8/12/1923	7/5/1923
	*8/15/1923	7/3/1924	8/6/1923
	7/3/1924	7/10/1925	7/10/1924
	8/20/1924	8/30/1925	7/23/1924
	7/6/1925	7/7/1926	7/6/1925
	7/8/1926	8/30/1926	7/19/1926
	7/19/1926	7/6/1927	8/17/1926
	7/14/1927	*8/30/1927	7/18/1927
	*8/30/1927	7/12/1928	8/24/1927
	7/5/1928	*8/29/1928	7/24/1928
	7/10/1929	7/25/1929	7/13/1929
	*8/29/1929	*8/29/1929	8/27/1929
	7/7/1930	7/14/1930	7/7/1930
	8/21/1930	8/31/1930	7/11/1931
	7/21/1931	7/7/1931	7/16/1932
	6/28/1932	6/28/1932	8/14/1933
	6/29/1933	7/17/1933	8/9/1934
	8/22/1933	7/31/1935	7/30/1938
	8/1/1934	8/8/1937	
TOTALS	**20**	**20**	**19**

*Indicates "audience request" concerts.

Repertoire

I now return to the two key questions asked in the Introduction: To what extent was the performed music representative of the canon as it developed over time? What can be learned from the myriad attempts made during the Lewisohn concerts at forming a distinctly American, as opposed to a European or Euro-American, musical identity?

As far as the first question is concerned, the Lewisohn Stadium repertoire greatly followed the winter season repertoire during the New York Philharmonic series' first two and one-half decades. It somewhat less resembled the winter repertoire during the final two decades. The concerts began with largely pops-oriented programs, with light classics alternating with isolated movements from symphonies. By the mid-twenties, the concept changed. With van

Hoogstraten leading the way, the concerts became more Carnegie Hall-like in tone and the Stadium audiences, far from the Philistines European critics such as Pietro Mascagni portrayed them as being, turned out in greater numbers. There was a great demand for high culture in the days of flappers and Prohibition, and all who were affiliated with the Stadium concerts rewarded concertgoers in kind.

Consequently, the concerts were initially built around Beethoven, Tchaikovsky, and Wagner, augmented by certain works by Debussy, Strauss, and Stravinsky, and featured a respectable amount of recent music by Americans as well as by Europeans. Certain composers, like Rimsky-Korsakov, Weber, and even Wagner, were more popular in the early period of the Stadium than later on, while Brahms, Prokofiev, and Shostakovich, among others, grew in stature during the Stadium's last two decades. British music never caught on, despite various attempts at rectifying that situation throughout the Stadium's run. Serialists and ultra-modernists were shunned almost entirely. Large-scale choral works with texts on political themes did not survive their era, their programmatic intentions perhaps more impressive than the music which supported them. The foreign contemporary composers most represented at the Stadium came from the Soviet Union. This may possibly have been due somewhat to the American Left's admiration of the Soviet Union. But Prokofiev and Shostakovich have proven to this day to be popular in the concert hall, while the music of Khatchaturian and some of the other lesser contemporaries have much to offer to those who like Prokofiev and Shostakovich.

The Stadium featured more popular concerts during its final two decades, with some of those concerts eschewing the Philharmonic altogether. These concerts often attracted large audiences, so it cannot be said that Guggenheimer and the Stadium committee erred in judgment in scheduling these concerts. However, during these final two decades, more serious concerts

were given than popular concerts. Even if these serious concerts tended to rely more heavily on warhorses than those of previous decades, one cannot dismiss these final concerts too readily. More often than not, the public was treated to great music at low ticket costs to the end.

In terms of the second question, the evidence is overwhelming that the Stadium concerts tried greatly to Americanize the concert hall. From the mid-twenties to the early fifties, contemporary American classical music was programmed at a respectable rate, from the Henry Hadley concerts of the twenties, to the Leon Barzin concerts of 1933, to the ambitious (and left-wing) programs of the World War Two era. During the final two decades, fewer concerts meant less experimentation. But even the Jazz Jamborees of the late fifties were seen by some at the time as evenings of a different kind of American classical music, one that perhaps has not endured to the extent that such proponents as Leonard Bernstein may have foreseen in the fifties.[3] The Stadium concerts, throughout most of their existence, had nothing to be ashamed of from the standpoint of American music, and may have performed a vital service for it if for one reason in particular: the establishment of George Gershwin as a major composer.

American composers featured at the Stadium most often tended to fall into two categories: those who embraced jazz and popular influences to some extent, and those who shunned them. Many of these composers from both avenues have already fallen into obscurity. Gershwin, whose music may have been the best package of the European tradition with jazz and Broadway, has proven to be among the most enduring American composers. Some critics during his lifetime failed to recognize his genius. The Stadium conductors and audience members did not concur.

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[3] Shanet, *Philharmonic: A History of New York's Orchestra*, p. 401. By 1966, Bernstein was less optimistic about the future of jazz in the concert hall: "Pop music seems to be the only area where there is to be found unabashed vitality, the fun of invention, the feeling of fresh air. Everything else suddenly seems old-fashioned: electronic music, serialism, chance music – they have already acquired the musty odor of academicism. Even jazz seems to have ground to a painful halt."

The result was a unique relationship between institution and artist, culminating in the annual all-Gershwin concerts given during the Stadium's final three decades. Since the Stadium's end, Gershwin, despite his small number of classical creations, has remained a mainstay of the American orchestral repertoire. At the time of this dissertation's writing, the New York Philharmonic and its music director, Lorin Maazel, made a controversial tour of North Korea, taking with them two noteworthy compositions: Dvořák's *New World Symphony* (the major work on the Stadium concerts' first program in 1918) and Gershwin's *An American in Paris*.

The Stadium and its relationship to George Gershwin can thus be seen as representative of how the canon frequently works. Every generation produces a lot of music. It remains for only one or two composers to rise to the top and dominate his or her era. Mozart and Haydn, for all intents and purposes, dominate their era, Beethoven his era. At Lewisohn Stadium, the contemporary composer was Gershwin.

Among other American composers, jazz-influenced composer Copland and his more conservative colleague Barber had their moments in the spotlight and remain popular in the concert hall, while their contemporary, Schuman, has yet to take hold. All three composers were frequently heard at the Stadium (Copland even had an evening to himself), but did not reach the level of Stadium popularity enjoyed by Gershwin.

In short, the Americanization of the concert hall attempted by the Stadium concerts was most reflected by music with popular elements: one major composer in Gershwin; arranged folk music performed by such groups as the Hall Johnson Negro Choir; the World War Two era populist works by Copland, Schuman, Robinson, and others; and the pure Broadway and jazz concerts of the final two decades. More often than not, American classical music was most liked by Stadium audiences when they saw at least a little of themselves in it.

Soloists and Opera

It took the better part of a decade (the twenties) before big names performed concertos and arias at the Stadium. During that time, featured soloists were usually either local talents (some them winners of several Stadium talent contests), relatives of the Philharmonic musicians (including van Hoogstraten's wife, Elly Ney), or Philharmonic musicians themselves. In spite of these humble beginnings, a major figure was discovered in the person of contralto Marian Anderson, who, after winning the 1926 Stadium talent competition, went on to a distinguished career despite some early critics' misgivings and the prejudice of many against her skin color. In other words, even in their early days, the Stadium concerts were renowned enough to make or break the careers of aspiring performers.

By the beginning of the 1930s, Lewisohn Stadium was well-established as a venue for the performing arts and as a respected experiment in "Music for the People." Big names came to the City College campus eager to share their art with the masses despite the reduced fees and cognizant of the series' ability to aid their careers. New York was, and is, the preeminent culture center of the United States, and the Stadium concerts were meticulously covered by the many local newspapers as well as by such national publications as *Musical America*. For these and other reasons, engagements at the Stadium were highly prized by some of the world's finest soloists during most of the Stadium's run.

During the Second World War, attempts were made at bringing in popular performers, probably in the interest of branching out beyond purely serious concerts. Curiously, the concerts by Frank Sinatra and Dinah Shore brought back disappointing box office returns. Nonetheless, these were baby steps towards the ultimate decision to sprinkle the Stadium programs with

popular acts and Broadway music during the series' final two decades. Such acts as Harry Belafonte and the many Jazz Jamboree performers attracted huge turnouts and provided breaks from the increasingly routine, winter-season programs. They enabled the Stadium concerts to endure a decade or so longer despite the many factors (such as the declining neighborhood and the advent of high-fidelity recordings) that led to their ultimate demise. Nonetheless, as shown by the success of the Van Cliburn concerts, and the appearances of the leading singers from the Met, the Stadium remained to almost its end a serious music venue much desired by solo performers and music-lovers alike. It also remained a launching pad for some young (and some *very* young) soloists as well.

As the later popular and light music concerts revealed the desire to offer alternatives to winter-concert orchestral fare, so did the opera concerts represent further attempts at branching-out. As with the conductors and the soloists, the first attempts at Stadium opera were tentative, with single acts and highlights featuring local singers, as well as, in the case of the 1929 opera concert, major young conducting talent in the form of Eugene Ormandy in his Stadium debut. Despite the inevitable shenanigans on and off the stage, not to mention the weather, these early concerts were enough to convince the management that opera had a future at the Stadium. Consequently, the Stadium presented major productions of operas even with the Great Depression nagging at the proceedings. By the end of the decade, the fully-staged and costumed operas proved too costly and too flawed artistically to have a future at the Stadium, and during the remaining two-and-one-half decades the series settled for opera excerpt nights and full operas in concert form. Despite the mixed results, the Stadium concerts, and the millions of New Yorkers who supported them with donations, are to be commended for making this particular attempt at musical expansion, and for doing so at a time when money was scarce for many.

In short, the Stadium soloists and opera performers joined with the Stadium conductors and donors in ensuring that great music could be enjoyed by all at low rates. When one combines this with the fact that Minnie Guggenheimer and the members of the Stadium committee worked for nothing, one cannot help but be amazed by the selflessness that existed within this particular enterprise. It is hard to imagine such selflessness existing in this day and age, what with the gargantuan salaries commanded by most of today's big names and the rising cost of tickets to major venues, among other concerns.

Lewisohn Stadium's Ultimate Legacy

Perhaps Lewisohn Stadium, like the Theodore Thomas Summer Concerts of the 1860s and 1870s, could best be seen as a temporary solution of its time to the problem of bringing great music to the masses. With the radio and recording industries in infancy during the Stadium's first two decades, television having yet to be invented, and with the mass exodus to the suburbs having yet to take place, a large city music venue may have been a necessity for audience and performers alike. The audience had no better outlet for great music during the summer, while the performers recognized the Stadium concerts as a vehicle for promoting their winter art (and, in some cases, their careers). Consequently, New Yorkers and many leading musicians had no problem making do with Lewisohn Stadium, and, indeed, many thrived on its offerings.

The Lewisohn Stadium experience, with its acoustic issues, rocky seats, overhead airplanes and frequent hot weather, was always an imperfect one. But for the better part of its run, it was apparently good enough for millions of music lovers. And even during its waning years, the Stadium remained a beloved locale for many, on occasion attracting large audiences despite many of the problems discussed throughout the fourth chapter of this dissertation.

While great music has survived the often tragic ups and downs of history, many of its institutions come and go. What was once a necessity becomes extinct within decades. So it was with Lewisohn Stadium, an indispensable part of the New York cultural landscape that, until now, has been largely forgotten, a distant happy memory for those who attended concerts there, perhaps, but unknown by the many who were not around during its existence. It is hoped by the present writer that this dissertation will bring back to the Stadium some of the noteworthiness that it has lost during the over forty years since its final concert.

Several of the twentieth century's finest conductors had their New York and American debuts at the Stadium. They, along with many established maestros, presented to New Yorkers the finest music of the past and, often enough, the present as well, with the music of George Gershwin, in particular, winning the day. By the Depression era, some of the world's finest solo artists joined with them in performing this music. And, beyond the concerts themselves, the Stadium brought together New Yorkers from all backgrounds, religions, and political beliefs for a couple of hours of respite from the tensions and turmoil of everyday life. Such an enterprise is highly deserving of praise as well as further scholarship.

Also deserving of praise are the people who were involved in running the Stadium concerts, most especially Minnie Guggenheimer, of course. They selflessly gave of their time and energy to provide great music to New Yorkers at low prices, and did so without earning fees themselves. They recognized that fine music has the power to attract large audiences, and, more importantly, that such music deserves to have such audiences. The Stadium Committee believed in their product and were proven correct time and time again in the form of large turnouts.

At the time of this dissertation's writing, the classical music world is very much at the crossroads. Not only are audiences graying and ticket prices rising (as has always been the case),

but the recording business, for a long time a good source of revenue for orchestras, has collapsed. Orchestras are now producing their own compact discs on their own labels or else recording for low budget labels such as Naxos for flat fees with no residuals. With money problems piling up left and right, major solo talents are nonetheless commanding higher fees than ever. Newspapers are firing music critics amidst their own budget problems, no longer seeing classical music as essential to the public's education as in the past. The Internet has done more than its fair share to hurt the recording industry, as millions of music lovers are downloading their favorite music rather than purchasing it at stores or even such online outlets as www.amazon.com.

Lewisohn Stadium may have died in 1966, but outdoor summer music continues elsewhere in such venues as the Hollywood Bowl, Philadelphia's Mann Music Center, Chicago's Ravinia Festival, and Tanglewood. None of these venues charge low prices for their concerts and there are no Minnie Guggenheimers running these various proceedings without compensation.

Given the long success of Lewisohn Stadium and the problems affecting the classical music world today, several questions arise: Can those involved with the classical music world find it within themselves to promote music for the masses at low rates in some fashion similar to that undertaken by those who ran the Stadium concerts? Can today's conductors and soloists perform from time to time at reduced rates in the interest of promoting their art for those who cannot afford it? Are there people with money willing to give of their time for music as did Guggenheimer? Can the Internet be used to promote classical music in the form of downloads and youtube.com videos? The Stadium concerts proved that great music transcends cultural boundaries and that anyone, regardless of background or skin color, can respond to it. They also showed that music can find an audience without significant governmental assistance and the major corporations of the kind that promote and distribute today's popular music. As Frank

Sinatra proclaimed, the Stadium concerts were "real democracy at work." Despite the problems particular to New York City alone that led to their demise (i.e., the nearby airplanes, the street noises, the relocation of many to the suburbs, etc.), they can serve as a model to other music institutions of today and tomorrow in many ways.

Suggestions for Further Studies

As can be gleaned from the preceding pages, scholarship dealing with outdoor music festivals is still in its infancy. Research on such venues as Hollywood Bowl, Robin Hood Dell, Ravinia Festival, and Tanglewood, as well as their precursors from previous decades, needs to be undertaken at some point. As with this dissertation, studies on those venues should discuss performers and repertoire, comparing and contrasting those areas of interest with the Stadium performers and repertoire. It would be interesting to see how the other summer festivals promoted new music (particularly the music of Gershwin) and if many of the Stadium performers also made their way to them. Concerning Lewisohn Stadium proper, more scholarship pertaining to Guggenheimer and Willem van Hoogstraten would be welcome as well.

Appendix

The Lewisohn Stadium Concerts: 1922-1964

The following is a list of the summer concerts given at Lewisohn Stadium from 1922 to 1964, the years of the New York Philharmonic's tenure as the official Stadium orchestra. The compositions on each of the dates are listed exactly as they were listed on the Stadium concert programs. In some cases, spelling mistakes and various other format errors were made on the actual programs. When such mistakes occurred, I simply retained them, then listed correct spelling in brackets ([]) next to the word or name in question. In addition, certain works were listed differently from time to time. For instance, three different names for Wagner's *Liebestod* were used in the Stadium programs: *Liebestod*, *Love-Death*, and *Finale*. I chose *Liebestod* to represent the work, and typed it in brackets next to the other two names when either was used. I also put in bracketed German or English titles of certain German compositions that were listed in English (or vice versa), such as frequently performed Wagner excerpts and Johann Strauss waltzes. I did not feel the need to do the same for French and Italian titles since the French and Italian words are usually similar to their English translations. Consequently, Tchaikovsky's *Pathétique Symphony* is sometimes listed as his *"Pathetic" Symphony* without the French word listed next to it in brackets, for example. As unique titles were often employed for Ballet Nights, I left the composition titles alone without any bracketed names next to them.

As requested by the committee, I used updated spellings for composer names. "Rimsky-Korsakoff" thus is seen as "Rimsky-Korsakov." I also took the liberty of listing the first names of the composers as well, a practice not undertaken by the creators of the original Stadium programs. In the rare instances in which I could not find the first names of certain composers, a question mark (?) appears before his last name.

1922

July 6 Opening Night

1. RICHARD WAGNER: Overture to "Tannhäuser"
2. RICHARD WAGNER: Forest Murmurs [Waldweben] from "Siegfried"
3. RICHARD WAGNER: Tristan's Vision from "Tristan und Isolde"
4. RICHARD WAGNER: Prelude and Isolde's Love-Death [Liebestod] from "Tristan und Isolde"

-INTERMISSION-

HENRY HADLEY: March, "The Stadium" (First Time) (Respectfully dedicated to Mr. Adolph Lewisohn)

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

Henry Hadley, conductor

July 7

1. ENGELBERT HUMPERDINCK: Prelude to "Haensel [Hänsel] and Gretel"
2. MORITZ MOSZKOWSKI: Suite in F Major, Op. 39

-INTERMISSION-

3. WILLIAM HENRY HUMISTON: Southern Fantasy
4. JOHANN STRAUSS: Waltz, "From the Vienna Woods"
5. WILLEM MENGELBERG: Barcarolle (orchestrated by Henry Hadley)
6. PYOTR TCHAIKOVSKY: Symphony No. 4 in F minor, Op. 36: a) Pizzicato ostinato b) Finale

Henry Hadley, conductor

July 8

1. SIR EDWARD ELGAR: March, "Pomp and Circumstance"
2. CARL MARIA VON WEBER: Overture to "Oberon"
3. FELIX MENDELSSOHN: "A Midsummer Night's Dream": Nocturne and Scherzo
4. EDVARD GRIEG: "Peer Gynt" Suite No 1, Op. 46

-INTERMISSION-

5. JEAN SIBELIUS: "Finlandia," Op. 26
6. ARTHUR NEVIN: a) Barchetta b) Country Dance
7. MIKHAIL IPPPOLITOFF-IVANOFF: Caucasian Sketches, Op. 10
8. RICHARD WAGNER: Ride of the Valkyries

Henry Hadley, conductor

July 9

1. LÉO DELIBES: The Huntresses (from "Sylvia")
2. ANTONIN DVORAK: Overture, "Carnival," Op. 92
3. EDWARD MACDOWELL: Piano Concerto No. 2, in D minor, Op. 23
    Mr. Powell

-INTERMISSION-

4. PAUL DUKAS: "The Sorcerer's Apprentice"
5. WINTTER WATTS: "Etchings" (First Time)
6. ENGELBERT HUMPERDINCK: Dream Pantomine, from "Haensel and Gretel"
7. CAMILLE SAINT-SAËNS: Bacchanale from "Samson and Dalila"

Henry Hadley, conductor
John Powell, piano

July 10

1. CARL MARIA VON WEBER: Overture to "Der Freischütz"
2. GEORGES BIZET: Suite from "L'Arlesienne [L'Arlésienne]," No. 1
3. PYOTR TCHAIKOVSKY: Aria from "Pique Dame"
    Miss Koshetz
4. GIACOMO PUCCINI: Fantasia, "Madame Butterfly"

-INTERMISSION-

5. HENRY HADLEY: Overture, "In Bohemia"
6. AGIDE JACCHIA: "Eli-Eli" (Trumpet Solo Arrangement)
    Mr. Heim
7. MODESTE MUSSORGSKY: Reverie and Dance from "The Fair of Sorotchinsk [Sorochintsy Fair]":
    Miss Koshetz
8. PYOTR TCHAIKOVSKY: Marche Slav [Slavonic March]

Henry Hadley, conductor
Nina Koshetz, soprano
Gustav F. Heim, trumpet

July 11

1. EDVARD GRIEG: Coronation March, "Sigurd Jorsalfar," Op. 56
2. OTTO NICOLAI: Overture to "The Merry Wives of Windsor"
3. MAX BRUCH: "Kol Nidrei," Op. 47
    Mr. Van Vliet
4. RICHARD WAGNER: Wotan's Farewell and Magic Fire Scene, from "Die Walküre"

-INTERMISSION-

5. FRANZ LISZT: "Les Preludes [Préludes]"

6. HENRY M. DUNHAM: Tone Poem, “Aurora”
7. SERGE RACHMANINOV: Prelude in C-Sharp Minor
8. GEORGE CHADWICK: “Jubilee,” from “Symphonic Sketches”

Henry Hadley, conductor
Cornelius Van Vliet, ‘cello

July 12 (Symphony Night)

1. KARL GOLDMARK: Overture, “Sakuntala,” Op. 13
2. PYOTR TCHAIKOVSKY: Symphony No. 6 in B minor (“Pathetique [Pathétique]”), Op. 74
-INTERMISSION-
3. HENRY HADLEY: Tone-Poem, “Salome,” Op. 55
4. NIKOLAY RIMSKY-KORSAKOV: Capriccio Espagnol [Spanish Caprice], Op. 34

Henry Hadley, conductor

July 13 All-Wagner Program

1. RICHARD WAGNER: Overture to “Rienzi”
2. RICHARD WAGNER: Prelude to “Lohengrin”
3. RICHARD WAGNER: Introduction to Act III, Dance of the Apprendices, and Entrance of the Mastersingers from “Die Meistersinger”
4. RICHARD WAGNER: Das Rheingold: Entrance of the Gods into Valhalla
-INTERMISSION-
5. RICHARD WAGNER: March of the Grail Knights, from “Parsifal”
6. RICHARD WAGNER: Bacchanale, from “Tannhäuser”
7. RICHARD WAGNER: The Wanderer’s Ride, Siegfried’s Passage through the Fire, Daybreak, and Siegfried’s Rhine Journey from “Siegfried” and Götterdämmerung”

Henry Hadley, conductor

July 14

1. CHARLES GOUNOD: March from “The Queen of Sheba”
2. PYOTR TCHAIKOVSKY: Overture-Fantasia, “Romeo and Juliet,” after Shakespeare
3. NIKOLAY RIMSKY-KORSAKOV: Excerpts from “Le Coq D’Or”
4. RICHARD WAGNER: (a) Prelude to “Tristan und Isolde” (b) Isolde’s Liebestod
    Miss Claussen
-INTERMISSION-
5. FELIX MENDELSSOHN: Overture to “A Midsummer Night’s Dream”
6. GIACOMO MEYERBEER: The Page’s Song, from “Les Huguenots”
    Miss Claussen
7. CAMILLE SAINT-SAËNS: Symphonic Poem, “Danse Macabre,” Op. 40
8. LUCIUS HOSMER: Northern Rhapsody

Henry Hadley, conductor

Julia Claussen, contralto

July 15

1. GIACOMO MEYERBEER: Coronation March, from "The Prophet"
2. WOLFGANG AMADEUS MOZART: The Marriage of Figaro: Overture
3. RICHARD WAGNER: (a) "Tristan's Vision" from "Tristan und Isolde" (b) "Forest Murmurs [Waldweben]" from "Siegfried"
4. VICTOR HERBERT: Irish Rhapsody

-INTERMISSION-

5. AMBROISE THOMAS: Overture to "Mignon"
6. GEORGES BIZET: Suite from "Carmen"
7. HENRY HADLEY: a) Pierrot b) Pierrette
8. HECTOR BERLIOZ: Rakoczy March

Henry Hadley, conductor

July 16

1. RICHARD WAGNER: Grand March from "Tannhäuser"
2. HECTOR BERLIOZ: Overture, "The Roman Carnival," Opus 9
3. RICHARD WAGNER: Aria, Dich Theure Halle, from "Tannhäuser"
   Miss Barbour
4. PYOTR TCHAIKOVSKY: Nutcracker Suite, Op. 71A

-INTERMISSION-

5. JOSEPH CARL BREIL: Egyptian Sketches (World Premiere)
6. MAX BRUCH: Ave Maria, from "Das Feuerkreuz"
   Miss Barbour
7. ANTONIN DVORAK: Symphony No. 5[9], in E minor ("From the New World"), Op. 95: a) Largo b) Finale

Henry Hadley, conductor
Inez Barbour, soprano

July 17

1. RICHARD WAGNER: Overture to "Rienzi"
2. JULES MASSENET: Scènes Pittoresques
3. FRANZ LISZT: Concerto for Piano, No.1, in E-Flat Major
   Mr. Kaufman

-INTERMISSION-

4. PYOTR TCHAIKOVSKY: From the "Pathetic" Symphony, No. 6, in B minor, Op. 74: a) Allegro con grazia b) Allegro molto vivace
5. HENRY GILBERT: Indian Sketches
6. JOHANN SVENDSEN: "Carnival in Paris," Op. 9

Henry Hadley, conductor
Harry Kaufman, piano (audition winner)

July 18

1. SIR EDWARD ELGAR: March, "Pomp and Circumstance"
2. CARL MARIA VON WEBER: Overture to "Euryanthe"
3. FRANZ SCHUBERT: Two Entr'Actes from "Rosamunde"
4. RICHARD STRAUSS: Love Scene from the opera "Feuersnot," Op. 50

-INTERMISSION-

5. FRANZ LISZT: Polonaise No. 2, in E major
6. DEEMS TAYLOR: Tone-poem, "The Siren Song"
7. FRANZ LISZT: Love's Dream
8. GEORGES BIZET: Farandole, from "L'Arlesienne," Suite No. 2

Henry Hadley, conductor

July 19 Symphony Night

1. LUDWIG VAN BEETHOVEN: Symphony No. 5, in C minor, Op. 67

-INTERMISSION-

2. EDWARD MACDOWELL: Suite in A minor, Op. 42: Excerpts
    (a) In a Haunted Forest
    (b) In October
    (c) Forest Spirits
3. CLAUDE DEBUSSY: Prelude to "The Afternoon of a Faun"
4. FREDERICK CHOPIN: Polonaise (Military)

Henry Hadley, conductor

July 20

1. PYOTR TCHAIKOVSKY: Symphony No. 5, in E minor, Op. 64

-INTERMISSION-

2. RICHARD WAGNER: Overture to "The Flying Dutchman"
3. RICHARD WAGNER: Klingsor's Magic Garden and Scene of the Flower Girls, From Act II of "Parsifal" (Arranged for Concert Performance by Emil Steinbach)
4. RICHARD WAGNER: "Träume" ("Dreams")
5. RICHARD WAGNER: The Wanderer's Ride, Siegfried's Passage through the Fire, Daybreak, and Siegfried's Rhine Journey, from "Siegfried" and "Götterdämmerung"

Henry Hadley, conductor

July 21

1. JOHANN HALVORSEN: March of the Boyards
2. ALEXANDER BORODIN: Polovetzkian [Polovtsian] Dances from Prince Igor
3. MAX BRUCH: Concerto for Violin, in G minor, Op. 26
    Mr. Polah

-INTERMISSION-

4. BEDRICH SMETANA: Overture to "The Bartered Bride"
5. HENRY HADLEY: a) "Autumn Twilight" b) "Wood Pixies" c) "A Night in Old Granada" (New)
6. PYOTR TCHAIKOVSKY: Andante Cantabile (for strings)
7. JOHANN STRAUSS: Waltz, "[On the Beautiful] The Blue Danube"

Henry Hadley, conductor
André Polah, violin

July 22

1. AMBROISE THOMAS: Overture to "Raymond"
2. ALEXANDRE LUIGINI: Egyptian Ballet
3. (a) EDWARD MACDOWELL: Clair de Lune
   (b) LUCIUS HOSMER: March of the Janizaries
4. RICHARD WAGNER: Morning, Dawn, and Siegfried's Rhine Journey from "Götterdämmerung"

-INTERMISSION-

5. JAMES P. DUNN: Overture on Negro Themes (new)
6. ARTHUR SULLIVAN: Trumpet Solo: "The Lost Chord"
    Mr. Heim
7. (a) LUDWIG VAN BEETHOVEN: March, from "The Ruins of Athens"
   (b) PERCY GRAINGER: "Molly on the Shore"
8. AMILCARE PONCHIELLI: Dance of the Hours

Henry Hadley, conductor
Gustav F. Heim, trumpet

July 23

1. RICHARD WAGNER: March of Homage
2. JULES MASSENET: Overture to "Phedre [Phèdre]"
3. GAETANO DONIZETTI: "Una furtive lagrima" (from "L'Elisir d'Amore")
    Mr. House
4. HENRY HADLEY: "Silhouettes" (Little Suite)

-INTERMISSION-

5. RICHARD STRAUSS: Tone-poem, "Don Juan," Op. 20
6. RICHARD WAGNER: Walter's Prize Song from "Die Meistersinger"
    Mr. House
7. JEAN SIBELIUS: "The Swan of Tuonela"
8. EMMANUEL CHABRIER: Rhapsody, "España"

Henry Hadley, conductor
Judson House, tenor

July 24

1.ÉDOUARD LALO: Overture to "Le Roi d'Ys"
2. HENRY HADLEY: "Cleopatra's Night"
3. CHARLES GOUNOD: Valentine's Aria from "Faust"
Mr. Barclay
4. PYOTR TCHAIKOVSKY: "Romeo and Juliet," Overture-Fantasia after Shakespeare
-INTERMISSION-
5. RICHARD WAGNER: Prelude to "Die Meistersinger"
6. JULES MASSENET: Aria, Vision Fugitive, from "Herodiade [Hérodiade]"
Mr. Barclay
7. SERGE RACHMANINOV: Prelude
8. CHARLES SANFORD SKILTON: Two Indian Dances

Henry Hadley, conductor
John Barclay, baritone

July 25

1. FELIX MENDELSSOHN: Priests' March, from "Athalie"
2. LUDWIG VAN BEETHOVEN: Overture, "Leonore," No. 3
3. WILLEM MENGELBERG: Barcarolle (Orchestrated by Henry Hadley)
4. ALEXANDER GLAZUNOV: Scenes de Ballet, Op. 52
-INTERMISSION-
5. NIKOLAY RIMSKY-KORSAKOV: Symphonic Suite, "Scheherazade," Op. 35

Henry Hadley, conductor

July 26

1. PYOTR TCHAIKOVSKY: Symphony No. 4, in F minor, Op. 36
-INTERMISSION-
2. HENRY HADLEY: Tone-poem, "Lucifer" (After the Peom by Vondel)
3. FRANZ LISZT: "Love's Dream"
4. PYOTR TCHAIKOVSKY: Overture, "1812"

Henry Hadley, conductor

July 27

1. PYOTR TCHAIKOVSKY: Symphony No. 6 ("Pathetique [Pathétique]"), in B minor, Op. 74

-INTERMISSION-
2. RICHARD WAGNER: Introduction to Act III, "Lohengrin"
3. RICHARD WAGNER: Siegfried Idyl [Idyll]
4. RICHARD WAGNER: Prelude and Love-Death [Liebestod], from Tristan und Isolde
5. RICHARD WAGNER: Overture to "Tannhäuser"

Willem van Hoogstraten, conductor

July 28

1. LUDWIG VAN BEETHOVEN: Overture to "Egmont," Op. 84
2. MARC-ANTOINE CHARPENTIER: Suite, "Impressions of Italy"
-INTERMISSION-
3. RICHARD STRAUSS: Tone-poem, "Death and Transfiguration," Op. 24
4. FRANZ LISZT: Symphonic Poem, "Mazeppa"

Willem van Hoogstraten, conductor

July 29

1. CARL MARIA VON WEBER: Overture to "Der Freischütz"
2. JEAN SIBELIUS: "The Swan of Tuonela"
3. FRANZ LISZT: Symphonic Poem, "Les Preludes [Préludes]"
-INTERMISSION-
4. RICHARD WAGNER: Prelude to "Die Meistersinger"
5. JOHANN STRAUSS: Waltz, "Tales from the Vienna Woods"
6. HECTOR BERLIOZ: [Three] Excerpts from "The Damnation of Faust"

Willem van Hoogstraten, conductor

July 30

1. FELIX MENDELSSOHN: Overture, "Fingal's Cave"
2. J.S. BACH: Air from Suite No. 3 (for strings)
3. FRANZ LISZT: Hungarian Fantasia for Piano and Orchestra
    Miss Byrd
-INTERMISSION-
4. BEDRICH SMETANA: Overture to "The Bartered Bride"
5. GEORGE FREDERICK HANDEL: Largo
6. EDVARD GRIEG: "Peer Gynt" Suite No 1

Willem van Hoogstraten, conductor
Winifred Byrd, piano

July 31

1. PYOTR TCHAIKOVSKY: Symphony No. 5, in E minor, Op. 64
-INTERMISSION-
2. PYOTR TCHAIKOVSKY: "Francesca da Rimini": Fantasia for Orchestra (After Dante), Op. 32
3. PYOTR TCHAIKOVSKY: Andante Cantabile (from String Quartet No. 1, Op. 11)
4. PYOTR TCHAIKOVSKY: Capriccio Italien

Willem van Hoogstraten, conductor

August 1

1. LUDWIG VAN BEETHOVEN: Overture to "Coriolanus"
2. PYOTR TCHAIKOVSKY: Concerto for Violin, in D major, Op. 35
    Miss Jeffrey
-INTERMISSION-
3. CARL MARIA VON WEBER: Invitation to the Waltz
4. CLAUDE DEBUSSY: "Fêtes" ("Festivals"), from "Nocturnes" for Orchestra
5. JEAN SIBELIUS: "Finlandia," Op. 26, No. 7

Willem van Hoogstraten, conductor
Helen Jeffrey, violin (audition winner)

August 2

1. FELIX MENDELSSOHN: Overture to "Ruy Blas"
2. LUDWIG VAN BEETHOVEN: Symphony No. 7, in A Major, Op. 92
-INTERMISSION-
3. EDWARD MACDOWELL: From Suite No. 2 ("Indian"), Op. 48:
    (a) Legend
    (b) Love Song
    (c) Village Festival
4. EMMANUEL CHABRIER: "Espana [España]," Rhapsody for Orchestra

Willem van Hoogstraten, conductor

August 3

1. RICHARD WAGNER: Prelude to "Die Meistersinger"
2. RICHARD WAGNER: "Faust" Overture
3. RICHARD WAGNER: "Forest Murmurs [Waldweben]," from "Siegfried"
-INTERMISSION-
4. RICHARD WAGNER: Overture to "The Flying Dutchman"
5. RICHARD WAGNER: Klingsor's Magic Garden and Flower Girl Scene, from Act II of "Parsifal"

6. RICHARD WAGNER: Bacchanale, from "Tannhäuser"
7. RICHARD WAGNER: Overture to "Rienzi"

Willem van Hoogstraten, conductor

August 4

1. CARL MARIA VON WEBER: Overture to "Euryanthe"
2. FÉLICIEN DAVID: Aria, "Charmant Oiseau" from "La Perle Du Brésil"
   Miss Korb
3. RICHARD STRAUSS: Serenade for Wind Instruments, Op. 7
-INTERMISSION-
4. ALLAN L. LANGLEY: Waltz, "In Strauss's Time"
5. J.S. BACH: Prelude, Chorale, and Fugue (Orchestrated by Johann Joseph Abert)
6. CHARLES GOUNOD: Waltz Song from "Romeo and Juliette"
   Miss Korb
7. FRANZ LISZT: Hungarian Rhapsody No. 2

Willem van Hoogstraten, conductor
May Korb, soprano

August 5

1. FELIX MENDELSSOHN: Priests' March from "Athalie"
2. KARL GOLDMARK: Overture, "Sakuntala"
3. NIKOLAY RIMSKY-KORSAKOV: From Suite, "The Tale of Tsar Saltan," Op. 57:
   (a) Tsar Saltan Goes to War
   (b) The Three Wonders
4. RICHARD WAGNER: "Ride of the Valkyries"
-INTERMISSION-
5. ANTONIN DVORAK: Symphony No. 5 [9] in E minor ("From the New World"), Op. 95 (a) Largo b) Finale
6. (a) JEAN SIBELIUS: Valse Triste, Op. 44
   (b) LUIGI BOCCHERINI: Minuet
7. PYOTR TCHAIKOVSKY: Marche Slav [Slavonic March], Op. 31

Willem van Hoogstraten, conductor

August 6

1. FELIX MENDELSSOHN: Overture, "Calm Sea and Prosperous Voyage," Op. 27
2. EDWARD MACDOWELL: Piano Concerto No. 2, in D minor, Op. 23
   Mr. Sheridan
-INTERMISSION-
3. ANTONIN DVORAK: Slavic [Slavonic] Dances
4. EDVARD GRIEG: Two Elegiac Melodies for String Orchestra, Op. 34

5. JULES MASSENET: Scènes Pittoresques

Willem van Hoogstraten, conductor
Frank Sheridan, piano (audition winner)

August 7

1. PYOTR TCHAIKOVSKY: Capriccio Italien, Op. 45
2. FRANZ LISZT: Symphonic Poem, "Les Preludes [Préludes]"
-INTERMISSION-
3. CESAR FRANCK: Symphony in D minor

Willem van Hoogstraten, conductor

August 8

1. HECTOR BERLIOZ: Overture, "Benvenuto Cellini," Op. 23
2. GIUSEPPE VERDI: Aria, "Caro nome," from "Rigoletto"
    Miss Keener
3. MIKHAIL IPPPOLITOV-IVANOV: Caucasian Sketches, Op. 10
-INTERMISSION-
4. LUDWIG VAN BEETHOVEN: Overture to "Leonore," No. 3, Op. 72
5. GIUSEPPE VERDI: "Ah, fors'e lui," from "La Traviata"
    Miss Keener
6. FRANZ LISZT: "Tasso: Lament and Triumph" (Symphonic Poem No. 2)

Willem van Hoogstraten, conductor
Suzanne Keener, soprano

August 9

1. WOLFGANG AMADEUS MOZART: Overture to "The Marriage of Figaro"
2. JOHANNES BRAHMS: Symphony No. 1, in C minor, Op. 68
-INTERMISSION-
3. GEORGES BIZET: "L'Arlésienne" Suite No. 1
4. FRANZ LISZT: Hungarian Rhapsody No. 1

Willem van Hoogstraten, conductor

August 10

1. LUDWIG VAN BEETHOVEN: Symphony No. 3, in E-flat Major, ("Eroica"), Op. 55
-INTERMISSION-
2. RICHARD WAGNER: Prelude to "Lohengrin"
3. RICHARD WAGNER: Siegfried's Rhine Journey, from "Götterdämmerung"
4. RICHARD WAGNER: Prelude and Love-Death [Liebestod], from "Tristan und Isolde"
5. RICHARD WAGNER: Ride of the Valkyries

Willem van Hoogstraten, conductor

August 11

1. ANTONIN DVORAK: Overture, "Carnival," Op. 92
2. CHRISTOPH WILLIBALD VON GLUCK: Aria, "Divinités du Styx," from "Alceste"
   Miss Marsh
3. NIKOLAY RIMSKY-KORSAKOV: From Suite, "Scheherazade," Op. 35: a) The Young Prince and the Young Princess b) Festival at Bagdad; The Sea; The Ship Goes to Pieces on a Rock Surmounted by a Bronze Warrior; Conclusion

-INTERMISSION-

4. CAMILLE SAINT-SAENS: Symphonic Poem No. 2, "Phaeton," Op. 39
5. CHRISTOPH WILLIBALD VON GLUCK: Aria, Che faro senza Euridice, from "Orfeo"
   Miss Marsh
6. FELIX MENDELSSOHN: Overture, Nocturne and Scherzo, from music to "A Midsummer Night's Dream"
7. JOHANNES BRAHMS: Hungarian Dances

Willem van Hoogstraten, conductor
Helena Marsh, contralto

August 12

1. AMBROISE THOMAS: Overture to "Mignon"
2. FRANZ SCHUBERT: Music from "Rosamunde": Entr'actes
3. KARL GOLDMARK: "Rustic Wedding" Symphony, Op. 26 (3 Movements)

-INTERMISSION-

4. ENGELBERT HUMPERDINCK: Dream Pantomine, from "Haensel and Gretel"
5. FRANZ SCHUBERT: "Serenade" and "Ave Maria" (Trumpet Solos)
   Mr. Heim
6. ALEXANDER GLAZOUNOV: Scènes de Ballet, Op. 52

Willem van Hoogstraten, conductor
Gustav F. Heim, trumpet

August 13

1. JULES MASSENET: Overture to "Phèdre"
2. RICHARD WAGNER: "Siegfried Idyl [Idyll]"
3. FRANZ SCHUBERT-SERVAIS: "Le Desir": Fantaisie and Variations for 'Cello and Orchestra
   Mr. Van Vliet

-INTERMISSION-

4. GIOACHINO ROSSINI: Overture to "William Tell"
5. PYOTR TCHAIKOVSKY: Nutcracker Suite, Op. 71[a]
6. RICHARD WAGNER: Entrance of the Gods into Valhalla from "Das Rheingold"

Willem van Hoogstraten, conductor
Cornelius Van Vliet, 'cello

August 14

1. ANTONIN DVORAK: Symphony No. 5[9], in E minor ("From the New World"), Op. 95
-INTERMISSION-
2. RICHARD STRAUSS: Tone-poem, "Don Juan," Op. 20
3. RICHARD STRAUSS: Concerto for Horn, Op. 11
B. Jaenicke, horn
4. RICHARD STRAUSS: "Till Eulenspiegel's Merry Pranks," Op. 28

Willem van Hoogstraten, conductor

August 15

1. JOHN POWELL: Overture, "In Old Virginia"
2. GIUSEPPE VERDI: Aria, Eri Tu, from "Un Ballo in Maschera"
Mr. Simmons
3. EDVARD GRIEG: First Movement from Piano Concerto in A minor, Op. 16 (Played by the Duo-Art Reproducing Piano, as recorded by Percy Grainger)
-INTERMISSION-
4. GEORGES BIZET: Suite No. 2, "L'Arlésienne"
5. RUGGIERO LEONCAVALLO: Prologue to "I Pagliacci"
Mr. Simmons
6. HECTOR BERLIOZ: Rakoczy March

Willem van Hoogstraten, conductor
William Simmons, baritone (audition winner)

August 16 (Last Night Request Program)

1. PYOTR TCHAIKOVSKY: Symphony No. 6 ("Pathetique [Pathétique]"), in B minor Op. 74
-INTERMISSION-
2. RICHARD WAGNER: Overture to "Tannhäuser"
3. (a) RICHARD WAGNER: Prize Song from "Die Meistersinger"
(b) RICHARD WAGNER: Träume [Dreams]
4. FRANZ LISZT: Symphonic Poem, "Les Préludes"

Willem van Hoogstraten, conductor

1923

July 5

1. PYOTR TCHAIKOVSKY: Symphony No. 5 in E minor, Op. 64
-INTERMISSION-
2. RICHARD STRAUSS:, Tone Poem, "Don Juan," Op. 20
3. GEORGE FREDERICK HANDEL: Largo
4. RICHARD WAGNER: Prelude to "Die Meistersinger"

Willem van Hoogstraten, conductor

July 6

1. LUDWIG VAN BEETHOVEN: Overture to "Leonore," No. 3, Op.72[a]
2. EDVARD GRIEG: Two Elegiac Melodies for String Orchestra, Op. 34
3. JOHANN STRAUSS: Waltz, "Wiener Blut"
4. NIKOLAY RIMSKY-KORSAKOV: Symphonic Suite, "Scheherazade," Op. 35

Willem van Hoogstraten, conductor

July 7

1. ANTONIN DVORAK: Symphony, "From the New World" (No. 5[9], in E minor), Op. 95
-INTERMISSION-
2. EMMANUEL CHABRIER: "España," Rhapsody for Orchestra
3. RICHARD WAGNER: Prize Song from "Die Meistersinger"
4. RICHARD WAGNER: Ride of the Valkyries

Willem van Hoogstraten, conductor

July 8

1. LUDWIG VAN BEETHOVEN: Symphony No. 8, in F major, Op. 93
-INTERMISSION-
2. RICHARD WAGNER: Forest Murmurs [Waldweben] from "Siegfried"
3. PYOTR TCHAIKOVSKY: Andante Cantabile for Strings, Op. 11
4. FRANZ LISZT: Symphonic Poem, "Les Preludes [Préludes]"

Willem van Hoogstraten, conductor

July 9

1. PYOTR TCHAIKOVSKY: Overture-Fantasia, "Romeo and Juliet" (After Shakespeare)
2. LUDWIG VAN BEETHOVEN: Concerto for Piano, in E flat major ("Emperor"), Op. 73
    Miss Ney
-INTERMISSION-
3. ANTONIN DVORAK: Two Waltzes for String Orchestra, Op. 54
4. RICHARD WAGNER: Siegfried Idyl [Idyll]
5. FRANZ LISZT: Hungarian Fantasia for Piano and Orchestra
    Miss Ney

Willem van Hoogstraten, conductor
Elly Ney, piano

July 10

1. GEORGE CHADWICK: "Jubilee," from "Symphonic Sketches"
2. FRANZ LISZT: Symphonic Poem, "Tasso: Lament and Triumph"
-INTERMISSION-
3. JOHANN STRAUSS: Waltz, "Tales from the Vienna Woods"
4. EGON KORNAUTH: Elegy
5. RICHARD WAGNER: Siegfried's Rhine Journey
6. HECTOR BERLIOZ: Rakoczy March

Willem van Hoogstraten, conductor

July 11

1. JOHANNES BRAHMS: Symphony No. 2 in D major, Op. 73
-INTERMISSION-
2. EMMANUEL CHABRIER: Overture to "Gwendoline"
3. RICHARD WAGNER: Introduction to Act III., "Die Meistersinger"
4. RICHARD WAGNER: "Dreams" [Träume]
5. RICHARD STRAUSS: Love Scene from "Feuersnot"

Willem van Hoogstraten, conductor

July 12

1. LUDWIG VAN BEETHOVEN: Overture to "Egmont," Op. 84
2. ENGELBERT HUMPERDINCK: Dream Pantomine from "Haensel [Hänsel] and Gretel"
3. RICHARD STRAUSS: "Till Eulenspiegel's Merry Pranks"
-INTERMISSION-
4. RICHARD WAGNER: Prelude to "Lohengrin"
5. RICHARD WAGNER: Bacchanale from "Tannhäuser"
6. RICHARD WAGNER: Wotan's Farewell and Magic Fire Scene from "Die Walkure"
7. RICHARD WAGNER: Dance of the Apprentices, Entrance of the Meistersingers, and Greeting to Hans Sachs from Act III, from "Die Meistersinger"

Willem van Hoogstraten, conductor

July 13

1. BEDRICH SMETANA: Overture to "The Bartered Bride"
2. MIKHAIL IPPOLITOV-IVANOV: Caucasian Sketches
-INTERMISSION-

3. KARL GOLDMARK: Three Movements from “Rustic Wedding” Symphony in E flat major, Op. 26
4. JOHANN STRAUSS: Waltz, “Roses from the South”

Willem van Hoogstraten, conductor

July 14

1. HENRY GILBERT: Comedy Overture on Negro Themes
2. RICHARD WAGNER: Prelude to Act III, “Tannhäuser” (Tannhäuser’s Pilgrimage)
3. PAUL DUKAS: Orchestral Scherzo, “The Sorcerer’s Apprentice”
-INTERMISSION-
4. GEORGES BIZET: Suite from “L’Arésienne,” No. 1
5. HECTOR BERLIOZ: Three Excerpts from “The Damnation of Faust”

Willem van Hoogstraten, conductor

July 15

1. WOLFGANG AMADEUS MOZART: Symphony in C major (“Jupiter”) [41]
-INTERMISSION-
2. RICHARD WAGNER: Overture to “Rienzi”
3. RICHARD WAGNER: Song of the Rhinedaughters, from “Götterdämmerung”
4. RICHARD WAGNER: Prelude and Liebestod, from “Tristan und Isolde”

Willem van Hoogstraten, conductor

July 16

1. PYOTR TCHAIKOVSKY: Symphony No. 6 in B minor, Op. 74 (“Pathetic”)
-INTERMISSION-
2. PYOTR TCHAIKOVSKY: Nutcracker Suite, Op. 71a
3. PYOTR TCHAIKOVSKY: 1812 Overture, Op. 49

Willem van Hoogstraten, conductor

July 17

1. CARL MARIA VON WEBER: Overture to “Oberon”
2. RUBIN GOLDMARK: Symphonic Poem, “Samson”
-INTERMISSION-
3. RICHARD WAGNER: Introduction to Act III, “Lohengrin”
4. RICHARD STRAUSS: Salome’s Dance
5. FRANZ LISZT: Symphonic Poem, “Les Preludes [Préludes]”

Willem van Hoogstraten, conductor

July 18

1. MIKHAIL GLINKA: Overture to "Ruslan and Ludmilla [Lyudmila]"
2. GEORGE FREDERICK HANDEL: Aria from "Alexander's Feast"
   Mr. Barclay
3. RICHARD STRAUSS: Tone-poem, "Death and Transfiguration," Op. 24

-INTERMISSION-

4. FELIX MENDELSSOHN: "A Midsummer Night's Dream": Nocturne and Scherzo
5. ROBERT SCHUMANN: Song, "The Two Grenadiers"
   Mr. Barclay
6. FRANZ LISZT: Hungarian Rhapsody No. 2

Willen van Hoogstraten, conductor
John Barclay, baritone

July 19

1. CESAR FRANCK: Symphony in D minor

-INTERMISSION-

2. RICHARD WAGNER: Entrance of the Gods into Valhalla, from "Das Rheingold"
3. RICHARD WAGNER: Song of the Rhinemaidens, from "Götterdämmerung"
4. RICHARD WAGNER: Overture to "Tannhäuser"

Willem van Hoogstraten, conductor

July 20

1. JOHANNES BRAHMS: Academic Festival Overture
2. MARCO ENRICO BOSSI: Intermezzi Goldoniani for Strings, Op. 127
3. PYOTR TCHAIKOVSKY: Capriccio Italien

-INTERMISSION-

4. WOLFGANG AMADEUS MOZART: Overture to "The Marriage of Figaro"
5. RICHARD WAGNER: "Tristan's Vision" (from Act III, "Tristan und Isolde")
6. EDVARD GRIEG: "Peer Gynt" Suite No.1, Op. 46

Willem van Hoogstraten, conductor

July 21

1. CARL MARIA VON WEBER: Overture to "Euryanthe"
2. JULES MASSENET: Scènes Pittoresques
3. ADRIEN FRANÇOIS SERVAIS: Fantasy and Variations for 'Cello and Orchestra, Op. 17 (on a melody of Carafa's)
   Mr. Van Vliet

-INTERMISSION-
4. PYOTR TCHAIKOVSKY: Overture-Fantasia, “Romeo and Juliet”
5. J.S. BACH: Air from Suite No. 3, for Strings
6. RICHARD WAGNER: Walter’s Prize Song, “Die Meistersinger”
7. JOHANN STRAUSS: Waltz, “[On] The Beautiful Blue Danube”

Willem van Hoogstraten, conductor
Cornelius Van Vliet, ‘cello

July 22

1. JOHANNES BRAHMS: Symphony No. 1 in C minor, Op. 68
-INTERMISSION-
2. HECTOR BERLIOZ: Overture to “Benvenuto Cellini”
3. J.S. BACH: Brandenberg Concerto No. 3 in G major for strings
4. EDWARD MACDOWELL: Three Movements from the “Indian Suite”
    (a) Legend
    (b) Love Song
    (c) Village Festival

Willem van Hoogstraten, conductor

July 23

1. LUDWIG VAN BEETHOVEN: Symphony No. 5 in C minor, Op. 67
-INTERMISSION-
2. NIKOLAY RIMSKY-KORSAKOV: Symphonic Suite, “Scheherazade”
3. JOHANN STRAUSS: Waltz, “Wine, Women and Song”

Willem van Hoogstraten, conductor

July 24

1. ANTONIN DVORAK: Overture, “Carnival”
2. HERMANN BEMBERG: Arioso from “La Mort de Jean d’Arc”
    Miss Beck
3. ALEXANDER GLAZUNOV: Scènes de Ballet, Op. 52
4. CAMILLE SAINT-SAËNS: Aria, “Amour! Viens aider!” from “Samson et Dalila”
    Miss Beck
-INTERMISSION-
5. RICHARD WAGNER: Prelude to “Lohengrin”
6. RICHARD WAGNER: Flower Girl Scene from “Parsifal”
7. FRANZ LISZT: Hungarian Rhapsody No. 2

Willem van Hoogstraten, conductor
Alma Beck, contralto

July 25

1. ROBERT SCHUMANN: Symphony No. 1 in B flat major, Op. 38 ("Spring")
-INTERMISSION-
2. KARL GOLDMARK: Overture to "Sakuntala"
3. FREDERICK SHEPHERD CONVERSE: The Mystic Trumpeter
4. JOHANN STRAUSS: Frühlingsstimmen

Willem van Hoogstraten, conductor

July 26

1. ANTONIN DVORAK: Symphony No. 5[9] in E minor, Op. 95 ("From the New World")
-INTERMISSION-
2. RICHARD STRAUSS: Salome's Dance, from the Opera, "Salome"
3. RICHARD WAGNER: Siegfried's Rhine Journey, from "Götterdämmerung"
4. RICHARD WAGNER: Prelude and Liebestod, from "Tristan und Isolde"

Willem van Hoogstraten, conductor

July 27

1. CARL MARIA VON WEBER: Overture to "Der Freischütz"
2. PYOTR TCHAIKOVSKY: Violin Concerto in D major, Op. 35
Mischa Mischakoff, violin (Audition Winner)
-INTERMISSION-
3. WALLINGFORD RIEGGER: American Polonaise
4. MARC-ANTOINE CHARPENTIER: Suite, "Impressions of Italy"

Willem van Hoogstraten, conductor

July 28

1. CARL MARIA VON WEBER: Invitation to the Waltz
2. FRANZ LISZT: Mephisto Waltz
3. (a) LUIGI BOCCHERINI: Minuet
   (b) JEAN SIBELIUS: Valse Triste
4. JOHANN STRAUSS: Waltz, "Wiener Blut"
-INTERMISSION-
5. WOLFGANG AMADEUS MOZART: Gavotte from "Idomeneo"
6. PYOTR TCHAIKOVSKY: "Nutcracker Suite," Op. 71a

Willem van Hoogstraten, conductor

July 29

1. FRANZ SCHUBERT: Symphony in C major
-INTERMISSION-
2. MIKHAIL IPPOLITOV-IVANOV: Caucasian Sketches
3. PYOTR TCHAIKOVSKY: Overture, "1812," Op. 49

Willem van Hoogstraten, conductor

July 30

1. PYOTR TCHAIKOVSKY: Symphony No. 4 in F minor, Op. 36
-INTERMISSION-
2. PYOTR TCHAIKOVSKY: Fantasia, "Francesca da Rimini," Op. 32
3. PYOTR TCHAIKOVSKY: Andante Cantabile for Strings, Op. 11
4. PYOTR TCHAIKOVSKY: Marche Slav [Slavonic March], Op. 31

Willem van Hoogstraten, conductor

July 31

1. HECTOR BERLIOZ: Overture, "Le Carnaval Romain," Op. 9
2. CAMILLE SAINT-SAËNS: Aria, "Mon Coeur s'ouvre à ta voix" from "Samson et Dalila"
   Miss Marsh
3. BEDRICH SMETANA: Symphonic Poem, "Vltava," ("The Moldau")
4. AMILCARE PONCHIELLI: Aria, "Voce di donna, o d'angelo" from "La Gioconda"
   Miss Marsh
-INTERMISSION-
5. RICHARD STRAUSS: "Till Eulenspiegel's Merry Pranks," Op. 28
6. JEAN SIBELIUS: Tone-poem, "Finlandia," Op. 26

Willem van Hoogstraten, conductor
Helena Marsh, contralto

August 1

1. ENGELBERT HUMPERDINCK: Overture to "Hänsel and Gretel"
2. FRANZ LISZT: "Liebestraum"
3. PYOTR TCHAIKOVSKY: Italian Caprice, Op. 45
-INTERMISSION-
4. ANTONIN DVORAK: Slavic [Slavonic] Dances
5. GEORGES BIZET: Suite, "L'Arlésienne," No. 1

Willem van Hoogstraten, conductor

August 2

1. RICHARD WAGNER: Overture to "Tannhäuser"
2. CLAUDE DEBUSSY: "Fêtes" ("Festivals") from "Nocturnes" for Orchestra
3. MAX KIDDER: Two Interludes for Orchestra
(Prize-Winner in Stadium Score Competition)
-INTERMISSION-
4. LUDWIG VAN BEETHOVEN: Symphony No. 7, in A major, Op. 92

Willem van Hoogstraten, conductor

August 3

1. RICHARD WAGNER: Overture to "Rienzi"
2. FELIX MENDELSSOHN: Concerto for Violin, in E minor, Op. 64
Mr. Loblov
-INTERMISSION-
3. EDVARD GRIEG: Suite from "Peer Gynt," No. 1, Op. 46
4. LUDWIG VAN BEETHOVEN: Overture to "Leonore," No. 3, Op. 72

Willem van Hoogstraten, conductor
Bela Loblov, violin (concertmaster, Stadium Orchestra)

August 4

1. GIOACHINO ROSSINI: Overture to "William Tell"
2. FRANZ SCHUBERT: "Unfinished" Symphony, in B minor [8]
-INTERMISSION-
3. ALOIS REISER: Prelude to the Opera, "Gobi"
(Honorable Mention in Stadium Score Competition)
4. RICHARD STRAUSS: Waltz from "Der Rosenkavalier"
5. RICHARD WAGNER: Bacchanale from "Tannhäuser"
6. RICHARD WAGNER: Prelude to "Die Meistersinger"

Willem van Hoogstraten, conductor

August 5

1. FELIX MENDELSSOHN: Overture to "Ruy Blas"
2. GEORGE FREDERICK HANDEL: Largo
3. RICHARD STRAUSS: Tone-poem, "Don Juan," Op. 20
-INTERMISSION-
4. ? NOVICK: Russian Sketches
5. EMMANUEL CHABRIER: Rhapsody, "España"
6. JOHANN STRAUSS: Waltz, "Roses from the South"

Willem van Hoogstraten, conductor

August 6 (For the Benefit of the Naturalization Aid League)

1. PYOTR TCHAIKOVSKY: Overture-Fantasia, "Romeo and Juliet"
2. FROMENTAL HALÉVY: Aria from "La Juive"
   Cantor M. Hershman
3. JOHANN STRAUSS: Waltz, "Tales from the Vienna Woods"
4. CHARLES GOUNOD: Barcarolle, "Où voulez-vous allez"
   Cantor M. Hershman

-INTERMISSION-

PYOTR TCHAIKOVSKY: Symphony No. 5 in E minor, Op. 64

Willem van Hoogstraten, conductor
Cantor M. Hershman, tenor

August 7

1. JOHANNES BRAHMS: Academic Festival Overture, Op. 80
2. WOLFGANG AMADEUS MOZART: Aria from "The Marriage of Figaro": "Non si piu"
   Miss Liebling
3. FELIX MENDELSSOHN: Nocturne and Scherzo from Music for "A Midsummer Night's Dream"
4. CAMILLE SAINT-SAËNS: Aria from "Etienne Marcel": "O beaux rêves"
   Miss Liebling

-INTERMISSION-

5. LUDWIG VAN BEETHOVEN: Symphony No. 3, "Eroica," in E flat, Op. 55

Willem van Hoogstraten, conductor
Estelle Liebling, soprano

August 8

1. CARL MARIA VON WEBER: Overture to "Der Freischütz"
2. JOHANNES BRAHMS: Symphony No. 3, in F major, Op. 90

-INTERMISSION-

3. RICHARD WAGNER: Overture to "The Flying Dutchman"
4. BRUNO LABATE: "Villanella": Solo for Oboe, with Orchestral accompaniment
   Mr. Labate
5. MIIKHAIL IPPOLITOV-IVANOV: Caucasian Sketches

Willem van Hoogstraten, conductor
Bruno Labate, oboe

August 9

1. BEDRICH SMETANA: Overture to "The Bartered Bride"
2. CHRISTOPHE WILLIBALD VON GLUCK: Air, "Che faro," from "Orfeo"
   Miss Bonner
3. NINO MARCELLI: Suite Araucana (Prize-winning Score in Stadium Competition)

-INTERMISSION-
4. GIUSEPPE VERDI: Aria, "O Don fatale," from "Don Carlos"
Miss Bonner
5. RICHARD WAGNER: Wotan's Farewell and Magic Fire Scene from "Die Walküre"
6. PYOTR TCHAIKOVSKY: Italian Caprice, Op. 45

Willem van Hoogstraten, conductor
Elizabeth Bonner, contralto

August 10 - MEMORIAL CONCERT IN COMMEMORATION OF WARREN GAMALIEL HARDING

1. NATIONAL ANTHEM: "The Star Spangled Banner"
2. LUDWIG VAN BEETHOVEN: Symphony No. 3, "Eroica," in E flat, Op. 55
-INTERMISSION-
3. JOHN BACCHUS DYKES: Hymn, "Lead Kindly Light"
Miss Case
4. FREDERICK CHOPIN: Funeral March
5. J.S. BACH-CHARLES GOUNOD: Ave Maria
Miss Case
6. RICHARD STRAUSS: Tone-poem, "Death and Transfiguration"

Willem van Hoogstraten, conductor
Anna Case, Soprano

August 11

1. JOHANN STRAUSS: Overture to "Die Fledermaus"
2. ALLAN LANGLEY: Concert Waltz, "The Immortals," Op. 47
3. PYOTR TCHAIKOVSKY: From Piano Concerto No. 1 in B flat minor, Op. 23: First Movement
(Played by the Duo-Art Reproducing Piano, as recorded by Percy Grainger)
-INTERMISSION-
4. RICHARD STRAUSS: Concerto for Horn, Op. 11
Mr. Jaenicke
5. FELIX MENDELSSOHN: Scherzo from "A Midsummer Night's Dream" Music
6. FRANZ LISZT: Symphonic Poem, "Les Preludes [Préludes]"

Willem van Hoogstraten, conductor
B. Jaenicke, Horn

August 12

1. RICHARD WAGNER: Overture to "Tannhäuser"
2. RICHARD STRAUSS: Salome's Dance
3. FRANZ JOSEPH HAYDN: Two Movements from Cello Concerto in D major, Op. 101
Mr. Van Vliet
-INTERMISSION-

4. LUDWIG VAN BEETHOVEN: Symphony No. 5, in C minor, Op. 67

Willem van Hoogstraten, conductor
Cornelius Van Vliet, 'cello

August 13 - [BENEFIT CLUB AUTUMN]

1. FELIX MENDELSSOHN: Symphony No. 3 in A minor, Op. 56
-INTERMISSION-
2. HECTOR BERLIOZ: Marguerite's Romance, from "La Damnation de Faust"
Miss Santagana
3. KARL GOLDMARK: Two Movements from "Rustic Wedding" Symphony: (a) Bridal Song (b) In The Garden
4. Four Songs with Piano Accompaniment:
(a) MAURICE RAVEL: Kaddisch
(b) LAZARE SAMINSKY: Berceuse hebraique
(c) LAZARE SAMINSKY: L'Agneau de la petite Sarah
(d) ANTON RUBINSTEIN: La Rêve du prisonnier
Miss Santagana
5. PAUL DUKAS: Orchestral Scherzo, "The Sorcerer's Apprentice"

Willem van Hoogstraten, conductor
Elizabeth Santagana, mezzo-soprano

August 14

1. NIKOLAY RIMSKY-KORSAKOV: Symphonic Suite, "Scheherazade," Op. 35
-INTERMISSION-
2. RICHARD WAGNER: Introduction to Act III, "Lohengrin"
3. PYOTR TCHAIKOVSKY: "Nutcracker" Suite, Op. 71a
4. FRANZ LISZT: Hungarian Rhapsody No. 1, in F
5. PYOTR TCHAIKOVSKY: Marche Slav [Slavonic March]

August 15 REQUEST PROGRAM
(As Chosen by the Votes of Stadium Audiences)

1. PYOTR TCHAIKOVSKY: "Pathetic" Symphony No. 6, in B minor, Op. 74
-INTERMISSION-
2. RICHARD WAGNER: Overture [Prelude] to "Die Meistersinger"
3. FRANZ LISZT: Symphonic Poem, "Les Préludes"
4. JOHANN STRAUSS: Waltz, "The Blue Danube"
5. PYOTR TCHAIKOVSKY: Overture, "1812"

Willem van Hoogstraten, conductor

1924

July 3 Opening Night

1. LUDWIG VAN BEETHOVEN: Symphony No. 5, in C minor, Op. 67
-INTERMISSION-
2. PYOTR TCHAIKOVSKY: "Romeo and Juliet"
3. JOHANN STRAUSS: "Wiener Wald"
4. RICHARD WAGNER: Prelude to Act I, "Die Meistersinger"

Willem van Hoogstraten, conductor

July 4

1. TRADITIONAL: The Star-Spangled Banner
2. PYOTR TCHAIKOVSKY: Symphony No. 4, in F minor, Op. 36
3. TRADITIONAL: The Battle Hymn of the Republic
-INTERMISSION-
4. RUBIN GOLDMARK: "Negro Rhapsody"
5. EDWARD MACDOWELL: "Indian Suite": (a) Love Song (b) Dirge (c) Village Festival
6. GEORGE CHADWICK: "Jubilee" from "Symphonic Sketches"

Willem van Hoogstraten, conductor

July 5

1. ANTONIN DVORAK: Symphony No. 5[9] in E minor, Op. 95 ("From the New World")
-INTERMISSION-
2. RICHARD WAGNER: Overture to "The Flying Dutchman"
3. RICHARD WAGNER: Prelude to Act III, "Die Meistersinger"
4. FRANZ LISZT: Symphonic Poem, "Les Preludes [Préludes]"

Willem van Hoogstraten, conductor

July 6

1. LUDWIG VAN BEETHOVEN: "Leonore" Overture No. 3
2. EDVARD GRIEG: "Peer Gynt" Suite
-INTERMISSION-
3. JOHANN STRAUSS: Waltz, "Wiener Blut"
4. RICHARD WAGNER: Prelude to "Lohengrin"
5. GEORGES BIZET: "L'Arlésienne" Suite No. 1

Willem van Hoogstraten, conductor

July 7

1. PYOTR TCHAIKOVSKY: "Pathetic" Symphony (No. 6 in B minor), Op. 74

-INTERMISSION-
2. PYOTR TCHAIKOVSKY: Nutcracker Suite, Op. 71(a)
3. PYOTR TCHAIKOVSKY: Overture, "1812," Op. 49

Willem van Hoogstraten, conductor

July 8

1. LUDWIG VAN BEETHOVEN: Symphony No. 7, in A Major, Op. 92
-INTERMISSION-
2. VICTOR HERBERT: Prelude to Act 3, "Natoma"
3. EDVARD GRIEG: Two Elegiac Melodies for String Orchestra
4. EMMANUEL CHABRIER: Rhapsody, "España"

Willem van Hoogstraten, conductor

July 9

1. CARL MARIA VON WEBER: Overture to "Oberon"
2. NIKOLAY RIMSKY-KORSAKOV: Spanish Caprice, Op. 34
3. PAUL DUKAS: "The Sorcerer's Apprentice"
-INTERMISSION-
4. RICHARD WAGNER: Waldweben, from "Siegfried"
5. MIKHAIL IPPPOLITOV-IVANOV: Caucasian Sketches

Willem van Hoogstraten, conductor

July 10

1. PYOTR TCHAIKOVSKY: Symphony No. 5, in E minor, Op. 64
-INTERMISSION-
2. RICHARD WAGNER: Introduction to Act III, "Lohengrin"
3. RICHARD WAGNER: "Dreams" [Träume]
4. RICHARD WAGNER: Bacchanale from "Tannhäuser"
5. RICHARD WAGNER: Prelude and Liebestod, from "Tristan und Isolde"

Willem van Hoogstraten, conductor

July 11

1. JOHANNES BRAHMS: Symphony No. 1, in C minor, Op. 68
-INTERMISSION-
2. RICHARD STRAUSS: Tone-poem, "Don Juan," Op. 20
3. CARL MARIA VON WEBER: "Invitation to the Dance" (Arranged by Weingartner)
4. HECTOR BERLIOZ: Rakoczy March

Willem van Hoogstraten, conductor

July 12

1. LUDWIG VAN BEETHOVEN: Symphony No. 8, in F major, Op. 93
-INTERMISSION-
2. JOHANN STRAUSS: Waltz, "Roses from the South"
3. PYOTR TCHAIKOVSKY: Andante Cantabile from String Quartet No. 1, Op. 11
4. JEAN SIBELIUS: Valse Triste, Op. 44
5. FRANZ LISZT: Hungarian Rhapsody No. 1

Willem van Hoogstraten, conductor

July 13

1. CÉSAR FRANCK: Symphony in D minor
-INTERMISSION-
2. FELIX MENDELSSOHN: Overture to "A Midsummer Night's Dream"
3. J. S. BACH: Chaconne (orch. by Joachim Raff)
4. RICHARD STRAUSS: Tone-poem, "Death and Transfiguration," Op. 24

Willem van Hoogstraten, conductor

July 14

1. NIKOLAY RIMSKY-KORSAKOV: Symphonic Suite, "Scheherazade," Op. 35
-INTERMISSION-
2. RICHARD WAGNER: Overture to "Tannhäuser"
3. JEAN SIBELIUS: Tone-Poem, "Finlandia," Op. 26, No. 7
4. PYOTR TCHAIKOVSKY: Italian Caprice, Op. 45

Willem van Hoogstraten, conductor

July 15

1. PYOTR TCHAIKOVSKY: Symphony No. 2, in C minor, Op. 17
-INTERMISSION-
2. BEDRICH SMETANA: Overture to "The Bartered Bride"
3. SERGEI RACHMANINOV: Symphonic Poem, "The Island [Isle] of the Dead"
4. RICHARD WAGNER: Ride of the Valkyries

Willem van Hoogstraten, conductor

July 16

1. FRANZ SCHUBERT: Symphony in C major
-INTERMISSION-
2. FRANZ LISZT: Symphonic Poem, "Hungaria"
3. ENGELBERT HUMPERDINCK: Dream Pantomine from "Haensel and Gretel"
4. JOHANN STRAUSS: Waltz, "Artists' Life"

Willem van Hoogstraten, conductor

July 17

1. ANTONIN DVORAK: Symphony, "From the New World" (No. 5[9], in E minor), Op. 95
-INTERMISSION-
2. RICHARD WAGNER: Siegfried's Rhine Journey
3. RICHARD STRAUSS: Salome's Dance
4. FELIX MENDELSSOHN: A Midsummer Night's Dream: Nocturne
5. PYOTR TCHAIKOVSKY: Marche Slav [Slavonic March], Op. 31

Willem van Hoogstraten, conductor

July 18

1. LUDWIG VAN BEETHOVEN: Overture to "Leonore," No. 3, Op. 72
2. LUDWIG VAN BEETHOVEN: Symphony No. 9, in D minor,with Final Chorus on Schiller's Ode "To 'Joy," Op.125

Misses Rodgers and Marsh
Messrs. Stratton and Gange
and the Oratorio Society Choir

Willem van Hoogstraten, conductor
Ruth Rodgers, soprano
Helena Marsh, contralto
Charles Stratton, tenor
Fraser Gange, baritone
Oratorio Society Choir

July 19

1. CARL MARIA VON WEBER: "Invitation to the Dance" (Arranged by Weingartner)
2. JULIUS WEISSMAN: Dance Fantasy, Op. 35a
-INTERMISSION-
3. FRANZ LISZT: Mephisto Waltz
4. JOHANN STRAUSS: Waltz, "Frühlingstimmen"
5. PYOTR TCHAIKOVSKY: "Nutcracker" Suite, Op. 71[A]

Willem van Hoogstraten, conductor

July 20

1. LUDWIG VAN BEETHOVEN: Symphony No. 3, in E-flat, ("Eroica"), Op. 55
-INTERMISSION-
2. FRANZ SCHUBERT: Overture to "Rosamunde"
3. IGOR STRAVINSKY: Suite from "The Fire-Bird [Firebird]"

Willem van Hoogstraten, conductor

July 21

1. LUDWIG VAN BEETHOVEN: Overture to "Leonore," No. 3, Op. 72
2. LUDWIG VAN BEETHOVEN: Symphony No. 9, in D minor,with Final Chorus on Schiller's Ode "To 'Joy," Op.125

Misses Rodgers and Marsh
Messrs. Stratton and Gange
and the Oratorio Society Choir

Willem van Hoogstraten, conductor
Ruth Rodgers, soprano
Helena Marsh, contralto
Charles Stratton, tenor
Fraser Gange, baritone
Oratorio Society Choir

July 22

1. WOLFGANG AMADEUS MOZART: Overture to "The Marriage of Figaro"
2. JOHANNES BRAHMS: Symphony No. 2, in D major, Op. 73
-INTERMISSION-
3. MORTIMER WILSON: Incidental Music from "The Thief of Bagdad"
4. CLAUDE DEBUSSY: Two Dances for Orchestra (Orchestrated by Maurice Ravel)
5. RICHARD WAGNER: Wotan's Farewell and Magic Fire Music

Willem van Hoogstraten, conductor

July 23

1. CARL MARIA VON WEBER: Overture to "Der Freischütz"
2. JOHANN STRAUSS: Waltz, "[On] The Beautiful Blue Danube"
3. RICHARD STRAUSS: Tone-poem, "Don Juan," Op. 20
-INTERMISSION-
4. PYOTR TCHAIKOVSKY: Symphony No. 5, in E minor, Op. 64

Willem van Hoogstraten, conductor

July 24

1. RICHARD WAGNER: Prelude to "Die Meistersinger"
2. JOHANNES BRAHMS: Symphony No. 4, in E minor, Op. 98
-INTERMISSION-
3. IGOR STRAVINSKY: "Fireworks": Fantasy for Orchestra, Op. 4
4. RICHARD STRAUSS: "Till Eulenspiegel's Merry Pranks," Op. 28

Fritz Reiner, conductor (First Appearance in New York)

July 25

1. HECTOR BERLIOZ: Overture to "Benvenuto Cellini"
2. CLAUDE DEBUSSY: "Iberia"
3. LÉO DELIBES: Suite from the Ballet, "Coppélia"
-INTERMISSION-
4. PAUL DUKAS: "The Sorcerer's Apprentice"
5. GEORGES BIZET: Suite from "L'Arlesienne," No. 2

Fritz Reiner, conductor

July 26

1. GIOACHINO ROSSINI: Overture to "William Tell"
2. PYOTR TCHAIKOVSKY: Symphony No. 4, in F minor, Op. 36
-INTERMISSION-
3. OTTORINO RESPIGHI: "Ballad of the Gnomides"
4. GIUSEPPE VERDI: Ballet and March from "Aida"

Fritz Reiner, conductor

July 27

1. CARL MARIA VON WEBER: Overture to "Oberon"
2. LUDWIG VAN BEETHOVEN: Symphony No. 5, in C minor, Op. 67
-INTERMISSION-
3. LEÓ WEINER: Serenade for Small Orchestra, Op. 3
4. FRANZ LISZT: Symphonic Poem, "Les Preludes [Préludes]"

Fritz Reiner, conductor

July 28

1. ANTONIN DVORAK: Overture, "Carnival," Op. 92
2. PYOTR TCHAIKOVSKY: Symphony No. 6 ("Pathetique [Pathétique]"), in B minor, Op. 74
-INTERMISSION-
3. RICHARD STRAUSS: Tone-poem, "Don Juan," Op. 20
4. CAMILLE SAINT-SAENS: Bacchanale from "Samson et Dalila"

Fritz Reiner, conductor

July 29

1. HECTOR BERLIOZ: Overture, "[Le] Carnaval Romain"
2. LUDWIG VAN BEETHOVEN: Symphony No. 7, in A Major, Op. 92
-INTERMISSION-
3. BEDRICH SMETANA: Symphonic Poem, "The Moldau"
4. RICHARD WAGNER: Overture to "Tannhäuser"

Fritz Reiner, conductor

July 30

1. NIKOLAY RIMSKY-KORSAKOV: Spanish Caprice, Op. 34
2. ALEXANDER SCRIABIN: "Poem of Ecstasy," Op. 54
-INTERMISSION-
3. ALEXANDER BORODIN: Polovetzkian [Polovtsian] Dances from "Prince Igor"
4. PYOTR TCHAIKOVSKY: Overture "1812," Op. 49

Fritz Reiner, conductor

July 31

1. RICHARD WAGNER: Prelude to "Lohengrin"
2. LUDWIG VAN BEETHOVEN: Symphony No. 8, in F major, Op. 93
-INTERMISSION-
3. KARL GOLDMARK: Ballet Music from "The Queen of Sheba"
4. FELIX MENDELSSOHN:: Overture, Nocturne, Scherzo and Wedding March from "A Midsummer Night's Dream" Music

Fritz Reiner, conductor

August 1

1. RICHARD WAGNER: Overture to "The Flying Dutchman"
2. RICHARD WAGNER: Prelude and Liebestod, "Tristan und Isolde"
-INTERMISSION-

3. RICHARD STRAUSS: “Alpine Symphony,” Op. 64

Fritz Reiner, conductor

August 2

1. FRANZ VON SUPPÉ: Overture, “The Beautiful Galatea”
2. FRANZ SCHUBERT: Unfinished Symphony, in B minor [8]
-INTERMISSION-
3. JOSEPH HELLMESBERGER: Ball Scene (for strings only)
4. JOHANNES BRAHMS: Two Hungarian Dances
5. RICHARD STRAUSS: Waltz from “Der Rosenkavalier”
6. JOHANN STRAUSS: Overture to “Die Fledermaus”

Fritz Reiner, conductor

August 3

1. HERMANN WETZLER: Overture to “As You Like It” (First Time at Stadium)
2. DEEMS TAYLOR: Suite, “Through the Looking Glass” (First Time at Stadium)
3. ALLAN L. LANGLEY: Waltz, “Children’s Songs” (First Time at Stadium)
-INTERMISSION-
4. LUDWIG VAN BEETHOVEN: “Eroica” Symphony No. 3, in E-flat, Op. 55

Fritz Reiner, conductor

August 4

1. GIUSEPPE VERDI: Overture, “Sicilian Vespers”
2. (a) PERCY GRAINGER: “Molly on the Shore”
   (b) PERCY GRAINGER: “Irish Tune”
   (c) PERCY GRAINGER: “Shepherd’s Hey”
3. HECTOR BERLIOZ: Rakoczy March
-INTERMISSION-
4. FRANZ LISZT: Hungarian Rhapsody No. 1
5. JOHANN STRAUSS: Waltz, “Tales from the Vienna Woods”
6. PYOTR TCHAIKOVSKY: Marche Slav [Slavonic March], Op. 31

Fritz Reiner, conductor

August 5

1. JOHANNES BRAHMS: Symphony No. 1, in C minor, Op. 68
-INTERMISSION-
2. LUDWIG VAN BEETHOVEN: Overture to “Egmont,” Op. 84

3. RICHARD STRAUSS: Tone-poem, “Death and Transfiguration,” Op. 24

Fritz Reiner, conductor

August 6 All-Wagner Program

1. RICHARD WAGNER: Overture to “Rienzi”
2. RICHARD WAGNER: Entrance of the Gods into Valhalla, from “Das Rheingold”
3. RICHARD WAGNER: Ride of the Valkyries, from “Die Walküre”
-INTERMISSION-
4. RICHARD WAGNER: Siegfried Passing through the Fire to Brünnhildes’ Rock and Finale of Act III from “Siegfried” (arranged by Fritz Reiner)
5. RICHARD WAGNER: (a) Siegfried’s Funeral March (b) Act III, Scene II: Brunnhilde’s Immolation from “Götterdämmerung”

Fritz Reiner, conductor

August 7

1. NIKOLAY RIMSKY-KORSAKOV: Symphonic Suite, “Scheherazade,” Op. 35
-INTERMISSION-
2. JOHANNES BRAHMS: Academic Festival Overture, Op. 80
3. PYOTR TCHAIKOVSKY: “Francesca da Rimini,” Fantasia for Orchestra (After Dante), Op. 32
4. JOHANN STRAUSS: Waltz, “Wiener Blut,” Op. 354

Willem van Hoogstraten, conductor

August 8

1. HENRY HADLEY: Symphony No. 2 in F minor, (The Four Seasons)
-INTERMISSION-
2. FRANZ LISZT: Symphonic Poem, “Les Preludes [Préludes]”
3. ANTONIN DVORAK: Two Waltzes for String Orchestra
4. PYOTR TCHAIKOVSKY: Overture, “1812”

Willem van Hoogstraten, conductor

August 9

1. BEDRICH SMETANA: Overture to “The Bartered Bride”
2. PYOTR TCHAIKOVSKY: Suite No. 1, in D minor, Op. 43
-INTERMISSION-
3. RICHARD WAGNER: Entrance of the Gods into Valhalla, from “Das Rheingold”
4. QUINTO MAGANINI: Tuolumne – Scene Pastorale for Orchestra and Trumpet Obbligado

Mr. Glantz
5. FRANZ LISZT: Hungarian Rhapsody No. 2

Willem van Hoogstraten, conductor
Harry Glantz, trumpet

August 10

1. SERGEI RACHMANINOV: Symphony in E minor, No. 2, Op. 27
-INTERMISSION-
2. NIKOLAY RIMSKY-KORSAKOV: Spanish Caprice, Op. 34
3. ALLAN L. LANGLEY: Waltz, "Spirit of Autumn"
4. ALEXANDER BORODIN: Polovetzkian [Polovtsian] Dances from "Prince Igor"

Willem van Hoogstraten, conductor

August 11

1. MIKHAIL GLINKA: Overture to "Ruslan and Ludmilla [Lyudmila]"
2. PYOTR TCHAIKOVSKY: Song Without Words
3. ALEXANDER GLAZUNOV: Symphonic Poem, "Stenka Razine," Op. 13
-INTERMISSION-
4. MIKHAIL IPPPOLITOV-IVANOV: Caucasian Sketches
5. PYOTR TCHAIKOVSKY: Italian Caprice, Op. 45

Willem van Hoogstraten, conductor

August 12

1. PYOTR TCHAIKOVSKY: Symphony No. 5, in E minor, Op. 64
-INTERMISSION-
2. RICHARD WAGNER: Prelude and Isolde's Liebestod, from "Tristan und Isolde"
3. RICHARD WAGNER: Siegfried's Rhine Journey from "Götterdämmerung"
4. RICHARD WAGNER: Good Friday Spell from "Parsifal"
5. RICHARD WAGNER: Overture to "Rienzi"

Arnold Volpe, conductor

August 13 Audition Soloists Concert

1. WOLFGANG AMADEUS MOZART: Overture to "The Marriage of Figaro"
2. GIUSEPPE VERDI: Aria from "Rigoletto," "Caro nome"
Miss Rea
3. PYOTR TCHAIKOVSKY: Violin Concerto in D major, Op. 35: First Movement
Mr. Poliakin

4. EDWARD ELGAR: Song, "Land of Hope and Glory"
Mr. Johnson
-INTERMISSION-
5. HENRI VIEUXTEMPS: Violin Concerto No. 4 in D minor, Op. 31
Mr. Rabinoff
6. GAETANO DONIZETTI: Aria, "O mio Fernando," from "La Favorita"
Miss Paperte
7. PYOTR TCHAIKOVSKY: Piano Concerto in B flat minor, No. 1: First Movement
Mr. Hilsberg

Willem van Hoogstraten, conductor
Virginia Rea, soprano
Miron Poliakin, violin
Frank Johnson, baritone
Benno Rabinoff, violin
Frances Paperte, mezzo-soprano
Ignace Hilsberg, piano

August 14

1. RICHARD STRAUSS: "Till Eulenspiegel's Merry Pranks," Op. 28
2. RICHARD STRAUSS: Burleske in D minor for Piano and Orchestra
Miss Ney
-INTERMISSION-
3. RICHARD STRAUSS: Tone-poem, "Ein Heldenleben," Op. 40
(Scipione Guidi, violin)

Willem van Hoogstraten, conductor
Elly Ney, piano

August 15

1. JOHANNES BRAHMS: Symphony No. 3, in F major, Op. 90
-INTERMISSION-
2. VINCENT D'INDY: "Istar," Variations Symphoniques, Op. 42
3. MARC-ANTOINE CHARPENTIER: Suite, "Impressions of Italy"

Willem van Hoogstraten, conductor

August 16

1. RICHARD WAGNER: Overture to "The Flying Dutchman"
2. RICHARD WAGNER: Waldweben, from "Siegfried"
3. RICHARD WAGNER: Excerpts from "Die Meistersinger": (a) Introduction to Act III (b) Walter's Prize Song (c) Prelude
-INTERMISSION-
4. PYOTR TCHAIKOVSKY: Symphony No. 4, in F minor, Op. 36

Willem van Hoogstraten, conductor

August 17

1. RICHARD WAGNER: Introduction to Act III, "Lohengrin"
2. ANTON BRUCKNER: Adagio from Symphony in C minor, No. 8
3. JAMES P. DUNN: Overture on Negro Themes

-INTERMISSION-

4. FELIX MENDELSSOHN: Overture, "Fingal's Cave"
5. IGOR STRAVINSKY: Suite from "The Fire-Bird [Firebird]"

Willem van Hoogstraten, conductor

August 18

1. JEAN SIBELIUS: "Finlandia," Op. 26
2. CAMILLE SAINT-SAËNS: Symphonic Poem, "Danse Macabre," Op. 40
3. RICHARD WAGNER: Overture to "Tannhäuser"

-INTERMISSION-

4. RICHARD STRAUSS: Tone-poem, "Ein Heldenleben," Op. 40
   (Scipione Guidi, violin)

Willem van Hoogstraten, conductor

August 19

1. JOHANNES BRAHMS: Symphony No. 4, in E minor, Op. 98
2. PYOTR TCHAIKOVSKY: Overture-Fantasy, "Romeo and Juliet"
3. RICHARD STRAUSS: Salome's Dance
4. RICHARD WAGNER: March of Homage

Willem van Hoogstraten, conductor

August 20 Request Program

1. PYOTR TCHAIKOVSKY: "Pathetic" Symphony, No. 6, in B minor, Op. 74

-INTERMISSION-

2. FRANZ LISZT: Symphonic Poem, "The Preludes" [Les Préludes]
3. JOHANN STRAUSS: Waltz, "[On] The Beautiful Blue Danube"
4. RICHARD WAGNER: Prelude to "Die Meistersinger"

Willem van Hoogstraten, conductor

1925

July 6 Opening Night

1. RICHARD WAGNER: Prelude to "Die Meistersinger"
2. RICHARD STRAUSS: Tone-poem, "Don Juan," Op. 20
3. NIKOLAY RIMSKY-KORSAKOV: "The Russian Easter" [Overture]
-INTERMISSION-
4. J. S. BACH: Air from Suite No. 3, for strings
5. PYOTR TCHAIKOVSKY: Symphony No. 5, in E minor, Op. 64

Willem van Hoogstraten, conductor

July 7

1. BEDRICH SMETANA: Overture to "The Bartered Bride"
2. RICHARD WAGNER: Waldweben, from "Siegfried"
3. FRANZ LISZT: Hungarian Rhapsody No. 2
-INTERMISSION-
4. ANTONIN DVORAK: Symphony, "From the New World" (No. 5[9], in E minor), Op. 95
5. HECTOR BERLIOZ: Rakoczy March, from "The Damnation of Faust"

Willem van Hoogstraten, conductor

July 8

1. FELIX MENDELSSOHN: Overture, Nocturne and Scherzo from Music for "A Midsummer Night's Dream"
2. EDVARD GRIEG: Suite from "Peer Gynt," No 1
-INTERMISSION-
3. PYOTR TCHAIKOVSKY: "Romeo and Juliet," Overture-Fantasia (After Shakespeare)
4. JOHANN STRAUSS: Waltz, "Wiener Blut"
5. JEAN SIBELIUS: Tone-poem, "Finlandia," Op. 26
6. ALEXANDER BORODIN: Polovetzkian [Polovtsian] Dances, from "Prince Igor"

Willem van Hoogstraten, conductor

July 9

1. RICHARD WAGNER: Overture to "The Flying Dutchman"
2. RICHARD WAGNER: Prelude to "Lohengrin"
3. RICHARD WAGNER: Siegfried's Rhine Journey, from "Götterdämmerung"
4. RICHARD WAGNER: Prelude and Liebestod, from "Tristan und Isolde"
-INTERMISSION-
5. JOHANNES BRAHMS: Symphony No. 1, in C minor, Op. 68

Willem van Hoogstraten, conductor

July 10

1. HECTOR BERLIOZ: Overture, "The Roman Carnival"
2. RICHARD STRAUSS: Tone-poem, "Death and Transfiguration," Op. 24
-INTERMISSION-
3. ENGELBERT HUMPERDINCK: Dream Pantomine from "Haensel [Hänsel] and Gretel"
4. LUDWIG VAN BEETHOVEN: Symphony No. 5, in C minor, Op. 67

Willem van Hoogstraten, conductor

July 11

1. LUDWIG VAN BEETHOVEN: Overture to "Leonore," No. 3, Op. 72[a]
2. WOLFGANG AMADEUS MOZART: Symphony in E flat major (K. 543) [39]
-INTERMISSION-
3. CARL MARIA VON WEBER: Overture to "Der Freischütz"
4. GEORGE FREDERICK HANDEL: Largo
5. NIKOLAY RIMSKY-KORSAKOV: "The Flight of the Bumble Bee," Scherzo from "Tsar Saltan"
6. JOHANN STRAUSS: Waltz, "[On] The Beautiful Blue Danube"
7. RICHARD WAGNER: Wotan's Farewell and Magic Fire Music, from "Die Walküre"

Willem van Hoogstraten, conductor

July 12

1. GIOACHINO ROSSINI: Overture to "William Tell"
2. GEORGES BIZET: Suite from "L'Arlésienne," No. 1
-INTERMISSION-
3. OTTORINO RESPIGHI: Sinfonia Drammatica
4. RICHARD WAGNER: Ride of the Valkyries

Willem van Hoogstraten, conductor

July 13 All-Tchaikovsky Program

1. PYOTR TCHAIKOVSKY: Nutcracker Suite, Op. 71(a)
2. PYOTR TCHAIKOVSKY: Andante Cantabile, for Strings
3. PYOTR TCHAIKOVSKY: Slavic [Slavonic] March, Op. 31
-INTERMISSION-
4. PYOTR TCHAIKOVSKY: "Pathetic" Symphony (No. 6), in B minor, Op. 74

Willem van Hoogstraten, conductor

July 14

1. LUDWIG VAN BEETHOVEN: Sonata Pathétique: First Movement
   Denishawn Dancers
2. BENJAMIN GODARD: Adagio Pathétique
   Ted Shawn
3. CLAUDE DEBUSSY: Second Arabesque
   Ann Douglas, Jane Sherman, Ernestine Day
4. CHRISTOPHE WILLIBALD VON GLUCK: Orpheus: Greek Veil Plastique to ballet Music
   Ruth St. Denis
5. FREDERICK CHOPIN: Valse No. 14
   Ann Douglas and Jeordie Graham
6. MCNAIR ILGENFRITZ: Scherzo Waltz
   Doris Humphrey
7. ROBERT SCHUMANN: Soaring
   Doris Humphrey and the Misses Douglas, James, Day and Sherman
8. JOHANNES BRAHMS: Waltz, Op. 33, No. 15
   FRANZ LISZT: Liebestraum
9. JOHANN STRAUSS: Voices of Spring
   Jane Sherman, Jeordie Graham, Doris Humphrey, Ernestine Day, Edith James, Charles Weidman and George Steares

-INTERMISSION-

DIVERTISSEMENTS

1. LOUIS HORST: Spear Dance, Japonesque
   Ted Shawn
2. CHARLES W. CADMAN: East Indian Suites: Dance of the Apsarases; Nautch Dance
   Misses Douglas, Sherman, James; Ruth St. Denis
3. FRANZ VON BLON: Serenade d'Amour
   Doris Humphrey
4. DENT MOWREY: Danse Americaine
   Charles Weidman
5. SPANISH SUITE:
   (a) ENRIQUE GRANADOS: Shawl Plastique
   Ruth St. Denis
   (b)EMILE JONAS: Tango
   JOAQUIN VALVERDE: Allegrias
   Ted Shawn
   (c) MORITZ MOSZKOWSKI: Malagueña
   Ruth St. Denis and Ted Shawn
6. (Composer unidentified on program) THE BOSTON FANCY– 1854
   Denishawn Dancers
7. JOHN PHILLIP SOUSA: Invocation to the Thunderbird
   Ted Shawn

-INTERMISSION-

STRAUSSIANA: Music by Johann, Josef and Edward Strauss. Choreography by Ted Shawn.

1. Evocations from the Vienna Woods
   Denishawn Dancers
2. The Rendervous – POLKA MAZURKA
   Ruth St. Denis
3. The Countess and Hussar – MAZURKA
   Ruth St. Denis and Ted Shawn
4. The Dancer from the Opera – Polka
   Doris Humphrey
5. Three Hussars – RADETSKY [RADETZKY] MARCH
   Messrs. Weidman and Steares, Ensemble

Clifford Vaughan, conductor
Ruth St. Denis
With Ted Shawn and the Denishawn Dancers

July 15

Same as July 14

July 16

1. RICHARD WAGNER: Overture to "Rienzi"
2. RICHARD WAGNER: Love Scene from Act II, "Tristan und Isolde" (arranged by Arthur Seidel)
3. RICHARD WAGNER: Excerpts from "Die Meistersinger": Introduction to Act III, Dance of the Apprendices, and Entrance of the Mastersingers

-INTERMISSION-

4. LUDWIG VAN BEETHOVEN: Symphony No. 7, in A Major, Op. 92

Willem van Hoogstraten, conductor

July 17

1. FRANZ SCHUBERT: Overture to "Rosamunde"
2. MODESTE MUSSORGSKY: Tone-poem, "A Night On Bald Mountain"
3. JOHANN STRAUSS: Waltz, "Artists' Life"
4. IGOR STRAVINSKY: "Fireworks": Fantasy for Orchestra, Op. 4

-INTERMISSION-

5. PYOTR TCHAIKOVSKY: Symphony No. 4, in F minor, Op. 36

Willem van Hoogstraten, conductor

July 18

1. NIKOLAY RIMSKY-KORSAKOV: Spanish Caprice, Op. 34
2. RICHARD WAGNER: Prize Song from "Die Meistersinger"
3. (a) PERCY GRAINGER: Molly on the Shore
   (b) PERCY GRAINGER: Irish Tune
   (c) PERCY GRAINGER: Shepherd's Hey

-INTERMISSION-

4. CHRISTOPH WILLIBALD VON GLUCK: Ballet Suite (arranged by Mottl)
5. ANTONIN DVORAK: Two Waltzes for String Orchestra
6. FRANZ LISZT: Symphonic Poem, "Les Preludes [Préludes]"

Willem van Hoogstraten, conductor

July 19

1. JOHANN STRAUSS: Overture to "Die Fledermaus"
2. MARC-ANTOINE CHARPENTIER: Suite, "Impressions of Italy"
3. RICHARD WAGNER: Introduction to Act III, "Lohengrin"

-INTERMISSION-

4. LUDWIG VAN BEETHOVEN: "Eroica", Symphony No. 3, in E-flat Major, Op. 55

Willem van Hoogstraten, conductor

July 20 All-Strauss Program

1. RICHARD STRAUSS: Salome's Dance, from "Salome"
2. RICHARD STRAUSS: "Till Eulenspiegel," Op. 28
3. RICHARD STRAUSS: Serenade for Wind Instruments, Op. 7
4. RICHARD STRAUSS: Love Scene from "Feuersnot," Op. 50

-INTERMISSION-

5. RICHARD STRAUSS: Tone-poem, "Ein Heldenleben," Op. 40

Hans Lange, violin

Willem van Hoogstraten, conductor

July 21

1. LUDWIG VAN BEETHOVEN: Overture to "Leonore" No. 3, Op. 72[a]
2. LUDWIG VAN BEETHOVEN: Symphony No. 9, in D minor, with Final Chorus on Schiller's Ode "Joy," Op.125

Misses Rodgers and Wilder
Messrs. Stratto and Gange
and the Oratorio Society Choir and Schola Cantorum of NY

Willem van Hoogstraten, conductor

Ruth Rodgers, soprano
Irene Wilder, contralto
Charles Stratton, tenor
Fraser Gange, baritone
Oratorio Society Choir
Schola Cantorum of NY

July 22

1. PYOTR TCHAIKOVSKY: Italian Caprice, Op. 45
2. HECTOR BERLIOZ: Dance of the Sylphs from "The Damnation of Faust"
3. FRANZ LISZT: Hungarian Rhapsody No. 1
-INTERMISSION-
4. CARL MARIA VON WEBER: Overture to "Der Freischütz"
5. JOHANNES BRAHMS: Symphony No. 3, in F, Op. 90

Willem van Hoogstraten, conductor

July 23

1. LUDWIG VAN BEETHOVEN: Overture to "Leonore," No. 3, Op. 72[a]
2. LUDWIG VAN BEETHOVEN: Symphony No. 9, in D minor, with Final Chorus on Schiller's Ode "Joy," Op.125

Misses Rodgers and Wilder
Messrs. Stratto and Gange
and the Oratorio Society Choir and Schola Cantorum of NY

Willem van Hoogstraten, conductor
Ruth Rodgers, soprano
Irene Wilder, contralto
Charles Stratton, tenor
Fraser Gange, baritone
Oratorio Society Choir
Schola Cantorum of NY

July 24

1. HECTOR BERLIOZ: Overture to "Benvenuto Cellini"
2. CLAUDE DEBUSSY: Prelude to "The Afternoon of a Faun"
3. ERNEST SCHELLING: "A Victory Ball": Fantasy For Orchestra
-INTERMISSION-
4. FRANZ SCHUBERT: Unfinished Symphony, in B minor [8]
5. PAUL DUKAS: "The Sorcerer's Apprentice"
6. PYOTR TCHAIKOVSKY: Slavic March [Slavonic March], Op. 31

Willem van Hoogstraten, conductor

July 25

1. CARL MARIA VON WEBER: Overture to “Oberon”
2. CHARLES T. GRIFFES: Tone-poem, “The Pleasure-Dome of Kubla-Khan”
3. RICHARD WAGNER: “Dreams”
4. JOHANN STRAUSS: Waltz, “Wiener Wald”

-INTERMISSION-

5. PYOTR TCHAIKOVSKY: “Francesca da Rimini,” Fantasia for Orchestra (After Dante), Op. 32
6. EDVARD GRIEG: Two Elegiac Melodies for String Orchestra
7. MIKHAIL IPPPOLITOV-IVANOV: Caucasian Sketches

Willem van Hoogstraten, conductor

July 26

1. LUDWIG VAN BEETHOVEN: Overture to “Egmont,” Op. 84
2. ARTHUR HONEGGER: “Pacific, 231”
3. RICHARD WAGNER: Prelude and Love-Death [Liebestod], from “Tristan und Isolde”

-INTERMISSION-

4. WOLFGANG AMADEUS MOZART: Overture to “The Marriage of Figaro”
5. JOHANNES BRAHMS: Symphony No. 4, in E minor, Op. 98

Willem van Hoogstraten, conductor

July 27

1. ANTONIN DVORAK: Overture, “Carnival,” Op. 92
2. RICHARD STRAUSS: Tone-poem, “Don Juan,” Op. 20
3. RICHARD WAGNER: Ride of the Valkyries

-INTERMISSION-

4. NIKOLAY RIMSKY-KORSAKOV: Symphonic Suite, “Scheherazade,” Op. 35
5. JEAN SIBELIUS: Tone-poem, “Finlandia,” Op. 26

Nikolai Sokoloff, conductor

July 28

1. CARL MARIA VON WEBER: Overture to “Der Freischütz”
2. CHARLES M. LOEFFLER: Poem for Orchestra
3. HECTOR BERLIOZ: Rakoczy March, from “The Damnation of Faust”

-INTERMISSION-

4. PYOTR TCHAIKOVSKY: Symphony No. 5, in E minor, Op. 64

Nikolai Sokoloff, conductor

July 29

1. PYOTR TCHAIKOVSKY: Overture-Fantasia, "Romeo and Juliet" (After Shakespeare)
2. IGOR STRAVINSKY: Suite from "The Fire-Bird [Firebird]"
-INTERMISSION-
3. LUDWIG VAN BEETHOVEN: Symphony No. 7, in A Major, Op. 92

Nikolai Sokoloff, conductor

July 30 All-Wagner Program

1. RICHARD WAGNER: Overture to "The Flying Dutchman"
2. RICHARD WAGNER: Good Friday Spell from "Parsifal"
3. RICHARD WAGNER: Prelude to "Die Meistersinger"
-INTERMISSION-
4. RICHARD WAGNER: Prelude and Love-Death [Liebestod], from "Tristan und Isolde"
5. RICHARD WAGNER: Siegfried's Rhine Journey, from "Götterdämmerung"
6. RICHARD WAGNER: Siegfried's Death, from "Götterdämmerung"
7. RICHARD WAGNER: Overture to "Tannhäuser"

Nikolai Sokoloff, conductor

July 31

1. CÉSAR FRANCK: Symphony in D minor
-INTERMISSION-
2. JOHANNES BRAHMS: Academic Festival Overture, Op. 80
3. ALEXANDER BORODIN: Orchestral Sketch, "On the Steppes of Central Asia," Op. 7
4. ALEXANDER SCRIABIN: "The Poem of Ecstasy," Op. 54

Nikolai Sokoloff, conductor

August 1

1. NIKOLAY RIMSKY-KORSAKOV: Introduction and March from "Le Coq D'Or"
2. PYOTR TCHAIKOVSKY: Theme and Variations, from Suite No. 3, Op. 55:
3. GEORGES ENESCO: Roumanian Rhapsody No. 1, in A major, Op. 11
-INTERMISSION-
4. JOHANNES BRAHMS: Symphony No. 2 in D major, Op. 73

Nikolai Sokoloff, conductor

August 2

1. EMMANUEL CHABRIER: Overture to “Gwendoline”
2. JOHANN STRAUSS: Waltz, “Tales from the Vienna Woods”
3. ALEXANDER BORODIN: Polovetzkian [Polovtsian] Dances from “Prince Igor”

-INTERMISSION-

4. PYOTR TCHAIKOVSKY: “Pathetic” Symphony No. 6, in B minor, Op. 74
5. PYOTR TCHAIKOVSKY: Overture, “1812”

Nikolai Sokoloff, conductor

August 3

1. RICHARD WAGNER: Prelude to “Die Meistersinger”
2. LUDWIG VAN BEETHOVEN: Symphony No. 8, in F major, Op. 93

-INTERMISSION-

3. GEORG SCHUMANN: Overture, “Love’s Springtime”
4. CARL MARIA VON WEBER: Invitation to the Dance (Arranged by Weingartner)
5. RICHARD STRAUSS: Tone-poem, “Death and Transfiguration,” Op. 24

Rudolph Ganz, conductor

August 4

1. SIR EDWARD ELGAR: March, “Pomp and Circumstance,” Op. 39
2. (a) CAMILLE SAINT-SAËNS: Symphonic Poem No. 2, “Phaeton,” Op. 39
   (b) CAMILLE SAINT-SAËNS: Symphonic Poem No. 3, “Danse Macabre,” Op. 40
3. JOHANNES BRAHMS: Three Hungarian Dances

-INTERMISSION-

4. MIKHAIL GLINKA: Overture to “Ruslan and Ludmilla [Lyudmila]”
5. SERGEI RACHMANINOV: Symphony No. 2, in E minor, Op.27

Rudolph Ganz, conductor

August 5

1. JULES MASSENET: Overture to “Phaedre [Phèdre]”
2. ANATOL LYADOV: “Kikimora”: Legend for Orchestra, Op. 63
3. OTTORINO RESPIGHI: Symphonic Poem, “The Fountains of Rome”

-INTERMISSION-

4. ANTONIN DVORAK: Symphony “From the New World” (No. 5 [9], in E minor), Op. 95

Rudolph Ganz, conductor

August 6

1. HECTOR BERLIOZ: Overture, "The Roman Carnival"
2. (a) CLAUDE DEBUSSY: Marche Ecossaise
   (b)CLAUDE DEBUSSY: "Fêtes" ("Festivals")
3. RICHARD STRAUSS: "Till Eulenspiegel's Merry Pranks," Op. 28

-INTERMISSION-

4. PYOTR TCHAIKOVSKY: Symphony No. 5, in E minor, Op. 64

Rudolph Ganz, conductor

August 7 All-Wagner Program

1. RICHARD WAGNER: Overture to "Rienzi"
2. RICHARD WAGNER: Prelude to "Lohengrin"
3. RICHARD WAGNER: Aria from "Tannhäuser": "Dich Theure Halle"
   Miss Traubel
4. RICHARD WAGNER: Overture to "Tannhäuser"

-INTERMISSION-

5. RICHARD WAGNER: "Tristan und Isolde": (a) Prelude and (b) Isolde's Love-Death [Liebestod]
   Miss Traubel
6. RICHARD WAGNER: March of the Grail Knights, from "Parsifal"
7. RICHARD WAGNER: Ride of the Valkyries, from "Die Walküre"
8. RICHARD WAGNER: Wotan's Farewell and Magic Fire Music, from "Die Walküre"

Rudolph Ganz, conductor
Helen Traubel, soprano

August 8

1. EUGEN D'ALBERT: Overture to "Der Improvisator"
2. ERNST VON DOHNANYI: Suite for Orchestra, Op. 19

-INTERMISSION-

3. RICHARD STRAUSS: Tone-poem, "Don Juan," Op. 20
4. JOHANN STRAUSS: Waltz, "Artists' Life"
5. CARL MARIA VON WEBER: Overture to "Euryanthe"

Rudolph Ganz, conductor

August 9

1. LUDWIG VAN BEETHOVEN: Overture to "Egmont," Op. 84
2. JOHANNES BRAHMS: Symphony No. 2, in D, Op. 73

-INTERMISSION-

3. RICHARD STRAUSS: Tone-poem, "Ein Heldenleben" ("A Hero's Life") Op. 40

(Hans Lange, violin)

Rudolph Ganz, conductor

August 10

1. HECTOR BERLIOZ: Overture, "The Roman Carnival"
2. RICHARD STRAUSS: Tone-poem, "Don Juan," Op. 20
3. JEAN SIBELIUS: Tone-poem, "Finlandia"
-INTERMISSION-
4. PYOTR TCHAIKOVSKY: Symphony No. 5, in E minor, Op. 64

Fritz Reiner, conductor

August 11

1. CARL MARIA VON WEBER: Overture to "Oberon"
2. IGOR STRAVINSKY: Suite from "Petroushka"
3. ANATOL LYADOV: Valse
4. NIKOLAY RIMSKY-KORSAKOV: "The Flight of the Bumble Bee"
-INTERMISSION-
5. ALEXANDER BORODIN: Symphony No. 2, in B minor, Op. 5

Fritz Reiner, conductor

August 12

1. LUDWIG VAN BEETHOVEN: Overture to "Leonore," No. 3, Op. 72[a]
2. LEO SOWERBY: Suite, "From the Northland"
-INTERMISSION-
3. JOHANNES BRAHMS: Symphony No. 2, in D major, Op. 73
4. RICHARD WAGNER: Dance of the Apprentices and Finale from Act III, " Die Meistersinger"

Fritz Reiner, conductor

August 13 All-Strauss Program

1. RICHARD STRAUSS: Tone-poem, "Death and Transfiguration," Op. 24
2. RICHARD STRAUSS: Salome's Dance
-INTERMISSION-
3. RICHARD STRAUSS: "Don Quixote," Fantastic Variations on a Theme of Knightly Character, Op. 35
Hans Kindler, cello
4. RICHARD STRAUSS: "Till Eulenspiegel's Merry Pranks," Op. 28

Fritz Reiner, conductor

August 14

1. DANIEL AUBER: Overture to "Masaniello" ("La Muette de Portici")
2. MANUEL DE FALLA: Suite from "El Amor Brujo" ("Love, the Magician")
3. LÉO DELIBES: Suite from the Ballet, "Sylvia"

-INTERMISSION-

4. CÉSAR FRANCK: Symphony in D minor

Fritz Reiner, conductor

August 15

1. ERMANNO WOLF-FERRARI: Overture to "The Secrets of Suzanne"
2. VITTORIO RIETI: Concerto for Wind Instruments and Orchestra
3. (a) CARL MARIA VON WEBER: Invitation to the Dance (arr. by Weingartner)
   (b) PYOTR TCHAIKOVSKY: Miniature March from Suite No. 3
4. EMMANUEL CHABRIER: Rhapsody, "España"

-INTERMISSION-

5. LUDWIG VAN BEETHOVEN: Symphony No. 5, in C minor, Op. 67

Fritz Reiner, conductor

August 16

1. ANTONIN DVORAK: Symphony "From the New World" (No. 5[9], in E minor), Op. 95

-INTERMISSION-

2. IGOR STRAVINSKY: Suite from "The Firebird"
3. RICHARD WAGNER: Overture to "Tannhäuser"

Fritz Reiner, conductor

August 17

1. NIKOLAY RIMSKY-KORSAKOV: Symphonic Suite, "Scheherazade," Op. 35

Hans Lange, violin

-INTERMISSION-

2. CLAUDE DEBUSSY: Prelude to "The Afternoon of a Faun"
3. PYOTR TCHAIKOVSKY: Symphony No. 4, in F minor, Op. 36

Willem van Hoogstraten, conductor

August 18

GIUSEPPE VERDI: Requiem

Willem van Hoogstraten, conductor
Amy Evans, soprano
Alma Beck, contralto
Lewis James, tenor
Fraser Gange, baritone
Oratorio Society Choir
Schola Cantorum of NY

August 19

Same as August 18

August 20

1. JOHANNES BRAHMS: "Tragic" Overture, Op. 81
2. LUDWIG VAN BEETHOVEN: Symphony No. 4, in B flat, Op. 60
-INTERMISSION-
3. MAURICE RAVEL: Tone-Poem, "The Waltz"
4. PYOTR TCHAIKOVSKY: "Romeo and Juliet"
5. HENRY HADLEY: Overture, "In Bohemia"

Willem van Hoogstraten, conductor

August 21

1. WOLFGANG AMADEUS MOZART: Overture to "The Marriage of Figaro"
2. RICHARD STRAUSS: Tone-poem, "Thus Spake Zarathustra" (After Nietzsche)
-INTERMISSION-
3. FRANZ SCHUBERT: Overture to "Rosamunde"
4. CLAUDE DEBUSSY: "Fêtes" ("Festivals"), from "Nocturnes" for Orchestra
5. ALLAN L. LANGLEY: Concert Waltz, "Northern Lights," Op. 44
6. RICHARD WAGNER: Entrance of the Gods into Valhalla, from "Das Rheingold"

Willem van Hoogstraten, conductor

August 22

1. JOHANNES BRAHMS: "Academic Festival" Overture
2. PAUL DUKAS: Orchestral Scherzo, "The Sorcerer's Apprentice"
3. RUBIN GOLDMARK: A Negro Rhapsody
-INTERMISSION-
4. HECTOR BERLIOZ: Overture to "Benvenuto Cellini"
5. LUDWIG VAN BEETHOVEN: Symphony No. 6, in F major, op. 68 ("Pastoral")

Willem van Hoogstraten, conductor

August 23

1. ANTONIN DVORAK: Overture, "Carnival"
2. J.S. BACH: Air for Strings, from Suite No. 3
3. MAX REGER: Variations and Fugue on a Theme by Mozart, Op. 132

-INTERMISSION-

4. PYOTR TCHAIKOVSKY: "Francesca da Rimini," Fantasia for Orchestra (After Dante), Op. 32
5. MIKHAIL IPPPOLITOV-IVANOV: Caucasian Sketches

Willem van Hoogstraten, conductor

August 24

1. ERNEST SCHELLING: "A Victory Ball": Fantasy For Orchestra
2. FRANZ LISZT: Hungarian Fantasia, for Piano and Orchestra
   Miss Levene

-INTERMISSION-

3. RICHARD STRAUSS: Tone-poem, "Don Juan," Op. 20
4. PYOTR TCHAIKOVSKY: Suite, "Nutcracker," Op. 71[a]
5. PYOTR TCHAIKOVSKY: Slavic March [Slavonic March], Op. 31

Willem van Hoogstraten, conductor
Dorys Levene, piano (audition winner)

August 25

1. CARL MARIA VON WEBER: Overture to "Oberon"
2. EDVARD GRIEG: Two Elegiac Melodies for String Orchestra
3. HENRI WIENIAWSKI: Concerto For Violin, No. 1, in F sharp minor, Op. 1
   Mr. Ocko

-INTERMISSION-

4. FELIX MENDELSSOHN: Overture, Nocturne and Scherzo from Music for "A Midsummer Night's Dream"
5. ARTHUR HONEGGER: "Pacific, 231"
6. FRANZ LISZT: Symphonic Poem, "The Preludes [Les Préludes]"

Willem van Hoogstraten, conductor
Bernard Ocko, violin (audition winner)

August 26

1. RICHARD STRAUSS: March for Grand Orchestra, Op. 57

2. GAETANO DONIZETTI: Aria, “O mio Fernando,” from “La Favorita”
Miss Anderson
3. CLAUDE DEBUSSY: Two Dances for Orchestra (Orchestrated by Maurice Ravel)
4. HARRY T. BURLEIGH: (a) Deep River (b) Heav’n, heav’n
(c) J. R. JOHNSON: Song of the Heart
Miss Anderson
At the Piano: William King
-INTERMISSION-
5. JOHANNES BRAHMS: Symphony No. 1, in C minor, Op. 68

Willem van Hoogstraten, conductor
Marian Anderson, contralto (Stadium audition winner)

August 27 Wagner-Beethoven Program

1. RICHARD WAGNER: Overture to “The Flying Dutchman”
2. RICHARD WAGNER: A Siegfried Idyl [Idyll]
3. RICHARD WAGNER: Introduction to Act III, “Lohengrin”
-INTERMISSION-
4. LUDWIG VAN BEETHOVEN: Symphony No. 7, in A Major, Op. 92

Willem van Hoogstraten, conductor

August 28

1. LUDWIG VAN BEETHOVEN: Overture to “Coriolanus,” Op. 62
2. FRANZ SCHUBERT: Unfinished Symphony [8]
-INTERMISSION-
3. PROSPER SAINTON: Two Orchestral Pictures: I. The Sea; II. The Shipyards
4. MODESTE MUSSORGSKY: “A Night On Bald Mountain,” Fantasy for Orchestra
5. RICHARD WAGNER: Overture to “Tannhäuser”

Willem van Hoogstraten, conductor

August 29

1. OTTO NICOLAI: Overture to “The Merry Wives of Windsor”
2. IGOR STRAVINSKY: Suite from “The Firebird”
-INTERMISSION-
3. SERGEI RACHMANINOV: Symphonic Poem, “The Isle of Death [the Dead]”
4. JOHANN STRAUSS: Waltz, “[On]The [Beautiful] Blue Danube”
5. PYOTR TCHAIKOVSKY: Overture, “1812”

Willem van Hoogstraten, conductor

August 30 REQUEST PROGRAM

(As Chosen by the Votes of Stadium Audiences)

1. PYOTR TCHAIKOVSKY: "Pathetic" Symphony, No. 6, in B minor Op. 74
-INTERMISSION-
2. LUDWIG VAN BEETHOVEN: Symphony No. 5, in C minor, Op. 67
Willem van Hoogstraten, conductor

1926

July 7 Opening Night

1. LUDWIG VAN BEETHOVEN: Symphony No. 5, in C minor, Op. 67
-INTERMISSION-
2. ERNEST SCHELLING: "A Victory Ball": Fantasy for Orchestra
3. J.S. BACH: Air for strings
4. OTTORINO RESPIGHI: Symphonic Poem, "The Pines of Rome"

Willem van Hoogstraten, conductor

July 8 Wagner-Tchaikovsky Program

1. RICHARD WAGNER: Prelude to "Die Meistersinger"
2. RICHARD WAGNER: Excerpts from "Götterdämmerung": (A) Morning, Dawn, and Siegfried's Rhine Journey (B) Siegfried's Dying Apostrophe to Brunnhilde (C) Siegfried's Funeral March
3. RICHARD WAGNER: Overture to "Tannhäuser"
-INTERMISSION-
4. PYOTR TCHAIKOVSKY: Symphony No. 4, in F minor, Op. 36

Willem van Hoogstraten, conductor

July 9

1. CARL MARIA VON WEBER: Overture to "Der Freischütz"
2. JEAN SIBELIUS: Tone-poem, "En Saga"
3. RICHARD STRAUSS: Tone-poem, "Don Juan," Op. 20
-INTERMISSION-
4. JOHANNES BRAHMS: Symphony No. 4, in E minor, Op. 98

Willem van Hoogstraten, conductor

July 10

1. OTTO NICOLAI: Overture to "The Merry Wives of Windsor"
2. PAUL DUKAS: Orchestral Scherzo, "The Sorcerer's Apprentice"

3. JOHANNES BRAHMS: Three Hungarian Dances
4. JOHANN STRAUSS: Waltz, “Emperor”
-INTERMISSION-
5. ANTONIN DVORAK: Symphony, “From the New World” (No. 5[9] in E minor), Op. 95

Willem van Hoogstraten, conductor

July 11

1. RICHARD WAGNER: Overture to “The Flying Dutchman”
2. RICHARD STRAUSS: Tone-poem, “Death and Transfiguration”
-INTERMISSION-
3. FRANZ SCHUBERT: Unfinished Symphony [8]
4. LUDWIG VAN BEETHOVEN: Overture to “Leonore” No. 3, Op. 72A

Willem van Hoogstraten, conductor

July 12

1. NIKOLAY RIMSKY-KORSAKOV: Overture, “The Russian Easter”
2. MODESTE MUSSORGSKY: Tone-poem, “A Night on Bald Mountain”
3. IGOR STRAVINSKY: Excerpts from “Petroushka”
-INTERMISSION-
4. PYOTR TCHAIKOVSKY: “Pathetic” Symphony (No. 6, in B minor), Op. 72

Willem van Hoogstraten, conductor

July 13

1. BEDRICH SMETANA: Overture to “The Bartered Bride”
2. SERGE RACHMANINOV: Symphonic Poem, “The Island [Isle] of the Dead,” Op. 29
3. NIKOLAY RIMSKY-KORSAKOV: “The Flight of the Bumble Bee”
4. IGOR STRAVINSKY: “Fireworks”
-INTERMISSION-
5. LUDWIG VAN BEETHOVEN: Symphony No. 7, in A Major, Op. 92

Willem van Hoogstraten, conductor

July 14

1. JEAN SIBELIUS: Tone-poem, “Finlandia,” Op. 26
2. ROY HARRIS: Andante from an Unfinished Symphony
3. ALEXANDER BORODIN: Polovetzkian [Polovtsian] Dances from “Prince Igor”
-INTERMISSION-
4. CÉSAR FRANCK: Symphony in D Minor

Willem van Hoogstraten, conductor

July 15 Wagner-Brahms Program

1. RICHARD WAGNER: Prelude to "Lohengrin"
2. RICHARD WAGNER: Entrance of the Gods into Valhalla from "Das Rheingold"
3. RICHARD WAGNER: Waldweben, from "Siegfried"
4. RICHARD WAGNER: Prelude and Finale [Liebestod], from "Tristan und Isolde"

-INTERMISSION-

5. JOHANNES BRAHMS: Symphony No. 3, in F, Op. 90

Willem van Hoogstraten, conductor

July 16

1. GUSTAV MAHLER: Symphony No. 1, In D Major

-INTERMISSION-

2. PYOTR TCHAIKOVSKY: Suite, "Nutcracker," Op. 71[a]
3. FRANZ LISZT: Symphonic Poem, "Les Preludes [Préludes]"

Willem van Hoogstraten, conductor

July 17

1. FELIX MENDELSSOHN: Excerpts from Music for "A Midsummer Night's Dream": (A) Overture (B) Nocturne (C) Scherzo
2. ALLAN L. LANGLEY: Waltz, "Mountain Vistas," Op. 56
3. PYOTR TCHAIKOVSKY: "Francesca da Rimini," Fantasia for Orchestra (After Dante), Op. 32

-INTERMISSION-

4. NIKOLAY RIMSKY-KORSAKOV: Symphonic Suite, "Scheherazade," Op. 35

Willem van Hoogstraten, conductor

July 18

1. LUDWIG VAN BEETHOVEN: Symphony No. 1, in C major, Op. 21

-INTERMISSION-

2. GEORGES BIZET: Suite No. 1, from "L'Arlésienne"
3. RICHARD STRAUSS: "Till Eulenspiegel's Merry Pranks," Op. 28
4. HECTOR BERLIOZ: Overture, "Benvenuto Cellini," Op. 23

Willem van Hoogstraten, conductor

July 19

1. RICHARD WAGNER: Prelude to "Die Meistersinger"
2. ERNEST SCHELLING: "A Victory Ball": Fantasy for Orchestra
3. RUBIN GOLDMARK: "A Negro Rhapsody"
-INTERMISSION-
4. PYOTR TCHAIKOVSKY: Symphony No. 5, in E minor, Op. 64

Willem van Hoogstraten, conductor

July 20

1. JOHANNES BRAHMS: "Academic Festival" Overture, Opus 80
2. ALFREDO CASELLA: Rhapsody, "Italia," Op. 11
3. IGOR STRAVINSKY: Suite from "The Fire-Bird [Firebird]"
-INTERMISSION-
4. LUDWIG VAN BEETHOVEN: "Eroica" Symphony No. 3 in E-flat, Op. 55

Willem van Hoogstraten, conductor

July 21

1. LUDWIG VAN BEETHOVEN: Overture to "Leonore," No. 3, Op. 72[a]
2. LUDWIG VAN BEETHOVEN: Symphony No. 9 in D minor, with Final Chorus on Schiller's Ode "To Joy," Op. 125

Misses Evans and Doe
Messrs. James and Gange
and the Schola Cantorum

Willem van Hoogstraten, conductor
Amy Evans, soprano
Doris Doe, contralto
Lewis James, tenor
Fraser Gange, baritone
Schola Cantorum

July 22

Same as 7/21

July 23

1. HECTOR BERLIOZ: "The Roman Carnival," Overture
2. NIKOLAY RIMSKY-KORSAKOV: Spanish Caprice
3. ARTHUR HONEGGER: "Pacific, 231"
-INTERMISSION-

4. JOHANNES BRAHMS: Symphony No. 2, in D major, Op. 73

Willem van Hoogstraten, conductor

July 24

1. RICHARD WAGNER: Overture to "Rienzi"
2. EDVARD GRIEG: Suite from "Peer Gynt," No. 1, Op. 46
3. PYOTR TCHAIKOVSKY: Slavic [Slavonic] March, Op. 31
-INTERMISSION-
4. MARC-ANTOINE CHARPENTIER: Suite, Impressions of Italy
5. JOHANN STRAUSS: Waltz, "Tales from the Vienna Woods"

Willem van Hoogstraten, conductor

July 25

1. WOLFGANG AMADEUS MOZART: "Eine Kleine Nachtmusik" (Serenade for Strings)
2. ENGELBERT HUMPERDINCK: Dream Pantomime from "Hänsel and Gretel"
3. LUDWIG VAN BEETHOVEN: Overture to "Egmont," Op. 84
-INTERMISSION-
4. RICHARD STRAUSS: Tone-poem, "Ein Heldenleben," Op. 40
(Hans Lange, violin solo)

Willem van Hoogstraten, conductor

July 26

1. MIKHAIL GLINKA: Overture to "Ruslan and Ludmilla [Lyudmila]"
2. IGOR STRAVINSKY: "Le Sacre du Printemps" ("The Rite of Spring")
-INTERMISSION-
3. MIKHAIL IPPOLITOV-IVANOV: "Caucasian Sketches"
4. PYOTR TCHAIKOVSKY: Andante Cantabile (from String Quartet, No. 1, Op. 11)
5. PYOTR TCHAIKOVSKY: Overture, "1812"

Willem van Hoogstraten, conductor

July 27

1. PYOTR TCHAIKOVSKY: Overture-Fantasy, "Romeo and Juliet" (After Shakespeare)
2. CLAUDE DEBUSSY: [Prelude to] The Afternoon of a Faun
3. JOHANN STRAUSS: Waltz, "[On] The Beautiful Blue Danube"
-INTERMISSION-
4. JOHANNES BRAHMS: Symphony No. 1, in C minor, Op. 68

Willem van Hoogstraten, conductor

July 28

1. NIKOLAY RIMSKY-KORSAKOV: Introduction and March from "Le Coq D'Or"
2. ANATOLY LYADOV: Legend, "The Enchanted Lake"
3. ALEXANDER SCRIABIN: "The Poem of Ecstasy," Op. 54
-INTERMISSION-
4. SERGE RACHMANINOV: Symphony No. 2, in E minor

Nikolai Sokoloff, conductor

July 29 All-Wagner Program

1. RICHARD WAGNER: Prelude to "Lohengrin"
2. RICHARD WAGNER: Forest Murmurs (Waldweben), from "Siegfried"
3. RICHARD WAGNER: Prelude to Act III and Shepherd's Melody, from "Tristan und Isolde"
(P. Henkelman, english horn solo)
4. RICHARD WAGNER: Magic Fire Scene from "Die Walküre"
-INTERMISSION-
5. RICHARD WAGNER: Overture to "The Flying Dutchman"
6. RICHARD WAGNER: Good Friday Spell, Transformation Scene, and Glorification, from "Parsifal"
7. RICHARD WAGNER: Daybreak, and Siegfried's Rhine Journey, from "Götterdämmerung"
8. RICHARD WAGNER: Overture to "Tannhäuser"

Nikolai Sokoloff, conductor
P. Henkelman

July 30

1. LUDWIG VAN BEETHOVEN: Overture to "Leonore," No. 3, Op. 72[a]
2. OTTORINO RESPIGHI: Symphonic Poem, "The Fountains of Rome"
3. JOHANN STRAUSS: Waltz, "[On] The Beautiful Blue Danube"
-INTERMISSION-
4. CÉSAR FRANCK: Symphony in D Minor

Nikolai Sokoloff, conductor

July 31

1. ANTONIN DVORAK: Symphony No. 5 [9] in E minor, Op. 95, "From the New World"
-INTERMISSION-
2. SERGE RACHMANINOV: Prelude in C-sharp Minor (Orchestrated by Sir Henry Wood)

3. FELIX MENDELSSOHN: Nocturne and Scherzo from Music for "A Midsummer Night's Dream"
4. ERNEST SCHELLING: "A Victory Ball": Fantasy for Orchestra

Nikolai Sokoloff, conductor

August 1

1. GIOACHINO ROSSINI: Overture to "William Tell"
2. (a) JEAN SIBELIUS: Valse Triste, Op. 44
   (b) PERCY GRAINGER: Shepherd's Hey
3. RICHARD STRAUSS: "Till Eulenspiegel's Merry Pranks"
-INTERMISSION-
4. JOHANNES BRAHMS: Symphony No. 4, in E minor, Op. 98
Nikolai Sokoloff, conductor

August 2

1. AMBROISE THOMAS: Overture to "Mignon"
2. CLAUDE DEBUSSY: Prelude to "The Afternoon of a Faun"
3. IGOR STRAVINSKY: Suite from "The Fire Bird [Firebird]"
-INTERMISSION-
4. LUDWIG VAN BEETHOVEN: Symphony No. 5, in C minor, Op. 67

Nikolai Sokoloff, conductor

August 3 All-Tchaikovsky Program

1. PYOTR TCHAIKOVSKY: Symphony No. 5, in E minor, Op. 64
-INTERMISSION-
2. PYOTR TCHAIKOVSKY: Overture-Fantasia, "Romeo and Juliet" (After Shakespeare)
3. PYOTR TCHAIKOVSKY: Waltz from the Ballet, "The Sleeping Beauty"
4. PYOTR TCHAIKOVSKY: Slavic [Slavonic] March, Op. 31

Nikolai Sokoloff, conductor

August 4 Beethoven-Wagner Program

1. LUDWIG VAN BEETHOVEN: Overture to "Egmont," Op. 84
2. LUDWIG VAN BEETHOVEN: Symphony No. 7 in A major, Op. 92
-INTERMISSION-
3. RICHARD WAGNER: Prelude and Finale [Liebestod], "Tristan und Isolde"
4. RICHARD WAGNER: Wotan's Farewell and Magic Fire Scene, from "Die Walküre"
5. RICHARD WAGNER: Prelude to "Die Meistersinger"

Henry Hadley, conductor

August 5

1. JEAN SIBELIUS: Tone-Poem, "Finlandia"
2. JOHANNES BRAHMS: Symphony No. 1, in C minor, Op. 68

-INTERMISSION-

3. FELIX BOROWSKI: Tone-Poem, "Semiramis"
4. GEORGES BIZET: Suite No. 1, from "L'Arlèsienne"
5. FRANZ LISZT: Polonaise in E major

Henry Hadley, conductor

August 6 Audition Winners' Night

1. HECTOR BERLIOZ: Overture, "The Roman Carnival"
2. CHARLES GOUNOD: Aria from "The Queen of Sheba"
   Miss Godillot
3. EDVARD GRIEG: Piano Concerto in A minor, Op. 16
   Mr. Ros

-INTERMISSION-

4. VICTOR HERBERT: Serenade for Strings
5. GIACOMO ROSSINI: Aria from "The Barber of Seville"
   Mr. Martino-Rossi
6. MIKHAIL IPPOLITOV-IVANOV: Caucasian Sketches

Henry Hadley, conductor
Alice Godillot, soprano
Enrique Ros, piano
Giuseppe Martino-Rossi, baritone

August 7

1. RICHARD WAGNER: Procession of Women, from "Lohengrin"
2. HENRY HADLEY: Symphony No. 3, in B minor, Op 60

-INTERMISSION-

3. CAMILLE SAINT-SAËNS: Symphonic Poem, "Danse Macabre," Op. 40
4. RICHARD STRAUSS: Tone-poem, "Death and Transfiguration," Op. 24

Henry Hadley, conductor

August 8

1. NIKOLAY RIMSKY-KORSAKOV: Symphonic Suite, "Scheherazade," Op. 35

-INTERMISSION-

2. WILLIAM SCHROEDER: "The Emperor Jones": An Impression of Eugene O'Neill's Play
3. PYOTR TCHAIKOVSKY: Suite, "Nutcracker," Op. 71[a]
4. FRANZ LISZT: Symphonic Poem, "Les Preludes [Préludes]"

Henry Hadley, conductor

August 9

1. BEDRICH SMETANA: Overture to "The Bartered Bride"
2. ANTONIN DVORAK: Symphony "From the New World" (No. 5 in E minor), Op. 95
-INTERMISSION-
3. ARMAS JÄRNEFELT: Praeludium
4. WILLIAM McCOY: Prelude to Act III, of the Opera, "Egypt"
5. RICHARD STRAUSS: Tone-poem, "Don Juan," Op. 20

Henry Hadley, conductor

August 10

1. LUDWIG VAN BEETHOVEN: Overture to "Leonore," No. 3, Op. 72[a]
2. HENRY HADLEY: Rhapsody, "The Culprit Fay"
3. PAUL DUKAS: "The Sorcerer's Apprentice"
-INTERMISSION-
4. PYOTR TCHAIKOVSKY: Symphony No. 4, in F minor, Op. 36

Henry Hadley, conductor

August 11

1. CARL MARIA VON WEBER: Overture to "Der Freischütz"
2. CLAUDE DEBUSSY: "Fêtes" ("Festivals") from Nocturnes for Orchestra
3. PYOTR TCHAIKOVSKY: Italian Caprice, Op. 45
-INTERMISSION-
4. JOHANNES BRAHMS: Symphony No. 2, in D major, Op. 73

Willem van Hoogstraten, conductor

August 12

1. LUDWIG VAN BEETHOVEN: Symphony No. 6, in F major, op. 68 ("Pastoral")
-INTERMISSION-
2. RICHARD WAGNER: Excerpts from "Götterdämmerung": (a) Daybreak, and Siegfried's Rhine Journey (b) Siegfried's Dying Apostrophe to Brunnhilde (c) Siegfried's Funeral March
3. RICHARD WAGNER: Entrance of the Gods into Valhalla from "Das Rheingold"

Willem van Hoogstraten, conductor

August 13

1. KARL GOLDMARK: Overture to “Sakuntala”
2. DEEMS TAYLOR: Suite, “Through the Looking Glass”

-INTERMISSION-

3. WOLFGANG AMADEUS MOZART: Symphony in E-flat major (Köchel 543) [39]
4. RICHARD STRAUSS: Love Scene from “Feuersnot”

Willem van Hoogstraten, conductor

August 14

1. CARL MARIA VON WEBER: Overture to “Oberon”
2. EDVARD GRIEG: Two Elegiac Melodies for String Orchestra, Op. 34
3. CAMILLE SAINT-SAËNS: “The Animals’ Carnival [Carnival of the Animals]”

-INTERMISSION-

4. FRANZ SCHUBERT: Symphony in C major

Willem van Hoogstraten, conductor

August 15

1. LUDWIG VAN BEETHOVEN: Overture to “Coriolanus,” Op. 62
2. GEORGE FREDERICK HANDEL: Concerto Grosso in D major, Op.6, No. 5
   Messrs. Lange, Tak, Van Vliet

-INTERMISSION-

3. MAURICE RAVEL: “La Valse”: Choreographic Poem for Orchestra
4. FRANZ LISZT: Hungarian Rhapsody No. 2

Willem van Hoogstraten, conductor
Hans Lange, violin
Eduard Tak, violin
Cornelius Van Vliet, ‘cello

August 16

1. JOHANN STRAUSS: Overture to “Die Fledermaus”
2. RICHARD STRAUSS: Salome’s Dance
3. RICHARD STRAUSS: Serenade for Wind Instruments, Op. 7
4. JOHANN STRAUSS: Waltz, “Frühlingstimmen”

-INTERMISSION-

5. RICHARD STRAUSS: Domestic Symphony, Op. 53

Willem van Hoogstraten, conductor

August 17

1. LUDWIG VAN BEETHOVEN: Overture to "Egmont," Op. 84
2. MAURICE RAVEL: Spanish Rhapsody
3. RICHARD WAGNER: Prelude and Finale [Liebestod], "Tristan und Isolde"
-INTERMISSION-
4. PYOTR TCHAIKOVSKY: Symphony No. 5, in E minor, Op. 64

Willem van Hoogstraten, conductor

August 18

1. KARL GOLDMARK: Overture, "In the Spring," Op. 36
2. CÉSAR FRANCK: Symphony in D Minor
-INTERMISSION-
3. RICHARD STRAUSS: Tone-Poem, "Don Juan," Op. 20
4. RICHARD WAGNER: Love Scene from Act II, "Tristan und Isolde" (arranged by Frederick Stock)
5. NIKOLAY RIMSKY-KORSAKOV: Spanish Caprice, Op. 34

Frederick Stock, conductor

August 19 All-Wagner Program

1. RICHARD WAGNER: "Tannhäuser": March and Chorus from Act II
2. RICHARD WAGNER: "Tannhäuser": Aria, "Dich Theure Hale"
    Miss Traubel
3. RICHARD WAGNER: "Tannhäuser": Bacchanale from Act I (Paris Version)
4. RICHARD WAGNER: "Tannhäuser:" Romanza (Wolfram's Song to the Evening Star)
    Mr. Gange
5. RICHARD WAGNER: "Lohengrin": Finale from Act I
-INTERMISSION-
6. RICHARD WAGNER: "Das Rheingold": Rainbow Scene and Song of the Rhine Maidens
7. RICHARD WAGNER: "Die Walküre": Ride of the Valkyries
8. (a) RICHARD WAGNER: "Die Walküre": Schmerzen
   (b) RICHARD WAGNER: "Die Walküre": Träume
    Miss Hager
9. RICHARD WAGNER: Excerpts from "Die Meistersinger":
    Monologue of Hans Sachs from Act III
    Quintet
    (Mmes.Traubel and Hager, Messrs. James, Gange, Glenn)
    Procession of the Guilds Dance of the Apprentices, and Entrance of the Mastersingers
    Walter's Prize Song
    Mr. James

Chorale, “Wach Auf!”
Finale

Frederick Stock, conductor
Helen Traubel, soprano
Mina Hager, contralto
Lewis James, tenor
Fraser Gange, baritone
Willfred Glenn, bass
Oratorio Society Choir

August 20

1. JOHANNES BRAHMS: “Academic Festival” Overture, Opus 80
2. ROBERT SCHUMANN: Symphony No. 3 in E-flat major, Op. 97 (Rhenish) (transcription by Frederick Stock)
-INTERMISSION-
3. MAURICE RAVEL: “La Valse,” Choreographic Poem for Orchestra
4. HUGO ALFVÉN: “Midsummer Wake,” a Swedish Rhapsody
5. JEAN SIBELIUS: Tone-Poem, “Finlandia,” Op. 26

Frederick Stock, conductor

August 21

1. EDWARD COLLINS: 1914 – Tragic Overture
2. PYTOR TCHAIKOVSKY: Symphony No. 4, in F minor, Op. 36
-INTERMISSION-
3. CARL MCKINLEY: Masquerade
4. CAMILLE SAINT-SAËNS: Symphonic Poem, “Omphale’s Spinning Wheel,” Op. 31, No. 1
5. ALEXANDER GLAZUNOV: Concert Waltz No. 2, Op. 51

Frederick Stock, conductor

August 22

1. GEORG SCHUMANN: Overture, “Love’s Springtime”
2. JOHANNES BRAHMS: Symphony No. 4, in E minor, Op. 98
-INTERMISSION-
3. ERNST VON DOHNANYI: Suite, Op. 19
4. ALLAN L. LANGLEY: Waltz, “Indian Summer,” Op. 58
5. HECTOR BERLIOZ: Rakoczy March, from “The Damnation of Faust”

Frederick Stock, conductor

August 23

1. CARL MARIA VON WEBER: Overture to "Euryanthe"
2. ALEXANDER SCRIABIN: "The Divine Poem": Symphony No. 3, in C, Op. 43
-INTERMISSION-
3. ERIC DELAMARTER: Symphony No. 2, G minor, After Walt Whitman
4. CLAUDE DEBUSSY: "[Prelude to] The Afternoon of a Faun"
5. EMMANUEL CHABRIER: Spanish Rhapsody [España]

Frederick Stock, conductor

August 24

1. J.S. BACH: Chorale, and Fugue (Orchestrated by Abert)
2. LUDWIG VAN BEETHOVEN: "Eroica" Symphony, No. 3 in E-flat, Op. 55
-INTERMISSION-
3. RICHARD WAGNER: Excerpts from "Tristan und Isolde":
    I. Prelude
    II. Tristan's Vision – Arrival of the Ships – Isolde's Love Death
    (Arranged for Concert Performance by Frederick Stock)
4. OTTORINO RESPIGHI: Symphonic Poem, "The Pines of Rome"

Frederick Stock, conductor

August 25

GIUSEPPE VERDI: Requiem

Willem van Hoogstraten, conductor
Amy Evans, soprano
Doris Doe, contralto
Lewis James, tenor
Fraser Gange, baritone
The Oratorio Society

August 26

Same as August 25

August 27

1. WOLFGANG AMADEUS MOZART: Overture to "The Marriage of Figaro"
2. JOHANNES BRAHMS: Variations on a Theme of Haydn
3. ANTONIN DVORAK: Slavic [Slavonic] Dances
-INTERMISSION-
4. LUDWIG VAN BEETHOVEN: Symphony No. 4, in B-flat major, Op. 60

Willem van Hoogstraten, conductor

August 28

1. GIOACHINO ROSSINI: Overture to "William Tell"
2. KARL GOLDMARK: "Rustic Wedding Symphony," Op. 26 (2 Movements):
    (A) Bridal Song (Allegretto)
    (B) In the Garden (Andante)
3. ALEXANDER BORODIN: Polovetzkian [Polovtsian] Dances from "Prince Igor"

-INTERMISSION-

4. JOHANNES BRAHMS: Symphony No. 1, in C minor, Op. 68

Willem van Hoogstraten, conductor

August 29

1. WOLFGANG AMADEUS MOZART: Symphony in C major, K. 551 ("Jupiter") [41]

-INTERMISSION-

2. PYOTR TCHAIKOVSKY: "Francesca da Rimini," Fantasia for Orchestra (After Dante) Op. 32
3. CLAUDE DEBUSSY: Two Dances for Orchestra, (Orchestrated by Maurice Ravel)
4. RICHARD WAGNER: Ride of the Valkyries

Willem van Hoogstraten, conductor

August 30

1. NIKOLAY RIMSKY-KORSAKOV: Symphonic Suite, "Scheherazade," Op. 35

-INTERMISSION-

2. LUDWIG VAN BEETHOVEN: Symphony No. 5, in C minor, Op. 67

Willem van Hoogstraten, conductor

August 31 REQUEST PROGRAM
(As Chosen by the Votes of Stadium Audiences)

1. PYOTR TCHAIKOVSKY: "Pathetic" Symphony, No. 6, in B minor, Op. 74

-INTERMISSION-

2. RICHARD STRAUSS: Tone-poem, "Don Juan," Op. 20
3. JOHANN STRAUSS: Waltz, "Tales from the Vienna Woods"
4. PYOTR TCHAIKOVSKY: Overture, "1812"

Willem van Hoogstraten, conductor

1927

July 6 Opening Night

1. GEORGE FREDERICK HANDEL: Overture in D minor (arranged by Sir Edward Elgar)
2. CLAUDE DEBUSSY: "Fêtes" ("Festivals"): Nocturne for Orchestra
3. RICHARD WAGNER: Prelude and Finale [Liebestod], from "Tristan und Isolde"
-INTERMISSION-
4. LUDWIG VAN BEETHOVEN: Symphony No. 5, in C minor, Op. 67

Willem van Hoogstraten, conductor

July 7

1. RICHARD STRAUSS: Tone-poem, "Don Juan," Op. 20
2. CLAUDE DEBUSSY: "The Afternoon of a Faun"
3. ALEXANDER BORODIN: Polovetzkian [Polovtsian] Dances from "Prince Igor"
-INTERMISSION-
4. PYOTR TCHAIKOVSKY: Symphony No. 4, in F minor, Op. 36

Willem van Hoogstraten, conductor

July 8

1. ANDRÉ-ERNEST-MODESTE GRETRY: Ballet Suite from "Céphale et Procris" (Arranged by Felix Mottl)
2. GEORGES ENESCO: Roumanian Rhapsody No. 2 in D major
3. RICHARD WAGNER: Overture to "Tannhäuser"
-INTERMISSION-
4. JOHANNES BRAHMS: Symphony No. 4, in E minor, Op. 98

Willem van Hoogstraten, conductor

July 9

1. WOLFGANG AMADEUS MOZART: "Eine Kleine Nachtmusik" (Serenade for Strings)
2. (a) NIKOLAY RIMSKY-KORSAKOV: "The Flight of the Bumble Bee"
   (b) JEAN SIBELIUS: Valse Triste
3. RICHARD WAGNER: Wotan's Farewell and Magic Fire Music from "Die Walküre"
-INTERMISSION-
4. CÉSAR FRANCK: Symphony in D minor

Willem van Hoogstraten, conductor

July 10

1. LUDWIG VAN BEETHOVEN: Symphony No. 1, in C major, Op. 21
-INTERMISSION-
2. RICHARD WAGNER: Good Friday Spell, from "Parsifal"
3. JOHANN SVENDSEN: "Carnival in Paris," Op. 9
4. RICHARD STRAUSS: Tone-poem, "Death and Transfiguration"

Willem van Hoogstraten, conductor

July 11 All-Tchaikovsky Program

1. PYOTR TCHAIKOVSKY: "Pathetic" Symphony (No. 6, in B minor), Op. 74
-INTERMISSION-
2. PYOTR TCHAIKOVSKY: "Nutcracker" Suite, Op. 71[a]
3. PYOTR TCHAIKOVSKY: Slavic [Slavonic] March, Op. 31

Willem van Hoogstraten, conductor

July 12

1. MIKHAIL GLINKA: Overture to "Ruslan and Ludmilla [Lyudmila]"
2. FREDERICK DELIUS: "Brigg Fair," an English Rhapsody
3. RICHARD STRAUSS: Salome's Dance
4. JOHANN STRAUSS: Waltz, "Vienna Woods"
-INTERMISSION-
5. FRANZ SCHUBERT: Symphony in C major

Willem van Hoogstraten, conductor

July 13

1. ANTONIN DVORAK: Symphony "From the New World" (No. 5[9], in E minor), Op. 95
-INTERMISSION-
2. ERNEST BLOCH: Three Jewish Poems, for Orchestra
3. HECTOR BERLIOZ: Three Excerpts from "The Damnation of Faust"

Willem van Hoogstraten, conductor

July 14 Beethoven-Wagner Program

1. LUDWIG VAN BEETHOVEN: Symphony No. 7, in A Major, Op. 92
-INTERMISSION-
2. RICHARD WAGNER: Prelude to Act I, from "Lohengrin"
3. RICHARD WAGNER: Excerpts from "Götterdämmerung": (a) Daybreak and Siegfried's Rhine Journey (b) Siegfried's Dying Apostrophe to Brunnhilde (c) Siegfried's Funeral March;

4. RICHARD WAGNER: Prelude to “Die Meistersinger”

Willem van Hoogstraten, conductor

July 15

1. CARL MARIA VON WEBER: Overture to “Der Freischütz”
2. PYOTR TCHAIKOVSKY: “Romeo and Juliet,” Overture-Fantasy after Shakespeare
3. FREDERICK SHEPHERD CONVERSE: “Filvver Ten Million: A Joyous Epic; Fantasy for Orchestra (Inspired by the familiar legend, ‘The ten millionth Ford is now serving its owner’)”
-INTERMISSION-
4. FRANZ JOSEPH HAYDN: Symphony No. 13[88] in G major
5. EMMANUEL CHABRIER: Rhapsody, “España”

Willem van Hoogstraten, conductor

July 16

1. RICHARD WAGNER: Overture to “Rienzi”
2. GEORGE FREDERICK HANDEL: Largo
3. FRANZ LISZT: Symphonic Poem, “Les Preludes [Préludes]”
-INTERMISSION-
4. J. S. BACH: Fantasia and Fugue in C minor (arr. by Sir Edward Elgar)
5. OTTORINO RESPIGHI: Symphonic Poem, “The Pines of Rome”

Willem van Hoogstraten, conductor

July 17

1. CARL MARIA VON WEBER: Overture to “Oberon”
2. FRANZ SCHUBERT: Entr’Acte Music from “Rosamunde”
3. MODESTE MUSSORGSKY: Tone-poem, “A Night On Bald Mountain”
4. RICHARD WAGNER: “Ride of the Valkyries,” from “Die Walküre”
-INTERMISSION-
5. JOHANNES BRAHMS: Symphony No. 2, in D major, Op. 73

Willem van Hoogstraten, conductor

July 18

1. PYOTR TCHAIKOVSKY: Symphony No. 5, in E minor, Op. 64
-INTERMISSION-
2. RICHARD STRAUSS: Tone-poem, “Ein Heldenleben,” Op. 40
(Scipione Guidi, violin solo)

Willem van Hoogstraten, conductor

July 19

1. LUDWIG VAN BEETHOVEN: Overture to "Leonore," No. 3, Op. 72[a]
2. LUDWIG VAN BEETHOVEN: Symphony No. 9, in D minor, with Final Chorus on Schiller's Ode 'To Joy," Op.125

Misses Lerch and Doe
Messrs. Stratton and Gange
Choral Symphony Society of New York

Willem van Hoogstraten, conductor
Louise Lerch, soprano
Doris Doe, contralto
Charles Stratton, tenor
Fraser Gange, baritone
Choral Symphony Society of New York

July 20

Same as July 19

July 21

1. FRANZ SCHUBERT: Overture to "Rosamunde"
2. RICHARD STRAUSS: "Till Eulenspiegel's Merry Pranks"
3. ISAAC ALBÉNIZ: "Catalonia"

-INTERMISSION-

4. LUDWIG VAN BEETHOVEN: "Eroica" Symphony (No. 3, in E-flat), Op. 55

Willem van Hoogstraten, conductor

July 22

1. FELIX MENDELSSOHN: "Scotch" Symphony (No. 3, in A minor), Op. 56

-INTERMISSION-

2. BEDRICH SMETANA: Overture to "The Bartered Bride"
3. CHARLES T. GRIFFES: Tone-poem, "The Pleasure-Dome of Kubla-Khan" (after Coleridge)
4. FRANZ LISZT: Hungarian Rhapsody No. 2

Willem van Hoogstraten, conductor

July 23

1. WOLFGANG AMADEUS MOZART: "Jupiter" Symphony in C major [41]

-INTERMISSION-
2. J.S. BACH: Air for Strings, from Suite No. 3
3. PYOTR TCHAIKOVSKY: "Francesca da Rimini," Fantasia for Orchestra (After Dante), Op. 32
4. FRANZ LISZT: Polonaise in E major

Willem van Hoogstraten, conductor

July 24

1. LUDWIG VAN BEETHOVEN: Symphony No. 2, in D major, Op. 36
-INTERMISSION-
2. RICHARD STRAUSS: Love Scene, from "Feuersnot"
3. JOHANN STRAUSS: Waltz, "[On] The Beautiful Blue Danube"
4. MIKHAIL IPPPOLITOV-IVANOV: "Caucasian Sketches"

Willem van Hoogstraten, conductor

July 25

1. HECTOR BERLIOZ: Overture to "Benvenuto Cellini"
2. GEORGE GERSHWIN: Concerto in F major, for Piano and Orchestra
    Mr. Gershwin
-INTERMISSION-
3. GEORGE GERSHWIN: "Rhapsody in Blue," for Piano and Orchestra
    Mr. Gershwin
4. NIKOLAY RIMSKY-KORSAKOV: Spanish Caprice

Willem van Hoogstraten, conductor
George Gershwin, piano

July 26

1. RICHARD STRAUSS: Tone-poem, "Ein Heldenleben," Op. 40
-INTERMISSION-
2. JOHANNES BRAHMS: Symphony No. 1, in C minor, Op. 68

Willem van Hoogstraten, conductor

July 27

1. JOHANNES BRAHMS: Overture, "Academic Festival," Op. 80
2. LUDWIG VAN BEETHOVEN: Symphony No. 7, in A Major, Op. 92
-INTERMISSION-
3. RICHARD WAGNER: Selections from "Siegfried"
    Siegfried's Ascent of Brunnhilde's Rock

Brunnhilde's Awakening
Finale
4. RICHARD WAGNER: Selection from "Die Walküre"
Introduction to Act II, and Ride of the Valkyries
Magic Fire Music

Frederick Stock, conductor

July 28

1. EUGEN D'ALBERT: Overture to "The Improvisator"
2. FRANZ SCHUBERT: Symphony in C major
-INTERMISSION-
3. (a) MORITZ MOSZKOWSKI: Boabdil, Moorish Fantasy
(b)MORITZ MOSZKOWSKI: Malagueña
4. CLAUDE DEBUSSY: "The Afternoon of a Faun"
5. ALEXANDER GLAZOUNOV: Concert Waltz No. 1, in D major

Frederick Stock, conductor

July 29

1. GEORGES BIZET: Overture, "La Patrie"
2. ERNEST CHAUSSON: Symphony in B flat major, Op. 20
-INTERMISSION-
3. CHARLES SKILTON: Suite, "Primeval"
4. RICHARD WAGNER: Bacchanale and Finale of Overture, "Tannhauser"

Frederick Stock, conductor

July 30

1. J.S. BACH: Suite No. 3 for oboes, timpani, trumpets and strings
2. LUDWIG VAN BEETHOVEN: Symphony No. 8, in F major
-INTERMISSION-
3. GUSTAV HOLST: From "The Planets": (a) Mars, the Bringer of War (b) Venus, the Bringer of Peace (c) Jupiter, the Bringer of Jollity
4. NIKOLAY RIMSKY-KORSAKOV: Capriccio Espagnol [Spanish Caprice], Op. 34

Frederick Stock, conductor

July 31

1. VICTOR HERBERT: Prelude to Act III, "Natoma"
2. ANTONIN DVORAK: Symphony No. 5 [9], in E minor, "From the New World," Op. 95

-INTERMISSION-
3. ALEXANDER GLAZOUNOV: Suite, "Ruses d'Amour," Op. 61
(John Amans, flute and Scipione Guidi violin)
4. PYOTR TCHAIKOVSKY: Slavic [Slavonic] March, Op. 31

Frederick Stock, conductor

August 1

1. HECTOR BERLIOZ: Overture, "[Le] Carnaval Romain," Opus 9
2. JOHANNES BRAHMS: Symphony No. 3, in F major, Op. 90
-INTERMISSION-
3. THORWALD OTTERSTROM: Suite, "American Negro"
4. ALEXANDER BORODIN: [Polovtsian] Dances from "Prince Igor"

Frederick Stock, conductor

August 2

1. MAX BRUCH: Prelude to "Die Lorelei," Op. 16
2. ROBERT SCHUMANN: Symphony No. 3, in E flat ("Rhenish"), Op. 97
3. (a) RICHARD WAGNER: Pilgrim's Chorus from "Tannhäuser"
   (b) EDVARD GRIEG: "Landerkennung"
   The United Singers of New York (baritone solo by Fraser Gange)
-INTERMISSION-
4. BEDRICH SMETANA: Symphonic Poem, "The Moldau"
5. (a) ? SONNETT: Vikingsfahrt
   (b) 1. ? TUERCK: Wie konnt' ich dien vergessen
   2. ? STURM-BIEL: Es zog der Maienwind zu Thal
   3. FRANZ CURTI: Mein ist die Welt
   The United Singers of New York
6. JOHANN STRAUSS: Waltz, "Wine, Women and Song"

Frederick Stock, conductor
The United Singers of New York, cond. by P. Boergermann

August 3

1. PYOTR TCHAIKOVSKY: Symphony No. 2, in C minor, Op. 17 ("Little Russian")
2. GUSTAV HOLST: From "The Planets": (a) Mars (b) Venus (c) Jupiter
-INTERMISSION-
3. EDVARD GRIEG: Symphonic Dances
4. HUGO ALFVÉN:, A Swedish Rhapsody, "Midsummer Wake"

Frederick Stock, conductor

August 4

1. HECTOR BERLIOZ: Overture, "Benvenuto Cellini"
2. CÉSAR FRANCK: Symphony in D minor
-INTERMISSION-
3. DEEMS TAYLOR: Suite, "Through the Looking Glass"
4. JEAN SIBELIUS: Tone-poem, "Finlandia"

Frederick Stock, conductor

August 5

1. RICHARD WAGNER: March of Homage
2. WOLFGANG AMADEUS MOZART: Symphony in E flat major
3. PAUL DUKAS: Dance Poem, "La Peri"
-INTERMISSION-
4. JOHANNES BRAHMS: Variations on a Theme by Haydn, Op. 56a
5. PYOTR TCHAIKOVSKY: Excerpts from Ballet, "Dornröschen (Sleeping Beauty)," Op. 66a

Frederick Stock, conductor

August 6

1. CHRISTIAN SINDING: Rondo Infinito
2. HUGO ALFVÉN: Symphony No. 3, in E Major
-INTERMISSION-
3. NICOLA SPINELLI: Prelude to "A Basso Porto"
4. ALEXANDER GLAZUNOV: Scenes [Scènes] de Ballet

Frederick Stock, conductor

August 7

1. ROBERT SCHUMANN: Symphony No. 1, in B flat major, Op. 38 ("Spring")
2. ENGELBERT HUMPERDINCK: Suite, "The King's Children"
-INTERMISSION-
3. RICHARD WAGNER: Selections from "Siegfried": Siegfried's Ascent of Brunnhilde's Rock and Brunnhilde's Awakening; Finale of Act III
4. RICHARD WAGNER: Siegfried's Rhine Journey
5. RICHARD WAGNER: Finale from "The Twilight of the Gods"

Frederick Stock, conductor

August 8

FELIX MENDELSSOHN: Elijah

Frederick Stock, conductor
Louise Lerch, soprano
Marjorie Nash, soprano
Elizabeth Lennox, contralto
Dan Beddoe, tenor
Fraser Gange, baritone
Choral Symphony Society of New York

August 9

Same as August 8

August 10

1. HECTOR BERLIOZ: Overture, "The Roman Carnival"
2. CÉSAR FRANCK: Symphony in D minor
-INTERMISSION-
3. NIKOLAY RIMSKY-KORSAKOV: Symphonic Suite, "Scheherazade," Op. 35

Pierre Monteux, conductor

August 11

1. CARL MARIA VON WEBER: Overture to "Euryanthe"
2. ROBERT SCHUMANN: Symphony No. 4, in D minor, Op. 120
-INTERMISSION-
3. RICHARD WAGNER: Overture to "The Flying Dutchman"
4. RICHARD WAGNER: Waldweben [Forest Murmurs], from "Siegfried"
5. RICHARD WAGNER: Prelude to "Parsifal"
6. RICHARD WAGNER: Ride of the Valkyries from "Die Walküre"

Pierre Monteux, conductor

August 12

1. GIOACHINO ROSSINI: Overture to "Semiramide"
2. CORNELIS DOPPER: Ciaconna Gotica ("Gothic Chaconne")
3. MAURICE RAVEL: La Valse
-INTERMISSION-
4. IGOR STRAVINSKY: Excerpts from "Petroushka"

Pierre Monteux, conductor

August 13

1. LUDWIG VAN BEETHOVEN: Overture, "Leonore," No. 3
2. FRANZ JOSEPH HAYDN: Symphony in G major [88]
-INTERMISSION-
3. MODESTE MUSSORGSKY: "Night On Bald Mountain"
4. VINCENT D'INDY: Symphonic Variations, "Istar"
5. RICHARD STRAUSS: "Till Eulenspiegel's Merry Pranks"

Pierre Monteux, conductor

August 14

1. WOLFGANG AMADEUS MOZART: Overture to "Don Juan"
2. LUDWIG VAN BEETHOVEN: Symphony No. 8, in F major, Op. 93
-INTERMISSION-
3. HECTOR BERLIOZ: "Romeo and Juliet" - Romeo Alone and Fete at the Capulets
4. CLAUDE DEBUSSY: "Iberia"
5. EMMANUEL CHABRIER: Fête Polonaise

Pierre Monteux, conductor

August 15

1. ÉDOUARD LALO: Overture to the "Roi d'Ys"
2. FELIX MENDELSSOHN: Italian Symphony
-INTERMISSION-
3. GEORGES ENESCO: Suite in C major
4. NIKOLAY RIMSKY-KORSAKOV: Overture, "The Russian Easter"

Pierre Monteux, conductor

August 16

1. CÉSAR FRANCK: "Chasseur Maudit" ("The Wild Huntsman")
2. EDVARD GRIEG: Four Norwegian Dances
3. PAUL DUKAS: "L'Apprenti Sorcier"
-INTERMISSION-
4. JOHANNES BRAHMS: Symphony No. 2, in D major, Op. 73

Pierre Monteux, conductor

August 17

I. "Elves" (Ballet by Michel Fokine)
(a) FELIX MENDELSSOHN: Overture to "Midsummer Night's Dream"

1. Misses Denizan and May.
2. Misses Jensen and Hassett.
3. Miss Bowman and Mr. Scott
4. Messrs. Scott, Lellan, Darks, Wyne, Wolodin.
5. Miss Bowman and Misses Kaminsky, Eisner, Koshkina, Jankelevitch, Taranda, Volkenau,Winter, Braverman, Rosenbaum.

(b) FELIX MENDELSSOHN: Concerto for Violin and Orchestra in E minor, Op. 64: Andante and Allegro

Misses Denizan, Bowman, Jensen, Hassett, May, Waxgiser, Dee Remer, Natalia, Feveiskaya, Motovsky, Kaminsky, Eisner, Koshkina, Jankelevitch, Taranda, Volkenau, Winter, Braverman, Rosenbaum. Messrs. Scott, Lellan, Darks, Wyne, Wolodin.

II. CAMILLE SAINT-SAËNS: "The Dying Swan" (Dance by Michel Fokine)

Vera Fokina

-INTERMISSION-

III. PYOTR TCHAIKOVSKY: "Medusa" (Music from "Symphony Pathetique [Pathétique]") Ballet-Tragedy by Michel Fokine

Medusa: Vera Fokina
Perseus: Michel Fokine
Poseydon: Jack Scott
Palla: Mary Landstreet
Greek Maidens: Misses Bowman, Denizan, Dorsha, Jensen, Hassett, May, Natalia and Motovsky.

-INTERMISSION-

IV. WOLFGANG AMADEUS MOZART: Le Rêve de la Marquise (Ballet by Michel Fokine)

La Marquise: Vera Fokina
Le Marquis: Michel Fokine
Page: Louis Winter

V. MIKHAIL IPPPOLITOV-IVANOV: Oriental Dances (Music from "Caucasian Sketches," dances arranged by M. Fokine)

Misses: Nadia, Naila, Landstreet, Jensen, Natalia, Hassett, May, Dorsha, Denizan, Bowman.

VI.ALEXANDER GLAZUNOV: Panaderos (Dance by Michel Fokine)

Michel Fokine

VII. ANATOL LYADOV: Russian Folk Songs (Dances by M. Fokine)

(a) Protiajnaia (Melancholy)
(b) Mosquito Dance
(c) Lullaby
(d) Pliasovaia
(e) Horovodnaia

Vera Fokina and Messrs. Bolshakoff, Darks, Antonoff.

Arnold Volpe, conductor
American Folkine Ballet
Michael Fokine
Vera Fokine

August 18

Same as August 17

August 19

Same as August 17

August 20

1. WOLFGANG AMADEUS MOZART: Overture to “The Marriage of Figaro”
2. JOHANNES BRAHMS: Symphony No. 3, in F, Op. 90
-INTERMISSION-
3. ERNEST SCHELLING: “A Victory Ball”: Fantasy For Orchestra
4. PYOTR TCHAIKOVSKY: Nutcracker Suite, Op. 71[a]

Willem van Hoogstraten, conductor

August 21

1. LUDWIG VAN BEETHOVEN: Overture to “Egmont,” Op. 84
2. WOLFGANG AMADEUS MOZART: Symphony in G minor [40]
-INTERMISSION-
3. JOHANN STRAUSS: Overture to “Die Fledermaus”
4. RICHARD WAGNER: A Siegfried Idyl [Idyll]
5. PYOTR TCHAIKOVSKY: Italian Caprice

Willem van Hoogstraten, conductor

August 22

1. LUDWIG VAN BEETHOVEN: “Eroica” Symphony (No. 3, in E-flat), Op. 55
-INTERMISSION-
2. FELIX MENDELSSOHN: A Midsummer Night’s Dream: I. Overture II. Nocturne III. Scherzo IV. Wedding March
3. RICHARD WAGNER: “Waldweben,” from “Siegfried”
4. RICHARD WAGNER: Wotan’s Farewell and Magic Fire Scene

Willem van Hoogstraten, conductor

August 23 Audition Winners’ Concert

1. CARL MARIA VON WEBER: Overture to “Euryanthe”
2. CHARLES GOUNOD: Cavatina from “Romeo et Juliette”
3. GEORGES BIZET: Cavatina from “Carmen”
    Mr. Rasely

4. PAUL DUKAS: Orchestral Scherzo, "The Sorcerer's Apprentice"
5. GIUSEPPE VERDI: Ulrica's Aria from "The Masked Ball"
6. CHARLES W. CADMAN: Robin Woman's Song, from "Shanewis"
Miss Hager
-INTERMISSION-
7. RICHARD WAGNER: Aria, "Evening Star," from "Tannhäuser"
8. GEORGE FREDERICK HANDEL: Aria, "Hear Me, Ye Winds and Waves"
Mr. Pirnie
9. ENGELBERT HUMPERDINCK: Dream Pantomine, from "Hänsel and Gretel"
10. GIACOMO PUCCINI: Aria from "Madama Butterfly": Un bel di
11. MARC-ANTOINE CHARPENTIER: Aria from "Louise": Depuis le Jour
Miss Montana
GIUSEPPE VERDI: Quartet from "Rigoletto"
Misses Montana and Hager, Messrs. Rasely and Pirnie

Willem van Hoogstraten, conductor
Marie Montana, soprano
Mina Hager, contralto
George Rasely, tenor
Donald Pirnie, baritone

August 24

1. FELIX MENDELSSOHN: Overture to "Ruy Blas"
2. ERNEST SCHELLING: "A Victory Ball": Fantasy For Orchestra
3. EDVARD GRIEG: Suite from "Peer Gynt," No 1
-INTERMISSION-
4. PYOTR TCHAIKOVSKY: Symphony No. 5, in E minor, Op. 64

Willem van Hoogstraten, conductor

August 25

1. JOHANNES BRAHMS: "Tragic" Overture
2. LUDWIG VAN BEETHOVEN: Symphony No. 4, in B flat, Op. 60
-INTERMISSION-
3. GIOACHINO ROSSINI: Overture to "William Tell"
4. ALLAN L. LANGLEY: Waltz, "Floodtide"
5. FRANZ LISZT: Symphonic Poem, "Les Preludes [Préludes]"

Willem van Hoogstraten, conductor

August 26

1. JOHANNES BRAHMS: Symphony No. 3, in F, Op. 90
-INTERMISSION-

2. RICHARD WAGNER: Tristan und Isolde: (a) Prelude (b) Isolde's Love-Death [Liebestod]
3. RICHARD WAGNER: Traume ("Dreams")
4. RICHARD WAGNER: Overture to "Tannhäuser"

Willem van Hoogstraten, conductor

August 27

1. JOHN POWELL: Overture, "In Old Virginia"
2. FRANZ JOSEPH HAYDN: Symphony in D major ("The Clock") [101]
-INTERMISSION-
3. JAMES P. DUNN: "We" (Composed in Honor of Colonel Charles A. Lindbergh)
4. CAMILLE SAINT-SAENS: Symphonic Poem, "Phaeton"
5. IGOR STRAVINSKY: Suite from "The Firebird"

Willem van Hoogstraten, conductor

August 28

1. RICHARD WAGNER: Introduction to Act III, "Lohengrin"
2. HECTOR BERLIOZ: Fantastic Symphony, Op. 14-A
-INTERMISSION-
3. PYOTR TCHAIKOVSKY: "Romeo and Juliet"
4. JOHANNES BRAHMS: Hungarian Dances Nos. 5 and 6
5. GEORGES BIZET: Suite from "L'Arlésienne," No. 1

Willem van Hoogstraten, conductor

August 29

1. RICHARD WAGNER: Excerpts from "Götterdämmerung": (a) Daybreak and Siegfried's Rhine Journey (b) Siegfried's Dying Apostrophe to Brunnhilde (c) Siegfried's Apotheosis
2. JOHANNES BRAHMS: Variations on a Theme by Haydn
3. IGOR STRAVINSKY: "Fireworks"
-INTERMISSION-
4. NIKOLAY RIMSKY-KORSAKOV: Symphonic Suite, "Scheherazade," Op. 35

Willem van Hoogstraten, conductor

August 30 REQUEST PROGRAM
(As Chosen by the Votes of Stadium Audiences)

1. RICHARD WAGNER: Overture to "Die Meistersinger"
2. JOHANN STRAUSS: Waltz, "The Blue Danube" [On the Beautiful Blue Danube]
3. PYOTR TCHAIKOVSKY: Overture, "1812"
-INTERMISSION-

4. LUDWIG VAN BEETHOVEN: Symphony No. 5, in C minor, Op. 67

Willem van Hoogstraten, conductor

1928

July 5 Opening Night

1. RICHARD WAGNER: Prelude to "Die Meistersinger"
2. RICHARD STRAUSS: Tone-poem, "Don Juan," Op. 20
3. JOHN A. CARPENTER: Music from the Ballet, "Skyscrapers"
-INTERMISSION-
4. PYOTR TCHAIKOVSKY: Symphony No. 4, in F minor, Op. 36

Willem van Hoogstraten, conductor

July 6

1. WOLFGANG AMADEUS MOZART: Overture to "The Marriage of Figaro"
2. JOHANNES BRAHMS: Symphony No. 4, in E minor, Op. 98
-INTERMISSION-
3. RICHARD WAGNER: Overture to "The Flying Dutchman"
4. RICHARD WAGNER: A Siegfried Idyl [Idyll]
5. RICHARD WAGNER: Introduction to Act III, "Lohengrin"
6. RICHARD WAGNER: Prelude and Finale [Liebestod], "Tristan und Isolde"

Willem van Hoogstraten, conductor

July 7

1. MIKHAIL GLINKA: Overture to "Ruslan and Ludmilla [Lyudmila]"
2. CLAUDE DEBUSSY: "The Afternoon of a Faun"
3. JOHANN STRAUSS: Waltz, "Artists' Life"
4. NIKOLAY RIMSKY-KORSAKOV: Spanish Caprice
-INTERMISSION-
5. ANTONIN DVORAK: Symphony "From the New World" (No. 5[9], in E minor), Op. 95

Willem van Hoogstraten, conductor

July 8

1. CARL MARIA VON WEBER: Overture to "Oberon"
2. FELIX MENDELSSOHN: "A Midsummer Night's Dream": Nocturne and Scherzo
3. RICHARD STRAUSS: Tone-poem, "Death and Transfiguration," Op. 24
-INTERMISSION-

4. LUDWIG VAN BEETHOVEN: Symphony No. 7, in A Major, Op. 92

Willem van Hoogstraten, conductor

July 9

1. PYOTR TCHAIKOVSKY: "Pathetic" Symphony, No. 6, in B minor, Op. 74
-INTERMISSION-
2. NIKOLAY RIMSKY-KORSAKOV: Overture, "The Russian Easter"
3. IGOR STRAVINSKY: Suite from "The Firebird"
4. ALEXANDER BORODIN: Polovetzkian [Polovtsian] Dances from "Prince Igor"

Willem van Hoogstraten, conductor

July 10

1. JOHANNES BRAHMS: Symphony No. 3, in F major, Op. 90
-INTERMISSION-
2. CARL MARIA VON WEBER: Overture to "Der Freischütz"
3. JOHANN STRAUSS: Waltz, "Vienna Woods"
4. PYOTR TCHAIKOVSKY: Italian Caprice, Op. 45

Willem van Hoogstraten, conductor

July 11

1. HECTOR BERLIOZ: Overture, "The Roman Carnival"
2. ZOLTON KODALY: Suite, "Hary Janos"
3. MODESTE MUSSORGSKY: Tone-poem, "A Night On Bald Mountain"
-INTERMISSION-
4. CÉSAR FRANCK: Symphony in D minor

Willem van Hoogstraten, conductor

July 12 Beethoven-Wagner Program

1. LUDWIG VAN BEETHOVEN: Symphony No. 5, in C minor, Op. 67
-INTERMISSION-
2. RICHARD WAGNER: Introduction to Act III, "Die Meistersinger"
3. RICHARD WAGNER: Excerpts from "Götterdämmerung": (a) Daybreak and Siegfried's Rhine Journey (b) Siegfried's Dying Apostrophe to Brunnhilde (c) Siegfried's Apotheosis
4. RICHARD WAGNER: Waldweben, from "Siegfried"
5. RICHARD WAGNER: Wotan's Farewell and Magic Fire Music, from "Die Walküre"

Willem van Hoogstraten, conductor

July 13

1. BEDRICH SMETANA: Overture to "The Bartered Bride"
2. CLAUDE DEBUSSY: Two Nocturnes for Orchestra: (a) "Nuages ("Clouds") (b) Fêtes ("Festivals")
3. FRANZ LISZT: Symphonic Poem, "Tasso: Lament and Triumph"

-INTERMISSION-

4. JOHANNES BRAHMS: Symphony No. 2, in D major, Op. 73

Willem van Hoogstraten, conductor

July 14

1. CHRISTOPHE WILLIBALD VON GLUCK: Overture to "Iphigenia in Aulis"
2. FELIX MENDELSSOHN: "Scotch" Symphony, in A minor, Op. 56

-INTERMISSION-

3. GIOACHINO ROSSINI: Overture to "William Tell"
4. NIKOLAY RIMSKY-KORSAKOV: "The Flight of the Bumble Bee" from "Tsar Saltan"
5. ALLAN L. LANGLEY: Waltz, "Alone"
6. MIKHAIL IPPPOLITOV-IVANOV: Caucasian Sketches

Willem van Hoogstraten, conductor

July 15

1. JOHANNES BRAHMS: "Academic Festival" Overture, Op. 80
2. WOLFGANG AMADEUS MOZART: Symphony in C major, K. 425 [36]

-INTERMISSION-

3. MARC-ANTOINE CHARPENTIER: Suite, "Impressions of Italy"
4. J.S. BACH: Air for strings
5. RICHARD WAGNER: Overture to "Rienzi"

Willem van Hoogstraten, conductor

July 16 Italian Night

1. GIOACHINO ROSSINI: Overture to "Il Barbiere di Siviglia"
2. ANTONIO VIVALDI: Concerto Grosso in D minor
3. GIUSEPPE VERDI: Overture, "I Vespri Siciliani"

-INTERMISSION-

4. ALFREDO CASELLA: Rhapsody, "Italia"
5. OTTORINO RESPIGHI: Symphonic Poem, "The Pines of Rome"

Willem van Hoogstraten, conductor

July 17

1. LUDWIG VAN BEETHOVEN: Overture to "Leonore," No. 3, Op. 72[a]
-INTERMISSION-
2. LUDWIG VAN BEETHOVEN: Symphony No. 9, in D minor, Op.125
    Misses Lerch and Lennox
    Messrs. Stratton and Kisselburgh
    and Choral Symphony Society of New York

Willem van Hoogstraten, conductor
Louise Lerch, soprano
Elizabeth Lennox, contralto
Charles Stratton, tenor
Alexander Kisselburgh, baritone
Choral Symphony Society of New York

July 18

Same as July 17

July 19 Richard Strauss Program

1. RICHARD STRAUSS: March for Grand Orchestra, Op. 57
2. RICHARD STRAUSS: Love Scene, from "Feuersnot"
3. RICHARD STRAUSS: Salome's Dance
4. RICHARD STRAUSS: "Till Eulenspiegel's Merry Pranks," Op. 28
-INTERMISSION-
5. RICHARD STRAUSS: Tone-poem, "Ein Heldenleben" ("A Hero's Life"), Op. 40
Hans Lange, violin solo

Willem van Hoogstraten, conductor

July 20

1. ANTON BRUCKNER: Symphony No. 4 in E flat Major ("Romantic")
-INTERMISSION-
2. RICHARD WAGNER:: Prelude to "Lohengrin"
3. EDVARD GRIEG: "Peer Gynt" Suite No 1
4. PYOTR TCHAIKOVSKY: Slavic [Slavonic] March

Willem van Hoogstraten, conductor

July 21

1. FELIX MENDELSSOHN: Overture, "Fingal's Cave"

2. DEEMS TAYLOR: Suite, “Through the Looking Glass”
-INTERMISSION-
3. ANTON RUBINSTEIN: Kamenoi Ostrow, Op. 10
4. PYOTR TCHAIKOVSKY: Suite, “Nutcracker,” Op. 71[a]
5. FRANZ LISZT: Hungarian Rhapsody No. 2

Willem van Hoogstraten, conductor

July 22

1. FRANZ SCHUBERT: Overture to “Rosamunde”
2. SERGEI RACHMANINOV: Symphonic Poem, “The Island [Isle] of the Dead,” Op. 29
3. RICHARD WAGNER: Overture to “Tannhäuser”
-INTERMISSION-
4. FRANZ JOSEPH HAYDN: Symphony No. 13 in G major [88]
5. FRANZ LISZT: Symphonic Poem, “Les Preludes [Préludes]”

Willem van Hoogstraten, conductor

July 23

1. CARL MARIA VON WEBER: Overture to “Euryanthe”
2. PAUL DUKAS: “The Sorcerer’s Apprentice”
3. SPIRITUALS: (a) Ride On, Jesus (b) Steal Away To Jesus (c) Hold On (d) Nobody Knows De Trouble I Seen (e) Exkiel Saw De Wheel
Hall Johnson (Negro) Choir
-INTERMISSION-
4. WOLFGANG AMADEUS MOZART: “Eine Kleine Nachtmusik” (Serenade for Strings)
5. SPIRITUALS: (a) Swing Low, Sweet Chariot (b) What Kind of Shoes You Goin’ To Wear? (c) City Called Heaven (d) Religion is a Fortune
Hall Johnson (Negro) Choir
6. (a) JEAN SIBELIUS: Valse Triste, Op. 44
(b) JEAN SIBELIUS: Tone-Poem, “Finlandia”

Willem van Hoogstraten, conductor
Hall Johnson (Negro) Choir

July 24

1. NIKOLAY RIMSKY-KORSAKOV: Symphonic Suite, “Scheherazade,” Op. 35
-INTERMISSION-
2. PYOTR TCHAIKOVSKY: Symphony No. 5, in E minor, Op. 64

Willem van Hoogstraten, conductor

July 25

1. PYOTR TCHAIKOVSKY: Overture-Fantasy, “Romeo and Juliet” (After Shakespeare)
2. ERNEST SCHELLING: “A Victory Ball”
3. LUDWIG VAN BEETHOVEN: Overture to “Egmont,” Op. 84
-INTERMISSION-
4. JOHANNES BRAHMS: Symphony No. 1, in C minor, Op. 68

Willem van Hoogstraten, conductor

July 26

1. JOHANNES BRAHMS: Symphony No. 4, in E minor, Op. 98
-INTERMISSION-
2. SERGEI PROKOFIEV: March and Scherzo, from the opera, “The Love of Three Oranges”
3. OTTORINO RESPIGHI: Tone-poem, “The Fountains of Rome”
4. FRANZ LISZT: Symphonic Poem, “Les Preludes [Préludes]”

Albert Coates, conductor

July 27

1. RICHARD WAGNER: Overture and Bacchanale, “Tannhäuser”
2. ANATOL LYADOV: Eight Russian Folk Songs for Orchestra, Op. 58
-INTERMISSION-
3. WOLFGANG AMADEUS MOZART: Overture to “The Marriage of Figaro”
4. CÉSAR FRANCK: Symphony in D minor

Albert Coates, conductor

July 28

1. SIR EDWARD ELGAR: March, “Pomp and Circumstance”
2. PYOTR TCHAIKOVSKY: “Nutcracker” Suite, Op. 71[a]
3. HECTOR BERLIOZ: Rakoczy March
-INTERMISSION-
4. FRANZ SCHUBERT: Symphony in B minor (“Unfinished”) [8]
5. PERCY GRAINGER: Shepherd’s Hey
6. GIOACHINO ROSSINI: Overture to “William Tell”

Albert Coates, conductor

July 29

1. NIKOLAY RIMSKY-KORSAKOV: Symphonic Suite, “Scheherazade,” Op. 35
-INTERMISSION-

2. RICHARD WAGNER: Overture to "The Flying Dutchman"
3. RICHARD WAGNER: Good Friday Spell, from "Parsifal"
4. RICHARD WAGNER: Siegfried's Funeral March, from "Götterdämmerung"
5. RICHARD WAGNER: Prelude to Act III, "Die Meistersinger"
6. RICHARD WAGNER: "Ride of the Valkyries"

Albert Coates, conductor

July 30

1. JOHANNES BRAHMS: Symphony No. 1, in C minor, Op. 68
-INTERMISSION-
2. CHARLES GOUNOD: Act II of Faust (in concert form)
    Faust: Robert Elwyn
    Siebel: Harold Hanson
    Mephistopheles: George Fleming Houston
    Martha: Helen Olheim

Albert Coates, conductor

July 31

1. NIKOLAY RIMSKY-KORSAKOV: Wedding Procession from "Le Coq d'Or"
2. PYOTR TCHAIKOVSKY: Waltz from the ballet-suite, "The Sleeping Beauty"
3. ALEXANDER SCRIABIN: "The Poem of Ecstasy," Op. 54
-INTERMISSION-
4. MIKHAIL GLINKA: Overture to "Ruslan and Ludmilla [Lyudmila]"
5. LUDWIG VAN BEETHOVEN: Symphony No. 5, in C minor, Op. 67

Albert Coates, conductor

August 1

1. NIKOLAY RIMSKY-KORSAKOV: Procession of Nobles, from "Mlada"
2. SIR EDWARD ELGAR: Variations for Orchestra, "Enigma," Op. 36
3. RICHARD WAGNER: Prelude and Liebestod, from "Tristan und Isolde"
-INTERMISSION-
4. PYOTR TCHAIKOVSKY: Symphony No. 4, in F minor, Op. 36

Albert Coates, conductor

August 2

1. JOHANNES BRAHMS: Symphony No. 2, in D major, Op. 73
-INTERMISSION-

2. RICHARD WAGNER: Overture to "Tannhäuser"
3. OTTORINO RESPIGHI: Symphonic Poem, "The Pines of Rome"

Bernardino Molinari, conductor

August 3

1. FELIX MENDELSSOHN: Overture, "Fingal's Cave"
2. LUDWIG VAN BEETHOVEN: Symphony No. 1, in C major, Op. 21
3. (a) GIUSEPPE MARTUCCI: Novelletta
   (b) CLAUDE DEBUSSY: "Fêtes" ("Festivals")
4. ALFREDO CASELLA: Suite from the Ballet, "La Giara" ("The Jar")
5. RICHARD WAGNER: Prelude to "Die Meistersinger"

Bernardino Molinari, conductor
William Clarke, tenor

August 4

1. BEDRICH SMETANA: Overture to "The Bartered Bride"
2. RICHARD STRAUSS: Tone-poem, "Don Juan," Op. 20
3. ARCANGELO CORELLI: Suite for String Orchestra (arr. by Ettore Pinelli)
-INTERMISSION-
4. LUDWIG VAN BEETHOVEN: Symphony No. 7, in A Major, Op. 92

Bernardino Molinari, conductor

August 5

1. ANTONIN DVORAK: Symphony No. 5[9], in E minor, "From the New World," Op. 95
-INTERMISSION-
2. OTTORINO RESPIGHI: Symphonic Poem, "The Fountains of Rome"
3. GIOACHINO ROSSINI: Overture to "William Tell"

Bernardino Molinari, conductor

August 6

1. ANTONIO VIVALDI: "La Primavera" ("Spring") from "Le Quattro Stagioni" ("The Four Seasons") (Edition of Bernardino Molinari)
   Hans Lange, violin
2. FRANZ JOSEPH HAYDN: Symphony in G major [88]
-INTERMISSION-
3. HENRI RABAUD: "The Nocturnal Procession": Symphonic Poem (after Lenau)

4. (a) PYOTR TCHAIKOVSKY: Andante Cantabile (from String Quartet in D Major, No. 1, Op. 11)
(b) PYOTR TCHAIKOVSKY: Pizzicato ostinato (from Symphony No. 4 in F minor, Op. 36)
5. RICHARD WAGNER: Wotan's Farewell and Magic Fire Music, from "Die Walküre"

Bernardino Molinari, conductor

August 7

1. LUDWIG VAN BEETHOVEN: "Eroica" Symphony (No. 3, in E-flat), Op. 55
-INTERMISSION-
2. FELIX MENDELSSOHN: Scherzo from "A Midsummer Night's Dream" music
3. PAUL DUKAS: "The Sorcerer's Apprentice"
4. RICHARD WAGNER: Ride of the Valkyries

Bernardino Molinari, conductor

August 8

1. ANTONIO VIVALDI: (a) Autumn (b) Winter from "The Four Seasons" (Bernardino Molinari Edition)
2. CLAUDE DEBUSSY: "The Afternoon of a Faun"
3. LUDWIG VAN BEETHOVEN: Overture to "Leonore," No. 3, Op. 72[a]
-INTERMISSION-
4. (a) FRANZ SCHUBERT: Suite of Waltzes
(b) FRANZ SCHUBERT: Ecossaise
Anna Duncan and Ensemble
5. FRANZ SCHUBERT: Moment Musicale
Anna Duncan
6. FRANZ SCHUBERT: Excerpt from "Rosamunde," for Orchestra
7. FRANZ SCHUBERT: Marche Militaire
Anna Duncan and Ensemble

Bernardino Molinari/Hans Lange, conductors
Anna Duncan
Anna Duncan Dancers: Anna Criss, Julia Levine, Ester Lubin, Selma Rubin, Abigail Goodstein, Ethel Goodman

August 9

Same as August 8

August 10

1. ARCANGELO CORELLI: Suite for String Orchestra (Arr. From Op. 5 by Ettore Pinelli)

2. OTTORINO RESPIGHI: “The Pines of Rome”
-INTERMISSION-
3. RICHARD STRAUSS: Tone-poem, “Ein Heldenleben” (“A Hero’s Life”), Op. 40
Hans Lange, violin solo

Bernardino Molinari, conductor

August 11

1. FELIX MENDELSSOHN: Italian Symphony [4]
-INTERMISSION-
2. MODESTE MUSSORGSKY: Tone-poem, “A Night On Bald Mountain”
3. CAMILLE SAINT-SAËNS: Symphonic Poem, “Danse Macabre,” Op. 40
4. RICHARD WAGNER: Prelude and Love Death [Liebestod], “Tristan und Isolde”

Bernardino Molinari, conductor

August 12

1. DOMENICO CIMAROSA: Overture to “The Secret Marriage”
2. RICHARD WAGNER: Siegfried’s Funeral March, “Götterdämmerung”
3. RICHARD STRAUSS: “Till Eulenspiegel’s Merry Pranks”
-INTERMISSION-
4. LUDWIG VAN BEETHOVEN: Symphony No. 4, in B flat, Op. 60

Bernardino Molinari, conductor

August 13

1. WOLFGANG AMADEUS MOZART: Serenade for Strings
2. HECTOR BERLIOZ: Rakoczy March
-INTERMISSION-
3. PYOTR TCHAIKOVSKY: “Pathetic” Symphony, No. 6, in B minor, Op. 74

Bernardino Molinari, conductor

August 14

1. GIUSEPPE VERDI: Overture, “The Sicilian Vespers”
2. FELIX MENDELSSOHN: (a) Overture (b) Nocturne (c) Scherzo, from Music for “A Midsummer Night’s Dream”
-INTERMISSION-
3. LUDWIG VAN BEETHOVEN: “Pastoral” Symphony No. 6, in F major, op. 68

Bernardino Molinari, conductor

August 15

1. LUDWIG VAN BEETHOVEN: Symphony No. 5, in C minor, Op. 67
-INTERMISSION-
2. JEAN SIBELIUS: "The Swan of Tuonela"
3. MODESTE MUSSORGSKY: Prelude to "Khovantchina [Khovanshchina]"
4. ALEXANDER BORODIN: "On the Steppes of Central Asia"
5. GIOACHINO ROSSINI: Overture to "Semiramide"

Bernardino Molinari, conductor

August 16

1. FRANZ SCHUBERT: Overture to "Rosamunde"
2. FRANZ SCHUBERT: Symphony in B minor ("Unfinished") [8]
-INTERMISSION-
3. FRANZ SCHUBERT: Symphony in C major [9]

Willem van Hoogstraten, conductor

August 17

1. LUDWIG VAN BEETHOVEN: "Eroica" Symphony (No. 3, in E-flat), Op. 55
-INTERMISSION-
2. OTTORINO RESPIGHI: Symphonic Poem, "The Fountains of Rome"
3. FRANZ LISZT: Mephisto Waltz
4. EMMAUEL CHABRIER: Rhapsody, "España"

Willem van Hoogstraten, conductor

August 18

1. OTTO NICOLAI: Overture, "The Merry Wives of Windsor"
2. CLAUDE DEBUSSY: Two Dances for Orchestra, a) Sarabande b) Danse (Orchestrated by Maurice Ravel)
3. JOHANN STRAUSS: Waltz, "Frühlingstimmen"
4. HECTOR BERLIOZ: Three Excerpts from "The Damnation of Faust"
-INTERMISSION-
5. CÉSAR FRANCK: Symphony in D minor

Willem van Hoogstraten, conductor

August 19

1. VASILY KALINNIKOV: Symphony No. 1, in G minor
-INTERMISSION-
2. RICHARD WAGNER: Prelude to "Parsifal"
3. OTTORINO RESPIGHI: Old Airs and Dances for the Lute, transcribed for orchestra (Suite No. 1)
4. ZOLTON KODALY: Suite, "Háry Janos"

Willem van Hoogstraten, conductor

August 20

LISTING OF DANCERS LOST
1. CHRISTIAN SINDING: Allegresse
2. JOHANNES BRAHMS: Waltz, Op. 39, No. 15
3. FRANZ LISZT: Liebestraum
4. CLAUDE DEBUSSY: Second Arabesque
5. FRANZ LISZT: Orpheus
6. MORITZ MOSZKOWSKI: Liebeswalzer
7. ALEXANDER GLAZOUNOFF: Valse de Concert
8. EASTWOOD LANE: Around the Hall; Gringo Tango; Boston Fancy
9. R.B. BOWERS: Japanese Flower Arrangement
10. GUSTAVE GOUBLIER: Lion Dance
11. LOUIS HORST: Spear Dance
12. FREDERICK CHOPIN: Waltz in E minor (posthumous)
13. PAUL WACHS: Mazurka de Salon
14. RICCARDO DRIGO: Josephine and Hippolyte
15. RICHARD ELLENBERG: Carnival Night
16. VICTOR HERBERT: Punchinello
17. LILY TERESA STRICKLAND: Soul of India
18. R. S. STOUGHTON: Black and Gold Sari
19. LILY TERESA STRICKLAND: The Cosmic Dance of Siva
20. LILY TERESA STRICKLAND: In the Bunnia Bazaar
21. FRANZ LISZT: Les Preludes [Préludes]

Graham Harris, conductor
Denishawn Dancers
Ted Shawn
Ruth St. Dennis

August 21

Same as August 20

August 22

Same as August 20

August 23

1. LUDWIG VAN BEETHOVEN: Symphony No. 2, in D major, Op. 36
-INTERMISSION-
2. HECTOR BERLIOZ: Overture to "Benvenuto Cellini"
3. RICHARD WAGNER: Entrance of the Gods into Valhalla from "Das Rheingold"
4. CLAUDE DEBUSSY: "Iberia" (No. 2 of "Images for Orchestra")
5. IGOR STRAVINSKY: "Fireworks": Fantasy for Orchestra

Willem van Hoogstraten, conductor

August 24

1. HECTOR BERLIOZ: Fantastic Symphony, Op. 14(A)
-INTERMISSION-
2. ANDRÉ-ERNEST-MODESTE GRETRY: Ballet Suite from "Céphale et Procris" (Arranged by Felix Mottl)
3. PYOTR TCHAIKOVSKY: "Francesca da Rimini": Fantasia for Orchestra (After Dante), Op. 32
4. ANTONIN DVORAK: Overture, "Carnival"

Willem van Hoogstraten, conductor

August 25

1. KARL GOLDMARK: Overture, "Sakuntala"
2. PYOTR TCHAIKOVSKY: Overture-Fantasy, "Romeo and Juliet"
3. FRANZ LISZT: "Les Preludes [Préludes]"
-INTERMISSION-
4. JOHANNES BRAHMS: Symphony No. 2, in D, Op. 73

Willem van Hoogstraten, conductor

August 26

1. HENRY HADLEY: "Festival Piece"
2. EDWARD MACDOWELL: Excerpts from the "Indian Suite," No. 2
    (a) Love Song (b) Dirge (c) Village Festival
3. JOHN A. CARPENTER: Music from the Ballet, "Skyscrapers"
-INTERMISSION-
4. GEORGE FREDERICK HANDEL: Concerto for Two Wind Choirs and Strings
5. JOHANNES BRAHMS: Variations on a Theme of Haydn

6. RICHARD WAGNER: Ride of the Valkyries

Willem van Hoogstraten, conductor

August 27

1. NIKOLAY RIMSKY-KORSAKOV: Scheherazade
-INTERMISSION-
2. MAURICE RAVEL: Rhapsodie Espagnol
3. SERGEI RACHMANINOV: Vocalise (1 instrument)
   WOLFGANG AMADEUS MOZART: Ave Verum (2 instruments)
   CAMILLE SAINT-SAËNS: The Dying Swan (4 instruments)
   GEORGE FREDERICK HANDEL: Largo (4 instruments)
   Prof. Leon Theremin
4. FRANZ LISZT: Hungarian Rhapsody No. 1

Willem van Hoogstraten, conductor
Prof. Leon Theremin, theremin

August 28

1. ROBERT SCHUMANN: Symphony No. 4, in D minor
-INTERMISSION-
2. J.S. BACH: Air for Strings from Suite No. 3
3. WOLFGANG AMADEUS MOZART: Sinfonia Concertante
4. RICHARD WAGNER: Good Friday Spell, from "Parsifal"
5. PYOTR TCHAIKOVSKY: Overture, "1812"

Willem van Hoogstraten, conductor

August 29 REQUEST PROGRAM (As Chosen by the Votes of Stadium Audiences)

1. PYOTR TCHAIKOVSKY: Suite, "Nutcracker," Op. 71[a]
2. JOHANN STRAUSS: "Blue Danube" Waltz [On the Beautiful Blue Danube]
3. RICHARD WAGNER: Overture to "Tannhäuser"
-INTERMISSION-
4. LUDWIG VAN BEETHOVEN: Symphony No. 5, in C minor, Op. 67

Willem van Hoogstraten, conductor

1929

July 5 Opening Night

1. CARL MARIA VON WEBER: Overture to "Der Freischütz"

2. J.S. BACH: Air for Strings (from Suite No. 3)
3. OTTORINO RESPIGHI: Symphonic Poem, "The Pines of Rome"
-INTERMISSION-
4. JOHANNES BRAHMS: Symphony No. 1, in C minor, Op. 68

Willem van Hoogstraten, conductor

July 6

1. NIKOLAY RIMSKY-KORSAKOV: Symphonic Suite, "Scheherazade," Op. 35
-INTERMISSION-
2. HENRY GILBERT: Comedy Overture on Negro Themes
3. CLAUDE DEBUSSY: Prelude, "The Afternoon of a Faun"
4. JOHANN STRAUSS: Waltz, "Tales from the Vienna Woods"
5. RICHARD WAGNER: Overture to "Tannhäuser"

Willem van Hoogstraten, conductor

July 7

1. RICHARD WAGNER: Prelude to "Lohengrin"
2. FRANZ SCHUBERT: Entr'acte from "Rosamunde"
3. JOHANNES BRAHMS: Variations on a Theme of Haydn
-INTERMISSION-
4. CÉSAR FRANCK: Symphony in D minor

Willem van Hoogstraten, conductor

July 8

1. JOHANNES BRAHMS: "Academic Festival" Overture, Op. 80
2. CLAUDE DEBUSSY: "Fêtes" (from "Nocturnes" for Orchestra)
3. GEORGE GERSHWIN: "An American in Paris"
-INTERMISSION-
4. LUDWIG VAN BEETHOVEN: Symphony No. 7, in A Major, Op. 92

Willem van Hoogstraten, conductor

July 9

1. CARL MARIA VON WEBER: Overture to "Oberon"
2. E. B. HILL: Symphony in B flat, Op. 34
-INTERMISSION-
3. RICHARD STRAUSS: Tone-poem, "Don Juan," Op. 20
4. PYOTR TCHAIKOVSKY: "Nutcracker" Suite, Op. 71[a]

Willem van Hoogstraten, conductor

July 10

1. JOHANNES BRAHMS: Symphony No. 2, in D major, Op. 73
-INTERMISSION-
2. RICHARD WAGNER: Overture to "The Flying Dutchman"
3. RICHARD WAGNER: Daybreak and Siegfried's Rhine Journey, from "Götterdämmerung"
4. RICHARD WAGNER: Prelude and Isolde's Liebestod, "Tristan und Isolde"
5. RICHARD WAGNER: Prelude to "Die Meistersinger"

Willem van Hoogstraten, conductor

July 11

1. ANTONIN DVORAK: Symphony, "From the New World" (No. 5[9], in E minor), Op. 95
-INTERMISSION-
2. ERNEST BLOCH: "America": An Epic Rhapsody in Three Parts, for Orchestra
    I. 1620: "The Soil – The Indians – England – The Mayflower – The Landing of the Pilgrims"
    II. 1861-1865: "Hours of Joy – Hours of Sorrow"
    III. 1926: "The Present – The Future"
        Choral Symphony Society of New York
        N.Y. Univ. Summer School Chorus of Dept. of Music Education

Willem van Hoogstraten, conductor
Choral Symphony Society of New York
N.Y. Univ. Summer School Chorus of Dept. of Music Education

July 12

1. FELIX MENDELSSOHN: Overture to "Ruy Blas"
2. MAX REGER: Ballet Suite, Op. 130
3. EMMANUEL CHABRIER: Rhapsody, "España"
-INTERMISSION-
4. FRANZ SCHUBERT: "Unfinished" Symphony [8]
5. RICHARD STRAUSS: "Till Eulenspiegel's Merry Pranks," Op. 28

Willem van Hoogstraten, conductor

July 13

1. LUDWIG VAN BEETHOVEN: Symphony No. 6, in F major, op. 68 ("Pastoral")
-INTERMISSION-

2. PYOTR TCHAIKOVSKY: Symphony No. 5, in E minor, Op. 64

Willem van Hoogstraten, conductor

July 14

1. LUDWIG VAN BEETHOVEN: Overture to "Coriolanus," Op. 62
2. FRANZ JOSEPH HAYDN: Symphony in G major, No. 13 [88]
-INTERMISSION-
3. PYOTR TCHAIKOVSKY: Overture-Fantasy, "Romeo and Juliet" (After Shakespeare)
4. PAUL DUKAS: "The Sorcerer's Apprentice"
5. ANTONIN DVORAK: Two Slavonic Dances
6. JEAN SIBELIUS: Tone-Poem, "Finlandia"

Willem van Hoogstraten, conductor

July 15

1. PYOTR TCHAIKOVSKY: Symphony No. 6 ("Pathetic"), in B minor, Op. 74
-INTERMISSION-
2. HENRY HADLEY: Tone-poem, "Salome"
3. WOLFGANG AMADEUS MOZART: Serenade for Strings ("Eine Kleine Nachtmusik")
4. HECTOR BERLIOZ: [Three] Excerpts from "The Damnation of Faust"

Willem van Hoogstraten, conductor

July 16

1. CARL MARIA VON WEBER: Overture to "Euryanthe"
2. ISAAC ALBÉNIZ: "Triana"
3. SERGEI PROKOFIEV: Scythian Suite
-INTERMISSION-
4. PYOTR TCHAIKOVSKY: Symphony No. 4, in F minor, Op. 36

Willem van Hoogstraten, conductor

July 17

1. LUDWIG VAN BEETHOVEN: Overture to "Egmont," Op. 84
2. LUDWIG VAN BEETHOVEN: Symphony No. 9, in D minor, with Final Chorus on Schiller's Ode "To Joy," Op.125

Misses Vreeland and Van der Veer
Messrs. Hackett and Gange
Choral Symphony Society of New York

Willem van Hoogstraten, conductor
Jeannette Vreeland, soprano
Nevada Van der Veer, contralto
Arthur Hackett, tenor
Fraser Gange, baritone
Choral Symphony Society of New York

July 18

Same as July 17

July 19

1. FELIX MENDELSSOHN: "Scotch" Symphony (No. 3 in A minor), Op. 56
-INTERMISSION-
2. JOHANNES BRAHMS: Variations on a Theme by Haydn, Op. 56A
3. ERNEST SCHELLING: "A Victory Ball"
4. ALEXANDER BORODIN: Polovetzkian [Polovtsian] Dances from "Prince Igor"

Willem van Hoogstraten, conductor

July 20

1. JOHANNES BRAHMS: Symphony No. 3, in F major, Op. 90
2. MIKHAIL GLINKA: Overture to "Ruslan and Ludmilla [Lyudmila]"
3. FRANZ LISZT: "Les Preludes [Préludes]"
4. DEEMS TAYLOR: Symphonic Poem, "Jurgen"

Willem van Hoogstraten, conductor

July 21

1. LUDWIG VAN BEETHOVEN: "Eroica" Symphony (No. 3, in E-flat), Op. 55
-INTERMISSION-
2.ÉDOUARD LALO:: Overture to "Le Roi d'Ys"
3. CAMILLE SAINT-SAËNS: "Danse Macabre"
4. GEORGES BIZET: Suite from "L'Arlésienne," No. 1

Willem van Hoogstraten, conductor

July 22

1. FELIX MENDELSSOHN: Overture to "A Midsummer Night's Dream"
2. IGOR STRAVINSKY: "Fireworks"
3. HALL JOHNSON NEGRO CHOIR: I. Go Down, Moses; II. Wade in de Water; III. In Bright Mansions Above; IV. Honor! Honor!

-INTERMISSION-
4. HECTOR BERLIOZ: Overture to "Benvenuto Cellini," Op. 23
5. NIKOLAY RIMSKY-KORSAKOV: Spanish Caprice, Op. 34
6. HALL JOHNSON NEGRO CHOIR: I. Some O'dese Days; II. Swing Low, Sweet Chariot; III. Water-Boy; IV. My God Is So High

Willem van Hoogstraten, conductor
Hall Johnson (Negro) Choir

July 23

1. MEREDITH WILLSON: March
2. EDVARD GRIEG: "Peer Gynt" Suite No 1, Op. 46
3. HALL JOHNSON NEGRO CHOIR: I. Go Down, Moses; II. Wade in de Water; III. In Bright Mansions Above; IV. Honor! Honor!
-INTERMISSION-
4. JOHANNES BRAHMS: Hungarian Dance Nos. 10, 3, 1
5. RICHARD WAGNER: Overture to "Rienzi"
6. HALL JOHNSON NEGRO CHOIR: I. Some O'dese Days; II. Swing Low, Sweet Chariot; III. Water-Boy; IV. My God Is So High

Willem van Hoogstraten, conductor
Hall Johnson (Negro) Choir

July 24

1. LUDWIG VAN BEETHOVEN: Overture to "Leonore" No. 3, Op. 72a
2. CLAUDE DEBUSSY: Prelude to "The Afternoon of a Faun"
3. PYOTR TCHAIKOVSKY: "Francesca da Rimini"; Fantasia for Orchestra (After Dante), Op. 32
-INTERMISSION-
4. RICHARD STRAUSS: Tone-poem, "Ein Heldenleben" ("A Hero's Life") Op. 40
(Hans Lange, violin solo)

Willem van Hoogstraten, conductor

July 25

1. FRANZ SCHUBERT: Overture to "Rosamunde"
2. RICHARD WAGNER: Excerpts from "Götterdämmerung": (a) Daybreak and Siegfried's Rhine Journey; (b) Siegfried's Dying Apostrophe to Brunnhilde; (c) Siegfried's Funeral Music
3. IGOR STRAVINSKY: Suite from "The Fire-Bird [Firebird]"
-INTERMISSION-
4. LUDWIG VAN BEETHOVEN: Symphony No. 5, in C minor

Willem van Hoogstraten, conductor

July 26

1. LUDWIG VAN BEETHOVEN: Symphony No. 7, in A Major, Op. 92
-INTERMISSION-
2. RICHARD STRAUSS: Tone-poem, "Don Juan," Op. 20
3. FREDERICK DELIUS: "On Hearing the First Cuckoo in Spring"
4. ALEXANDER BORODIN: Polovetzkian [Polovtsian] Dances from "Prince Igor"

Albert Coates, conductor

July 27

1. RICHARD WAGNER: "A Faust Overture"
2. PAUL DUKAS: "The Sorcerer's Apprentice"
3. ALEXANDER GLAZUNOV: "Song of the Volga Boatman" (arranged by Glazounov)
4. JOHANN STRAUSS: Waltz, "Roses from the South"
-INTERMISSION-
5. FRANZ SCHUBERT: "Unfinished" Symphony [8]
6. GIOCOMO ROSSINI-OTTORINO RESPIGHI: Suite from "La Boutique Fantasque"
7. PYOTR TCHAIKOVSKY: Marche Slav [Slavonic March]

Albert Coates, conductor

July 28

1. WOLFGANG AMADEUS MOZART: Overture to "The Impressario"
2. CÉSAR FRANCK: Symphony in D minor
-INTERMISSION-
3. LUDWIG VAN BEETHOVEN: Overture to "Leonore," No. 3
4. RICHARD WAGNER: Good Friday Spell, from "Parsifal"
5. FRANZ LISZT: "Les Préludes"

Albert Coates, conductor

July 29

1. ENGELBERT HUMPERDINCK: Overture to "Hänsel and Gretel"
2. LUDWIG VAN BEETHOVEN: Symphony No. 2, in D major, Op. 36
-INTERMISSION-
3. PYOTR TCHAIKOVSKY: Theme and Variations from Suite No. 3, Op. 55
4. HENRY PURCELL: Suite for Strings (arranged by Albert Coates)
5. EMMANUEL CHABRIER: Rhapsody, "Espana [España]"

Albert Coates, conductor

July 30

1. CARL MARIA VON WEBER: Overture to "Oberon"
2. WOLFGANG AMADEUS MOZART: Symphony in G minor
3. HECTOR BERLIOZ: March to the Scaffold from the "Fantastic" Symphony

-INTERMISSION-

4. NIKOLAY RIMSKY-KORSAKOV: Excerpts from the Opera, "Tsar Saltan"
    I. March of the Tsar
    II. The Flight of the Bumble Bee
5. PYOTR TCHAIKOVSKY: "Romeo and Juliet"

Albert Coates, conductor

July 31

GIUSEPPE VERDI: "Requiem"

Albert Coates, conductor
Jeannette Vreeland, soprano
Kathryn Meisle, contralto
Arthur Hackett, tenor
Reinald Werrenrath, baritone
Choral Symphony Society of New York

August 1

Same as July 31

August 2

1. JOHANNES BRAHMS: Symphony No. 4, in E minor, Op. 98

-INTERMISSION-

2. LUDWIG VAN BEETHOVEN: Overture to "Egmont," Op. 84
3. OTTORINO RESPIGHI: Tone-poem, "The Fountains of Rome"
4. MILY BALAKIREV: Oriental Fantasy, "Islamey"

Albert Coates, conductor

August 3

1. NIKOLAY RIMSKY-KORSAKOV: March of the Nobles, from "Mlada"
2. FRANZ JOSEPH HAYDN: Symphony in D major, B. & H. No. 10 [101, "The Clock"]
3. JOSEPH BRAHMS: Hungarian Dances Nos. 5 and 6
4. FELIX MENDELSSOHN: Scherzo from Music for "A Midsummer Night's Dream"
5. HECTOR BERLIOZ: Rakoczy March

-INTERMISSION-
6. MANUEL DE FALLA: Suite from "The Three-Cornered Hat"
7. ALEXANDER BORODIN: On the Steppes of Central Asia
8. PYOTR TCHAIKOVSKY: Waltz from "Sleeping Beauty"
9. RICHARD WAGNER: Overture to "Tannhäuser"

Albert Coates, conductor

August 4

1. LUDWIG VAN BEETHOVEN: Symphony No. 3, in E-flat Major ("Eroica"), Op. 55
-INTERMISSION-
2. WOLFGANG AMADEUS MOZART: Overture to "The Marriage of Figaro"
3. MAURICE RAVEL: Suite, "Ma Mere L'Oye" ("Mother Goose")
4. ALBERT COATES: A Scherzo from "The Pickwick Papers" (The Elopement of the Spinster Aunt)

Albert Coates, conductor

August 5

1. RALPH VAUGHAN WILLIAMS: "A London Symphony"
-INTERMISSION-
2. SERGEI PROKOFIEV: March and Scherzo from "The Love of Three Oranges"
3. CHRISTOPHE WILLIBALD VON GLUCK: (a) Dance of the Blessed Spirits; (b) Dance of the Furies from "Orfeo"
4. RICHARD WAGNER: Prelude and Love Death [Liebestod] from "Tristan und Isolde"

Albert Coates, conductor

August 6

I. 1. Music Visualization of "Fingal's Cave" ("Die Hebriden") Overture, Felix Mendelssohn , Op. 26
Ernestine Day, Lester Shafer, Hazel Krans, Estelle Dennis, Anna Austin, Regenia Beck, Marian Chace, Charlotte Maffitt, Lillian Duncan, Beatrice Allen, Olive Cousens, Marie Bommer, Lydia Novak, Campbell Griggs, Robert Bergh, Barton Sensenig, Jr.
2. Spear Dance – Japonese (arr. Louis Horst)
Ted Shawn
3. Kwannon – Japanese Goddess of Mercy (3me Gymnopaedie – Erik Satie)
Ruth St. Denis
4. Death of a God, a Dance Drama of Ancient Crete (L'Ile Joyeuse, - Claude Debussy)
Women of Knossos: Marian Chace, Estelle Dennis, Regenia Beck, Charlotte Maffitt, Beatrice Allen, Olive Cousens
Men Of Knossos: Lester Shafer, Campbell Griggs, Robert Bergh, George Smith
Bull baiters: Erna Wassel, Lillian Duncan, Anna Austin, Marie Bommer

The Bull-God: Ted Shawn

-INTERMISSION-

II. 1. Josephine and Hippolyte (Serenade – Riccardo Drigo)
Ruth St. Denis, Ted Shawn
2. Boston Fancy – 1854 (Eastwood Lane)
Anna Austin, Estelle Dennis, Marian Chace, Charlotte Maffitt, Lester Shafer,Campbell Griggs, Robert Bergh, Barton Sensenig, Jr.
3. Waltz, Op. 39, No. 15 (Johannes Brahms und Liebestraum (Franz Liszt)
Ruth St. Denis
4. Ramadan Dance (Anis Fuleihan)
Ted Shawn
5. Bas Relief Figure from Angkor-Vat (? Bergé)
Ruth St. Denis
6. Feather of the Dawn – A Dance Pastoral of the Hopi Indians (music especially composed for Mr. Shawn by Charles Wakefield Cadman)
Kwahu, the Eagle: Ted Shawn
Kodeh, daughter of the chief of the tribe: Ernestine Day
The Old Crone: Erna Wassel
Youths and Maidens of the Hopi tribe: Denishawn Dancers

-INTERMISSION-

III. 1. Prometheus Bound (Poem Tragique – Alexander Scriabin)
Ted Shawn
2. Nauch Dance from "Bakawali" (Arthur Nevin)
Ruth St. Denis
3. MusicVisualization of "Pacific-231" (Arthur Honegger)
Campbell Griggs, Robert Bergh, Lester Shafer, Arthur Moor, George Smith, Frank Olmstead, Charles Hauk, John Knox, Clyde Tetter, Barton Sensenig, Jr., Charles Stewart, Harry Bone, Wm. Simpkin, Harvey Biggs
4. Music Visualization of Tone-Poem, "Jurgen" (Deems Taylor)
Dorothy and Helen of Troy: Ruth St. Denis
Jurgen: Ted Shawn
Guinevere: Lillian Duncan
Anaitis: Ernestine Day
Mother Sereda: Marie Bommer
Merlin: Arthur Moore
Attendants of Anaitis: Linda Wong and Miriam Lomaskey
Companions of Dorothy, Ladies of Guinevere's Court, Solar Myths, Eumenides, etc.

Hans Lange, conductor
Ruth St. Dennis
Ted Shawn
Denishawn Dancers
Scene Designs and Lighting Direction by Maxine Melson
Costumes executed at Denishawn House for all ensembles by Lester Shafer
Costumes of Miss St. Denis by Pearl Wheeler

August 7

Same as August 6

August 8

Same as August 6

August 9

1. JOHANNES BRAHMS: Symphony No. 1, in C minor, Op. 68
-INTERMISSION-
2. SIR EDWARD ELGAR: March, "Pomp and Circumstance," No. 1
3. ANATOL LYADOV: Eight Russian Folk Songs for Orchestra, Op. 58
4. J.S. BACH: Sicilienne from Sonata in E-flat
5. FRANZ LISZT: Hungarian Rhapsody No. 1

Albert Coates, conductor

August 10

1. JOHANN STRAUSS: Overture to "Die Fledermaus"
2. FRANZ SCHUBERT: Ballet Music No. 2, from "Rosamunde"
3. CLAUDE DEBUSSY: Golliwog's Cakewalk, from "The Children's Corner"
4. RICHARD STRAUSS: Tone-poem, "Death and Transfiguration"
-INTERMISSION-
5. OTTO NICOLAI: Overture to "The Merry Wives of Windsor"
6. ENGELBERT HUMPERDINCK: Dream Pantomine from "Hänsel and Gretel"
7. ISAAC ALBÉNIZ: "Triana" (orch. by E. F. Arbos)
8. ALEXANDER GLAZOUNOV: Grand Waltz from the ballet "Raimonda"
9. GIOACHINO ROSSINI: Overture to "William Tell"

Albert Coates, conductor

August 11

1. MIKHAIL GLINKA: Overture to "Ruslan and Ludmilla [Lyudmila]"
2. ANATOL LYADOV: "The Musical Box"
3. SIR EDWARD ELGAR: "Enigma" Variations
-INTERMISSION-
4. NIKOLAY RIMSKY-KORSAKOV: Symphonic Suite, "Scheherazade"

Albert Coates, conductor

August 12

1. GEORGES BIZET: "Carmen" (highlights)
Carmen: Natalie Hall
Don José: Charles Kullman
Micaela: Nancy McCord
Escamillo: Tom Williams
-INTERMISSION-
2. RUGGERO LEONCAVALLO: "Pagliacci" (highlights)
Tonio: Mark Daniels
Nedda: Natalie Hall
Canio: Charles Hedley
Silvio: John Uppman

Eugene Ormandy, conductor

August 13

1. RALPH VAUGHAN WILLIAMS: "A London Symphony"
-INTERMISSION-
2. RICHARD WAGNER: Siegfried Idyl [Idyll]
3. RICHARD WAGNER: Siegfried's Rhine Journey, from "Götterdämmerung"
4. RICHARD WAGNER: Siegfried's Funeral March, from "Götterdämmerung"
5. RICHARD WAGNER: Prelude to "Die Meistersinger"

Albert Coates, conductor

August 14

1. LUDWIG VAN BEETHOVEN: Symphony No. 5, in C minor, Op. 67
-INTERMISSION-
2. ALBERT COATES: A Scherzo from "The Pickwick Papers" ("The Elopement of the Spinster Aunt")
3. (a) LUIGI BOCCHERINI: Minuet
(b) MODESTE MUSSORGSKY: Gopak (Russian Dance) from "The Fair at Sorochinsk" [Sorochintsy Fair]
4. ERNEST SCHELLING: "A Victory Ball"

Albert Coates, conductor

August 15

1. PYOTR TCHAIKOVSKY: Symphony No. 5, in E minor, Op. 64
-INTERMISSION-

2. RICHARD STRAUSS: “Till Eulenspiegel’s Merry Pranks”
3. PERCY GRAINGER: Molly on the Shore
4. ALEXANDER SCRIABIN: “The Poem of Ecstasy”

Albert Coates, conductor

August 16

1. FRANZ SCHUBERT: Unfinished Symphony [8]
2. OTTORINO RESPIGHI: “Feste Romane” (“Roman Festivals”)
-INTERMISSION-
3. ANTONIN DVORAK: Symphony, “From the New World” (No. 5[9], in E minor), Op. 95

Willem van Hoogstraten, conductor

August 17

1. FELIX MENDELSSOHN: Overture to “Fingal’s Cave”
2. MODESTE MUSSORGSKY: Tone-poem, “A Night On Bald Mountain”
3. RICHARD STRAUSS: “Don Juan,” Op. 20
-INTERMISSION-
4. NIKOLAY RIMSKY-KORSAKOV: “The Russian Easter” [Overture]
5. CLAUDE DEBUSSY: “Iberia”
6. JOHANN STRAUSS: Waltz, “[On] The Beautiful Blue Danube”

Willem van Hoogstraten, conductor

August 18

1. WOLFGANG AMADEUS MOZART: Overture to “The Marriage of Figaro”
2. JOHANNES BRAHMS: Symphony No. 1, in C minor, Op. 68
-INTERMISSION-
3. KARL GOLDMARK: Overture to “Sakuntala”
4. CLAUDE DEBUSSY: Two Dances, a) Sarabande b) Danse (Orchestrated by Maurice Ravel)
5. FRANZ LISZT: Hungarian Rhapsody No. 2

Willem van Hoogstraten, conductor

August 19

1. BEDRICH SMETANA: Overture to “The Bartered Bride”
2. RICHARD STRAUSS: Tone-Poem, “Thus Spake Zarathustra”
-INTERMISSION-
3. ISAAC ALBÉNIZ: “Triana” (orch. by E. F. Arbos)
4. EDVARD GRIEG: Two Elegiac Melodies for Strings

5. RICHARD STRAUSS: Salome's Dance
6. RICHARD WAGNER: Overture to "Tannhäuser"

Willem van Hoogstraten, conductor

August 20

1. PYOTR TCHAIKOVSKY: From Symphony No. 4 in F minor, Op. 36
    Orchestra
-INTERMISSION-
2. CHRISTOPH WILLIBALD VON GLUCK: Iphigenia in Aulis
    Miss Duncan
3. J.S. BACH: Gavotte in E major
    Orchestra
4. CHRISTOPHE WILLIBALD VON GLUCK: Dance of the Furies from "Orfeo"
    Miss Duncan
5. BEDRICH SMETANA: Three Dances from "The Bartered Bride"
    Orchestra
6. FREDERICK CHOPIN: Marche Funèbre (Orchestrated by Thomas)
    Miss Duncan
7. HECTOR BERLIOZ: March from "The Damnation of Faust"
    Orchestra
8. FRANZ SCHUBERT: Scherzo from Symphony in C major, No. 7[9]
    Miss Duncan

David Mendoza, conductor
Anna Duncan, dancer

August 21

Same as August 20

August 22

1. ANTON BRUCKNER: Symphony No. 7, in E Major
-INTERMISSION-
2. RICHARD WAGNER: Prelude and Love Death [Liebestod], "Tristan und Isolde"
3. RICHARD WAGNER: Siegfried's Rhine Journey from "Götterdämmerung"
4. (a) RICHARD WAGNER: "Dreams" [Träume] (Study for "Tristan und Isode")
   (b) RICHARD WAGNER: Prize Song from "Die Meistersinger"
   (c) RICHARD WAGNER: Wotan's Farewell and Magic Fire Scene, from "Die Walküre"

Willem van Hoogstraten, conductor

August 23

1. CHRISTOPH WILLIBALD VON GLUCK: Overture to “Iphigenia in Aulis”
2. LUDWIG VON BEETHOVEN: Symphony No. 6, in F major, op. 68 (Pastoral)
-INTERMISSION-
3. MAURICE RAVEL: Spanish Rhapsody
4. RICHARD STRAUSS: Love Scene from “Feuersnot”
5. PYOTR TCHAIKOVSKY: “Nutcracker” Suite, Op. 71[a]

Willem van Hoogstraten, conductor

August 24

1. FRANZ SCHUBERT: Overture to “Rosamunde”
2. RICHARD STRAUSS: Tone-poem, “Death and Transfiguration”
-INTERMISSION-
3. PYOTR TCHAIKOVSKY: Marche Slav [Slavonic March], Op. 31
4. PYOTR TCHAIKOVSKY: Andante Cantabile
5. (a) BRUNO LABATE: Valse, “April Night”
   (b) NIKOLAY RIMSKY-KORSAKOV: “The Flight of the Bumble Bee”
6. MIKHAIL IPPPOLITOFF-IVANOV: Caucasian Sketches

Willem van Hoogstraten, conductor

August 25

1. FRANZ SCHUBERT: Symphony in C major
-INTERMISSION-
2. GIOACHINO ROSSINI: Overture to “William Tell”
3. JOHANN STRAUSS: Waltz, “Voices of Spring”
4. GEORGE FREDERICK HANDEL: Largo
5. PYOTR TCHAIKOVSKY: Overture, “1812”

Willem van Hoogstraten, conductor

August 26

1. CARL MARIA VON WEBER: Overture to “Der Freischütz”
2. GEORGE GERSHWIN: Rhapsody in Blue
   George Gershwin, piano
3. JOHANNES BRAHMS: Three Hungarian Dances
4. GEORGE GERSHWIN: An American in Paris
   George Gershwin, conductor
-INTERMISSION-
5. CÉSAR FRANCK: Symphony in D minor

Willem van Hoogstraten/George Gershwin, conductors

August 27

1. LUDWIG VAN BEETHOVEN: Overture to "Leonore," No. 3 [Op. 72a]
2. FRANZ SCHMIDT: Entr'acte and Carnival Music
3. MORITZ MOSZKOWSKI: Tone-poem, "Perpetual Motion" (from Suite No. 1, Op. 39)
4. JEAN SIBELIUS: Tone-poem, "Finlandia"

-INTERMISSION-

5. PYOTR TCHAIKOVSKY: Symphony No. 5, in E minor, Op. 64

Willem van Hoogstraten, conductor

August 28

1. ROBERT SCHUMANN: Symphony No. 4, in D minor, Op. 120

-INTERMISSION-

2. NIKOLAY RIMSKY-KORSAKOV: Symphonic Suite, "Scheherazade," Op. 35

Willem van Hoogstraten, conductor

August 29 REQUEST PROGRAM (As Chosen by the Votes of Stadium Audiences)

1. PYOTR TCHAIKOVSKY: "Pathetic" Symphony, No. 6 in B minor, Op. 74
2. RICHARD WAGNER: Prelude to "Die Meistersinger"

-INTERMISSION-

3. LUDWIG VAN BEETHOVEN: Symphony No. 5, in C minor, Op. 67

Willem van Hoogstraten, conductor

1930

July 7 Opening Night

1. RICHARD WAGNER: Prelude to "Die Meistersinger"
2. RICHARD STRAUSS: "Till Eulenspiegel's Merry Pranks"
3. MAURICE RAVEL: "Boléro"

-INTERMISSION-

4. PYOTR TCHAIKOVSKY: Symphony No. 5, in E minor, Op. 64

Willem van Hoogstraten, conductor

July 8

1. CARL MARIA VON WEBER: Overture to "Der Freischütz"

2. RICHARD WAGNER: A Siegfried Idyl [Idyll]
3. PYOTR TCHAIKOVSKY: Overture-Fantasy, "Romeo and Juliet"
4. EMMAUEL CHABRIER: Rhapsody, "Espana [España]"
-INTERMISSION-
5. NIKOLAY RIMSKY-KORSAKOV: Symphonic Suite, "Scheherazade" (after "The Thousand and One Nights"), Op. 35

Willem van Hoogstraten, conductor

July 9

1. FELIX MENDELSSOHN: Excerpts from Music for "A Midsummer Night's Dream"
    (a) Overture
    (b) Nocturne
    (c) Scherzo
2. CLAUDE DEBUSSY: Prelude to "The Afternoon of a Faun"
3. PETER VAN ANROOY: Orchestral Rhapsody, "Piet Hein"
4. ARTHUR HONEGGER: "Pacific, 231"
-INTERMISSION-
5. JOHANNES BRAHMS: Symphony No. 1, in C minor, Op. 68

Willem van Hoogstraten, conductor

July 10

1. LUDWIG VAN BEETHOVEN: Symphony No. 7, in A Major, Op. 92
-INTERMISSION-
2. RICHARD WAGNER: Excerpts from "Götterdämmerung": (a) Daybreak and Siegfried's Rhine Journey; (b) Siegfried's Dying Apostrophe to Brunnhilde; (c) Siegfried's Apotheosis
3. RICHARD WAGNER: Introduction to Act III, "Die Meistersinger"
4. RICHARD WAGNER: Prelude and Finale [Liebestod], "Tristan und Isolde"

Willem van Hoogstraten, conductor

July 11

1. NIKOLAY RIMSKY-KORSAKOV: Overture, "The Russian Easter"
2. MODESTE MUSSORGSKY: Tone Poem, "A Night On Bald Mountain"
3. MODESTE MOUSSORGSKY: "Pictures at an Exhibition" (Arrangement for Orch. by Maurice Ravel)
-INTERMISSION-
4. PYOTR TCHAIKOVSKY: Symphony No. 4, in F minor, Op. 36

Willem van Hoogstraten, conductor

July 12

1. LUDWIG VAN BEETHOVEN: Overture to “Coriolanus,” Op. 62
2. WOLFGANG AMADEUS MOZART: Symphony in C major (“Jupiter”), K. 551 [41]
-INTERMISSION-
3. CARL MARIA VON WEBER: Overture to “Oberon”
4. JOHANN STRAUSS: Waltz, “[On] The Beautiful Blue Danube”
5. RICHARD STRAUSS: Tone Poem, “Don Juan,” Op. 20
6. RICHARD WAGNER: Wotan’s Farewell and Magic Fire Scene from “Die Walküre”

Willem van Hoogstraten, conductor

July 13

1. HECTOR BERLIOZ: Overture, “The Roman Carnival”
2. EDVARD GRIEG: Suite from “Peer Gynt,” No 1, Op. 46
3. J.S. BACH: Air for Strings from Suite No. 3
4. WERNER JANSSEN: Symphonic Poem, “New Year’s Eve in New York” for Symphony Orchestra and Jazz Band
-INTERMISSION-
5. ANTONIN DVORAK: Symphony No. 5[9], in E minor, “From the New World”

Willem van Hoogstraten, conductor

July 14

1. PYOTR TCHAIKOVSKY: “Pathetic” Symphony No. 6 in B minor, Op. 74
-INTERMISSION-
2. LUDWIG VAN BEETHOVEN: Symphony No. 5, in C minor, Op. 67

Willem van Hoogstraten, conductor

July 15

1. LUDWIG VAN BEETHOVEN: Overture to “Egmont,” Op. 84
2. RICHARD WAGNER: Waldweben from “Siegfried”
3. CLAUDE DEBUSSY: From Nocturnes for Orchestra
    (a) “Nuages” (“Clouds”)
    (b) “Fêtes” (“Festivals”)
4. FRANZ LISZT: Hungarian Rhapsody No. 2
-INTERMISSION-
5. JOHANNES BRAHMS: Symphony No. 2, in D major, Op. 73

Willem van Hoogstraten, conductor

July 16

1. FRANZ SCHUBERT: Symphony in B minor ("Unfinished") [8]
2. LÉON BOELLMANN: "Symphonic Variations" for Cello and Orchestra
   Mr. Wallenstein

-INTERMISSION-

3. FREDERICK DELIUS: "On Hearing the First Cuckoo in Spring"
4. CLAUDE DEBUSSY: "Ibéria" (No. 2 of "Images for Orchestra")
5. JEAN SIBELIUS: Tone Poem. "Finlandia"

Willem van Hoogstraten, conductor
Alfred Wallenstein, cello

July 17

1. BEDRICH SMETANA: Overture to "The Bartered Bride"
2. RICHARD STRAUSS: Tone Poem, "Ein Heldenleben," Op. 40
Hans Lange, violin solo

-INTERMISSION-

3. JOHANNES BRAHMS: Symphony No. 3, in F major, Op. 90

Willem van Hoogstraten, conductor

July 18

1. LUDWIG VAN BEETHOVEN: Symphony No. 3, in E-flat Major ("Eroica"), Op. 55

-INTERMISSION-

2. FRANZ SCHUBERT: Overture to "Rosamunde"
3. MANUEL DE FALLA: Three Dances from the Ballet, "The Three-Cornered Hat"
4. PAUL DUKAS: Orchestral Scherzo, "The Sorcerer's Apprentice"
5. IGOR STRAVINSKY: "Fireworks"

Willem van Hoogstraten, conductor

July 19

1. WOLFGANG AMADEUS MOZART: Overture to "The Marriage of Figaro"
2. ALEXANDER GLAZUNOV: Symphony No. 4, in E flat, Op. 48

-INTERMISSION-

3. KARL GOLDMARK: Overture to "Sakuntala"
4. JOHANN STRAUSS: Waltz, "Emperor"
5. ANDRÉ-ERNEST-MODESTE GRETRY: Ballet Suite from Cephale et Procris (Arranged by Felix Mottl)
6. HECTOR BERLIOZ: [Three] Excerpts from "The Damnation of Faust"

Willem van Hoogstraten, conductor

July 20

1. JOHANNES BRAHMS: "Academic Festival" Overture, Op. 80
2. LUDWIG VAN BEETHOVEN: Symphony No. 6, in F major, op. 68 ("Pastoral")
-INTERMISSION-
3. HECTOR BERLIOZ: Overture to "Benvenuto Cellini"
4. ERNEST SCHELLING: "A Victory Ball"
5. ALEXANDER BORODIN: Polovetzkian [Polovtsian] Dances, from "Prince Igor"

Willem van Hoogstraten, conductor

July 21

1. ENGELBERT HUMPERDINCK: Dream Pantomine from "Hänsel and Gretel"
2. PYOTR TCHAIKOVSKY: "Francesca da Rimini": Fantasia for Orchestra (After Dante), Op. 32
3. IGOR STRAVINSKY: Excerpts from "Petroushka"
-INTERMISSION-
4. RICHARD WAGNER: Prelude to "Lohengrin"
5. GEORGES ENESCO: Roumanian Rhapsody No. 1, in A major, Op. 11
6. RICHARD STRAUSS: Tone Poem, "Death and Transfiguration"

Willem van Hoogstraten, conductor

July 22

1. LUDWIG VAN BEETHOVEN: Overture to "Leonore," No. 3, Op. 72[a]
2. LUDWIG VAN BEETHOVEN: Symphony No. 9, in D minor, with Final Chorus on Schiller's Ode "To Joy," Op.125

Misses Vreeland and Van der Veer
Messrs. Hackett and Eddy
Choral Symphony Society of New York

Willem van Hoogstraten, conductor
Jeannette Vreeland, soprano
Nevada Van der Veer, contralto
Arthur Hackett, tenor
Nelson Eddy, baritone
Choral Symphony Society of New York

July 23

Same as July 22

July 24

1. HECTOR BERLIOZ: Fantastic Symphony, Op. 14-A
-INTERMISSION-
2. RICHARD WAGNER: Overture to "The Flying Dutchman"
3. RICHARD STRAUSS: Tone-poem, "Don Juan," Op. 20
4. JOHANN STRAUSS: Waltz, "Tales from the Vienna Woods"

Willem van Hoogstraten, conductor

July 25

1. GIOACHINO ROSSINI: Overture to "William Tell"
2. BEDRICH SMETANA: Symphonic Poem, "The Moldau"
3. J. S. BACH: Air for Strings, from Suite No. 3
4. ZOLTON KODALY: Suite from "Háry Janos"
-INTERMISSION-
5. LUDWIG VAN BEETHOVEN: Symphony No. 8, in F major, Op. 93
6. RICHARD WAGNER: Overture to "Tannhauser"

Willem van Hoogstraten, conductor

July 26

1. FELIX MENDELSSOHN: Overture to "Fingal's Cave"
2. CÉSAR FRANCK: Symphony in D minor
-INTERMISSION-
3. MIKHAIL IPPPOLITOV-IVANOV: Caucasian Sketches
4. GEORGE FREDERICK HANDEL: Largo
5. EMMANUEL CHABRIER: Rhapsody, "Espana [España]"
6. PYOTR TCHAIKOVSKY: Overture, "1812"

Willem van Hoogstraten, conductor

July 27

1. LUDWIG VAN BEETHOVEN: Overture to "Egmont," Op. 84
2. WOLFGANG AMADEUS MOZART: Serenade for Strings ("Eine Kleine Nachtmusik")
3. RICHARD WAGNER: Waldweben, from "Siegfried"
4. FRANZ LISZT: Symphonic Poem, "Les Preludes [Préludes]"
-INTERMISSION-
5. JOHANNES BRAHMS: Symphony No. 4, in E minor, Op. 98

Willem van Hoogstraten, conductor

July 28

1. ANTONIN DVORAK: "Carnival" Overture
2. MODESTE MUSSORGSKY: Prelude to "Khovantchina [Khovanshchina]"
3. RICHARD STRAUSS: Tone Poem, "Don Juan," Op. 20
-INTERMISSION-
4. ALEXANDER SCRIABIN: "The Divine Poem" (Symphony No. 3 in C), Op. 43

Albert Coates, conductor

July 29

1. RICHARD WAGNER: Overture to "Tannhauser"
2. W. H. REED: Tone-poem, "The Lincoln Imp"
3. PYOTR TCHAIKOVSKY: Slavic [Slavonic] March, Op. 31
-INTERMISSION-
4. JOHANNES BRAHMS: Symphony No. 2, in D major, Op. 73

Albert Coates, conductor

July 30 Wagner Program

1. RICHARD WAGNER: Prelude to "Die Meistersinger"
2. RICHARD WAGNER: Duet, from "Die Walküre," Act I
   Miss Alsen and Mr. Althouse
-INTERMISSION-
3. RICHARD WAGNER: Excerpts from "Götterdämmerung": (a) Sunrise (b) Duet (c) Siegfried's Rhine Journey
4. RICHARD WAGNER: Good Friday Spell from "Parsifal"
5. RICHARD WAGNER: Love Duet from "Siegfried," Act III
   Miss Alsen and Mr. Althouse

Albert Coates, conductor
Elsa Alsen, soprano
Paul Althouse, tenor

July 31

Same as July 30

August 1

1. DANIEL AUBER: Overture to "Fra Diavolo"
2. ROBERT SCHUMANN: Symphony in D minor, No. 4, Op. 120
-INTERMISSION-
3. SERGEI PROKOFIEV: March, Scherzo, The Card Scene from "The Love of Three Oranges"
4. HENRI JOSEPH RIEGEL: Sinfonia in D major

5. IGOR STRAVINSKY: Suite from “The Fire-Bird [Firebird]”

Albert Coates, conductor

August 2

1. ALEXANDER BORODIN: Overture to “Prince Igor”
2. MIKHAIL GLINKA: “Jota Aragonesa,” Caprice Brilliant
3. PAUL DUKAS: Orchestral Scherzo, “The Sorcerer’s Apprentice”
4. MAURICE RAVEL: “Bolero [Boléro]”

-INTERMISSION-

5. JOHANNES BRAHMS: Variations on a Theme by Haydn, Op. 56a
6. JOHANN STRAUSS: Waltz, “Tales from the Vienna Woods”
7. FRANZ LISZT: Symphonic Poem, “Les Preludes [Préludes]”

Albert Coates, conductor

August 3

1. JOHANNES BRAHMS: Symphony No. 4, in E minor, Op. 98

-INTERMISSION-

2. WOLFGANG AMADEUS MOZART: Overture to “The Marriage of Figaro”
3. MODESTE MOUSSORGSKY: “Pictures at an Exhibition” (Arranged for orch. by Maurice Ravel)
4. ERNEST SCHELLING: “A Victory Ball”

Albert Coates, conductor

August 4

1. LUDWIG VAN BEETHOVEN: Overture to “Leonore,” No. 3, Op. 72[a]
2. ALEXANDER BORODIN: Symphony No. 2, in B minor, Op. 5

-INTERMISSION-

3. MODESTE MUSSORGSKY: Prelude to “Khovantchina [Khovanshchina]
4. JAROMÍR WEINBERGER: Excerpts from the Opera, “Schwanda”
5. RICHARD WAGNER: The Emperor’s March

Albert Coates, conductor

August 5

GIUSEPPE VERDI: “Requiem”

Albert Coates, conductor
Jeannete Vreeland, soprano

Kathryn Meisle, contralto
Arthur Hackett, tenor
Nelson Eddy, baritone
Choral Symphony Society of New York

August 6

Same as August 5

August 7

1. CARL MARIA VON WEBER: Overture to "Oberon"
2. RICHARD WAGNER: "A Siegfried Idyl [Idyll]"
3. RICHARD STRAUSS: Tone Poem, "Death and Transfiguration"
-INTERMISSION-
4. LUDWIG VAN BEETHOVEN: Symphony No. 5, in C minor, Op. 67

Albert Coates, conductor

August 8

1. J.S. BACH: Passacaglia and Fugue (orch. by Respighi)
2. ALBERT COATES: Symphony, "Launcelot"
    I. The Birth of Launcelot Among the Waters
    II. Launcelot and Guinevere
    III. Elaine
    IV. The Flight of Launcelot and Guinevere; Epilogue
-INTERMISSION-
3. RICHARD WAGNER: The Emperor's March
4. ANATOL LYADOV: Eight Russian Folk Songs for Orchestra, Op. 58
5. RICHARD STRAUSS: "Till Eulenspiegel's Merry Pranks," Op. 28

Albert Coates, conductor

August 9

1. RICHARD WAGNER: Overture to "The Flying Dutchman"
2. HENRI JOSEPH RIEGEL: Sinfonia in D major
3. FRANZ LISZT: Mephisto Waltz
4. SERGE PROKOIFEV: March, Scherzo, and Card Scene from "The Love of Three Oranges"
-INTERMISSION-
5. AARON COPLAND: Concerto for Piano and Orchestra
    Mr. Copland
6. ALEXANDER BORODIN: Polovetzkian [Polovtsian] Dances from "Prince Igor"

Albert Coates, conductor

Aaron Copland, piano

August 10

1. LUDWIG VAN BEETHOVEN: Symphony No. 7, in A Major, Op. 92
-INTERMISSION-
2. PYOTR TCHAIKOVSKY: "Nutcracker" Suite, Op. 71[a]
3. SIR EDWARD ELGAR: Variations, "Enigma," Op. 36

Albert Coates, conductor

August 11

1. JOHANNES BRAHMS: Symphony No. 1, in C minor, Op. 68
-INTERMISSION-
2. RICHARD WAGNER: Bacchanale from "Tannhäuser"
3. W. H. REED: Tone-poem, "The Lincoln Imp"
4. RICHARD STRAUSS: Dance of the Seven Veils, from "Salome"

Albert Coates, conductor

August 12

I.
1. TRADITIONAL SONGS: A Buddhist Festival (Native Airs)
    Choreography by Ruth St. Denis
    Devidassi: Ruth St. Denis
Anna Austin, Regenia Beck, Marian Chace, Hazel Krans, Klarna Pinska, Mary Hazel Benedict, Sarah Adelman, Louis Allen, Lois Balcom, Norma Blackman, Beatrice Bookbinder, Mabel Brooke Olive Cousens, Margaret Eddy, Charlotte Elton, Betty Field, Roslyn Friedberg, Gloria Garcia, Rosanna Heinze, Sylvia Kahn, Miriam Lomasky, Charlotte Maffitt, Mary Josephine Martin, Ruth Popper, Jean Robinson, Florence Romm, Sally Root, Sophie Rothschyld, Ruth Rudolph, Mary Catherine Sanchez, Shirley Schechtan, Rebecca Scheer, Catherine Schumacher, Florence Sternthal, Peggy Sweeney, Doro Symington, Milden Tnazer, Gladys Tinker, Mary Tree.
2. ANATOL LYADOV: Metal Fantasy
    Ted Shawn
3. ? DE LACHAU: Valse Extase
Regina Beck, Anna Austin, Marian Chace, Phoebe Baughman, Olive Cousens, Charlotte Maffitt, Peggy Sweeney, Gladys Tinker, Mary Tree
4. RICCARDO DRIGO: Josephine and Hippolyte
    Ruth St. Denis and Ted Shawn (By Popular Request)
-INTERMISSION-
II.
1. SOL COHEN: Angkor-Vat-A: Legendary Ballet of Khmerian Day
    Choreography by Ruth St. Denis
    The Naga Queen: Ruth St. Denis
    The King: Lester Shafer

His Two Wives: Marian Chace, Rebecca Scheer
Court Dancers: Hazel Krans, Regenia Beck, Irene Brecher, Jack Cole, Gloria Garcia, Campbell Griggs, Miriam Lomasky, Janet Payne, Sophie Rothschyld, Catherine Schumacher, Mildred Tanzer.
Well Girls: Betty Field, Charlotte Elton, Catherine Maffitt, Mary Catherine Sanchez, Peggy Sweeney, Gladys Tinker.
Servants: Lois Blacom, Phoebe Baugham, Mabel Brooke, Olive Cousens, Margaret Eddy, Kate Kropatkin, Jean Robinson, Sally Root, Mary Tree.
Lota Girls: Anna Austin, Mary Josephine Martin, Doro Symington.
Water Bringer: Klarna Pinska.
Gate-Keepers: Eddie Semons, Bradford Young.
Nobles: H. C. Arnsm Jr., Arthur Harvey, Del Kempf, George Knight, Barton Mumaw.
2. HOMER GRUNN: Osage Pawnee-Dance of Greeting
Ted Shawn
3.ÉMILE NERINI: Ronde
Klarna Pinska, Mildred Cohen, Sylvia Hoch, Anastasia Joseph, Lillian Leader, Lulu Morris, Yetta Wildorf.
4. JOHANNES BRAHMS: Waltz, Op. 39, No. 15 and FRANZ LISZT: Liebestraum
Ruth St. Denis
5. W.F. BACH: Group Dance for Male Ensemble
Ted Shawn
Lester Shafer, Campbell Griggs, Jack Cole, Arthur Moore, H. C. Arns, Jr., Arthur Harvey, George Knight, Eddie Semons, George Smith, F. D. Begenau, John Dent, R. Enlowe, R. Garland, Lee Heilman, Richard Helbig, Del Kempf, Irving Lefkowitz, G. Meyer, Meyer Miller, F. W. Newman, Oliver Peterson.
6. FRANZ LISZT: The Lamp – Les Preludes [Préludes]
The Woman With the Lamp: Ruth St. Denis
Death and Life: Ted Shawn
Theme and Choreography by Ruth St. Denis
Costumes and groupings inspired by William Blake
The Ensemble: Anna Austin, Regenia Beck, Marian Chace, Hazel Krans, Klarna Pinska, Grace Carson, Louise Allen, Lois Balcom, Mable Brooke, Olive Cousens, Margaret Eddy, Betty Field, Gloria Garcia, Miriam Lomasky, Charlotte Maffitt, Mary Josephine Martin, Jean Robinson, Sally Root, Mary Catherine Sanchez, Rebecca Scheer, Catherine Schumacher, Doro Symington, Gladys Tinker, Mary Tree, Lester Shafer, Campbell Griggs, H. C. Arns, Jr., Jack Cole, Arthur Harvey, Arthur Moore.

Hans Lange, conductor
Ruth St. Dennis
Ted Shawn
Denishawn Dancers
All costumes and production under supervision of Pearl I. Wheeler.
Headdresses for Angkor-Vat executed by Lester Shafer.
Scenic Design for Angkor-Vat by Sol Cohen.

August 13

Same as August 12

August 14

Same as August 12

August 15

1. PYOTR TCHAIKOVSKY: Symphony No. 4, in F minor, Op. 36
-INTERMISSION-
2. FELIX MENDELSSOHN: Nocturne and Scherzo from Music for "A Midsummer Night's Dream"
3. HENRY JOSLYN: Symphonic Ode "To Beethoven"
4. OTTORINO RESPIGHI: "Feste Romane" (Roman Festivals)

Albert Coates, conductor

August 16

1. SIR EDWARD ELGAR: March, "Pomp and Circumstance," No. 1
2. LUIGI BOCCHERINI: Symphony in C major
3. MODESTE MUSSORGSKY: Gopak, Russian Dance from "The Fair at Sorochinsk" Sorochintsy Fair]
4. ANATOL LYADOV: "Kikimora": Legend for Orchestra, Op. 65
5. RICHARD WAGNER: "Ride of the Valkyries," from "Die Walküre"
-INTERMISSION-
6. MILY BALAKIREV: "Islamey": Oriental Fantasy (Orch. by Alfredo Casella)
7. (a) PERCY GRAINGER: "Shepherd's Hey"
   (b) PERCY GRAINGER: "Molly on the Shore"
8. PYOTR TCHAIKOVSKY: "Romeo and Juliet": Overture-Fantasy (after Shakespeare)

Albert Coates, conductor

August 17

1. NIKOLAY RIMSKY-KORSAKOV: Symphonic Suite, "Scheherazade," Op. 35
-INTERMISSION-
2. MIKHAIL GLINKA: Overture to "Ruslan and Ludmilla [Lyudmila]"
3. IGOR STRAVINSKY: Excerpts from "Petroushka"
4. ALEXANDER SCRIABIN: "Pòème de L'Extase"

Albert Coates, conductor

August 18

1. LUDWIG VAN BEETHOVEN: Symphony No. 7, in A Major, Op. 92
-INTERMISSION-
2. MAURICE RAVEL: Spanish Rhapsody
3. FRANZ SCHUBERT: Entr'Acte from "Rosamunde"
4. FRANZ LISZT: Hungarian Rhapsody No. 1

Willem van Hoogstraten, conductor

August 19

1. OTTO NICOLAI: Overture to "The Merry Wives of Windsor"
2. PAUL DUKAS: "The Sorcerer's Apprentice"
3. HALL JOHNSON NEGRO CHOIR: (male voices only) I. Mos' Done Travellin'; II. Deep River; III. Great Camp Meetin'; IV. Ol' Ark's a' Moverin'
-INTERMISSION-
4. JOHANNES BRAHMS: Overture, "Academic Festival"
5. RICHARD STRAUSS: Salome's Dance
6. HALL JOHNSON NEGRO CHOIR: I. You May Bury Me in de Eas'; II. Swing Low, Sweet Chariot; III. Water-Boy; IV. Gimme Yo' Han'

Willem van Hoogstraten, conductor
Hall Johnson (Negro) Choir

August 20

1. GIOACHINO ROSSINI: Overture to "William Tell"
2. EDVARD GRIEG: "Peer Gynt" Suite, No 1
3. HALL JOHNSON NEGRO CHOIR: (male voices only) I. Mos' Done Travellin'; II. Deep River; III. Great Camp Meetin'; IV. Ol' Ark's a' Moverin'
-INTERMISSION-
4. ALLAN L. LANGLEY: Waltz, "The Song of Youth," Op. 45
5. JOHANNES BRAHMS: Hungarian Dances Nos. 10, 3 and 1
6. HALL JOHNSON NEGRO CHOIR: I. You May Bury Me in de Eas'; II. Swing Low, Sweet Chariot; III. Water-Boy; IV. Gimme Yo' Han'

Willem van Hoogstraten, conductor
Hall Johnson (Negro) Choir

August 21

1. ANTON BRUCKNER: Symphony No. 8, in C Minor
-INTERMISSION-
2. RICHARD WAGNER: Prelude to "Die Meistersinger"
3. J.S. BACH: Air from Suite No. 3
4. HECTOR BERLIOZ: Three Excerpts from The Damnation of Faust, Op. 24

Willem van Hoogstraten, conductor

August 22

1. ROBERT SCHUMANN: Symphony No. 1, in B flat major, Op. 38 (Spring)
-INTERMISSION-
2. HECTOR BERLIOZ: Overture to "Benvenuto Cellini"
3. RICHARD STRAUSS: "Till Eulenspiegel's Merry Pranks," Op. 28
4. FRANZ LISZT: Symphonic Poem, "Les Preludes [Préludes]"

Willem van Hoogstraten, conductor

August 23

1. CÉSAR FRANCK: Symphony in D minor
-INTERMISSION-
2. JOHANN STRAUSS: Overture to "Die Fledermaus"
3. CHARLES MADURO: Three Pieces for Orchestra
4. RICHARD WAGNER: Entrance of the Gods into Valhalla, from "Das Rheingold"
5. RICHARD WAGNER: Wotan's Farewell and Magic Fire Scene, from "Die Walküre"

Willem van Hoogstraten, conductor

August 24

1. J.S. BACH: Suite No. 2, in B minor
2. OTTORINO RESPIGHI: Symphonic Poem, "The Pines of Rome"
-INTERMISSION-
3. LUDWIG VAN BEETHOVEN: Symphony No. 4, in B flat major, Op. 60
4. LUDWIG VAN BEETHOVEN: Overture to "Leonore," No. 3, Op. 72[a]

Willem van Hoogstraten, conductor

August 25

1. ANTONIN DVORAK: Symphony, "From the New World"
Orchestra
-INTERMISSION-

2. JOHANNES BRAHMS: Waltz No. 13 (orchestrated by André Kostelanetz)
Miss Duncan
3. J.S. BACH: Air
Orchestra
4. FREDERICK CHOPIN: March Funèbre (Orchestrated by Thomas)
Miss Duncan
5. FELIX MENDELSSOHN: Scherzo from Music for "A Midsummer Night's Dream"
Orchestra
6. RICHARD WAGNER: Ride of the Valkyries
Miss Duncan
7. MIKHAIL IPPPOLITOV-IVANOV: Procession of the Sirdar, from "Caucasian Sketches"
Orchestra
8. JOHANN STRAUSS, JR.: Waltz, "[On] The Beautiful Blue Danube"
Miss Duncan

Eugene Ormandy, conductor
Anna Duncan, dancer

August 26

Same as August 25

August 27

1. RICHARD WAGNER: Overture to "Rienzi"
2. JEAN SIBELIUS: Valse Triste, Op. 44
3. RICHARD STRAUSS: Tone-Poem, "Thus Spake Zarathustra"
-INTERMISSION-
4. WOLFGANG AMADEUS MOZART: Symphony in E flat major (K. 543) [39]
5. CARL MARIA VON WEBER: Overture to "Der Freischütz"

Willem van Hoogstraten, conductor

August 28

1. CARL MARIA VON WEBER: Overture to "Oberon"
2. CLAUDE DEBUSSY: Fêtes
3. GEORGE GERSHWIN: Concerto in F major for Piano and Orchestra
Mr. Gershwin
-INTERMISSION-
4. PYOTR TCHAIKOVSKY: Romeo and Juliet
5. GEORGE GERSHWIN: An American in Paris
Mr. Gershwin, conductor
6. GEORGE GERSHWIN: "Rhapsody in Blue," for Piano and Orchestra
Mr. Gershwin

Willem van Hoogstraten/George Gershwin, conductors
George Gershwin, piano

August 29

1. FELIX MENDELSSOHN: Overture, "Fingal's Cave"
2. WOLFGANG AMADEUS MOZART: Serenade in D major, "Haffner," K. 250
3. RICHARD STRAUSS: Love Scene from "Feuersnoth [Feuersnot]"
-INTERMISSION-
4. LUDWIG VAN BEETHOVEN: Symphony No. 3, in E-flat, "Eroica," Op. 55

Willem van Hoogstraten, conductor

August 30

1. RICHARD WAGNER: Prelude to "Lohengrin"
2. ISAAC ALBENIZ: "Triana"
3. RICHARD STRAUSS: Tone-Poem, "Death and Transfiguration," Op. 24
-INTERMISSION-
4. JOHANNES BRAHMS: Symphony No. 2, in D major, Op. 73

Willem van Hoogstraten, conductor

August 31 Last Night of the Season

1. RICHARD WAGNER: Overture to "Tannhäuser"
2. RICHARD STRAUSS: Tone-poem, "Don Juan," Op. 20
3. MAURICE RAVEL: "Bolero"
-INTERMISSION-
4. LUDWIG VAN BEETHOVEN: Symphony No. 5, in C minor, Op. 67

Willem van Hoogstraten, conductor

1931

July 7 Opening Night

1. RICHARD WAGNER: Overture to "The Flying Dutchman"
2. RICHARD STRAUSS: Tone-poem, "Don Juan," Op. 20
3. J.S. BACH: Passacaglia and Fugue in C minor (orch. by Ottorino Respighi)
-INTERMISSION-
4. LUDWIG VAN BEETHOVEN: Symphony No. 5, in C minor, Op. 67

Willem van Hoogstraten, conductor

July 8

1. PYOTR TCHAIKOVSKY: Symphony No. 4, in F minor, Op. 36
-INTERMISSION-
2. IGOR STRAVINSKY: Suite from "The Fire-Bird [Firebird]"
3. JOHANN STRAUSS: Waltz, "Tales from the Vienna Woods"
4. ISAAC ALBÉNIZ: "Triana" (orch. by Arbos)

Willem van Hoogstraten, conductor

July 9

1. JOHANNES BRAHMS: Symphony No. 3, in F major, Op. 90
-INTERMISSION-
2. RICHARD WAGNER: Prelude to "Lohengrin"
3. FREDERICK DELIUS: "On Hearing the First Cuckoo in Spring"
4. EMMANUEL CHABRIER: Rhapsody, "Espana [España]"
5. PYOTR TCHAIKOVSKY: Overture, "1812"

Willem van Hoogstraten, conductor

July 10

1. WOLFGANG AMADEUS MOZART: Overture to "The Marriage of Figaro"
2. JEAN SIBELIUS: Symphony No. 1, in E minor, Op. 39
-INTERMISSION-
3. GEORGES BIZET: Suite from "L'Arlesienne," No. 1
4. FRANZ LISZT: Symphonic Poem, "Les Preludes [Préludes]"

Willem van Hoogstraten, conductor

July 11

1. CARL MARIA VON WEBER: Overture to "Der Freischütz"
2. PAUL DUKAS: "The Sorcerer's Apprentice"
3. CHARLES T. GRIFFES: Symphonic Poem, "The Pleasure-Dome of Kubla-Khan"
-INTERMISSION-
4. PYOTR TCHAIKOVSKY: Symphony No. 5, in E minor, Op. 64

Willem van Hoogstraten, conductor

July 12

1. PYOTR TCHAIKOVSKY: Overture-Fantasy, "Romeo and Juliet"
2. J.S. BACH: Air for Strings from Suite No. 3

3. HALL JOHNSON NEGRO CHOIR: I. Goin' to See M'Sarah; II. Good News; III. By and By; IV. It's All Over Me
-INTERMISSION-
4. RICHARD STRAUSS: "Till Eulenspiegel's Merry Pranks," Op. 28
5. HALL JOHNSON NEGRO CHOIR: I. Dis Ole Hammer Killed John Henry; II. Water-Boy; III. Eastman; IV. St. James Infirmary Blues

Willem van Hoogstraten, conductor
Hall Johnson (Negro) Choir

July 13

1. FRANZ SCHUBERT: Overture to "Rosamunde"
2. RICHARD STRAUSS: Salome's Dance
3. HALL JOHNSON NEGRO CHOIR: I. Ezekiel Saw De Wheel; II. Keep A'Inchin' Along; III. Joshua Fit de Battle of Jericho; IV. Religion is a Fortune
-INTERMISSION-
4. PYOTR TCHAIKOVSKY: "Nutcracker" Suite, Op. 71[a]
5. HALL JOHNSON NEGRO CHOIR: I. Ride on, Jesus; II. Fix Me, Jesus; III. Carry Me Back to Old Virginny; IV. St. James Infirmary Blues

Willem van Hoogstraten, conductor
Hall Johnson (Negro) Choir

July 14

1. BEDRICH SMETANA: Overture to "The Bartered Bride"
2. ERNST VON DOHNANYI: Suite for Orchestra, Op. 19
-INTERMISSION-
3. RICHARD WAGNER: Prelude to "Parsifal"
4. RICHARD WAGNER: Excerpts from "Götterdämmerung": (a) Daybreak and Siegfried's Rhine Journey; (b) Siegfried's Dying Apostrophe to Brunnhilde; (c) Siegfried's Funeral Music
5. RICHARD WAGNER: Wotan's Farewell and Magic Fire Scene from "Die Walküre"

Willem van Hoogstraten, conductor

July 15

1. LUDWIG VAN BEETHOVEN: Symphony No. 3, in E-flat Major ("Eroica"), Op. 55
-INTERMISSION-
2. RUBIN GOLDMARK: Requiem for Orchestra (Suggested by Lincoln's Gettysburg Address)
3. OTTORINO RESPIGHI: Symphonic Poem, "The Pines of Rome"

Willem van Hoogstraten, conductor

July 16

1. LUDWIG VAN BEETHOVEN: Symphony No. 5, in C minor, Op. 67
    Orchestra

-INTERMISSION-

2. (a) CHRISTOPHE WILLIBALD VON GLUCK: Air gai; Lento, from "Iphigenia in Aulis"
   (b) WOLFGANG AMADEUS MOZART: Menuetto from "Eine Kleine Nachtmusik"
   (c) WOLFGANG AMADEUS MOZART: Gavotte from "Les Petits Riens"
    Miss Duncan
3. J.S. BACH: Gavotte in E major (Orchestrated by William Spielter)
    Orchestra
4. J.S. BACH: Air
    Miss Duncan
5. ANTONIN DVORAK: Slavonic Dance No. 10
    Orchestra
6. CHRISTOPH WILLIBALD VON GLUCK: Bacchanale (arranged by Mottl)
    Miss Duncan
7. RICHARD WAGNER: Magic Fire Scene from "Die Walküre"
    Orchestra
8. FREDERICK CHOPIN: Polonaise Militaire (orch. by Glazounov)
    Miss Duncan
9. ALEXANDER BORODIN: Dance from "Prince Igor"
    Orchestra
10. JOHANN STRAUSS: Waltz, "[On] The Beautiful Blue Danube"
    Miss Duncan

Hans Lange, conductor
Anna Duncan, dancer

July 17

1. LUDWIG VAN BEETHOVEN: Overture, "Leonore," No. 3, Op. 72[a]
2. FRANZ SCHUBERT: Unfinished Symphony [8]

-INTERMISSION-

3. (a) CHRISTOPH WILLIBALD VON GLUCK: Air gai; Lento, from "Iphigenia in Aulis"
   (b) WOLFGANG AMADEUS MOZART: Menuetto from "Eine Kleine Nachtmusik"
   (c) WOLFGANG AMADEUS MOZART: Gavotte from "Les Petits Riens"
    Miss Duncan
4. J.S. BACH: Gavotte in E major (Orchestrated by William Spielter)
    Orchestra
5. J.S. BACH: Air
    Miss Duncan
6. ANTONIN DVORAK: Slavonic Dance No. 10
    Orchestra
7. CHRISTOPHE WILLIBALD VON GLUCK: Bacchanale (arranged by Mottl)
    Miss Duncan
8. RICHARD WAGNER: Magic Fire Scene from "Die Walküre"
    Orchestra

9. FREDERICK CHOPIN: Polonaise Militaire (orch. by Glazounov)
Miss Duncan
10. ALEXANDER BORODIN: Dance from "Prince Igor"
Orchestra
11. JOHANN STRAUSS: Waltz, "[On] The Beautiful Blue Danube"
Miss Duncan

Hans Lange, conductor
Anna Duncan, dancer

July 18

1. CARL MARIA VON WEBER: Overture to "Oberon"
2. WOLFGANG AMADEUS MOZART: Symphony in C major ("Jupiter"), K. 551 [41]
-INTERMISSION-
3. MODESTE MUSSORGSKY: Tone Poem, "A Night On Bald Mountain"
4. JOHANNES BRAHMS: Hungarian Dances Nos. 1, 3, 10
5. CLAUDE DEBUSSY: Prelude to "The Afternoon of a Faun"
6. JEAN SIBELIUS: Tone-Poem, "Finlandia"
7. IGOR STRAVINSKY: "Fireworks"

Willem van Hoogstraten, conductor

July 19

1. CÉSAR FRANCK: Symphony in D minor
-INTERMISSION-
2. GUSTAV MAHLER: Intermezzi from Symphony No. 7
3. FELIX MENDELSSOHN: Scherzo from Music for "A Midsummer Night's Dream"
4. RICHARD WAGNER: Overture to "Tannhäuser"

Willem van Hoogstraten, conductor

July 20

1. JOHANNES BRAHMS: Overture, "Academic Festival"
2. FRANZ SCHUBERT: Symphony in B minor ("Unfinished")
-INTERMISSION-
3. PYOTR TCHAIKOVSKY: Symphony No. 6 in B minor ("Pathétique"), Op. 74

Willem van Hoogstraten, conductor

July 21

1. ANTON BRUCKNER: Symphony No. 4, in E flat Major ("Romantic")

-INTERMISSION-
2. RICHARD WAGNER: “Die Meistersinger”: Prelude to Act I
3. RICHARD WAGNER: “Die Meistersinger”: Introduction to Act III
4. RICHARD WAGNER: “Die Meistersinger”: Prize Song
5. RICHARD WAGNER: Prelude and Finale [Liebestod], from “Tristan und Isolde”

Willem van Hoogstraten, conductor

July 22

1. NIKOLAY RIMSKY-KORSAKOV: Symphonic Suite, “Scheherazade” (after “A Thousand and One Nights), Op. 35
(Hans Lange, violin solo)
-INTERMISSION-
2. FREDERICK CHOPIN: Polonaise in C sharp minor, Op. 26, No. 1 (orch. by Elizabeth R. Mitchell)
3. ERNEST SCHELLING: “A Victory Ball”
4. NIKOLAY RIMSKY-KORSAKOV: “Spanish Caprice,” Op. 34

Willem van Hoogstraten, conductor

July 23

1. LUDWIG VAN BEETHOVEN: Overture, “Leonore,” No. 3, Op. 72[a]
2. LUDWIG VAN BEETHOVEN: Symphony No. 9, in D minor, with Final Chorus on Schiller’s Ode “To Joy,” Op.125
Misses Vreeland and Van der Veer
Messrs. Gridley and Eddy
Schola Cantorum

Willem van Hoogstraten, conductor
Jeannette Vreeland, soprano
Nevada Van der Veer, contralto
Daniel Gridley, tenor
Nelson Eddy, baritone
Schola Cantorum

July 24

Same as July 23

July 25

1. HECTOR BERLIOZ: Overture, “Benvenuto Cellini”
2. ANTONIN DVORAK: Symphony No. 5[9], in E minor: “From the New World”
-INTERMISSION-

3. DANIEL G. MASON: Overture, "Chanticleer"
4. ARTHUR HONEGGER: "Pacific, 231"
5. JOHANN STRAUSS: "Emperor" Waltz
6. FRANZ LISZT: Hungarian Rhapsody No. 1

Willem van Hoogstraten, conductor

July 26

1. HECTOR BERLIOZ: Fantastic Symphony, Op. 14-A
-INTERMISSION-
2. WOLFGANG AMADEUS MOZART: Serenade for Strings ("Eine Kleine Nachtmusik"), K. 525
3. RICHARD STRAUSS: Tone-poem, "Death and Transfiguration," Op. 24

Willem van Hoogstraten, conductor

July 27

1. LUDWIG VAN BEETHOVEN: Overture to "Egmont," Op. 84
2. PYOTR TCHAIKOVSKY: "Francesca da Rimini" (After Dante)
3. J.S. BACH: Passacaglia and Fugue in C minor (Orchestrated by Ottorino Respighi)
-INTERMISSION-
4. JOHANNES BRAHMS: Symphony No. 1, in C minor, Op. 68

Willem van Hoogstraten, conductor

July 28

1. J.S. BACH: Toccata and Fugue in C major (orch. by Leo Weiner)
2. JOHANNES BRAHMS: Symphony No. 4, in E minor, Op. 98
-INTERMISSION-
3. RICHARD STRAUSS: Tone-poem, "Don Juan," Op. 20
4. RICHARD WAGNER: Prelude to "Die Meistersinger"

Fritz Reiner, conductor

July 29

1. HECTOR BERLIOZ: Overture to "Benvenuto Cellini"
2. MODESTE MUSSORGSKY: "Pictures at an Exhibition" (Arranged for Orch. by Maurice Ravel)
-INTERMISSION-
3. CLAUDE DEBUSSY: La Mer ("The Sea"), Three Symphonic Sketches
4. MAURICE RAVEL: "Boléro"

Fritz Reiner, conductor

July 30

1. MIKHAIL GLINKA: Overture to “Ruslan and Ludmilla [Lyudmila]”
2. ALEXANDER BORODIN: Symphony No. 2, in B minor, Op. 5
3. NIKOLAY RIMSKY-KORSAKOV: Spanish Caprice, Op. 34

-INTERMISSION-

4. JAROMÍR WEINBERGER: Polka and Fugue from “Schwanda”
5. FRANZ LISZT: Mephisto Waltz
6. RICHARD STRAUSS: “Till Eulenspiegel’s Merry Pranks,” Op. 28

Fritz Reiner, conductor

July 31

1. KARL GOLDMARK: Overture, “In The Spring”
2. HENRY HADLEY: Suite, “Streets of Pekin”
3. CLAUDE DEBUSSY: Prelude to “The Afternoon of a Faun”
4. ZOLTAN KODALY: Dances of Marosszek

-INTERMISSION-

5. IGOR STRAVINSKY: Excerpts from “Petroushka”
6. MAURICE RAVEL: Suite No. 2 from “Daphnis and Chlœ”

Fritz Reiner, conductor

August 1

1. JOHANNES BRAHMS: Symphony No. 1, in C minor, Op. 68

-INTERMISSION-

2. ANTONIN DVORAK: “Carnival” Overture
3. MIKHAIL GLINKA: “Kamarinskaya”: Fantasy for Orchestra
4. PAUL DUKAS: “The Sorcerer’s Apprentice”
5. ALEXANDER BORODIN: Polovtsian Dances from “Prince Igor”

Fritz Reiner, conductor

August 2

1. JOHANNES BRAHMS: “Academic Festival” Overture, Op. 80
2. LUDWIG VAN BEETHOVEN: Symphony No. 5, in C minor, Op. 67

-INTERMISSION-

3. RICHARD STRAUSS: Domestic Symphony, Op. 53

Fritz Reiner, conductor

August 3

1. BEDRICH SMETANA: Overture to "The Bartered Bride"
2. ANTONIN DVORAK: Symphony [9], "From the New World"
-INTERMISSION-
3. EMMANUEL CHABRIER: Rhapsody, "Espana [España]"
4. CAMILLE SAINT-SAENS: "Danse Macabre"
5. CLAUDE DEBUSSY: "Fêtes" ("Festivals")
6. MAURICE RAVEL: "La Valse"
7. HECTOR BERLIOZ: Overture, "The Roman Carnival"

Fritz Reiner, conductor

August 4

1. FRANZ SCHUBERT: Overture, Entr'Actes, and Ballet Music from "Rosamunde"
2. JOHANN STRAUSS: Waltz from "The Gypsy Baron"
3. JOHANN STRAUSS: Overture to "Die Fledermaus"
-INTERMISSION-
4. RICHARD STRAUSS: Tone Poem, "Ein Heldenleben" ("A Hero's Life")

Fritz Reiner, conductor

August 5 All-Wagner Program

1. RICHARD WAGNER: Prelude to Act I, "Lohengrin"
2. RICHARD WAGNER: Prelude to Act III, "Lohengrin"
3. RICHARD WAGNER: Venusberg Scene from "Tannhäuser"
4. RICHARD WAGNER: Prelude and Finale [Liebestod] from "Tristan und Isolde"
-INTERMISSION-
5. RICHARD WAGNER: Ride of the Valkyries
6. RICHARD WAGNER: Waldweben from "Siegfried"
7. RICHARD WAGNER: Good Friday Spell from "Parsifal"
8. RICHARD WAGNER: "Die Meistersinger": Prelude to Act III
9. RICHARD WAGNER: "Die Meistersinger": Dance of the Apprentices
10. RICHARD WAGNER: "Die Meistersinger": Finale from Act III

Fritz Reiner, conductor

August 6

1. ERMANNO WOLF-FERRARI: Overture to "The Secrets of Suzanne"
2. LUDWIG VAN BEETHOVEN: Symphony No. 7, in A Major, Op. 92

-INTERMISSION-
3. ALFREDO CASELLA: Suite from the Ballet, "La Giara" ("The Jar")
Ralph Errole, tenor
4. FRANZ LISZT: Symphonic Poem, "Les Preludes [Préludes]"

Fritz Reiner, conductor

August 7

1. MODESTE MUSSORGSKY: Prelude to "Khovantchina [Khovanshchina]"
2. MANUEL DE FALLA: "El Amor Brujo" ("Love, the Magician")
Sophie Braslau, contralto
3. SERGEI PROKOFIEV: "Classical" Symphony, in D Major, Op. 25
-INTERMISSION-
4. ZOLTON KODALY: Suite from "Háry Janos"
5. JOHANN STRAUSS: Waltz from "The Gypsy Baron"
6. HECTOR BERLIOZ: Hungarian March

Fritz Reiner, conductor

August 8

1. IGOR STRAVINSKY: Song of the Volga Boatmen
2. IGOR STRAVINSKY: "Fireworks"
3. IGOR STRAVINSKY: Suite from "Pulcinella" (After Pergolesi), for Small Orchestra
4. IGOR STRAVINSKY: Suite from "The Fire-Bird [Firebird]"
-INTERMISSION-
5. RICHARD STRAUSS: Interlude from the Opera, "Intermezzo," Op. 72
6. RICHARD STRAUSS: Waltzes from "Der Rosenkavalier"
7. RICHARD STRAUSS: Salome's Dance
8. RICHARD STRAUSS: Tone-poem, "Death and Transfiguration," Op. 24

Fritz Reiner, conductor

August 9

1. LUDWIG VAN BEETHOVEN: Overture to "Egmont," Op. 84
2. LUDWIG VAN BEETHOVEN: Symphony No. 8, in F major, Op. 93
-INTERMISSION-
3. JOHANNES BRAHMS: Variations on a Theme by Haydn, Op. 56a
4. JOHANNES BRAHMS: Symphony No. 2, in D major, Op. 73

Fritz Reiner, conductor

August 10 All-American Program

1. HENRY HADLEY: Overture, "In Bohemia"*
2. DEEMS TAYLOR: Suite, "Through the Looking Glass" **
3. GEORGE GERSHWIN: "Rhapsody in Blue," for Piano and Orchestra*** ++

-INTERMISSION-

4. ROBERT RUSSELL BENNETT: March for Two Pianos and Orchestra (First New York Performance)+ +++
5. ALLAN L. LANGLEY: Waltz****
6. GEORGE CHADWICK: "Jubilee" and "Noel" from "Symphonic Sketches"*

Fritz Reiner*/Deems Taylor**/William Daly***/Allan L. Langley****, conductors
Robert Russell Bennett, piano+
George Gershwin, piano++
Oscar Levant, piano+++

August 11

1. PYOTR TCHAIKOVSKY: Symphony No. 5, in E minor, Op. 64

-INTERMISSION-

2. J. S. BACH: Sonata from Cantata No. 31, "Der Himmel Lacht" (orch. by Whittaker)
3. (a) NIKOLAY RIMSKY-KORSAKOV: "Doubinoushka," Russian Folk Melody
   (b) ANATOL LYADOV: The Music Box
4. MAURICE RAVEL: Boléro

Albert Coates, conductor

August 12

1. LUDWIG VAN BEETHOVEN: Overture, "Leonore," No. 3, Op. 72[a]
2. ALEXANDER SCRIABIN: "The Poem of Ecstasy," Op. 54

-INTERMISSION-

3. JOHANN STRAUSS: Kaiser [Emperor] Waltz
4. RICHARD WAGNER: Siegfried Idyl [Idyll]
5. NIKOLAY RIMSKY-KORSAKOV: Spanish Caprice

Albert Coates, conductor

August 13

1. CÉSAR FRANCK: Symphony in D minor

-INTERMISSION-

2. MIKHAIL GLINKA: "Rousslan [Ruslan] and Ludmilla [Lyudmila]" Overture
3. W. H. REED: Aesop's Fables
4. SIR EDWARD ELGAR: Introduction and Allegro for Strings
5. RICHARD STRAUSS: Tone-poem, "Death and Transfiguration," Op. 24

Albert Coates, conductor

August 14

1. CARL MARIA VON WEBER: Overture to "Euryanthe"
2. RALPH VAUGHAN WILLIAMS: A Norfolk Rhapsody
3. MORITZ MOSZKOWSKI: "Perpetual Motion" (from Suite No. 1)
4. JOHANN STRAUSS: Waltz, "Tales from the Vienna Woods"

-INTERMISSION-

5. LUDWIG VAN BEETHOVEN: Symphony No. 3, in E-flat Major, Op. 55 ("Eroica")

Albert Coates, conductor

August 15

1. RICHARD WAGNER: Overture to "Die Meistersinger"
2. (a) RICHARD WAGNER: "Die Meistersinger": "Am stillen Herd"
   (b) RICHARD WAGNER: "Die Meistersinger": "Fanget an!"
   Walther: Paul Althouse
3. RICHARD WAGNER: Prelude to Act III, "Lohengrin"
4. RICHARD WAGNER: Duet from Act II, Scene II, "Parsifal" (from Kundry's cry "Parsifal!" to the end of the act)
   Kundry: Elsa Alsen
   Parsifal: Paul Althouse

-INTERMISSION-

5. RICHARD WAGNER: Duet from Act II, from "Tristan und Isolde"
   Isolde: Elsa Alsen
   Tristan: Paul Althouse
6. RICHARD WAGNER: Siegfried's Rhine Journey from "Götterdämmerung"
7. RICHARD WAGNER: Brünnhilde's Immolation, from Act III, Scene II, "Götterdammerung"
   Brünnhilde: Elsa Althouse

Albert Coates, conductor
Elsa Alsen, soprano
Paul Althouse, tenor

August 16

Same as August 15

August 17

1. JOHANNES BRAHMS: Symphony No. 4 in E minor, Op. 98

-INTERMISSION-

2. IGOR STRAVINSKY: Excerpts from “Petroushka”
3. MODESTE MUSSORGSKY: Tone-poem, “A Night On Bald Mountain”
4. WOLFGANG AMADEUS MOZART: Four German Dances
5. PYOTR TCHAIKOVSKY: Slavic [Slavonic] March

Albert Coates, conductor

August 18

GIUSEPPE VERDI: “Requiem”

Albert Coates, conductor
Jeannette Vreeland, soprano
Dorothea Flexer, contralto
Arthur Hackett, tenor
Nelson Eddy, baritone
Schola Cantorum

August 19

Same as August 18

August 20

1. NIKOLAY RIMSKY-KORSAKOV: Cortege des Noces from “Le Coq d’Or”
2. W. H. REED: Aesop’s Fables
3. PYOTR TCHAIKOVSKY: “Romeo and Juliet”: Fantasy for Orchestra (After Shakespeare)
-INTERMISSION-
4. RALPH VAUGHAN WILLIAMS: “A London Symphony”

Albert Coates, conductor

August 21

1. J. S. BACH: Sonata from Cantata No. 31, “Der Himmel Lacht” (orch. by Whittaker)
2. MAURICE RAVEL: Choreographic Poem: “La Valse”
3. FRANZ LISZT: Hungarian Rhapsody No. 1 in F
4. SERGEI PROKOFIEV: Suite from “The Love of Three Oranges”
-INTERMISSION-
5. LUDWIG VAN BEETHOVEN: Symphony No. 7, in A Major, Op. 92

Albert Coates, conductor

August 22

1. JOHANN STRAUSS: Overture to “Die Fledermaus”

2. ANATOL LYADOV: “Baba-Yaga” (Grandmother Witch)
3. HECTOR BERLIOZ: “March to the Scaffold” from the “Symphonie Fantastique”
4. PYOTR TCHAIKOVSKY: “Nutcracker” Suite, Op. 71
-INTERMISSION-
5. SIR EDWARD ELGAR: “Enigma Variations”
6. CYRIL SCOTT: Passacaglia on Irish Tune
7. GIOACHINO ROSSINI: “William Tell” Overture

Albert Coates, conductor

August 23

1. JOHANNES BRAHMS: Symphony No. 1, in C minor, Op. 68
-INTERMISSION-
2. FELIX MENDELSSOHN: Last Movement from Violin Concerto
Solo part played by entire first violin section
3. ANATOL LYADOV: Eight Russian Folk Songs for Orchestra, Op. 58
4. RICHARD STRAUSS: Tone-poem, “Don Juan,” Op. 20
5. RICHARD WAGNER: Ride of the Valkyries

Albert Coates, conductor

August 24

I. RALPH VAUGHAN WILLIAMS: Job: A Masque for Dancing
Choreography by Ted Shawn
God: William Kennedy
Satan: Ted Shawn
Job: Arthur Moor
Elihu: J. Ewing Cole
Job’s Three Daughters: Anna Austin, Phoebe Baughan, Regenia Beck
Job’s Six Sons: Edward Allworth, Donald Begenau, William Leverich, Walter Bourie, Eugene Oliver, John Stoltzfus
Job’s Seventh Son: Paul Haakon
Wives of Job’s Six Sons: Alice Dudley, Virginia Earle, Betty Field, Ella Hoff, Mary Tree, Josephine Martin
Job’s Wife: Ahdah Van Rosen
Three Messengers: Walter Altwegg, Fred Oertli, Paul Haakon
Three Comforters: Barton Mumaw, Harry Terrell, Kerry Smith
Angels: B. S. Brody, Max Flowers, George Gloss, Wailes Gray, Fred Harris, Arthur Harvey, Leon Hood, Kenneth McClellan, Donald Moreno, Joseph Stilling, Fred Wielege,Donald Wiley
Hosts of Hell: Mildred Cohen, Evelynne Dawson, Evelyn Dlugatch, Mildred Horn, Sylvia Hoch, Katherine Kropatkin, Anatasia Joseph, Jacky Leader, Lulu Morris, Klarna Pinska, Helen Smuckler, Mildred Tanzer

Shepherdesses, Shepherds, etc.: Hazel Roy Butler, Ruth Kamman, Ruth Mary Keyes, Leona Rahlla, Miriam Lomasky, Elizabeth Sherbon, Macy Ahigian, John Burns, John James, Arthur Goldblum, A. Pearsall, Lester Pruitt

-INTERMISSION-

II. 1. RICHARD STRAUSS: Salome's Dance

Ruth St. Denis

2. PAUL LINCKE: Frohsinn

Ted Shawn

3. WELLS PAUL HIVELY: Dance Balinese

Ruth St. Denis

4. FOUR DANCES BASED ON AMERICAN FOLK MUSIC: Sheep and Goat Walkin' to the Pasture; Nobody Knows De Trouble I Seen; Give Me the Old Time Religion; Battle Hymn of the Republic

Ted Shawn

5. FRANZ SCHUBERT: First Movement, Unfinished Symphony [8]

Sarah Adelman, Lucile Atkins, Beatrice Alpern, Beatrice Bookbinder, Alice Berkowitz, Lillian Berman, Vivian Cherry, Hadassah Globerman, Etta Goldberg, Sylvia Hoch, Judith Jaffe, Sylvia Kahn, Sophie Kaplan, Nettie Kramarsky, Regenia Lichtenberg, Rebecca Margolis, Albert Matlin, Gertrude Merritt, Lulu Morris, Pauline Moskowitz, Sylvia Newman, Ethel Portney, Edith Radinowsky, Estelle Rosen, Gertrude Rudolph, Viola Shapiro, Leah Sherman, Florence Spector, Vivian Spector, Florence Sternthal, Nina Stamler, Irma Verbit, Sylvia Wyorst, Lillian Zarwinitzer

6. ROY STOUGHTON: Idyll

Ruth St. Denis, Ted Shawn

-INTERMISSION-

III. "THE PROPHETESS": AN ALLEGORICAL DANCE-DRAMA

GUSTAV HOLST: Mars from 'The Planets"

JOHN BACCHUS DYKE: Holy, Holy, Holy

Choreography by Ruth St. Denis

The Prophetess: Ruth St. Denis

The Symbol of Human Love: Lester Shafer

Humanity (Workers, Soldiers, Artists, Mothers, etc.): Anna Austin, Phoebe Baughhan, Regenia Beck, Hazel Roy Butler, Mildred Cohn, Evelynne Dawson, Alice Dudley, Evelynne Dlugatch, Elaine Eldridge, Betty Field, Dorothy Gillan, Sylvia Hoch, Mildred Horn, Anastasia Joseph, Ruth Kamman, Ruth Mary Keyes, Ruth Knight, Katherine Kropatkin, Jacky Leader, Miriam Lomasky, Josephine Martin, Lulu Morris, Klarna Pinska, Alice Shapiro, Elizabeth Sherbon, Ella Hoff, Helen Smuckler, Leona Rahlla, Mildred Tanzer, Mary Tree, Adah Van Rosen, Elizabeth Waters, Edward Allworth, Walter Altwegg, Macy Ahigian, Donald Begenau, Walter Bourie, B. S. Brody, John Burns, Arthur J. Harvey, William Leverich, Eugene Oliver, Fred Oertli, John Stalzfus, Joseph Stilling, Beatrice Bookbinder, Hadassah Cohen, Sarah Adelman, Judith Cohen, Roslyn Friedberg, Florence Sternthal, Ruth Rudolph, Ruth Popper

Hans Lange, conductor
Ruth St. Denis
Ted Shawn
Denishawn Dancers

Lester Shafer, Stage Manager
Miss Pearl Wheeler is in charge of all production for Miss St. Denis.
Mr. Lester Shafer is in charge of all production for Mr. Shawn.

August 25

Same as August 24

August 26

Same as August 24

August 27

1. ALBERT COATES: Suite from Music to Shakespeare's The Taming of the Shrew, based on old English melodies
2. RICHARD STRAUSS: "Till Eulenspiegel's Merry Pranks"
-INTERMISSION-
3. ALEXANDER GLAZUNOV: Song of the Volga Boatman (arranged by Glazounov)
4. PYOTR TCHAIKOVSKY: Symphony No. 6, in B minor ("Pathetique"), Op. 74

Albert Coates, conductor

August 28

1. CARL MARIA VON WEBER: Overture to "Oberon"
2. OTTORINO RESPIGHI: Symphonic Poem, "The Fountains of Rome"
3. GIOCOMO ROSSINI-OTTORINO RESPIGHI: Suite from "La Boutique Fantasque"
-INTERMISSION-
4. LUDWIG VAN BEETHOVEN: Symphony No. 5, in C minor, Op. 67

Albert Coates, conductor

August 29

1. PYOTR TCHAIKOVSKY: "Francesca da Rimini," Fantasia for Orchestra
2. FRANZ LISZT: Mephisto Waltz No. 1
3. MODESTE MUSSORGSKY: Turkish March
4. ANATOL LYADOV: The Music Box
5. RICHARD WAGNER: Overture to "Tannhäuser"
-INTERMISSION-
6. NIKOLAY RIMSKY-KORSAKOFF: Symphonic Suite, "Scheherazade" (After "The Thousand and One Nights"), Op. 35

Hans Lange, conductor

August 30

1. RICHARD STRAUSS: Tone-poem, "Ein Heldenleben" ("A Hero's Life"), Op. 40
(Hans Lange, violin solo)
-INTERMISSION-
2. RICHARD WAGNER: Overture to "The Flying Dutchman"
3. CHRISTOPHE WILLIBALD VON GLUCK: "Orfeo": (a) Dance of the Blessed Spirits; (b) Dance of the Furies
4. GEORGE GERSHWIN: An American in Paris
5. ALEXANDER BORODIN: Polovtsian Dances from "Prince Igor"

Albert Coates, conductor

August 31 Last Night of the Season

1. PYOTR TCHAIKOVSKY: Symphony No. 4, in F minor, Op. 36
-INTERMISSION-
2. NIKOLAY RIMSKY-KORSAKOV: March of the Nobles from "Mlada"
3. ALEXANDER SCRIABIN: "The Poem of Ecstasy," Op. 54
4. PYOTR TCHAIKOVSKY: Overture, "1812"

Albert Coates, conductor

1932

June 28 Opening Night

1. LUDWIG VAN BEETHOVEN: Symphony No. 5, in C minor, Op. 67
-INTERMISSION-
2. RICHARD WAGNER: Prelude to "Die Meistersinger"
3. FELIX MENDELSSOHN: Excerpts from Music for "A Midsummer Night's Dream": (a) Nocturne (b) Scherzo
4. JOHANN STRAUSS: Waltz, "Voices of Spring [Fruhlingstimmen]"
5. FRANZ LISZT: Hungarian Rhapsody No. 1

Willem van Hoogstraten, conductor

June 29

1. CARL MARIA VON WEBER: Overture to "Der Freischütz"
2. GEORGES BIZET: Suite No. 1 from "L'Arlésienne"
3. ALEXANDER BORODIN: [Polovtsian] Dances from "Prince Igor"
-INTERMISSION-
4. JOHANNES BRAHMS: Symphony No. 4, in E minor, Op. 98

Willem van Hoogstraten, conductor

June 30 Beethoven-Wagner Program

1. LUDWIG VAN BEETHOVEN: Symphony No. 6, in F major, Op. 68 ("Pastoral")
-INTERMISSION-
2. RICHARD WAGNER: Overture to "Rienzi"
3. RICHARD WAGNER: Excerpts from "Götterdämmerung": (a) Daybreak and Siegfried's Rhine Journey; (b) Siegfried's Death; (c) Siegfried's Apotheosis
4. RICHARD WAGNER: Forest Murmurs [Waldweben] from "Siegfried"
5. RICHARD WAGNER: Wotan's Farewell from "Die Walküre"

Willem van Hoogstraten, conductor

July 1

1. BEDRICH SMETANA: Overture to "The Bartered Bride"
2. WOLFGANG AMADEUS MOZART: "Jupiter" Symphony, in C major (K. 551) [41]
-INTERMISSION-
3. SERGEI RACHMANINOV: Symphony No. 2, in E minor, Op.27

Willem van Hoogstraten, conductor

July 2

1. PYOTR TCHAIKOVSKY: Symphony No. 4, in F minor, Op. 36
-INTERMISSION-
2. OTTO NICOLAI: Overture to "The Merry Wives of Windsor"
3. LÉO DELIBES: Suite from "Sylvia"
4. ANTONIN DVORAK: Slavonic Dances
5. JOHANN STRAUSS: Waltz, "Tales from the Vienna Woods"

Willem van Hoogstraten, conductor

July 3

1. CHRISTOPHE WILLIBALD VON GLUCK: Suite (arranged by Mottl)
2. ROBERT SCHUMANN: Symphony No. 1, in B flat major, Op. 38
-INTERMISSION-
3. JOHANNES BRAHMS: "Academic Festival" Overture, Op. 80
4. GEORGE FREDERICK HANDEL: Largo
5. FRANZ LISZT: Symphonic Poem, "Tasso"

Willem van Hoogstraten, conductor

July 4

1. ANTONIN DVORAK: Symphony in E minor[9] "From the New World," Op. 95
-INTERMISSION-
2. GEORGE CHADWICK: "Jubilee," from "Symphonic Sketches"
3. EDWARD MACDOWELL: "Love Song," From "Indian Suite"
4. RUBIN GOLDMARK: "A Negro Rhapsody"
5. JOHN PHILLIP SOUSA: "The Stars and Stripes Forever"

Willem van Hoogstraten, conductor

July 5

1. LUDWIG VAN BEETHOVEN: Symphony No. 3, in E-flat Major, "Eroica," Op. 55
-INTERMISSION-
2. RICHARD STRAUSS: Tone-poem, "Don Juan," Op. 20
3. BEDRICH SMETANA: "The River Moldau"
4. EMMANUEL CHABRIER: Rhapsody, "Espana [España]"

Willem van Hoogstraten, conductor

July 6

1. CARL MARIA VON WEBER: Overture to "Oberon"
2. FRANZ JOSEPH HAYDN: Symphony in G major ("The Surprise"), B. & H. No. 6 [94]
-INTERMISSION-
3. GIOACHINO ROSSINI: Overture to "William Tell"
4. CLAUDE DEBUSSY: Sarabande and Dance
5. (a) RICHARD WAGNER: "Träume"
   (b) RICHARD WAGNER: Prize-Song
6. JOHANNES BRAHMS: Hungarian Dances (Nos. 10, 3, 1)

Willem van Hoogstraten, conductor

July 7

1. FELIX MENDELSSOHN: Overture, "Fingal's Cave"
2. LUDWIG VAN BEETHOVEN: Symphony No. 2, in D major, Op. 36
-INTERMISSION-
3. EDVARD GRIEG: Suite No 1, from "Peer Gynt"
4. JEAN SIBELIUS: "The Swan of Tuonela"
5. RICHARD WAGNER: Overture to "Tannhäuser"

Willem van Hoogstraten, conductor

July 8

1. WOLFGANG AMADEUS MOZART: Overture to “The Marriage of Figaro”
2. JOHANNES BRAHMS: Symphony No. 2, in D major
-INTERMISSION-
3. FRANZ SCHUBERT: Overture to “Rosamunde”
4. BERNARD WAGENAAR: Divertimento
5. PYOTR TCHAIKOVSKY: Overture, “1812”

Willem van Hoogstraten/Bernard Wagenaar, conductors

July 9

1. NIKOLAY RIMSKY-KORSAKOV: Symphonic Suite, “Scheherazade” (After “the Thousand and One Nights”), Op. 35
-INTERMISSION-
2. KARL GOLDMARK: Overture, “Sakuntala”
3. FRANZ LISZT: “Liebestraum”
4. JOHANN STRAUSS: Waltz, “Wienerblut”
5. CAMILLE SAINT-SAËNS: Symphonic Poem, “Danse Macabre”
6. PYOTR TCHAIKOVSKY: Slavic [Slavonic] March

Willem van Hoogstraten, conductor

July 10

1. RICHARD WAGNER: Introduction to Act III, “Lohengrin”
2. CLAUDE DEBUSSY: Prelude to “The Afternoon of a Faun”
3. CÉSAR FRANCK: Symphony in D minor
-INTERMISSION-
4. PYOTR TCHAIKOVSKY: Suite No. 1, Op. 43
5. LUDWIG VAN BEETHOVEN: Overture to “Fidelio,” in E major

Willem van Hoogstraten, conductor

July 11

1. PYOTR TCHAIKOVSKY: “Pathetic” Symphony, in B minor; No. 6, Op. 74
-INTERMISSION-
2. MIKHAIL GLINKA: Ruslan and Ludmilla [Lyudmila] Overture
3. PYOTR TCHAIKOVSKY: Andante Cantabile
4. MODESTE MUSSORGSKY: Tone-Poem, “A Night On Bald Mountain”
5. NIKOLAY RIMSKY-KORSAKOV: “The Russian Easter”

Willem van Hoogstraten, conductor

July 12

1. LUDWIG VAN BEETHOVEN: Overture to "Coriolanus," Op. 62
2. LUDWIG VAN BEETHOVEN: Symphony No. 4, in B flat, Op. 60

-INTERMISSION-

3. GIOACHINO ROSSINI: Overture to "The Barber of Seville"
4. RICHARD WAGNER: A Siegfried Idyl [Idyll]
5. FRANZ LISZT: Symphonic Poem, "Mazeppa"

Willem van Hoogstraten, conductor

July 13

PART I

PYOTR TCHAIKOVSKY: Symphony No. 6 in B minor ("Pathétique"), Op. 74
Irma Duncan and Her Group and the Orchestra

-INTERMISSION-

PART II

AMBROISE THOMAS: Overture to "Mignon"
The Orchestra

ANTONIN DVORAK: Two Slavonic Dances in E minor
Irma Duncan and Her Group and the Orchestra

RICHARD WAGNER: Die Meistersinger: Prize Song
The Orchestra

RICHARD WAGNER: Die Meistersinger: Dance of the Apprentices
Irma Duncan and Her Group and the Orchestra

Willem van Hoogstraten/Hans Lange, conductors
Irma Duncan
Isadora Duncan Dancers

July 14

Same as July 13

July 15

1. JEAN SIBELIUS: Symphony No. 1, in E minor, Op. 39

-INTERMISSION-

2. JOHANNES BRAHMS: Variations on a Theme by Haydn
3. EDVARD GRIEG: Two Elegiac Melodies for String Orchestra
4. CARL MARIA VON WEBER: Invitation to the Dance (Arranged by Felix Weingartner)
5. HECTOR BERLIOZ: Rakoczy March

Willem van Hoogstraten, conductor

July 16

1. PYOTR TCHAIKOVSKY: Symphony No. 5, in E minor, Op. 64
-INTERMISSION-
2. RICHARD WAGNER: Prelude to "Lohengrin"
3. MIKHAIL IPPPOLITOV-IVANOV: Caucasian Sketches
4. JEAN SIBELIUS: "Finlandia"

Willem van Hoogstraten, conductor

July 17

1. FELIX MENDELSSOHN: Overture to "A Midsummer Night's Dream"
2. FRANZ SCHUBERT: Symphony in B minor ("Unfinished") [8]
3. RICHARD WAGNER: Bacchanale from "Tannhäuser"
-INTERMISSION-
4. PAUL DUKAS: "The Sorcerer's Apprentice"
5. RICHARD STRAUSS: Tone-Poem, "Death and Transfiguration," Op. 24

Willem van Hoogstraten, conductor

July 18

1. CARL MARIA VON WEBER: Overture to "Euryanthe"
2. JOHANNES BRAHMS: Symphony No. 3, in F major, Op. 90
-INTERMISSION-
3. ENGELBERT HUMPERDINCK: Dream Pantomine from "Hänsel and Gretel"
4. ANDRÉ-ERNEST-MODESTE GRETRY: Ballet Suite from "Céphale et Procris" (Arranged by Felix Mottl)
5. JOHANN STRAUSS: Waltz, "Emperor"
6. FRANZ LISZT: Polonaise No. 2

Willem van Hoogstraten, conductor

July 19

1. LUDWIG VAN BEETHOVEN: Symphony No. 1, in C major, Op. 21
-INTERMISSION-
2. LUDWIG VAN BEETHOVEN: Symphony No. 9, in D minor, with Final Chorus on Schiller's Ode "To Joy," Op.125

Misses Morgana and Braslau
Messrs. Althouse and Eddy
Schola Cantorum

Willem van Hoogstraten, conductor
Nina Morgana, soprano

Sophie Braslau, contralto
Paul Althouse, tenor
Nelson Eddy, baritone
Schola Cantorum

July 20

Same as July 19

July 21

1. HECTOR BERLIOZ: Overture to "Benvenuto Cellini"
2. ROBERT SCHUMANN: Symphony in D minor, No. 4, Op. 120
-INTERMISSION-
3. PYOTR TCHAIKOVSKY: Overture-Fantasy, "Romeo and Juliet" (After Shakespeare)
4. NIKOLAY RIMSKY-KORSAKOV: Spanish Caprice

Willem van Hoogstraten, conductor

July 22

1. LUDWIG VAN BEETHOVEN: Symphony No. 7, in A Major, Op. 92
-INTERMISSION-
2. RICHARD WAGNER: Introduction to Act III from "Die Meistersinger"
3. RICHARD WAGNER: Dance of the Apprentices from "Die Meistersinger"
4. RICHARD WAGNER: Prelude and Finale [Liebestod], "Tristan und Isolde"
5. RICHARD WAGNER: Overture to "The Flying Dutchman"

Willem van Hoogstraten, conductor

July 23

1. FRANZ SCHUBERT: Symphony in C major
-INTERMISSION-
2. PYOTR TCHAIKOVSKY: Suite, "Nutcracker," Op. 71[a]
3. FRANZ LISZT: Symphonic Poem, "Les Preludes [Préludes]"

Willem van Hoogstraten, conductor

July 24

1. FRANZ JOSEPH HAYDN: Symphony in G major (B. & H. No. 13) [88]
2. SERGEI RACHMANINOV: Symphonic Poem, "The Isle of the Dead"
3. LUDWIG VAN BEETHOVEN: Overture to "Egmont"
-INTERMISSION-
4. FRANZ SCHUBERT: Entr'Acte and Ballet Music from "Rosamunde"

5. HECTOR BERLIOZ: Scherzo, "Queen Mab," from "Romeo and Juliet" Symphony
6. JOHANN STRAUSS: Waltz, "[On] The Beautiful Blue Danube"
7. RICHARD WAGNER: Ride of the Valkyries

Willem van Hoogstraten, conductor

July 25 Beethoven-Brahms Program

1. LUDWIG VAN BEETHOVEN: Symphony No. 8, in F major, Op. 93
-INTERMISSION-
2. LUDWIG VAN BEETHOVEN: Overture to "Leonore," No. 3, Op. 72
3. JOHANNES BRAHMS: Symphony No. 1, in C minor, Op. 68

Willem van Hoogstraten, conductor

July 26

1. CÉSAR FRANCK: Symphony in D minor
-INTERMISSION-
2. RALPH VAUGHAN WILLIAMS: Overture to "The Wasps" of Aristophanes
3. RICHARD STRAUSS: Tone-poem, "Don Juan," Op. 20
4. ALEXANDER BORODIN: Polovtsian Dances from "Prince Igor"

Albert Coates, conductor

July 27

1. LUDWIG VAN BEETHOVEN: Symphony No. 5, in C minor, Op. 67
-INTERMISSION-
2. CYRIL SCOTT: Two Passacaglias
3. PYOTR TCHAIKOVSKY: Overture-Fantasy, "Hamlet"
4. LUDWIG VAN BEETHOVEN: Overture to "Leonore," No. 3, Op. 72[a]

Albert Coates, conductor

July 28

1. RICHARD WAGNER: Overture to "The Flying Dutchman"
2. FRANZ SCHUBERT: Ballet Music No. 2 from "Rosamunde"
3. CLAUDE DEBUSSY: Golliwog's Cakewalk from "The Children's Corner"
4. PYOTR TCHAIKOVSKY: Overture-Fantasy, "Romeo and Juliet"
-INTERMISSION-
5. JAROMÍR WEINBERGER: Polka and Fugue from "Schwanda"
6. ENGELBERT HUMPERDINCK: Dream Pantomine, from "Hansel and Gretel"
7. ISAAC ALBÉNIZ: "Triana" (orch. by Arbos)

8. GIOACHINO ROSSINI: Overture to “William Tell”

Albert Coates, conductor

July 29

1. LUDWIG VAN BEETHOVEN: Symphony No. 6, in F major, op. 68 (“Pastoral”)
-INTERMISSION-
2. RICHARD STRAUSS: Tone-poem, “Death and Transfiguration,” Op. 24
3. WOLFGANG AMADEUS MOZART: Four “German Dances”
4. PYOTR TCHAIKOVSKY: Slavic [Slavonic] March

Albert Coates, conductor

July 30 All-Wagner Program

1. RICHARD WAGNER: Overture to “Tannhäuser”
2. RICHARD WAGNER: A Siegfried Idyl [Idyll]
3. RICHARD WAGNER: Siegfried’s Rhine Journey
4. RICHARD WAGNER: Ride of the Valkyries
-INTERMISSION-
5. RICHARD WAGNER: Introduction to Act III, “Lohengrin”
6. RICHARD WAGNER: Good Friday Spell from “Parsifal”
7. RICHARD WAGNER: Prelude and Finale [Liebestod], from “Tristan und Isolde”
8. RICHARD WAGNER: Prelude to “Die Meistersinger”

Albert Coates, conductor

July 31

1. ALEXANDER BORODIN: Polovtsian March from “Prince Igor”
2. PYOTR TCHAIKOVSKY: Symphony No. 6 (“Pathetic”), in B minor, Op. 74
-INTERMISSION-
3. ANTON RUBINSTEIN: Two Caucasian Dances from the Opera, “The Demon”
4. SONGS:
    (a) Go Down, Moses (Arranged by H. T. Burleigh)
    (b) Deep River (Arranged by H. T. Burleigh)
    (c) Exhortation (Will Marion Cook)
    (d) Water-Boy (Arranged by Avery Robinson)
    (e) Ol’ Man River from “Show Boat” (Jerome Kern-Oscar Hammerstein)
        Mr. Robeson and Mr. Brown

Albert Coates, conductor
Paul Robeson, baritone
Lawrence Brown, piano accompanist

August 1

1. JOHANNES BRAHMS: Symphony No. 2, in D major, Op. 73
-INTERMISSION-
2. SIR EDWARD ELGAR: Introduction and Allegro for Strings
3. RICHARD STRAUSS: "Till Eulenspiegel's Merry Pranks," Op. 28
4. PYOTR TCHAIKOVSKY: Excerpts from "The Sleeping Beauty": (a) Puss in Boots and the White Cat (b) Valse

Albert Coates, conductor

August 2

1. CARL MARIA VON WEBER: Overture to "Euryanthe"
2. MORITZ MOSZKOWSKI: "Perpetual Motion" (from Suite No. 1)
3. HECTOR BERLIOZ: Rakoczy March
4. HALL JOHNSON NEGRO CHOIR: (a) Who built de Ark? (b) Ol' Black Joe (c) Way Over in Beulah Lan' (d) I've Been 'Buked (e) John, de Revelator
-INTERMISSION-
5. RICHARD WAGNER: Prelude to Act III, "Die Meistersinger"
6. JOHANN STRAUSS: Waltz, "Tales from the Vienna Woods"
7. HALL JOHNSON NEGRO CHOIR: (a) Water-Boy (b) St. Louis Blues (c) Little Black Train is a-Comin'

Albert Coates/Hall Johnson, conductors
Hall Johnson (Negro) Choir

August 3

1. CARL MARIA VON WEBER: "Jubilee" Overture
2. ANTONIN DVORAK: Largo from "New World" Symphony [9]
3. SIR EDWARD ELGAR: March, "Pomp and Circumstance," No. 1
4. HALL JOHNSON NEGRO CHOIR: (a) Hope I'll Jine de Ban (b) Ol' Black Joe (c) Echoes from The Green Pasture (d) De Blin' Man Stood on de Road an' Cried (e) Lord, I Don' Feel No-ways Tired (f) Hallelujah, King Jesus-Finale
-INTERMISSION-
5. J.S. BACH: Prelude, Chorale, and Fugue (Orchestrated by Abert)
6. RICHARD WAGNER: "Träume" ("Dreams")
7. JOHANN STRAUSS: Waltz, "[On] The Beautiful Blue Danube"
8. HALL JOHNSON NEGRO CHOIR: (a) Go Down Death (b) Cert'n'y, Lord (c) Oh Lord, Have Mercy on Me (d) Little Black Train is a-Comin

Albert Coates/Hall Johnson, conductors
Hall Johnson (Negro) Choir

August 4

1. CHRISTOPH WILLIBALD VON GLUCK: Dance of the Furies, from "Orfeo"
2. MAURICE RAVEL: Suite, "Ma Mere L'Oye" ("Mother Goose")
3. RICHARD WAGNER: Kaisermarsch
-INTERMISSION-
4. RICHARD STRAUSS: Tone-poem, "Ein Heldenleben," ("A Hero's Life")
Hans Lange, violin solo

Albert Coates, conductor

August 5

1. ALBERT COATES: Wedding March from Music for "The Taming of the Shrew"
2. PYOTR TCHAIKOVSKY: Theme and Variations from Suite No. 3
3. FRANZ LISZT: Hungarian Rhapsody No. 1, in F
-INTERMISSION-
4. JOHANNES BRAHMS: Symphony No. 4, in E minor, Op. 98

Albert Coates, conductor

August 6

1. J.S. BACH: Toccata and Fugue in F major (orch. by Esser)
2. WOLFGANG AMADEUS MOZART: Four German Dances
3. RICHARD STRAUSS: Tone-poem, "Don Juan," Op. 20
-INTERMISSION-
4. NIKOLAY RIMSKY-KORSAKOV: Wedding Procession, from Suite, "Le Coq d'Or"
5. ANATOL LYADOV: Eight Russian Folk Songs for Orchestra, Op. 58
6. RICHARD WAGNER: Prelude and Finale [Liebestod], "Tristan und Isolde"

Albert Coates, conductor

August 7

1. NIKOLAY RIMSKY-KORSAKOV: Dance of the Buffoons from the Opera, "Snegourotchka"
2. (a) ANATOL LYADOV: The Music Box
   (b) ALEXANDER DARGOMIJSKY: Cosatchoque
   (c) NIKOLAY RIMSKY-KORSAKOFF: Bumble Bee
3. PYOTR TCHAIKOVSKY: "Francesca da Rimini," Fantasia for Orchestra (After Dante), Op. 32
4. PYOTR TCHAIKOVSKY: Overture, "1812"
-INTERMISSION-
5. NIKOLAY RIMSKY-KORSAKOV: Symphonic Suite, "Scheherazade," (After "The Thousand and One Nights") Op. 35

Albert Coates, conductor

August 8

1. WOLFGANG AMADEUS MOZART: Overture to "The Marriage of Figaro"
2. FRANZ SCHUBERT: Symphony No. 6, in C major
3. MAURICE RAVEL: "La Valse": Choreographic Poem for Orchestra

-INTERMISSION-

4. CYRIL SCOTT: Two Passacaglias
5. PYOTR TCHAIKOVSKY: Scherzo from "Manfred" Symphony
6. FRANZ LISZT: Symphonic Poem, "Les Preludes [Préludes]"

Albert Coates, conductor

August 9

WOLFGANG AMADEUS MOZART: The Marriage of Figaro: Overture

1. WOLFGANG AMADEUS MOZART: Divertimento No. 10
   Mollie Peck and Ensemble
2. DMITRI TIOMKIN: Fiesta
   (a) A La Farandola
   Dorissa Nelova, Florence Nelson, Helene Carson, Rosita Ortega and Ensemble
   (b) Gitana
   Betty Eisner and Ensemble
   (c) Fandango Finale
   Marguerite Eisele, Rose Gale, Ruth Fischer, Margaret Durand, Lisa Guigon, Jeanne Witty, Vida McLain, Marjorie McLaughlin and Ensemble
   (Scored by Deems Taylor and Maurice de Packh)
3. DMITRI TIOMKIN: Cakewalk
   Frances Wise and Rose Tyrrell
4. DMITRI TIOMKIN: Negro Chant (scored by Ferde Grofé)
   Entire Ensemble and Eva Jessye's Negro Chorus

-INTERMISSION-

5. (a) DMITRI TIOMKIN: Prelude
   Virginia Allen, Inga Anderson, Janet Carver, Virginia Davies, Peggy Dell
   (b) DMITRI TIOMKIN: Valse Romantique
6. SERGEI PROKOFIEV: March (from L'Amour de Trois Oranges)
7. DMITRI TIOMKIN: Scherzo Humoresque
   Mollie Peck, Virginia Allen, Beatrice Lauri, Martha Wilbert, Lillian Moore, Mildred Schneider, Elsie Kahn, Ina Korsch, Fifi Hennebique
8. DMITRI TIOMKIN: To-Day
   Dorissa Nelova and Entire Ensemble

Albert Coates/Dr. Hugo Riesenfeld, conductors
Albertina Rasch Dancers
Eva Jessye's Negro Chorus

Scenery Designed by Walter Walden
Settings Executed by Vail Scenic Construction Co.
Light Equipment by Vincent Jacoby
Costumes designed by Alajalov, Chatov and Montedoro; executed by Masque Studios

August 10

Same as August 9

August 11

Same as August 9

August 12

1. JOHANN STRAUSS: Overture to "Die Fledermaus"
2. PAUL DUKAS: Orchestral Scherzo, "The Sorcerer's Apprentice"
3. ALEXANDER GLAZUNOV: "The Song of the Volga Boatman" (arranged by Glazounov)
4. EMMANUEL CHABRIER: Rhapsody, "Espana [España]"
5. RICHARD WAGNER: The Flying Dutchman Overture

-INTERMISSION-

6. WOLFGANG AMADEUS MOZART: Symphony in G minor (K. 550) [40]
7. ERNEST SCHELLING: "A Victory Ball": Fantasy For Orchestra

Albert Coates, conductor

August 13

1. JOHANNES BRAHMS: Symphony No. 1, in C minor, Op. 68

-INTERMISSION-

2. ANTONIN DVORAK: "Carnival" Overture
3. MIKHAIL GLINKA: "Kamarinskaya": Fantasy for Orchestra
4. RICHARD STRAUSS: Tone-poem, "Death and Transfiguration"

Albert Coates, conductor

August 14

1. MIKHAIL GLINKA: Overture to "Rouslane [Ruslan] and Ludmilla [Lyudmila]"
2. ALEXANDER SCRIABIN: "The Divine Poem" (Symphony No. 3 in C), Op. 43
3. NIKOLAY RIMSKY-KORSAKOV: "Spanish Caprice," Op. 34

-INTERMISSION-

4. ALEXANDER BORODIN: Overture to "Prince Igor"
5. PYOTR TCHAIKOVSKY: Theme and Variations from Suite, "Mozartiana"
6. PYOTR TCHAIKOVSKY: "Romeo and Juliet"

Albert Coates, conductor

August 15

1. ALEXANDER BORODIN: Symphony No. 2, in B minor, Op. 5
-INTERMISSION-
2. J.S. BACH: Prelude, Chorale, and Fugue (Orchestrated by Abert)
3. GIOACHINO ROSSINI-OTTORINO RESPIGHI: Excerpt from the Ballet Suite, "La Boutique Fantasque"
4. PYOTR TCHAIKOVSKY: "Italian Caprice"

Albert Coates, conductor

August 16 Gershwin Night

GEORGE GERSHWIN: Overture to "Of Thee I Sing"*
GEORGE GERSHWIN: Concerto in F major for Piano and Orchestra*
Mr. Levant
GEORGE GERSHWIN: "An American in Paris"
GEORGE GERSHWIN: Rhapsody in Blue
Mr. Gershwin
-INTERMISSION-
GEORGE GERSHWIN: "Wintergreen for President" from "Of Thee I Sing"*
GEORGE GERSHWIN: Second Rhapsody
Mr. Gershwin
GEORGE GERSHWIN: Rumba [Cuban Overture] (First performance anywhere)
FOUR TUNES, MEDLEY OF POPULAR TUNES FOR PIANO AND ORCHESTRA: (Fascinating Rhythm, Man I Love, Liza, I Got Rhythm)*
Mr. Gershwin

Albert Coates/William Daly*, conductors
Oscar Levant, piano
George Gershwin, piano

August 17

1. CARL MARIA VON WEBER: Overture to "Oberon"
2. HENRY PURCELL: Suite for Strings (arranged by Albert Coates)
3. CAMILLE SAINT-SAËNS: Bacchanale from "Samson et Dalila"
-INTERMISSION-
4. PYOTR TCHAIKOVSKY: Symphony No. 5, in E minor, Op. 64

Albert Coates, conductor

August 18

1. GUSTAV HOLST: Symphonic Poem, "The Planets":
    1. Jupiter, the Bringer of Jollity
    2. Venus, the Bringer of Peace
    3. Uranus, the Magician
    4. Mars, the Bringer of War

-INTERMISSION-

2. OTTORINO RESPIGHI: Symphonic Poem, "The Fountains of Rome"
3. RICHARD STRAUSS: "Till Eulenspiegel's Merry Pranks"

Albert Coates, conductor

August 19

1. LUDWIG VAN BEETHOVEN: Overture to "Egmont"
2. LUDWIG VAN BEETHOVEN: Symphony No. 1, in C major, Op. 21

-INTERMISSION-

3. LUDWIG VAN BEETHOVEN: Symphony No. 3, in E-flat Major, ("Eroica"), Op. 55

Albert Coates, conductor

August 20

1. LUDWIG VAN BEETHOVEN: Symphony No. 7

-INTERMISSION-

2. THEODORE CELLA: "Carnival"*
3. ENGELBERT HUMPERDINCK: Overture, "Hansel [Hänsel] and Gretel"
4. ALBERT COATES: Minuette from Opera "Samuel Pepys"
5. FRANZ LISZT: Mephisto Waltz No. 1
6. SIR EDWARD ELGAR: Enigma Variations

Albert Coates/Theodore Cella*, conductors

August 21

1. NIKOLAY RIMSKY-KORSAKOV: Excerpts from "Le Coq D'Or"
2. SERGEI RACHMANINOV: Symphony in E minor, No. 2, Op.27

-INTERMISSION-

3. MIKHAIL GLINKA: Caprice for Orchestra, on the Theme of the Jota Aragonesa
4. NIKOLAY RIMSKY-KORSAKOV: A Tone Picture, "Sadko," Op. 5
5. ALEXANDER SCRIABIN: "The Poem of Ecstasy," Op. 54

Albert Coates, conductor

August 22 Last Night of the Season

All-Wagner Program

1. RICHARD WAGNER: Overture to "Rienzi"
2. RICHARD WAGNER: Excerpts from "Die Meistersinger": (a) Introduction to Act III (b) Dance of the Apprendices (c) Entrance of the Mastersingers
3. RICHARD WAGNER: Ride of the Valkyries, from "Die Walküre"

-INTERMISSION-

4. RICHARD WAGNER: Prelude to "Parsifal"
5. RICHARD WAGNER: Bacchanale from "Tannhäuser" (Paris Version)
6. RICHARD WAGNER: Wotan's Farewell and Magic Fire Scene, from "Die Walküre"

Albert Coates, conductor

1933

June 29 Opening Night

Wagner-Brahms Program

1. RICHARD WAGNER: Introduction to Act III, "Lohengrin"
2. RICHARD WAGNER: Siegfried's Rhine Journey, from "Götterdämmerung"
3. RICHARD WAGNER: Prelude and Liebestod, "Tristan und Isolde"
4. RICHARD WAGNER: Prelude to "Die Meistersinger"

-INTERMISSION-

5. JOHANNES BRAHMS: Symphony No. 1, in C minor, Op. 68

Willem van Hoogstraten, conductor

June 30

1. NIKOLAY RIMSKY-KORSAKOV: Symphonic Suite, "Scheherazade" (After "The Thousand and One Nights"), Op. 35
Mishel Piastro, violin

-INTERMISSION-

2. MIKHAIL GLINKA: Overture to "Ruslan and Lumilla [Lyudmila]"
3. ALEXANDER GLAZUNOV: Scherzo from Symphony No. 4
4. ANATOL LYADOV: Eight Russian Folk Songs for Orchestra, Op. 58
5. ALEXANDER BORODIN: Polovtzian [Polovtsian] Dances from Prince Igor

Willem van Hoogstraten, conductor

July 1

1. PYOTR TCHAIKOVSKY: Symphony No. 4 in F minor, Op. 36

-INTERMISSION-

2. GIOACHINO ROSSINI: Overture to “William Tell”
3. J.S. BACH: Air for Strings from Suite No. 3
4. CAMILLE SAINT-SAËNS: Symphonic Suite, Danse Macabre, Op. 40
5. JOHANN STRAUSS: Waltz, “Wiener Blut”
6. JEAN SIBELIUS: “Finlandia”

Willem van Hoogstraten, conductor

July 2

1. CÉSAR FRANCK: Symphony in D minor
-INTERMISSION-
2. CARL MARIA VON WEBER: Overture to “Oberon”
3. GEORGES BIZET: Suite No. 1, from “L’Arlésienne”
4. CLAUDE DEBUSSY: Prelude to “The Afternoon of a Faun”
5. LUDWIG VAN BEETHOVEN: Overture to “Leonore,” No. 3

Willem van Hoogstraten, conductor

July 3

1. HECTOR BERLIOZ: Overture, “The Roman Carnival”
2. FRANZ JOSEPH HAYDN: Symphony in G major (B. & H. No. 13) [88]
3. RICHARD WAGNER: Entrance of the Gods into Valhalla, from “Das Rheingold”
-INTERMISSION-
4. JOHANNES BRAHMS: “Academic Festival” Overture
5. RICHARD STRAUSS: Tone-poem, “Don Juan,” Op. 20
6. JOHANN STRAUSS: Waltz, “[On] The [Beautiful] Blue Danube”
7. NIKOLAY RIMSKY-KORSAKOV: Spanish Caprice

Willem van Hoogstraten, conductor

July 4

1. RICHARD WAGNER: Grand Festival March (Written for the Opening of the Centennial Commemorative Celebration of the Declaration of Independence of the United States of America)
2. RUBIN GOLDMARK: “Negro Rhapsody”
3. EDWARD MACDOWELL: From the “Indian” Suite: (a) Love Song (b) In War-Time
4. JOHN PHILLIP SOUSA: “The Stars and Stripes Forever”
-INTERMISSION-
5. ANTONIN DVORAK: Symphony, “From the New World” (No. 5[9], in E minor)

Willem van Hoogstraten, conductor

July 5

1. FRANZ SCHUBERT: Overture to "Rosamunde"
2. PETER VAN ANROOY: Dutch Rhapsody, "Piet Hein"
3. FELIX MENDELSSOHN: Nocturne and Scherzo, from "A Midsummer Night's Dream" Music
4. RICHARD STRAUSS: "Till Eulenspiegel's Merry Pranks"

-INTERMISSION-

5. JOHANNES BRAHMS: Symphony No. 2, in D major, Op. 73

Willem van Hoogstraten, conductor

July 6

1. LUDWIG VAN BEETHOVEN: Symphony No. 1 in C major, Op. 21

-INTERMISSION-

2. LUDWIG VAN BEETHOVEN: Symphony No. 9, in D minor, with Final Chorus on Schiller's Ode "To Joy," Op.125

Misses Morgana and Braslau
Messrs. Althouse and Baer
Schola Cantorum

Willem van Hoogstraten, conductor
Nina Morgana, soprano
Sophie Braslau, contralto
Paul Althouse, tenor
Frederic Baer, baritone
Schola Cantorum

July 7

Same as July 6

July 8

1. JOHANNES BRAHMS: Symphony No. 4, in E minor

-INTERMISSION-

2. BEDRICH SMETANA: Overture to "The Bartered Bride"
3. GEORGE FREDERICK HANDEL: Largo
4. PAUL DUKAS: "The Sorcerer's Apprentice"
5. HECTOR BERLIOZ: Excerpts from "The Damnation of Faust"

Willem van Hoogstraten, conductor

July 9

1. CARL MARIA VON WEBER: Overture to "Euryanthe"

2. PYOTR TCHAIKOVSKY: Symphony No. 6 in B minor ("Pathetic")
-INTERMISSION-
3. ENGELBERT HUMPERDINCK: Dream-Pantomine from "Hänsel and Gretel"
4. CLAUDE DEBUSSY: "Fêtes" ("Festivals")
5. JOHANN STRAUSS: "Emperor" Waltz
6. RICHARD STRAUSS: Tone-poem, "Death and Transfiguration"

Willem van Hoogstraten, conductor

July 10

1. SERGEI RACHMANINOV: Symphony No. 2 in E minor, Op. 27
-INTERMISSION-
2. MODESTE MUSSORGSKY: Tone-poem, "A Night On Bald Mountain"
3. MIKHAIL IPPPOLITOV-IVANOV: Caucasian Sketches
4. PYOTR TCHAIKOVSKY: Overture, "1812"

Willem van Hoogstraten, conductor

July 11

1. LUDWIG VAN BEETHOVEN: Symphony No. 3, in E-flat ("Eroica")
-INTERMISSION-
2. RICHARD WAGNER: Prelude to Act III, "Die Meistersinger"
3. RICHARD WAGNER: Prize Song from "Die Meistersinger"
4. RICHARD WAGNER: Bacchanale from "Tannhäuser"
5. RICHARD WAGNER: Ride of the Valkyries

Willem van Hoogstraten, conductor

July 12

1. FELIX MENDELSSOHN: Overture, "The Hebrides"
2. MARC-ANTOINE CHARPENTIER: Suite, "Impressions of Italy"
-INTERMISSION-
3. WOLFGANG AMADEUS MOZART: "Jupiter" Symphony in C major, K. 551 [41]
4. FRANZ LISZT: Hungarian Rhapsody No. 2

Willem van Hoogstraten, conductor

July 13

1. LUDWIG VAN BEETHOVEN: Symphony No. 7, in A Major, Op. 92
-INTERMISSION-
2. PYOTR TCHAIKOVSKY: "Francesca da Rimini"

3. EDVARD GRIEG: Two Elegiac Melodies for String Orchestra
4. JOHANN STRAUSS: Waltz, "Tales from the Vienna Woods"
5. LUDWIG VAN BEETHOVEN: Overture to "Egmont"

Willem van Hoogstraten, conductor

July 14

1. WOLFGANG AMADEUS MOZART: Overture to "The Marriage of Figaro"
2. FELIX MENDELSSOHN: "Scotch" Symphony, in A minor
-INTERMISSION-
3. ANTONIN DVORAK: Slavonic Dances
4. CHARLES T. GRIFFES: "The Pleasure-Dome of Kubla-Khan"
5. PYOTR TCHAIKOVSKY: "Nutcracker" Suite

Willem van Hoogstraten, conductor

July 15

1. CARL MARIA VON WEBER: Overture to "Der Freischütz"
2. FRANZ SCHUBERT: "Unfinished" Symphony, in B minor [8]
-INTERMISSION-
3. EDVARD GRIEG: "Peer Gynt" Suite, No 1
4. FRANZ LISZT: Symphonic Poem, "Les Preludes [Préludes]"

Willem van Hoogstraten, conductor

July 16

1. JEAN SIBELIUS: Symphony No. 1, in E minor
-INTERMISSION-
2. J.S. BACH: Prelude, Chorale, and Fugue (Orchestrated by Abert)
3. BEDRICH SMETANA: Symphonic Poem, "The Moldau"
4. NIKOLAY RIMSKY-KORSAKOV: "The Bumble Bee"
5. RICHARD WAGNER: Waldweben, from "Siegfried"
6. EMMANUEL CHABRIER: Rhapsody, España

Willem van Hoogstraten, conductor

July 17

1. LUDWIG VAN BEETHOVEN: Symphony No. 5, in C minor, Op. 67
-INTERMISSION-
2. PYOTR TCHAIKOVSKY: "Romeo and Juliet"
3. JOHANN STRAUSS: Waltz, "Voices of Spring [Frühlingstimmen]"

4. RICHARD WAGNER: Overture to "Tannhäuser"

Willem van Hoogstraten, conductor

July 18 Program of Dance Compositions

I.
FRANZ SCHUBERT: Overture and Ballet Music from "Rosamunde"
Orchestra
II.
LUDWIG VAN BEETHOVEN: Prometheus
Prometheus: Edwin Strawbridge
Pandora: Pauline Koner
With Pandora: Valeska Hubbard, Eva Dainoff
Corps de Ballet
III.
ALEXANDER BORODIN: Dances from "Prince Igor"
(With the Estelle Liebling Melodic Choir)
Chief Warrior: Edwin Strawbridge
Polovtsian Girl: Pauline Koner
Corps de Ballet
-INTERMISSION-
IV.
(a) AMILCARE PONCHIELLI: La Gioconda: Dance of the Hours
Dawn: Valeska Hubbard, Eva Dainoff, Celia Dembroe, Evelyn Levinson, Ruth Saks, Fay Steiner
Mist: Marjorie Collins, Sally Harris, Hilda Hoppenfeld, Muriel Shalit, Lillian Spevack, Florence Solotar
Day: Peta Amberg, Lee Blaine, Maia Bruce, Ethel Chandler, Ruth Robrish, Lucille Stewart
Night: Ruth Boris, Beverley Hosier, Catharine Selby, Susanne Rapkin, Margot Shirley, Jane Williams
(b) NIKOLAY RIMSKY-KORSAKOV: Dance of the Buffoons
Leader of the Buffoons: Charles Lasky
Buffoons: Tom Draper, Bernard Day, William Dollar, Morris Honig, Joseph Levinoff, Milton Smith, George Taska, Jack Quinn.
V.
CAMILLE SAINT-SAENS: Danse Macabre, Op. 40
Death: Edwin Strawbridge
The Maiden: Pauline Koner
VI.
BEDRICH SMETANA: Dances from "The Bartered Bride"
POLKA: Pauline Koner, Valeska Hubbard, Eva Dainoff, Ethel Chandler, Ruth Boris, Lillian Spevack, Susanne Rapkin, Celia Denbroe, Maia Bruce, Evelyn Levinson, Edwin Strawbridge, Charles Lasky, Tom Draper, Bernard Day, Joseph Levinoff, William Dollar, Morris Honig, Jack Quinn, Milton Smith, William Daixel, David Marks.

FURIENT: Edwin Strawbridge, Charles Lasky, Tom Draper, William Dollar, Morris Honig and the Polka Girls

Hans Lange, conductor
Pauline Koner, dancer
Edwin Strawbridge, dancer and Co.
Technical Director: Livingston Platt
Costumes for "The Bartered Bride" by courtesy of The New York Opera Comique.

July 19 Program of Dance Compositions

FELIX MENDELSSOHN: A Midsummer Night's Dream: Overture, Nocturne and Scherzo
Orchestra

II.
LUDWIG VAN BEETHOVEN: Prometheus
Prometheus: Edwin Strawbridge
Pandora: Pauline Koner
With Pandora: Valeska Hubbard, Eva Dainoff
Corps de Ballet

III.
ALEXANDER BORODIN: Dances from "Prince Igor"
(With the Estelle Liebling Melodic Choir)
Chief Warrior: Edwin Strawbridge
Polovtsian Girl: Pauline Koner
Corps de Ballet

-INTERMISSION-

IV.
(a) AMILCARE PONCHIELLI: La Gioconda: Dance of the Hours
Dawn: Valeska Hubbard, Eva Dainoff, Celia Dembroe, Evelyn Levinson, Ruth Saks, Fay Steiner
Mist: Marjorie Collins, Sally Harris, Hilda Hoppenfeld, Muriel Shalit, Lillian Spevack, Florence Solotar
Day: Peta Amberg, Lee Blaine, Maia Bruce, Ethel Chandler, Ruth Robrish, Lucille Stewart
Night: Ruth Boris, Beverley Hosier, Catharine Selby, Susanne Rapkin, Margot Shirley, Jane Williams

(b) NIKOLAY RIMSKY-KORSAKOV: Dance of the Buffoons
Leader of the Buffoons: Charles Lasky
Buffoons: Tom Draper, Bernard Day, William Dollar, Morris Honig, Joseph Levinoff, Milton Smith, George Taska, Jack Quinn.

V.
CAMILLE SAINT-SAENS: Danse Macabre, Op. 40
Death: Edwin Strawbridge
The Maiden: Pauline Koner

VI.
BEDRICH SMETANA: Dances from "The Bartered Bride"

POLKA: Pauline Koner, Valeska Hubbard, Eva Dainoff, Ethel Chandler, Ruth Boris, Lillian Spevack, Susanne Rapkin, Celia Denbröe, Maia Bruce, Evelyn Levinson, Edwin Strawbridge, Charles Lasky, Tom Draper, Bernard Day, Joseph Levinoff, William Dollar, Morris Honig, Jack Quinn, Milton Smith, William Daixel, David Marks.
FURIENT: Edwin Strawbridge, Charles Lasky, Tom Draper, William Dollar, Morris Honig and the Polka Girls

Hans Lange, conductor
Pauline Koner, dancer
Edwin Strawbridge, dancer and Co.
Technical Director: Livingston Platt
Costumes for "The Bartered Bride" by courtesy of The New York Opera Comique.

July 20

1. PHILIP JAMES: Overture in Olden Style on French Noels
2. JOHANNES BRAHMS: Symphony No. 3 in F
-INTERMISSION-
3. ISAAC ALBÉNIZ-ARBOS: "Triana" (from Suite, "Iberia")
4. MAURICE RAVEL: Suite, "Ma Mere L'Oye" ("Mother Goose")
5. IGOR STRAVINSKY: "Fireworks"
6. EMIL WALDTEUFEL: "L'Estudiantina"

Leon Barzin, conductor

July 21

1. MIKHAIL GLINKA: Overture to "Russlan et Ludmilla [Ruslan and Lyudmila]"
2. DEEMS TAYLOR: Suite, "Through the Looking Glass"
3. ROBERT BRAINE: "S. O. S."
-INTERMISSION-
4. SERGEI RACHMANINOV: Symphonic Poem, "The Isle of the Dead"
5. CHARLES LOEFFLER: "Memories of My Childhood"
6. ARTHUR HONEGGER: "Pacific, 231"

Leon Barzin, conductor

July 22

1. NIKOLAY RIMSKY-KORSAKOV: Overture, "The Russian Easter"
2. FRANZ JOSEPH HAYDN: Symphony in G minor
-INTERMISSION-
3. RICHARD STRAUSS: Tone-Poem, "Death and Transfiguration"
4. CHRISTOPH WILLIBALD VON GLUCK: Overture to "Iphigenia in Aulis"
5. NIKOLAY RIMSKY-KORSAKOV: Excerpts from "Le Coq D'Or"
6. SIR EDWARD ELGAR: "Pomp and Circumstance"

Leon Barzin, conductor

July 23

1. ALEXANDER BORODIN: Symphony No. 2, in B minor
-INTERMISSION-
2. (a) HENRI RABAUD: Symphonic Poem, "Le Procession Nocturne"
   (b) EMMANUEL CHABRIER: Bourée fantasque
3. FRANZ LISZT: Spanish Rhapsody (Orchestrated by Anton Seidl)
4. BERNARD WAGENAAR: Divertimento
5. MAURICE RAVEL: Choreographic Poem, "La Valse"
6. MIKHAIL IPPPOLITOV-IVANOV: Procession of the Sardar, from "Caucasian Sketches"

Leon Barzin, conductor

July 24

1. RICHARD WAGNER: From "Tannhäuser":
   Overture: Orchestra
   Grand March: Chorus and Orchestra
   Pilgrim's Chorus: Chorus and Orchestra
2. RICHARD WAGNER: From "Lohengrin":
   Prelude to Act I: Orchestra
   Prelude to Act III and Bridal Chorus: Orchestra and Chorus
   Procession to the Minster: Chorus and Orchestra
-INTERMISSION-
3. RICHARD WAGNER: From "The Flying Dutchman":
   Overture: Orchestra
   Prelude to Act II and Spinning Chorus: Orchestra and Chorus
4. RICHARD WAGNER: From "Die Meistersinger":
   Prelude to Act I: Orchestra
   Prize Song: Orchestra
   Prelude to Act III: Orchestra
   Dance of the Apprentices: Orchestra
   Procession of the Master-singers: Orchestra
   "Wacht auf": Chorus and Orchestra
   Finale: Chorus and Orchestra

Hans Lange, conductor
Metropolitan Opera Chorus

July 25

Same as July 24

July 26

1. GEORGE CHADWICK: "Jubilee"
2. WOLFGANG AMADEUS MOZART: Symphony in G minor, No. 40
3. NICOLAI BEREZOWSKY: Fantasy for Two Pianos and Orchestra
   Vera Brodsky and Harold Triggs, duo-pianists

-INTERMISSION-

4. PYOTR TCHAIKOVSKY: Symphony No. 5, in E minor, Op. 64

Leon Barzin, conductor

July 27

1. CARL MARIA VON WEBER: Overture to "Der Freischütz"
2. JOHANNES BRAHMS: Symphony No. 4, in E minor

-INTERMISSION-

3. GEORGES BIZET: Suite No. 1, from "L'Arlesienne [L'Arlésienne]"
4. MODESTE MUSSORGSKY: Prelude to Act IV, "Khovantchina [Khovanshchina]"
5. JEAN SIBELIUS: "Finlandia"

Hans Kindler, conductor

July 28

1. FRANZ SCHUBERT: Overture, "Rosamunde"
2. J.S. BACH: From Suite in B minor
   (a) Overture: Grave-Allegro
   (b) Bourée I and Bourée II
   (c) Polonaise-Double
   (d) Badinerie
3. RICHARD WAGNER: Introduction to Act III, "Tristan und Isolde"
4. RICHARD WAGNER: Entrance of the Gods into Valhalla, from "Das Rheingold"

-INTERMISSION-

5. GEORGES ENESCO: Roumanian Rhapsody No. 2, in D major
6. OTTORINO RESPIGHI: Symphonic Poem, "Pines of Rome"

Hans Kindler, conductor

July 29

1. CÉSAR FRANCK: Symphony in D minor

-INTERMISSION-

2. JOHANNES BRAHMS: Hungarian Dances (Nos. 5 and 6)
3. NIKOLAY RIMSKY-KORSAKOV: Spanish Caprice
4. ENGELBERT HUMPERDINCK: Dream Pantomine from "Hänsel and Gretel"

5. PYOTR TCHAIKOVSKY: Polonaise from “Eugene Onegin”

Hans Kindler, conductor

July 30

1. WOLFGANG AMADEUS MOZART: Overture to “The Marriage of Figaro”
2. FRANZ SCHUBERT: “Unfinished” Symphony [8]
3. CARL MARIA VON WEBER: Invitation to the Dance (Arranged by Weingartner)
-INTERMISSION-
4. EMMANUEL CHABRIER: Overture to the opera Gwendoline
5. JEAN SIBELIUS: Tone-Poem, “En Saga”
6. MAURICE RAVEL: “Boléro”

Hans Kindler, conductor

July 31

1. JOHANNES BRAHMS: “Academic Festival” Overture, Op. 80
2. LUDWIG VAN BEETHOVEN: Symphony No. 2, in D major, Op. 36
3. HALL JOHNSON NEGRO CHOIR: (a) Lonesome Valley (b) Great Camp Meetin’ (c) Blow, Gab’! (d) You May Bury Me in de Eas’ (e) My God Is So High
-INTERMISSION-
4. RICHARD WAGNER: Prelude and Liebestod, “Tristan und Isolde”
5. CLAUDE DEBUSSY: Prelude to “The Afternoon of a Faun”
6. EMMANUEL CHABRIER: Rhapsody, España
7. HALL JOHNSON NEGRO CHOIR: (a) Elijah, Rock! (b) Massas’s in de Col’, Col’, Groun’ (c) Sometimes I Feel Like a Motherless Child (d) Little Black Train is a-Comin’

Hans Lange, conductor
Hall Johnson (Negro) Choir

August 1

1. AMBROISE THOMAS: Overture to “Mignon”
2. FELIX MENDELSSOHN: Symphony in A major (“Italian”), Op. 90
3. HALL JOHNSON NEGRO CHOIR: (a) Goin’ to See M’Sarah (b) Mule on de Mount (c) Wade in de Water (d) Dat Suits Me (e) Give Me Jesus (f) Run, Little Chillun’
-INTERMISSION-
4. DAVID BARNETT: Divertimento for Orchestra
5. JOHANN STRAUSS: Waltz, “Roses from the South”
6. ANTONIN DVORAK: Two Slavic [Slavonic] Dances
7. HALL JOHNSON NEGRO CHOIR: (a) Honor! Honor! (b) His Name So Sweet (c) When I’m Gone (d) Go Down Death

Hans Lange, conductor

Hall Johnson (Negro) Choir

August 2

1. RICHARD WAGNER: Prelude to "Die Meistersinger"
2. PYOTR TCHAIKOVSKY: "Pathetic" Symphony
-INTERMISSION-
3. ALEXANDER MOSSOLOV: "Iron Foundry"
4. JOHANN STRAUSS: Waltz, "Artists' Life"
5. FRANZ LISZT: Symphonic Poem, "Les Preludes [Préludes]"

Hans Kindler, conductor

August 3

1. FRANZ SCHUBERT: Symphony in C major
-INTERMISSION-
2. MIKHAIL GLINKA: Overture to "Ruslan and Ludmilla [Lyudmila]"
3. ALEXANDER GLAZUNOV: Scherzo from Symphony No. 4
4. ANATOL LYADOV: Eight Russian Folk Songs for Orchestra, Op. 58
5. ALEXANDER BORODIN: Polovtzian [Polovtsian] Dances from "Prince Igor"

Hans Kindler, conductor

August 4

1. JOSÉ PADILLA: Valencia (Orchestral arrangement by Victor Young)
2. (a) FRITZ KREISLER: Waltz Caprice
   Caprice Viennois
   Tambourin Chinois
   (Arranged for Orchestra by Roy Bargy)
   (b) GEORGE GERSHWIN: I Got Rhythm (for piano and orchestra, arranged by Joseph Livingston)
3. JOHN W. GREEN: Night Club
-INTERMISSION-
4. GEORGES BIZET: Selections from "Carmen" (Orchestral Arrangment by Adolph Hoffman)
5. DON REDMOND: Chant of the Wind (Orchestral Arrangment by Carroll Huxley)
6. WILLIAM G. STILL: Land of Superstition (Third Movement from "Darkest Africa")
7. FERDE GROFÉ: Going to Press (Fourth Movement from "Tabloid"; Orchestral Arrangment by the composer)
8. JOHN JACOB LOEB: Jazz Bolero (Orch. by Paul Whiteman; First Public Performance)
9. FERDE GROFÉ: Grand Canyon Suite
10. DUKE ELLINGTON: Mood Indigo (Orchestral Arrangment by Carroll Huxley)
11. GEORGE GERSHWIN: Rhapsody in Blue

Paul Whiteman, conductor

Members of Paul Whiteman's Orchestra

August 5

1. LUDWIG VAN BEETHOVEN: Overture to "Fidelio," in E major, Op. 72
2. JOHANNES BRAHMS: Symphony No. 3 in F major, Op. 90
-INTERMISSION-
3. J.S. BACH: Prelude and Fugue in E minor (orch. by Dezso d'Antallify; First New York Performance)
4. CHRISTOPHE WILLIBALD VON GLUCK: Ballet Suite (arranged by Mottl)
5. JOHANN STRAUSS: Waltz, "Wine,Women and Song"
6. PYOTR TCHAIKOVSKY: Italian Caprice

Hans Kindler, conductor

August 6

1. HECTOR BERLIOZ: Fantastic Symphony
-INTERMISSION-
2. ANTONIN DVORAK: Overture, "Carnival"
3. WOLFGANG AMADEUS MOZART: Eine Kleine Nachtmusik (Serenade for Strings)
4. FREDERICK DELIUS: "On Hearing the First Cuckoo in Spring"
5. RICHARD WAGNER: Wotan's Farewell and Magic Fire Scene, "Die Walkure"

Hans Kindler, conductor

August 7

1. ANTONIN DVORAK: Symphony No. 5 [9], in E minor ("From the New World")
-INTERMISSION-
2. JOHANN STRAUSS: Overture to "The Gypsy Baron"
3. JOHANN STRAUSS: Waltz, "Emperor"
4. JOHANN STRAUSS: Perpetual Motion
5. JOHANN STRAUSS: Waltz, "Tales from the Vienna Woods"
6. JOHANN STRAUSS: Overture to "Die Fledermaus"

Hans Kindler, conductor

August 8 Dance Program

1. HENRY HADLEY: "In Bohemia"
2. ALBERT ROUSSEL: Suite in F
    Prelude Sarabande Gigue
    Doris Humphrey, Charles Weidman, and Group

3. Water study (Without Music)
Doris Humphrey Concert Group
4. GEORGES BIZET: Farnadole
Charles Weidman and Group
-INTERMISSION-
5. RICCARDO PICK-MANGIAGALLI: Piccoli Soldati (Little Soldiers)
Charles Weidman, Cleo Atheneos, Dorothy Lathop, José Limon
6. The Shakers (Accompanied by drum, accordions, and chorus of female voices courtesy of Hall Johnson)
Doris Humphrey Concert Group, Eldress, Dorothy Lathrop
7. HAROLD ARLEN: Bacchanale, Satan's L'll Lamb
Charles Weidman and Group
8. ERIK SATIE: Gymnopaedia
Charles Weidman and José Limon
9. MAURICE RAVEL: La Valse
Doris Humphrey, Charles Weidman, and Group

Hans Lange, conductor
Doris Humphrey
Charles Weidman
Concert Groups
Costumes by Pauline Lawrence

August 9

Same as 8/8

August 10

1. LUDWIG VAN BEETHOVEN: Overture to "Egmont"
2. LUDWIG VAN BEETHOVEN: Symphony No. 8, in F major, Op. 93
-INTERMISSION-
3. RICHARD WAGNER: Prelude to "Parsifal"
4. RICHARD WAGNER: Excerpt from "Götterdämmerung": (a) Daybreak and Siegfried's Rhine Journey (b) Siegfried's Dying Apostrophe to Brunnhilde (c) Siegfried's Apothesis
5. RICHARD WAGNER: Waldweben, from "Siegfried"
6. RICHARD WAGNER: Ride of the Valkyries

Willem van Hoogstraten, conductor

August 11

1. GUSTAV MAHLER: Symphony No. 1, In D Major
-INTERMISSION-
2. PYOTR TCHAIKOVSKY: Overture-Fantasy, "Romeo and Juliet" (After Shakespeare)
3. (a) PERCY GRAINGER: Londonderry Air
(b) PERCY GRAINGER: Shepherd's Hey

(c) PERCY GRAINGER: Molly on the Shore
4. JOHANNES BRAHMS: Hungarian Dances Nos. 10, 3, 1
5. PYOTR TCHAIKOVSKY: Marche Slav [Slavonic March]

Willem van Hoogstraten, conductor

August 12

1. HECTOR BERLIOZ: Overture to "Benvenuto Cellini"
2. LUDWIG VAN BEETHOVEN: Symphony No. 4 in B flat, Op. 60
-INTERMISSION-
3. NIKOLAY RIMSKY-KORSAKOV: Symphonic Suite, "Scheherazade" (After "Thousand oand One Nights"), Op. 35

Willem van Hoogstraten, conductor

August 13

1. RICHARD WAGNER: Overture to "Tannhaeuser [Tannhäuser]"
2. RICHARD WAGNER: Introduction to Act I, "Lohengrin"
3. LUDWIG VAN BEETHOVEN: Piano Concerto No. 3 in C minor
-INTERMISSION-
4. LUDWIG VAN BEETHVOEN: Symphony No. 3, in E flat, "Eroica"

José Iturbi, conductor and pianist

August 14

1. LUDWIG VAN BEETHOVEN: Overture to "Coriolanus"
2. WOLFGANG AMADEUS MOZART: Gavotte from "Idomeneo"
3. SOLOMON PIMSLEUR: Symphonic Ballade, Op. 18, No. 5
4. JOHANNES BRAHMS: Variations on a Theme of Haydn
-INTERMISSION-
5. PYOTR TCHAIKOVSKY: Symphony No. 5, in E minor, Op. 64

Willem van Hoogstraten, conductor

August 15

1. BEDRICH SMETANA: From "The Bartered Bride":
    Overture
        Orchestra
    Scene I: Chorus of the Country People
        Chorus and Orchestra
    Finale from Act I

Chorus and Orchestra
2. CHARLES GOUNOD: From “Faust”:
Ballet Music
Orchestra
Soldiers’ Chorus
Chorus and Orchestra
3. RUGGIERO LEONCAVALLO: From “Pagliacci”:
Intermezzo
Orchestra
Coro delle Campane
Chorus and Orchestra
4. PIETRO MASCAGNI: From “Cavalleria Rusticana”:
Intermezzo
Orchestra
Prayer
Miss Kurkjian, Chorus and Orchestra
-INTERMISSION-
5. GEORGES BIZET: From “Carmen”:
Prelude to Act I
Orchestra
Chorus of Cigarette-Girls
Chorus and Orchestra
Entre-Acte
Orchestra
Air of Micaela
Miss Kurkjian and Orchestra
Entre-Acte
Orchestra
Song of the Toreador
Mr. Gandolfi and Orchestra
March and Chorus
Chorus and Orchestra
6. VINCENZO BELLINI: From “Norma”:
Soldier’s Chorus
Chorus and Orchestra
7. MODESTE MUSSORGSKY: From “Boris Godunoff [Godunov]”:
Coronation Scene
Chorus and Orchestra

Hans Lange, conductor
Alice Kurkjian, soprano
Alfredo Gandolfi, baritone
Chorus of the Metropolitan Opera House

August 16

Same as August 15

August 17

1. LUDWIG VAN BEETHOVEN: Symphony No. 7, in A Major, Op. 92
-INTERMISSION-
2. CARL MARIA VON WEBER: Overture to "Oberon"
3. ARKADY DUBENSKY: Fugue for Violins in Nine Parts
4. (a) BORIS LEVENSON: Fantasy on Two Hebrew Folk Tunes
   (b) BORIS LEVENSON: Oriental Tone-Picture – "A Night In Bagdad"
5. NIKOLAY RIMSKY-KORSAKOV: Suite from "The Snow Maiden"

Willem van Hoogstraten, conductor

August 18 DANCE PROGRAM

1. JOHN POWELL: In Old Virginia
   Orchestra
2. CROW DANCE: Oh come on people, jes' watch dat crow
   Bahama Negro Dancers
3. FIVE NEGRO SPIRITUALS: (a) Nobody Knows De Trouble I Seen (b) Swing Low, Sweet Chariot (c) Git on Board, Lil' Chillun (d) Go Down, Moses (e) Joshua Fit de Battle of Jericho
   Tamiris - Orchestra
4. DANCE OF THE COCONUT GROVE: Evelina, dat Baby Don' Favor Me
   Bahama Negro Dancers
5. SAMUEL COLERIDGE-TAYLOR: The Bamboula Rhapsodie Dance
   Orchestra
6. WEST-AFRICAN MUSIC: Gris-Gris (based on Fetich Ritual of West-African origin)
   Tamiris and the Bahama Negro Dancers
-INTERMISSION-
7. NATHAN NOVICK: Dance of Exuberance
   JOHN POWELL: Dirge
   TRADITIONAL: Maenad (Percussion)
   Tamiris
8. CONGO: "Mama No Wants Peas, No Rice, No Coconut Oil, All She Want is Brandy, Whisky, All de Time"
   Bahama Negro Dancers
9. ANTONIO RODRIGUEZ: South American Dance
   FOLK AIRS: Impressions of the Bull Ring
   Tamiris - Orchestra
10. TRADITIONAL: The Jumping Dance and The Fire Dance
   Bahama Negro Dancers

Hans Lange, conductor
Tamiris (Geneneve Pitot, Musical Director)

Bahama Negro Dancers (Jester Hairston, Musical Director)
Tamiris' costumes designed by Tamiris
Bahama Negro Dancers'costumes designed by Kaj Gynt

August 19

Same as August 18

August 20

1. ROBERT SCHUMANN: Symphony in D minor, No. 4, Op. 120
-INTERMISSION-
2. J. S. BACH: Brandenburg Concerto No. 3, in G, for Strings (Edition of Fritz Steinbach)
3. LÉO DELIBES: Suite from "Sylvia"
4. MAURICE RAVEL: "La Valse"
5. RICHARD WAGNER: Prelude and Finale [Liebestod], "Tristan und Isolde"

Willem van Hoogstraten, conductor

August 21

GIACOMO PUCCINI: Madama Butterfly (Complete Opera Staged with Full Cast)
M. Butterfly, Anna Roselle
Suzuki, Marie Powers
B. F. Pinkerton, Dimitri Onofrei
Kate Pinkerton, Marie Farrar
Sharpless, Joseph Royer
Goro, a Marriage Broker, Crismar Hirsch
An Imperial Commissioner, Francesco Curci
Prince Yamadori, Pompilio Malatesta
The Bonze, James Wolfe
Trouble, Cho-Cho-San's Child, Cho-Cho-San's Relations and Friends, Servants
Metropolitan Opera Chorus

Giuseppe Bamboschek, conductor
Bennie Altier, Stage Manager

August 22

1. RICHARD WAGNER: Prelude to "Die Meistersinger'
2. J.S. BACH: Air for Strings
3. JOHANN STRAUSS: Waltz, "Die Fledermaus"
4. MAURICE RAVEL: Bolero
-INTERMISSION-
5. JOHANNES BRAHMS: Symphony No. 1, in C minor, Op. 68

Willem van Hoogstraten, conductor

August 23 Last Night of the Season

1. FRANZ SCHUBERT: Symphony in B minor ("Unfinished") [8]
2. WOLFGANG AMADEUS MOZART: Concerto for Piano and Orchestra in E flat, K. 482
-INTERMISSION-
3. LUDWIG VAN BEETHOVEN: Symphony No. 5, in C minor, Op. 67

José Iturbi, conductor and pianist

1934

June 26 Opening Night

1. LUDWIG VAN BEETHOVEN: Overture to "Egmont"
2. LUDWIG BEETHOVEN: Symphony No. 5, in C minor
-INTERMISSION-
3. EDUARDO LÓPEZ CHAVARRI: Acuarelas
4. ENRIQUE GRANADOS: Intermezzo from "Goyescas"
5. MANUEL DE FALLA: Three Dances from the Ballet, "The Three-Cornered Hat"

José Iturbi, conductor

June 27

1. WOLFGANG AMADEUS MOZART: Serenade for Strings (Eine Kleine Nachtmusik), K. 525
2. ROBERT SCHUMANN: Symphony No. 3 (Rhenish), in E flat, Op. 97
-INTERMISSION-
3. CARLOS CHAVEZ: Sinfonia de Antigona (First time in New York)
4. CLAUDE DEBUSSY: "La Mer" ("The Sea"): Three Symphonic Sketches

José Iturbi, conductor

June 28

1. NIKOLAY RIMSKY-KORSAKOV: Symphonic Sketches, "Scheherazade" (After "The Thousand and One Nights"), Op. 35
-INTERMISSION-
2. MAURICE RAVEL: Pavane Pour Une Enfante [Infante] Défunte
3. ALEXANDER BORODIN: On the Steppes of Central Asia, Op. 7
4. ALEXANDER BORODIN: Polovtzian [Polovtsian] Dances from "Prince Igor"

José Iturbi, conductor

June 29

CAMILLE SAINT-SAËNS: Samson et Dalila (Complete Opera With Full Cast, Fully Staged)
Samson: Paul Althouse
Dalila: Margaret Matzenauer
The High Priest: Alfredo Gandolfi
Abimelech: Louis D'Angelo
An Old Hebrew: Harold Kravitt
A Philistine Messenger: Lodovico Oliviero
First Philistine: Albert Mahler
Second Philistine: Ralph Magelssen

Alexander Smallens, conductor
Alexander D. Puglia, stage manager

June 30

Same as 6/29

July 1

1. PYOTR TCHAIKOVSKY: "Pathetic" Symphony
-INTERMISSION-
2. RICHARD WAGNER: Prelude and Love Death [Liebestod] from "Tristan und Isolde"
3. RICHARD WAGNER: Prelude to "Die Meistersinger"

José Iturbi, conductor

July 2 All-Beethoven Program

1. LUDWIG VAN BEETHOVEN: Symphony No. 7, in A Major, Op. 92
-INTERMISSION-
2. LUDWIG VAN BEETHOVEN: Symphony No. 3, in E-flat Major ("Eroica")

José Iturbi, conductor

July 3

1. CLAUDE DEBUSSY: Two Nocturnes (a) Nuages (b) Fêtes
2. CLAUDE DEBUSSY: [Prelude à] L'Apres-midi d'un Faune
-INTERMISSION-
3. JOHANNES BRAHMS: Symphony No. 1, in C minor

José Iturbi, conductor

July 4 Independence Day Program

1. JOHN PHILLIP SOUSA: March, "The Stars and Stripes Forever"
2. ROBERT RUSSELL BENNETT: Concerto Grosso for Small Dance Band and Orchestra*
3. DEEMS TAYLOR: "Circus Day"**

-INTERMISSION-

4. JEROME KERN-OSCAR HAMMERSTEIN: Excerpts from "Show Boat"
5. JEAN WEINER: Franco-American Jazz Concerto for Piano and Orchestra
   Mr. Iturbi
6. JOHANN STRAUSS: Waltz from "Die Fledermaus"

José Iturbi, conductor and pianist; Robert Russell Bennett* and Deems Taylor**, conductors

July 5

1. FRANZ SCHUBERT: Symphony in B minor ("Unfinished") [8]
2. (a) CLAUDE DEBUSSY: Danse sacrée et danse profane
   (b) MAURICE RAVEL: Introduction and Allegro for Harp and Orchestra
   Nicanor Zabaleta, harpist

-INTERMISSION-

3. CÉSAR FRANCK: Symphony in D minor

José Iturbi, conductor

July 6

RICHARD WAGNER: Lohengrin (Complete Opera: Full Cast, Complete Sets)
King Henry: Chase Baromeo
Lohengrin: Frederick Jagel
Elsa of Brabant: Anna Roselle
Telramund: Carl Schiffeler
Ortrud: Cyrena Van Gordon
The King's Herald: Ralph Magelssen
Saxon, Thüringian and Brabantian counts and nobles, ladies of honor, pages, men and women, serfs

Alexander Smallens, conductor
Alexander D. Puglia, stage manager

July 7

Same as 7/6

July 8

1. FRANZ LISZT: Symphonic Poem, "Les Preludes [Préludes]"
2. ÉDOUARD LALO: Symphonie Espagnole, for Violin and Orchestra

Stephen Hero, violin
-INTERMISSION-
3. MANUEL DE FALLA: Excerpts from "El Amor Brujo" ("Love, the Magician")
4. NIKOLAY RIMSKY-KORSAKOV: Capriccio Espagnol [Spanish Caprice]

José Iturbi, conductor

July 9

1. J. S. BACH: Brandenburg Concerto No. 1 in F
-INTERMISSION-
2. LUDWIG VAN BEETHOVEN: Symphony No. 9, in D minor, with Final Chorus on Schiller's Ode "To Joy," Op.125
    Misses Morgana and Bampton
    Messrs. Althouse and Baer
    Schola Cantorum

José Iturbi, conductor
Nina Morgana, soprano
Rose Bampton, contralto
Paul Althouse, tenor
Frederic Baer, baritone
Schola Cantorum

July 10

Same as 7/9

July 11

1. WOLFGANG AMADEUS MOZART: "Eine Kleine Nachtmusik" ("Serenade for Strings"), K. 525
2. WOLFGANG AMADEUS MOZART: Concerto in D minor, for Piano and Orchestra (K. 466), with Cadenzas by Beethoven
-INTERMISSION-
3. LUDWIG VAN BEETHOVEN: Piano Concerto No. 3, in C minor, Op. 37

José Iturbi, conductor and pianist

July 12

1. WOLFGANG AMADEUS MOZART: Overture to "The Marriage of Figaro"
2. FRANZ JOSEPH HAYDN: Symphony in G major ("The Surprise"), B. & H. No. 6 (94)
-INTERMISSION-
3. CAMILLE SAINT-SAËNS: Concerto No. 1 in A minor, for Violincello and Orchestra, Op. 33

Joseph Emonts, 'cello
4. CLAUDE DEBUSSY: "La Mer" ("The Sea"), Three Symphonic Sketches

José Iturbi, conductor

July 13

PIETRO MASCAGNI: Cavalleria Rusticana (Complete Opera - Full Cast and Complete Staging)
Santuzza: Bruna Castagna
Lola: Anna Kaskas
Turiddu: Dimitri Onofrei
Alfio: Alfredo Gandolfi
Lucia: Philine Falco
-INTERMISSION-
RUGGIERO LEONCAVALLO: Pagliacci (Complete Opera - Full Cast and Complete Staging)
Nedda: Rosa Tentoni
Canio: Frederick Jagel
Tonio: Claudio Frigerio
Beppe: Albert Mahler
Silvio: Ralph Magelssen

Alexander Smallens, conductor
Alexander D. Puglia, stage manager

July 14

Same as July 13

July 15

1. CLAUDE DEBUSSY: Two Nocturnes (a) Nuages (b) Fêtes
2. CLAUDE DEBUSSY: "[Prelude à] L'Apres Midi d'un Faune"
-INTERMISSION-
3. LUDWIG VAN BEETHOVEN: Symphony No. 6 ("Pastorale [Pastoral]") in F major, op. 68

José Iturbi, conductor

July 16

1. JOHANNES BRAHMS: Symphony No. 1, in C minor, Op. 68
-INTERMISSION-
2. RICHARD WAGNER: Prelude to Act I, "Lohengrin"
3. RICHARD WAGNER: Siegfried's Funeral March, from "Götterdämmerung"
4. RICHARD WAGNER: Overture to "Tannhäuser"

José Iturbi, conductor

July 17

1. CARL MARIA VON WEBER: Overture to "Euryanthe"
2. SERGEI PROKOFIEV: Classical Symphony
3. MAURICE RAVEL: Albarado del Gracioso

-INTERMISSION-

4. FRANZ SCHUBERT: Symphony No. 7[9] in C major

Eugene Ormandy, conductor

July 18

1. GEORGE FREDERICK HANDEL: Overture in D minor (arranged by Sir Edward Elgar)
2. WOLFGANG AMADEUS MOZART: Symphony in G minor
3. (a) SERGEI RACHMANINOFF: O, Thou Billowy Harvest Fields
   (b) SERGEI RACHMANINOFF: Fate
   Miss Breslau

-INTERMISSION-

4. MANUEL DE FALLA: "El Amor Brujo" ("Love, the Magician")
   Miss Breslau
5. MAURICE RAVEL: "Daphnis and Chloé" (Suite No. 2)

Eugene Ormandy, conductor
Sophie Breslau, mezzo

July 19 All-Russian Program

1. ANATOL LYADOV: Eight Russian Folk Songs for Orchestra, Op. 58
2. IGOR STRAVINSKY: Suite from "The Fire-Bird [Firebird]"
3. REINHOLD GLÈRE: Dance of the Russian Sailors

-INTERMISSION-

4. PYOTR TCHAIKOVSKY: Symphony No. 5, in E minor

Eugene Ormandy, conductor

July 20

GEORGES BIZET: Carmen (Complete Opera: Fully Cast and Staged)
Carmen: Bruna Castagna
Micaela: Aida Doninelli
Frasquita: Thelma Votipka
Mercedes: Philine Falco
Don José: Paul Althouse
Escamillo: Mostyn Thomas
Duncaire: Abrasha Robofsky
Remendado: Albert Mahler

Zuniga: Louis D'Angelo
Morales: Ralph Magelssen
An innkeeper, guide, officers, dragoons, lads, cigar girls, gypsies, smugglers, picadors, toreadors
Act IV, Ballet arranged by Rita De Leporte.

1. Entrance of Farandole, by Corps de Ballet.
2. Serenade Espagnol by Rita De Leporte and Arthur Mahoney.
3. Farandole, by Rita De Leporte, Arthur Mahoney and Corps de Ballet.

Alexander Smallens, conductor
Alexander D. Puglia, stage manager

July 21

Same as 7/20

July 22

1. FRANZ SCHUBERT: Overture to "Rosamunde"
2. FRANZ SCHUBERT: Symphony No. 8, in B minor ("Unfinished")
-INTERMISSION-
3. JOHANN STRAUSS: Overture to "Die Fledermaus"
4. JOHANN STRAUSS: Waltz, "Tales from the Vienna Woods"
5. JOHANN STRAUSS: Frauenherz Polka
6. JOHANN STRAUSS: Perpetual Motion
7. JOHANN STRAUSS: Pizzicato Polka
8. JOHANN STRAUSS: Waltz, "[On] The Beautiful Blue Danube"

Eugene Ormandy, conductor

July 23

1. J. S. BACH: Chaconne (Transcribed for Orchestra by Jenö Hubay)
2. ROBERT SCHUMANN: Symphony in D minor, No. 4, Op. 120
-INTERMISSION-
3. CLAUDE DEBUSSY: L'Ile [L'Île] Joyeuse (Transcribed for Orchestra by Bernardino Molinari)
4. CHARLES T. GRIFFES: Symphonic Poem, "The Pleasure-Dome of Kubla-Khan"
5. ZOLTON KODALY: Suite from "Háry Janos"

Eugene Ormandy, conductor

July 24

1. ANTONIN DVORAK: Symphony No. 5[9], in E minor, "From the New World"
-INTERMISSION-

2. PYOTR TCHAIKOVSKY: “Francesca da Rimini,” Fantasia for Orchestra (After Dante), Op. 32
3. RICHARD STRAUSS: Tone-poem, “Don Juan,” Op. 20
4. JAROMÍR WEINBERGER: Polka and Fugue from the Opera, “Schwanda the Bagpipe-Player”

Eugene Ormandy, conductor

July 25

1. JOHANNES BRAHMS: Academic Festival Overture, Op. 80
2. JOHANNES BRAHMS: Symphony No. 4, in E minor
-INTERMISSION-
3. PYOTR TCHAIKOVSKY: Concerto for Violin and Orchestra in D major
Mishel Piastro, violin

Eugene Ormandy, conductor

July 26

1. RICHARD WAGNER: Prelude to “Die Meistersinger”
2. JEAN SIBELIUS: Symphony No. 5, in E flat
-INTERMISSION-
3. CLAUDE DEBUSSY: Prelude to “The Afternoon of a Faun”
4. RICHARD STRAUSS: Waltz from “Der Rosenkavalier”
5. OTTORINO RESPIGHI: “The Pines of Rome”

Eugene Ormandy, conductor

July 27

MODESTE MUSSORGSKY: Boris Godunoff [Godunov] (Complete Opera; full cast and fully staged: The Art of Musical Russia, Inc. Production)
Police Office: Vladimir Deloff
Tschelkalov: Alexis Tcherkassky
Schuisky: Ivean Velikanoff
Boris Godunoff, Regent of Russia: George Youreneff
Dmitri: Ivan Ivantzoff
Brother Pimenn: Vasily Romakoff
The Innskeeper: Devora Nadworney
Varlaam: Michail Shevtz
Missail: Joseph Kallini
Xenia, his daughter: Marguerite Hawkins
Feodor, his son: Elena Shvedova
The Boyar: Florent Stonislavsky
The Nurse: Nadine Fedora
Marina: Ina Bourskaya

Simpleton: Leonid Troitzky
*First Jesuit:*Stefan Kosakevich
Second Jesuit: Alexis Tcherkassky
Boyars, Soldiers, Peasants, Beggars, Pilgrims, Guards, Populace, etc.
Polonaise Dances by Corps de Ballet (Arranged by Rita De Leporte)

Alexander Smallens, conductor
Eugene Shastan, stage manager
The entire production is under the supervision of and furnished by The ART OF MUSICAL RUSSIA, Inc. Ivan Ivantzoff, President.

July 28

Same as July 27

July 29 All-Tchaikovsky Program

1. PYOTR TCHAIKOVSKY: Overture-Fantasy, "Romeo and Juliet" (After Shakespeare)
2. PYOTR TCHAIKOVSKY: Suite, "Nutcracker"
-INTERMISSION-
3. PYOTR TCHAIKOVSKY: Symphony No. 4, in F minor, Op. 36

Eugene Ormandy, conductor

July 30 All-Wagner Program

1. RICHARD WAGNER: Overture and Bacchanale from "Tannhäuser"
2. RICHARD WAGNER: Introduction to Act III, Dance of the Apprendices, and Entrance of the Mastersingers, from "Die Meistersinger"
-INTERMISSION-
3. RICHARD WAGNER: Excerpts from "Götterdämmerung": (a) Siegfried's Rhine Journey (b) Siegfried's Funeral March (c) Closing Scene: Brunnhilde's Immolation
Miss Davies

Eugene Ormandy, conductor
Agnes Davies, soprano

July 31

1. JOHANNES BRAHMS: Symphony No. 4, in E minor
-INTERMISSION-
2. LUDWIG VAN BEETHOVEN: Overture to "Leonore," No. 3, Op. 72[a]
3. LUDWIG VAN BEETHOVEN: Symphony No. 7, in A Major

Willem van Hoogstraten, conductor

August 1

1. FRANZ SCHUBERT: Overture to "Rosamunde"
2. FELIX MENDELSSOHN: "Scotch" Symphony

-INTERMISSION-

3. PYOTR TCHAIKOVSKY: Overture-Fantasia, "Romeo and Juliet" (After Shakespeare)
4. RICHARD STRAUSS: "Till Eulenspiegel"
5. RICHARD WAGNER: Prelude to "Die Meistersinger"

Willem van Hoogstraten, conductor

August 2

1. LUDWIG VAN BEETHOVEN: Overture to "Egmont"
2. LUDWIG VAN BEETHOVEN: Symphony No. 8, in F

-INTERMISSION-

3. CLAUDE DEBUSSY: Ibéria (No. 2 of "Images for Orchestra")
4. FRANZ SCHUBERT: Ballet Music for "Rosamunde"
5. HECTOR BERLIOZ: [Three] Excerpts from "The Damnation of Faust"

Willem van Hoogstraten, conductor

August 3

GIUSEPPE VERDI: Aida (Complete Opera, with full cast, fully staged)
The King: Louis D'Angelo
Amneris: Kathryn Meisle
Aida: Rosa Tentoni
Radames: Frederick Jagel
Ramfis: Harold Kravitt
Amonasro: Claudio Frigerio
A Messenger: Lodovico Oliviero
A Priestess: Marie Budde

Act I, Scene 2. Priestess Dance by Corps de Ballet.
Act II. Incidental Dance by Rita De Leporte and Corps de Ballet. (Arranged by Rita De Leporte)

Alexander Smallens, conductor
Alexander D. Puglia, stage manager

August 4

Same as August 3

August 5

1. CARL MARIA VON WEBER: Overture to "Der Freischütz"
2. DEEMS TAYLOR: Suite, "Through the Looking Glass"

3. RICHARD WAGNER: Prelude and Love-Death [Liebestod], "Tristan und Isolde"
-INTERMISSION-
4. LUDWIG VAN BEETHOVEN: Symphony No. 6, in F major ("Pastoral")

Alexander Smallens, conductor

August 6

NIKOLAY RIMSKY-KORSAKOV: "Scheherazade" (Choreographic Drama in One Act by Michel Fokine and Leon Bakst)

Zoebeide: Albertina Vitak
Favorite Slave of Zobeide: Leon Barté
Shahriar, King of India: Etienne Barone
Shah-Zeman, His Brother: Mischa Markoff
Chief Eunuch: Michel Dido
Sultanas: Tousia Say, Jean Clausen, Jean Dolova, Genevieve Hageman, Frances Menz, Vera Valkenau, Dorothy Hallberg, Florence Chambecos.
Almees: Frances Suzanne, Celia Pekelner, Stella Clausen, Daphne Arnold, Thalia Mara, Edna Veralle, Annabelle Lyon, Wiona Stoney.
Odalisques: Winona Bimboni, Alice Wynne, Dorothy Denton.
Slave Girls of the Harem: Mary Long Hanlon, Love Matiuk, Eleanor Weichsel, Marjorie Beauchamp, Marie Hoffman, Issabelle Kimpal.
Slaves: George Chaffee, Harold Haskin, Milton Barnet, Eugene Loring, Freddy Rhodes, Joseph Lane, Deanne Crockett, Juan Casonova.
Adolescents: Thelma Himmel, Beatrice Levine, Rosa Feldman, Ellen Halsorsen, Madeleine Leweck, Miriam Weiskopf.
Ladies and Gentlemen of the Court, Soldiers, etc.

-INTERMISSION-

NIKOLAY RIMSKY-KORSAKOV: Overture, "The Russian Easter"
Orchestra

FREDERICK CHOPIN: Polonaise
Orchestra

FREDERICK CHOPIN: "Les Syphides" (Choreography by Michel Fokine)

Nocturne: Soloists – Albertina Vitak, Dorothy Denton, Dorothy Hallberg, Annabelle Lyon, Edna Veralle, Stella Clausen, and George Chaffee.

Love Matiuk, Mary Long Hanlon, Issabelle Kimpal, Eleanor Weichsel, Marjorie Beauchamp, Beatrice Levine, Celia Pekelner, Genevieve Hageman, Thalia Mara, Jean Dolova, Frances Suzanne, Tousia Say, Alice Wynne, Florence Chambecos, Madeleine Leweck.

Valse: Annabelle Lyon
Mazurka: Albertina Vitak
Mazurka: George Chaffee
Prelude: Dorothy Hallberg
Valse: Albertina Vitak and George Chaffee

Valse: Albertina Vitak and Ensemble

Howard Barlow, conductor
Fokine Russian Ballet

August 7

Same as August 6

August 8

1. JOHANNES BRAHMS: Symphony No. 2, in D major, Op. 73
-INTERMISSION-
2. PAUL DUKAS: Symphonic Poem, "La Peri"
3. CLAUDE DEBUSSY: Prelude to "The Afternoon of a Faun"
4. HECTOR BERLIOZ: Overture, "The Roman Carnival"

Willem van Hoogstraten, conductor

August 9

1. PYOTR TCHAIKOVSKY: Symphony No. 5, in E minor
-INTERMISSION-
2. ERNST VON DOHNANYI: Suite for Orchestra, Op. 19
3. BEDRICH SMETANA: Symphonic Poem, "The Moldau"
4. JOHANN STRAUSS: Waltz, "Frühlingstimmen [Voices of Spring]"

Willem van Hoogstraten, conductor

August 10

GIACOMO PUCCINI: Madama Butterfly (Complete Opera Staged with Full Cast)
Cio-Cio San: Thalia Sabanieeva
Suzuki: Ina Bourskaya
Kate Pinkerton: Philine Falco
B. F. Pinkerton: Paul Althouse
U. S. Consul Sharpless: Alfredo Gandolfi
Goro: Albert Mahler
Yamadori: Louis D'Angelo
The Uncle Priest: Louis D'Angelo
The Imperial Commissary: Ralph Magelssen

Alexander Smallens, conductor
Alexander D. Puglia, stage manager

August 11

Same as August 10

August 12

1. JOHANNES BRAHMS: "Academic Festival" Overture
2. WOLFGANG AMADEUS MOZART: Symphony in G minor

-INTERMISSION-

3. RICHARD WAGNER: Three Excerpts from "Götterdämmerung": (a) Daybreak and Siegfried's Rhine Journey (b) Siegfried's Dying Apostrophe to Brunnhilde (c) Siegfried's Funeral March
4. PAUL DUKAS: "The Sorcerer's Apprentice"
5. BEDRICH SMETANA: Overture to "The Bartered Bride"

Willem van Hoogstraten, conductor

August 13

PYOTR TCHAIKOVSKY: "Romeo and Juliet": Overture-Fantasy for Orchestra
Orchestra

MAURICE RAVEL: "Boléro" (Choreography by Michel Fokine)
Betty Eisner, Winona Bimboni, Issabelle Kimpal, Dorothy Denton, Love Matiuk, Dorothy Hallberg, Alice Wynne, Marjorie Beauchamp, Mary Kathereen Daugherty, Vera Volkenau, Genevieve Hageman, Frances Mentz, Jenny Dolova, Rosa Feldman, Beatrice Levine, Miriam Weiskopf, Madeleine Leweck, Frances Suzanne, Thalia Mara, Annabelle Lyon, Edna Veralle, Stella Clauson, Selma Schwartz, Celia Pekelner.
Leon Barte, Harold Haskin, Effin Girsh, Dean Crockett, Fred Rohdes, Eugene Loring, Juan Casanova, Milton Barnet, George Kiddon, Vladimir Gerald, Jack Quin, George Chaffee, Joseph Lane.

-INTERMISSION-

FREDERICK CHOPIN: "Les Sylphides" (Choreography by Michel Fokine)
Nocturne: Soloists – Albertina Vitak, Dorothy Denton, Dorothy Hallberg, Annabelle Lyon, Edna Veralle, Stella Clausen, and George Chaffee.

Love Matiuk, Mary Long Hanlon, Issabelle Kimpal, Eleanor Weichsel, Marjorie Beauchamp, Beatrice Levine, Celia Pekelner, Genevieve Hageman, Thalia Mara, Jean Dolova, Frances Suzanne, Tousia Say, Alice Wynne, Florence Chambecos, Madeleine Leweck.

Valse: Annabelle Lyon
Mazurka: Albertina Vitak
Mazurka: George Chaffee
Prelude: Dorothy Hallberg
Valse: Albertina Vitak and George Chaffee
Valse: Albertina Vitak and Ensemble

ALEXANDER BORODIN: Polovtzian [Polovtsian] Dances from "Prince Igor" (Choreography by Michel Fokine)

Polovetsky Prisoners: Winona Bimboni, Betty Eisner, Issabelle Kimpal, Dorothy Denton, Love Matiuk, Dorothy Hallberg, Alice Wynne, Marjorie Beauchamp, Mary K. Daugherry, Vera Volkenau, Genevieve Hageman, Frances Mentz, Jenny Dolova
Polovetsky Girls: Edna Veralle, Frances Suzanne, Thalia Mara, Annabelle Lyon, Stella Clausen, Selma Schwartz, Celia Pekelner.
Polovetsky Warriors: Harold Haskin, Effin Girsh, Leon Barte, Dean Crockett, Fred Rodhes, Eugene Loring, Juan Casanova, Milton Barnett, George Kiddon, Vladimir Gerald, Jack Quin, George Chaffee, Joseph Lane.
Adolescents: Rosa Feldman, Beatrice Levine, Madeleine Leweck, Thelma Himmel, Ellen Halversen, Miriam Weiskopf.

Ernst Hoffman, conductor
Fokine Russian Ballet

August 14

Same as August 13

August 15

Same as August 13

August 16

1. JEAN SIBELIUS: Symphony No. 1, in E minor
-INTERMISSION-
2. CARL MARIA VON WEBER: Overture to "Oberon"
3. LÉO DELIBES: Sylvia Suite
4. FELIX MENDELSSOHN: Nocturne and Scherzo from Music for "A Midsummer Night's Dream"
5. RICHARD WAGNER: Ride of the Valkyries

Willem van Hoogstraten, conductor

August 17

CHARLES GOUNOD: Faust (Complete Opera; Full Cast, Fully Staged)
Faust: Dimitri Onofrei
Mephistopheles: Leon Rothier
Valentin: Mostyn Thomas
Wagner: Louis D'Angelo
Marguerite: Aida Doninelli
Siebel: Pearl Besuner
Marthe: Philine Falco

Willem van Hoogstraten, conductor

August 18

Same as August 17

August 19

1. JOHANNES BRAHMS: Symphony No. 1, in C minor, Op. 68
-INTERMISSION-
2. GIOACHINO ROSSINI: Overture to "William Tell"
3. EMMANUEL CHABRIER: Espana [España]
4. JOHANN STRAUSS: Waltz, "Wienerblut [Vienna Blood]"
5. FRANZ LISZT: Symphonic Poem, "Les Preludes [Préludes]"

Willem van Hoogstraten, conductor

August 20 Last Night of the Season

1. PYOTR TCHAIKOVSKY: Symphony No. 4, in F minor, Op. 36
-INTERMISSION-
2. MIKHAIL GLINKA: Overture to "Ruslan and Ludmilla [Lyudmila]"
3. MIKHAIL IPPPOLITOV-IVANOV: Caucasian Sketches
4. ALEXANDER BORODIN: Prince Igor Dances
5. PYOTR TCHAIKOVSKY: Overture, "1812"

Willem van Hoogstraten, conductor

1935

June 26 Opening Night

1. RICHARD WAGNER: Prelude to "Die Meistersinger"
2. LUDWIG VAN BEETHOVEN: Symphony No. 5, in C minor
-INTERMISSION-
3. FELIX MENDELSSOHN: Concerto for Violin and Orchestra in E minor
Albert Spalding, violin
4. MANUEL DE FALLA: Three Dances from the Ballet, "The Three-Cornered Hat"

José Iturbi, conductor

June 27

GIUSEPPE VERDI: Aida (Complete Opera, with full cast, fully staged)
The King: Louis D'Angelo
Amneris: Cyrena Van Gordon
Aida: Rosa Tentoni
Rhadames: Paul Althouse

Ramfis: John Gurney
Amonasro: Mostyn Thomas
A Messenger: Louis Purdey
Priestess: Paceli Diamond
Incidental Dances by Monna Montes, Leon Fokine and Corps de Ballet (Arranged by Alex Yakovleff)

Alexander Smallens, conductor
Alexander D. Puglia, stage manager
Alberto Sciaretta, assistant conductor

June 28

Same as June 27

June 29

1. WOLFGANG AMADEUS MOZART: Overture to "The Marriage of Figaro"
2. JOHANNES BRAHMS: Symphony No. 1, in C minor
-INTERMISSION-
3. RICHARD WAGNER: Siegfried Idyl [Idyll]
4. RICHARD WAGNER: Siegfried's Funeral March from "Götterdämmerung"
5. RICHARD WAGNER: Prelude and Finale [Liebestod], "Tristan und Isolde"

José Iturbi, conductor

June 30

1. GIOACHINO ROSSINI: Overture to "The Barber of Seville"
2. FRANZ SCHUBERT: Symphony in B minor ("Unfinished") [8]
-INTERMISSION-
3. ENRIQUE GRANADOS: Intermezzo from the opera, "Goyescas"
4. MAURICE RAVEL: "Pavane pour une Infante défunte"
5. GEORGES BIZET: Suite from "L'Arlésienne"

José Iturbi, conductor

July 1

CARL MARIA VON WEBER: Overture to "Euryanthe"
(For Orchestra)
I.
LUDWIG VAN BEETHOVEN: "Adventures of a Harlequin" (A Choreographic Comedy by Michel Fokine)
The Harlequin: Vitale Fokine
First Lady: Edna Veralle
The Captain, her husband: Harold Haskin

Second Lady: Wiora Stoney
Pantalone, her husband: Eugene Loring
Pierrot: George Kiddon
Small Pierrots: Helen Halversan, Thelma Himmel
Friends of the Ladies: Winona Bimboni, Betty Eisner, Lorraine Schantz, Dorothy Denton, Dorothy Denton, Dorothy Hall, Nell Bitz
Neapolitan Girls: Beatrice Levine, Ann Wolfson, Celia Pekelner, Selma Schwartz, Nora Koreff, Miriam Weiskopf, Genevieve Hageman, Rose Feldman, Marjorie Beauchamp.
Scaramouches: Louise Kreins and Love Matiuk; *Brighella:* Frances Menz, Eleanor Weischel, Tousia Say, Jean Dolova; *Coviello:* Betty Jane Smith; *Cascaretti:* Assia Wilde; *Mistulino:* Virginia Comer; *Pulcinella:* Iris Roche; *Bambinelli:* Clarice Sitomer; *Scapino:* Thelma Horowitz; *Mezzetin:* Vera Vaulkenou.
Officer: V. Valentinoff.
Soldiers: Fred Rodhes, Jack Quin, Harry Taub, Milton Barnett, George Church, Artur Frederix.

-INTERMISSION-

II.

CARL MARIA VON WEBER: Le Spectre de la Rose (Ballet by Michel Fokine)
Spectre de la Rose: Paul Haakon
The Girl: Dorothy Hall

III.

ALEXANDER BORODIN: Overture to "Prince Igor"
(For Orchestra)

ALEXANDER BORODIN: Polovetzkian [Polovtsian] Dances from "Prince Igor" (Ballet by Michel Fokine)
Polovetsky Prisoners: Winona Bimboni, Betty Eisner, Nell Bitz, Dorothy Denton, Vera Vaulkenou, Tousia Say, Lorraine Schantz, Frances Menz, Jean Dolova, Love Matiuk, Eleanor Weischel, Louise Kriens, Dorothy Hall.
Polovetsky Girls: Edna Veralle, Selma Schwartz, Celia Pekelner, Virginia Comer, Genevieve Hageman, Ann Wolfson, Marjorie Beauchamp.
Polovetsky Warriors: Harold Haskin, George Kiddon, V. Valentinoc, George Church, Fred Rohdes, Effin Girsh, Harry Taub, Olaf, Jean Yamoujinsky, Eugene Loring, Milton Barnett, Jack Quin, Arthur Frederix.
Adolescents: Miriam Weiskopf, Thelma Himmel, Beatrice Levine, Rose Feldman, Thelma Horowitz, Helen Halversan.

Alexander Smallens, conductor
Fokine Russian Ballet

July 2

Same as July 1

July 3

1. FRANZ SCHUBERT: Overture to "Rosamunde"

2. FELIX MENDELSSOHN: Symphony in A major ("Italian")
-INTERMISSION-
3. CLAUDE DEBUSSY: Two Nocturnes
I. "Nuages" ("Clouds")
II. "Fêtes" ("Festivals")
4. LUDWIG VAN BEETHOVEN: Overture to "Leonore," No. 3

José Iturbi, conductor

July 4

CHARLES GOUNOD: Faust (Complete Opera; Full Cast, Fully Staged)
Faust: Armand Tokatyan
Mephistopheles: Leon Rothier
Valentin: Joseph Royer
Wagner: Ralph Magelssen
Marguerite: Maria Kurenko
Siebel: Paceli Diamond
Marthe: Philine Falco
Corps de Ballet under the direction of Alex Yakovleff

Alexander Smallens, conductor
Alexander D. Puglia, stage manager
Alberto Sciaretta, assistant conductor

July 5

Same as July 5

July 6

1. LUDWIG VAN BEETHOVEN: Symphony No. 3, in E-flat Major ("Eroica")
-INTERMISSION-
2. GEORGE TEMPLETON STRONG: Choral, "When Our Last Hour is at Hand," for String Orchestra, on a Melody by Hans Leo Hassler
3. PAUL DUKAS: "The Sorcerer's Apprentice"
4. NIKOLAY RIMSKY-KORSAKOV: Spanish Caprice

José Iturbi, conductor

July 7

1. CARL MARIA VON WEBER: Overture to "Oberon"
2. LUDWIG VAN BEETHOVEN: Symphony No. 7, in A Major
-INTERMISSION-
3. RICHARD WAGNER: Overture to "Tannhäuser"
4. ALEXANDER BORODIN: On the Steppes of Central Asia

5. HECTOR BERLIOZ: Rakoczy March

José Iturbi, conductor

July 8

I.

NIKOLAY RIMSKY-KORSAKOV: Scheherazade (Choreographic Drama in One Act by Michel Fokine, Scenery and Costumes after Bakst)

Zobeide: Betty Eisner
Favorite Slave of Zobeide: Paul Haakon
Shahriar, King of India: Vladimir Valentinoff
Shah-Zeman, his brother: George Church
Chief Eunuch: Michel Dido
Odalisques: Winona Bimboni, Dorothy Denton, Nell Bitz.
Almees: Selma Schwartz, Edna Veralle, Marjorie Beauchamp, Celia Pekelner, Ann Wolfson, Virginia Comer, Thelma Horowitz, Nora Koreff.
Sultanas: Genevieve Hageman, Dorothy Hall, Frances Menz, Vera Vaulkenou, Louise Kriens, Lorraine Schantz, Jean Dolova, Tousia Say.
Slaves: Artur Frederix, Harold Haskin, George Kiddon, Milton Barnett, Fred Rohdes, Harold Taub, Eugene Loring, Jack Quin.
Adolescents: Thelma Horowitz, Miriam Weiskopf, Thelma Himmel, Beatrice Levine, Rose Feldman, Helen Halversen.
Slave Girls of the Harem: Love Matiuk, Eleanor Weischel, Assia Wilde, Iris Roche, Clarice Sitomer, Betty Jane Smith.
Assistant Eunuchs: Olaf and Jean Yamoujinsky
Ladies and Gentlemen of the Court, Suite of the Shah, Soliders, etc.
Costumes executed by Helene Pons Studio

-INTERMISSION-

II.

PAUL DUKAS: "The Sorcerer's Apprentice" (Ballet by Michel Fokine)

The Apprentice: Eugene Loring
The Sorcerer: Vladimir Valentinoff
Broom: Paul Haakon
Half Brooms: Miriam Weiskopf and Edna Veralle
Water: Betty Eisner and Winona Bimboni
Water: Dorothy Denton, Love Matiuk, Dorothy Hall, Louise Kriens, Lorraine Schantz, Nell Bitz, Vera Vaulkenou, Marjorie Beauchamp, Eleanor Weischel, Tousia Say, Jean Dolova, Frances Menz, Thelma Horowitz, Genevieve Hageman, Selma Schwartz, Celia Pekelner, Rose Feldman, Virginia Comer, Ann Wolfson, Betty Jane Smith, Iris Roche, Clarice Sitomer, Beatrice Levine, Nora Koreff.
Algea: Artur Frederix, Jean Yamoujinsky, Jack Quin, George Kiddon, Olaf, Fred Rohdes, Harold Taub, Harold Haskin.

III. "The Elves" (Ballet by Michel Fokine)

FELIX MENDELSSOHN: A Midsummer Night's Dream: Overture

FELIX MENDELSSOHN: Concerto for Violin and Orchestra in E minor, Op. 64: Andante and Allegro

Elves: Betty Eisner

Dorothy Hall, Dorothy Denton, Ann Wolfson, Nora Koreff, Helen Halversen, Thelma Himmel, Edna Veralle, Beatrice Levine, Celia Pekelner, Miriam Weiskopf, Genevieve Hageman, Rose Feldman, Marjorie Beauchamp, Nell Blitz, Lorraine Schantz, Louise Kriens, Love Matiuk, Eleanor Weischel, Gloria Eisner, Lola Blaser, Virginia Lee, Dolores Perlin, Nina Fraskin, Dorothy Wetzler

Elves: Paul Haakon

George Church, George Kiddon, Harold Haskin, Vladimir Valentinoff

Alexander Smallens, conductor
Fokine Russian Ballet

July 9

Same as July 8

July 10

1. EDVARD GRIEG: Suite from "Peer Gynt," No. 1
2. EDVARD GRIEG: Concerto in A minor for Piano and Orchestra, Op. 16

-INTERMISSION-

3. CÉSAR FRANCK: Symphony in D minor

José Iturbi, conductor and pianist

July 11

MODESTE MUSSORGSKY: Boris Godunoff [Godunov] (Complete Opera; full cast and fully staged: The Art of Musical Russia, Inc. Production)

Police Office: Carl Formes
Tschelkalov: Alexis Tcherkassky
Schuisky: Ivean Velikanoff
Boris Godunoff, Regent of Russia: George Dubrovsky
Dmitri: Ivan Ivantzoff
Brother Pimenn: Vasily Romakoff
The Innskeeper: Dora Boshoer
Varlaam: Michail Shevtz
Missail: Joseph Kallini
Xenia, his daughter: Marguerite Hawkins
Feodor, his son: Elena Shvedova
The Nurse: Nadine Fedora
The Boyar: James Spivak
Marina: Jeanne Palmer

Simpleton: Myron Taylor
First Jesuit: Stephen Slepoushkin
Second Jesuit: Alexis Tcherkassky
Boyars, Soldiers, Peasants, Beggars, Pilgrims, Guards, Populace, etc.

Alexander Smallens, conductor
Eugene Shastan, stage manager
The entire production is under the supervision of and furnished by THE ART OF MUSICAL RUSSIA, Inc. Ivan Ivantzoff, President.

July 12

Same as July 11

July 13

1. PYOTR TCHAIKOVSKY: Symphony No. 6 in B minor ("Pathétique")
-INTERMISSION-
2. THEODORE CELLA: Symphonic Sketch: The Lido (First New York Performance)*
3. CLAUDE DEBUSSY: Prelude to "The Afternoon of a Faun"
4. FRANZ LISZT: Hungarian Rhapsody No. 2

José Iturbi/Theodore Cella*, conductors,

July 14

1. LUDWIG VAN BEETHOVEN: Symphony No. 6 ("Pastorale"), in F major, op. 68
-INTERMISSION-
2. RICHARD WAGNER: Prelude to "Lohengrin"
3. CAMILLE SAINT-SAËNS: Prelude to "The Deluge"
4. LÉO DELIBES: Suite from "Coppelia"

José Iturbi, conductor

July 15

I.
MODESTE MUSSORGSKY: "Night On Bald Mountain"
Orchestra
II.
MICHEL FOKINE: Cleopatra (ballet by Michel Fokine with music by Arensky, Rimsky-Korsakov, Glazounov, Taneyev, Mussorgsky; Scenery after Maquette by L. Bakst)
Taor: Edna Veralle
Amun: Paul Haakon
Cleopatra: Winona Bimboni
Slave: Betty Eisner
Slave: George Church

Priest: Vladimir Valentinoff
Bacchante: Dorothy Denton, Dorothy Hall.
Virginia Comer, Eleanor Weischel, Beatrice Levine, Rose Feldman, Frances Menz, Celia Pekelner, Milton Barnett, George Kiddon, Harold Haskin, Fred Rodhes, Harold Taub, Jack Quin.
Fauns: Eugene Loring, Olaf.
Jewesses: Selma Schwarz, and Miriam Weiskopf, Clarice Sitomer, Betty Jane Smith, Thelma Horowitz.
Sacred Dancers: Lorraine Schantz, Nell Bilz, Love Matiuk, Louise Kriens, Genevieve Hageman, Marjorie Beauchamp, Ann Wolfson, Nora Koreff.
Ghazies: Vera Vaulkenou, Assia Wilde, Tousia Say, Jean Dolova.
Egyptians: Jean Yamoujinsky, Artur Frederix, David Worthman, Streshreff.
Cleopatra's Suite, Soldiers, Musicians, Slaves, etc.
III.
FREDERICK CHOPIN: Les Syphides (Reverie Romantique by Michel Fokine)
Nocturne: Dorothy Hall, Dorothy Denton, Edna Veralle, Paul Haakon.
Nell Bilz, Lorraine Schantz, Celia Pekelner, Rose Feldman, Louise Kriens, Marjorie Beauchamp, Love Matiuk, Vera Vaulkenou, Tousia Say, Thelma Horowitz, Ann Wolfson, Genevieve Hageman, Jean Dolova, Selma Schwartz, Eleanor Weischel.
Valse: Edna Veralle.
Mazurka: Paul Haakon.
Prelude: Dorothy Hall.
Mazurka: Dorothy Denton.
Valse: Dorothy Hall and Paul Haakon.
Valse Brilliante: Entire Company.
-INTERMISSION-
IV.
NIKOLAY RIMSKY-KORSAKOV: Overture, "The Russian Easter"
Orchestra
V.
NIKOLAY RIMSKY-KORSAKOV: Russian Toys: A comedy ballet by Michel Fokine, music by Rimsky-Korsakov
Boy: Paul Haakon.
Girl: Winona Bimboni.
Girls: Dorothy Denton, Dorothy Hall, Nell Bilz.
Lorraine Schantz, Ann Wolfson, Love Matiuk, Genevieve Hageman, Louise Kriens, Marjorie Beauchamp, Eleanor Weischel, Tousia Say, Vera Vaulkenou, Jean Dolova.

Alexander Smallens, conductor
Fokine Russian Ballet

July 16

Same as July 15

July 17

1. FRANZ LISZT: Symphonic Poem, "Les Préludes"
2. FRANZ LISZT: Concerto for Piano and Orchestra, in E-Flat Major
L. Anspach, piano
-INTERMISSION-
3. IGOR STRAVINSKY: Berceuse from Suite, "The Fire Bird [Firebird]"
4. IGOR STRAVINSKY: Suite from "Petroushka"

José Iturbi, conductor

July 18

GIACOMO PUCCINI: La Bohème (Complete Opera Staged With Full Cast)
Rodolfo: Edward Molitore
Schaunard: Louis D'Angelo
Benoit; Alcindoro: Pompilio Malatesta
Mimi: Nina Morgana
Parpignol: Louis Purdey
Marcello: Joseph Royer
Colline: Harold Kravitt
Musetta: Grace Willis Huddle
A Sergeant: Luigi de Cesare

Alexander Smallens, conductor
Alexander D. Puglia, stage manager
Alberto Sciaretta, assistant conductor

July 19

Same as 7/18

July 20

1. JOHANNES BRAHMS: Symphony No. 3 in F major
-INTERMISSION-
2. ROBERT RUSSELL BENNETT: Adagio Eroica - "To the Memory of a Soldier"
3. CLAUDE DEBUSSY: "La Mer" ("The Sea"): Three Symphonic Sketches

José Iturbi, conductor

July 21

1. FRANZ JOSEPH HAYDN: Symphony in G major ("The Surprise"), B. &. H. No. 6 (94)
2. (a) CAMILLE SAINT-SAËNS: Aria, "My Heart at Thy Sweet Voice," from "Samson et Dalila"
(b) PYOTR TCHAIKOVSKY: "None But The Lonely Heart"

Miss Harshaw
-INTERMISSION-
3. MANUEL PALAU BOIX: "Labradores" ("Workers") from the Suite, "Siluetas"
4. MANUEL DE FALLA: Excerpts from "El Amor Brujo" ("Love, the Magician")
Miss Harshaw

José Iturbi, conductor
Margaret Harshaw, contralto

July 22

I.
FRANZ SCHUBERT: Overture to "Rosamunde"
Orchestra
II.
ROBERT SCHUMANN: "Carnival" (Ballet by Michel Fokine)
Colombine: Wiora Stoney
Harlequin: Paul Haakon
Shiarina: Edna Veralle
Florestan: Harold Haskin
Estrella: Nell Bilz
Eusebius: Artur Frederix
Papillon: Dorothy Denton
Pierrot: George Kiddon
Pantelon: Eugene Loring
Ladies: Dorothy Hall, Lorraine Schantz, Tousia Say, Jean Dolova, Ann Wolfson, Genevieve Hageman.
Gentlemen: Jack Quin, Fred Rohdes, Milton Barnett, Harold Taub, George Chruch, Effim Girsh.
Philostines: Vera Vaulkenou, Celia Pekelner, Jean Yamoujinsky, Vladimir Valentinoff.
-INTERMISSION-
III.
RICHARD WAGNER: Overture to "Tannhäuser"
Orchestra
RICHARD WAGNER: Venusberg Scene from "Tannhäuser" (Ballet by Michel Fokine)
Bacchante: Betty Eisner
Bacchante: Edna Veralle, Selma Schwartz, Miriam Weiskopf,
Dorothy Hall, Dorothy Denton, Louise Kriens, Love Matiuk, Marjorie Beauchamp, Nell Bilz, Lorraine Schantz, Elizabeth Feinstein, Genevieve Hageman, Winona Bimboni.
Nymphs: Jean Dolova, Celia Pekelner, Iris Roche, Thelma Horowitz, Rose Feldman, Virginia Comer, Tousia Say, Vera Vaulkenou, Eleanor Weischel, Frances Menz, Beatrice Levine, Nora Koreff.
Fauns: Milton Barnett, Effim Girsh, Harold Taub, Vladimir Valentinoff, Eugene Loring, George Church, Jack Quin, Fred Rohdes, Harold Haskin, Artur Frederix, George Kiddon, Jean Yamoujinsky.
IV.
MAURICE RAVEL: Bolero [Boléro] (Ballet by Michel Fokine)

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

Alexander Smallens, conductor
Fokine Russian Ballet

July 23

Same as July 22

July 24

I.
NIKOLAY RIMSKY-KORSAKOV: Scheherazade (Choreographic Drama in One Act by Michel Fokine; Scenery after Leon Bakst)
Zobeide: Betty Eisner
Favorite Slave of Zobeide: Paul Haakon
Shahriar, King of India: Vladimir Valentinoff
Shah-Zeman, his brother: George Church
Chief Eunuch: Michel Dido
Odalisques: Winona Bimboni, Dorothy Denton, Nell Bitz.
Almees: Selma Schwartz, Edna Veralle, Marjorie Beauchamp, Celia Pekelner, Ann Wolfson, Virginia Comer, Thelma Horowitz, Nora Koreff.
Sultanas: Genevieve Hageman, Dorothy Hall, Frances Menz, Vera Vaulkenou, Louise Kriens, Lorraine Schantz, Jean Dolova, Tousia Say.
Slaves: Artur Frederix, Harold Haskin, George Kiddon, Milton Barnett, Fred Rohdes, Harold Taub, Eugene Loring, Jack Quin.
Adolescents: Thelma Horowitz, Miriam Weiskopf, Thelma Himmel, Beatrice Levine, Rose Feldman, Helen Halversen.
Slave Girls of the Harem: Love Matiuk, Eleanor Weischel, Assia Wilde, Iris Roche, Clarice Sitomer, Betty Jane Smith.
-INTERMISSION-
II.
PAUL DUKAS: “The Sorcerer’s Apprentice” (Ballet by Michel Fokine)
The Apprentice: Eugene Loring
The Sorcerer: Vladimir Valentinoff
Broom: Paul Haakon
Half Brooms: Miriam Weiskopf and Edna Veralle
Water: Betty Eisner and Winona Bimboni

Water: Dorothy Denton, Love Matiuk, Dorothy Hall, Louise Kriens, Lorraine Schantz, Nell Bitz, Vera Vaulkenou, Marjorie Beauchamp, Eleanor Weischel, Tousia Say, Jean Dolova, Frances Menz, Thelma Horowitz, Genevieve Hageman, Selma Schwartz, Celia Pekelner, Rose Feldman, Virginia Comer, Ann Wolfson, Betty Jane Smith, Iris Roche, Clarice Sitomer, Beatrice Levine, Nora Koreff.
Algea: Artur Frederix, Jean Yamoujinsky, Jack Quin, George Kiddon, Olaf, Fred Rohdes, Harold Taub, Harold Haskin.
III. "The Elves" (Ballet by Michel Fokine)
FELIX MENDELSSOHN: A Midsummer Night's Dream: Overture
FELIX MENDELSSOHN: Concerto for Violin and Orchestra in E minor, Op. 64: Andante and Allegro
Elves: Betty Eisner
Dorothy Hall, Dorothy Denton, Ann Wolfson, Nora Koreff, Helen Halversen, Thelma Himmel, Edna Veralle, Beatrice Levine, Celia Pekelner, Miriam Weiskopf, Genevieve Hageman, Rose Feldman, Marjorie Beauchamp, Nell Blitz, Lorraine Schantz, Louise Kriens, Love Matiuk, Eleanor Weischel, Gloria Eisner, Lola Blaser, Virginia Lee, Dolores Perlin, Nina Fraskin, Dorothy Wetzler
Elves: Paul Haakon
George Church, George Kiddon, Harold Haskin Vladimir Valentinoff

Alexander Smallens, conductors
Fokine Russian Ballet

July 25

GIUSEPPE VERDI: La Traviata (Complete opera, with full cast, fully staged)
Violetta: Edis de Philippe
Flora Bervoise: Philine Falco
Annina: Philine Falco
Alfredo: Edward Molitore
Giorgio Germont: Alfredo Gandolfi
Gastone: Albert Mahler
Bason Douphol: Abrasha Robofsky
Marquis D'Obigny: Ralph Magelssen
Doctor Grenvil: Abrasha Robofsky

Alexander Smallens, conductor
Alexander D. Puglia, stage manager
Alberto Sciaretta, assistant conductor

July 26

Same as July 25

July 27

1. JOHANNES BRAHMS: Symphony No. 1, in C minor
-INTERMISSION-

2. RICHARD WAGNER: Siegfried Idyl [Idyll]
3. RICHARD WAGNER: Funeral March from "Götterdämmerung"
4. RICHARD WAGNER: Prelude and Finale [Liebestod], from "Tristan und Isolde"

José Iturbi, conductor

July 28

1. WOLFGANG AMADEUS MOZART: "Eine Kleine Nachtmusik"
2. FRANZ JOSEPH HAYDN: Concerto in D major, for Harpsichord and Orchestra
-INTERMISSION-
3. CLAUDE DEBUSSY: "La Mer"
4. FRANZ LISZT: Hungarian Fantasia, for Piano and Orchestra

José Iturbi, conductor, pianist, and harpsichordist

July 29

1. GEORGE FREDERICK HANDEL: Suite from "The Water Music" (arranged by Sir Hamilton Harty)
2. LUDWIG VAN BEETHOVEN: Symphony No. 1, in C major, Op. 21
-INTERMISSION-
3. JOHANNES BRAHMS: Symphony No. 2, in D major

Alexander Smallens, conductor

July 30

1. PYOTR TCHAIKOVSKY: Symphony No. 4, in F minor
-INTERMISSION-
2. RICHARD STRAUSS: Tone-poem, "Don Juan"
3. RICHARD STRAUSS: Tone-poem, "Death and Transfiguration"

Alexander Smallens, conductor

July 31

1. LUDWIG VAN BEETHOVEN: Symphony No. 5, in C minor
-INTERMISSION-
2. PYOTR TCHAIKOVSKY: Overture-Fantasy, "Romeo and Juliet"
3. CLAUDE DEBUSSY: 'Nuages" and "Fêtes," from Two Nocturnes for Orchestra
4. BEDRICH SMETANA: Symphonic Poem, "The Moldau"
5. CARL MARIA VON WEBER: Overture to "Der Freischütz"

Willem van Hoogstraten, conductor

August 1

GIACOMO PUCCINI: Tosca (Complete Opera with Full Cast, Fully Staged)
Floria Tosca: Goeta Ljungberg
Mario Cavaradossi: Armand Tokatyan
Baron Scarpia: Alfredo Gandolfi
Cesare Angelotti: Louis D'Angelo
The Sacristan: Abrasha Robofsk
Spoletta: Albert Mahler
Sciaronne: Ralph Magelssen
A Jailer: Ralph Magelssen
A Shepherd: Anna Kaskas

Alexander Smallens, conductor
Alexander D. Puglia, stage manager
Alberto Sciaretta, assistant conductor

August 2

Same as August 1

August 3

1. HECTOR BERLIOZ: Overture, "The Roman Carnival"
2. FELIX MENDELSSOHN: From Music for "A Midsummer Night's Dream": (a) Nocturne (b) Scherzo
3. CAMILLE SAINT-SAËNS: Symphonic Poem, "Danse Macabre"
4. EMMANUEL CHABRIER: Rhapsody, Espana [España]
-INTERMISSION-
5. CÉSAR FRANCK: Symphony in D minor

Willem van Hoogstraten, conductor

August 4 Russian Program

1. PYOTR TCHAIKOVSKY: Symphony No. 6 ("Pathetic")
-INTERMISSION-
2. PYOTR TCHAIKOVSKY: Marche Slav [Slavonic March], Op. 31
3. MIKHAIL IPPPOLITOV-IVANOV: Caucasian Sketches
4. PYOTR TCHAIKOVSKY: Overture, "1812"

Willem van Hoogstraten, conductor

August 5

1. MIKHAIL GLINKA: Overture to "Ruslan and Ludmilla [Lyudmila]"

2. PYOTR TCHAIKOVSKY: Concerto for Violin and Orchestra, in D major
Jascha Heifetz, violin
-INTERMISSION-
3. CAMILLE SAINT-SAËNS: Symphonic Poem, "Phaeton"
4. ERNEST CHAUSSON: "Poèm [Poème]," for Violin and Orchestra
Jascha Heifetz, violin
5. (a) JEAN SIBELIUS: Valse Triste, Op. 44
   (b) JEAN SIBELIUS: "Finlandia"

Alexander Smallens, conductor

August 6

1. ALEXANDER BORODIN: Prince Igor Overture
2. PYOTR TCHAIKOVSKY: Concerto for Violin and Orchestra, in D major
Jascha Heifetz, violin
-INTERMISSION-
3. CLAUDE DEBUSSY: "Fêtes" ("Festivals")
4. ERNEST CHAUSSON: "Poèm [Poème]," for Violin and Orchestra
Jascha Heifetz, violin
5. PYOTR TCHAIKOVSKY: "Sleeping Beauty" Suite

Alexander Smallens, conductor

August 7

1. AMBROISE THOMAS: Overture to "Mignon"
2. CARL MARIA VON WEBER: Invitation to the Dance (Arranged by Weingartner)
3. JOHANNES BRAHMS: Variations on a Theme of Haydn
4. HECTOR BERLIOZ: [Three] Excerpts from "The Damnation of Faust," Op. 24
-INTERMISSION-
5. ANTONIN DVORAK: Symphony, "From the New World" [9]

Willem van Hoogstraten, conductor

August 8

ALEXANDER BORODIN: Prince Igor (Complete Opera, full cast, fully staged)
Prince Igor: George Dubrovsky
Prince Galitsky: Vasily Romakoff
Vladimir Igorevitch: Ivan Ivantzoff
Skoula: Michail Shvetz
Eroshka: Joseph Kallini
Yaroslavna: Jeanne Palmer
Nurse: Zina Ivanova

Kontchakovna: Nadine Fedora
Ovlour: Ivan Velikanoff
Kontchak: John Gurney
Polovetsian [Polovtsian] Maid: Marguerite Hawkins
People, Boyards, Maidens, Soldiers, etc.
Corps de Ballet by Yakovleff Studio
Solo Dancers: Leon Fokine, Olga Schwenker, Marjorie Matlin

Alexander Smallens, conductor
The entire production is under the supervision of and furnished by THE ART OF MUSICAL RUSSIA, Inc. Ivan Ivantzoff, President.

August 9

Same as August 8

August 10

1. BEDRICH SMETANA: Overture to "The Bartered Bride"
2. CLAUDE DEBUSSY: "Ibéria"
3. ARKADY DUBENSKY: Fugue for Violins in Nine Parts
4. PAUL DUKAS: "The Sorcerer's Apprentice"
-INTERMISSION-
5. LUDWIG VAN BEETHOVEN: Symphony No. 3, in E-flat ("Eroica")

Willem van Hoogstraten, conductor

August 11

1. JOHANNES BRAHMS: Symphony No. 3, in F
-INTERMISSION-
2.ÉDOUARD LALO: Symphonie Espagnole, for Violin and Orchestra
Ruggiero Ricci, violin
3. RICHARD WAGNER: Introduction to Act 3, "Die Meistersinger"
4. RICHARD WAGNER: Overture to "The Flying Dutchman"

Willem van Hoogstraten, conductor

August 12

I.
JOHANN STRAUSS: The Bat
Orchestra
II.
PYOTR TCHAIKOVSKY: Serenade (Ballet for The American Ballet; Choreography by George Balanchine; Costumes by Jean Lurçat; Settings by Gaston Longchamp)

Sonatina:

Leyda Anchutina, Holly Howard, Elise Reiman, Elena de Rivas*, Katheryn Mullowny**, Ruthanna Boris, Ann Campbell, Giselle, Audrey Guerard, Rabana Hasburgh, Hortense Kahrklinsch, Helen Leitch, Annabelle Lyon, Frances Mann, Hanna Moore, Yvonne Patterson, Heidi Vosseler, Katheryn Mullowny, Elena de Rivas.

Waltz:

Leyda Anchutina, Giselle, Holly Howard, Helen Leitch, Annabelle Lyon, Ruthanna Boris, Ann Campbell, Audrey Guerard, Rabana Hasburgh, Hortense Kahrklinsch, Frances Mann, Hanna Moore, Katheryn Mullowney, Yvonne Patterson, Elise Reiman.

Elegy:

Holly Howard, Katheryn Mulloway*, Elena de Rivas**, Heidi Vosseler, Charles Laskey, Leyda Anchutina, Ruthanna Boris, Giselle, Hortense Kahrklinsch, Helen Leitch, Frances Mann, Hanna Moore, Elise, Reiman, Jack Quinn, Arthur Frederix, Jack Potteiger, Joseph Levinoff.

*8/12 **8/13

III.

SANDOR HARMATI: Little Caprice

Orchestra

-INTERMISSION-

IV.

KAY SWIFT: Alma Mater (arranged by Morton Gould; Choreography by George Balanchine; Costumes by John Held, Jr.; Set by Eugene Dunkel; Book by Edward M. M. Warburg)

Introduction:

The Heroine: Giselle

The Villain: William Dollar

The Girls: Ruthanna Boris, Audrey Guerard, Hortense Kahrlinsch, Helen Leitch, Hanna Moore,Yvonne Patterson

Entrance of the Hero-Snake Dance:

The Hero: Charles Laskey

The Photographer: Eugene Loring

The Girls: Leyda Anchutina, Ann Campbell, Holly Howard, Frances Mann, Hanna Moore, Elena de Rivas, Elise Reiman

The Boys: Arthur Frederix, Jack Potteiger, Jack Quinn, Joseph Levinoff

Waltz:

Giselle, Charles Laskey and William Dollar

The Knock-Out-Dream-Wedding and Nightmare:

The Bride: Heidi Vosseler

The Groom: Charles Laskey

The Girls: Leyda Anchutina, Ruthanna Boris, Ann Campbell, Audrey Guerard, Holly Howard, Hortense Kahrklinsch, Annabelle Lyon, Frances Mann, Yvonne Patterson, Elena de Rivas, Rabana Hasburgh, Hanna Moore

The Boys: Arthur Frederix, Jack Potteiger, Jack Quinn, Joseph Levinoff, Eugene Loring

Morning Papers, and the Duel:

The Janitor: William Dollar
The Entire Cast
Salvation Rhumba:
Nell: Katheryn Mullowny
Finale:
The Entire Cast
V.
EMMANUEL CHABRIER: Marche Joyeuse
Orchestra
VI.
BENJAMIN GLUCK-MOTTLGODARD: Reminiscence (Classic Ballet in One Act by George Balanchine; Costume and designs by Sergei Soudeikine; Arranged by Henry Brant)
Brigella: Eugene Loring
Entrée:
Leyda Anchutina, Ruthanna Boris, Ann Campbell, Audrey Guerard, Rabana Hasburgh, Hortense Kahrklinsch, Helen Leitch, Annabelle Lyon, Frances Mann, Hanna Moore, Yvonne Patterson, Heidi Vosseler
Pas D'Action:
Katheryn Mullowny, Charles Laskey, Arthur Frederix, Jack Potteiger, Joseph Levinoff, Jack Quinn
Leyda Anchutina, Ruthanna Boris, Ann Campbell, Audrey Guerard, Rabana Hasburgh, Hortense Kahrklinsch, Helen Leitch, Annabelle Lyon, Frances Mann, Hanna Moore, Yvonne Patterson, Heidi Vosseler
Valse Chromatique: Leyda Anchutina
Barcarole: Elena de Rivas
Canzonetta: Giselle
Fragment Poetique: Annabelle Lyon
Tarantella: Ruthanna Boris, Joseph Levinoff
Pas de Trois: Holly Howard, Elise Reiman, William Dollar
Finale: Entire Company

Alexander Smallens, conductor
The American Ballet (George Balanchine)

August 13

Same as August 12

PROGRAMS FOR 8/14 TO 8/20 LOST

1936

June 24 Opening Night

1. LUDWIG VAN BEETHOVEN: Overture to "Leonore," No. 3, Op. 72[a]
2. LUDWIG VAN BEETHOVEN: Symphony No. 2, in D major

-INTERMISSION-
3. LUDWIG VAN BEETHOVEN: Concerto for Violin, in D major, Op 61
Albert Spalding, violin

José Iturbi, conductor

June 25

1. PYOTR TCHAIKOVSKY: Symphony No. 6 in B minor ("Pathetic"), Op. 74
-INTERMISSION-
2. ALEXANDER BORODIN: Orchestral Sketch: "On the Steppes of Central Asia," Op. 7
3. IGOR STRAVINSKY: Suite from "L'Oiseau de Feu" ("The Fire-Bird [Firebird]")

José Iturbi, conductor

June 26

1. MIKHAIL GLINKA: Overture to "Rousslan [Ruslan] and Ludmilla [Lyudmila]"
2. PYOTR TCHAIKOVSKY: Symphony No. 4, in F minor, Op. 36
-INTERMISSION-
3. NIKOLAY RIMSKY-KORSAKOV: Symphonic Suite, "Scheherazade" (After "The Thousand and One Nights"), Op. 35

Alexander Smallens, conductor

June 27

1. CARL MARIA VON WEBER: Overture to "Oberon"
2. LUDWIG VAN BEETHOVEN: Symphony No. 6 ("Pastoral"), in F major, Op. 68
-INTERMISSION-
3. CESAR CHAVEZ: Sinfonia de Antigona (First time in New York)
4. PAUL WHITE: Five Miniatures
5. RICHARD STRAUSS: Tone-poem, "Don Juan," Op. 20

José Iturbi, conductor

June 28

1. WOLFGANG AMADEUS MOZART: Overture to "Marriage of Figaro"
2. JEAN SIBELIUS: Symphony No. 2 in D major, Op. 43
-INTERMISSION-
3. CLAUDE DEBUSSY: From "Nocturnes" for Orchestra:
    (a) "Nuages" ("Clouds")
    (b) "Fêtes" ("Festivals")
4. NIKOLAY RIMSKY-KORSAKOV: Spanish Caprice, Op. 34

José Iturbi, conductor

June 29

1. WOLFGANG AMADEUS MOZART: Symphony in D major ("Haffner"): K. 385
2. FRANZ LISZT: Symphonic Poem, "Les Preludes [Préludes]"
-INTERMISSION-
3. ROBERT SCHUMANN: Concerto for piano, in A minor, Op. 54
Harold Bauer, piano
4. ALEXANDER BORODIN: Polovtsian [Polovtsian] Dances from "Prince Igor"

José Iturbi, conductor

June 30 All-Wagner Program

1. RICHARD WAGNER: Overture to "Tannhäuser"
2. RICHARD WAGNER: Siegfried Idyl [Idyll]
3. RICHARD WAGNER: Siegfried's Death and Funeral Music, from "Götterdämmerung"
4. RICHARD WAGNER: Prelude to "Die Meistersinger"
-INTERMISSION-
5. RICHARD WAGNER: Prelude to "Lohengrin"
6. RICHARD WAGNER: Prelude and Finale [Liebestod] from "Tristan and Isolde"
7. RICHARD WAGNER: Ride of the Valkyries

José Iturbi, conductor

July 1

1. WOLFGANG AMADEUS MOZART: Overture to "The Impressario"
2. JOHANNES BRAHMS: Symphony No. 1, in C minor
-INTERMISSION-
3. JOSÉ ANDRÉ: Impresiones Porteñas (Impressions of Buenos Aires)
4. MANUEL DE FALLA: Excerpts from "El Amor Brujo" ("Love, the Magician")

José Iturbi, conductor

July 2 Dance Program

1. CARL MARIA VON WEBER: Invitation to the Dance (Weber-Berlioz)
2. GEORGE FREDERICK HANDEL: Alcina Suite*
    Doris Humphrey, Charles Weidman
3. ALBERT ROUSSEL: Suite in F
    a. Prelude*
    b. Sarabande+

c. Gigue+
Doris Humphrey, Charles Weidman and Concert Group
4. IGOR STRAVINSKY: Petite Suite++
Letitia Ide and José Limón
5. NIKOLAY TCHEREPNIN: Parade (Arranged by Donald Pond)+
José Limón and Concert Group
6. RICCARDO PICK-MANGIAGALLIO: Promenade*
Charles Weidman, José Limón, Edith Orcutt, Beatrice Seckler
-INTERMISSION-
7. WALLINGFORD RIEGGER: New Dance (Parts I, V, VI, VII)+
I. Prelude
Doris Humphrey and Charles Weidman
V. Processional
Doris Humphrey, Charles Weidman and Concert Group
VI. Celebration
Doris Humphrey, Charles Weidman and Concert Group
VII. Variations and Conclusion
Doris Humphrey, Charles Weidman, Leitita Ide, Beatrice Seckler, Sybil Shearer, William Bales, George Bockman, José Limón and Concert Group

Alexander Smallens, conductor
Doris Humphrey, dancer and choreographer (+)
José Limon, dancer and choreographer (++)
Charles Weidman, dancer and choreographer (*)
Concert Group: Letitia Ide, Ada Korvin, Miriam Krabovsky, Joan Levy, Katharine Litz, Lily Mann, Katharine Manning, Edith Orcutt, Beatrice Seckler, Sybil Shearer, Lily Verne, William Bales, George Bockman, Harry Coble, José Limón, William Matons.

July 3

Same as July 2

July 4

NATIONAL ANTHEM: "The Star-Spangled Banner"
1. FRANZ SCHUBERT: Overture to "Rosamunde"
2. WOLFGANG AMADEUS MOZART: "Eine Kleine Nachtmusik"
-INTERMISSION-
3. NIKOLAY RIMSKY-KORSAKOV: Symphonic Suite, "Scheherazade"

José Iturbi, conductor

July 5

1. GIOACHINO ROSSINI: Overture to "The Barber of Seville"
2. FELIX MENDELSSOHN: Symphony in A major ("Italian")
-INTERMISSION-
3. EDVARD GRIEG: "Peer Gynt" Suite, No. 1

4. GEORGES BIZET: Suite from "L'Arlesienne [L'Arlésienne]," No. 1 (with Farandole from Suite No. 2)

José Iturbi, conductor

July 6

1. LUDWIG VAN BEETHOVEN: Overture to "Egmont," Op. 84
2. LUDWIG VAN BEETHOVEN: Symphony No. 1, in C major
-INTERMISSION-
3. RICHARD WAGNER: Song to The Evening Star, from "Tannhäuser"
    Mr. Thomas
4. GIUSEPPE VERDI: "Eri Tu," from "The Masked Ball"
    Mr. Thomas
5. GROUP OF SONGS WITH PIANO ACCOMPANIMENT
    Mr. Thomas
    Carroll Hollister, piano accompanist
6. MANUEL DE FALLA: Three Dances from the Ballet, "The Three-Cornered Hat"

José Iturbi, conductor
John Charles Thomas, baritone

July 7

1. JOHANNES BRAHMS: "Tragic" Overture
2. ROBERT SCHUMANN: Symphony No. 3 ("Rhenish") in E-flat
-INTERMISSION-
3. MAURICE RAVEL: Pavane
4. CLAUDE DEBUSSY: "La Mer" ("The Sea"): Three Symphonic Sketches

José Iturbi, conductor

July 8

1. HENRY PURCELL: Suite for Strings (arranged by Arthur Bliss)
2. LUDWIG VAN BEETHOVEN: Symphony No. 5, in C minor
-INTERMISSION-
3. SIR EDWARD ELGAR: Variations for Orchestra, "Enigma"
4. RICHARD WAGNER: Entrance of the Gods into Valhalla, from "Das Rheingold"

Paul Kerby, conductor

July 9 Gershwin Night

I. GEORGE GERSHWIN: An American in Paris

II. GEORGE GERSHWIN: Concerto in F major for Piano and Orchestra
Mr. Gershwin
-INTERMISSION-
III. GEORGE GERSHWIN: Selections from "Porgy and Bess":

1. Overture Leading to Summertime
   Solo – background chorus
2. "Gone, Gone, Gone!"
   Chorus
3. "My Man's Gone Now"
   Miss Elzy and Chorus
4. "Train Song"
   Miss Brown and Chorus
5. "I Got Plenty o' Nuttin'"
   Mr. Duncan
6. "Bess, You Is My Woman Now"
   Duet: Mr. Duncan and Miss Brown
7. Storm
   Orchestra
8. Buzzard Song
   Mr. Duncan
9. "I'm On My Way"
   Mr. Duncan and Chorus

GEORGE GERSHWIN: Rhapsody in Blue
Mr. Gershwin

Alexander Smallens, conductor
George Gershwin, piano
Anne Brown, soprano
Todd Duncan, baritone
Ruby Elzy, soprano
Eva Jessye Mixed Choir, 28 voices

July 10

Same as 7/9

July 11 Viennese Program

1. WOLFGANG AMADEUS MOZART: Overture to "Marriage of Figaro"
2. FRANZ SCHUBERT: Symphony in B minor ("Unfinished") [8]
-INTERMISSION-
3. LUDWIG VAN BEETHOVEN: Overture to "Leonore," No. 3[a]
4. JOHANN STRAUSS: Overture to "Die Fledermaus"
5. JOHANN STRAUSS: Waltz, "Tales from the Vienna Woods"
6. JOHANN STRAUSS: Perpetual Motion
7. JOHANN STRAUSS: Pizzicato Polka
8. JOHANN STRAUSS: Waltz, "[On] The [Beautiful] Blue Danube"

Paul Kerby, conductor

July 12

1. SIR EDWARD ELGAR: Overture, "Cockaigne" (In "London Town")
2. RICHARD WAGNER: Wotan's Farewell and Magic Fire Music
3. PAUL DUKAS: "The Sorcerer's Apprentice"

-INTERMISSION-

4. CÉSAR FRANCK: Symphony in D minor

Paul Kerby, conductor

July 13

1. HENRY PURCELL: Suite for Strings (arranged by Arthur Bliss)
2. ANTONIN DVORAK: Symphony No. 5 [9], "From the New World"

-INTERMISSION-

3. FELIX MENDELSSOHN: Concerto for Violin and Orchestra in E minor
    Mr. Elman
4. MORITZ MOSZKOWSKI: Spanish Dances
5. GROUP OF VIOLIN SOLOS WITH PIANO ACCOMPANIMENT
    Mr. Elman
    Vladimir Padwa, piano accompanist

Paul Kerby, conductor
Mischa Elman, violin

July 14

1. RICHARD WAGNER: Overture to "The Flying Dutchman"
2. PYOTR TCHAIKOVSKY: Concerto for Violin and Orchestra, in D major, Op. 35
    Mr. Elman

-INTERMISSION-

3. SIR EDWARD ELGAR: Variations for Orchestra, ("Enigma")
4. GROUP OF VIOLIN SOLOS WITH PIANO ACCOMPANIMENT
    Mr. Elman
    Vladimir Padwa, piano accompanist
5. SIR EDWARD ELGAR: "Pomp and Circumstance" March, No. 1

Paul Kerby, conductor
Mischa Elman, violin

July 15 All-Russian Program

1. PYOTR TCHAIKOVSKY: Symphony No. 6, in B minor ("Pathetic")

-INTERMISSION-

2. ALEXANDER BORODIN: Orchestral Sketch, "On the Steppes of Central Asia"
3. IGOR STRAVINSKY: Suite from the Ballet, "The Fire-Bird [Firebird]"

José Iturbi, conductor

July 16

GIUSEPPE VERDI: Il Trouvatore [Trovatore] (Complete Opera, with full cast, fully staged)
Leonora: Anna Roselle
Azucena: Cyrena Van Gordon
Inez: Thelma Votipka
Manrico: Pasquale Ferrara
Count Di Luna: Carlo Morelli
Ferrando: Louis D'Angelo
Ruiz: Charles Haywood

Alexander Smallens, conductor
Alexander D. Puglia, stage manager
Alberto Sciaretta, assistant conductor

July 17

Same as July 16

July 18

CARL MARIA VON WEBER: Der Freischütz Overture
FRANZ JOSEPH HAYDN: Symphony No. 94 in G major (Surprise)
-INTERMISSION-
PYOTR TCHAIKOVSKY: Italian Caprice
PYOTR TCHAIKOVSKY: Symphony No. 5 in E minor, Op. 64

José Iturbi (First Half)/Arnold Volpe (Second Half), conductors

July 19

1. ADRIEN BOIELDIEU: Overture to "The Caliph of Bagdad"
2. LUDWIG VAN BEETHOVEN: Symphony No. 7, in A major
-INTERMISSION-
3. EDUARDO LÓPEZ CHAVARRI: Acuarelas
4. HOWARD HANSON: Suite from the opera "Merry Mount"

José Iturbi, conductor

July 20

1. FRANZ SCHUBERT: Symphony No. 7[9], in C major

-INTERMISSION-
2. CLAUDE DEBUSSY: From "Nocturnes" for Orchestra
I. "Nuages" ("Clouds")
II. "Fêtes" ("Festivals")
3. WOLFGANG AMADEUS MOZART: Piano Concerto in E flat

José Iturbi (Conductor and Pianist)

July 21

1. JOHANNES BRAHMS: Symphony No. 3, in F major
-INTERMISSION-
2. ENRIQUE GRANADOS: Three Spanish Dances (Orch. by J. Lamonte de Grignon)
3. RICHARD STRAUSS: "Till Eulenspigel's Merry Pranks"

José Iturbi, conductor

July 22

1. LUDWIG VAN BEETHOVEN: Symphony No. 3, in E-flat major ("Eroica"), Op. 55
-INTERMISSION-
2. CLAUDE DEBUSSY: Prelude to "The Afternoon of a Faun"
3. ENRIQUE GRANADOS: Intermezzo from "Goyescas"
4. CÉSAR FRANCK: Symphonic Poem, "The Wild Huntsman"

José Iturbi, conductor

July 23

NIKOLAY RIMSKY-KORSAKOV: Tsar's Bride (Complete opera staged with full cast)
Sobatkin, a Merchant: Michel Shvetz
Marfo, Sobakin's Daughter and Tsar's Bride: Maria Kurenko
Grigori Griaznol, Boyar: George Dubrovsky
Bomelius, Tsar's Physician: Ivan Ivantzoff
Liubasha, Griaznoi's Mistress: Edwina Eustis
Ivan Likoff, Fiancé of Marfa: Ivan Velikanoff
Domna Saburova, A Rich Merchant's Wife: Jeanne Palmer
Moliuta Skouratoff, Executioner: Vasily Romakoff
Duniasha, Daughter of Saburova and Friend of Marfa: Helen Winters
Petrovna: Zina Ivanova
A Maid: Tonia Fiher
Young Peasant: George Gordon
A Servant: Jacob Resnikoff
Boyars, Soldiers, Peasants, Guards, Populace, etc.
Dances by Maria Yakovleva
Leon Folkin, *Solo Dancer*

Alexander Smallens, conductor
Benjamin Altieri, stage manager
The entire production in under the supervision of and furnished by THE ART OF MUSICAL RUSSIA, Inc.
Ivan Ivantzoff, President
Eugene Fuerst, Artistic Director

July 24

Same as July 23

July 25

1. JOHANNES BRAHMS: "Tragic" Overture
2. PAUL WHITE: Symphony No. 1, in E minor*
-INTERMISSION-
3. CAMILLE SAINT-SAËNS: Danse Macabre
4. GEORGE TEMPLETON STRONG: Chorale for Strings
5. FRANZ LISZT: Second Hungarian Rhapsody

José Iturbi/Paul White*, conductors

July 26

1. LUDWIG VAN BEETHOVEN: Overture to "Egmont"
2. WOLFGANG AMADEUS MOZART: Symphony in G minor
-INTERMISSION-
3. ROBERT RUSSELL BENNETT: Adagio Eroica
4. IGOR STRAVINSKY: Suite from "Petroushka"

José Iturbi, conductor

July 27

1. FRANZ SCHUBERT: Symphony in B minor ("Unfinished") [8]
2. J.S. BACH: Concerto in A minor for Four Pianos and Orchestra
-INTERMISSION-
3. MANUEL INFANTE: Danzas Andalusas

José Iturbi, conductor and pianist
Harold Bauer, piano
Rudolph Ganz, piano
Mischa Levitzki, piano

July 28

1. CÉSAR FRANCK: Symphony in D minor
-INTERMISSION-
2. ENRIQUE GRANADOS: Three Spanish Dances
3. JOAQUIN TURINA: Procesion del Rocio

José Iturbi, conductor

July 29

1. LUDWIG VAN BEETHOVEN: Symphony No. 5, in C minor
-INTERMISSION-
2. FRANZ LISZT: Concerto for Piano and Orchestra, No. 1, in E-flat major
    Mr. Harms
3. MANUEL DE FALLA: Excerpts from "El Amor Brujo" ("Love, the Magician")
    Miss Harshaw

José Iturbi, conductor
William Harms, piano
Margaret Harshaw, contralto

July 30

I.
MAURICE RAVEL: "Daphnis et Chloé" (Choreography by Catherine Littlefield)
Chloe: Catherine Littlefield
Daphnis: Thomas Cannon
Lyceon: Dorothie Littlefield
Dorcon – a herdsman: Edward Caton
Briaxis – the Corsair Chief: Alexis Dolinoff
Lammon – the old shepherd: Alexis Dolinoff
Three Chaste Nymphs: Miriam, Kathryn Harkins, Ann Stuart
Satyr: Rudolph d'Allessandro
Bacchantes: Misses Conrad, McCracken, Woods, Kerns, Gentner, Doering.
1st Shepherdesses: Misses Graham, Steward, Swenska, Thoms, Dollarton, Campbell.
2nd Shepherdesses: Misses Rose, Marine, Bernard, Lynch, Williamson, Vossler.
3rd Shepherdesses: Misses Ohlenroth, Svovstock, Iannone, Beiswanger, Tinney, Hilliard, Michael, Gray.
Slave Girls: Misses Gray, Marine, Svovstock.
Shepherds: Messrs. Littlefield, Popov, Cusmina, Senweska, Hedges, Petri.
Corsair Warriors: Messrs. Littlefield, Popov, Cusmina, Senweska, Hedges, d'Allessandro, Loginuk, Petri, Potteiger, W. Benkert, C. Benkert, Johnson, Sullivan, Grissim, Southwell.
II.
MAURICE RAVEL: "Boléro" (Choreography by Catherine Littlefield): An Impressionist Fantasy
Danced by Dorothie Littlefield and Alexis Dolinoff

With Ruffled Trains: Misses Conrad, McCracken, Woods, Steward, Graham and Kerns.
With Combs and Mantillas: Misses Harkins, Golden, Thoms, Ohlenroth, Bernard, Stuart and Swenska
With Striped Bodices: Misses Gentner, Marine, Williamson, Gray, Tinney and Lynch.
And the Messrs. Cannon, Potteiger, Littlefield, Cusmina, Popov, Senweska, Hedges, Petri, D'Allesandro and Loginuk.

Henri Elkan, conductor
Philadelphia Ballet Company
Stage Director and Technical Adviser, I. Jarin
Décor for "Daphnis et Chloe" and "Bolero" – Designed by A. Jarin and executed by Jarin Scenic Studios, Inc. Philadelphia.
Costumes and Fans for "Bolero" – Designed by Lee Gainsborough, Philadelphia.
Costumes executed by McIlhenney and Young, Philadelphia.

July 31

Same as July 30

August 1

1. JOHANNES BRAHMS: Symphony No. 3, in F major
-INTERMISSION-
2. ALEXANDER BORODIN: On the Steppes of Central Asia, Orchestral Sketch
3. IGOR STRAVINSKY: Suite from the ballet, "The Fire-Bird [Firebird]"

José Iturbi, conductor

August 2 All-Wagner Program

1. RICHARD WAGNER: Overture to "Tannhäuser"
2. RICHARD WAGNER: Siegfried Idyl [Idyll]
3. RICHARD WAGNER: Siegfried's Funeral Music from "Götterdämmerung"
4. RICHARD WAGNER: Prelude to "Die Meistersinger"
-INTERMISSION-
5. RICHARD WAGNER: Prelude to "Lohengrin"
6. RICHARD WAGNER: Prelude and Finale [Liebestod], "Tristan and Isolde"
7. RICHARD WAGNER: Ride of the Valkyries

José Iturbi, conductor

August 3

1. FELIX MENDELSSOHN: Overture, "Fingal's Cave"
2. WOLFGANG AMADEUS MOZART: Concerto for Violin and Orchestra, in D Major [2]
Mr. Heifetz

-INTERMISSION-
3. ALEXANDER GLAZUNOV: Concerto for Violin and Orchestra in A minor
4. GROUP OF VIOLIN SOLI WITH PIANO ACCOMPANIMENT
Mr. Heifetz

José Iturbi, conductor
Jascha Heifetz, violin

August 4

Same as August 3

August 5

1. LUDWIG VAN BEETHOVEN: Symphony No. 3, "Eroica"
-INTERMISSION-
2. RICHARD WAGNER: Prelude to "Lohengrin"
3. RICHARD WAGNER: Introduction to Act III, "Die Meistersinger"
4. PYOTR TCHAIKOVSKY: "Romeo and Juliet": Overture-Fantasy (After Shakespeare)
5. JOHANN STRAUSS: "Emperor" Waltz

Willem van Hoogstraten, conductor

August 6

GEORGES BIZET: Carmen (Complete Opera: Fully Cast and Staged)
Carmen: Bruna Castagna
Micaela: Irene Williams
Frasquita: Thelma Votipka
Mercedes: Georgia Standing
Don José: Armand Tokatyan
Escamillo: Carlo Morelli
Remendado: Charles Haywood
Zuniga: Louis D'Angelo
Morales: Alexis Tcherkassky
An innkeeper, guide, officers, dragoons, lads, cigar girls, gypsies, smugglers, picadors, toreadors
Ballet from the Yakovleff Studio
Leading Dancers: Thalia Mara, Arthur Mahoney (Guest Artists)

Alexander Smallens, conductor
Alexander D. Puglia, stage manager
Alberto Sciaretta, assistant conductor

August 7

Same as August 6

August 8

1. JOHANN STRAUSS: Overture to “Die Fledermaus”
2. JOHANNES BRAHMS: Variations on a Theme by Haydn
3. JEAN SIBELIUS: Finlandia, Op. 26
4. JOHANN STRAUSS: “[On the Beautiful] Blue Danube” Waltz

-INTERMISSION-

5. JOHANNES BRAHMS: Symphony No. 2

Willem van Hoogstraten, conductor

August 9

1. CARL MARIA VON WEBER: Overture to “Oberon”
2. PYOTR TCHAIKOVSKY: Symphony No. 4, in F minor, Op. 36

-INTERMISSION-

3. BEDRICH SMETANA: Overture to “The Bartered Bride”
4. PAUL DUKAS: “The Sorcerer’s Apprentice”
5. RICHARD STRAUSS: Tone-poem, “Death and Transfiguration”

Willem van Hoogstraten, conductor

August 10

1. RICHARD WAGNER: Overture to “The Flying Dutchman”
2. ANTONIN DVORAK: Three Slavonic Dances
3. SONGS:
    (a) J. S. BACH: “Komm, susser Tod”
    (b) PYOTR TCHAIKOVSKY: “Nur wer dies Sehnsucht kennt”
    (c) RICHARD STRAUSS: “Morgen”*
    (d) JOHANN STRAUSS: “Zueignung”
        Miss Lashanska

-INTERMISSION-

4. NIKOLAY RIMSKY-KORSAKOV: “Scheherazade” (After “The Thousand and One Nights”), Op. 35

Willem van Hoogstraten, conductor
Hulda Lashanska, soprano
Remo Bolognini, violin obbligato*

August 11

1. LUDWIG VAN BEETHOVEN: Overture to "Egmont"
2. CÉSAR FRANCK: Symphony in D minor
-INTERMISSION-
3. RICHARD STRAUSS: "Till Eulenspigel's Merry Pranks"
4. CHRISTOPHE WILLIBALD VON GLUCK: Ballet Suite (arranged by Mottl)
5. NIKOLAY RIMSKY-KORSAKOV: Spanish Caprice

Willem van Hoogstraten, conductor

August 12

1. MORITZ MOSZKOWSKI: Spanish Dances
2. FRANZ SCHUBERT: "Unfinished" Symphony [8]
3. SIR EDWARD ELGAR: Overture, "Cockaigne" (In London Town)
-INTERMISSION-
4. JOHANN STRAUSS: Overture, "Die Fledermaus"
5. JOHANN STRAUSS: "Artist's Life"
6. (a) JOHANN STRAUSS: Perpetual Motion
   (b) JOHANN STRAUSS: Pizzicato Polka
7. JOHANN STRAUSS: Waltz, "Tales from the Vienna Woods"

Paul Kerby, conductor

August 13

1. LUDWIG VAN BEETHOVEN: Overture to "Coriolanus"
2. LUDWIG VAN BEETHOVEN: Concerto for Piano and Orchestra, No. 5 ("Emperor")
   Mr. Bauer
-INTERMISSION-
3. JOHANNES BRAHMS: Concerto for Violin and Orchestra, in D major
   Mr. Spalding
4. LUDWIG VAN BEETHOVEN: "Kreutzer" Sonata, for Violin and Piano
   Mr. Spalding and Mr. Bauer

Willem van Hoogstraten, conductor
Albert Spalding, violin
Harold Bauer, piano

August 14

1. JOHANNES BRAHMS: "Academic Festival" Overture
2. LUDWIG VAN BEETHOVEN: Symphony No. 8, in F major
-INTERMISSION-
3. GIOACHINO ROSSINI: Overture, "William Tell"

4. ERNST VON DOHNANYI: Suite for Orchestra, Op. 19
5. CARL MARIA VON WEBER: “Invitation to the Dance” (Arranged by Weingartner)
6. RICHARD WAGNER: Overture to “Rienzi”

Willem van Hoogstraten, conductor

August 15

1. WOLFGANG AMADEUS MOZART: Overture to “The Marriage of Figaro”
2. ALEXANDER TANSMAN: Four Polish Dances
3. FELIX MENDELSSOHN: Scherzo from the “Reformation” Symphony
4. FRANZ LISZT: Hungarian Rhapsody No. 1
-INTERMISSION-
5. JOHANNES BRAHMS: Symphony No. 4, in E minor

Willem van Hoogstraten, conductor

August 16

1. HECTOR BERLIOZ: Overture, “The Roman Carnival”
2. ERNEST CHAUSSON: Symphony in B-flat Major, Op. 20
-INTERMISSION-
3. CARL MARIA VON WEBER: Overture to “Der Freischütz”
4. PYOTR TCHAIKOVSKY: “Francesca da Rimini” (After Dante)
5. JOHANN STRAUSS: Waltz, “Voices of Spring”

Willem van Hoogstraten, conductor

August 17

1. JEAN SIBELIUS: “Finlandia”
2. JEAN SIBELIUS: Concerto in D minor, Op. 47, for Violin
    Efrem Zimbalist, violin
-INTERMISSION-
3. MIKHAIL GLINKA: Overture to “Rouslane [Ruslan] and Ludmilla [Lyudmila]”
4. PYOTR TCHAIKOVSKY: Concerto for Violin and Orchestra, in D major, Opus 35
    Efrem Zimbalist, violin

Willem van Hoogstraten, conductor

August 18 Last Night of the Season

1. FELIX MENDELSSOHN: Overture, Nocturne and Scherzo from Music for “A Midsummer Night’s Dream”

2. CLAUDE DEBUSSY: Nocturnes for Orchestra:
I. "Nuages" ("Clouds")
II. "Fêtes" ("Festivals")
3. PYOTR TCHAIKOVSKY: Overture, "1812"
-INTERMISSION-
4. JOHANNES BRAHMS: Symphony No. 1, in C minor

Willem van Hoogstraten, conductor

1937

June 23 Opening Night

1. RICHARD WAGNER: Prelude to "Die Meistersinger"
2. JOHANNES BRAHMS: Concerto for Violin
Albert Spalding, violin
-INTERMISSION-
3. LUDWIG VAN BEETHOVEN: Symphony No. 5, in C minor

Vladimir Golschmann, conductor

June 24

1. CARL MARIA VON WEBER: Overture to "Oberon"
2. JOHANNES BRAHMS: Symphony No. 2 in D major
-INTERMISSION-
3. RICHARD STRAUSS: Tone-Poem, "Death and Transfiguration"
4. MAURICE RAVEL: "Bolero [Boléro]"

Vladimir Golschmann, conductor

June 25

1. NIKOLAY RIMSKY-KORSAKOV: Wedding March from "Le Coq d'Or"
2. PYOTR TCHAIKOVSKY: Symphony No. 6, in B minor ("Pathetic")
-INTERMISSION-
3. FELIX MENDELSSOHN: Nocturne and Scherzo from Music for "A Midsummer Night's Dream"
4. FRANZ LISZT: Symphonic Poem, "Les Preludes [Préludes]"

Vladimir Golschmann, conductor

June 26

1. HECTOR BERLIOZ: Overture, "The Roman Carnival"
2. CÉSAR FRANCK: Symphony in D minor
-INTERMISSION-
3. GEORGES BIZET: Suite from "L'Arlésienne"
4. MODESTE MUSSORGSKY: Prelude to "Khovantchina [Khovanshchina]"
5. HARL McDONALD: Rhumba, from "Rhumba" Symphony No. 2

Vladimir Golschmann, conductor

June 27

Group 1
CARL MARIA VON WEBER: Overture to Der Freischutz
WOLFGANG AMADEUS MOZART: Pamina's Aria from "The Magic Flute"
Miss Pons
ALEXANDER BORODIN: Polovtsian [Polovtsian] Dances from Prince Igor
GIOACHINO ROSSINI: "Una voce poco fa" from "The Barber of Seville"
Miss Pons
-INTERMISSION-
Group 2
FRANZ SCHUBERT: Symphony in B minor ("Unfinished") [8]
GAETANO DONIZETTI: Mad Scene from "Lucia di Lammermoor"
Miss Pons
JOHANN STRAUSS: [On The Beautiful] Blue Danube

Vladimir Golschmann, conductor
Lily Pons, soprano

June 28

1. CHRISTOPH WILLIBALD VON GLUCK: Overture to "Iphigenia in Aulis"
2. FELIX MENDELSSOHN: Symphony in A major ("Italian") [4]
-INTERMISSION-
3. MODESTE MUSSORGSKY: "A Night On Bald Mountain"
4. ERIK SATIE: Two Gymnopédies (orchestrated by Claude Debussy)
5. OTTORINO RESPIGHI: Symphonic Poem, "The Pines of Rome"
Vladimir Golschmann, conductor

June 29

1. WOLFGANG AMADEUS MOZART: "Eine Kleine Nachtmusik"
2. CLAUDE DEBUSSY: "La Mer" ("The Sea")
-INTERMISSION-

3. ANTONIN DVORAK: Symphony No. 5[9], in E minor ("From the New World")

Vladimir Golschmann, conductor

June 30

RICHARD STRAUSS: "Salome" (Complete Opera, fully staged with full cast)
Herod, Tetrarch of Judea: Ivan Ivantzoff
Herodias, Wife of the Tetrarch: Liuba Senderovna
Salome, Daughter of Herodias: Erica Darbo
Jokanaan, the Prophet: Sydney de Vries
Narraboth, the Young Syrian: Clifford Menz
The Page of Herodias: Zina Alvers
Five Jews: Charles Haywood, John Dunbar, Ivan Velik, Louis Purdey, Eugene Loewenthal
First Nazarene: Josef Kallini
Second Nazarene: Paul Oncley
Two Soldiers: Peter Chambers, Louis d'Angelo
A Cappadocian: Eugene Loewenthal
A Slave: Lys Bart

Alexander Smallens, conductor
Ernst Lert, stage director
Martin Pistreich, assistant conductor
Stage Setting by Ernst Lert

July 1

Same as June 30

July 2

1. FELIX MENDELSSOHN: Overture to "Fingal's Cave"
2. MAX BRUCH: Concerto for Violin, in G minor
John Corigliano, violin
-INTERMISSION-
3. JOHANNES BRAHMS: Symphony No. 1, in C minor

Vladimir Golschmann, conductor

July 3

1. FRANZ SCHUBERT: Overture to "Rosamunde"
2. LUDWIG VAN BEETHOVEN: Symphony No. 8, in F major, Op. 93
-INTERMISSION-
3. PYOTR TCHAIKOVSKY: "Romeo and Juliet": Fantasy for Orchestra (After Shakespeare)
4. PAUL DUKAS: "The Sorcerer's Apprentice"

Vladimir Golschmann, conductor

July 4

I.
TRADITIONAL: The Star-Spangled Banner
II.
RICHARD WAGNER: Overture to "The Mastersingers"
The Orchestra
III.
LUDWIG VAN BEETHOVEN: Creation's Hymn
GEORGE FREDERICK HANDEL: Trust in the Lord
FRANZ JOSEPH HAYDN: The Heavens are Telling, from "The Creation"
The Chorus and Orchestra
IV.
GEORGE FREDERICK HANDEL: Verdamt Meadows, from the opera "Alcina"
EDVARD GRIEG: Land-Sighting
RICHARD WAGNER: March from "Tannhäuser"
The Chorus and Orchestra
V.
CARL MARIA VON WEBER: Euryanthe: Overture
The Orchestra
-INTERMISSION-
VI.
A GROUP OF SELECTED POPULAR SONGS
The Audience and the Chorus
VII.
RICHARD WAGNER: Overture to "Tannhäuser"
VIII.
ARRIGO BOITO: Here Thou Our Prayers, from "Mefistofele"
The Chorus and Orchestra

Vladimir Golschmann, conductor
People's Chorus of NY

July 5

1. WOLFGANG AMADEUS MOZART: Overture to "The Marriage of Figaro"
2. WOLFGANG AMADEUS MOZART: Symphony in D major ("Haffner"): K. 385 [35]
3. RICHARD STRAUSS: "Till Eulenspiegel's Merry Pranks"

-INTERMISSION-

4. MAURICE RAVEL: "Pavane Pour Une Enfante [Infante] Défunte"
5. CLAUDE DEBUSSY: Prelude to "The Afternoon of a Faun"
6. FRANZ LISZT: Symphonic Poem, "Les Preludes [Préludes]"

Vladimir Golschmann, conductor

July 6

1. LUDWIG VAN BEETHOVEN: Overture, "Leonore No. 3"
2. LUDWIG VAN BEETHOVEN: Symphony No. 7, in A Major
-INTERMISSION-
3. RICHARD WAGNER: Prelude to "Lohengrin"
4. MAURICE RAVEL: "Daphnis and Chloé" (Suite No. 2)

Vladimir Golschmann, conductor

July 7

CHRISTOPH WILLIBALD VON GLUCK: Overture to "Alceste"
WOLFGANG AMADEUS MOZART: Concerto in E flat for Two Pianos and Orchestra (K. 365) [10]
Amparo Iturbi and José Iturbi, duo-pianists
-INTERMISSION-
J.S. BACH: Prelude, Chorale, and Fugue (Orchestrated by Abert)
CLAUDE DEBUSSY: Prelude, "The Afternoon of a Faun"
MAURICE RAVEL: Suite, "Le Tombeau de Couperin"
MANUEL INFANTE: Three Spanish Dances

Alexander Smallens, conductor

July 8

RICHARD WAGNER: Overture to "Rienzi"
RICHARD WAGNER: Siegfried Idyl [Idyll]
JEAN SIBELIUS: Tone Poem, "Finlandia"
-INTERMISSION-
DMITRI SHOSTAKOVICH: Symphony No. 1, Op. 10
RICHARD STRAUSS: Tone Poem, "Don Juan"

Alexander Smallens, conductor

July 9

1. J.S. BACH: Toccata and Fugue in C major (orch. by Weiner)
2. JOHANNES BRAHMS: Symphony No. 4, in E minor
-INTERMISSION-
3. IGOR STRAVINSKY: Selections from the Ballet, "Petroushka"
4. RICHARD WAGNER: Prelude to "Die Meistersinger"

Fritz Reiner, conductor

July 10 Russian Program

1. MIKHAIL GLINKA: Overture to "Ruslan and Ludmilla [Lyudmila]"
2. ANATOL LIADOFF: Eight Russian Folksongs
3. REINHOLD GLÈRE: Dance of Russian Sailors
4. MODESTE MOUSSORGSKY: "Pictures at an Exhibition" (Arranged for Orchestra by Ravel)

-INTERMISSION-

5. ALEXANDER BORODIN: [Polovtsian] Dances and March from "Prince Igor"
6. PYOTR TCHAIKOVSKY: Christmas Eve
7. MODESTE MUSSORGSKY: Boris Godunoff [Godunov]: Coronation Scene

Fritz Reiner, conductor
Chorus: Art of Musical Russia

July 11

1. CARL MARIA VON WEBER: Overture to "Oberon"
2. LUDWIG VAN BEETHOVEN: Symphony No. 3 ("Eroica")

-INTERMISSION-

3. ZOLTON KODALY: Suite, "Háry Janos"
4. WILLIAM WALTON: Suite from "Façade"
5. MAURICE RAVEL: Daphnis and Chloe [Chloé] (Suite No. 2)

Fritz Reiner, conductor

July 12 First Performance in the Stadium's Wagner Festival

RICHARD WAGNER: "Das Rheingold" (In Concert Form)
Wotan: Dudley Marwick
Donner: Stephano Ballarine
Froh: William Martin
Loge: Paul Althouse
Alberich: Stephano Ballarine
Mime: Louis Purdey
Fasolt: Leonard Treash
Fafner: Hudson Darmody
Fricka: Goeta Ljungberg
Freia: Florence Kirk
Erda: Edwina Eustis
Woglinde (1st Rhinemaiden): Florence Kirk
Wellgunde (2nd Rhinemaiden): Ira Petina
Flosshilde (3rd Rhinemaiden): Edwina Eustis

Fritz Reiner, conductor

July 13

1. DANIEL AUBER: Overture to "Masaniello"
2. GEORGES BIZET: "L'Arlesienne" (Suite No. 2)
3. MAURICE RAVEL: Bolero [Boléro]

-INTERMISSION-

4. IGOR STRAVINSKY: Suite from "The Firebird"
5. CLAUDE DEBUSSY: Dance (Orchestrated by Maurice Ravel)
6. CLAUDE DEBUSSY: Fêtes
7. MANUEL DE FALLA: Intermezzo from La Vida Breve
8. HECTOR BERLIOZ: Overture, "The Roman Carnival"

Fritz Reiner, conductor

July 14 Second Performance in the Stadium's Wagner Festival

RICHARD WAGNER: "Die Walkuere [Walküre]" (Excerpts in Concert Form):

1. Prelude to Act I
2. Duet, Siegmund and Sieglinde (Act I, Scene 3)
3. Prelude to Act II
4. Wotan and Brünnhilde—Brünnhilde's Battle-cry (ActII, Scene 1)
5. Ride of the Valkyries (Act III, Scene 1—Concert Version)
6. Brünnhilde's Pleading, Wotan's Farewell, and Magic Fire Music (Act III, Scene 3)

Brünnhilde: Florence Easton
Siegmund: Paul Althouse
Sieglinde: Goeta Ljungberg
Wotan: Julius Huehn

Fritz Reiner, conductor

July 15

1. J.S. BACH: Toccata and Fugue in D minor (orch. by Leonardi)
2. J.S. BACH: Prelude in E major (orch. by Mangiagalli)
3. J.S. BACH: Prelude and Fugue in D major (orch. by Respighi)

-INTERMISSION-

4. JOHANNES BRAHMS: Symphony No. 1, in C minor

Fritz Reiner, conductor

July 16

ALEXANDER TCHEREPNIN: "The Goldfish" (Ballet, Choreography and Direction by Mikhail Mordkin)

Fisherman: Mikhail Mordkin
Wife: Lucia Chase

Goldfish: Viola Essen
Chout: Dmitri Romanoff
Gypsies: Misses Tarniloff, Tarasova, Vonne, Wolfson
Gypsy Boys: Messrs. Vassileff, Brinkman, Haskine, Levine
Persians: Misses Browning, Zalipsky, Danielova, Suny, Gero, Upton
Babas: Misses Giugni, Gomber, Montague, Millet, Kalajian
Russian Boys: Messrs. Haskine, Nargo, Peterson, Bland
Polish: Misses Montagne and Rolland, Messrs. Galahoff and Nazinoff
Persian: Janna Perlova and Leo Danieloff
Czardas: Viola Essen and Leon Varkas
Tartar: Dorothy Neiger and George Chaffee

-INTERMISSION-

"Dance of Nations"

MIKHAIL GLINKA: Mazurka (Polish Dance)
Misses Chase, Essen, Perlova, Soussanina
Messrs. Romanoff, Varkas, Vassilieff, Chaffee

MIKHAIL GLINKA: Krakvoiak (Polish Dance)
Misses Giugni, Lazarevich, Neiger, Wolfson
Messrs. Danieloff, Galahoff, Levine, Taub

MODESTE MUSSORGSKY: Khovantchina: Persian Dances (Persian Dance)
Misses Danielova, Suny, Tarasova, Tarnilova, Gomber, Gero, Petrova, Milette, R. Montague, S. Montague, Kalajian, Townsend, Caspar, Vonne, Zalipsky, Levine, Wollman, Zadigian, Suarez, Lusta, Lewis, Moon, Turganova, Brinkman

J. HUTTEL: Danse de Bretagne
Misses Browning, Giugni, Lazarevich, Neiger, Perlova, Rolland, Serova, Upton
Messrs. Bland, Brinkman, Galahoff, Levine, Radcliffe, Nazinoff, Peterson

ANTON RUBINSTEIN: Leszgynka (Caucasian Dance)
Anna Volkova and Dimitri Romanoff
Messrs. Chaffee, Danieloff, Haskine, Rhodes, Taub, Vassilieff

ALEXANDER GLAZOUNOFF: Dionysus (Greek Dance)

"Song of the Wind"
Viola Essen and Leon Varkas

"Spring"
Misses Giugni, Gomber, Neiger
Messrs. Galahoff, Nazinoff, Vassilieff

"Waltz"
Lucia Chase and Dimitri Romanoff
Viola Essen and Leon Varkas
Janna Perlova and George Chaffee

"Bacchanale"
Lucia Chase and Viola Essen
Dimitri Romanoff and Leon Varkas

Eugene Fuerst, conductor and arranger
The Mordkin Ballet
Scenery and Costumes by Sergei Soudeikine

Drapes by Kay Velden & Co.
Production Built by Theodore Reisi
Scenery Executed by Eugene Dunkel Studios
Electrical Equipment by Duwico
Costumes by Mme. Balieff

July 17

Same as July 16

July 18

1. JOHANNES BRAHMS: Academic Festival Overture
2. LUDWIG VAN BEETHOVEN: Symphony No. 5, in C minor
-INTERMISSION-
3. JEAN SIBELIUS: "The Swan of Tuonela"
4. JEAN SIBELIUS: March from "Karelia"
5. ANTONIN DVORAK: 3 Slavonic Dances, Op. 46, No. 6; Op. 72, No. 2; Op. 46, No. 8
6. LEÓ WEINER: Divertimento for Strings
7. HECTOR BERLIOZ: Rakoczy March

Fritz Reiner, conductor

July 19

1. CARL MARIA VON WEBER: Overture to "Der Freischütz"
2. WOLFGANG AMADEUS MOZART: Symphony in G minor
-INTERMISSION-
3. ROBERT SCHUMANN: Concerto for Piano and Orchestra, in A minor
Ray Lev, piano
4. JAROMÍR WEINBERGER: Polka and Fugue
5. BEDRICH SMETANA: Overture, "The Bartered Bride"

Fritz Reiner, conductor

July 20 Third Performance in the Stadium's Wagner Festival

RICHARD WAGNER: Excerpts from "Siegfried"
Act I. Siegfried's Forging of the Sword
Act II. Forest Murmurs – Siegfried Slays the Dragon – Siegfried and the Forest Bird
Act III. Siegfried and the Wanderer – Siegfried Ascends the Burning Height – The Awakening of Brünnhilde – Love Duet
Siegfried: Paul Althouse
Mime: Louis Purdey
The Wanderer: Dudley Marwick

Fafner: Hudson Carmody
Brünnhilde: Florence Easton
Voice of the Forest Bird: Florence Kirk

Fritz Reiner, conductor

July 21

1. LUDWIG VAN BEETHOVEN: "Leonore" Overture No. 3 [Op. 72a]
2. LUDWIG VAN BEETHOVEN: Symphony No. 8, in F major, Op. 93
-INTERMISSION-
3. RICHARD STRAUSS: "Till Eulenspiegel's Merry Pranks"
4. GUSTAV MAHLER: Second Movement from Symphony No. 2, in C minor
5. RICHARD WAGNER: Overture to "Tannhäuser"

Fritz Reiner, conductor

July 22 Fourth Performance in the Stadium's Wagner Festival

RICHARD WAGNER: Excerpts from "Götterdämmerung" (In Concert Form)
Prologue: Daybreak – Sunrise – Duet of Siegfried and Brünnhilde – Siegfried's Rhine Journey.
Act I. Waltraute's Plea – Brünnhilde's Betrayal.
Act II. Hagen and the Vassals.
Act III. Siegfried and the Rhine-Maidens – Hunting Scene and Siegfried's Narrative – Siegfried's Death and Funeral Music – Brünnhilde's Immolation.
Siegfried: Paul Althouse
Gunther: Julius Huehn
Hagen: Hudson Carmody
Brünnhilde: Florence Easton
Waltraute: Kathryn Meisle
First Rhine-Maiden: Florence Kirk
Second Rhine-Maiden: Ira Petina
Third Rhine-Maiden: Edwina Eustis
Male Chorus from the Metropolitan Opera Association

Fritz Reiner, conductor

July 23

1. GEORGE FREDERICK HANDEL: Overture in D minor (arranged by Wullner)
2. JOHANNES BRAHMS: Symphony No. 2 in D major
-INTERMISSION-
3. RICHARD WAGNER: Prelude to Act III, Dance of the Apprendices, and Finale from "The Meistersinger"
4. FELIX MENDELSSOHN: Nocturne, Scherzo, and Wedding March from music for "A Midsummer Night's Dream"

5. GIOACHINO ROSSINI: Overture to “Semiramide”

Fritz Reiner, conductor

July 24

1. WOLFGANG AMADEUS MOZART: Overture to “The Marriage of Figaro”
2. FRANZ SCHUBERT: Symphony in B minor (“Unfinished”) [8]
3. LUDWIG VAN BEETHOVEN: “Leonore” Overture No. 3[a]

-INTERMISSION-

4. CÉSAR FRANCK: Symphony in D minor

Paul Kerby, conductor

July 25

FANFARE
SIR EDWARD ELGAR: Land of Hope and Glory
1. PAUL KERBY: Overture to Shakespeare’s “As You Like It”
2. SIR EDWARD ELGAR: Variations on an Original Theme, “Enigma”

-INTERMISSION-

MUSIC BY JOHANN STRAUSS
Die Fledermaus Overture
Waltz, “Artists’ Life”
Perpetuum Mobile
Waltz, “Tales from the Vienna Woods”
Pizzicato Polka
Waltz, “[On] The [Beautiful] Blue Danube”

Paul Kerby, conductor

July 26

1. GEORGE FREDERICK HANDEL: Water Music Suite, for Orchestra (arranged by Sir Hamilton Harty)
2. WOLFGANG AMADEUS MOZART: Sinfonia Concertante for Violin and Viola (K. 364)
   Mr. Corigliano and Mr. Kurthy
3. NICCOLÒ PAGANINI: Moto Perpetuo (Orchestrated by Molinari)
4. THEODORE CELLA: “Alpine Impressions” (First Performance, & Conducted by the Composer)

-INTERMISSION-

5. CAMILLE SAINT-SAENS: Concerto for ‘Cello and Orchestra, No. 1 in A minor
   Mr. Emonts
6. GIOACHINO ROSSINI: Overture to “William Tell”

Fritz Reiner, conductor

John Corigliano, violin
Zoltan Kurthy, viola
Joseph Emonts, cello

July 27 Fifth and Final Performance in the Stadium's Wagner Festival

RICHARD WAGNER: "Tristan und Isolde": Excerpts in Concert Form
Tristan: Paul Althouse
Isolde: Florence Easton
Kurvenal: Julius Huehn
Brangaene: Kathryn Meisle
Voice of a Young Soldier: William Martin
Men's Chorus from the Metropolitan Opera Association

Fritz Reiner, conductor

July 28

1. CARL MARIA VON WEBER: Overture to "Euryanthe"
2. JOHANNES BRAHMS: Symphony No. 2, in D major
-INTERMISSION-
3. SAMUEL BARBER: Music for a Scene from Shelley
4. LEO SOWERBY: Overture, "Comes Autumn Time"
5. IGOR STRAVINSKY: "Fire-Bird [Firebird]" Suite

George King Raudenbush, conductor

July 29

PYOTR TCHAIKOVSKY: "Sleeping Beauty" (Choreography by Catherine Littlefield)

PROLOGUE

The King: Henry Petri
The Queen: Dorothy Swain
Catalabutte, Master of Ceremonies: Lasar Galpern
Fairy of Beauty: June Graham
Fairy of Goodness: Dania Krupska
Fairy of Happiness: Joan McCracken
Fairy of Song: Karen Conrad
Fairy of Hope (Rainbow Fairy): Miriam Golden
Carabosse,The Wicked Fairy: Edward Caton
Ambassadors: Messrs. W. Hecht, Ginsburgh, Lewis
Cavaliers of the Fairies: Messrs. Riccardo, Herchine, Senweska, Popov, Littlefield, d'Alessando
Maids of Honor: Misses N. Gentner, Woods, Steward, Kerns, Harkin, Toy
Pages to the Maids of Honor: Messrs. Grissim, Greenberg, G. Hecht, Jonnson, Ware, Benkert
Rats: Misses Mann, Novak, Trenner, Taulson, Romberg

ACT I

Prince from the North: Thomas Cannon

Prince from the South: Leonard Ware
Prince from the East: Jack Potteiger
Prince from the West: Carl Littlefield
Princess Aurora: Catherine Littlefield
Ladies-in-Waiting: Misses Woods, Kerns, Steward, N. Gentner, Harkin, Trubica
Maids of Honor, Courtiers, Pages, Peasants

ACT II

Prince Desiré: Alexis Dolinoff
Galisson, Tutor to the Prince: Raoul Arion
Suite of the Prince, Wood Nymphs, Hunting Attendants, Gentlemen of the Court

ACT III

All the Principal Characters, such as Fairies, King, Queen, Aurora, Desiré, Catalabutte, and Attendant Courtiers, Pages, Cavaliers of the Fairies, etc.

FAIRY TALE DIVERTISSEMENTS

Snow White: Julie Steward
Rose Red: Mary Woods
Prince Ardent: Jack Potteiger
Puss-in-Boots: Rudolph d'Alessandro
Little White Cat: Betty Kerns
Bluebirds: Edward Caton, Marion Ross
Red Riding Hood: Norma Gentner
Wolf: Nickolai Popov
Cinderella: Kathryn Harkin
Prince Charming: Thomas Cannon
Proud Sisters: Ann Stuart, Genia Wright
Bluebeard: Carl Littlefield
Wives of Bluebeard: Misses Hillier, Svovstok, Tinney, Bernard, Marine, Williamson, Angelillo
Baronesses, Marquises, Courtiers, Court Attendants, King's Guards, Pages, Peasants, Spinners, etc. (throughout Ballet): Misses Stuart, Marine, Vossler, Williamson, Thoms, Tinney, Dollarton, Hillier, Campbell, Zane, DeVos, Schneider, Beisswenger, Ohlenroth, G. Rosenbaum, Schulte, Angelillo, McMichael, Hasswanter, Stahl, Gray, Bauer, Daley, Bader, Schaff, Smith, Bliss, Passler, Wright, Toy, Swain
Messrs. Popov, Littlefield, Riccardo, Senweska, d'Alessandro, Maronna, Grissim, Greenberg, Jonnson, G. Hecht, Sullivan, Benkert, Ginsburgh, Rozzino, Herchine, Dunphy, Young, Anderson, W. Hecht, Lewis

Alexander Smallens, conductor
Philadelphia Ballet Company
D. Kanter, stage director and technical adviser
Costumes designed by Lee Gainsborough
Costumes executed by young & Gainsborough; McIlhenney
Scenery designed and executed by Jarin Scenic Studios

July 30

Same as July 29

July 31

1. J. S. BACH: Fantasia in G major (arr. by Volkel)
2. J.S. BACH: Prelude in E major (orch. by Stoessel)
3. J. S. BACH: Chorale-Prelude: A Mighty Fortress Is Our God (arr. by Damrosch)
4. RICHARD STRAUSS: Prelude to Act 3 of "Arabella"
5. RICHARD WAGNER: Siegfried Idyll
6. NIKOLAY RIMSKY-KORSAKOFF: Caprice Espagnole [Spanish Caprice]

-INTERMISSION-

7. LUDWIG VAN BEETHOVEN: Seventh Symphony

George King Raudenbush, conductor

August 1

1. ARTHUR HONEGGER: Prelude for "The Tempest"
2. RICHARD STRAUSS: Tone-Poem, "Macbeth"
3. HECTOR BERLIOZ: (a) Love Scene (b) Romeo Alone; Sadness; Grand Fete at the Capulets from the Drammatic Symphony, "Romeo and Juliet"

-INTERMISSION-

4. OTTO NICOLAI: Overture to "The Merry Wives of Windsor"
5. FELIX MENDELSSOHN: Midsummer Night's Dream Music: Overture, Scherzo, Intermezzo, Nocturne,Wedding March
6. PYOTR TCHAIKOVSKY: "Romeo and Juliet," Overture-Fantasie (After Shakespeare)

George King Raudenbush, conductor

August 2

1. HECTOR BERLIOZ: Overture, "The Roman Carnival"
2. PYOTR TCHAIKOVSKY: Concerto in D major, for Violin and Orchestra
   Mr. Heifetz

-INTERMISSION-

3. NIKOLAY RIMSKY-KORSAKOV: "Scheherazade"
4. PABLO DE SARASATE: "Carmen" Fantasie
   Mr. Heifetz

George King Raudenbush, conductor
Jascha Heifetz, violin

August 3

1. RICHARD STRAUSS: Overture, "Die Schweigsame Frau"
2. JOHANNES BRAHMS: Variations on a Theme of Haydn
3. FELIX MENDELSSOHN: Concerto for Violin and Orchestra
   Mr. Heifetz

4. PYOTR TCHAIKOVSKY: Symphony No. 4, in F minor, Op. 36
5. PABLO DE SARASATE: “Carmen” Fantasie
Mr. Heifetz

George King Raudenbush, conductor
Jascha Heifetz, violin

August 4

1. HECTOR BERLIOZ: Overture, “The Roman Carnival”
2. PYOTR TCHAIKOVSKY: Concerto in D major, for Violin and Orchestra
Jascha Heifetz, violin
-INTERMISSION-
3. NIKOLAY RIMSKY-KORSAKOV: “Scheherazade”
4. PABLO DE SARASATE: “Carmen” Fantasie
Jascha Heifetz, violin

George King Raudenbush, conductor

August 5

1. BEDRICH SMETANA: Overture, “The Bartered Bride”
2. JOHANNES BRAHMS: Third Symphony
-INTERMISSION-
3. BERNARD ROGERS: Five Fairy Tales
4. FRANZ SCHUBERT: Entr’Acte Music from “Rosamunde”
5. RICHARD WAGNER: Prelude to “Lohengrin”
6. RICHARD WAGNER: Prelude and Love Death [Liebestod], “Tristan und Isolde”

Willem van Hoogstraten, conductor

August 6

1. FELIX MENDELSSOHN: Overture, “The Hebrides”
2. LUDWIG VAN BEETHOVEN: Symphony No. 3 (“Eroica”)
-INTERMISSION-
3. JEAN SIBELIUS: “En Saga”
4. ENGELBERT HUMPERDINCK: Dream Pantomine (“Hansel and Gretel”)
5. JOHANN STRAUSS: Waltz, “Voices of Spring”
6. HECTOR BERLIOZ: Three Excerpts from “The Damnation of Faust”

Willem van Hoogstraten, conductor

August 7

1. OTTO NICOLAI: Overture, "Merry Wives of Windsor"
2. ISAAC ALBÉNIZ: Triana (orch. by Arbos)
3. ERNST VON DOHNÁNYI: Variations on a Nursery Theme, for Piano and Orchestra
Grace Castagnetta, piano
-INTERMISSION-
4. BEDRICH SMETANA: "The Moldau"
5. SERGEI RACHMANINOV: Piano Concerto in C minor, for Piano and Orchestra [2]
Grace Castagnetta, piano

Willem van Hoogstraten, conductor

August 8

1. ANDRÉ ERNEST MODESTE GRÉTRY-MOTTL: Gigue
2. JEAN-PHILLIPPE RAMEAU: Tambourin (arranged by Mottl)
3. JOHANNES BRAHMS: Hungarian Dances (No. 17 and No. 21)
4. ANTONIN DVORAK: Slavic [Slavonic] Dances
5. REINHOLD GLÈRE: Sailor's Dance
6. HARL McDONALD: Rhumba
7. JOHANN STRAUSS: Waltz, "[On] The [Beautiful] Blue Danube"
-INTERMISSION-
8. CARL MARIA VON WEBER: Overture to "Oberon"
9. J.S. BACH: Prelude and Fugue (orch. by Abert)
10. LUDWIG VAN BEETHOVEN: Symphony No. 5, in C minor

Willem van Hoogstraten, conductor

August 9 Gershwin Memorial Concert

1. GEORGE GERSHWIN: "Of Thee I Sing" Medley*
2. GEORGE GERSHWIN: Concerto in F for Piano and Orchestra
    Mr. Kaufman
3. GEORGE GERSHWIN: Selections from the Opera, "Porgy and Bess":
    Overture Leading to Summertime
        Miss Brown and Chorus
    "Gone, Gone, Gone!"
        Chorus
    "My Man's Gone Now"
        Miss Elzy and Chorus
    Train Song
        Miss Brown and Chorus
    "I Got Plenty O'Nuttin'"
        Mr. Duncan and Chorus
    "Bess, You Is My Woman Now"
        Duet: Mr. Duncan and Miss Brown

Requiem
Chorus
Buzzard Song
Mr. Duncan and Chorus
"I'm On My Way"
Mr. Duncan and Chorus
-INTERMISSION-
4. GEORGE GERSHWIN: Selection, Strike up the Band*
5. GEORGE GERSHWIN: "An American in Paris"
6. THREE SONGS (lyrics by Ira Gershwin)
GEORGE GERSHWIN: I Got Rhythm from "Girl Crazy"*
GEORGE GERSHWIN: That Can't Take That Away From Me from "Shall We Dance?"*
GEORGE GERSHWIN: "The Man I Love"*
Miss Merman
7. GEORGE GERSHWIN: "Rhapsody in Blue"
Mr. Kaufman

Alexander Smallens/Ferde Grofé*, conductors
Harry Kaufman, piano
Anne Brown, soprano
Ruby Elzy, soprano
Todd Duncan, baritone
Ethel Merman, vocalist
Eva Jessye Choir

August 10

1. JOHANNES BRAHMS: Academic Overture
2. ROBERT SCHUMANN: Fourth Symphony in D minor
-INTERMISSION-
3. CARL MARIA VON WEBER: Invitation to the Dance
4. WOLFGANG AMADEUS MOZART: Divertimento No. 17: Minuet
5. ANATOL LYADOV: Eight Russian Folk Songs
6. GEORGES BIZET: Suite from "L'Arlesienne [L'Arlésienne]"

Willem van Hoogstraten, conductor

August 11

1. J.S. BACH: Suite in B minor
2. FRANZ JOSEPH HAYDN: "Clock" Symphony [101]
-INTERMISSION-
3. FELIX MENDELSSOHN: Overture, "Ruy Blas"
4. RICHARD STRAUSS: "Don Juan"
5. NIKOLAY RIMSKY-KORSAKOV: Spanish Caprice

Willem van Hoogstraten, conductor

August 12

1. LUDWIG VAN BEETHOVEN: Overture, "Leonore No. 3"
2. LUDWIG VAN BEETHOVEN: Violin Concerto
    Mr. Spalding

-INTERMISSION-

3. JOHANNES BRAHMS: Symphony No. 2 in D major
4. CÉSAR FRANCK: Sonata for Violin and Piano
    Mr. Spalding and Mr. Bauer

Willem van Hoogstraten, conductor
Albert Spalding, violin
Harold Bauer, piano

August 13

1. MIKHAIL GLINKA: Overture, "Ruslan and Ludmilla [Lyudmila]"
2. JEAN SIBELIUS: Symphony No. 1, in E minor, Op. 39

-INTERMISSION-

3. RICHARD WAGNER: "Tristan und Isolde": Introduction to Act III and Shepherd's Melody (arranged by Humiston)
4. JOHANNES BRAHMS: Variations on a Theme of Haydn
5. NIKOLAY RIMSKY-KORSAKOV: Suite from "Le Coq D'Or"

Willem van Hoogstraten, conductor

August 14

1. LUDWIG VAN BEETHOVEN: Symphony No. 7

-INTERMISSION-

2. NIKOLAY RIMSKY-KORSAKOV: Suite from "The Snow Maiden"
3. RICHARD STRAUSS: "Till Eulenspiegel"
4. FRANZ LISZT: "Les Preludes [Préludes]"

Willem van Hoogstraten, conductor

August 15

1. LUDWIG VAN BEETHOVEN: Overture, "Fidelio"
2. FREDERICK DELIUS: "On Hearing the First Cuckoo in Spring"
3. ERNST VON DOHNANYI: Suite, Op. 19

-INTERMISSION-

4. WOLFGANG AMADEUS MOZART: Overture to "The Marriage of Figaro"

5. FRANZ SCHUBERT: Symphony in C major

Willem van Hoogstraten, conductor

August 16

1. CARL MARIA VON WEBER: Overture to "Der Freischütz"
2. ALEXANDER GLAZOUNOV: Concerto for Violin and Orchestra
    Mr. Zimbalist

-INTERMISSION-

3. JOHANNES BRAHMS: Concerto for Violin and Orchestra
    Mr. Zimbalist
4. MIKHAIL IPPPOLITOV-IVANOV: Caucasian Sketches

Willem van Hoogstraten, conductor
Efrem Zimbalist, violin

August 17 Last Night of the Season

1. JOHANNES BRAHMS: Symphony No. 1, in C minor, Op. 68

-INTERMISSION-

2. JOHANN STRAUSS:Overture, "Die Fledermaus"
3. JOHANN STRAUSS: "Perpetual Motion"
4. JOHANN STRAUSS: Waltz, "Tales from the Vienna Woods"
5. FRANZ SCHUBERT: Moment Musical
6. FRANZ SCHUBERT: Marche Militaire
7. RICHARD WAGNER: Overture to "Tannhäuser"

Willem van Hoogstraten, conductor

1938

June 23 Opening Night

1. JOHANNES BRAHMS: "Academic Festival"
2. LUDWIG VAN BEETHOVEN: Symphony No. 2, in D major

-INTERMISSION-

3. FELIX MENDELSSOHN: Concerto for Violin and Orchestra in E minor
    Mr. Spalding
4. RICHARD WAGNER: Overture to "Tannhäuser"

José Iturbi, conductor
Albert Spalding, violin

June 24

1. HECTOR BERLIOZ: Overture, "The Roman Carnival"
2. JOHANNES BRAHMS: Symphony No. 1, in C minor
-INTERMISSION-
3. GIRADO GILARDI: "Gaucho with New Boots"
4. MAURICE RAVEL: "Daphnis and Chloé" (Suite No. 2)

José Iturbi, conductor

June 25

1. FELIX MENDELSSOHN: Excerpts from Music for "A Midsummer Night's Dream"
    Overture; Nocturne; Scherzo; March
2. RICHARD WAGNER: Siegfried Idyl [Idyll]
3. CLAUDE DEBUSSY: "Fêtes," from "Nocturnes for Orchestra"
-INTERMISSION-
4. JEAN SIBELIUS: Symphony No. 1, in E minor

Alexander Smallens, conductor

June 26

1. BEDRICH SMETANA: Overture to "The Bartered Bride"
2. ROBERT SCHUMANN: Symphony in D minor, No. 4, Op. 120
-INTERMISSION-
3. NIKOLAY RIMSKY-KORSAKOV: Symphonic Suite, "Scheherazade" (After "The Thousand and One Nights"), Op. 35

Alexander Smallens, conductor

June 27

1. J.S. BACH: Passacaglia and Fugue in C minor (Transcribed for orchestra by Respighi)
2. GEORGES BIZET: Suite from "L'Arlesienne [L'Arlésienne]," with Farnadole
3. CLAUDE DEBUSSY: Air de Lia from "L'Enfant Prodique"
    Miss Moore
4. JULES MASSENET: Gavotte from "Manon"
    Miss Moore
-INTERMISSION-
5. IGOR STRAVINSKY: "Fireworks"
6. GIACOMO PUCCINI: Aria, "Un bel di" from "Madama Butterfly"
    Miss Moore
7. FRITZ KREISLER: "The Old Refrain"
    Miss Moore
8. NIKOLAY RIMSKY-KORSAKOV: Spanish Caprice

José Iturbi, conductor
Grace Moore, soprano

June 28

1. FRANZ SCHUBERT: Overture to "Rosamunde"
2. PYOTR TCHAIKOVSKY: Symphony No. 6, in B minor ("Pathetic"), Op. 74
-INTERMISSION-
3. FRANZ LISZT: Symphonic Poem, "Les Preludes [Préludes]"
4. MAURICE RAVEL: "Bolero [Boléro]"

José Iturbi, conductor

June 29

1. MODESTE MUSSORGSKY: Introduction to "Khovantchina [Khovantshchina]"
2. MILY BALAKIREV: En Boheme
3. SERGEI PROKOFIEV: March from "The Love of Three Oranges"
4. IGOR STRAVINSKY: Suite from "L'Oiseau de Feu" ("The Fire-bird")
-INTERMISSION-
5. DMITRI SHOSTAKOVICH: Suite from the Opera, "The Nose"
6. ALEXANDER BORODIN: "On the Steppes of Central Asia"
7. ALEXANDER BORODIN: Polovtsian [Polovtsian] Dances, from "Prince Igor"

José Iturbi, conductor

June 30

PYOTR TCHAIKOVSKY: Concerto in B-flat minor for Piano and Orchestra, Op. 23
Mr. Webster
PROGRAM OF ORCHESTRAL NUMBERS NOT RECEIVED IN TIME FOR INCLUSION IN PROGRAM.

José Iturbi, conductor
Beveridge Webster, piano

July 1

PROGRAM DELAYED

José Iturbi, conductor

MUSIC FOR THE (AMERICAN) PEOPLE: THE CONCERTS AT LEWISOHN STADIUM, 1922-1964

by

JONATHAN STERN

VOLUME II

A dissertation submitted to the Graduate Faculty in Music in partial fulfillment of the requirements for the degree of Doctor of Philosophy, The City University of New York

2009

July 2

EMMAUEL CHABRIER: Overture to “Gwendoline”
CLAUDE DEBUSSY: Prelude to “The Afternoon of a Faun”
MAURICE RAVEL: (a) “Pavane” (b) La Valse
-INTERMISSION-
CÉSAR FRANCK: Symphony in D minor

Alexander Smallens, conductor

July 3

1. PYOTR TCHAIKOVSKY: Overture, “1812”
2. JULIUS CONUS: Violin Concerto in E minor
    John Corigliano, violin
3. MODESTE MUSSORGSKY: “A Night On Bald Mountain”
-INTERMISSION-
4. JOHANNES BRAHMS: Symphony No. 2 in D major

Alexander Smallens, conductor

July 4

1. JOHN PHILLIP SOUSA: “The Stars and Stripes Forever”
2. HENRY HADLEY: Overture, “In Bohemia”
3. CHARLES T. GRIFFES: “The Pleasure Dome of Kubla-Khan”
4. VICTOR HERBERT: American Fantasy
-INTERMISSION-
5. ANTONIN DVORAK: Symphony, “From the New World,” in E minor [9]

Alexander Smallens, conductor

July 5

1. OTTO NICOLAI: Overture to “The Merry Wives of Windsor”
2. (a) NIKOLAY RIMSKY-KORSAKOV: Introduction and Cortege de Noces
   (b) NIKOLAY RIMSKY-KORSAKOV: “The Flight of the Bumble Bee” from “Tsar Saltan”
   (c) NIKOLAY RIMSKY-KORSAKOV: Dance of the Buffoons from “The Snow Maiden”
3. FOR MALE VOICES ONLY: “Goin’ to See M’Sarah”; “Crucifixion”
    Hall Johnson (Negro) Choir
4. FOR FULL CHOIR: “I’m Goin’ Down Dat Lonesome Road”; “I Jes Can’t Stay Here by Myself”; “Eastman”; “Scottsboro” (New to New York)
    Hall Johnson (Negro) Choir
-INTERMISSION-
5. PYOTR TCHAIKOVSKY: Overture-Fantasy, “Romeo and Juliet”

6. FOR FULL CHOIR: “Ser Glad”; “In Bright Mansions Above”; “It’s All Over Me”; “Lord, I Don’ feel No-ways Tired”
Hall Johnson (Negro) Choir

Alexander Smallens, conductor
Hall Johnson (Negro) Choir

July 6

1. WOLFGANG AMADEUS MOZART: Overture to “The Marriage of Figaro”
2. CÈSAR FRANCK: Symphony in D minor
-INTERMISSION-
3. BEDRICH SMETANA: “The Moldau”
4. JAROMÍR WEINBERGER: Polka and Fugue from “Schwanda”

José Iturbi, conductor

July 7 Program of Folk Dances and Music

POLAND
1. JERZY FITELBERG: Polish Rhapsody
Orchestra
2. STANISLAW MONIUSKO: Mazur from Halka
(Polish National Dance) Polish Folk Dance Circle
3. PRIMITIVE POLISH MUSIC AND DANCES: a) Zbojnicki b) Krzesany c) Drobny
Polish Tatra Mountineers Alliance from Zakopane, Poland, Jan Gromada, Leader
4. FELIKS RYBICKI: Krakowiaki
Polish Folk Dance Circle, Bronislaw Matusz, Leader
RUSSIA
5. NIKOLAY RIMSKY-KORSAKOFF: Overture, “Russian Easter”
Orchestra
6. FOLK DANCE MUSIC: Karabuchka (South Russia); Cossack Sword Dance (Ukraine); Kozachek (Russia); Troyka; Hrechaniki (White Russia)
Chernishevsky Russian Folk Dance Group. Alexis Karaczunm, Leader
SERBIA
7. JOHANN M. BLOSE: Serbian Rhapsody
Binichki Serbian Choir of Lebanon, Pennsylvania. Johann M. Blosé, Director
-INTERMISSION-
SPAIN
8. MANUEL DE FALLA: Farruca (Spanish Gypsy Dance)
Juan Martinez
ISAAC ALBENIZ: Cordoba (Dance of Andalusia)
Juan Martinez and Antonita
ZAPATEADO: Flamenco Rhythms
Juan Martinez
AFRICA

9. DANCE DRAMA: "Jungle Africa" (Authentic African Dances and Songs, Directed by Momodu Johnson and Lawrence Deas)

King Alake: Jas Jule Adams
Queen Alake: Minnie Rylton
Prince Akidale: Norman Coker
Princess Ebun: Gwendolyn Ford
Capinna (King Alake's favorite dancer): Alberta Jones
King's Witch Doctor: Momodu Johnson
Prince's Witch Doctor, Tieh: Jas McClain
King of Witch Doctors, Lagocoon: Abdul Hassan
Female Warrior: Taobendu Coleman
African Drummers: Haha Moses, Abrianah McFoy, Ju Ju Carbon, Madupe McCauley, Tapeh McClain, Haffney McCauley, Tulay Sabi Tori, Arti Brown, E. Cruz, Will Brown, Abiola Campbell, Jowreh Haynes

Alexander Smallens, conductor

July 8

1. FRANZ SCHUBERT: Overture to "Rosamunde"
2. PYOTR TCHAIKOVSKY: Symphony No. 6 ("Pathetic") in B minor
-INTERMISSION-
3. RICHARD STRAUSS: Tone Poem, "Don Juan"
4. RICHARD STRAUSS: "Rosenkavalier" Waltzes

José Iturbi, conductor

July 9

1. HEINRICH IGNAZ FRANZ VON BIBER: Partita in C minor (Transcribed for Full Orchestra by Christian Thaulow)
2. FELIX MENDELSSOHN: "Italian" Symphony [4]
-INTERMISSION-
3. RICHARD WAGNER: Dawn and Siegfried's Rhine Journey, from "Götterdämmerung"
4. ZOLTON KODALY: Suite from "Háry János"

Macklin Morrow, conductor

July 10

1. LUDWIG VAN BEETHOVEN: Overture to "Coriolanus"
2. LUDWIG VAN BEETHOVEN: Symphony No. 2, in D major
-INTERMISSION-
3. J.S. BACH: Prelude in E minor (orch. by Christian Thaulow)
4. ENGELBERT HUMPERDINCK: Dream Pantomine from "Haensel [Hänsel] and Gretel"

5. NIKOLAY RIMSKY-KORSAKOFF: Introduction and Wedding Procession from "Le Coq d'Or"
6. WILLIAM WALTON: Suite from "Façade"

Macklin Morrow, conductor

July 11 George Gershwin Memorial Concert

1. GEORGE GERSHWIN: "That Certain Feeling" from "Tip Toes" (arranged by Nathan Van Cleave)
    Orchestra
2. GEORGE GERSHWIN: "Second Rhapsody in Blue" (Originally known as "Rhapsody in Rivets," 1931)
    Roy Bargy, piano
3. GEORGE GERSHWIN: Broadway Medley arranged by Nathan Van Cleave
    a. "Clap Your Hands" ("Oh, Kay," 1926)
        Orchestra
    b. "Do It Again" ("The French Doll," 1922)
        Orchestra and Lyn Murray Chorus
    c. "I Got Rhythm ("Girl Crazy," 1930)
        Swing Band
    d. "Somebody Loves Me" ("Scandals," 1924)
        Orchestra and Lyn Murray Chorus
4. (a) GEORGE GERSHWIN: "The Man I Love" ("Strike Up the Band," 1927) arranged by George B. Leeman
   (b) GEORGE GERSHWIN: "It Ain't Necessarily So" ("Porgy and Bess," 1935) arranged by George B. Leeman
    Jane Froman
5. GEORGE GERSHWIN: "An American in Paris"
    Orchestra

-INTERMISSION-

6. GEORGE GERSHWIN: Dawn of a New Day (Official March for the New York World's Fair, written 1937) arranged by Bernard Mayers
    Orchestra and Lyn Murray Chorus
7. GEORGE GERSHWIN: "Sascha, Jascha, Mischa, Toscha" (1922) arranged by Irving Brodsky
    Four Modernaires and Orchestra
8. GEORGE GERSHWIN: "Summertime" ("Porgy and Bess," 1935) arranged by Claude Thornhill
    Maxine Sullivan
9. GEORGE GERSHWIN: (HOLLYWOOD MEDLEY arranged by Nathan Van Cleave and Fred Van Epps)
    a. "That Can't Take That Away From Me" ("Shall We Dance," 1937)
    b. "Nice Work If You Can Get It" ("Damsel in Distress," 1937)
    c. "Love Walked In" ("Goldwyn Follies," 1937)
    Jane Froman, vocalist
10. GEORGE GERSHWIN: Three Preludes for Piano (Arranged for Orchestra by Roy Bargy)

11. GEORGE GERSHWIN: "Rhapsody in Blue" arranged by Frede Grofe
Roy Bargy, piano

Paul Whiteman, conductor

July 12

1. RICHARD WAGNER: "Flying Dutchman"
2. WOLFGANG AMADEUS MOZART: Symphony in D major ("Haffner") Köchel, No. 385
-INTERMISSION-
3. (a) DEEMS TAYLOR: Ballet Music from "Casanova"
(b) DEEMS TAYLOR: Inn Music from "Peter Ibbetson"
4. JEAN SIBELIUS: "The Swan of Tuonela"
Miss Rosen
5. RICHARD WAGNER: Siegfried Idyll
6. HECTOR BERLIOZ: [Three] Excerpts from The Damnation of Faust, Op. 24

Macklin Morrow, conductor
Lucie Rosen, theremin

July 13

1. FELIX MENDELSSOHN: "Ruy Blas" Overture
2. KARL GOLDMARK: "Rustic Wedding" Symphony (Movements II-V)
-INTERMISSION-
3. J.S. BACH: Suite No. 3 in D major
4. RICHARD STRAUSS: Tone Poem, "Don Juan"
5. PAUL DUKAS: "The Sorcerer's Apprentice"

Macklin Morrow, conductor

July 14

GEORGE BIZET: Carmen (Complete Opera: Fully Cast and Staged)
Carmen: Bruna Castagna
Micaela: Gloria Ware
Frasquita: Thelma Votipka
Mercedes: Gloria Standing
Don José: Armand Tokatyan
Escamillo: Mostyn Thomas
Dancaire: Abrasha Robofsky
Remendado: Charles Haywood
Zuniga: Louis D'Angelo
Morales: Alexis Tcherkassky
An innkeeper, guide, officers, dragoons, lads, cigar girls, smugglers, picadors, toreadors
Act IV Ballet - Yakovleff Ballet
Arthur Mahonet and Thalia Mara, Guest Artists

Alexander Smallens, conductor
Alexander D. Puglia, stage manager
Martin Reich, assistant conductor

July 15

Same as July 14

July 16

1. LEONE SINIGAGLIA: Overture, "Le Baruffe Chiozzotte"
2. PYOTR TCHAIKOVSKY: Symphony No. 4 in F minor
-INTERMISSION-
3. GEORGES BIZET: Suite from "L'Arlesienne [L'Arlésienne]," No. 2
4. EDVARD GRIEG: Two Pieces for Strings
    Last Spring
    Heart Wounds
5. PAUL DUKAS: "The Sorcerer's Apprentice"

Alexander Smallens, conductor

July 17

1. CARL MARIA VON WEBER: Overture to "Der Freischütz"
2. GIUSEPPE MARTUCCI: Notturno
3. MAURICE RAVEL: Suite No. 2, from "Daphnis and Chloé"
-INTERMISSION-
4. JOHANNES BRAHMS: Symphony No. 1, in C minor

Massimo Freccia, conductor

July 18

1. ANTONIN DVORAK: Symphony No. 5 [9] in E minor, "From the New World," Op. 95
-INTERMISSION-
2. RICHARD STRAUSS: "Till Eulenspiegel's Merry Pranks," Op. 28
3. RENZO ROSSELLINI: Canto di Palude (First Performance in America)
4. GIUSEPPE VERDI: Overture, "Vespri Siciliani"

Massimo Freccia, conductor

July 19

SWEDISH NATIONAL ANTHEM: Da Gambla, Du Fria

1. LUDWIG VAN BEETHOVEN: “Leonore” Overture No. 3
2. WOLFGANG AMADEUS MOZART: Violin Concerto in A Major
Mr. Elman
-INTERMISSION-
3. PYOTR TCHAIKOVSKY: Concerto for Violin and Orchestra in D major, Op. 35
Mr. Elman
4. HUGO ALFVÉN: Midsommarvaka (Midsummer Virgil)
AMERICAN NATIONAL ANTHEM: The Star-Spangled Banner

Alexander Smallens, conductor
Mischa Elman, violin

July 20

1. CARL MARIA VON WEBER: Overture to “Euryanthe”
2. RICHARD STRAUSS: Tone-Poem, “Death and Transfiguration”
-INTERMISSION-
3. LUDWIG VAN BEETHOVEN: Symphony No. 7 in A Major, Op. 92

Massimo Freccia, conductor

July 21

1. LUDWIG VAN BEETHOVEN: Symphony No. 1 in C major, Op. 21
2. FRANZ LISZT: Fantasia on Hungarian Folk Melodies for Piano and Orchestra
Moriz Rosenthal, piano
-INTERMISSION-
3. JOHANN STRAUSS: Viennese Carnival on themes of Johann Strauss (arranged for Piano Solo by Moriz Rosenthal)
Moriz Rosenthal, piano
4. OTTORINO RESPIGHI: “Fountains of Rome”
5. RICHARD WAGNER: Prelude to “Die Meistersinger”

Massimo Freccia, conductor

July 22

1. GEORGE FREDERICK HANDEL: Water Music (arranged by Sir Hamilton Harty)
2. WOLFGANG AMADEUS MOZART: “Jupiter” Symphony, in C major [41]
-INTERMISSION-
3. RICHARD WAGNER: Two excerpts from “Die Walküre”
(a) Ride of the Valkyries
(b) Wotan’s Farewell and Magic Fire Music
4. DMITRI SHOSTAKOVICH: Symphony No. 1, Op. 10

Alexander Smallens, conductor

July 23

1. CHRISTOPH WILLIBALD VON GLUCK: Ballet Suite (arranged by Mottl)
2. LUDWIG VAN BEETHOVEN: Symphony No. 8, in F major
-INTERMISSION-
3. SERGEI PROKOFIEV: Classical Symphony
4. MODESTE MUSSORGSKY: Persian Dances from "Khovantchina [Khovantshchina]"
5. PYOTR TCHAIKOVSKY: Marche Slave [Slavonic March]

Alexander Smallens, conductor

July 24

1. LUDWIG VAN BEETHOVEN: Overture to "Egmont"
2. JOHANNES BRAHMS: Symphony No. 4 in E minor
-INTERMISSION-
3. BEDRICH SMETANA: Overture to "The Bartered Bride"
4. CARL MARIA VON WEBER: Invitation to the Dance
5. CLAUDE DEBUSSY: Prelude to "The Afternoon of a Faun"
6. NIKOLAY RIMSKY-KORSAKOV: Spanish Caprice

Willem van Hoogstraten, conductor

July 25

1. LUDWIG VAN BEETHOVEN: Overture to "Leonore," No. 3
2. JEAN SIBELIUS: Symphony No. 1, in E minor
-INTERMISSION-
3. PYOTR TCHAIKOVSKY: "Romeo and Juliet"
4. FRANZ LISZT: Mephisto Waltz
5. RICHARD WAGNER: Prelude to "Die Meistersinger"

Antonia Brico, conductor

July 26

1. LUDWIG VAN BEETHOVEN: Overture to "Coriolanus"
2. JEAN SIBELIUS: Symphony No. 2, in D major
-INTERMISSION-
3. FRANZ SCHUBERT: Overture to "Rosamunde"
4. JOHANNES BRAHMS: Variations on a Theme by Haydn
5. WILLIAM WALTON: Excerpts from "Façade"
6. JAROMÍR WEINBERGER: Furiant and Polka, from "Schwanda"

Willem van Hoogstraten, conductor

July 27

1. WOLFGANG AMADEUS MOZART: Overture to "The Marriage of Figaro"
2. LUDWIG VAN BEETHOVEN: Symphony No. 3, "Eroica"

-INTERMISSION-

3. DOMENICO SCARLATTI: Suite from "The Good-Humored Ladies" (arranged by Tommasini)
4. NIKOLAY RIMSKY-KORSAKOV: Suite from "Le Coq D'Or"
5. BEDRICH SMETANA: "The Moldau"
6. ISAAC ALBÉNIZ: "Triana"

Willem van Hoogstraten, conductor

July 28

1. JOHANNES BRAHMS: Academic Festival Overture
2. JOHANNES BRAHMS: Concerto for Violin, in D major
   Mr. Heifetz

-INTERMISSION-

3. CARL MARIA VON WEBER: Overture to "Oberon"
4. MAURICE RAVEL: Suite, "Le Tombeau de Couperin"
5. FRANZ LISZT: Symphonic Poem, "Les Preludes [Préludes]"
   Mr. Heifetz

Willem van Hoogstraten, conductor
Jascha Heifetz, violin

July 29

1. HECTOR BERLIOZ: Overture, "Benvenuto Cellini"
2. CLAUDE DEBUSSY: Sarabande and Danse
3. (a) DEEMS TAYLOR: Inn Music from "Peter Ibbetson"
   (b) DEEMS TAYLOR: Ballet Music from "Casanova"
4. HARL McDONALD: Rumba from Symphony No. 2

-INTERMISSION-

5. ANDRÉ-ERNEST-MODESTE GRETRY: Ballet Suite (Arranged by Felix Mottl)
6. CAMILLE SAINT-SAENS: "Rouet d'Omphale"
7. DIRK SCHAEFER: Javanese Rhapsody
8. FREDERICK DELIUS: "On Hearing the First Cuckoo in Spring"
9. REINHOLD GLÉRE: Sailors' Dance

Willem van Hoogstraten, conductor

July 30 Russian Program

1. MIKHAIL GLINKA: Overture to “Ruslan and Ludmilla [Lyudmila]”
2. PYOTR TCHAIKOVSKY: Symphony No. 5, in E minor

-INTERMISSION-

3. NIKOLAY RIMSKY-KORSAKOV: Symphonic Suite, “Scheherazade” (After “The Thousand and One Nights”), Op. 35

Willem van Hoogstraten, conductor

July 31

1. HENRY HADLEY: Overture, “In Bohemia”**
2. ARTHUR H. GUTMAN: Symphony No. 1, in B Major****
3. CAMILLE SAINT-SAENS: Concerto for Violin and Orchestra in B minor, Op. 61*
   Miss Field

-INTERMISSION-

4. MORTON GOULD: American Symphonette No. 2***
5. JOHN POWELL: Negro Rhapsody, for Piano and Orchestra*****
   Mr Kaye
6. RANDALL THOMPSON: Two movements from Symphony No. 2, in E minor**

Willem van Hoogstraten*/Eugene Plotnikoff**/Morton Gould***/Arthur H. Gutman****/Lamar Stringfield*****, conductors
Joan Field, violin
Milton Kaye, piano

August 1

1. FRANZ SCHUBERT: Symphony No. 2, in B flat major

-INTERMISSION-

2. JOHANN STRAUSS: Overture to “Die Fledermaus”
3. MAX SCHONHERR: Austrian Peasant Music
4. JOSEF STRAUSS: Spharenklange
5. JOHANN STRAUSS: Perpetual Motion
6. FRANZ LEHAR: Waltz, “Gold and Silver”
7. JOHANN STRAUSS: Waltz, “Tales from the Vienna Woods”

Willem van Hoogstraten, conductor

August 2

1. CHRISTOPHE WILLIBALD GLUCK: Overture to “Iphigenia in Aulis”
2. FELIX MENDELSSOHN: Scherzo from “Reformation” Symphony
3. WOLFGANG AMADEUS MOZART: Concerto for Two Pianos and Orchestra
   Mr. Lhevinne and Miss Lhevinne

-INTERMISSION-
4. OTTO NICOLAI: Overture to "The Merry Wives of Windsor"
5. FRANZ JOSEPH HAYDN: Symphony in D major ("The Clock") [101]
6. FRANZ LISZT: Concerto in E-Flat for Piano and Orchestra
    Mr. Lhevinne

Willem van Hoogstraten, conductor
Josef Lhevinne and Rosina Lhevinne, pianists

August 3

1. FRANZ SCHUBERT: Symphony in C major, No. 7[9]
-INTERMISSION-
2. JOHANNES BRAHMS: Twelve Waltzes (arr. for orchestra by Felix Guenther)
3. ZOLTON KODÁLY: Suite from "Hary Janos [Háry János]"
4. HECTOR BERLIOZ: Three Excerpts from "The Damnation of Faust"

Willem van Hoogstraten, conductor

August 4

1. PYOTR TCHAIKOVSKY: Polonaise from the opera, "Eugene Onegin"
2. PYOTR TCHAIKOVSKY: Concerto for Violin and Orchestra, in D major
    Mr. Elman
-INTERMISSION-
3. PYOTR TCHAIKOVSKY: Symphony No. 6 ("Pathetic"), in B minor

Alexander Smallens, conductor
Mischa Elman, violin

August 5 SPECIAL PROGRAM TO HONOR DOUGLAS CORRIGAN, AVIATOR WHO FLEW FROM NEW YORK TO DUBLIN, ESCORTED AND INTRODUCED TO AUDIENCE BY MAYOR FIORELLA LA GUARDIA.

1. IRISH NATIONAL ANTHEM: "Sons of Erin" (arranged by Victor Herbert)
2. MICHAEL WILLIAM BALFE: Overture to the opera "The Bohemian Girl"
3. GROUP OF SONGS
    MICHAEL WILLIAM BALFE: Killarney (with orchestra)
    CHARLES STANFORD: Molly Brannigan (with piano)
    CHARLES W. GLOVER: The Rose of Tralee (with piano)
    Mr. Feeney
    Helen Merchant at the piano
-INTERMISSION-
4. VICTOR HERBERT: Irish Rhapsody

5. (a) PERCY GRAINGER: Molly on the Shore
   (b) PERCY GRAINGER: Londonderry Air
6. LEO SOWERBY: Irish Washerwoman
7. VICTOR HERBERT: American Fantasy

Alexander Smallens, conductor
John Feeney, tenor

August 5 Original Program

1. GEORGE FREDERICK HANDEL-HARTY: Water Music
2. SERGEI PROKOFIEV: "Classical" Symphony
-INTERMISSION-
3. FRANZ LISZT: Symphonic Poem, "Les Preludes [Préludes]"
4. DMITRI SHOSTAKOVICH: Symphony No. 1

Alexander Smallens, conductor

August 6

1. RICHARD WAGNER: Overture and Bacchanale ("Paris Version") from "Tannhäuser"
2. MAX BRUCH: Concerto for Violin and Orchestra in G minor
   Mr. Belnick
-INTERMISSION-
3. ROBERT SCHUMANN: Symphony No. 2, in C major, Op. 61
4. JEAN SIBELIUS: Tone-Poem, "Finlandia"

Alexander Smallens, conductor
Arnold Belnick, violin

August 7

1. RICHARD STRAUSS: Tone-poem, "Don Juan"
2. MAX BRUCH: Kol Nidrai, for 'Cello and Orchestra
   Mr. Emonts
3. LÉON BOELLMANN: Symphonic Variations for Cello and Orchestra
   Mr. Emonts
-INTERMISSION-
4. PYOTR TCHAIKOVSKY: Symphony No. 5, in E minor, Op. 64

Alexander Smallens, conductor
Joseph Emonts, 'cello

August 8

1. FELIX MENDELSSOHN: Overture, "Ruy Blas"

2. FREDERICK CHOPIN: Concerto for Piano and Orchestra, in F minor
Josef Hofmann, piano
-INTERMISSION-
3. ANTONIN DVORAK: Three Slavonic Dances
4. WOLFGANG AMADEUS MOZART: Gavotte from "Idomeneo"
5. JOHANN STRAUSS: "Emperor" Waltz
6. JEAN SIBELIUS: "Valse Triste"
7. JOHANNES BRAHMS: Hungarian Dances, Nos. 20-2-1

Willem van Hoogstraten, conductor

August 9

1. JOHANNES BRAHMS: Symphony No. 3 in F major, Op. 90
-INTERMISSION-
2. GIOACHINO ROSSINI: Overture to "William Tell"
3. WOLFGANG AMADEUS MOZART: Eight German Dances
4. PERCY GRAINGER: "County Derry"
5. CAMILLE SAINT-SAENS: Symphonic Poem, "Danse Macabre"
6. RICHARD WAGNER: Overture to "Rienzi"

Willem van Hoogstraten, conductor

August 10 Radio Night

1. (a) RALPH WILKINSON: "Sing Something Simple," A "Swing Fugue" arrangement****
(b) RAYMOND SCOTT: Powerhouse****
2. JULES MASSENET: Aria, "Te souvient-il du lumineux voyage" from Act III of "Thais" *
Miss Dragonette
3. HANS SPIALEK: "Manhattan Water Colors," an orchestral entertainment in the form of a radio program*
Mr. Cross
4. CLAUDE DEBUSSY: Rhapsody for Saxophone and Orchestra*
Mr. Leeson
5. (a) MORTON GOULD: American Symphonette No. 1**
(b) MORTON GOULD: The Deserted Ballroom**
-INTERMISSION-
6. GEORGES ENESCO: Roumanian Rhapsody No. 1 in A major, Op. 11***
7. GROUP OF SONGS WITH ORCHESTRA: TBA
Miss Dragonette
8. VERNON DUKE: "What Is There To Say," (an arrangement for violin and orchestra of the melody)****
Mr. Corigliano
9. PAUL DUKAS: The Sorcerer's Apprentice***
10. JEROME KERN-OSCAR HAMMERSTEIN: Transcription of "Ol' Man River" arranged for Quartet and Orchestra*

The Revelers

Frank Black*/Morton Gould**/Raymond Paige***/Mark Warrow****, conductors
Jessica Dragonette, soprano
Milton Cross, Announcer
Cecil Leeson, saxophone
John Corigliano, violin
The Revelers

August 11 All-Stravinsky Program

1. IGOR STRAVINSKY: Suite from "L'Oiseau de Feu" ("The Fire-Bird [Firebird]")
2. IGOR STRAVINSKY: Symphonie de Psalmes, for Orchestra and Chorus
    The Art of Musical Russia Chorus
-INTERMISSION-
3. IGOR STRAVINSKY: "Les Noces:" Russian Choreographic Scenes
    Misses Palmer and Senderovna
    Messrs. Ivantzoff and Nicolaeff
    The Art of Musical Russia Chorus
    Misses Andy and Klein
    Messrs. Tarrasch and Thieleker

Alexander Smallens, conductor
The Art of Musical Russia Chorus
Jeanne Palmer, soprano
Liuba Senderovna, alto
Ivan Ivantzoff, tenor
Peter Nicolaeff, bass
Katje Andy, piano
Hannah Klein, piano
William Tarrasch, piano
Alfred Thieleker, piano

August 12

1. DAVID DIAMOND: Overture for Orchestra (First Performance)
2.ÉDOUARD LALO: Symphonie Espagnole (Mvts. I, IV, V)
    Mr. Corigliano
3. (a) BRUNO LABATE: Interlude
   (b) ARKADY DUBENSKY: Etude for Violins (First Performance)
4. THEODORE CELLA: "Manhattan" (First Performance)*
-INTERMISSION-
5. LUDWIG VAN BEETHOVEN: Symphony No. 5, in C minor

Alexander Smallens and Theodore Cella*, conductors
John Corigliano, violin

August 13

1. SERGEI PROKOFIEV: “Classical” Symphony
2. DMITRI SHOSTAKOVICH: Symphony No. 1, Op. 10
-INTERMISSION-
3. NIKOLAY RIMSKY-KORSAKOV: Symphonic Suite, “Scheherazade” (After “The Thousand and One Nights”), Op. 35

Alexander Smallens, conductor

August 14

1. CARL MARIA VON WEBER: Overture to “Euryanthe”
2. RICHARD STRAUSS: Tone-Poem, “Death and Transfiguration”
-INTERMISSION-
3. LUDWIG VAN BEETHOVEN: Symphony No. 7, in A Major

Massimo Freccia, conductor

August 15

1. MODESTE MUSSORGSKY: Prelude to “Khovantchina [Khovantshchina]”
2. PYOTR TCHAIKOVSKY: Symphony No. 4, in F minor, Op. 36
-INTERMISSION-
3. ROBERT SCHUMANN: Concerto for Piano, in A minor, Op. 54
    Mr. Hofmann

Alexander Hilsberg, conductor
Josef Hofmann, piano

August 16

1. JOHANNES BRAHMS: Symphony No. 2 in D major, Op. 73
-INTERMISSION-
2. RICHARD WAGNER: Prelude to Act III, “Lohengrin”
3. RICHARD WAGNER: Good Friday Spell, from “Parsifal”
4. RICHARD WAGNER: Prelude and Liebestod, “Tristan und Isolde”
5. RICHARD WAGNER: Ride of the Valkyries, from “Die Walküre”

Massimo Freccia, conductor

August 17 Last Night of the Season

1. LUDWIG VAN BEETHOVEN: Overture to “Egmont”
2. LUDWIG VAN BEETHOVEN: Concerto No. 5 in E-flat major for Piano and Orchestra, (“Emperor”), Op. 73
    Mr. Bauer

-INTERMISSION-
3. PYOTR TCHAIKOVSKY: Marche Slav [Slavonic March]
4. MIKHAIL IPPPOLITOV-IVANOV: From "Caucasian Sketches"
    (a) In the Village
    (b) March
5. PYOTR TCHAIKOVSKY: From "Nutcracker" Suite
    (a) Dance of the Mirlitons
    (b) Arabian Dance
    (c) Chinese Dance
    (d) Waltz of the Flowers
6. PYOTR TCHAIKOVSKY: Andante Cantabile
7. NIKOLAY RIMSKY-KORSAKOV: The Flight of the Bumble Bee
8. PYOTR TCHAIKOVSKY: Overture, "1812"

Willem van Hoogstraten, conductor
Harold Bauer piano

1939

June 14 Opening Night

1. KARL GOLDMARK: Overture, "In Springtime"
2. PYOTR TCHAIKOVSKY: Concerto for Violin and Orchestra in D major
    Mr. Spalding
-INTERMISSION-
3. JOHANNES BRAHMS: Symphony No. 2, in D major

Walter Damrosch, conductor
Albert Spalding, violin

June 15

1. CARL MARIA VON WEBER: Overture to "Oberon"
2. LUDWIG VAN BEETHOVEN: Symphony No. 3, in E-flat Major, Op. 55 ("Eroica")
-INTERMISSION-
3. IGOR STRAVINSKY: Suite from "The Fire Bird [Firebird]"
4. MAURICE RAVEL: Pavane Pour Un Enfante [Infante] Défunte
5. GIUSEPPE VERDI: Overture, "Sicilian Vespers"

Massimo Freccia, conductor

June 16

1. LUDWIG VAN BEETHOVEN: Overture to "Coriolanus"
2. JOHANNES BRAHMS: Variations on a Theme by Haydn
3. RICHARD WAGNER: Fire Music for "Die Walküre"
-INTERMISSION-

4. ANTONIN DVORAK: Symphony in E minor, "From the New World," Op. 95 [9]

Massimo Freccia, conductor

June 17

1. CARL MARIA VON WEBER: Overture to "Der Freischütz"
2. LUDWIG VAN BEETHOVEN: Symphony No. 7, in A Major
-INTERMISSION-
3. MAURICE RAVEL: "Daphnis and Chloe [Chloé]": Suite No. 2
4. ALFREDO CATALANI: "A Sera," Introduction to Act III of the opera, "La Wally"
5. RICHARD WAGNER: "Ride of the Valkyries"

Massimo Freccia, conductor

June 18

1. WOLFGANG AMADEUS MOZART: Symphony in D major, ("Haffner"): Köchel, No. 385
2. RICHARD STRAUSS: "Till Eulenspiegel's Merry Pranks"
-INTERMISSION-
3. MARIO CASTELNUOVO-TEDESCO: Overture to "The Merchant of Venice" (First time in America)
4. GIUSEPPE MARTUCCI: Notturno
5. FRANZ LISZT: Symphonic Poem, "Les Preludes [Préludes]"

Massimo Freccia, conductor

June 19 Beethoven-Brahms Program

1. LUDWIG VAN BEETHOVEN: Overture to "Egmont"
2. JOHANNES BRAHMS: Symphony No. 4, in E minor
-INTERMISSION-
3. LUDWIG VAN BEETHOVEN: Concerto No. 5, in E-flat major ("Emperor"), for Piano and Orchestra
    Mr. Hofmann

Alexander Hilsberg, conductor
Josef Hofmann, piano

June 20 All-Wagner Program

I. RICHARD WAGNER: Overture to "The Flying Dutchman"
II. RICHARD WAGNER: From Lohengrin: (a) Prelude (b) Introduction to Act III
III. RICHARD WAGNER: Venusberg Scene from "Tannhäuser"
-INTERMISSION-
IV. RICHARD WAGNER: Prelude and Liebestod from "Tristan und Isolde"

V. RICHARD WAGNER: Good Friday Spell from "Parsifal"
VI. RICHARD WAGNER: Prelude to "Die Meistersinger"

Massimo Freccia, conductor

June 22

GIUSEPPE VERDI: "Aida" (Complete Opera, with full cast, fully staged)
The King: Louis D'Angelo
Amneris: Liuba Senderovna
Aida: Rosa Tentoni
Radames: Norberto Ardelli
Ramfis: John Gurney
Amanasro: Carlo Morelli
Messenger: Louis Purdey
Priestess: Thelma Votipka
Incidental Dances by Margaret Severn and Yakovleff Ballet

Alexander Smallens, conductor
Alexander D. Puglia, stage manager
Martin Reich, assistant conductor

June 23

Same as July 22

June 24

1. J.S. BACH: Toccata and Fugue in C major (orch. by Weiner)
2. ROBERT SCHUMANN: Symphony in D minor, No. 4, Op. 120
-INTERMISSION-
3. RENZO ROSSELLINI: Prelude to "Aminta" (First Time in America)
4. RICHARD STRAUSS: Tone-Poem, "Death and Transfiguration"

Massimo Freccia, conductor

June 25

1. GIOCOMO ROSSINI: Overture to "La Scala di Seta"
2. PYOTR TCHAIKOVSKY: Symphony No. 6, in B minor ("Pathetic")
-INTERMISSION-
3. MANUEL DE FALLA: Three Dances from the Ballet, "The Three-Cornered Hat"
4. CLAUDE DEBUSSY: Sarabande (transcribed by Ravel)
5. GIUSEPPE VERDI: Overture to "La Forza del Destino"

Massimo Freccia, conductor

June 26

1. JOHANNES BRAHMS: Academic Festival Overture
2. JOHANNES BRAHMS: Concerto for Violin and Orchestra, in D major
    Mr. Viroval

-INTERMISSION-

3. JOHANNES BRAHMS: Symphony No. 1, in C minor

Massimo Freccia, conductor
Robert Viroval, violin

June 27

1. OTTORINO RESPIGHI: Old Airs and Dances (Suite No. 1)
2. JOHANNES BRAHMS: Symphony No. 4, in E minor

-INTERMISSION-

3. CLAUDE DEBUSSY: "La Mer" ("The Sea"): Symphonic Sketches
4. HECTOR BERLIOZ: [Three] Excerpts from "The Damnation of Faust"

Massimo Freccia, conductor

June 28

1. CARL MARIA VON WEBER: Overture to "Euryanthe"
2. FRANZ SCHUBERT: Ballet Music from "Rosamunde"
3. FRANZ SCHUBERT: Symphony in B minor ("Unfinished") [8]

-INTERMISSION-

4. SAMUEL BARBER: Adagio for Strings
5. OTTORINO RESPIGHI: Symphonic Poem, "The Pines of Rome"

Massimo Freccia, conductor

June 29

FREDERICK CHOPIN: "Les Sylphides" (Orch. by Benjamin Britten; Reverie Romantique in One Act by M. Fokine)

Nocturne: Patricia Bowman, Christine Kriens, Nancy Knott, Paul Haakon and Lola Blaser, Selma Schwartz, Selma Hoffman, Iris Roche, Tousia Say, Jean Dolova, Aussia Wilde, Rosa Feldman, Gemji de Lappe, Petra Gray, Sari Monteque, Sedwyn Klar, Marjorie Beauchamp, Dorothy Denton, Kisa Petrova, Muriel Bentley, Mona Ziones, Mary Karnilova, Hortense Kessler, Marie Crotty, Betty Yeager, Louise Ourousoff, Marie Rose.

Valse: Nancy Knott

Mazurka: Patricia Bowman

Mazurka: Paul Haakon
Prelude: Christine Kriens
Valse: Patricia Bowman and Paul Haakon
Valse Brilliante: Patricia Bowman, Paul Haakon, Christine Kriens, Nancy Knott and entire ensemble.
-INTERMISSION-
PAUL DUKAS: "The Sorcerer's Apprentice" (Choreography by M. Fokine)
The Apprentice: Eugene Loring
Broom: Paul Haakon
Sorcerer: Peter Birch
Small Brooms: Miriam Poliakoff, Petra Gray
Bubbles: Dorothy Denton, Winona Bimboni
Water: Selma Hoffman, Lola Blaser, Muriel Bentley, Mona Ziones, Aussia Wilde, Betty Yeager, Marjorie Beauchamp, Gemji de Lappe, Tousia Say, Jean Dolova, Sedwyn Klar, Gloria Brown, Marie Crotty, Selma Schwartz, Marie Rose, Rosa Feldman, Mary Karnilova, Irene Fokine, Hortense Kessler, Iris Roche, Louise Ourousoff, Yolanda Gero, Sari Monteque, Petra Gray.
Algeas: Jess Saunders, David Mann, Von Irkust, Orest Sergievsky, Arthur Symon, Paul Ladislous, Nicola Nargo, Axel Sahrer.
-INTERMISSION-
NIKOLAY RIMSKY-KORSAKOV: "Scheherazade" (An Oriental Tragedy by M. Fokine)
Zobeide: Patricia Bowman
Slave: Paul Haakon
Shah Zenar: Peter Birch
Shariar: Andrew Johnson
Chief Eunuch: Olaf Olgen
Odalisques: Christine Kriens, Nancy Knott, Dorothy Denton
Almeas: Betty Yeager, Selma Schwartz, Selma Hoffman, Iris Roche, Hortense Kessler, Muriel Bentley, Mona Ziones, Lola Blaser.
Sultanas: Irene Fokine, Mary Karnilova, Lola Michel, Marie Rose,Marie Crotty, Tousia Say, Jean Dolova, Aussia Wilde.
Slaves: Arthur Symon, Harold Haskin, Orest Sergievsky, David Mann, Paul Ladislous, Von Irkust, Fred Rhodes, Nicola Nargo.
Adolescents: Rosa Feldman, Gemji de Lappe, Sari Monteque, Petra Gray, Sedwyn Klar, Miriam Poliakoff.
Slaves: Kisa Petrova, Joan Austin, Shirley Fox, Gloria Brown, Yolanda Gero, Louise Ourousoff
Assistant Eunuchs: Jess Saunders, Axel Sahrer, Ivon Bentivela, John Brown.

Alexander Smallens, conductor
Fokine Russian Ballet
J. Anchutin, scenic artist
Scheherazade scenery after original sketches by Leon Bakst
Scheherazade costumes executed by Helene Pons Studio

June 30

Same as July 29

July 1 Russian Program

1. PYOTR TCHAIKOVSKY: Symphony No. 5, in E minor, Op. 64
-INTERMISSION-
2. MODESTE MUSSORGSKY: Tone Poem, "A Night On Bald Mountain"
3. ANATOL LYADOV: Eight Russian Folk Songs
4. SERGEI PROKOFIEV: Suite from the Opera, "Love for Three Oranges"
5. REINHOLD GLÉRE: Sailor's Dance from the Ballet, "The Red Poppy"

Alexander Smallens, conductor

July 2

1. EMMANUEL CHABRIER: Joyeuse Marche
2. EMMANUEL CHABRIER: Entr'act, Act II, of the opera "Gwendoline"
3. MAURICE RAVEL: "La Valse"
4. CLAUDE DEBUSSY: "Nuages" (from "Nocturnes for Orchestra")
-INTERMISSION-
5. CÈSAR FRANCK: Symphony in D minor

Alexander Smallens, conductor

July 3

1. CARL MARIA VON WEBER: Overture to "Euryanthe"
2. MAX BRUCH: Violin Concerto in G minor
    Miss Field
3. RICHARD STRAUSS: Tone-Poem, "Don Juan"
-INTERMISSION-
4. JOHANNES BRAHMS: Symphony No. 3, in F

Alexander Smallens, conductor
Joan Field, violin

July 4

1. AARON COPLAND: "An Outdoor Overture"
2. DEEMS TAYLOR: Suite, "Through the Looking Glass" (after Lewis Carroll)
3. WILLIAM SCHUMAN: Prologue, with Chorus
    High School of Music and Art Chorus
-INTERMISSION-

4. LUDWIG VAN BEETHOVEN: Symphony No. 5, in C minor, Op. 67

Alexander Smallens, conductor

July 5

1. NIKOLAY RIMSKY-KORSAKOV: Capriccio Espagnol [Spanish Caprice]
2. DMITRI SHOSTAKOVICH: Symphony No. 1, Op. 10
-INTERMISSION-
3. PYOTR TCHAIKOVSKY: Symphony No. 6, in B minor ("Pathetic")

Efrem Kurtz, conductor

July 6 Youth Night

1. HECTOR BERLIOZ: Overture, "Benvenuto Cellini"
2. ROBERT SCHUMANN: Concerto for Piano, in A minor, Op. 54
    Mr. Katchen
-INTERMISSION-
3.ÉDOUARD LALO: Spanish Symphony, for Violin and Orchestra, Op. 21
    Miss Travers

Efrem Kurtz, conductor
Julius Katchen, piano (12-years-old)
Patricia Travers, violin (10-years-old)

July 7

1. FELIX MENDELSSOHN: Overture to "A Midsummer Night's Dream"
2. FRANZ JOSEPH HAYDN: Symphony in G major (B. & H. No. 13) [88]
-INTERMISSION-
3. PAUL HINDEMITH: Nobilissima Visione: Concert Suite from the Ballet, "St. Francis"
4. JEAN SIBELIUS: Canzonetta, Op. 62-A
5. NIKOLAY RIMSKY-KORSAKOV: From the "Coq D'Or" Suite

Efrem Kurtz, conductor

July 8 All-Russian Program

1. MIKHAIL GLINKA: Overture to "Ruslan and Ludmilla [Lyudmila]"
2. IGOR STRAVINSKY: Suite No. 2
3. PYOTR TCHAIKOVSKY: "Francesca da Rimini," (Fantasia for Orchestra, after Dante), Op. 32
-INTERMISSION-
4. MODESTE MUSSORGSKY: "Night On Bald Mountain"
5. SERGEI PROKOFIEV: Scherzo and March from "Love of Three Oranges"

6. NIKOLAY RIMSKY-KORSAKOV: Flight of the Bumble Bee
7. ALEXANDER BORODIN: Polovtsian [Polovtsian] Dances from "Prince Igor"

Efrem Kurtz, conductor

July 9

1. RICHARD WAGNER: Overture to "Rienzi"
2. IGOR STRAVINSKY: "Petroushka" Suite
-INTERMISSION-
3. HECTOR BERLIOZ: Fantastic Symphony, Op. 14-A

Efrem Kurtz, conductor

July 10 Gershwin Night

GEORGE GERSHWIN: Overture, "Strike Up The Band"
GEORGE GERSHWIN: Cuban Rhapsody
GEORGE GERSHWIN: Piano Concerto
Mr. Levant
-INTERMISSION-
GEORGE GERSHWIN: "An American in Paris"
GEORGE GERSHWIN: Excerpts form the Opera, "Porgy and Bess":
Overture Leading to Summertime
Miss Brown and Chorus
"Gone, Gone, Gone!"
Chorus
"My Man's Gone Now"
Miss Brown and Chorus
Train Song
Miss Brown and Chorus
"I Got Plenty O'Nuttin'"
Mr. Duncan and Chorus
"Bess, You Is My Woman Now" (duet)
Miss Brown and Mr. Duncan
"Requiem"
Chorus
"Buzzard Song"
Mr. Duncan and Chorus
"I'm On My Way"
Mr. Duncan and Chorus
GEORGE GERSHWIN: "Rhapsody in Blue"
Mr. Levant

Alexander Smallens, conductor
Oscar Levant, piano

Anne Brown, soprano
Todd Duncan, baritone
Eva Jessye Choir

July 11

1. WOLFGANG AMADEUS MOZART: Overture to "The Marriage of Figaro"
2. LUDWIG VAN BEETHOVEN: Symphony No. 7, in A Major
-INTERMISSION-
3. JOHANNES BRAHMS: Symphony No. 4, in E minor, Op. 98

Efrem Kurtz, conductor

July 12

1. JOHANNES BRAHMS: "Tragic" Overture
2. BENJAMIN BRITTEN: Variations for String Orchestra on a Theme by Bridge
-INTERMISSION-
3. PYOTR TCHAIKOVSKY: Symphony No. 5, in E minor, Op. 64

Frieder Weissmann, conductor

July 13

GEORGES BIZET: "Carmen" (Complete Opera: Fully Cast and Staged)
Carmen: Bruna Castagna
Micaela: Sylvia Brema
Frasquita: Thelma Votipka
Mercedes: Georgia Standing
Don José: Armand Tokatyan
Escamillo: Robert Weede
Dancaire; Morales: Abrasha Robofsky
Remendado: Charles Heywood
Zuniga: Louis D'Angelo
An innkeeper, guide, officers, dragoons, lads, cigar girls, gypsies, smugglers, picadors, toreadors.
Yakovleff Ballet
Guest Artists: Arthur Mahoney and Thalia Mara
Soloists: Kirsten Valbor and Ann Wolfe

Alexander Smallens, conductor
Alexander D. Puglia, stage manager
Martin Reich, assistant conductor

July 14

Same as July 13

July 15

1. WOLFGANG AMADEUS MOZART: German Dances
2. GUILLERMO GOMEZ: Suite Andaluza (First Time in America)
3. AARON COPLAND: "El Salon Mexico"
4. JOHANN STRAUSS: Waltz, "Wine, Women and Song"

-INTERMISSION-

5. PYOTR TCHAIKOVSKY: Symphony No. 4, in F minor, Op. 36

Frieder Weissmann, conductor

July 16

1. RICCARDO ZANDONAI: Danza and Cavalcade from the Opera, "Giulietta e Romeo"
2. WERNER JANSSEN: "Dixie"
3. CLAUDE DEBUSSY: Prelude to "The Afternoon of a Faun"
4. ISAAC ALBÉNIZ: "Triana"

-INTERMISSION-

5. JEAN SIBELIUS: Symphony No. 1, in E minor, Op. 39

Frieder Weissmann, conductor

July 17

1. CARL MARIA VON WEBER: Overture to "Oberon"
2. GIUSEPPE VERDI: Aria, "Caro nome" (from "Rigoletto")
   GABRIEL FAURÉ: Roses d'Ispahan
   EVA DELL'ACQUA: Villanelle
   Miss Pons
3. NIKOLAY RIMSKY-KORSAKOFF: Introduction and March from "Le Coq d'Or"
4. NIKOLAY RIMSKY-KORSAKOV: Hymn to the Sun from "Le Coq d'Or"
5. PYOTR TCHAIKOVSKY: "Romeo and Juliette" (Overture Fantasy)
6. LÉO DELIBES: Bell Song from "Lakmé"
   Miss Pons
7. WILLIAM WALTON: "Façade"
8. JOHANN STRAUSS: Waltz, "[On] The [Beautiful] Blue Danube"

André Kostenlanetz, conductor
Lily Pons, soprano

July 18

1. LUDWIG VAN BEETHOVEN: "Leonore" Overture, No. 3
2. RICHARD STRAUSS: "Till Eulenspiegel's Merry Pranks"

3. ALEXANDER MOSSOLOV: “Steel Foundry”
4. HORACE JOHNSON: Suite, “Imagery” (After Rabindranath Tagore)
-INTERMISSION-
5. JOHANNES BRAHMS: Symphony No. 1, in C minor

Frieder Weissmann, conductor

July 19

1. WOLFGANG AMADEUS MOZART: “Eine Kleine Nachtmusik”
2. JULIAN AGUIRRE: Two Argentine Dances: (a) La Hualla (b) El Gato
3. RICHARD STRAUSS: Waltzes from “Rosenkavalier”
-INTERMISSION-
4. LUDWIG VAN BEETHOVEN: Symphony No. 5, in C minor, Op. 67
5. RICHARD WAGNER: Prelude to “Die Meistersinger”

Frieder Weissmann, conductor

July 20 All-Sibelius Program

1. JEAN SIBELIUS: Finlandia, Tone-Poem for Orchestra, Op. 26
2. (a) JEAN SIBELIUS: Romance in C major for String Orchestra, Op. 42
   (b) JEAN SIBELIUS: Valse Triste, for Orchestra Op. 44
   (c) JEAN SIBELIUS: Alla Marcia from “Karelia,” Op. 11
3. JEAN SIBELIUS: Concerto for Violin and Orchestra in D minor, Op. 47
   Mr. Zimbalist
-INTERMISSION-
4. JEAN SIBELIUS: Symphony No. 2 in D major, Op. 43

Alexander Smallens, conductor
Efrem Zimbalist, violin

July 21 Bach-Wagner Program

J.S. BACH: (a) Prelude in E major (orch. by Mangiagalli)
(b) Chorale: Herzliebster Jesus
(c) Fugue à la Gigue
(d) Komm, süsser Tod
(e) Toccata and Fugue in D minor (orch. by Bruno Reibold and Charles O’Connell)
(f) Concerto in C minor for Two Claviers and Orchestra
Mr. Ericourt and Mr. Munz
-INTERMISSION-
RICHARD WAGNER: (a) “Das Rheingold”: Entrance of the Gods into Valhalla
(b) “Die Meistersinger”: Dance of the Apprentices
(c) “Die Walküre”: Ride of the Valkyries
(d) “Tristan und Isolde”: Prelude and Isolde’s Liebestod

Charles O'Connell, conductor
Daniel Ericourt and Mieczyslaw Munz, pianists

July 22 Popular Program

1. GEORGE CHADWICK: Jubilee (From "Symphonic Sketches")
2. LUCIEN CAILLIET: Variations on "Pop Goes the Weasel"
3. ROBERT MCBRIDE: Fugato on a Well-Known Theme
4. DAVID GUION: Turkey in the Straw
5. HARL McDONALD: Cakewalk
6. GEORGE FREDERICK HANDEL: Care Selve (from "Atalanta")
   Miss Monroe
7. FRANZ SCHUBERT: Serenade
8. CHARLES GOUNOD: Valse from "Romeo and Juliette"
9. HARL McDONALD: Daybreak

-INTERMISSION-

10. CARL MARIA VON WEBER: Invitation to the Dance (Weber-Berlioz)
11. ISAAC ALBÉNIZ: Cordoba (Dance of Andalusia)
12. JOAQUIN TURINA: Cordoba
13. MANUEL DE FALLA: Ritual Fire Dance (From "El Amor Brujo")
14. ARNOLD ZEMACHSON: Chorale and Fugue in D minor

Charles O'Connell, conductor
Lucy Monroe, soprano

July 23

1. GIOVANNI PAISELLO: Overture to "The Barber of Seville"
2. LUDWIG VAN BEETHOVEN: Symphony No. 7 in A Major

-INTERMISSION-

3. HARL McDONALD: Two Poems on Hebraic and Aramaic Themes
4. CLAUDE DEBUSSY: "Minstrels"; "Canope"; "Clair de Lune"
5. JEAN SIBELIUS: "Finlandia"

Charles O'Connell, conductor

July 24

1. ÉDOUARD LALO: Overture, "Le Roi d'Ys"
2. CAMILLE SAINT-SAENS: Concerto for Violin and Orchestra No. 3, in B minor
   Mr. Merkel
3. PAUL DUKAS: "L'Apprenti Sorcier"

-INTERMISSION-

4. EMMANUEL CHABRIER: Bourée Fantasque
5. CLAUDE DEBUSSY: Nocturnes: "Nuages" and "Fêtes"
6. GABRIEL FAURÉ: Pavane, Op. 50
7. MAURICE RAVEL: La Valse

8. HECTOR BERLIOZ: [Three Excerpts] From The Damnation of Faust, Op. 24

Paul Paray, conductor
Henry Merkel, violin

July 25

1. ANIS FULEIHAN: Two Movements from the Mediterranean Suite: Musicians and Dancers
2. MAURICE RAVEL: Rhapsodie Espagnole
-INTERMISSION-
3. PYOTR TCHAIKOVSKY: Symphony No. 6 in B minor (Pathetique [Pathétique])

Frieder Weissmann, conductor

July 26

1. RICHARD WAGNER: Prelude to Act I, "Lohengrin"
2. WOLFGANG AMADEUS MOZART: Symphony No. 40, in G minor (K. 550)
-INTERMISSION-
3. FRANZ SCHUBERT: Symphony in B minor ("Unfinished") [8]
4. RICHARD STRAUSS: Tone-poem, "Don Juan"
5. FRANZ LISZT: "Les Preludes [Préludes]"

Frieder Weissmann, conductor

July 27

CARL MARIA VON WEBER: "Le Spectre de la Rose" (Ballet, choreography by M. Fokine)
Spectre de la Rose: Paul Haakon
The Girl: Patricia Bowman
-INTERMISSION-
FREDERICK DELIUS: Tennis (Ballet, choreography by M. Fokine)
Patricia Bowman
-BRIEF INTERMISSION-
ALEXANDER BORODIN: Overture to "Prince Igor"
Orchestra
ALEXANDER BORODIN: Polovetzkian [Polovtsian] Dances from "Prince Igor" (Ballet, choreography by M. Fokine)
Persian Prisoner: Christine Kriens
Polovetzky Girl: Selma Schwartz
Polovetzky Warrior: Paul Haakon
Persian Prisoners: Nana Natushka, Yolonda Gero, Tousia Say, Dorothy Denton, Betty Yeager, Mona Ziones, Aussia Wilde, Irina Fokine, Jean Dolova, Marie Crotty Mary Rose, Lola Blaser, Kisa Petrova.
Polovetzky Girls: Marjorie Beauchamp, Iris Roche, Betty Yeager, Muriel Bentley, Selma Hoffman, Gloria Broun.

Polovetzky Boys: Miriam Poliakoff, June Casey, Gemze de Lappe, Sari Monteque, Petro Gray, Rosa Roland.
Polovetzky Warriors: Fred Rhodes, Olaf Olgin, Harold Taub, Boris Butleroff, Arthur Symon, Paul Ladislous, David Mann, Nicola Nargo, Mathew Vacchino, Sidney Kirshenbaum, Jess Saunders, Joseph Stral.
-INTERMISSION-
NIKOLAY RIMSKY-KORSAKOV: "Scheherazade" (Choreographic Drama in One Act by Fokine)
Zobeide: Patricia Bowman
Slave: Paul Haakon
Shah Zenar: Peter Birch
Shariar: Andrew Johnson
Chief Eunuch: Olaf Olgen
Odalisques: Christine Kriens, Nancy Knott, Dorothy Denton
Almeas: Betty Yeager, Lola Blaser, Selma Schwartz, Selma Hoffman, Muriel Bentley, Mona Ziones, Iris Roche, Marjorie Beauchamp.
Sultanas: Irina Fokine, Kisa Petrova, Caroline Carter, Marie Rose, Tousia Say, Jean Dolova, Aussia Wilde, Marie Crotty.
Negroes: Arnold Bates, Fred Rhodes, Orest Sergievsky, Paul Ladislous, Arthur Symon, David Mann, Boris Butleroff, Nicola Nargo.
Adolescents: Rosa Roland, Gemze de Lappe, Sari Monteque, Petro Gray, June Casey, Miriam Poliakoff.
Slaves: Yolanda Gero, Louise Alexandrovna, Patricia Gardner, Joan Austin, Shirley Fox, Gloria Broun.
Assistant Eunuchs: Jess Saunders, Joseph Strul, Matthew Vacchino, Sidney Kirshenbaum

Alexander Smallens, conductor
Fokine Russian Ballet
Scenic Artist, J. Anchutin
Scheherazade Costumes by Helene Pons Studio
Make-up by Elizabeth Arden

July 28

Same as July 27

July 29

1. GIOACHINO ROSSINI: Overture to "William Tell"
2. GEORGES BIZET: Suite No. 1 from "L'Arlesienne [L'Arlésienne]"
3. KARL GOLDMARK: Violin Concerto in A minor
   Mr. Corigliano
4. CÉSAR FRANCK: Symphony in D minor

-INTERMISSION-

Alexander Smallens, conductor
John Corigliano, violin

July 30

1. NIKOLAY RIMSKY-KORSAKOV: Overture, "The Russian Easter"
2. PYOTR TCHAIKOVSKY: Concerto for Piano and Orchestra in B-flat minor
   Mr. Skolovsky

-INTERMISSION-

3. VASILY KALINNIKOV: Symphony No. 1, in G minor
4. MODESTE MUSSORGSKY: Persian Dances from "Khovantchina [Khovantshchina]"
5. REINHOLD GLÈRE: Sailors' Dance from "The Red Poppy"

Alexander Smallens, conductor
Zadel Skolovsky, piano

July 31

1. RICHARD WAGNER: Prelude to "Die Meistersinger"
2. RICHARD WAGNER: Prelude to "Tristan und Isolde" (with Wagner's concert ending)
3. RICHARD WAGNER: Love Duet from Act II of "Tristan und Isolde"

-INTERMISSION-

4. RICHARD WAGNER: Ride of the Valkyries
5. RICHARD WAGNER: Spring Song from "Die Walküre"
6. RICHARD WAGNER: Forest Murmurs [Waldweben], from "Siegfried"
7. RICHARD WAGNER: Rhine Journey from "Götterdämmerung"
8. RICHARD WAGNER: Immolation Scene from "Götterdämmerung"

Fritz Reiner, conductor
Lucielle Browning, contralto
Florence Easton, soprano
Jan Peerce, tenor

August 1 Beethoven Cycle - I

1. LUDWIG VAN BEETHOVEN: Overture to "Prometheus," Op. 43
2. LUDWIG VAN BEETHOVEN: Symphony No. 2, in D major, Op. 36

-INTERMISSION-

3. LUDWIG VAN BEETHOVEN: Symphony No. 3, in E-flat Major ("Eroica"), Op. 55

Fritz Reiner, conductor

August 2 Beethoven Cycle - II

1. LUDWIG VAN BEETHOVEN: "Fidelio" Overture in E major
2. LUDWIG VAN BEETHOVEN: Symphony No. 1 in C major, Op. 21

-INTERMISSION-

3. LUDWIG VAN BEETHOVEN: Concerto for Piano and Orchestra in G major, Op. 58
4. LUDWIG VAN BEETHOVEN: Symphony No. 7 in A Major, Op. 92

Fritz Reiner, conductor

August 3 Swiss Program

GALA SWISS NIGHT

PART I: SWISS SYMPHONIC MUSIC
1. HANS HUBER: Overture to Opera, "Simplizius"
2. FRITZ BRUN: Second Movement from Symphony No. 2 in B-flat
3. JEAN BINET: Suite of Popular Swiss Songs and Dances
4. EMILE JACQUES-DALCROZE: Movement from "Dance Suite"
5. ARTHUR HONEGGER: "Pacific, 231"
Rudolf Ganz, conductor
-INTERMISSION-
PART II: SWISS FOLKLORE PROGRAM
1. Swiss Drummers & Fifers from Basle
2. Swiss Folklore Dancers & Singers
3. Charles Zumstein & His Swiss Orchestra
4. Alphorn and Flag Throwing
5. "Moser Boys" (Yodelers)
6. Swiss Drummers & Fifers from Basle

August 4

1. HECTOR BERLIOZ: Overture, "Benvenuto Cellini"
2. JOHANNES BRAHMS: Variations on a Theme of Haydn
-INTERMISSION-
3. ANTONIN DVORAK: Symphony No. 5[9], in E minor ("From the New World")

Fritz Reiner, conductor

August 5

1. FRANZ SCHUBERT: Overture to "Rosamunde"
2. WOLFGANG AMADEUS MOZART: "Haffner" Serenade
-INTERMISSION-
3. JOHANNES BRAHMS: Twelve Waltzes (Orchestrated by Felix Guenther)
4. JOHANN STRAUSS: Tritsch-Tratsch Polka
5. JOHANN STRAUSS: "Emperor" Waltz; Waltz, "Roses from the South"

Carl Bamberger, conductor

August 6

1. CARL MARIA VON WEBER: "Freischütz" Overture

2. JOHANNES BRAHMS: Symphony No. 2, in D major
-INTERMISSION-
3. DOUGLAS MOORE: "Pageant of P. T. Barnum"
4. RICHARD WAGNER: Prelude to Act III, Dance of the Apprentices from "Die Meistersinger"
5. FRANZ LISZT: Les Preludes [Préludes]

Carl Bamberger, conductor

August 7 Beethoven Cycle - III

1. LUDWIG VAN BEETHOVEN: Overture to "Coriolanus"
2. LUDWIG VAN BEETHOVEN: Symphony No. 4 in B flat, Op. 60
-INTERMISSION-
3. LUDWIG VAN BEETHOVEN: Concerto for Violin and Orchestra in D major, Op. 61
Miss Heifetz

Fritz Reiner, conductor
Jascha Heifetz, violin

August 8

1. HECTOR BERLIOZ: Overture, "The Roman Carnival"
2. MIKHAIL GLINKA: Fantasia, "Kamarinskaya"
3. JEAN SIBELIUS: "The Swan of Tuonela"
4. JEAN SIBELIUS: March from "Karelia"
5. ISAAC ALBÉNIZ: Navarra (orch. by Arbos)
-INTERMISSION-
6. RICHARD STRAUSS: Tone-poem, "Don Juan"
7. RICHARD STRAUSS: "Till Eulenspiegel's Merry Pranks"

Fritz Reiner, conductor

August 9 Beethoven Cycle - IV

1. LUDWIG VAN BEETHOVEN: Symphony No. 6 in F major, op. 68 ("Pastoral")
-INTERMISSION-
2. LUDWIG VAN BEETHOVEN: "Leonore" Overture, No. 2, Op. 72
3. LUDWIG VAN BEETHOVEN: Symphony No. 5, in C minor, Op. 67

Fritz Reiner, conductor

August 10 Beethoven Cycle - V

1. LUDWIG VAN BEETHOVEN: Overture to Goethe's "Egmont," Op. 84
2. LUDWIG VAN BEETHOVEN: Concerto for Piano and Orchestra, No. 5 in E-flat major ("Emperor")

Mr. Bauer
-INTERMISSION-
3. LUDWIG VAN BEETHOVEN: Symphony No. 8, in F major, Op. 93

Fritz Reiner, conductor
Harold Bauer, piano

August 11

1. JOHANNES BRAHMS: "Academic Festival" Overture
2. JOHANNES BRAHMS: Symphony No. 1, in C minor
-INTERMISSION-
3. FRANZ VON SUPPÉ: "The Beautiful Galatea"
4. FRANZ LEHAR: Gold and Silver Waltz
5. ANTONIN DVORAK: Slavonic Dance in A-flat
6. JOHANN STRAUSS: Waltz, "Wienerblut"

Fritz Reiner, conductor

August 12 CZECHO-SLOVAKIAN PROGRAM

1. (a) BEDRICH SMETANA: Tabor
   (b) BEDRICH SMETANA: The Moldau
2. BEDRICH SMETANA: Overture, "The Bartered Bride"
-INTERMISSION-
3. ANTONIN DVORAK: Violin Concerto in A minor
   Mr. Balokovic
4. ANTONIN DVORAK: Symphony, "From the New World" in E minor, Op. 95 [9]

Josef Blant, conductor
Zlatko Balokovic, violin

August 13

1. PYOTR TCHAIKOVSKY: "1812" Overture
2. PYOTR TCHAIKOVSKY: Concerto in B-flat minor for Piano and Orchestra, Op. 23
   Mr. Skolovsky
-INTERMISSION-
3. KARL GOLDMARK: Violin Concerto in A minor
   Mr. Corigliano
4. MODESTE MUSSORGSKY: Persian Dances from "Khovantchina [Khovantshchina]"
5. GIOACHINO ROSSINI: "William Tell" Overture

Alexander Smallens, conductor
Zadel Skolovsky, piano
John Corigliano, violin

August 14 Beethoven Cycle - VI

1. LUDWIG VAN BEETHOVEN: "Leonore" Overture No. 3, Op. 72[a]
-INTERMISSION-
2. LUDWIG VAN BEETHOVEN: Symphony No. 9, in D minor, with Final Chorus on Schiller's Ode "To Joy," Op.125
    Misses Schumann and Eustis
    Messrs. Althouse and Gurney
    Schola Cantorum

Fritz Reiner, conductor
Elisabeth Schumann, soprano
Edwina Eustis, contralto
Paul Althouse, tenor
John Gurney, bass
Schola Cantorum

August 15

1. OTTO NICOLAI: Overture, "The Merry Wives of Windsor"
2. GEORGES BIZET: "L'Arlésienne" Suite No. 1
3. MIKHAIL IPPPOLITOV-IVANOV: Caucasian Sketches
4. CLAUDE DEBUSSY: Fêtes
-INTERMISSION-
5. PYOTR TCHAIKOVSKY: Symphony No. 5 in E minor, Op. 64

Alexander Smallens, conductor

August 16

1. FELIX MENDELSSOHN: Overture, "Ruy Blas," Op. 95
2. JAROMIR WEINBERGER: Polka and Fugue, from the opera "Schwanda: the Bagpipe-Player"
3. ERNEST BLOCH: "Schelomo" ("Soloman"): Hebrew Rhapsody for 'Cello and Orchestra
    Mr. Feuermann
-INTERMISSION-
4. EMMANUEL CHABRIER: Espana [España]
5. CAMILLE SAINT-SAËNS: Violincello Concerto in A minor, No. 1
    Mr. Feuermann
6. HECTOR BERLIOZ: Three Excerpts from "The Damnation of Faust"

Alexander Smallens, conductor
Emmauel Feuermann, 'cello

August 17

1. VINCENT D'INDY: Wallenstein's Camp
2. CLAUDE DEBUSSY: Prelude, "L'Apres-midi d'un Faune"
3. (a) MAURICE RAVEL: Pavane Pour Une Infante Défunte
   (b) MAURICE RAVEL: La Valse

-INTERMISSION-

4. CÉSAR FRANCK: Symphony in D minor

Alexander Smallens, conductor

August 18

1. BEDRICH SMETANA: Overture to "The Bartered Bride"
2. FELIX MENDELSSOHN: Concerto for Violin and Orchestra in E minor, Op. 64
   Miss Rubinstein
3. PYOTR TCHAIKOVSKY: "Romeo and Juliet": Overture-Fantasy

-INTERMISSION-

4. KARL GOLDMARK: "Rustic Wedding" Symphony, Op. 26

Alexander Smallens, conductor
Erna Rubinstein, violin

August 19

1. GIOACHINO ROSSINI: Overture to "The Barber of Seville"
2. GILBERT & SULLIVAN: "The Moon and I" and "Love Is A Plaintive Song" from The Mikado; Josephine's aria from "Pinafore"
   Miss Dickson
3. FRANZ JOSEPH HAYDN: Symphony in G major ("The Surprise") B. & H. No. 6 [94]

-INTERMISSION-

4. JOHANN STRAUSS: Overture to "Der Ziguenerbaron" ("The Gypsy Baron")
5. GROUP OF LIGHT OPERA ARIAS
   VICTOR HERBERT: Sweathearts from "Sweathearts"
   FRANZ LEHAR: Vilia from "Merry Widow"
   EMMERICH KALMAN: "Love's Own Sweet Song" from "Sari"
   Miss Dickson
6. JOHANN STRAUSS: "Explosions," Polka
   JOHANN STRAUSS: "Champagne," Polka
   JOHANN STRAUSS: "Festival," English Quadrille
   JOHANN STRAUSS: "Paroxysm" Waltzes
   JOHANN STRAUSS: Overture to "Die Fledermaus"

Howard Barlow, conductor

Muriel Dickson, soprano

August 20 Russian Program

1. NIKOLAY RIMSKY-KORSAKOV: Overture, "The Russian Easter"
2. ALEXANDER SPENDIAROV: "The Three Palm Trees"
3. PYOTR TCHAIKOVSKY: Nutcracker Suite

-INTERMISSION-

4. VASILY KALINNIKOV: Symphony in G minor

Alexander Smallens, conductor

August 21

FREDERICK CHOPIN: "Les Syphides" (Reverie Romantique in One Act by M. Fokine)
Nocturne: Patricia Bowman, Christine Kriens, Nancy Knott, Paul Haakon and Lola Blaser, Selma Schwartz, Selma Hoffman, Iris Roche, Tousia Say, Jean Dolova, Aussia Wilde, Rosa Feldman, Gemji de Lappe, Petra Gray, Sari Monteque, Sedwyn Klar, Marjorie Beauchamp, Donna Kalchoff, Kisa Petrova, Muriel Bentley, Mona Ziones, Mary Karnilova, Hortense Kessler, Marie Crotty, Betty Yeager, Louise Ourousoff, Marie Rose.
Valse: Nancy Knott
Mazurka: Patricia Bowman
Mazurka: Paul Haakon
Prelude: Christine Kriens
Valse: Patricia Bowman and Paul Haakon
Valse Brilliante: Patricia Bowman, Paul Haakon, Christine Kriens, Nancy Knott and entire ensemble.
-INTERMISSION-
CARL MARIA VON WEBER: "Le Spectre de la Rose" (choreography by M. Fokine)
Spectre de la Rose: Paul Haakon
The Girl: Patricia Bowman
-INTERMISSION-
PAUL DUKAS: "The Sorcerer's Apprentice" (choreography by M. Fokine)
The Apprentice: Olaf Olgen
Broom: Paul Haakon
Sorcerer: Peter Birch
Small Brooms: Miriam Poliakoff, Petra Gray
Bubbles: Dorothy Denton, Winona Bimboni
Water: Selma Hoffman, Lola Blaser, Muriel Bentley, Mona Ziones, Aussia Wilde, Betty Yeager, Marjorie Beauchamp, Gemji de Lappe, Tousia Say, Jean Dolova, Sedwyn Klar, Gloria Brown, Marie Crotty, Selma Schwartz, Marie Rose, Rosa Feldman, Mary Karnilova, Irene Fokine, Hortense Kessler, Iris Roche, Louise Ourousoff, Yolanda Gero, Sari Monteque, Petra Gray.
Algeas: Jess Saunders, David Mann, Michel Mann, Orest Sergievsky, Arthur Symon, Paul Ladislous, Nicola Nargo, Axel Sahrer.
-INTERMISSION-
FREDERICK DELIUS: "Tennis" (Ballet, choreography by M. Fokine)
Patricia Bowman

ALEXANDER BORODIN: Polovetzkian [Polovtsian] Dances from "Prince Igor" (choreography by M. Fokine)
Persian Prisoner: Christine Kriens
Polovetzky Girl: Selma Schwartz
Polovetzky Warrior: Paul Haakon
Persian Prisoners: Nana Natushka, Yolonda Gero, Tousia Say, Dorothy Denton, Betty Yeager, Mona Ziones, Aussia Wilde, Irina Fokine, Jean Dolova, Marie Crotty Mary Rose, Lola Blaser, Kisa Petrova.
Polovetzky Girls: Marjorie Beauchamp, Iris Roche, Betty Yeager, Muriel Bentley, Selma Hoffman, Gloria Broun.
Polovetzky Boys: Miriam Poliakoff, June Casey, Gemji de Lappe, Sari Monteque, Petro Gray, Rosa Roland.
Polovetzky Warriors: Fred Rhodes, Olaf Olgin, Harold Taub, Boris Butleroff, Arthur Symon, Paul Ladislous, David Mann, Orest, Mathew Vacchino, Sidney Kirshenbaum, Jess Saunders, Michel Mann.

Alexander Smallens, conductor
Fokine Russian Ballet
Scenic Artist, J. Anchutin
Scheherazade Costumes by Helene Pons Studio
Make-up by Elizabeth Arden

August 22 Last Night of the Season

1. FELIX MENDELSSOHN: Excerpts from "A Midsummer Night's Dream": Overture-Scherzo-Nocturne-Wedding March
2. WOLFGANG AMADEUS MOZART: Symphony No. 41, in C major, "Jupiter" (K. 551)
-INTERMISSION-
3. PYOTR TCHAIKOVSKY: Symphony No. 4, in F minor, Op. 36

Alexander Smallens, conductor

1940

June 20 Opening Night
All-Brahms Program

1. JOHANNES BRAHMS: Variations on a Theme by Haydn
2. JOHANNES BRAHMS: Concerto for Piano and Orchestra in B-flat major, No. 2
    Mr. Serkin
-INTERMISSION-
3. JOHANNES BRAHMS: Symphony in C minor, No. 1

Artur Rodzinski, conductor
Rudolf Serkin, piano

June 21 French Program

1. AMBROISE THOMAS: Overture to "Mignon"
2. CÉSAR FRANCK: Symphony in D minor
-INTERMISSION-
3. CLAUDE DEBUSSY: "The Sea": Three Symphonic Sketches
4. MAURICE RAVEL: "La Valse": A Choreographic Poem

Artur Rodzinski, conductor

June 22

1. CARL MARIA VON WEBER: Overture to "Oberon"
2. JOHANNES BRAHMS: Concerto for Violin and Orchestra in D major
    Mr. Spalding
-INTERMISSION-
3. RICHARD STRAUSS: Symphonic Poem, "Till Eulenspiegel's Merry Pranks"
4. JOHANN STRAUSS: Overture to "Die Fledermaus"
   JOHANN STRAUSS: Perpetuum Mobile
   JOHANN STRAUSS: Waltz, "Tales from the Vienna Woods"

Artur Rodzinski, conductor
Albert Spalding, violin

June 23

1. GEORGE FREDERICK HANDEL: "Water Music" (arranged by Sir Hamilton Harty)
2. JOHANNES BRAHMS: Symphony in D major, No. 2
-INTERMISSION-
3. IGOR STRAVINSKY: Suite from the Ballet "Petroushka"
4. MAURICE RAVEL: Suite No. 2 from the Ballet "Daphnis and Chloé"

Artur Rodzinski, conductor

June 24

1. ROY HARRIS: "Challenge, 1940," for Chorus and Orchestra (First Performance)
2. ANTONIN DVORAK: Largo from the Symphony in E minor, No. 5 [9], "From the New World," Op. 95
3. WILLIAM G. STILL: Ballad Poem, "And They Lynched Him on a Tree" for Double Chorus, Contralto Solo, and Orchestra (first performance)
    Miss Burge
    Schola Cantorum of NY
-INTERMISSION-
4. JAROMÍR WEINBERGER: "Under the Spreading Chestnut Tree": Variations and Fugue on an Old English Tune for Full Orchestra
5. EARL ROBINSON: "Ballad for Americans," for Baritione Solo, Mixed Chorus and Orchestra

Mr. Robeson
Schola Cantorum of NY
6. (a) "Water-Boy" Arranged by Avery Robinson (b) "Sometimes I Feel Like a Motherless Child" Arranged by Lawrence Brown
Mr. Robeson (with piano accompaniment by Mr. Brown)
7. JEROME KERN: "Ol' Man River," for Baritone Solo, Chorus, and Orchestra (New orchestration by Mark Warnow)
Mr. Robeson

Artur Rodzinski (first half) and Mark Warnow (second half), conductors
Louise Burge, contralto
Paul Robeson, baritone
Schola Cantorum of NY

June 25

1. MIKHAIL GLINKA: Overture to "Ruslan and Ludmilla [Lyudmila]"
2. DMITRI SHOSTAKOVICH: Symphony No. 1, Op. 10
-INTERMISSION-
3. PYOTR TCHAIKOVSKY: Symphony in E minor, No. 5, Op. 64

Artur Rodzinski, conductor

June 26

1. JOHANNES BRAHMS: "Academic Festival Overture," Op. 80
2. JOHANNES BRAHMS: Concerto for Violin, Violincello and Orchestra in A minor, Op. 102
Mr. Piastro and Mr. Schuster
-INTERMISSION-
3. JOHANNES BRAHMS: Symphony in E minor, No. 4, Op. 98

Artur Rodzinski, conductor
Mishel Piastro, violin
Joseph Schuster, 'cello

June 27

FREDERICK CHOPIN: Les Sylphides (Choreographed by Michel Fokine)
Nocturne: Karen Conrad, Nina Stroganova, Lucia Chase, Dmitri Romanoff and Corps de Ballet
Waltz: Miss Stroganova
Mazurka: Miss Conrad
Mazurka: Mr. Romanoff
Prelude: Miss Chase
Pas de Deux: Miss Conrad, Mr. Romanoff
Waltz: Misses Conrad, Stroganova, Chase, Mr. Romanoff, **and** Ensemble: Misses Alonso, Bentley, Castello, Dokoudovska, Friedlich, Golden, Gomber, Karniloff, Kaye, Lysaght, Mortrude, Singleton, Suarez, Szabova, Valbor, Lanova
-INTERMISSION-

SERGEI PROKOFIEV: Peter and the Wolf (Choreography by Adolph Bolm; Designed by Lucinda Ballard)
Peter: Eugene Loring
Bird: Annabelle Lyon
Duck: Karen Conrad
Cat: Nina Stroganova
Grandfather: Edward Caton
Wolf: David Nillo
First Hunter: Donald Saddler
Huntsmen
Voice: Lucia Chase
-INTERMISSION-
JOHANN STRAUSS-MOIS ZLATIN: Voices of Spring (Book and Choreography by Mikhail Mordkin; Designed by Lee Simonson)
Old Man: Oreste Sergievsky
Old Lady: Dorothy Lysaght
Lamplighter: Leon Danielian
The Flirt: Karen Conrad
Two Cadets: Antony Tudor, Hugh Laing
Boy in Gray: Dimitri Romanoff
Flower Vendor: Lucia Chase
The Toast of Vienna: Patricia Bowman
Lieutenant: Leon Varkas
Captain: Edward Caton
General: Eugene Loring
Girls of Vienna: Misses Alonso, Castello, Dokoudovska, Golden, Gomber, Karniloff, Kaye, Valbor, Mortrude, Singleton, Lanova
Cavaliers: Messrs. Sergievsky, Nillo, Kriza, Saddler, Robbins, Taska, Alonso, Du Guay

Alexander Smallens, conductor
The Ballet Theatre

June 28

Same as June 27

June 29

1. LUDWIG VAN BEETHOVEN: Overture to "Leonore," No. 3, Op. 72[a]
2. JOHANNES BRAHMS: Symphony in F major, No. 3, Op. 90
-INTERMISSION-
3. RICHARD STRAUSS: Tone Poem, "Death and Transfiguration," Op. 24
4. SIR EDWARD ELGAR: Symphonic Prelude, "Polonia," Op. 76

Alexander Smallens, conductor

June 30 Russian Program

1. MIKHAIL GLINKA: Overture to "Russlan [Ruslan] and Ludmilla [Lyudmila]"
2. DMITRI SHOSTAKOVICH: Symphony No. 1, Op. 10
-INTERMISSION-
3. PYOTR TCHAIKOVSKY: Symphony in E minor, No. 5, Op. 64

Artur Rodzinski, conductor

July 1

1. CARL MARIA VON WEBER: Overture to "Der Freischütz"
2. (a) CHARLES GOUNOD: "Hirondelle Legere" from "Mireille"
   (b) HENRY R. BISHOP: "Echo Song" (arr. by LaForge)
   Miss Pons
3. CLAUDE DEBUSSY: "Prelude to The Afternoon of a Faun"
4. (a) CAMILLE SAINT-SAENS: Vocalise from Music for "Parysatis"
   (b) GIOCOMO ROSSINI: "Una voce poco fa" from "The Barber of Seville"
   Miss Pons
-INTERMISSION-
5. IGOR STRAVINSKY: Suite from the Ballet "The Firebird"
6. GAETANO DONIZETTI: Mad Scene from "Lucia di Lammermoor"
   Miss Pons

André Rodzinski, conductor
Lily Pons, soprano

July 2 All-Russian Program

1. MILY BALAKIREV: Overture on Three Russian Themes
2. ALEXANDER BORODIN: Symphony in B minor, No. 2
-INTERMISSION-
3. PYOTR TCHAIKOVSKY: Suite from the Ballet "Swan Lake"
4. PYOTR TCHAIKOVSKY: Overture-fantasy, "Romeo and Juliet"

Alexander Smallens, conductor

July 3 Schubert-Wagner Program

1. FRANZ SCHUBERT: Overture to the Play, "Rosamunde"
2. FRANZ SCHUBERT: Symphony in B minor, No. 8 ("Unfinished")
-INTERMISSION-
3. RICHARD WAGNER: Entrance of the Gods into Valhalla from "Das Rheingold"
4. RICHARD WAGNER: Wotan's Farewell and Fire Charm from "Die Walküre"
5. RICHARD WAGNER: Ride of the Valkyries from "Die Walküre"
6. RICHARD WAGNER: Siegfried's Rhine Journey from "Götterdämmerung"

7. RICHARD WAGNER: Prelude and “Love-Death [Liebestod]” from “Tristan und Isolde”

Alexander Smallens, conductor

July 4

The Star-Spangled Banner (Preceded by Fanfare by Arkady Dubensky)
1. HENRY GILBERT: Comedy Overture on Negro Themes
2. WILLIAM SCHUMAN: This Is Our Time: Secular Cantata No.1 for Chorus and Orchestra in Five Parts; text by Genevieve Taggard (First Performance)
-INTERMISSION-
3. PYOTR TCHAIKOVSKY: Symphony in F minor, No. 4

Alexander Smallens, conductor
People’s Philharmonic Choral Society

July 5 French Program

1. HECTOR BERLIOZ: Overture to the Opéra Comique “Béatrice et Benedict”
2. (a) EMMANUEL CHABRIER: “Marche Joyeuse”
   (b) MAURICE RAVEL: “Pavane Pour Une Enfante [Infante] Défunte”
   (c) CLAUDE DEBUSSY: Nocturne, “Festivals”
3. DARIUS MILHAUD: “La Creation du Monde”
-INTERMISSION-
4. ERNEST CHAUSSON: Symphony in B flat major

Alexander Smallens, conductor

July 6

1. FELIX MENDELSSOHN: Overture, “The Hebrides,” or “Fingal’s Cave”
2. ROBERT SCHUMANN: Symphony in C major, No. 2
-INTERMISSION-
3. RICHARD WAGNER: “A Siegfried Idyl [Idyll]”
4. RICHARD STRAUSS: “Don Juan,” a Tone-Poem (After Nicolaus Lenau)
5. JAROMÍR WEINBERGER: Polka and Fugue from the Opera “Schwanda”

Alexander Smallens, conductor

July 7

1. CHRISTOPH WILLIBALD GLUCK: Ballet Suite (arranged by Felix Mottl)
2. WOLFGANG AMADEUS MOZART: Symphony in G minor (K. 550) [40]
-INTERMISSION-
3. HECTOR BERLIOZ: Three Excerpts from “The Damnation of Faust”

4. GEORGES BIZET: "L'Arlésienne" Suite No. 1
5. PAUL DUKAS: "L'Apprenti Sorcier" ("The Apprentice Sorcerer"), An Orchestral Scherzo

Alexander Smallens, conductor

July 8 Wagner Program

1. RICHARD WAGNER: Overture to "Tannhäuser"
2. (a) RICHARD WAGNER: Elsa's Dream from "Lohengrin"
   (b) RICHARD WAGNER: "Dich Theure Halle" from "Tannhäuser"
   Miss Flagstad
3. RICHARD WAGNER: Good Friday Spell from "Parsifal"
4. RICHARD WAGNER: Prelude and "Love-Death" from "Tristan und Isolde"
   Miss Flagstad
-INTERMISSION-
5. RICHARD WAGNER: Prelude to "Die Meistersinger"
6. RICHARD WAGNER: Ride of the Valkyries from "Die Walküre"
7. RICHARD WAGNER: Brunnhilde's Immolation Scene from "Götterdämmerung"
   Miss Flagstad

Edwin McArthur, conductor
Kirsten Flagstad, soprano

July 9

1. PHILIP JAMES: Overture, "Bret Harte"
2. CHARLES W. CADMAN: American Suite for Strings
3. HENRY GILBERT: Prelude to the play by Synge, "Riders to the Sea"
4. DEEMS TAYLOR: Fantasy, "Circus Day"
-INTERMISSION-
5. AMBROISE THOMAS: Overture to "Mignon"
6. CLAUDE DEBUSSY: Prelude to "The Afternoon of a Faun"
7. CLAUDE DEBUSSY: Nocturne, "Festivals"
8. FRANZ LISZT: Symphonic Poem, "Les Preludes [Préludes]"

Edwin McArthur, conductor

July 10

1. EMERSON WHITHORNE: Sierra Morena
2. SAMUEL BARBER: Adagio for String Orchestra
3. CHARLES LOEFFLER: "Poem" ("To Eloise, My Wife")
4. VITTORIO GIANNINI: "An Opera Ballet"
-INTERMISSION-
5. PYOTR TCHAIKOVSKY: Symphony in E minor, No. 5

Edwin McArthur, conductor

July 11 Gershwin Night

1. GEORGE GERSHWIN: "An American in Paris"
2. GEORGE GERSHWIN: Three Preludes for Piano (orchestrated by Lewis Raymond)
3. GEORGE GERSHWIN: Piano Concerto in F
    Mr. Levant

-INTERMISSION-

4. GEORGE GERSHWIN: "Cuban Overture"*
5. GEORGE GERSHWIN: Excerpts from "Porgy and Bess"
    Miss Brown and Mr. Duncan
    Eva Jessye Choir
6. GEORGE GERSHWIN: "Rhapsody in Blue"
    Mr. Levant

Alexander Smallens and Oscar Levant*, conductors
Oscar Levant, piano

July 12

1. ARCANGELO CORELLI: Concerto Grosso in G major, No. 8, Op. 6
2. CLAUDE DEBUSSY: "La Mer" (The Sea): Three Symphonic Sketches

-INTERMISSION-

3. LUDWIG VAN BEETHOVEN: Symphony in E-flat Major, No. 3 ("Eroica"), Op. 55

Frieder Weissmann, conductor

July 13 South American and Spanish Program

1. ISAAC ALBÉNIZ: Three Pieces from "Iberia" (orch. by E. Fernandez Arbos)
I. Fete-Dieu a Seville; II. El Puerto; III. Triana
2. Three Argentine Dances
    I. JUAN GARCIA-ESTRADA: Argentine Dance
    II. GAETANO TROIANI-BANDINI: Argentine Dance
    III. CARLOS BUCHARDO-LOPEZ: Argentine Dance
3. ENRIQUE GRANADOS: Spanish Dances Nos. 5 & 6
    Guitar Solo: Juan Martinez
4. LORENZO FERNANDEZ: "Batuque," Danze di Negri (Brazilian)

-INTERMISSION-

5. FLORO M. UGARTE: "Voces del Pajonal" from the Suite, "De mi Tierra," No. 2 (Argentine)
6. HECTOR VILLA-LOBOS: Group of Indian-Brazilian Songs
    Miss Houston
7. MANUEL DE FALLA: Two Dances from the Ballet "The Three-Cornered Hat"
    I. The Miller's Dance

II. Final Dance

Frieder Weissmann, conductor
Elsie Houston, soprano

July 14

1. WILLIAM SCHUMAN: "American Festival Overture"
2. RICHARD WAGNER: Overture and Bacchanale from "Tannhäuser"
3. RICHARD STRAUSS: "Till Eulenspiegel's Merry Pranks," Op. 28
-INTERMISSION-
4. ROBERT SCHUMANN: Symphony in E flat, No. 3 ("Rhenish"), Op. 97

Frieder Weissmann, conductor

July 15

I

ROBERT SCHUMANN: Carnival (Ballet by Michel Fokine; Traditional Costumes after Leon Bakst)

Columbine: Lucia Chase
Chiarina: Nina Stroganova
Estrella: Miriam Golden
Butterfly: Karen Conrad
Harlequin: Leon Danielian
Pierrot: Antony Tudor
Eusebius: Dimitri Romanoff
Pantalon: Eugene Loring
Florestan: Hugh Laing
Valse Noble: Misses Alonso, Bentley, Castello, Gomber, Karniloff, Kaye
Messrs. Du Guay, Kriza, Nillo, Robbins, Saddler, Taksa
Pas de Trois: Misses Stroganova, Castello, Kaye
Philistines: Misses Lysaght, Valbor; Messrs. Kaye, Sergievsky

-INTERMISSION-

II-A

DOMENICO CIMAROSA: Four Dances from The Italian Suite (Ballet choreographed by Anton Dolin; Costumes by Nicholas de Molas)

Entrance: Miss Stroganova and Mr. Dolin
Variation: Nina Stroganova
Variation: Anton Dolin
Pas de Deux: Miss Stroganova and Mr. Dolin

II-B

ERNEST CHAUSSON: Jardin Aux Lilas (Ballet choreographed by Antony Tudor; Designed by Raymond Sovey after sketches by Hugh Stevenson)

Caroline (the Bride-to-be): Annabelle Lyon
Her Lover: Hugh Laing
The Man She Must Marry: Antony Tudor

An Episode in His Past: Karen Conrad
Friends and Relations: Maria Karniloff, Nora Kaye, Alicia Alonso, Mimi Gomber, David Nillo, Fernando Alonso, Donald Saddler, John Kriza
Solo Violin: John Corigliano

-INTERMISSION-

PYOTR TCHAIKOVSKY: Swan Lake (Choreographic Poem in One Act, Restaged by Anton Dolin after original choreography by Petipa; Setting by Lee Simonson; Costumes by Lucinda Ballard)

Odette, Queen of the Swans: Nina Stroganova
Prince Siegfried: Anton Dolin
Benno, the Prince's friend: Hugh Laing
Von Rotbart (an evil magician in the disguise of an owl): Henry Dix
The Swans: Audrey Castello, Nora Kaye; Misses Alonso, Bentley, Dokoudovaska, Friedlich, Golden, Gomber, Karniloff, Lanova, Lysaght, Mortrude, Singleton, Suarez, Szabova, Valbor
The Cygnets: Misses Alonso, Dokoudovaska, Singleton, Valbor
The Huntsmen: Messrs. Alonso, Du Guay, Kriza, Nillo, Robbins, Saddler, Sergievsky, Taksa

Alexander Smallens, conductor
The Ballet Theatre
Lucia Chase
Anthony Tudor

July 16

Same as 7/15

July 17

1. HECTOR BERLIOZ: Overture, "The Roman Carnival"
2. PYOTR TCHAIKOVSKY: Concerto for Piano and Orchestra in B-flat minor, No. 1, Op. 23
   Miss Sterne

-INTERMISSION-

3. JOHANNES BRAHMS: Symphony in F major, No. 3

Alexander Smallens, conductor
Teresa Sterne, piano (twelve years old)

July 18 Beethoven Program

1. LUDWIG VAN BEETHOVEN: Overture to "Leonore" No. 3
2. LUDWIG VAN BEETHOVEN: Concerto for Piano and Orchestra in C major, No. 1, Op. 15
   Miss Dorfmann

-INTERMISSION-

3. LUDWIG VAN BEETHOVEN: Symphony in A Major, No. 7

Frieder Weissmann, conductor

Ania Dorfmann, piano

July 19

1. HORACE JOHNSON: “The Streets of Florence” (First Time in the United States)
2. WOLFGANG AMADEUS MOZART: Four German Dances
3. FRANZ SCHUBERT: Symphony in B minor, “Unfinished” [8]
-INTERMISSION-
4. JEAN SIBELIUS: Tone-Poem, “Finlandia”
5. JEAN SIBELIUS: Symphony in D major, No. 2

Freider Weissmann, conductor

July 20

1. DANIEL AUBER: Overture to “La Muette de Portici” (“Masaniello”)
2. JOHANN HUMMEL: “Alleluia”
    Miss Anderson
3. PYOTR TCHAIKOVSKY: Symphony in E minor, No. 5, Op. 64
-INTERMISSION-
4. GAETANO DONIZETTI: “O mio Fernando” from “La Favorite”
    Miss Anderson
5. J. S. BACH: “Credo” (Orch. by Boessenroth)
6. JOHN J. BECKER: A Scherzo in the Spirit of Mockery from Symphony No. 3 (“Symphonia Brevis”)
7. HECTOR BERLIOZ: Hungarian March

Group of Spirituals with Orchestra: Deep River; Sometimes I Feel Like a Motherless Child; Heav’n, Heav’n
    Miss Anderson

Efrem Kurtz, conductor
Marian Anderson, contralto

July 21

1. EMIL NIKOLAUS VON REZNICEK: Overture to “Donna Diana”
2. JOHANNES BRAHMS: Symphony in E minor, No. 4, Op. 98
-INTERMISSION-
3. RICCARDO PICK-MANGIAGALLI: “Intermezzo delle rose”
4. NICCOLÒ PAGANINI: “Perpetuum Mobile”
5. MODESTE MUSSORGSKY: Introduction to “The Fair at Sorochinsk”
6. ALEXANDER BORODIN: Polovtsian Dances from “Prince Igor”

Efrem Kurtz, conductor

July 22

1. CARL MARIA VON WEBER: Overture to "Oberon"
2. WOLFGANG AMADEUS MOZART: Concerto for Piano and Orchestra in A major (K. 488) [23]
    Mr. Casadesus

-INTERMISSION-

3. ERNEST BLOCH: "In the Night"
4. EUGENE ZADOR: "Auto Drive"
5. WILLIAM WALTON: Popular Song and Polka from "Façade"
6. FRANZ LISZT: Concerto for Piano and Orchestra in A major, No. 2, Op. 23
    Mr. Casadesus

Efrem Kurtz, conductor
Robert Casadesus, piano

July 23

1. WOLFGANG AMADEUS MOZART: Overture to "Die Entführung aus dem Serail"
2. FELIX MENDELSSOHN: Symphony in A major, No. 4, "Italian," Op. 90

-INTERMISSION-

3. PYOTR TCHAIKOVSKY: "Francesca da Rimini," Orchestral Fantasia after Dante, Op. 32
4. FRANZ SCHUBERT: "The Bee" (arranged by Zador)
5. BELA BARTOK-LEÓ WEINER: "Danse Romaine"
6. FRANZ LISZT: "Hungarian Rhapsody," No. 2

Efrem Kurtz, conductor

July 24

1. ALEXANDER BORODIN: Overture to "Prince Igor"
2. IGOR STRAVINSKY: Divertimento
3. NIKOLAY RIMSKY-KORSAKOFF: Suite from "Le Coq d'Or"

-INTERMISSION-

4. MODESTE MUSSORGSKY: "Introduction to Khovantchina [Khovantshchina]"
5. DMITRI SHOSTAKOVICH: Polka and Danse Russe
6. PYOTR TCHAIKOVSKY: Valse from Serenade for String Orchestra in C major, Op. 48
7. IGOR STRAVINSKY: "Volga Song"
8. PYOTR TCHAIKOVSKY: Festival Overture, "The Year 1812"

Efrem Kurtz, conductor

July 25

1. J. S. BACH: Fugue in G minor (The Shorter) (symphonic transcription by Leopold Stokowski)

2. JOHANNES BRAHMS: Symphony in C minor, No. 1, Op. 68
-INTERMISSION-
3. GARDNER READ: Prelude and Toccata, Op. 43
4. RICHARD WAGNER: Love Music from "Tristan and Isolde" (symphonic transcription by Leopold Stokowski)

Leopold Stokowski (conducting the All American Youth Orchestra; before sailing on Good-Will Tour of Latin America)

July 26

1. LA SALLE SPIER: Impressions of the Bowery
2. HENRY COWELL: a) Pastorale; b) Fiddler's Delight
3. ISAAC ALBÉNIZ: Fiesta en Sevilla
4. CLAUDE DEBUSSY: Night in Granada (symphonic transcription by Leopold Stokowski)
-INTERMISSION-
5. PYOTR TCHAIKOVSKY: Symphony in E minor, No. 5, Op. 64

Leopold Stokowski (conducting the All American Youth Orchestra; before sailing on Good-Will Tour of Latin America)

July 27 All-Tchaikovsky Program

1. PYOTR TCHAIKOVSKY: Symphony in B minor, No. 6, "Pathetique," Op. 74
-INTERMISSION-
2. PYOTR TCHAIKOVSKY: Concerto for Piano and Orchestra in B-flat minor, No. 1, Op. 23
Mr. Lhevinne
3. PYOTR TCHAIKOVSKY: "Caprice Italien [Italian Caprice]," Op. 45

Hans Wilhelm Steinberg, conductor
Josef Lhevinne, piano

July 28 Beethoven-Wagner Program

1. LUDWIG VAN BEETHOVEN: Overture to "Egmont," Op. 84
2. LUDWIG VAN BEETHOVEN: Symphony in C minor, No. 5, Op. 67
-INTERMISSION-
3. RICHARD WAGNER: Overture to "The Flying Dutchman"
4. RICHARD WAGNER: Overture and Venusberg Music from "Tannhäuser"
5. RICHARD WAGNER: Overture to "Rienzi"

Hans Wilhelm Steinberg, conductor

July 29

GEORGES BIZET: "Carmen" (Complete Opera: Fully Cast and Staged)

Carmen: Rose Pauly
Micaela: Charlotte Boerner
Frasquita: Pearl Besuner
Mercedes: Georgia Standing
Don José: Armand Tokatyan
Escamillo: George Czaplicki
Dancaire: Abrasha Robofsky
Remendado: Charles Haywood
Zuniga: Harold Kravitt
Morales: Abrasha Robofsky
An innkeeper, guide, officers, dragoons, lads, cigar girls, gypsies, smugglers, picadors, toreadors.
Yakovleff Ballet
Guest Artists: Arthur Mahoney and Thalia Mara

Alexander Smallens, conductor
Ignace Strasfogel, assistant conductor
Alexander D. Puglia, stage manager

July 30

Same as July 29

July 31

1. CARL MARIA VON WEBER: Overture to "Euryanthe"
2. WOLFGANG AMADEUS MOZART: Symphony in C major, "Jupiter" (K. 551) [41]
-INTERMISSION-
3. HENRI VIEUXTEMPS: Concerto for Violin and Orchestra in D minor, No. 4, Op. 31
Mr. Corigliano
4. PYOTR TCHAIKOVSKY: Nutcracker Suite

Alexander Smallens, conductor
John Corigliano, violin

August 1

I
SERGEI PROKOFIEV: Peter and the Wolf (Choreography by Adolph Bolm; Designed by Lucinda Ballard)
Peter: Eugene Loring
Bird: Annabelle Lyon
Duck: Karen Conrad
Cat: Nina Stroganova
Grandfather: Hugh Laing
Wolf: David Nillo
First Hunter: Donald Saddler
Huntsmen
Voice: Lucia Chase

-INTERMISSION-

II

ADOLPHE ADAM: Giselle – ACT II (orch. by Eugene Fuerst, restaged by Anton Dolin after the original choreography by Jean Coralli; Scenario by Theophile Gautier based on a theme by Heinrich Heine; Costumes by Lucinda Ballard)
Giselle: Nana Gollner
Count Albrecht: Anton Dolin
Hilarion (a Huntsman): David Nillo
Myrtha (Queen of the Wilis): Nina Stroganova
Wilfred (Attendant to Albrecht): Donald Saddler
Wilis: Nora Kaye and Alicia Alonso
Misses Bentley, Dokoudovska, Friedlich, Golden, Gomber, Karniloff, Himmel, Lanova, Lysaght, Mack, Mortrude, Pendelton, Semochenko, Singleton, Suarez, Szabova, Trachten, Valbor
-INTERMISSION-

III

DOMENICO CIMAROSA: Four Dances from The Italian Suite (Ballet choreographed by Anton Dolin; Costumes by Nicholas de Molas)
Entrance: Miss Stroganova and Mr. Dolin
Variation: Nina Stroganova
Variation: Anton Dolin
Pas de Deux: Miss Stroganova and Mr. Dolin
-SHORT INTERMISSION-
ENRIQUE GRANADOS: Goya Pastoral (World Premiere for the Ballet Theatre; orchestrated by Harold Byrns; choreographed by Antony Tudor; Libretto by Nicholas de Molas; Scenery and Costumes by Nicholas de Molas; Costumes Executed by Mme. Karinska)
The Majas: Nora Kaye, Alicia Alonso
Two Escorts: Donald Saddler, Jerome Robbins
The Marchesa: Lucia Chase
The Young Man She Affects: Hugh Laing
Ladies-in-Waiting: Tania Dokoudovska, Miriam Golden, Maria Karniloff, Kirsten Valbor
Four Young Men: Fernando Alonso, John Kriza, David Nillo, Oreste Sergievsky
The Fools: Leon Danielian, Dimitri Romanoff, Mimi Gomber, Olga Suarez
His Excellency, The Ass: Eugene Loring
A Nobleman: Antony Tudor
The Maiden Carrying a Basket of Grapes: Tilly Losch

Alexander Smallens, conductor
The Ballet Theatre

August 2

I

SERGEI PROKOFIEV: Peter and the Wolf (Choreography by Adolph Bolm; Designed by Lucinda Ballard)
Peter: Eugene Loring
Bird: Annabelle Lyon

Duck: Karen Conrad
Cat: Nina Stroganova
Grandfather: Hugh Laing
Wolf: David Nillo
First Hunter: Donald Saddler
Huntsmen
Voice: Lucia Chase
-INTERMISSION-
II
ADOLPHE ADAM: Giselle – ACT II (Orchestrated by Eugene Fuerst; Restaged by Anton Dolin after the original choreography by Jean Coralli; Scenario by Theophile Gautier based on a theme by Heinrich Heine; Costumes by Lucinda Ballard)
Giselle: Nana Gollner
Count Albrecht: Anton Dolin
Hilarion (a Huntsman): David Nillo
Myrtha (Queen of the Wilis): Nina Stroganova
Wilfred (Attendant to Albrecht): Donald Saddler
Wilis: Nora Kaye and Alicia Alonso
Misses Bentley, Dokoudovska, Friedlich, Golden, Gomber, Karniloff, Himmel, Lanova, Lysaght, Mack, Mortrude, Pendelton, Semochenko, Singleton, Suarez, Szabova, Trachten, Valbor
-INTERMISSION-
III
PYOTR TCHAIKOVSKY: The Bluebird (Grand Pas de Deux Ballet; Petipa re-staged by Dolin)
Karen Conrad and Anton Dolin
-SHORT INTERMISSION-
ENRIQUE GRANADOS: Goya Pastoral (World Premiere for the Ballet Theatre; orch. by Harold Byrns; Choreogrpahy by Antony Tudor; Libretto by Nicholas de Molas; Scenery and Costumes by Nicholas de Molas; Costumes executed by Mme. Karinska)
The Majas: Nora Kaye, Alicia Alonso
Two Escorts: Donald Saddler, Jerome Robbins
The Marchesa: Lucia Chase
The Young Man She Affects: Hugh Laing
Ladies-in-Waiting: Tania Dokoudovska, Miriam Golden, Maria Karniloff, Kirsten Valbor
Four Young Men: Fernando Alonso, John Kriza, David Nillo, Oreste Sergievsky
The Fools: Leon Danielian, Dimitri Romanoff, Mimi Gomber, Olga Suarez
His Excellency, The Ass: Eugene Loring
A Nobleman: Antony Tudor
The Maiden Carrying a Basket of Grapes: Tilly Losch

Alexander Smallens, conductor
The Ballet Theatre

August 3

1. HECTOR BERLIOZ: “Fantastic Symphony”
-INTERMISSION-

2. FELIX MENDELSSOHN: Violin Concerto
Miss Field
3. OTTO KLEMPERER: Merry Waltz
4. JOHANN STRAUSS: Overture to "Die Fledermaus"

Hans Wilhelm Steinberg, conductor
Joan Field, violin

August 4

1. NIKOLAY RIMSKY-KORSAKOV: Symphonic Suite, "Scheherazade," Op. 35
-INTERMISSION-
2. GIACOMO MEYERBEER: Coronation March from "Le Prophète"
3. CAMILLE SAINT-SAENS: Symphonic Poem, "Danse Macabre"
4. PAUL DUKAS: Orchestral Scherzo, "The Apprentice Sorcerer [The Sorcerer's Apprentice]"
5. MAURICE RAVEL: "Boléro"

Hans Wilhelm Steinberg, conductor

August 5

1. PYOTR TCHAIKOVSKY: Overture-Fantasy, "Romeo and Juliet"
2. PYOTR TCHAIKOVSKY: Symphony in F minor, No. 4
-INTERMISSION-
3. LUDWIG VAN BEETHOVEN: Concerto for Piano and Orchestra in E-flat major, ("Emperor"), No. 5
Mr. Hofmann

Hans Wilhelm Steinberg, conductor
Josef Hofmann, piano

August 6

1. JEAN SIBELIUS: Tone Poem, "En Saga"
2. FRANZ LISZT: Symphonic Poem No. 6, "Mazeppa" (After Victor Hugo)
-INTERMISSION-
3. OTTORINO RESPIGHI: Symphonic Poem, "Fountains of Rome"
4. GEORGE GERSHWIN: "An American in Paris"
5. JOHANN STRAUSS: "Emperor Waltz"

Hans Wilhelm Steinberg, conductor

August 7

1. LUIGI CHERUBINI: Overture to "Anacreon"

2. LUDWIG VAN BEETHOVEN: Symphony in C minor, No. 5
-INTERMISSION-
3. RICHARD STRAUSS: Rondo, "Till Eulenspiegel's Merry Pranks"
4. FELIX MENDELSSOHN: Scherzo and Nocturne from "A Midsummer Night's Dream"
5. GIOACHINO ROSSINI: Overture to "William Tell"

Massimo Freccia, conductor

August 8

1. ARCANGELO CORELLI: Suite for Strings (arr. by Ettore Pinelli)
2. PYOTR TCHAIKOVSKY: Concerto for Violin and Orchestra, in D major
    Mr. Elman
-INTERMISSION-
3. CHARLES T. GRIFFES: "The Pleasure-Dome of Kubla-Khan"
4. CLAUDE DEBUSSY: Sarabande (transcribed by Ravel)
5. OTTORINO RESPIGHI: Symphonic Poem, "Pines of Rome"

Massimo Freccia, conductor
Mischa Elman, violin

August 9

1. GIOACHINO ROSSINI: Overture to "La Scala di Seta"
2. LUDWIG VAN BEETHOVEN: Symphony in E-flat Major, No. 3 ("Eroica")
-INTERMISSION-
3. RICHARD WAGNER: "A Siegfried Idyl [Idyll]"
4. MANUEL DE FALLA: Interlude and Dance from "La Vida Breve"
5. JEAN SIBELIUS: Tone Poem, "Finlandia"

Massimo Freccia, conductor

August 10

1. RICHARD WAGNER: Overture to "Rienzi"
2. HENRI VIEUXTEMPS: Concerto for Violin and Orchestra in D minor, No. 4
    Mr. Corigliano
-INTERMISSION-
3. MARIO CASTELNUOVO-TEDESCO: Overture to "The Taming of the Shrew"
4. CLAUDE DEBUSSY: "The Sea": Three Symphonic Sketches
5. ALEXANDER BORODIN: Polovtsian [Polovtsian] Dances from "Prince Igor"

Massimo Freccia, conductor
John Corigliano, violin

August 11

1. WOLFGANG AMADEUS MOZART: Overture to "The Marriage of Figaro"
2. FRANZ SCHUBERT: Symphony in B minor, No. 8 ("Unfinished")
3. LUDWIG VAN BEETHOVEN: Overture to "Leonore" No. 3

-INTERMISSION-

4. MANUEL DE FALLA: Miller's Dance and Finale from "The Three-Cornered Hat"
5. PAUL DUKAS: Orchestral Scherzo, "The Apprentice Sorcerer [The Sorcerer's Apprentice]"
6. SERGEI PROKOFIEV: March and Scherzo from "The Love of Three Oranges"

Massimo Freccia, conductor

August 12

1. CARL MARIA VON WEBER: Overture to "Euryanthe"
2. SERGEI RACHMANINOV: Concerto for Piano and Orchestra in C minor, No. 2, Op. 18
   Mr. Templeton
3. RICHARD STRAUSS: Tone Poem, "Don Juan," Op. 20
4. GROUP OF PIANO SOLOS
   FREDERICK CHOPIN: Nocturne in C minor
   FREDERICK CHOPIN: Etude in E-flat major
   CLAUDE DEBUSSY: Prelude
   CLAUDE DEBUSSY: Sarabande
   CLAUDE DEBUSSY: Toccata
   Mr. Templeton

-INTERMISSION-

5. ZOLTAN KURTHY: Overture*
6. BRUNO LABATE: Interlude and Scherzo**
7. ORIGINAL COMPOSITIONS BY MR. TEMPLETON (piano alone)
   ALEC TEMPLETON: Tarantelle No. 1
   ALEC TEMPLETON: Grieg's in the Groove
   ALEC TEMPLETON: Impressions and Improvisations
   ALEC TEMPLETON: Concert Waltz in D-flat major
   Mr. Templeton

Alexander Smallens, Zoltan Kurthy* and Bruno Labate ** conductors
Alec Templeton, piano

August 13

1. J.S. BACH: Chorale (arr. by Dubensky)
2. J.S. BACH: Prelude, Chorale, and Fugue (Orchestrated by Abert)
3. J.S. BACH: Gavotte en Rondeau from Violin Sonata No. 6 (arranged by Friedman)
4. WOLFGANG AMADEUS MOZART: Symphony in C major (K. 551), "Jupiter" [41]

-INTERMISSION-

5. CÉSAR FRANCK: Symphony in D minor

Alexander Smallens, conductor

August 14 Last Night of the Season

All-Sibelius Program

JEAN SIBELIUS: Symphonic Fantasia, Pohjola's Daughter
JEAN SIBELIUS: Concerto for Violin and Orchestra, in D minor
Mr. Zimbalist
-INTERMISSION-
JEAN SIBELIUS: Symphony in E minor, No. 1

Alexander Smallens, conductor
Efrem Zimbalist, violin

1941

June 19 Opening Night

All-Tchaikovsky Program

The Star-Spangled Banner
1. PYOTR TCHAIKOVSKY: Overture-Fantasy, "Romeo and Juliet"
2. PYOTR TCHAIKOVSKY: Symphony in E minor, No. 5, Op. 64
-INTERMISSION-
3. PYOTR TCHAIKOVSKY: Concerto for Piano and Orchestra in B-flat minor, No. 1, Op. 23
Mr. Rubinstein

Artur Rodzinski, conductor
Artur Rubinstein, piano

June 20

1. GEORGE FREDERICK HANDEL: "Water Music" (arranged by Sir Hamilton Harty)
2. WOLFGANG AMADEUS MOZART: Symphony in C major (K. 551), "Jupiter" [41]
-INTERMISSION-
3. ARTHUR BENJAMIN: "Cotillon" (First American Concert Performance)
4. AARON COPLAND: Suite from the ballet "Billy the Kid" (First New York Performance)
5. RICHARD STRAUSS: Tone-poem, "Don Juan"

Alexander Smallens, conductor

June 21 All-Beethoven Program

1. LUDWIG VAN BEETHOVEN: Overture to "Leonore" No. 3

2. LUDWIG VAN BEETHOVEN: Concerto for Violin and Orchestra in D major, Op. 61
Mr. Spalding
-INTERMISSION-
3. LUDWIG VAN BEETHOVEN: Symphony in C minor, No. 5, Op. 67

Alexander Smallens, conductor
Albert Spalding, violin

June 22

1. FELIX MENDELSSOHN: Overture, "Fingal's Cave"
2. FRANZ SCHUBERT: Symphony in B minor, No. 8 ("Unfinished")
3. CARL MARIA VON WEBER: "Perpetuum Mobile" (A transcription by George Szell of the final movement from the C Major Piano Sonata of Weber)
-INTERMISSION-
4. JOHANNES BRAHMS: Symphony in D major, No. 2, Op. 73

Alexander Smallens, conductor

June 23

1. MODESTE MUSSORGSKY: Coronation Scene and Death Scene from "Boris Godunoff"
2. CHARLES T. GRIFFES: "The Pleasure-Dome of Kubla-Khan"
3. WILLIAM G. STILL: "And They Lynched Him on a Tree"
Miss Burge and Choruses
-INTERMISSION-
4. GEORGES ENESCO: Roumanian Rhapsody No. 1 in A major
5. EARL ROBINSON: Ballad for Americans
6. Group of songs sung by Paul Robeson with Lawrence Brown at piano:
(a) Nobody Knows De Trouble I Seen (arranged by Brown)
(b) Prayer (arranged by Engel)
(c) Balm in Gilead (arranged by Burleigh)
(d) It Ain't Necessarily So (from George Gershwin's opera, "Porgy and Bess")
Mr. Robeson

Hugh Ross, conductor
Louise Burge, contralto
Paul Robeson, baritone
Eva Jessye Choir
Schola Cantorum of NY

June 24

1. BENJAMIN BRITTEN: Suite in Five Movements, after Rossini, "Soirées Musicales" (First New York Concert Performance)
2. RICHARD WAGNER: "Siegfried Idyl [Idyll]"
3. HECTOR BERLIOZ: Three Excerpts from "The Damnation of Faust"

-INTERMISSION-
4. BEDRICH SMETANA: Overture to "The Bartered Bride"
5. WALTER PISTON: "The Incredible Flutist"
6. CLAUDE DEBUSSY: Prelude, "The Afternoon of a Faun"
7. PEDRO SAN JUAN: "Iniciacion" from "Liturgia Negra" (First American Performance)

Alexander Smallens, conductor

June 25 All-Russian Program

1. ALEXANDER BORODIN: Overture to "Prince Igor"
2. NIKOLAY RIMSKY-KORSAKOV: Movements 1 and 3 from the "Antar" Symphony
3. IGOR STRAVINSKY: Suite from "The Fire Bird [Firebird]"
-INTERMISSION-
4. PYOTR TCHAIKOVSKY: Overture to "The Voyevode"
5. DMITRI SHOSTAKOVICH: Symphony No. 1, Op. 10

Alexander Smallens, conductor

June 26

I

FREDERICK CHOPIN: "Les Sylphides" (Choreography by M. Fokine; Scenery executed by Emile Bertin; Costumes by Karinska, Inc.)

Noctourne: Tamara Toumanova

Nathalie Krassovska and Tatiana Grantzeva (June 26), Rosella Hightower (June 27); Mlles. Korjinska, Crabtree, Mladova, Kelepovska, Geleznova, Scarpova, Semenova, Marra, Hill, Brown, Thomas, Williams and Igor Youskevtich

Valse: Tatiana Grantzeva (June 26), Rosella Hightower (June 27)

Mazurka: Igor Youskevtich

Prelude: Nathalie Krassovska

Pas de Deux: Tamara Toumanova and Igor Youskevtich

Valse: Tamara Toumanova, Nathalie Krassovska, Tatiana Grantzeva (June 26), Rosella Hightower (June 27), Igor Youskevtich and Ensemble

-INTERMISSION-

II

NIKOLAY RIMSKY-KORSAKOV: "Scheherazade" (Choreographic Drama in One Act, by Leon Bakst; Choreography by Michel Fokine; Scenery and Costumes by Leon Bakst; Costumes executed by Karniska, Inc.)

Zobeide: Jeannette Lauret

The Favorite Slave: Andre Eglevsky

Shah Shariar: Jean Yazvinsky

Shar Zeman, his brother: Casimir Kokitch

The Chief Eunuch: Simon Semenoff (June 26), Nicolas Beresoff (June 27)

Odalisques: Nathalie Krassovska, Eleanova Marra, Milada Mladova

The Sultan's Wives: Mlles. Korjinska, Geleznova, Kelepovska, Semenova, Chamie, Williams, Brown, Hill
Olmei: Mlles. Flotat, Lacca, Crabtree, Etheridge, Grantzeva, Roudenko, Scarpova, Hightower
Adolescents: MM. Beresoff, Katcharoff, Gibson, Tomin, Irwin, Armour
Negroes: MM. Volkoff, Kostenko, Kosloff, Markoff, Karnakossy, Starbuck, Gouovitch, Youroff
Eunuchs, the Sultan's Suite, etc.

-INTERMISSION-

III

JOHANN STRAUSS: "Le Beau Danube" (Ballet, orchestrated by Roger Desormieres; Story and Choreography by Leonide Massine; New Scenery and Costumes after C. Guys by Count Etienne de Beaumont; Costumes executed by Ira Belline; Scenery executed by Oreste Allegri)

The Hussar: Leonide Massine
The Father: Vladimir Kostenko
His Wife: Yvonne Hill
Their Daughters: Mlles. Nathalie Krassovska, Lacca, Etheridge
The Dancer: Alexandra Danilova
The Seamstress: Lubov Roudenko (June 26), Roland Guerard (June 27)
The King of the Dandies: Frederic Franklin (June 26), Roland Guerard (June 27)
The Guardian: Simon Semenoff
The Painter: Alexis Kosloff
The Athlete: Nicolas Beresoff
The Employees: MM. Kokitch, Starbuck, Volkoff, Alvin
The Modistes: Mlles. Lauret, Grantzeva, Kelepovska, Hightower
The Seamstresses: Mlles. Mladova, Gelesnova
The Cocodettes: Mlles. Scarpova, Chamie, Crabtree
The Dandies: MM. Irwin, Gibson, Tomin, Karnakossky
The Owner of the Café: Simon Semenoff

Franz Allers, conductor
Ballet Russe de Monte Carlo

June 27

Same as June 26

June 28

1. HECTOR BERLIOZ: Overture, "Béatrice et Benedict"
2. CAMILLE SAINT-SAENS: Piano Concerto No. 2 in G minor
Miss Mimosa
3. MAURICE RAVEL: La Valse

-INTERMISSION-

4. CÉSAR FRANCK: Symphony in D minor

Alexander Smallens, conductor

Veronica Mimosa, piano

June 29

1. CHRISTOPH WILLIBALD VON GLUCK: Ballet Suite (arranged by Mottl)
2. LUDWIG VAN BEETHOVEN: Symphony No. 1 in C major, Op. 21
-INTERMISSION-
3. HENRY HADLEY: Overture, "In Bohemia"
4. JEAN SIBELIUS: Symphony No. 3 in C major, Op. 52
5. PAUL DUKAS: "The Sorcerer's Apprentice"

Alexander Smallens, conductor

June 30

1. WILLIAM BYRD: Suite (Selection from the Fitzwilliam Virginal book and freely transcribed for Orchestra by Gordon Jacob)
2. LUDWIG VAN BEETHOVEN: Symphony in E-flat Major, No. 3, ("Eroica")
-INTERMISSION-
3. PYOTR TCHAIKOVSKY: Concerto for Violin and Orchestra in D major, Op. 35
Mr. Elman

Eugene Goossens, conductor
Mischa Elman, violin

July 1

1. WOLFGANG AMADEUS MOZART: Overture to "The Marriage of Figaro"
2. JOHANNES BRAHMS: Symphony in F major, No. 3, Op. 90
-INTERMISSION-
3. ERMANNO WOLF-FERRARI: Overture to "The Secrets of Suzanne"
4. PAUL CRESTON: Poem, "Threnody"
5. BEDRICH SMETANA: Symphonic Poem, "The Moldau"

Eugene Goossens, conductor

July 2 Spanish-French Program

1. LAMOTE DE GRIGNON: Tone Picture, "Andalusia"
2. ISAAC ALBÉNIZ: "Evocation" (arr. by E. Fernandez Arbos)
3. JOAQUIN TURINA: "Sinfonia Sevillana"
-INTERMISSION-
4. CLAUDE DEBUSSY: "Ibéria": "Images" pour orchestre, No. 2
5. MAURICE RAVEL: "Bolero"

Eugene Goossens, conductor

July 3

1. SIR EDWARD ELGAR: Overture, "Cockaigne (In London Town)"
2. FREDERICK DELIUS: Tone Picture, "The Walk Through Paradise Garden" from "A Village Romeo and Juliet"
3. MAX BRUCH: Concerto for Violin and Orchestra in G minor, No. 1, Op. 26
    Mr. Corigliano

-INTERMISSION-

4. FELIX MENDELSSOHN: Symphony in A major, No. 4, Op. 90 ("Italian")

Eugene Goossens, conductor
John Corigliano, violin

July 4 Fourth of July Program

1. The Star-Spangled Banner
2. ANTONIN DVORAK: Symphony No. 5 [9], in E minor ("From the New World"), Op. 95

-INTERMISSION-

3. WILLIAM SCHUMAN: "American Festival Overture"
4. PERCY GRAINGER: "Spoon River"
5. VICTOR HERBERT: "American Fantaisie"

Eugene Goossens, conductor

July 5

1. J.S. BACH: Passacaglia and Fugue in C minor (orch. by Boessenroth)
2. HOWARD HANSON: Andante from "Nordic" Symphony
3. CAMILLE SAINT-SAËNS: Tone Poem, "The Youth of Hercules"

-INTERMISSION-

4. PYOTR TCHAIKOVSKY: Symphony in F minor, No. 4, Op. 36

Eugene Goossens, conductor

July 6 All-Brahms Program

1. JOHANNES BRAHMS: "Tragic" Overture, Op. 81
2. JOHANNES BRAHMS: Two Minuets and Scherzo from Suite [Serenade] No. 1
3. JOHANNES BRAHMS: Variations on a Theme by Haydn, Op. 56a

-INTERMISSION-

4. JOHANNES BRAHMS: Symphony in C minor, No. 1, Op. 68

Eugene Goossens, conductor

July 7 All-Wagner Program

1. RICHARD WAGNER: Overture to "Rienzi"
2. RICHARD WAGNER: Prelude to Act III of "Tannhäuser"
3. RICHARD WAGNER: Forest Murmurs [Waldweben] from "Siegfried"
4. RICHARD WAGNER: Dance of the Apprentices and Procession of the Masters from "Die Meistersinger"

-INTERMISSION-

5. RICHARD WAGNER: Prelude to Act III from "Tristan und Isolde"
6. RICHARD WAGNER: Entry of the Gods into Valhalla from "Das Rheingold"
7. RICHARD WAGNER: Prelude, Hunting Motive, and Prelude to Act II from "Die Walküre"
8. RICHARD WAGNER: The Chorus of the Gibichungs from "Götterdämmerung"

Eugene Goosens, conductor

Rained out, re-scheduled for July 08, 1941

July 8

1. J.S. BACH: Prelude and Fugue in D major from The Well-Tempered Clavier (orch. by Elizabeth Mitchell)
2. JEAN SIBELIUS: Tone Poem, "En Saga," Op. 9
3. RICHARD STRAUSS: Rondo, "Till Eulenspiegel"

-INTERMISSION-

(Second half concert order n/a; listed in alphabetical order)

4. J.S. BACH: Cello Suite No. 3
    Mr. Piatigorsky
5. FRANZ JOSEPH HAYDN: Concerto for Cello and Orchestra: Second Movement
    Mr. Piatigorsky
6. ROBERT SCHUMANN: Cello Concerto in A minor, Op. 129
    Mr. Piatigorsky

Eugene Goossens, conductor
Gregor Piatigorsky, 'cello

July 9 Anglo-American Program

1. WALFORD DAVIES: "Solemn Melody"
2. RALPH VAUGHAN WILLIAMS: "A London Symphony"

-INTERMISSION-

3. LUDWIG VAN BEETHOVEN: Symphony in E-flat Major, No. 3, ("Eroica")

Eugene Goossens, conductor

July 10 All-Gershwin Program

1. GEORGE GERSHWIN: "Cuban Rhapsody [Overture]"
2. GEORGE GERSHWIN: Piano Concerto in F
    Mr. Levant
3. GEORGE GERSHWIN: "The Man I Love" (For Piano and Orchestra)
    Mr. Levant
4. GEORGE GERSHWIN: "Strike Up The Band"

-INTERMISSION-

5. GEORGE GERSHWIN: "An American in Paris"
6. GEORGE GERSHWIN: Excerpts from the opera, "Porgy and Bess":
    Overture Leading to Summertime
        Miss Brown and Chorus
    Buzzard Song
        Mr. Matthews and Chorus
    "My Man's Gone Now"
        Miss Brown and Chorus
    "I Got Plenty O'Nuttin'"
        Mr. Matthews and Chorus
    "Bess, You Is My Woman Now"
        Miss Brown and Mr. Matthews
    "It Ain't Necessarily So"
        Mr. Matthews
    Requiem
        Chorus
    "I'm On My Way"
        Mr. Matthews and Chorus
7. GEORGE GERSHWIN: Rhapsody in Blue
    Mr. Levant

Alexander Smallens, conductor
Oscar Levant, piano
Anne Brown and Edward Matthews
Eva Jessye Choir

July 11

1. JOHANNES BRAHMS: "Academic Festival Overture"
2. ROBERT SCHUMANN: Symphony in C major, No. 2, Op. 61

-INTERMISSION-

3. RICHARD WAGNER: Prelude to Act I of "Lohengrin"
4. RICHARD WAGNER: Magic Fire Scene from "Die Walküre"
5. RICHARD WAGNER: Siegfried's Rhine Journey from "Götterdämmerung"
6. RICHARD WAGNER: Prelude to "Die Meistersinger"

Alexander Smallens, conductor

July 12 All-Mozart Program

1. WOLFGANG AMADEUS MOZART: Symphony in C major (K. 425), "Linz" [36]
2. WOLFGANG AMADEUS MOZART: Concerto for Piano and Orchestra in A major (K. 488) [23]
    Mr. Lev

-INTERMISSION-

3. WOLFGANG AMADEUS MOZART: Sinfonia Concertante for Violin and Viola (K. 364)
    Mr. Corigliano and Mr. Kurthy
4. WOLFGANG AMADEUS MOZART: Symphony in G minor (K. 550) [40]

Alexander Smallens, conductor
Ray Lev, piano
John Corigliano, violin
Zoltan Kurthy, viola

July 13 All-Russian Program

1. MIKHAIL GLINKA: Overture to "Russlan [Ruslan] and Ludmilla [Lyudmila]"
2. ANATOL LYADOV: Eight Russian Folk Songs
3. MODESTE MUSSORGSKY: "A Night On Bald Mountain"
4. ALEXANDER BORODIN: Polovtsian [Polovtsian] Dances from "Prince Igor"

-INTERMISSION-

5. NIKOLAY RIMSKY-KORSAKOV: "Scheherazade"

Alexander Smallens, conductor

July 14

1. LUDWIG VAN BEETHOVEN: Symphony in C minor, No. 5, Op. 67
2. WOLFGANG AMADEUS MOZART: Concerto in A major for Clarinet and Orchestra (K. 622)
    Mr. Goodman
3. WILLIAM WALTON: "Crown Imperial" (Coronation March) (First American Orchestral Performance)

-INTERMISSION-

4. BENNY GOODMAN: Body and Soul; One O'Clock Jump; Roll 'Em; Sing, Sing, Sing
    Benny Goodman & His Orchestra

Reginald Stewart, conductor
Benny Goodman & His Orchestra

July 15

1. CÉSAR FRANCK: Symphony in D minor

-INTERMISSION-

2. BEDRICH SMETANA: Overture to "The Bartered Bride"

3. RICHARD WAGNER: Prelude and Liebestod from "Tristan und Isolde"
4. PETER WARLOCK: Capriol Suite for Strings (Based on dance tunes from Arbeau's Orchesographie – 1588)
5. GEORGES ENESCO: Roumanian Rhapsody in A major, No. 1, Op. 11

Reginald Stewart, conductor

July 16

1. FELIX MENDELSSOHN: Fugue in E minor (Transcribed for Orchestra by Reginald Stewart; first concert performance in America)
2. JOHANNES BRAHMS: Symphony in C minor, No. 1, Op. 68
-INTERMISSION-
3. MAURICE RAVEL: "Albarado del Gracioso"
4. SIR ALEXANDER MACKENZIE: "Benedictus"
5. ISAAC ALBÉNIZ: "Fete-Dieu a Seville"
6. ISAAC ALBÉNIZ: "Triana"
7. JAROMÍR WEINBERGER: Polka and Fugue from "Schwanda"

Reginald Stewart, conductor

July 17

I

PYOTR TCHAIKOVSKY: Swan Lake (Ballet in One Act after Petipa; Scenery after Cuyp; Costumes by Mme. Karinska)

Queen of the Swans: Tamara Toumanova (July 17), Alexandra Danilova (July 18)
Prince Siegfried: Igor Youskevitch
The Prince's Friend: Roland Guerard
The Evil Genius: Vladimir Kostenko
The Swans: Rosella Hightower, Tatiana Grantzeva, Mlles. Crabtree, Flotat, Etheridge, Lacca, Scarpova, Mladova, Geleznova, Kelepovska, Korjinska, Marra, Williams, Hill, Chamie, Brown, Thomas, Semenova
1. *Entrance:* Tamara Toumanova (July 17), Alexandra Danilova (July 18), and Igor Youskevitch
2. *Valse:* Rosella Hightower, Tatiana Grantzeva and ensemble
3. *Adagio:* Tamara Toumanova (July 17), Alexandra Danilova (July 18), Igor Youskevitch and Roland Guerard
4. *Pas de quatre:* Mlles. Crabtree, Flotat, Etheridge, Lacca
5. *Variation:* Igor Youskevitch
6. *Variation:* Tamara Toumanova (July 17), Alexandra Danilova (July 18)
7. *Variation:* Roland Guerard
8. *Coda:* Tamara Toumanova (July 17), Alexandra Danilova (July 18), Igor Youskevitch and ensemble

-INTERMISSION-

II

IGOR STRAVINSKY: Petroushka (Choreography by Michel Fokine; Decro by Alexandre Benois; Scenery executed by Emile Bertin; Costumes executed by Mme. Karinska)

The Dancer: Alexandra Danilova (July 17), Tamara Toumanova (July 18)
Petrouchka: Leonide Massine
The Blackamoor: Andre Egelevsky
The Charlatan: Simon Semenoff
The Chief Nursemaid: Jeanette Lauret
The Chief Coachman: Vladimir Kostenko
The Nursemaids: Mlles. Grantzeva, Korjinska, Mladova, Geleznova, Kelepovska, Scarpova, Williams, Brown
The Coachmen: MM. Starbuck, Volkoff, Karnakovsky, Goudovitch
The Grooms: MM. Katcharoff, Beresoff
The Gay Merchant: Casimir Kokitch
The Gypsies: Lubov Roudenko and Eleanora Marra
The Street Dancers: Mlles. Flotat, Chamie (July 17), Woicikowska (July 18)
Masqueraders, Merchants, Officers, Soldiers, Ladies, Gentlemen, Children, Cossacks, Animal Trainers, etc.

-INTERMISSION-

III

ALEXANDER BORODIN: Prince Igor (Choreography by Michel Fokine; Scenery designed by Constant Korovine; Costumes executed by Mme. Karinska)

A Polovtsian Warrior: Frederic Franklin
The Polovtsian Women: Jeanette Lauret, Mladova, Semenova, Korjinska
The Slaves: Mlles. Kelepovska, Grantzeva, Hightower, Geleznova, Marra, Chamie, Brown, Williams, Thomas
The Polovtsian Girls: Lubov Roudenko (July 17), Leila Crabtree (July 18)
Mlles. Flotat, Lacca, Etheridge, Hill, Woicikowska
The Polovtsian Warriors: Mm. Kokitch, Kostenko, Sampson, Volkoff, Schendy, Starbuck, Karnovsky, Markoff, Rolanoff, Youroff, Egoroff
The Polovtsian Boys: Mm. Katcharoff, Semenoff, Gibson, Kosloff, Beresoff, Picon

Franz Allers, conductor
Ballet Russe de Monte Carlo

July 18

Same as July 17

July 19

I

PYOTR TCHAIKOVSKY: Serenade (Ballet for The American Ballet; Choreography by George Balanchine; Costumes by Jean Lurcat; Settings by Gaston Longchamp)

1. *Sonatina:* Alexandra Danilova; Mlles. Roudenko, Hightower, Mladova, Geleznova, Grantzeva, Crabtree, Etheridge, Korjinska, Flotat, Thomas, Lacca, Hill, Brown, Williams, Marra, Scarpova, Kelepovska

2. *Waltz:* Alexander Danilova and Marc Platoff; Mlles. Roudenko, Hightower, Mladova, Etheridge, Crabtree, Hill, Thomas, FLotat, Korjinska, Lacca, Williams, Scarpova, Marra, Grantzeva
3. *Adagio:* Alexander Danilova and Igor Youskevitch; Mlles. Milada Mladova, Rosella Hightower, Lubov Roudenko; Mlles. Thomas, Crabtree, Hill, Geleznova, Gratzeva, Williams, Brown; Mm. Starbuck, Goudovitch, Gibson, Beresoff

II

NIKOLAY RIMSKY-KORSAKOV: Scheherazade (Choreographic Drama in One Act by Loen Bakst; Choreography by Michel Fokine; Scenery and Costumes by Leon Bakst; Costumes executed by Mme. Karinska)

Zobeide: Jeanette Lauret
The Favorite Slave: Frederic Franklin
Shar Shariar: Jean Yazvinsky
Shah Zeman, his brother: Casimir Kokitch
The Chief Eunuch: Simon Semenoff
Odlaisques: Nathalie Krassovska, Milada Mladova, Eleanora Marra
The Sultan's Wives: Mlles. Korjinska, Geleznova, Kelepovska, Semenova, Chamie, Williams, Brown, Hill
Olmei: Mlles. Flotat, Lacca, Crabtree, Etheridge, Grantzeva, Roudenko, Scarpova, Hightower
Adolescents: MM. Beresoff, Katcharoff, Gibson, Picon, Kosloff, Goudovitch
Negroes: MM. Volkoff, Kostenko, Starbuck, Youroff
Eunuchs, the Sultan's Suite, etc.: Markoff, Karnakovsky, Schendy, Sampson

III

CARL MARIA VON WEBER: Le Spectre de la Rose (Scenes and Dances by Michel Fokine)

The Young Girl: Tamara Toumanova
The Rose: Igor Youskevitch

IV

NIKOLAY RIMSKY-KORSAKOV: Capriccio Espagnol, Op. 34 (Ballet in One Scene, choreography by Leonide Massine)

1. *Alborada:* Mlles. Marra, Flotat, Chamie, Scarpova, Crabtree, Korjinska, Brown, Hightower, Hill, Etheridge
   MM. Semenoff, Beresoff, Katcharoff, Gibson, Kostenko, Picon, Starbuck, Goudovitch, Kosloff, Sampson, Schendy
2. *Variation:* Mlles. Geleznova, Roudenko, Grantzeva, Mladova, Williams, Brown
   MM. Kokitch, Youroff, Volkoff, Markoff, Karnakovsky
3. *Alborada:* Mlles. Lauret and Semenova; MM. Beresoff, Semenoff, Katcharoff, Kosloff
4. *Gypsy Scene and Song:* Nathalie Krassovska and Leonide Massine
5. *Asturian Fandango:* Alexandra Danilova and Andre Eglevsky

Nathalie Krassovska and Leonide Massine and the entire company

Franz Allers, conductor
Ballet Russe de Monte Carlo

July 20

1. LUDWIG VAN BEETHOVEN: "Leonore" Overture, No. 3, Op. 72[a]
2. LUDWIG VAN BEETHOVEN: Symphony in A Major, No. 7, Op. 92
-INTERMISSION-
3. FRANZ SCHUBERT: Overture to the play, "Rosamunde," Op. 26
4. FRANZ SCHUBERT: Three Marches (arranged by Eric Simon)
5. JOHANN STRAUSS: Waltz, "Wiener Blut [Vienna Blood]"
6. JOHANN STRAUSS: "Perpetuum Mobile"
7. JOHANN STRAUSS: Overture to "Die Fledermaus"

Herman Adler, conductor

July 21

1.ÉDOUARD LALO: Overture to "Le Roi d'Ys"
2. FELIX MENDELSSOHN: Concerto for Violin and Orchestra, in E minor, Op. 64
Mr. Menuhin
-INTERMISSION-
3. (a) WILLIAM WALTON: "Scapino: A Comedy Overture" (First Performance in New York)
(b) ANTON BRUCKNER: Scherzo from Ninth Symphony (Posthumous)
(c) DMITRI SHOSTAKOVICH: Polka from the Ballet Suite, "The Golden Age"
4. NICCOLÒPAGANINI: Concerto for Violin and Orchestra, in D major, Opus 6 (Complete Urtext Edition)
Mr. Menuhin

Efrem Kurtz, conductor
Yehudi Menuhin, violin

July 22 Russian Program

1. MIKHAIL GLINKA: Overture to "Russlan [Ruslan] and Ludmilla [Lyudmila]"
2. (a) ALEXANDER SCRIABIN: "Reverie," Op. 24
(b) IGOR STRAVINSKY: "Divertimento," from the Ballet, "Le Baiser de la Fée"
-INTERMISSION-
3. (a) SERGEI PROKOFIEV: Romance, Kiji [Kije]'s Wedding, Troika from Suite, "Lieutenant Kiji [Kije]"
(b) MODESTE MUSSORGSKY: Persian Dances from "Khovantchina [Khovantshchina]"
(c) ANATOL LYADOV: "Kikimora," Legend for Full Orchestra, Op. 63
(d) DMITRI SHOSTAKOVICH: Polka from the Ballet, "The Bolt"
4. PYOTR TCHAIKOVSKY: Theme and Variations from Suite No. 3

Efrem Kurtz, conductor

July 23

1. ANTON BRUCKNER: Overture in G Minor
2. ROBERT SCHUMANN: Symphony No. 4, in D minor, Op. 20

-INTERMISSION-

3. (a) FELIX MENDELSSOHN: Overture, "Hebrides" ("Fingal's Cave")
   (b) ANTONIN DVORAK: Slavonic Dance No. 1
   (c) GABRIEL FAURÉ: Pavane
   (d) NICCOLÒ PAGANINI: Perpetuum Mobile
4. PYOTR TCHAIKOVSKY: Overture "1812"

Efrem Kurtz, conductor

July 24 ALL-TCHAIKOVSKY PROGRAM

PYOTR TCHAIKOVSKY: Symphonie Pathétique No. 6 in B minor, Op. 74

-INTERMISSION-

PYOTR TCHAIKOVSKY: Selections from the Opera, "Eugene Onegin"

I. Tatiana's Letter Song
   Mme. Novotna
II. Waltz
   Orchestra
III. Lensky's Aria
   Mr. Kullman
IV. Polonaise
   Orchestra

PYOTR TCHAIKOVSKY: Selections from the Opera, "Pique Dame"

I. Lisa's Scene and Arioso from Act III
   Mme. Novotna
II. Aria, What Is Our Life
   Mr. Kullman
III. Closing Scene and Duet from Act III
   Mme. Novotna and Mr. Kullman

Efrem Kurtz, conductor
Jarmila Novotna, soprano
Charles Kullman, tenor

July 25

1. J. S. BACH: Prelude and Fugue in G minor, No. 6, from the Eight Short Preludes and Fugues (arranged by Lucien Caillet)
2. FRANZ JOSEPH HAYDN: Symphony in G major (B. & H. No. 13) [88]

-INTERMISSION-

3. PAUL HINDEMITH: Ballet Suite, "Nobilissima Visione" ("St. Francis")
4. PYOTR TCHAIKOVSKY: Serenade for Strings
5. JOHANNES BRAHMS: Minuet from Serenade No. 1
6. JOHANNES BRAHMS: Hungarian Dance No. 1

7. CHARLES GOUNOD: Ballet Music from “Faust”

Efrem Kurtz, conductor

July 26

1. CARL MARIA VON WEBER: Overture to “Euryanthe”
2. ÉDOUARD LALO: “Symphonie Espagnole,” for Violin and Orchestra, Op. 21
    Miss Field
-INTERMISSION-
3. LUDWIG VAN BEETHOVEN: Symphony No. 7, in A Major, Op. 92
4. RICHARD WAGNER: Overture to “Rienzi”

(Stadium Concert held at the NY State Amphitheatre at Flushing Meadow Park to celebrate its opening)
Efrem Kurtz, conductor
Joan Field, violin

July 27

1. FELIX MENDELSSOHN: Overture from the music to “A Midsummer Night’s Dream”
2. FREDERICK DELIUS: The Walk Through Paradise Garden from A Village Romeo and Juliet
3. MAX BRUCH: Concerto for Violin and Orchestra, No. 1, in G minor, Op. 26
    Mr. Corigliano
-INTERMISSION-
4. JOHANNES BRAHMS: Symphony No. 3, in F major, Op. 90

Alexander Smallens, conductor
John Corigliano, violin

July 28

1. KARL GOLDMARK: Overture, “Sakuntala”
2. ALEXANDRE ALABIEV: “The Nightingale” (arr. by LaForge)
    Miss Pons
3. HENRY R. BISHOP: “Lo, Hear the Gentle Lark”
    Miss Pons
4. JAROMÍR WEINBERGER: “Under the Spreading Chestnut Tree”
    Miss Pons
5. GIUSEPPE VERDI: “Caro nome” from “Rigoletto”
    Miss Pons
-INTERMISSION-
6. PYOTR TCHAIKOVSKY: “Francesca da Rimini”
7. (a) GAETANO DONIZETTI: “Chacun le sait” from “La Fille du Regiment”
   (b) GAETANO DONIZETTI: Romance, “Il faut partir” from “La Fille du Regiment”
   (c) GAETANO DONIZETTI: “Salut à la France” from “La Fille du Regiment”
    Miss Pons

André Kostelanetz, conductor
Lily Pons, soprano

July 29 Russian Program

1. MIKHAIL GLINKA: Overture to "Russlan [Ruslan] and Ludmilla [Lyudmila]"
2. ANATOL LIADOFF: "Eight Russian Folk Songs," Op. 58
3. MODESTE MUSSORGSKY: "A Night On Bald Mountain"
4. ALEXANDER BORODIN: Polovtsian [Polovtsian] Dances from "Prince Igor"

-INTERMISSION-

5. NIKOLAY RIMSKY-KORSAKOV: "Scheherazade"

Alexander Smallens, conductor

July 30

1. CARL MARIA VON WEBER: Overture to "Euryanthe"
2. ROBERT RUSSELL BENNETT: "A Symphony in D for the Dodgers" (First performance, with Red Barber as the Narrator)
3. ANTONIN DVORAK: "Scherzo Capriccioso"

-INTERMISSION-

4. PYOTR TCHAIKOVSKY: Symphony in E minor, No. 5, Op. 64

William Steinberg (Hans Wilhelm Steinberg), conductor

July 31 Brahms Program

1. JOHANNES BRAHMS: Variations on a Theme by Haydn in B-flat major, Op. 56a
2. JOHANNES BRAHMS: Symphony in E minor, No. 4, Op. 98

-INTERMISSION-

3. JOHANNES BRAHMS: Concerto for Violin and Orchestra in D major, Op. 77
   Mr. Heifetz

William Steinberg, conductor
Jascha Heifetz, violin

August 1

1. ALEXANDER GLAZUNOV: Symphony in C minor, No. 6

-INTERMISSION-

2. RICHARD WAGNER: Prelude and Liebestod from "Tristan und Isolde"
3. RICHARD WAGNER: Bacchanale from "Tannhäuser"
4. RICHARD WAGNER: Overture to "The Flying Dutchman"
5. RICHARD WAGNER: Ride of the Valkyries from "Die Walküre"

William Steinberg, conductor

August 2

1. FELIX MENDELSSOHN: Symphony in A major, No. 4, Op. 90 (“Italian”)
2. FELIX MENDELSSOHN: Concerto for Piano and Orchestra in G minor, No. 1, Op. 25
   Miss Dorfmann

-INTERMISSION-

3. JACQUES OFFENBACH- ? BYRNE: “Robinson Crusoe” Suite (First New York Concert Performance)
4. GEORGE GERSHWIN: “An American in Paris”
5. FRANZ LISZT: Polonaise in E major (orch. by Mueller-Berghams)

William Steinberg, conductor
Ania Dorfmann, piano

August 3

1. FRANZ SCHUBERT: Symphony in B minor (“Unfinished”) [8]
2. MIKHAIL GLINKA: “Jota Aragonesa,” Caprice Brilliant
3. GIOACHINO ROSSINI: Overture to “William Tell”

-INTERMISSION-

4. CAMILLE SAINT-SAENS: “Danse Macabre”
5. RICHARD STRAUSS: Tone Poem, “Death and Transfiguration”
6. PYOTR TCHAIKOVSKY: “Capriccio Italien”

William Steinberg, conductor

August 4

1. WOLFGANG AMADEUS MOZART: Overture to “Don Giovanni”
2. J. S. BACH: Brandenburg Concerto in D major, No. 5, for Piano, Violin, Flute, and String Orchestra
3. J. S. BACH: Concerto in A minor for Four Pianos and Orchestra

-INTERMISSION-

4. GUSTAV MAHLER: Scherzo from Symphony No. 1, In D
5. OTTORINO RESPIGHI: Symphonic Poem, “The Fountains of Rome”
6. MAURICE RAVEL: “Daphnis and Chloé,” Suite No. 2

William Steinberg, conductor
Georges Barrère, flute
Harold Bauer, piano
John Corigliano, violin
Charles Naegele, piano
Moshe Paranov, piano
Beveridge Webster, piano

August 5

1. LUDWIG VAN BEETHOVEN: "Leonore" Overture No. 3, Op. 72[a]
2. LUDWIG VAN BEETHOVEN: Symphony No. 7, in A Major, Op. 92
-INTERMISSION-
3. FRANZ SCHUBERT: Ballet Music from "Rosamunde"
4. FRANZ SCHUBERT: Three Marches (arranged by Eric Simon)
5. JOHANN STRAUSS: Waltz, "Wiener Blut [Vienna Blood]"
6. JOHANN STRAUSS: "Perpetuum Mobile"
7. JOHANN STRAUSS: Overture to "Die Fledermaus"

Herman Adler, conductor

August 6 Wagner Program

1. RICHARD WAGNER: (a) Prelude to Die Meistersinger (b) Prelude to Act III of Die Meistersinger
2. RICHARD WAGNER: (a) Dich Theure Halle from "Tannhäuser" (b) Overture to "Tannhäuser"
3. RICHARD WAGNER: Songs: "Traume [Träume]" and "Schmerzen"
    Miss Traubel
-INTERMISSION-
4. RICHARD WAGNER: Entrance of the Gods into Valhalla from "Das Rheingold"
5. RICHARD WAGNER: "Siegfried Idyl [Idyll]"
6. RICHARD WAGNER: Brünnhilde's Immolation from "Götterdämmerung"
    Miss Traubel

Herman Adler, conductor
Helen Traubel, soprano

August 7 Dvorak Program

1. ANTONIN DVORAK: "Carneval," Overture for Grand Orchestra
2. ANTONIN DVORAK: Symphony No. 4 [8], in G major, Op. 88
-INTERMISSION-
3. ANTONIN DVORAK: Slavonic Dances, Op. 72

Herman Adler, conductor

August 8

1. CARL MARIA VON WEBER: Overture to "Der Freischütz"
2. WOLFGANG AMADEUS MOZART: Symphony in D major ("Haffner"), K. 385 [35]
-INTERMISSION-
3. FELIX MENDELSSOHN: Excerpts from the "A Midsummer Night's Dream" Music
    (a) Nocturne
    (b) Scherzo

4. WILLIAM SCHUMAN: American Festival Overture
5. AARON COPLAND: "Quiet City" for Trumpet, English Horn, and Strings
6. MAURICE RAVEL: Pavane
7. CLAUDE DEBUSSY: "Festivals"
8. EMMANUEL CHABRIER: "Joyeuse Marche"

Alexander Smallens, conductor

August 9

1. ERNST TOCH: "Pinocchio, A Merry Overture"
2. ANTONIO VIVALDI: Concerto in A minor (transcribed by Tividar Nachez, adapted by Larry Adler for Harmonica)
    Mr. Adler
3. CAMILLE SAINT-SAËNS: Bacchanale from "Samson et Dalila"
4. (a) ENRIQUE GRANADOS: Intermezzo from "Goyescas" (arr. by Larry Adler for Harmonica with Piano accompaniment)
   (b) ISAAC ALBÈNIZ: "Malagueña" (Harmonica Solo arr. by Larry Adler)
   (c) J.S. BACH: Siciliana (arr. by Larry Adler for Harmonica with Piano accompaniment)
    Mr. Adler
-INTERMISSION-
5. JEAN SIBELIUS: Symphony No. 1, in E minor, Op. 39

Alexander Smallens, conductor
Larry Adler, harmonica
Pianist not listed on program

August 10

1. HECTOR BERLIOZ: Overture to "Benvenuto Cellini"
2. JOHANNES BRAHMS: Symphony No. 1, in C minor, Op. 68
-INTERMISSION-
3. DAI-KEONG LEE: Prelude and Hula
4. J. S. BACH: Arioso for Strings from Cantata No. 156 (arr. by Sam Franko)
5. FELIX MENDELSSOHN: Scherzo from "A Midsummer Night's Dream" Music
6. FRANZ LISZT: "Les Préludes"

Dean Dixon, conductor

August 11 All-Sibelius Program

1. JEAN SIBELIUS: "Finlandia"
2. JEAN SIBELIUS: Incidental Music to "King Christian II"
3. JEAN SIBELIUS: Concerto for Violin and Orchestra, in D minor, Op. 47
Efrem Zimbalist, violin
-INTERMISSION-
4. JEAN SIBELIUS: Symphony in D major, No. 2, Op. 43

Alexander Smallens, conductor

August 12

1. CHRISTOPHE WILLIBALD VON GLUCK: Overture to the opera, "Aleceste"
2. LUDWIG VAN BEETHOVEN: Symphony in C minor, No. 5, Op. 67
-INTERMISSION-
3. NIKOLAY RIMSKY-KORSAKOFF: Suite, "Scheherazade," Op. 35

Alexander Smallens, conductor

August 13 Last Night of the Season

1. KARL GOLDMARK: Overture, "In the Spring"
2. JOHANNES BRAHMS: Concerto for Piano and Orchestra in B-flat major, No. 2, Op. 83
    Mr. Rubinstein
-INTERMISSION-
3. EMMANUEL CHABRIER: "España"
4. RICHARD WAGNER: Prelude and Liebestod from "Tristan und Isolde"
5. GROUP OF PIANO SOLI ANNOUNCED FROM STAGE BY MR. RUBINSTEIN
    Artur Rubinstein, piano
6. PYOTR TCHAIKOVSKY: Overture, "1812"

Alexander Smallens, conductor
Artur Rubinstein, piano

1942

June 17 Opening Night

1. CARL MARIA VON WEBER: Overture to "Der Freischütz"
2. SERGEI RACHMANINOV: Concerto for Piano and Orchestra in C minor, No. 2, Op. 18
    Mr. Rubinstein
3. JOHANNES BRAHMS: Symphony in C minor, No. 1, Op. 68

Artur Rodzinski, conductor
Artur Rubinstein, piano

June 18

1. CARL MARIA VON WEBER: Overture to "Oberon"
2. LUDWIG VAN BEETHOVEN: Symphony in C minor, No. 5, Op. 67
-INTERMISSION-
3. FELIX MENDELSSOHN: Nocturne and Scherzo from "A Midsummer Night's Dream"

4. JEROME KERN-OSCAR HAMMERSTEIN: “Scenario for Orchestra” on themes from “Showboat”

Artur Rodzinski, conductor

June 19 Music of New Russia

Program of Soviet Composers

1. REINHOLD GLÈRE: “Marche Heroique”
2. DMITRI SHOSATKOVICH: Concerto for Piano and Orchestra, Op. 35
    Mr. List

-INTERMISSION-

3. DMITRI SHOSTAKOVICH: Symphony No. 5, Op. 47

Artur Rodzinski, conductor
Eugene List, piano

June 20 Music of Old Russia

All-Tchaikovsky Program

1. PYOTR TCHAIKOVSKY: “Romeo and Juliet,” Overture-Fantasia
2. PYOTR TCHAIKOVSKY: Violin Concerto in D major, Op. 35
    Mr. Spalding

-INTERMISSION-

3. PYOTR TCHAIKOVSKY: Symphony in E minor, No. 5, Op. 64

Artur Rodzinski, conductor
Albert Spalding, violin

June 21

1. LUDWIG VAN BEETHOVEN: Symphony in C major, No. 1, Op. 21
2. MAURICE RAVEL: “Daphnis and Chloé,” Suite No. 2

-INTERMISSION-

3. NIKOLAY RIMSKY-KORSAKOV: “Capriccio Espagnol” [Spanish Caprice]
4. JEROME KERN-OSCAR HAMMERSTEIN: “Scenario for Orchestra” on themes from “Showboat”

Artur Rodzinski, conductor

June 22

1. FREDERICK CHOPIN: Les Sylphides (Orchestrated by Lucian Caillet; Story and Choreography by Michel Fokine; Scenery Executed by Emile Bertin; Costumes by Mme. Karinska)

Nocturne: Mia Slavenska, Nathalie Krassovska, Milada Mladova, Mlle. Korjinska, Flotat, Crabtree, Geleznova, Scarpova, Brown, Orth, Marra, Hill, Istomina, Lvova, Woicikowska, Roudenko, Semichenko and Igor Youskevitch
Valse: Nathalie Krassovska
Mazurka: Mia Slavenska
Mazurka: Igor Youskevitch
Prelude: Milada Mladova
Pas de Deux: Mia Slavenska and Igor Youskevitch
Valse: Mia Slavenska, Nathalie Krassovska, Milada Mladova, Igor Youskevitch and Ensemble

-INTERMISSION-

2. NIKOLAY RIMSKY-KORSAKOV: Scheherazade (Choreographic Drama in One Act by Leon Bakst; Choreography by Michel Fokine; Scenery and Costumes by Leon Bakst; Costumes Executed by Mme. Karinska)

Zoebeide: Tatiana Orlova
The Favorite Slave: Frederic Franklin
Shah Shariar: Jean Yazvinsky
Shah Zeman, his brother: Casimir Kokitch
The Chief Eunuch: Nicolas Beresoff
Odalisques: Nathalie Krassovska, Eleanora Marra, Tania Semenova
The Sultan's Wives: Mlles. Korjinska, Mladova, Geleznova, Brown, Kelepovska, Chamie, Hill
Olmei: Mlles. Crabtree, Flotat, Hill, Etheridge, Grantzeva, Roudenko, Scarpova
Adolescents: MM. Katcharoff, Starbuck, Toumine, Picon, Lang, Goudovitch, Youruff
Negroes: MM. Volkoff, Karnakovsky, Kostenko, Markoff, Sampson, Vlassoff
Eunuchs, the Sultan's Suite, etc.

-INTERMISSION-

3. JACQUES OFFENBACH-MANUEL ROSENTHAL: Gaîté Parisienne (Ballet in One Act: Choreography by Leonide Massine; Decor and Theme by Count Etienne de Beaumont; Scenery executed by Oreste Allegri; Costumes executed by Mme. Karinska)

Glove-Seller: Alexandra Danilova
Flower Girl: Eleanora Marra
La Lionne: Tania Semenova
The Lady in Green: Ludmila Lvova
The Peruvian: Leonide Massine
The Baron: Georges Zoritch
The Officer: Vladimir Kostenko
The Duke: Casimir Kokitch
Tortoni: James Starbuck
Girl Attendants: Mlles. Scarpova, Etheridge, Crabtree, Chamie
Café Waiters: MM. Katcharoff, Beresoff, Goudovitch, Toumaine

"Cocodettes": Mlees. Korjinska, Flotat, Mladova, Roudenko, Woicikowska
Billiard Players: Starbuck, Karnakovsky, Rolanoff
Soldiers: MM. Volkoff, Picon, Lang, Sampson, Vlassoff
The Dance Master: Armand Picon
Dandies: MM. Beresoff, Katcharoff, Picon, Toumine
Can-Can Dancers: Lubov Roudenko, Mlles. Grantzeva, Etheridge, Kelepovska, Korjinska, Brown, Hill, Scarpova, Mladova, Geleznova, Istomina

Franz Allers, conductor
Ballet Russe de Monte Carlo

June 23

1. PYOTR TCHAIKOVSKY: Serenade (Ballet for The American Ballet, choreographed by George Balanchine; Costumes by Jean Lurcat)

1. *Sonatina:* Nathalie Krassovska; Mlles. Roudenko, Mladova, Geleznova, Grantzeva, Crabtree, Etheridge, Korjinska, Flotat, Thomas, Hill, Brown, Williams, Lvova, Marra, Scarpova, Kelepovska
2. *Waltz:* Nathalie Krassovska and George Zoritch; Mlles Roudenko, Mladova, Etheridge, Crabtree, Hill, Woicikowska, Flotat, Korjinska, Williams, Scarpova, Marra, Grantzeva, Istomina
3. *Adagio:* Nathalie Krassovska and Igor Youskevitch; Mlles. Milada Mladova, Lubov Roudenko; Mlles. Crabtree, Hill, Geleznova, Grantzeva, Istomina, Brown, Lvova; MM. Starbuck, Goudovitch, Karnakovsky, Sampson

-INTERMISSION-

2. PYOTR TCHAIKOVSKY: The Nutcracker (Ballet in two acts and three scenes; Choreography by Petipa, revived by Mme. A. Fedorova; Scenery and Costumes after Alexandre Benois; Costumes executed by Karinska, Inc.; Scenery Executed by Eugene B. Dunkel Studios, Inc.; *Waltz, Second Scene:* Original Choreography by Mme. A Fedorova)

ACT I
Scene 1

Counselor: Vladimir Kostenko
His Wife: Eleanora Marra
Their Children: Dorothy Etheridge and A. Picon
Dr. Drosselmayer: Michel Katcharoff
Guests: Milles. Katia Geleznova, Nathalie Krassovska, Tania Semenova, Vida Brown, Tatiana Chamie; MM. Goudovitch, Vlasoff, Karnakoski, Lang, Sampson
Their Children: Mlles. Crabtree, Scarpova, Williams, Hill, Woicikowska, Istomina
Toys: Anna Scarpova and Nicolas Beresoff

Scene 2

Snow Queen and Prince: Alexandra Danilova and Igor Youskevitch
Snow Flakes: Mlles. Roudenko,Marra, Korjinska, Geleznova, Mladova, Williams, Grantzeva, Crabtree, Brown, Hill, Kelepovska, Semenova, Istmonia, Lvova

-INTERMISSION-

ACT II

Sugar-Plum Fairy: Alexandra Danilova

Mirlitons: Mlles. Flotat, Etheridge, Korjinska, Scarpova, Istomina, Hill
Chinese: Leila Crabtree and Roland Guerard; Mlles. Chamie, Woicikowska; MM. Vlasoff, Sampson
Valse: Lubov Rostova, Milada Mladova,Tania Grantzeva, Casimir Kokitch, James Starbuck, Kari Karnakoski; Mlles. Brown, Roudenko, Geleznova, Hill, Flotat, Kelepovska, Marra, Scarpova, Istomina, Lvova, Orth
Trepak: Frederic Franklin; MM. Katcharoff, Goudovitch, Beresoff, Lang
Finale: Entire Cast
3. ALEXANDER BORODIN: Prince Igor (Choreography by Michel Fokine; Scenery Designed by Constant Korovine; Costumes executed by Mme. Karinska)
A Polovtsian Warrior: Frederic Franklin
The Polovtsian Women: Tatiana Orlova, Milada Mladova and Maria Korjinska
The Slaves: Mlles. Kelepovska, Grantzeva, Geleznova, Semenova, Marra, Chamie, Brown, Istomina, Orth
The Polovtsian Girls: Lubov Roudenko, Mlles. Flotat, Etheridge, Hill, Woicikowska
The Polovtsian Warriors: MM. Kokitch, Kostenko, Volkoff, Starbuck, Goudovitch, Vlassoff, Sampson, Karnakovsky, Markoff, Rolanoff, Youroff
The Polovtsian Boys: MM. Katcharoff, Beresoff, Lang, Picon

Franz Allers, conductor
Ballet Russe de Monte Carlo

June 24

1. PYOTR TCHAIKOVSKY: Swan Lake: The Magic Swan (Choreography by Alexandra Fedorova, after Petipa; Scenery and Costumes by Eugene Dunkel; Costumes executed by Pons Studios; Scenery executed by Eugene Dunkel Studios, Inc.)

The Princess: Mia Slavenska
The Prince: Igor Youskevitch
The Sorcerer: Anton Vlassoff
The Prince's Mother: Ludmilla Lvova
Mazurka: Katia Geleznova and James Starbuck; Mlles. Chamie, Marra, Kelepovska, Brown; MM. Kostenko, Karnakovsky, Goudovitch, Toumine
Czardas: Lubov Roudenko and Kazimir Kokitch; Mlles. Korjinska, Grantzeva, Scarpova, MM. Katcharoff, Sampson, Picon, Beresoff
Pas de Trois: Lelia Crabtree, Dorothy Etheridge and Roland Guerard
Dance Espagnol: Milada Mladova and Chris Volkoff
Tarantelle: Anna Scarpova and Harold Lang
Valse: Lubov Rostova and George Zoritch; Mlles. Istomina, Flotat, Hill, Orth
Pas de Deux: Mia Slavenska and Igor Youskevitch
Finale: Mia Slavenska and Igor Youskevitch and the Ensemble

-INTERMISSION-

2. NIKOLAY RIMSKY-KORSAKOV: Scheherazade (Choreographic Drama in One Act by Leon Bakst; Choreography by Michel Fokine; Scenery and Costumes by Leon Bakst; Costumes Executed by Mme. Karinska)

Zoebeide: Tatiana Orlova

The Favorite Slave: Frederic Franklin
Shah Shariar: Jean Yazvinsky
Shah Zeman, his brother: Casimir Kokitch
The Chief Eunuch: Nicolas Beresoff
Odalisques: Nathalie Krassovska, Eleanora Marra, Tania Semenova
The Sultan's Wives: Mlles. Korjinska, Mladova, Geleznova, Brown, Kelepovska, Chamie, Hill
Olmei: Mlles. Crabtree, Flotat, Hill, Etheridge, Grantzeva, Roudenko, Scarpova
Adolescents: MM. Katcharoff, Starbuck, Toumine, Picon, Lang, Goudovitch, Youruff
Negroes: MM. Volkoff, Karnakovsky, Kostenko, Markoff, Sampson, Vlassoff
Eunuchs, the Sultan's Suite, etc.

-INTERMISSION-

3. JOHANN STRAUSS: Le Beau Danube Waltz (Ballet, orchestrated by Roger Desormieres; Story and choregraphy by Leonine Massine; New Scenery and Costumes after C. Goys by Count Etienne de Beaumont; Costumes executed by Ira Belline; Scenery executed by Oreste Allegri)
The Hussar: Leonide Massine
The Father: Vladimir Kostenko
His Wife: Betty Orth
Their Daughters: Nathalie Krassovska and Mlles. Etheridge, Hill
The Dancer: Alexandra Danilova
The Seamstress: Sonia Woicikowska
The King of the Dandies: Roland Guerard
The Guardian: James Starbuck
The Painter: Alexandre Goudovitch
The Athlete: Nicolas Beresoff
The Employees: MM. Kokitch, Vlassoff, Volkoff, Karnakoski
The Modistes: Mlles. Grantzeva, Kelepovska, Brown, Lvova
The Seamstresses: Mlles. Korjinska, Flotat
The Cocodettes: Mlles. Scarpova, Chamie, Crabtree
The Owner of the Café: James Starbuck
The Dandies: Katcharoff, Toumine, Picon, Sampson, Lang

Franz Allers, conductor
Ballet Russe de Monte Carlo

June 25

1. GEORGE FREDERICK HANDEL: The Faithful Shepherd (Suite for the Opera, arranged by Sir Thomas Beecham)
2. WOLFGANG AMADEUS MOZART: Symphony in D major (K. 385) [35]

-INTERMISSION-

3. AARON COPLAND: "Outdoor Overture"
4. WILLIAM SCHUMAN: "Newsreel—In Five Shots" (First Performance in new form—dedicated to Alexander Smallens)
5. FREDERICK DELIUS: Intermezzo, "The Walk Through Paradise Garden," from the Opera, "A Village Romeo and Juliet"

6. MAURICE RAVEL: Choreographic Poem, “La Valse”

Alexander Smallens, conductor

June 26

1. JOHANNES BRAHMS: Symphony in F major, No. 3, Op. 90
-INTERMISSION-
2. PAUL CRESTON: Pastorale and Tarantella
3. PYOTR TCHAIKOVSKY: Nutcracker Suite, Op. 71[a]
4. PAUL DUKAS: Scherzo, “The Sorcerer’s Apprentice”

Alexander Smallens, conductor

June 27

1. WOLFGANG AMADEUS MOZART: Symphony in C (K. 200) [28]
2. ROBERT SCHUMANN: Concerto for Piano and Orchestra in A minor, Op. 54
    Miss Fine
-INTERMISSION-
3. GUSTAV MAHLER: “Kindertotenlieder” (Children’s Death Songs)
    Mr. McClosky
4. RICHARD STRAUSS: Tone Poem, “Don Juan,” Op. 20

Alexander Smallens, conductor
Eleanor Fine, piano (Fifteen years old)
Blair McClosky, baritone

June 28 French Program

1. EMMANUEL CHABRIER: Overture to the opera, “Gwendoline”
2. GEORGE BIZET: “L’Arésienne” Suite No. 1
3. HECTOR BERLIOZ: [Three] Excerpts from “The Damnation of Faust”
-INTERMISSION-
4. CÉSAR FRANCK: Symphony in D minor

Alexander Smallens, conductor

June 29 All-Beethoven Program

1. LUDWIG VAN BEETHOVEN: Overture to “Egmont,” Op. 84
2. LUDWIG VAN BEETHOVEN: Symphony in E-flat Major, No. 3 (“Eroica”), Op. 55
-INTERMISSION-
3. LUDWIG VAN BEETHOVEN: Concerto for Piano and Orchestra in E-flat major, No. 5 (“Emperor”), Op. 73
    Mr. Hofmann

Fritz Reiner, conductor
Josef Hofmann, piano

June 30

1. MODESTE MUSSORGSKY: Fantasie, "A Night On Bald Mountain"
2. DMITRI SHOSTAKOVICH: Symphony No. 1, Op. 10
-INTERMISSION-
3. RICHARD WAGNER: (a) Prelude to Act I of "Lohengrin" (b) Prelude to Act III of "Lohengrin"
4. RICHARD WAGNER: Good Friday Spell from "Parsifal"
5. RICHARD WAGNER: Excerpts from "Die Meistersinger": (a) Introduction to Act III (b) Dance of the Apprendices (c) Entrance of the Mastersingers

Fritz Reiner, conductor

July 1

1. HECTOR BERLIOZ: "Roman Carnival" Overture
2. JOHANNES BRAHMS: Symphony in C minor, No. 1, Op. 68
-INTERMISSION-
3. WALLINGFORD RIEGGER: "New Dance" (First complete New York Performance)
4. SILVESTRE REVUELTAS: "Janitzio" (First New York Performance)
5. GIOACHINO ROSSINI: Overture to "Semiramide"

Fritz Reiner, conductor

July 2

1. BEDRICH SMETANA: Overture to "The Bartered Bride"
2. ANTONIN DVORAK: Concerto for Cello and Orchestra in B minor, Op. 104
    Mr. Piatigorsky
-INTERMISSION-
3. RICHARD STRAUSS: "Don Quixote," Op. 35
4. JOHANN STRAUSS: "Treasure" Waltz from "Der Zigeunerbaron" ("The Gypsy Baron")

Fritz Reiner, conductor
Gregor Piatigorsky, 'cello

July 3

1. WOLFGANG AMADEUS MOZART: Symphony in E flat major (K. 543) [39]
2. J.S. BACH: Air from the D Major Suite
3. RICHARD STRAUSS: Tone Poem, "Don Juan," Op. 20
-INTERMISSION-

4. CLAUDE DEBUSSY: “Iberia,” from “Images pour Orchestre,” No. 2
5. MAURICE RAVEL: “Daphnis and Chloé,” Ballet Suite No. 2

Fritz Reiner, conductor

July 4

1. HENRY HADLEY: Overture, “In Bohemia”
2. EDWARD MACDOWELL: Concerto for Piano and Orchestra in D minor, No. 2, Op. 23
   Mr. Abram
3. AARON COPLAND: Suite from the Ballet, “Billy the Kid”
-INTERMISSION-
4. ANTONIN DVORAK: Symphony No. 5 [9], in E minor, “From the New World,” Op. 95

Alexander Smallens, conductor
Jacques Abram, piano

July 5

1. FELIX MENDELSSOHN: Overture, “Fingal’s Cave,” Op. 26
2. FRANZ SCHUBERT: Symphony in B minor, No. 8 (“Unfinished”)
3. RICHARD WAGNER: Prelude and “Love-Death” from “Tristan und Isolde”
-INTERMISSION-
4. PYOTR TCHAIKOVSKY: Symphony in F minor, No. 4, Op. 36

Alexander Smallens, conductor

July 6 S. Hurok presents Ballet Russe de Monte Carlo

1.
PYOTR TCHAIKOVSKY: Swan Lake (Choreographic Poem in One Act; Choreography after Petipa; Scenery Executed by Prince Schervachidze after Cuyp; Costumes by Mme. Karinska)

Queen of the Swans: Mia Slavenska
Prince Siegfried: Igor Youskevitch
The Prince’s Friend: Roland Guerard
The Evil Genius: Vladimir Kostenko
The Swans: Lubov Roudenko, Katia Geleznova; Mlles. Crabtree, Flotat, Etheridge, Scarpova, Mladova, Kelepovska, Korjinska, Marra, Williams, Hill, Chamie, Brown, Istomina, Semenova, Orth, Lvova, Kramer

1. *Entrance:* Mia Slavenska and Igor Youskevitch
2. *Valse:* Lubov Roudenko, Tatiana Grantzeva and ensemble
3. *Adagio:* Mia Slavenska, Igor Youskevitch and Roland Guerard
4. *Pas de quatre:* Mlles. Crabtree, Flotat, Etheridge, Scarpova
5. *Variation:* Igor Youskevitch
6. *Variation:* Mia Slavenska
7. *Variation:* Roland Guerard
8. *Coda:* Mia Slavenska and Igor Youskevitch and ensemble

-INTERMISSION-

2.

IGOR STRAVINSKY: Petroushka (Choreography by Michel Fokine; Decor by Alexandre Benois; Scenery executed by Emile Bertin; Costumes executed by Mme. Karinska)

The Dancer: Alexandra Danilova
Petrouchka: Igor Youskevitch
The Blackamoor: Frederic Franklin
The Charlatan: Nicolas Beresoff
The Chief Nursemaid: Lubov Rostova
The Chief Coachman: Vladimir Kostenko
The Nursemaids: Mlles.Semenova, Geleznova, Mladova, Scarpova, Korjinska, Kramer, Brown, Lvova
The Coachmen: MM. Volkoff, Karnakovski, Vlasoff, Starbuck
The Grooms: MM. Katcharoff and Toumine
The Gay Merchant: Casimir Kokitch
The Gypsies: Eleanora Marra and Lubov Roudenko
The Street Dancers: Mlles. Flotat, Chamie
The Barker: Armand Picon

-INTERMISSION-

3.

ALEXANDER BORODIN: Prince Igor (Choreography by Michel Fokine; Scenery Designed by Constant Korovine; Costumes executed by Mme. Karinska)

A Polovtsian Warrior: Frederic Franklin
The Polovtsian Women: Nathalie Krassovska, Milada Mladova, Maria Korjinska
The Slaves: Mlles. Kelepovska, Grantzeva, Geleznova, Semenova, Marra, Chamie, Brown, Istomina, Orth
The Polovtsian Girls: Anna Scarpova, Mlles. Flotat, Etheridge, Hill, Woicikowska
The Polovtsian Warriors: MM. Kokitch, Kostenko, Volkoff, Starbuck, Goudovitch, Vlassoff, Sampson, Karnakovsky, Markoff, Rolanoff, Youroff
The Polovtsian Boys: MM. Katcharoff, Beresoff, Lang, Picon

Franz Allers, conductor
Ballet Russe de Monte Carlo

July 7

1.

FREDERICK CHOPIN: Les Sylphides (Orchestrated by Lucien Caillet; Story and Choreography by Michel Fokine; Scenery executed by Emile Bertin; Costumes by Mme. Karinska)

Nocturne: Mia Slavenska, Nathalie Krassovska, Milada Mladova, Mlle. Korjinska, Flotat, Crabtree, Geleznova, Scarpova, Brown, Orth, Marra, Hill, Istomina, Lvova, Woicikowska, Roudenko, Semichenko and George Zoritch
Valse: Nathalie Krassovska
Mazurka: Mia Slavenska
Mazurka: George Zoritch
Prelude: Milada Mladova

Pas de Deux: Mia Slavenska and George Zoritch
Valse: Mia Slavenska, Nathalie Krassovska, Milada Mladova, George Zoritch and Ensemble

-INTERMISSION-

2.

NIKOLAY RIMSKY-KORSAKOV: Scheherazade (Choreographic Drama in One Act by Loen Bakst; Scenery and Costumes by Leon Bakst; Choreography by Michel Fokine; Costumes executed by Mme. Karinska)

Zoebeide: Mia Slavenska
The Favorite Slave: Frederic Franklin
Shah Shariar: Jean Yazvinsky
Shah Zeman, his brother: Casimir Kokitch
The Chief Eunuch: Nicolas Beresoff
Odalisques: Milada Mladova, Eleanora Marra, Tania Semenova
The Sultan's Wives: Mlles. Korjinska, Geleznova, Brown, Kelepovska, Chamie, Williams, Brown, Semenova, Lvova, Kramer
Olmei: Mlles. Flotat, Crabtree, Etheridge, Istomina, Roudenko, Scarpova, Hill
Adolescents: MM. Katcharoff, Starbuck, Toumine, Goudovitch, Lang, Picon
Negroes: MM. Volkoff, Kostenko, Karnakovski, Vlasoff, Markoff, Sampson, Yuroff
Eunuchs, the Sultan's Suite, etc.

-INTERMISSION-

3.

JOHANN STRAUSS: Le Beau Danube Waltz (Ballet, orchestrated by Roger Desormieres; Story and Choreography by Leonide Massine; New Scenery and Costumes after C. Goys by Count Etienne de Beaumont; Costumes executed by Ira Belline; Scenery executed by Oreste Allegri)

The Hussar: Igor Youskevitch
The Father: Vladimir Kostenko
His Wife: Betty Orth
Their Daughters: Nathalie Krassovska and Mlles. Etheridge, Hill
The Dancer: Alexandra Danilova
The Seamstress: Lubov Roudenko
The King of the Dandies: Roland Guerard
The Guardian: James Starbuck
The Painter: Alexandre Goudovitch
The Athlete: Nicolas Beresoff
The Employees: MM. Kokitch, Vlasoff, Volkoff, Karnakoski
The Modistes: Mlles. Lvova, Hill, Istomina, Brown
The Seamstresses: Mlles. Mladova, Geleznova
The Cocodettes: Mlles. Scarpova, Chamie, Crabtree
The Owner of the Café: James Starbuck
The Dandies: Katcharoff, Toumine, Picon, Sampson, Lang

Franz Allers, conductor
Ballet Russe de Monte Carlo

July 8 S. Hurok presents Ballet Russe de Monte Carlo

1.

PYOTR TCHAIKOVSKY: The Magic Swan (the third act of the ballet, choreographed by Alexandra Fedorova, after Petipa; Scenery and Costumes by Eugene Dunkel; Costumes executed by Pons Studios; Scenery executed by Eugene Dunkel Studios, Inc.)

The Princess: Alexandra Danilova
The Prince: Igor Youskevitch
The Sorcerer: Anton Vlasoff
The Prince's Mother: Ludmilla Lvova
Mazurka: Katia Geleznova and James Starbuck; Mlles. Chamie, Geleznova, Hill, Brown; MM. Kostenko, Karnakovski, Goudovitch, Toumine
Czardas: Lubov Roudenko and Cazimir Kokitch; Mlles. Scarpova, Semenova, Korjinska MM. Lang, Sampson, Picon, Beresoff
Pas de Trois: Lelia Crabtree, Dorothy Etheridge and Roland Guerard
Dance Espagnol: Milada Mladova and Chris Volkoff
Tarantelle: Sonia Woicikowska and Michel Katcharoff
Valse: Lubov Rostova and George Zoritch; Mlles. Istomina, Flotat, Hill, Orth
Pas de Deux: Alexandra Danilova and Igor Youskevitch
Finale: Alexandra Danilova and Igor Youskevitch and the Ensemble

-INTERMISSION-

2.

PYOTR TCHAIKOVSKY: The Nutcracker (Ballet in two acts and three scenes; Choreography by Petipa, Revived by Mme. A. Fedorova; Scenery and Costumes after Alexandre Benois; Costumes executed by Karinska, Inc.; Scenery executedby Eugene B. Dunkel Studios, Inc.; *Waltz, Second Scene:* Original Choreography by Mme. A Fedorova)

ACT I

Scene 1

Counselor: Vladimir Kostenko
His Wife: Eleanora Marra
Their Children: Dorothy Etheridge and A. Picon
Dr. Drosselmayer: Svatioslav Toumine
Guests: Milles. Katia Geleznova, Nathalie Kelepovska, Tania Semenova, Vida Brown, Tatiana Chamie; MM. Goudovitch, Vlasoff, Karnakoski, Lang, Sampson
Their Children: Mlles. Crabtree, Scarpova, Williams, Hill, Woicikowska, Istomina
Toys: Tatiana Flotat and Nicolas Beresoff

Scene 2

Snow Queen and Prince: Mia Slavenska and Igor Youskevitch
Snow Flakes: Mlles. Roudenko, Marra, Korjinska, Geleznova, Mladova, Williams, Grantzeva, Crabtree, Brown, Hill, Kelepovska, Semenova, Istmonia, Lvova, Orth, Kramer

-INTERMISSION-

ACT II

Sugar-Plum Fairy: Mia Slavenska
Mirlitons: Mlles. Flotat, Etheridge, Korjinska, Scarpova, Istomina, Hill
Chinese: Sonia Woicikowska and Roland Guerard; Mlles. Chamie, Woicikowska; MM. Vlasoff, Sampson

Valse: Lubov Rostova, Milada Mladova, Veda Brown, George Zoritch, James Starbuck, Kari Karnakoski; Mlles. Brown, Roudenko, Geleznova, Hill, Flotat, Kelepovska, Marra, Scarpova, Istomina, Lvova, Orth
Trepak: Frederic Franklin; MM. Katcharoff, Goudovitch, Beresoff, Lang
Pas-de-Deux: Mia Slavenska and Igor Yousekevitch
Finale: Entire Cast
-INTERMISSION-

3.

NIKOLAY RIMSKY-KORSAKOV: Capriccio Espagnol, Op. 34 (Ballet in One Scene, Choreographed by Massine; In Collaboration with Argentinita; Scenery and Costumes by Mariano Andreu; Costumes executed by Mme. Karinska)

1. *Alborada:* Mlles. Marra, Flotat, Chamie, Scarpova, Crabtree, Korjinska, Williams, Woicikowska, Hill, Etheridge, Lvova, Brown, Orth
   MM. Katcharoff, Kostenko, Picon, Starbuck, Toumine, Goudovitch, Sampson, Lang
2. *Variation:* Mlles. Geleznova, Roudenko, Mladova, Brown, Istomina, Kramer
   MM. Kokitch, Youroff, Volkoff, Vlasoff, Karnakovsky, Markoff
3. *Alborada:* Mlles. Semenova and Rostova; MM. Beresoff, Katcharoff, Goudovitch, Toumine
4. *Gypsy Scene and Song:* Nathalie Krassovska and Frederic Franklin
5. *Asturian Fandango:* Alexandra Danilova and Roland Guerard

Nathalie Krassovska and Frederic Franklin and the entire company

Franz Allers, conductor
Ballet Russe de Monte Carlo

July 9

1. CARL MARIA VON WEBER: Overture to "Oberon"
2. JOHANNES BRAHMS: Variations on a Theme by Haydn, Op. 56a
3. RICHARD WAGNER: Prelude to "Die Meistersinger"

-INTERMISSION-

4. PYOTR TCHAIKOVSKY: Symphony in B minor, No. 6 ("Pathetic"), Op. 74

Dean Dixon, conductor

July 10

1. WOLFGANG AMADEUS MOZART: Overture to "The Marriage of Figaro"
2. ARAM KHATCHATURIAN: Symphony (First Performance in America)

-INTERMISSION-

3. JEAN STOR: Suite for Strings (First Performance)
4. FRANZ SCHUBERT: Symphony in B minor ("Unfinished")
5. GEORGES ENESCO: Roumanian Rhapsody No. 1

Dean Dixon, conductor

July 11

1. HENRY GILBERT: Comedy Overture on Negro Themes
2. HENRY BRANT: Variations on a Canadian Theme
3. FELIX MENDELSSOHN: "Lord God of Abraham" from "Elijah"
4. MODESTE MUSSORGSKY: "King Saul"
5. EARL ROBINSON: "Ballad for Americans"
    Mr. Robeson
    The American People's Chorus

-INTERMISSION-

6. PYOTR TCHAIKOVSKY: Suite, "Swan Lake"
7. FRANZ LISZT: "Les Preludes [Préludes]"
8. Songs with Piano Accompaniment
    (a) PIERRE GARAT: Dans le Printemps de mes Années
    (b) LUDWIG VAN BEETHOVEN: Creation's Hymn
    (c) ROGER QUILTER: Now Sleeps the Crimson Petal
    (d) JOEL ENGEL: Chassidic Chant
    Mr. Robeson
    Lawrence Brown, piano accompanist

Alexander Smallens, conductor
Paul Robeson, baritone
The American People's Chorus

July 12

1. NIKOLAY RIMSKY-KORSAKOV: Symphonic Suite, "Scheherazade," (After "The Thousand and One Nights") Op. 35

-INTERMISSION-

2. LEO SOWERBY: Concert Overture (first New York performance)
3. JEAN SIBELIUS: Symphony in D major, No. 2, Op. 43

Alexander Smallens, conductor

July 13

1. FRANZ SCHUBERT: Overture to "Rosamunde"
2. JOHANNES BRAHMS: Symphony in D major, No. 2, Op. 73

-INTERMISSION-

3. CARL MARIA VON WEBER: "Invitation to the Dance" (Weber-Berlioz)
4. FELIX MENDELSSOHN: Concerto for Violin and Orchestra in E minor, Op. 64
    Mr. Huberman

Alexander Smallens, conductor
Bronislaw Huberman, violin

July 14

1. JOHANNES BRAHMS: Symphony in F major, No. 3, Op. 90
-INTERMISSION-
2. AARON COPLAND: "Outdoor Overture"
3. WILLIAM SCHUMAN: "News Reel"
4. PAUL CRESTON: Pastorale and Tarantella
5. IGOR STRAVINSKY: Suite from the Ballet, "The Firebird"

Alexander Smallens, conductor

July 15

1. HECTOR BERLIOZ: Overture, "Beatrice and Benedict"
2. CAMILLE SAINT-SAENS: Violin Concerto No. 3 in B minor, Op. 6
    Mr. Corigliano
3. MAURICE RAVEL: Pavane
4. CLAUDE DEBUSSY: Fêtes
-INTERMISSION-
5. CÉSAR FRANCK: "Redemption"
6. ERNEST CHAUSSON: Poème for Violin and Orchestra
    Mr. Corigliano
7. EMMANUEL CHABRIER: España

Alexander Smallens, conductor
John Corigliano, violin

July 16

1. GIOACHINO ROSSINI: "Semiramide" Overture
2. JULES MASSENET: Aria, Pleurez, Pleurez, Mes Yeux from "Le Cid"
    Miss Anderson
3. TIKHON KHRENNIKOV: Symphony No. 1, Opus 4
-INTERMISSION-
4. GEORGE FREDERICK HANDEL: Largo
    Miss Anderson
5. FREDERICK DELIUS: La Calind (Dance from the opera, "Koanga")
6. LORENZO FERNANDEZ: Batuque, Dance di Negri from the Suite, Reisado do Pastoreio
7. GIUSEPPE VERDI: Aria, O Don Fatale, from "Don Carlos"
    Miss Anderson

Efrem Kurtz, conductor
Marian Anderson, contralto

July 17

1. FRANZ SCHUBERT: Symphony No. 7[9] in C major
-INTERMISSION-

2. CLAUDE DEBUSSY: Ballade (transcribed by Dr. Alfred Sendrey)
3. ANTON BRUCKNER: Scherzo from Symphony No. 9
4. JOHANN STRAUSS: Perpetuum Mobile
5. JOHANN STRAUSS: Waltz, "Wine, Women and Song"

Efrem Kurtz, conductor

July 18

1. REINHOLD GLÈRE: "Festival" from Symphony No. 3 in B minor, Opus 42, "Ilya Mourometz" (based on old Russian folk legends)
2. ARAM KHATCHATURIAN: Concerto for Piano and Orchestra
    Mr. Kapell
-INTERMISSION-
3. PYOTR TCHAIKOVSKY: Symphony in E minor, No. 5, Op. 64

Efrem Kurtz, conductor
William Kapell, piano

July 19

1. PYOTR TCHAIKOVSKY: First Movement from "Manfred" Symphony
2. NIKOLAY RIMSKY-KORSAKOV: Introduction and Wedding Procession from "Le Coq d'Or"
3. DMITRI SHOSTAKOVICH: Suite from "The Golden Age" Ballet
-INTERMISSION-
4. JOHANNES BRAHMS: Symphony in E minor, No. 4, Op. 98

Efrem Kurtz, conductor

July 20

1. GIOACHINO ROSSINI: Overture to "La Gazza Ladra"
2. LUDWIG VAN BEETHOVEN: Concerto for Violin and Orchestra, in D major, Op. 61
    Mr. Menuhin
-INTERMISSION-
3. DAI-KEONG LEE: "Hawaiian Festival Overture"
4. ARAM KHATCHATURIAN: Allegro and Dance Lesguine (Presto) from "Dance Suite" (First American Performance)
5. CAMILLE SAINT-SAËNS: "Havanaise"
6. PABLO DE SARASATE: "Gypsy Airs"
    Mr. Menuhin

Efrem Kurtz, conductor
Yehudi Menuhin, violin

July 21

1. CARL MARIA VON WEBER: Overture to the unpublished comic opera, "Peter Schmoll und seine Nachbarn" (Peter Schmoll and His Neighbors), based on Cramer's novel
2. ROBERT SCHUMANN: Symphony in C major, No. 2, Op. 61
-INTERMISSION-
3. CARLTON COOLEY: "Promenade"
4. HERBERT ELWELL: Introduction and Allegro (First Performance, Dedicated to the Lewisohn Stadium's Silver Jubilee)
5. FELIX MENDELSSOHN: Scherzo from Octet for Strings, Op. 20
6. CHARLES GOUNOD: Ballet Music from "Faust"

Efrem Kurtz, conductor

July 22

1. HECTOR BERLIOZ: "Fantastic Symphony" in C major, Op. 14
-INTERMISSION-
2. SAMUEL BARBER: Adagio for Strings
3. LEIGH HARLINE: "Civic Center"
4. PYOTR TCHAIKOVSKY: Overture, "1812"

Efrem Kurtz, conductor

July 23

1. FRANZ SCHUBERT: Overture to "Rosamunde"
2. GAETANO DONIZETTI: Aria from "Lucia di Lammermoor": "Regnava nel silenzio"
   Miss Pons
3. VIRGIL THOMSON: Canons for Dorothy Thompson
   VIRGIL THOMSON: The Mayor LaGuardia Waltzes
4. WOLFGANG AMADEUS MOZART-FRANK LAFORGE: Variations
-INTERMISSION-
5. PYOTR TCHAIKOVSKY: Overture-Fantasy, "Romeo and Juliet"
6. NIKOLAY RIMSKY-KORSAKOV: Song of India from "Sadko"
   Miss Pons
7. LÉO DELIBES: "Bell Song" from "Lakmé"
   Miss Pons

André Kostelanetz, conductor
Lily Pons, soprano

July 24

1. CHRISTOPH WILLIBALD VON GLUCK: Suite (arranged by Mottl)
2. WOLFGANG AMADEUS MOZART: Symphony in C major, "Jupiter" (K. 551) [41]

-INTERMISSION-
3. PYOTR TCHAIKOVSKY: Symphony in E minor, No. 5, Op. 64

Alexander Smallens, conductor

July 25 Beethoven Program

1. LUDWIG VAN BEETHOVEN: "Leonore" overture No. 3, Op. 72[a]
2. LUDWIG VAN BEETHOVEN: Concerto for Piano and Orchestra, in C major, No. 1, Op. 15
   Miss Dorfmann

-INTERMISSION-
3. LUDWIG VAN BEETHOVEN: Symphony in F major, No. 6, "Pastoral," op. 68

Howard Barlow, conductor
Ania Dorfmann, piano

July 26 Viennese Program

1. WOLFGANG AMADEUS MOZART: Overture to "Lucia Silla"
2. WOLFGANG AMADEUS MOZART: Symphony in G minor, No. 40 (K. 550)
3. JOHANN STRAUSS: "Emperor" Waltz

-INTERMISSION-
4. FRANZ SCHUBERT: Overture; Ballet Music No. 2; Entr'acte Music No. 2, from Rosamunde"
5. FRANZ SCHUBERT: Symphony in B flat major, No. 2

Howard Barlow, conductor

July 27 Brahms Program

1. JOHANNES BRAHMS: "Academic Festival" Overture, Op. 80
2. JOHANNES BRAHMS: Symphony in E minor, No. 4, Op. 98

-INTERMISSION-
3. JOHANNES BRAHMS: Concerto for Violin and Orchestra in D major, Op. 77
   Mr. Heifetz

Fritz Reiner, conductor
Jascha Heifetz, violin

July 28

1. HECTOR BERLIOZ: Overture, "The Roman Carnival"
2. JOHANNES BRAHMS: Symphony No. 1, in C minor, Op. 68

-INTERMISSION-
3. WALLINGFORD RIEGGER: "New Dance"
4. SILVESTRE REVUELTAS: "Janitzio"

5. GIOACHINO ROSSINI: Overture to “Semiramide”

Fritz Reiner, conductor

July 29

1. GIUSEPPE VERDI: Overture to “The Sicilian Vespers”
2. FELIX MENDELSSOHN: Symphony in A major, No. 4, “Italian,” Op. 90
3. GEORGE CHADWICK: “Jubilee Overture”

-INTERMISSION-

4. BEDRICH SMETANA: Symphonic Poem, “Vltava” (“The Moldau”)
5. RICHARD STRAUSS: “Till Eulenspiegel’s Merry Pranks, After the Old-Fashioned Roguish Manner – in Rondo Form,” Op. 28
6. JOHANN STRAUSS: Waltz, “Vienna Life [Blood]”

Fritz Reiner, conductor

July 30

JOHANN STRAUSS: “The Gypsy Baron” (Produced by Gustave Kotanyi)
Empress Maria Theresa: Annie Hartman
Count Peter Homonay: Frederick Destal
Conte Carnero, Royal Commissioner: Karl Farkas
Sandor Barinkay, young nobleman: Mario Berini
Kalman Zsupan, wealthy peasant: Ralph Herbert
Arsena, his daughter: Christina Carroll
Mirabella, her governess: Helene Arden
Ottokar, her son: John Garris
Czipra, old gypsy: Theresa Gerson
Saffi, gypsy girl: Margit Bokor
Mayor of Vienna: Victor Franz
Istvan, Zsupan’s farmhand: Peter Szemere
Pali: John Brody
Jozzi: Eric Mayer
Ferko: John Goetz
Mihaly: Max Lipmann
Jancsi: Kurt Kessler
A Herald: Olsen David
Sepl, flute boy: Frieda Norman
Miksa, sailor: Peter Adelberg
Gypsy boy: Lisl Deutsch
Tercsi: Elfi Stoeger
Aranka: Hilda May
Katicza: Shirley Flaxman
Juliska: Florence Isaac
Etelka: Jutta Wolff

Jolan: Gabi Gero
Ilka: Isara Barret
Sari: Beatrice Babusk
Gyuri: Bernhard Heilpern
Imic: Walter Hanauer
Tamas: Arthur Scheiner
Kalman: Karl Czerner
Matyas: Gerd Stern
Denes: Rudi Trautman
Marton: Jack Czerner
Andras: Alex Perl
Sailors, gypsies, grenadiers, tambours, hussars, sutlers, pages, court ladies, court gentlemen, senators, people, etc.

Robert Stolz, conductor
Artistic Supervision: Gustave Kotanyi
Chorus Director: Walter Taussig
Asst. Stage Directors: Charles Brock, Victor Franz
Casting Director: Ludwig Lustig

July 31

1. WOLFGANG AMADEUS MOZART: Symphony No. 39 in E flat major (K. 543)
-INTERMISSION-
2. J.S. BACH: Air from the D Major Suite
3. RICHARD STRAUSS: Tone Poem, "Don Juan" (after Nicolaus Lenau's Poem), Op. 20
4. PAUL DUKAS: Scherzo, "The Sorcerer's Apprentice" (Based on Goethe's Ballad, "Der Zauberlehring")
5. CLAUDE DEBUSSY: "Iberia" ("Images for Orchestra," No. 2)
6. MAURICE RAVEL: Suite No. 2 from the Ballet, "Daphnis and Chloé"

Fritz Reiner, conductor

August 1

1. PYOTR TCHAIKOVSKY: Symphony in B minor, No. 6 ("Pathetic"), Op. 74
-INTERMISSION-
2. (a) MODESTE MUSSORGSKY: Coronation Scene from "Boris Godunoff" (arranged for Piano Quartet)
(b) NICOLAI PAGANINI-FRANZ LISZT: "La Danza" (arranged for Piano Quartet)
(c) FELIX MENDELSSOHN: Scherzo from Octet (arranged for Piano Quartet)
(d) MAURICE RAVEL: "Boléro" (arranged for Piano Quartet)
(e) CARL MARIA VON WEBER: "Invitation to the Dance" (arranged for Piano Quartet)
(f) RICHARD WAGNER: Magic Fire Music from "Die Walküre" (arranged for Piano Quartet)
(g) 1. FREDERICK CHOPIN: Etude in Double Thirds, Opus 25, No. 4 (arranged for Piano Quartet)
2. FREDERICK CHOPIN: Etude in G flat, "Butterfly" (arranged for Piano Quartet)

3. SERGEI PROKOFIEV: March from "The Love of Three Oranges" (arranged for Piano Quartet)
(h) PABLO DE SARASATE: "Gypsy Airs" (arranged for Piano Quartet)

Howard Barlow, conductor (First Half)
The Piano Quartet (Second Half)

August 2 Bizet-Debussy Program

1. GEORGES BIZET: Excerpts from "Carmen":
Prelude-Les Dragons d'Alcala- Pastorale-Aragonaise-Gypsy Dance
2. GEORGES BIZET: Symphony in C major
-INTERMISSION-
3. CLAUDE DEBUSSY: Excerpts from "L'Enfant Prodique" ("The Prodigal Son"): Prelude, Cortege, Air de Danse
4. CLAUDE DEBUSSY: From Nocturnes
(a) "Nuages" (Clouds)
(b) "Fêtes" (Festivals)
5. CLAUDE DEBUSSY: "La Mer" (The Sea): Three Symphonic Sketches

Howard Barlow, conductor

August 3

1. (a) RICHARD WAGNER: Preludes to Act I and Act III, from "Lohengrin"
(b) RICHARD WAGNER: Siegfried's Rhine Journey, from "Götterdämmerung"
(c) RICHARD WAGNER: Selections from "Tristan und Isolde"
I. Prelude to Act I
II. Prelude to Act III
III. Liebestod
-INTERMISSION-
2. PYOTR TCHAIKOVSKY: Concerto for Piano and Orchestra in B-flat minor, No. 1, Op. 23
Mr. Lhevinne

Howard Barlow, conductor
Josef Lhevinne, piano

August 4

1. GEORGE CHADWICK: Symphonic Sketches: (a) Overture, Jubilee Overture and (b) Noël
2. LAMAR STRINGFIELD: "Negro Parade"
3. ALEXANDER SEMMLER: "Times Square"
4. DEEMS TAYLOR: Suite from the opera "Peter Ibbetson"
-INTERMISSION-
5. ANTONIN DVORAK: Symphony in E minor, No. 5 [9], "From the New World," Op. 95

Howard Barlow, conductor

August 5

TRADITIONAL: The Star-Spangled Banner (conducted by John Corigliano)
1. WOLFGANG AMADEUS MOZART: Overture to "The Marriage of Figaro"
2. LUDWIG VAN BEETHOVEN: Symphony in C minor, No. 5, Op. 67
-INTERMISSION-
3. PYOTR TCHAIKOVSKY: Suite from the "Nutcracker" Ballet, Op. 71a
4. PYOTR TCHAIKOVSKY: "Marche Slave [Slavonic March]," Op. 31

Lorin Maazel, conductor

August 6

Same as July 30

August 7

Same as July 30

August 8

1. HECTOR BERLIOZ: Overture, "The Roman Carnival"
2. CLAUDE DEBUSSY: Prelude to "L'Après-midi d'un Faune"
3. LUDWIG VAN BEETHOVEN: Symphony No. 8, in F major, Op. 93
-INTERMISSION-
4. WERNER JOSTEN: Concerto Sacro No. 2 for String Orchestra and Piano (First Performance in New York)
    Mr. Firkusny
5. FELIX MENDELSSOHN: Concerto for Piano and Orchestra in G minor, No. 1, Opus 25
    Mr. Firkusny

Werner Josten, conductor
Rudolf Firkusny, piano

August 9

1. LUDWIG VAN BEETHOVEN: Overture to "Coriolanus," Op. 62
2. WOLFGANG AMADEUS MOZART: Symphony in C major, No. 34, (K. 338)
-INTERMISSION-
3. GEORGE FREDERICK HANDEL: Suite from "Alcina"
4. WERNER JOSTEN: Suite from the Biblical Ballet, "Joseph and His Brethren"
5. SERGEI PROKOFIEV: "Classical Symphony," Opus 25

Werner Josten, conductor

August 10 All-Gershwin Program

1. GEORGE GERSHWIN: "Strike Up The Band"
2. GEORGE GERSHWIN: "Cuban" Overture
3. GEORGE GERSHWIN: Concerto in F major for Piano and Orchestra
    Mr. Levant

-INTERMISSION-

4. GEORGE GERSHWIN: "An American in Paris"
5. Group of Songs
    GEORGE GERSHWIN: "Summertime"
    GEORGE GERSHWIN: "The Man I Love"
    GEORGE GERSHWIN: "I Got Rhythm"
    GEORGE GERSHWIN: "It Ain't Necessarily So"
    Miss Froman
6. GEORGE GERSHWIN: "Rhapsody in Blue"
    Mr. Levant

Alexander Smallens, conductor
Jane Froman, soprano
Oscar Levant, piano

August 11 Last Night of the Season

POPULAR PROGRAM BY REQUEST

1. PYOTR TCHAIKOVSKY: Symphony in B minor, No. 6 ("Pathetic"), Op. 74

-INTERMISSION-

2. GIOACHINO ROSSINI: Overture, "William Tell"
3. MIKHAIL IPPPOLITOV-IVANOV: Suite, "Caucasian Sketches"
4. JOHANN STRAUSS: Waltz, "Voices of Spring"
5. JOHN PHILLIP SOUSA: March, "The Stars and Stripes Forever"

Alexander Smallens, conductor

1943

June 17 Opening Night

All-Tchaikovsky Program

1. PYOTR TCHAIKOVSKY: Suite from the Ballet, "The Nutcracker," Op. 71-a
2. PYOTR TCHAIKOVSKY: Symphony in E minor, No. 5, Op. 64

-INTERMISSION-

3. PYOTR TCHAIKOVSKY: Concerto for Piano and Orchestra in B-flat minor, No. 1, Op. 23
    Mr. Rubinstein

Fritz Reiner, conductor

Artur Rubinstein, piano

June 18

1. LUDWIG VAN BEETHOVEN: Overture to "Leonore" No. 3, Op. 72[a]
2. LUDWIG VAN BEETHOVEN: Symphony in A Major, No. 7, Op. 92
-INTERMISSION-
3. RICHARD STRAUSS: Tone Poem, "Don Juan," Op. 20 (After Nicolaus Lenau)
4. MAURICE RAVEL: Suite No. 2 from the Ballet, "Daphnis and Chloé"

Fritz Reiner, conductor

June 19

1. CARL MARIA VON WEBER: Overture to "Euryanthe"
2. JOHANNES BRAHMS: Hungarian Dances Nos. 5, 6, 7 and 21
3. FELIX MENDELSSOHN: Concerto for Violin and Orchestra in E minor, Op. 64
    Mr. Spalding
-INTERMISSION-
4. GEORGE GERSHWIN: "Porgy and Bess": A Symphonic Picture, Arranged for Orchestra by Robert Russell Bennett

Fritz Reiner, conductor
Albert Spalding, violin

June 20

1. RICHARD WAGNER: Prelude to "Die Meistersinger"
2. FELIX MENDELSSOHN: Symphony in A major, No. 4, Op. 90 ("Italian")
-INTERMISSION-
3. RICHARD STRAUSS: "Till Eulenspiegel's Merry Pranks, after the Old-Fashioned Roguish Manner, in Rondo Form," Op. 28
4. MODESTE MUSSORGSKY: "Pictures at an Exhibition" (orch. by Ravel)

Fritz Reiner, conductor

June 21

1. HECTOR BERLIOZ: Overture, "Le Carnaval Romain" (The Roman Carnival), Opus 9
2. SERGEI PROKOFIEV: "Classical" Symphony, Op. 25
3. JULES MASSENET: Aria of Salome from "Heriodiade"
    Miss Lawrence
-INTERMISSION-
4. CLAUDE DEBUSSY: "Iberia: Images for Orchestra" No. 2
5. RICHARD WAGNER: Three Excerpts from "Götterdämmerung":
    I. Dawn and Siegfried's Rhine Journey
    II. Funeral Music

III. Brünnhilde's Immolation Scene
Miss Lawrence

Fritz Reiner, conductor
Marjorie Lawrence, soprano

June 22

1. J.S. BACH: Prelude, Chorale, and Fugue (Orchestrated by Abert)
2. ANDRÉ-ERNEST-MODESTE GRÉTRY: Suite from the Ballet "Céphale et Procris" (Arranged by Felix Mottl)
3. WOLFGANG AMADEUS MOZART: Symphony in A major (K. 201)
-INTERMISSION-
4. AARON COPLAND: Suite from the Ballet, "Rodeo"
5. DMITRI SHOSTAKOVICH: Symphony No. 1, Op. 10

Alexander Smallens, conductor

June 23

1. PYOTR TCHAIKOVSKY: Overture, "1812"
2. CAMILLE SAINT-SAENS: Concerto for Violin and Orchestra in B minor, No. 3, Op. 61
Miss Field
3. FRANZ LISZT: Symphonic Poem No. 3, "Les Preludes [Préludes]" (After Lamartine)
-INTERMISSION-
4. JOHANNES BRAHMS: Symphony in C minor, No. 1, Op. 68

Alexander Smallens, conductor
Joan Field, violin

June 24

I
FREDERICK CHOPIN: Les Sylphides (Orch. by Benjamin Britten; Choreographed by M. Fokine)
II
IGOR STRAVINSKY: Petroushka (Chroreographed by M. Fokine)
III
PYOTR TCHAIKOVSKY: Princess Aurora (Ballet, choreographed by Anton Dolin after Marius Petipa)*

Antal Dorati/Mois Zlatin*, conductors
The Ballet Theatre
CAST NOT LISTED

June 25

I

PYOTR TCHAIKOVSKY: Swan Lake (Ballet in One Act, restaged by Anton Dolin after the original choreography by Marius Petipa)*

II

PYOTR TCHAIKOVSKY: Aleko (Ballet, orchestrated by Erno Rapee, choreographed by Leonide Massine)

III

JACQUES OFFENBACH: Bluebeard (Ballet by M. Fokine)

Antal Dorati/Robert Lawrence*, conductors
The Ballet Theatre
CAST NOT LISTED

June 26

I

NIKOLAY RIMSKY-KORSAKOV: Capriccio Espagnol, Op. 34 (Ballet in One Scene, by Leonide Massine)

II

OTTORINO RESPIGHI: Three Virgins and a Devil (Ballet choreographed by Agnes De Mille)

III

ADOLPHE ADAM: Giselle – ACT II (orch. by Harold Byrns, restaged by Anton Dolin after original choreography by Jean Coralli)

Antal Dorati, conductor
The Ballet Theatre
CAST NOT LISTED

June 27

I

IGOR STRAVINSKY: Petroushka (Choreographed by M. Fokine)

II

CARL MARIA VON WEBER: Le Spectre de la Rose (Scenes and dances by M. Fokine)*

III

SERGEI PROKOFIEV: Gala Performance (Ballet choreographed by Antony Tudor)

IV

PYOTR TCHAIKOVSKY: Princess Aurora (Ballet, choreographed by Dolin after Petipa)*

Antal Dorati/Mois Zlatin*, conductors
The Ballet Theatre
CAST NOT LISTED

June 28

1. GEORGE FREDERICK HANDEL: Ballet Suite (arranged by Beecham)
2. WOLFGANG AMADEUS MOZART: Symphony in G minor, No. 40 (K. 550)

-INTERMISSION-

3. HENRY GILBERT: Prelude to “Riders to the Sea”
4. EDWIN S. STRINGHAM: Nocturne No. 2 (First Performance)

5. ROBERT L. SANDERS: “Saturday Night”
6. IGOR STRAVINSKY: Ballet Suite, “The Fire-Bird [Firebird]”

Alexander Smallens, conductor

June 29

1. BEDRICH SMETANA: Overture to the Opera, “The Bartered Bride”
2. FREDERICK CHOPIN: Concerto for Piano and Orchestra in F minor, No. 2, op. 21
    Miss Mimosa
3. JAROMÍR WEINBERGER: Polka and Fugue from the Opera, “Schwanda”
-INTERMISSION-
4. LUDWIG VAN BEETHOVEN: Symphony in E-flat Major, No. 3, “Eroica,” Op. 55

Alexander Smallens, conductor
Veronica Mimosa, piano

June 30 French Program

1. HECTOR BERLIOZ: Overture to “Beatrice et Benedict”
2. DARIUS MILHAUD: Suite Provençale
3. MAURICE RAVEL: “La Valse,” A Choreographic Poem
-INTERMISSION-
4. CÉSAR FRANCK: Symphony in D minor

Alexander Smallens, conductor

July 1

1. DAVID VAN VACTOR: Overture to a Comedy No. 2
2. JOHANNES BRAHMS: Motet, Op. 29, No. 2 (a) Create in Me (b) O Cast Me Not (c) Grant Unto Me
    Robert Shaw Collegiate Chorale
3. FELIX MENDELSSOHN: “Lord God of Abraham” from “Elijah”
    Mr. Robeson
4. EARL ROBINSON: “Ballad for Americans”
    Mr. Robeson and Robert Shaw Collegiate Chorale
-INTERMISSION-
5. A CAPPELLA GROUP BY THE CHORALE: (a) Here Is Thy Footstool (b) Holiday Song (c) Let Down the Bars (d) Begin the Beguine (e) Sit Down, Servant
    Robert Shaw Collegiate Chorale
6. GROUP OF SONGS WITH LAWRENCE BROWN AT THE PIANO
W. TAPPERT: Mein Feud’ Mocht’ Sich Wohl Mehren (from the Lochheimer Liederbuch)
ROGER QUILTER: Over the Mountains (Air for Musick’s Recreation on the Lyra Viol)
SPIRITUALS: Poor Wayfarin’ Stranger; Great Gettin’ Up Mornin’ (Arranged by Lawrence Brown)

Mr. Robeson

Alexander Smallens, conductor
Paul Robeson, baritone
Robert Shaw Collegiate Chorale

July 2

1. FELIX MENDELSSOHN: Overture from the Music to "A Midsummer Night's Dream"
2. WOLFGANG AMADEUS MOZART: Symphony in C major, "Jupiter" (K. 551) [41]
-INTERMISSION-
3. RICHARD WAGNER: Prelude and "Love-Death [Liebestod]" from "Tristan und Isolde"
4. JOHANNES BRAHMS: Symphony in E minor, No. 4, Op. 98

Alexander Smallens, conductor

July 3 United Nations Program

NATIONAL ANTHEM: "The Star-Spangled Banner"
1. NIKOLAY MYASKOVSKY: Symphony No. 16 (First American Performance)
2. LORENZO FERNANDEZ: "Batuque" - Dance di Negri from the Suite, Reisado do Pastoreio
-INTERMISSION-
3. MORTON GOULD: "Folk Suite"
4. FREDERICK DELIUS: "Song of Summer"
5. MARCHING SONGS OF THE UNITED NATIONS (All arranged by Morton Gould)
    MORTON GOULD: "Fanfare for Freedom"
    SIR EDWARD ELGAR: "Pomp and Circumstance"
    "New China March" (based on a Chinese marching tune)
    "Red Cavalry March" (based on two Red Army songs)
    MORTON GOULD: "American Salute"
    DMITRI SHOSTAKOVICH: "The United Nations" (Song, sung by audience)

Morton Gould, conductor

July 4 Fourth of July Program

NATIONAL ANTHEM: The Star-Spangled Banner
1. WILLIAM SCHUMAN: "Newsreel"
2. ROY HARRIS: "Ode to Truth"
3. AARON COPLAND: "Billy the Kid" (Ballet Suite)
4. MORTON GOULD: American Symphonette No. 2
-INTERMISSION-
5. W.C. HANDY: "St. Louis Blues" (arranged by Gould)
6. JEROME KERN-OSCAR HAMMERSTEIN: "Smoke Gets In Your Eyes" (arranged for string choir by Morton Gould)
   HOAGY CARMICHAEL: "Stardust" (Arranged by Morton Gould for string choir)
7. United Nations Salute

MORTON GOULD: “Fanfare for Freedom”
SIR EDWARD ELGAR: “Pomp and Circumstance”
“New China March” (based on a Chinese marching tune)
“Red Cavalry March” (based on two Red Army songs)
MORTON GOULD: “American Salute”

Morton Gould, conductor

July 5 Tchaikovsky-Mussorgsky Program

1. PYOTR TCHAIKOVSKY: Polonaise from the Opera, “Eugene Onegin”
2. PYOTR TCHAIKOVSKY: Symphony in B minor, No. 6, “Pathétique,” Op. 74
-INTERMISSION-
3. MODESTE MUSSORGSKY: Excerpts from the opera, “Boris Godunoff [Godunov]”: (a) Polonaise (b) Baritone Aria
4. MODESTE MUSSORGSKY: Excerpts from the opera, Khovantchina [Khovanshchina]: (a) Prelude (b) Persian Dances (c) Baritone Aria
5. MODESTE MUSSORGSKY: Fantasy for Orchestra, “Night On Bald Mountain”

Alexander Smallens, conductor

July 6 GERSHWIN NIGHT

1. GEORGE GERSHWIN: Overture, “Strike Up The Band”
2. GEORGE GERSHWIN: “An American in Paris”
3. GEORGE GERSHWIN: Piano Concerto in F
    Mr. Sanroma
-INTERMISSION-
4. GEORGE GERSHWIN: A Cuban Overture
5. GEORGE GERSHWIN: Excerpts from “Porgy and Bess”:
    (a) Summertime
        Miss Jackson and Chorus
    (b) Buzzard Song
        Mr. Duncan and Chorus
    (c) “My Man’s Gone Now”
        Miss Hubbard and Chorus
    (d) “Bess, You Is My Woman Now”
        Miss Moten and Mr. Duncan
    (e) “I Got Plenty O’Nuttin’”
        Mr. Duncan and Chorus
6. GEORGE GERSHWIN: Rhapsody in Blue
    Mr. Sanroma

Alexander Smallens, conductor
Jesus Maria Sanroma, piano
Alma Hubbard, soprano

Harriet Jackson, soprano
Etta Moten, soprano
Todd Duncan, baritone
Eva Jessye Choir

July 7

1. GIOACHINO ROSSINI: Overture to "William Tell"
2. RICHARD WAGNER: A Siegfried Idyl [Idyll]
3. RICHARD STRAUSS: Tone Poem, "Don Juan" (After Nicolaus Lenau)
-INTERMISSION-
4. JOHANNES BRAHMS: Symphony in D major, No. 2, Op. 73

Alexander Smallens, conductor

July 8

1. JOHANN STRAUSS: Overture to the operetta, "The Bat" ("Die Fledermaus")
2. (a) JOHANN STRAUSS: "Love Can Be Dreamed" (from the operetta, "Night in Venice")
   (b) ROBERT STOLZ: "The Woods of Vienna are Calling"
   (c) FRANZ LEHAR: Yours is My Heart Alone (from the operetta, "Land of Smiles")
   Mr. Peerce
3. JOHANN STRAUSS.: The Emperor Waltz
4. (a) RUDOLF SIECZYNSKI: "Vienna, City of My Dreams"
   (b) FRANZ LEHAR: "Life is but a Dream" (from the operetta, "The Court of Luxembourg")
   (c) OSCAR STRAUS: "My Hero" (from the operetta, "The Chocolate Soldier")
   Miss Tennyson
5. ROBERT STOLZ: Bouquet of Robert Stolz's most popular melodies
-INTERMISSION-
6. ROBERT STOLZ: "Dreaming by the Danube" – Concert Valse
7. (a) RALPH BENATZKY: "To You, to You"
   (b) JOHANN STRAUSS: "Strauss Goes to Town" (arranged by Robert Stolz)
   Miss Tennyson and Mr. Peerce
8. (a) GEORGE LESSNER: "Paprika"
   (b) ROBERT STOLZ: "A Love Letter"
   Violin Solo: John Corigliano
9. FRANZ LEHAR: Fantaisie from "The Merry Widow" (First Performance – written especially for the Stadium by Robert Stolz)

Robert Stolz, conductor
Jan Peerce, tenor
Jean Tennyson, soprano

July 9

1. RICHARD WAGNER: Overture to "Tannhauser"
2. FRANZ SCHUBERT: Symphony in B minor, No. 8 ("Unfinished")

3. ALEXANDER BORODIN: Polovtzian [Polovtsian] Dances from "Prince Igor"
-INTERMISSION-
4. PYOTR TCHAIKOVSKY: Symphony in F minor, No. 4, Op. 36

Alexander Smallens, conductor

July 10

1. JOHANNES BRAHMS: "Academic Festival Overture"
2. PYOTR TCHAIKOVSKY: Concerto for Violin and Orchestra, in D major, Op. 35
    Mr. Huberman
-INTERMISSION-
3. JEAN SIBELIUS: Symphony in D major, No. 2, Op. 43

Alexander Smallens, conductor
Bronislaw Huberman, violin

July 11

1. CHRISTOPH WILLIBALD VON GLUCK: Suite (arranged by Felix Mottl)
2. PYOTR TCHAIKOVSKY: Overture-Fantasy, "Romeo and Juliet"
3. PAUL DUKAS: Scherzo, "L'Apprenti Sorcier" ("The Sorcerer's Apprentice")
-INTERMISSION-
4. LUDWIG VAN BEETHOVEN: Symphony in C minor, No. 5, Op. 67

Alexander Smallens, conductor

July 12

JOAQUIN TURINA: Procession del Rocio
    Orchestra
ISAAC ALBENIZ: Sevilla
    Pilar Lopez and José Greco
ISAAC ALBENIZ: Triana (Suite Iberia)
    Argentinita
AGUSTI BORGUNO: Danza Iberica
    Orchestra
JUAN NAVARRO: Castilian Dance
    Argentinita, Pilar Lopez and José Greco
MANUEL DE FALLA: El Amor Brujo
    (a) Pantomima
    (b) Fire Dance
    Argentinita
ENRIQUE GRANADOS: Intermezzo from the Opera "Goyescas"
    Pilar Lopez
GEORGES BIZET: Selections from the Opera "Carmen"
    (a) Intermezzo 4th Act

(b) Dance Gitanne
Argentinita, Pilar Lopez, José Greco and Manolo Vargas
-INTERMISSION-
ANONYMOUS: Seguidillas
Orchestra
PERUVIAN DANCES: El Huayno (Ritual Dance of the Incas)
Argentinita and Pilar Lopez
MANUEL DE FALLA: Miller's Dance from "The Three-Cornered Hat"
José Greco
TOMÁS BRETON: Mazurka from "La Verbena de la Paloma"
Argentinita
ENRIQUE GRANADOS: Amor Gitano (Dance No. 11)
Pilar Lopez and Manolo Vargas
FONT de ANDA: Jota de Alcaniz
Argentinita
MAURICE RAVEL: Boléro
Argentinita, Pilar Lopez, José Greco and Manolo Vargas

José Iturbi, conductor
Argnetinita
Pilar Lopez
Jose Greco
Manolo Vargas
Costumes by Paquin of Paris and Amalia Fernandez

July 13

1. PYOTR TCHAIKOVSKY: Polonaise from the Opera, "Eugene Onegin"
2. PYOTR TCHAIKOVSKY: Symphony in B minor, No. 6, "Pathétique," Op. 74
-INTERMISSION-
3. MODESTE MUSSORGSKY: Polonaise from the Opera, "Boris Godunoff [Godunov]"
4. MODESTE MUSSORGSKY: Excerpts from the Opera, "Khovantchina [Khovantshchina]": (a) Prelude (b) Persian Dances
5. MODESTE MUSSORGSKY: Fantasy for Orchestra, "Night On Bald Mountain"

Alexander Smallens, conductor

July 14

1. ANTONIN DVORAK: "Carneval [Carnival]," Overture for Grand Orchestra, Opus 92
2. FRANZ LISZT: Concerto for Piano and Orchestra in E-Flat Major, No.1
Miss Sterne
-INTERMISSION-
3. JEAN SIBELIUS: "Finlandia," Symphonic Poem for Orchestra, Op. 26, No. 7
4. NIKOLAY RIMSKY-KORSAKOV: Symphonic Suite, "Scheherazade" (After "The 'Thousand and One Nights"), Op. 35

Alexander Smallens, conductor
Teresa Sterne, piano

July 15

GEORGES BIZET: "Carmen" (Complete Opera: Fully Cast and Staged)
Carmen: Gladys Swarthout
Don José: Armand Tokatyan
Escamillo: Alexander Sved
Micaela: Nadine Conner
Zuniga: Louis D'Angelo
Duncaire: George Cehanovsky
Remendado: John Dudley
Frasquita: Maxine Stellman
Mercedes: Lucielle Browning
Morales: George Cehanovsky
Innkeepers, Officers, Dragoons, Lads, Cigar Girls, Gypsies, Smugglers, Picadors, Toreadors.

Alexander Smallens, conductor
Dances staged by Alexis Dolinoff
Stage Manager: Etienne Barone
Stage Director: Herbert Graf
Chorusmaster: Giacomo Spadoni
Incidental Dances by Alexis Dolinoff, Mona Montes and the Ballet

July 16

Same as July 15

July 17

1. LUDWIG VAN BEETHOVEN: Overture to "Egmont," Op. 84
2. CÉSAR FRANCK: Symphony in D minor
-INTERMISSION-
3. MODESTE MUSSORGSKY: Fantasy for Orchestra, "A Night On Bald Mountain"
4. FRANZ LISZT: Symphonic Poem, No. 3, "Les Préludes" (After Lamartine)

Lorin Maazel, conductor

July 18

1. GEORGE FREDERICK HANDEL: "Water Music" (Suite arranged by Sir Hamilton Harty)
2. WOLFGANG AMADEUS MOZART: Symphony in D major, No. 35, "Haffner" (K. 385)
-INTERMISSION-
3. RICHARD WAGNER: Preludes to Acts I and III from "Lohengrin"
4. EDVARD GRIEG: "Peer Gynt" Suite No 1
5. PYOTR TCHAIKOVSKY: "Marche Slave [Slavonic March]"
6. EMMANUEL CHABRIER: "Espana [España]" Rhapsody for Orchestra

Alexander Smallens, conductor

July 19

GIUSEPPE VERDI: "La Traviata" (Complete opera, with full cast, fully staged)
Violetta: Bidu Sayao
Flora Bervoix: Maxine Stellman
Amina: Lucielle Browning
Alfredo: Jan Peerce
Giorgio Germont: Alexander Sved
Gastone: John Dudley
Baron Douphol: George Cehanovsky
Marquis D'Obigny: Anton Schubel
Doctor Grenvil: Louis D'Angelo

Alexander Smallens, conductor
Herbert Graf, stage director
Alexis Dolinoff, choreographer
Giacomo Spadoni, chorusmaster
Etienne Barone, stage manager

July 20

Same as July 19

July 21

1. GIOACHINO ROSSINI: Overture to "William Tell"
2. RICHARD WAGNER: A Siegfried Idyl [Idyll]
3. RICHARD STRAUSS: Tone Poem, "Don Juan" (After Nicolaus Lenau)
-INTERMISSION-
4. JOHANNES BRAHMS: Symphony in D major, No. 2, Op. 73

Alexander Smallens, conductor

July 22

1. RICHARD STRAUSS: Tone Poem, "Don Juan" (After Nicolaus Lenau)
2. ROBERT SCHUMANN: Concerto for Piano and Orchestra, in A minor, Op. 54
    Mr. Hofmann
-INTERMISSION-
3. DMITRI SHOSTAKOVICH: Symphony No. 5, Op. 47
4. Group of Piano Solos by Josef Hofmann
    (a) SERGEI RACHMANINOV: Prelude in C sharp Minor
    (b) FREDERICK CHOPIN: Funeral March
    (c) FRANZ LISZT: "Liebestraum" (Love's Dream)

(d) MORITZ MOSZKOWSKI: Spanish Caprice
Mr. Hofmann

Jascha Horenstein, conductor
Josef Hofmann, piano

July 23

1. WOLFGANG AMADEUS MOZART: Symphony in E flat major (K. 543) [39]
2. HECTOR VILLA-LOBOS: Orchestral Suite, "Moorish Impressions" (First New York performance)
3. EMMANUEL CHABRIER: "Bourée Fantasque" (arranged by Mottl)
-INTERMISSION-
4. LUDWIG VAN BEETHOVEN: Symphony No. 3, in E-flat Major, "Eroica" (Op. 55)

Jascha Horenstein, conductor

July 24

1. CARL MARIA VON WEBER: Overture to "Oberon"
2. (a) WOLFGANG AMADEUS MOZART: Adagio for Violin and Orchestra (K. 261)
Mr. Milstein
(b) WOLFGANG AMADEUS MOZART: Rondo for Violin and Orchestra (K. 373)
Mr. Milstein
3. ANTONIN DVORAK: Symphony in E minor, No. 5[9], "From the New World," Op. 95
-INTERMISSION-
4.ÉDOUARD LALO: "Symphonie Espagnole," for Violin and Orchestra, Op. 21
Mr. Milstein

Jascha Horenstein, conductor
Nathan Milstein, violin

July 25

1. LUDWIG VAN BEETHOVEN: Overture to "Leonore" No. 3, Op. 72[a]
2. SAMUEL BARBER: Second Essay, Opus 17
3. MAURICE RAVEL: "La Valse": - A Choreographic Poem
-INTERMISSION-
4. PYOTR TCHAIKOVSKY: Symphony No. 6, in B minor, "Pathetique," Op. 74

Jascha Horenstein, conductor

July 26

1. RICHARD WAGNER: Prelude to "Die Meistersinger"
2. HEINRICH PROCH: Variations (with flute obbligato)
Miss Pons and Frank Versaci, flute

3. NIKOLAY RIMSKY-KORSAKOV: "Capriccio Espagnole [Spanish Caprice]," Op. 34
4. SERGEI RACHMANINOV: Vocalise
Miss Pons
5. JOHANN STRAUSS: "Die Fledermaus" Fantasy, with flute obbligato (arr. by LaForge)
Miss Pons
-INTERMISSION-
6. AARON COPLAND: A Lincoln Portrait
Mr. Sandburg
7. GAETANO DONIZETTI: Mad Scene from "Lucia di Lammermoor"
Miss Pons

André Kostelanetz, conductor
Lily Pons, soprano
Carl Sandburg, narrator

July 27

1. RICHARD WAGNER: Overture to "The Flying Dutchman"
2. ALEXANDER GRETCHANINOV: Six Russian Folk Songs Arranged for Orchestra
3. (Capt.) ROBERT J. FARNON: Symphony No. 1, in D-flat Major (First New York Performance)
-INTERMISSION-
4. PYOTR TCHAIKOVSKY: Symphony in E minor, No. 5, Op. 64

Alexander Smallens, conductor

July 28

1. LUDWIG VAN BEETHOVEN: Symphony in C major, No. 1, Op. 21
2. MAX BRUCH: Concerto for Violin and Orchestra in G minor, No. 1, Op. 26
Mr. Corigliano
-INTERMISSION-
3. JOHANNES BRAHMS: Symphony in F major, No. 3, Op. 90

Alexander Smallens, conductor
John Corigliano, violin

July 29

1. GIUSEPPE VERDI: Overture to "La Forza del Destino"
2. JOHANNES BRAHMS: Concerto for Violin and Orchestra in D major, Op. 77 (cadenza by Georges Enesco)
Mr. Menuhin
-INTERMISSION-
3. FLORIAN F. MUELLER: Five Symphonic Etudes, based on the American folk-song, "El-a-Noy" (First New York Performance)
4. EMMANUEL CHABRIER: "Fête Polonaise" from "Le Roi Malgré Lui"

5. HENRI WIENIAWSKI: “Legende”
6. NICCOLÒ PAGANINI: “La Campanella”
Mr. Menuhin

Efrem Kurtz, conductor
Yehudi Menuhin, violin

July 30

1. WOLFGANG AMADEUS MOZART: “Eine Kleine Nachtmusik,” Serenade for String Orchestra (K. 525)
2. DMITRI SHOSTAKOVICH: Symphony No. 1, Op. 10
-INTERMISSION-
3. ANTONIN DVORAK: Two Slavonic Dances, Nos. 1 and 8
4. JOHANNES BRAHMS: Two Hungarian Dances, Nos. 1 and 5
5. JOHANN STRAUSS: Waltz, “Wine, Women and Song”
6. JACQUES OFFENBACH: Overture, “Orpheus in the Underworld”

Efrem Kurtz, conductor

July 31

1. FRANZ SCHUBERT: Symphony No. 1, in D major
2. EDVARD GRIEG: Concerto for Piano and Orchestra in A minor, Op. 16
Miss Dorfmann
-INTERMISSION-
3. PAUL CRESTON: Choric Dance No. 2
4. (a) PYOTR TCHAIKOVSKY: Aria, “Adieu, Forets,” from “Jeanne d’Arc”
(b) CHARLES GOUNOD: “Oh, My Immortal Lyre,” from “Sapho”
Miss Tourel
5. FRANZ LISZT: “Grand Galop Chromatique” (arranged by Byrns)

Efrem Kurtz, conductor
Ania Dorfmann, piano
Jennie Tourel, mezzo-soprano

August 1

1. PYOTR TCHAIKOVSKY: First Movement, “Manfred is Wandering About in the Alps,” from “Manfred” Symphony, Op. 58 (After Byron’s poem)
2. NIKOLAY RIMSKY-KORSAKOV: Suite from “Tsar Saltan”
-INTERMISSION-
3. DAVID VAN VACTOR: “Bagatelle for Strings”
4. MAX REGER: Waltz from Ballet Suite, Op. 130
5. DMITRI SHOSTAKOVICH: Overture, Polka, Danse Russe, from “The Golden Age” Ballet Suite
6. ALEXANDER BORODIN: Polovtsian [Polovtsian] Dances from “Prince Igor”

Efrem Kurtz, conductor

August 2 All-Tchaikovsky Program

1. PYOTR TCHAIKOVSKY: Marche Slave [Slavonic March]
2. PYOTR TCHAIKOVSKY: Suite from the Ballet, "The Nutcracker," Op. 71-a
3. PYOTR TCHAIKOVSKY: Overture-Fantasy, "Romeo and Juliet"

-INTERMISSION-

4. PYOTR TCHAIKOVSKY: Symphony No. 6, in B minor, "Pathetique [Pathétique]," Op. 74

Alexander Smallens, conductor

August 3

1. MAX STEINER: "The Informer" (RKO Radio film)
2. ALFRED NEWMAN: "The Bluebird" (20th Century Fox)
3. VICTOR YOUNG: "For Whom the Bell Tolls"
4. A Group of Songs
    (a) ARTHUR SCHWARTZ-HOWARD DIETZ: "Dancing in the Dark"
    (b) JIMMY VAN HEUSEN- JOHNNY BURKE: "It's Always You"
    (c) JEROME KERN-OSCAR HAMMERSTEIN: "Ol' Man River"
    Mr. Sinatra
5. DMITRI TIOMKIN: "Lost Horizon" (Columbia Film)

-INTERMISSION-

6. MAX STEINER: "Gone With The Wind" (Selznick-International film)
7. MAX STEINER: Petite Valse and Petite March
8. MAX STEINER: "Now Voyager" (Warner Bros. Film)
9. A Group of Songs
    (a) MAX STEINER: "It Can't Be Wrong" (from Warner Bros. Film Now Voyager)
    (b) COLE PORTER: "Night and Day"
    (c) CARL LAMPEL: "Close to You"
    (d) JEROME KERN-OSCAR HAMMERSTEIN: "The Song Is You"
    Mr. Sinatra

ENCORES

(a) GEORGE GERSHWIN: "Embraceable You"
(b) ARTHUR ALTMAN: "All or Nothing At All"
(c) HARRY WARREN: "You'll Never Know"
(d) RICHARD WHITNEY: "She's Funny That Way"
Mr. Sinatra

Max Steiner, conductor
Frank Sinatra, vocalist
Orchestrations for Sinatra selections by Axel Stohldar

August 4

1. FELIX MENDELSSOHN: Overture, "Fingal's Cave"
2. ROBERT SCHUMANN: Symphony in C major, No. 2, Op. 61
3. GEORGES BIZET: Preludes to Acts II, III, and IV of the opera "Carmen"

-INTERMISSION-

4. CLAUDE DEBUSSY: Prelude to "L'Après-midi d'un Faune"
5. HECTOR BERLIOZ: Three Excerpts from "The Damnation of Faust"

Alexander Smallens, conductor

August 5 All-Russian Program

PYOTR TCHAIKOVSKY: Symphony in F minor, No. 4, Op. 36

-INTERMISSION-

MODESTE MOUSSORGSKY: "Pictures at an Exhibition" (orch. by Ravel)

SERGEI RACHMANINOV: Concerto for Piano and Orchestra in C minor, No. 2, Op. 18

Mr. Brailowsky

Emil Cooper, conductor
Alexander Brailowsky, piano

August 6

JOHANNES BRAHMS: Symphony in E minor, No. 4, Op. 98

-INTERMISSION-

RICHARD STRAUSS: Rondo, "Till Eulenspiegel's Merry Pranks," Op. 28

FRANZ LISZT: "Mephisto Waltz"

MAURICE RAVEL: "Daphnis and Chloé," Suite No. 2

Emil Cooper, conductor

August 7

TBA

Emil Cooper, conductor

August 8

TBA

Emil Cooper, conductor

August 9

GIACOMO PUCCINI: La Bohème (Complete Opera Staged With Full Cast)
Rodolfo: Armand Tokatyan
Schaunard: George Cehanovsky
Benoit; Pompilio Malatesta
Mimi: Bidu Sayao
Parpignol: Luigi de Cesare
Marcello: Francesco Valentino
Colline: Nicola Moscona
Alcidoro: Pompilio Malatesta
Musetta: Margit Boker
A Sergeant: E. Morelato

Alexander Smallens, conductor
Herbert Graf, stage director
Toni Stivanello, stage manager
Jules LaBarbe, assistant stage manager

August 10

Same as August 9

August 11 Last Night of the Season

1. LUIGI CHERUBINI: Overture to "Anacreon"
2. GEORGE FREDERICK HANDEL: Concerto Piccolo (arranged by Weldon Wilbur)
    Mr. Wilbur
3. WOLFGANG AMADEUS MOZART: Concertante for Violin and Viola
    Mr. Corigliano and Mr. Kurthy

-INTERMISSION-

4. MARIO CASTELNUOVO-TEDESCO: "American Rhapsody" (First Perfromance, courtesy of Metro-Golden-Mayer)
5. LUDWIG VAN BEETHOVEN: Symphony in C minor, No. 5, Op. 67

Alexander Smallens, conductor
Weldon Wilbur, piccolo
John Corigliano, violin
Zoltan Kurthy, viola

1944

June 19 Opening Night

1. GEORGES BIZET: Overture, "La Patrie," Opus 19
2. FRANZ JOSEPH HAYDN: Symphony No. 104, in D major ("London")

3. FRANZ LISZT: Symphonic Poem, No. 3, "Les Preludes [Préludes]," (After Lamartine)
-INTERMISSION-
4. PYOTR TCHAIKOVSKY: Concerto for Violin and Orchestra, in D major, Op. 35
Mr. Kreisler

Sir Thomas Beecham, conductor
Fritz Kreisler, violin

June 20

1. LUDWIG VAN BEETHOVEN: Overture to "Leonore" No. 3, Op. 72[a]
2. LUDWIG VAN BEETHOVEN: Symphony No. 2, in D major, Op. 36
-INTERMISSION-
3. JEAN SIBELIUS: Tone Poem, "En Saga," Op. 9
4. FREDERICK DELIUS: Prelude to the opera, "Irmelin"
5. PYOTR TCHAIKOVSKY: Fantasia, "Francesca da Rimini," Op. 32 (After Dante)

Sir Thomas Beecham, conductor

June 21

1. (a) RICHARD WAGNER: Prelude to "Die Meistersinger"
(b) RICHARD WAGNER: Good Friday Spell from "Parsifal"
(c) RICHARD WAGNER: Entrance of the Gods into Valhalla from "Das Rheingold"
(d) RICHARD WAGNER: Introduction to Act III from "Tannhäuser"
(e) RICHARD WAGNER: Overture to "The Flying Dutchman"
-INTERMISSION-
2. JEAN SIBELIUS: Symphony No. 2, in D major, Op. 43

Sir Thomas Beecham, conductor

June 22

1. ALEXANDER BORODIN: Overture to "Prince Igor"
2. NIKOLAY RIMSKY-KORSAKOV: Symphonic Suite, "Scheherazade," Op. 35 (After "The Arabian Nights")
-INTERMISSION-
3. PYOTR TCHAIKOVSKY: Elegy and Waltz from the Serenade for String Orchestra, Op. 48
4. SERGEI RACHMANINOV: Concerto for Piano and Orchestra in C minor, No. 2, Op. 18
Mr. Rubinstein

Sir Thomas Beecham, conductor
Artur Rubinstein, piano

June 23

1. FELIX MENDELSSOHN: Overture to "A Midsummer Night's Dream"

2. WOLFGANG AMADEUS MOZART: Symphony in D major, "Haffner" (K. 385) [35]
3. VIRGIL THOMSON: Suite from the Ballet, "Filling Station"
-INTERMISSION-
4. JOHANNES BRAHMS: Symphony in D major, No. 2, Op. 73

Sir Thomas Beecham, conductor

June 24

1. GIOACHINO ROSSINI: Overture to "La Gazza Ladra"
2. GEORGES BIZET: Suite from the Music to Alphonse Daudet's tragic drama, "L'Arlesienne [L'Arlésienne]" ("The Women of Arles")
3. JEROME MOROSS: Symphony
-INTERMISSION-
4. CAMILLE SAINT-SAENS: Concerto for Piano and Orchestra in G minor, No. 2, Op. 22
Miss Humby-Beecham

Sir Thomas Beecham, conductor
Betty Humby-Beecham, piano

June 25

1. ENGELBERT HUMPERDINCK: Overture to the Opera, "Hänsel and Gretel"
2. GEORGE FREDERICK HANDEL: Suite, "Amaryllis"
3. MORTON GOULD: "Red Cavalry March" (based on two Red Army songs; arranged by Gould)
4. RICHARD STRAUSS: Rondo, "Till Eulenspiegel's Merry Pranks (After the Old-fashioned Rougish Manner)", Op. 28
-INTERMISSION-
5. PYOTR TCHAIKOVSKY: Symphony in B minor, No. 6 ("Pathetic"), Op. 74

Sir Thomas Beecham, conductor

June 26

GIUSEPPE VERDI: "Aida" (Complete Opera, with full cast, fully staged)
The King: Louis D'Angelo
Amneris: Bruna Castagna
Aida: Zinka Milanov
Radames: Kurt Baum
Ramfis: Nicola Moscona
Amonasro: Alexander Sved
A Messenger: Luigi de Cesare
A Priestess: Marie Philipps
(Incidental Dances by Yakovleff Ballet)

Alexander Smallens, conductor

Tibor Kozma, assistant conductor
Desire Defrere, stage director
Etienne Barone, assistant stage manager

June 27

Same as June 26

June 28

1. SAMUEL BARBER: "Commando March"
2. LEO SOWERBY: Overture, "Comes Autumn Time"
3. GUSTAV MAHLER: Andante Moderato from Symphony in C Minor, No. 2
4. SERGEI PROKOFIEV: "Classical Symphony," Opus 25

-INTERMISSION-

5. LUDWIG VAN BEETHOVEN: Symphony in C minor, No. 5, Op. 67

Alexander Smallens, conductor

June 29

GIUSEPPE VERDI: La Traviata (Complete opera, with full cast, fully staged)

Violetta: Bidu Sayao
Flora Bervoix: Maxine Stellman
Annina: Lucielle Browning
Alfredo: Jan Peerce
Giorgio Germont: Alexander Sved
Gastone: Lodovico Oliviero
Baron Dauphol: George Cehanovsky
Marquis D'Obigny: Anton Shubel
Doctor Grenvil: Louis D'Angelo
Giuseppe: Lamberto Belleri
(Incidental Dances by Yakovleff Ballet)

Alexander Smallens, conductor
Tibor Kozma, assistant conductor
Desire Defrere, stage director
Etienne Barone, assistant stage manager

June 30

Same as June 29

July 1

1. BEDRICH SMETANA: Overture to "The Bartered Bride"
2. FREDERICK CHOPIN: Concerto for Piano and Orchestra in E minor, No. 1, Op. 11
   Miss Fine

-INTERMISSION-
3. LUDWIG VAN BEETHOVEN: Symphony in E-flat Major, No. 3, "Eroica," Op. 55

Alexander Smallens, conductor
Eleanor Fine, piano

July 2

1. GIROLAMO FRESCOBALDI: Toccata (transcribed for orchestra by Hans Kindler)
2. WOLFGANG AMADEUS MOZART: Symphony in C major, No. 41, "Jupiter" (K. 551)
-INTERMISSION-
3. CARL MARIA VON WEBER: Overture to "Euryanthe"
4. WILLIAM SCHUMAN: "William Billings Overture"
5. FRANZ SCHUBERT: Symphony in B minor, No. 8, "Unfinished"
6. JEAN SIBELIUS: Symphonic Poem for Orchestra, "Finlandia," Op. 26, No. 7

Alexander Smallens, conductor

July 3

1. CARL MARIA VON WEBER: Overture to "Oberon"
2. JOHANNES BRAHMS: Symphony in C minor, No. 1, Op. 68
-INTERMISSION-
3. LUDWIG VAN BEETHOVEN: Concerto for Violin and Orchestra in D major, Op. 61
    Miss Huberman

Vladimir Golschmann, conductor
Bronislaw Huberman, violin

July 5

1. MIKHAIL GLINKA: Overture to "Ruslan and Ludmilla [Lyudmila]"
2. MODESTE MUSSORGSKY: "Night On Bald Mountain"
3. ALBERT VERLEY: "Pastel Sonore" (First Performance in NY)
4. JAROMÍR WEINBERGER: Polka and Fugue from the Opera, "Schwanda"
-INTERMISSION-
5. PYOTR TCHAIKOVSKY: Symphony in E minor, No. 5, Op. 64

Vladimir Golschmann, conductor

July 6 All-Gershwin Program

1. GEORGE GERSHWIN: "Strike Up The Band"
2. GEORGE GERSHWIN: "An American in Paris"
3. GEORGE GERSHWIN: Concerto for Piano and Orchestra in F major
    Mr. Levant
-INTERMISSION-

4. GEORGE GERSHWIN: "Porgy and Bess": A Symphonic Picture (Arranged for Orchestra by Robert Russell Bennett)
5. GEORGE GERSHWIN: "Rhapsody in Blue"
Mr. Levant

Alexander Smallens, conductor
Oscar Levant, piano

July 7

1. WOLFGANG AMADEUS MOZART: Overture to "The Marriage of Figaro"
2. CÉSAR FRANCK: Symphony in D minor
-INTERMISSION-
3. RICHARD WAGNER: Prelude and "Love-Death [Liebestod]" from "Tristan und Isolde"
4. RICHARD WAGNER: Overture to "Tannhäuser"

Vladimir Golschmann, conductor

July 8

1. C. P. E. BACH: Adagio from Concerto for Orchestra (arranged by Maximilian Steinberg)
2. FELIX MENDELSSOHN: Symphony in A major, No. 4, Op. 90 ("Italian")
3. NIKOLAY RIMSKY-KORSAKOV: "Capriccio Espagnol [Spanish Caprice]"
-INTERMISSION-
4. EDVARD GRIEG: Concerto for Piano and Orchestra, Op. 16
Miss Dorfmann

Vladimir Golschmann, conductor
Ania Dorfmann, piano

July 9

1. LUDWIG VAN BEETHOVEN: Overture to "Coriolanus," Op. 62
2. LUDWIG VAN BEETHOVEN: Symphony in A Major, No. 7, Op. 92
-INTERMISSION-
3. RICHARD STRAUSS: Tone Poem, "Death and Transfiguration," Op. 24
4. MAURICE RAVEL: "Boléro"

Vladimir Golschmann, conductor

July 10

1. ANTONIO VIVALDI: Concerto Grosso in D minor, Op. 3, No. 11 (arranged by Siloti)
2. CHRISTOPHE WILLIBALD VON GLUCK: Divinites du Styx from "Aleceste"
Miss Anderson
3. IGOR STRAVINSKY: "Four Norwegian Moods"
4. IGOR STRAVINSKY: "Circus Polka"

5. IGOR STRAVINSKY: Dance of the Coachmen and Grooms from “Petroushka”
-INTERMISSION-
6. JOHANNES BRAHMS: “Sind es Schmerzernm, sind es Freud,” “Sehnsucht” and “Von ewiger Liebe”
Miss Anderson
7. PYOTR TCHAIKOVSKY: Overture-Fantasy, “Romeo and Juliet”
8.TWO SPIRITUALS WITH ORCHESTRA: Sometimes I Feel Like a Motherless Child (arranged by Lawrence Brown); My Soul’s Anchored in the Lord (arranged by Florence Price)
Miss Anderson

Efrem Kurtz, conductor
Marian Anderson, contralto

July 11

1. DANIEL AUBER: Overture to “Masaniello”
2. DMITRI SHOSTAKOVICH: First Movement, Allegretto, Symphony No. 7, Op. 60
-INTERMISSION-
3. ARCANGELO CORELLI: String Suite: Sarabande-Gigue-Badinerie
4. ERIK SATIE: “Jack in the Box”
5. JACQUES OFFENBACH: Suite, “Gaîté Parisienne”

Efrem Kurtz, conductor

July 12 All-Tchaikovsky Program

1. PYOTR TCHAIKOVSKY: Overture, “1812,” Op. 49
2. PYOTR TCHAIKOVSKY: Andante Cantabile from String Quartet in D Major, No. 1, Op. 11
3. PYOTR TCHAIKOVSKY: Suite from the Ballet, “The Nutcracker,” Op. 71-a
-INTERMISSION-
4. PYOTR TCHAIKOVSKY: Symphony in B minor, No. 6, Op. 74 (“Pathetique [Pathétique]”)

Alexander Smallens, conductor

July 13

1. WILLIAM SCHUMAN: American Festival Overture
2. FELIX MENDELSSOHN: Concerto for Violin and Orchestra in E minor, Op. 64
Mr. Milstein
-INTERMISSION-
3. JEAN SIBELIUS: Symphony in E minor, No. 1, Op. 39

Leonard Bernstein, conductor
Nathan Milstein, violin

July 14

1. PYOTR TCHAIKOVSKY: Overture-Fantasy, "Romeo and Juliet"
2. MAURICE RAVEL: Concerto for Piano and Orchestra*
    Mr. Bernstein, piano

-INTERMISSION-

3. PYOTR TCHAIKOVSKY: Symphony in F minor, No. 4, Op. 36

Leonard Bernstein/Lukas Foss*, conductors
Leonard Bernstein, piano

July 15

1. GIOACHINO ROSSINI: Overture to "William Tell"
2. GIOACHINO ROSSINI: Rondo from the Opera, "La Cenerentola"
3. LEONARD BERNSTEIN: Symphony, "Jeremiah"
    Miss Tourel

-INTERMISSION-

4. RICHARD STRAUSS: "Don Juan," Tone Poem (After Nicolaus Lenau), Op. 20
5. IGOR STRAVINSKY: Suite from "The Fire-Bird [Firebird]"

Leonard Bernstein, conductor
Jennie Tourel, mezzo

July 16

1. LUDWIG VAN BEETHOVEN: Overture to "Leonore," No. 3, Op. 72a
2. LUDWIG VAN BEETHOVEN: Symphony No. 8, in F major, Op. 9

-INTERMISSION-

3. AARON COPLAND: Suite from "Our Town"
4. JOHANN STRAUSS: Overture to "Die Fledermaus"
5. JOHANN STRAUSS: "Emperor" Waltz

Leonard Bernstein, conductor

July 17

1. SERGEI PROKOFIEV: Orchestral Suite, Lieutenant Kiji [Kijé] Op. 60
2. PYOTR TCHAIKOVSKY: Grand Pas de Deux from "Sleeping Beauty"
    Miss Markova and Mr. Dolin
3. PEDRO SAN JUAN: Invocation from "Liturgia Negra"
4. MAURICE RAVEL: "Boléro"
    Mr. Dolin
5. CAMILLE SAINT-SAENS: "The Dying Swan"
    Miss Markova

-INTERMISSION-

6. IGOR STRAVINSKY: "Fireworks"
7. FREDERICK CHOPIN: Pas de Deux from "Les Sylphides"
Miss Markova and Mr. Dolin
8. MAURICE RAVEL: "Daphnis and Chloé" Suite No. 2
9. PYOTR TCHAIKOVSKY: Blue Bird; Pas de Deux, Variations and Coda from "Sleeping Beauty"
Miss Markova and Mr. Dolin

Antal Dorati, conductor
Anton Dolin, dancer
Alicia Markova, dancer

July 18

1. J.S. BACH: Toccata in C major (orch. by Weiner)
2. BELA BARTOK: Peasant Dance from "Deux Images"
3. RICHARD STRAUSS: Rondo, "Till Eulenspiegel's Merry Pranks," Op. 28
-INTERMISSION-
4. JOHANNES BRAHMS: Symphony in E minor, No. 4, Op. 98

Antal Dorati, conductor

July 19

1. ARCANGELO CORELLI: Concerto Grosso in D major, No. 7 (arranged by Dorati; first NY performance of this arrangement)
2. ZOLTON KODALY: Suite from "Hary Janos [Háry János]"
-INTERMISSION-
3. ANTONIN DVORAK: Symphony in E minor, No. 5 [9], "From the New World," Op. 95

Antal Dorati, conductor

July 20 Festival of Viennese Music

I.
JOHANN STRAUSS: Overture to "The Gypsy Baron"
II.
RUDOLF SIECZYNSKI: "Vienna, City of My Dreams"
ROBERT STOLZ: "The Woods of Vienna are Calling"
FRANZ LEHAR: "Yours is My Heart Alone"
Miss Berini
III.
FRANZ LEHAR: "The Gold and Silver Waltz"
IV.
JOSEF STRAUSS: "Song of the Spheres"
OSCAR STRAUS: "My Hero" ("The Chocolate Soldier")

ROBERT STOLZ: “My Song of Love” (“White Horse Inn”)
Mr. Glaz
V.
ROBERT STOLZ: Fantasie
VI.
JACQUES OFFENBACH: Overture to “Orpheus in the Underworld”
VII.
JOHANN STRAUSS: “Who Married Us” (“The Gypsy Baron”)
OSCAR STRAUS: “Love’s Roundelay” (“Waltz Dream”)
Miss Berini and Mr. Glaz
VIII.
GEORGE LESSNER: “Puppet Polka” (First Performance Anywhere)
JOHANN STRAUSS: “[On] The Beautiful Blue Danube”

Robert Stolz, conductor
Mario Berini, contralto
Herta Glaz, tenor

July 21

1. RICHARD WAGNER: Overture to the Opera, “Rienzi”
2. GIROLAMO FRESCOBALDI: Variations for Strings (arrangement by Tansman)
3. HECTOR VILLA-LOBOS: Bachianas Brasileiras, No. 2
-INTERMISSION-
4. LUDWIG VAN BEETHOVEN: Symphony in F major, No. 6 (“Pastoral”), Op. 68

Antal Dorati, conductor

July 22

PART I
GEORGE FREDERICK HANDEL: “Water Music” Suite (arranged by Sir Hamilton Harty)
FELIX MENDELSSOHN: Scherzo and Nocturne from “A Midsummer Night’s Dream”
PAUL DUKAS: Scherzo, “The Sorcerer’s Apprentice”
MIKHAIL GLINKA: Overture to “Russlan [Ruslan] and Ludmilla [Lyudmila]”
-INTERMISSION-
PART II
PYOTR TCHAIKOVSKY: “Blessed Be The Lord”
PAUL TCHESNOKOFF: “Save Thy People”
TRADITIONAL: “The Snow Has Blown Over Russia”
LEV. K. KNIPPER: “Song of the Plains” (or Meadowland)
COSSACK CHORUS SONG: “Platoff Song”
MODESTE MUSSORGSKY: “Song of the Flea”
? KOLZOFF: “Those Evening Bells”
RUSSIAN COMIC SONG: “Laughing Polka”

POPULAR SONG OF THE DON COSSACKS: "Kozatchock"

Ignace Strasfogel, conductor (Part I)
Don Cossack Russian Chorus (Part II)

July 23

OTTO NICOLAI: Overture to "The Merry Wives of Windsor"
JOHANNES BRAHMS: Symphony in C minor, No. 1, Op. 68
-INTERMISSION-
GEORGES BIZET: "L'Arésienne" Suite, No. 1 and "Farnadole" from Suite, No. 2
FRANZ LISZT: Fantasia on Hungarian Melodies for Piano and Orchestra
Amparo Iturbi, piano

Ignace Strasfogel, conductor

July 24

GEORGES BIZET: "Carmen" (Complete Opera: Fully Cast and Staged)
Carmen: Bruna Castagna
Micaela: Christina Carroll
Frasquita: Maxine Stellman
Mercedes: Christine Johnson
Don José: Raoul Jobin
Escamillo: Martial Singher
Dancaire: George Cehanovsky
Remendado: Henry Cordy
Zuniga: Sidor Belarsky
Morales: George Cehanovsky
Innskeepers, Officers, Lads, Cigar Girls, Gypsies, Smugglers, Picadors, Toreadors
Dances by Yakovleff Ballet (Guest Artists, Arthue Mahoney and Tahlia Mara)

Alexander Smallens, conductor
Tibor Kozma, assistant conductor
Desire Defrere, stage director

July 25

Same as July 24

July 26

1. CHRISTOPH WILLIBALD VON GLUCK: Ballet Suite (arranged by Mottl)
2. WOLFGANG AMADEUS MOZART: Symphony in G minor, No. 40 (K. 550)
-INTERMISSION-
3. JOHANNES BRAHMS: Symphony in D major, No. 2, Op. 73

Alexander Smallens, conductor

July 27

1. J.S. BACH: Prelude, Chorale, and Fugue (Orchestrated by Weber)
2. LUDWIG VAN BEETHOVEN: Concerto for Piano and Orchestra in E-flat major, No. 5 ("Emperor"), Op. 73
    Mr. Hofmann

-INTERMISSION-

3. JOHANNES BRAHMS: Symphony in F major, No. 3, Op. 90

Alexander Smallens, conductor
Josef Hofmann, piano

July 28

1. GIROLAMO FRESCOBALDI: Toccata (transcribed for orchestra by Hans Kindler)
2. WOLFGANG AMADEUS MOZART: Symphony in C major, "Jupiter" (K. 551) [41]
3. CARL MARIA VON WEBER: Overture to the Opera, "Euryanthe"

-INTERMISSION-

4. WILLIAM SCHUMAN: "William Billings Overture"
5. FRANZ SCHUBERT: Symphony in B minor, No. 8 ("Unfinished")
6. JEAN SIBELIUS: "Finlandia," Symphonic Poem for Orchestra, Op. 26, No. 7

Alexander Smallens, conductor

July 29 ARMY AND NAVY NIGHT (Dedicated to the Men in the Armed Forces of the Allies)

1. ANTONIN DVORAK: Slavonic Dances Nos. 8 (G minor), 6 (A flat major), and 15 (C major), Op. 46
2. ULYSSES KAY: "Of New Horizons" (First Performance)
3. PYOTR TCHAIKOVSKY: Overture, "1812," Op. 49
4. Group of Solos for Two Pianos:
    (a) ISAAC ALBÉNIZ: "Triana"
    (b) COLE PORTER: "Begin the Beguine"
    (c) MORTON GOULD: "Guaracha"
    (d) JOHANN STRAUSS: Waltz Fantasy
    (e) MAURICE RAVEL: "Boléro"
    Mr. Lowe and Mr. Whittemore

-INTERMISSION-

5. HUGO ALFVÉN: Swedish Rhapsody "Midsommarvaka" ("Midsummer Virgil"), Opus 19
6. GEORGE GERSHWIN: "Rhapsody in Blue"
    Mr. List
7. CPL. RUSSELL HOWLAND: Tribute to Fighting Men

Thor Johnson, conductor

Jack Lowe and Arthur Whittemore, duo-pianists
(Pvt) Eugene List, piano

July 30 Tchaikovsky Program (By Request)

1. PYOTR TCHAIKOVSKY: Polonaise from the Opera, "Eugene Onegin"
2. PYOTR TCHAIKOVSKY: "Marche Slave [Slavonic March]"
3. PYOTR TCHAIKOVSKY: Overture-Fantasy, "Romeo and Juliet"
4. PYOTR TCHAIKOVSKY: Waltz from the "Sleeping Beauty" Ballet Suite

-INTERMISSION-

5. PYOTR TCHAIKOVSKY: Symphony No. 5 in E minor, Op. 64

Alexander Smallens, conductor

July 31

1. HECTOR BERLIOZ: Overture, "The Roman Carnival," Opus 9
2. HARL McDONALD: Two Aramaic Poems
3. PYOTR TCHAIKOVSKY: Concerto for Piano and Orchestra in B-flat minor, No. 1, Op. 23
   Mr. Lhevinne

-INTERMISSION-

4. VASILY KALINNIKOV: Symphony No. 1 in G minor

Fabien Sevitzky, conductor
Josef Lhevinne, piano

August 1

1. FREDERICK SHEPHERD CONVERSE: Overture, "Euphrosyne"
2. EDVARD GRIEG: Suite from "Peer Gynt," No. 2, Opus 55
3. JOHANNES BRAHMS: Hungarian Dances Nos. 1, 2, 5, 6, and 7

-INTERMISSION-

4. JEAN SIBELIUS: Symphony in D major, No. 2, Op. 43

Fabien Sevitzky, conductor

August 2

1. FRITZ KREISLER: Praeludium and Allegro (arranged by Sevitzky)
2. CLAUDE DEBUSSY: "Nuages" and "Fêtes," from "Nocturnes"
3. LIONEL BARRYMORE: Partita

-INTERMISSION-

4. DMITRI SHOSTAKOVICH: Symphony No. 5, Op. 47

Fabien Sevitzky, conductor

August 3

1. ANDRÉ-ERNEST-MODESTE GRÉTRY: Suite from the Ballet, "Céphale et Procris" (Arranged by Felix Mottl)
2. HENRI VIEUXTEMPS: Concerto for Violin and Orchestra in D minor, No. 4, Op. 31
   Mr. Heifetz

-INTERMISSION-

3. JOHN A. CARPENTER: Excerpts from the Ballet Pantomime, "The Birthday of the Infanta"
4. DMITRI SHOSTAKOVICH: Symphony No. 1, Op. 10

Alexander Smallens, conductor
Jascha Heifetz, violin

August 4

1. LUDWIG VAN BEETHOVEN: Overture to "Leonore," No. 3, Op. 72[a]
2. FRANZ JOSEPH HAYDN: Symphony in C minor, No. 78 (New B. & H.)

-INTERMISSION-

3. MARC BLITZSTEIN: Symphonic Poem, "Freedom Morning"
4. ALEXANDER GLAZOUNOFF: Symphonic Poem, "Stenka Razine," Opus 13
5. ALEXANDER BORODIN: Polovetsian [Polovtsian] Dances from the Opera, "Prince Igor"

Alexander Smallens, conductor

August 5

1. CARL MARIA VON WEBER: Overture to the Opera, "Der Freischütz"
2. FELIX MENDELSSOHN: Symphony in A major, No. 4 ("Italian")

-INTERMISSION-

3. J.S. BACH: Prelude to Violin Sonata in E major
4. DEEMS TAYLOR: Ballet Music from "Casanova Suite"
5. NIKOLAY RIMSKY-KORSAKOFF: "Capriccio Espagnol [Spanish Caprice]," Op. 34

Lorin Maazel, conductor

August 6

1. LUDWIG VAN BEETHOVEN: Overture to "Egmont," Op. 84
2. LUDWIG VAN BEETHOVEN: Symphony in C major, No. 1, Op. 21

-INTERMISSION-

3. LUDWIG VAN BEETHOVEN: Symphony in C minor, No. 5, Op. 67

Alexnader Smallens, conductor

August 7 GALA DANCE PROGRAM

PART I

1. ANTONIN DVORAK: Overture, "Carnival"
    Orchestra
2. CÉSAR FRANCK: Symphonic Variations
    Ballet, Choreography and Costumes by Mia Slavenska
    In order of appearance: Audrey Keane, Norma Vaslavina, Mia Slavenska, Igor Youskevitch
3. ALEXANDER GLAZOUNOV: Symphonic Poem
    Choreography and Costume by Mia Slavenska
    Danced by Mia Slavenska
4. MANUEL DE FALLA: La Farruca
    Choreography by Leonide Massine
    Costume by Pablo Picasso
    Danced by Leonide Massine
    This is the Andalusian Dance from "The Three-Cornered Hat"

-INTERMISSION-

PART II

5. CARL MARIA VON WEBER: Spectre de la Rose
    Choreographic Poem by Michel Fokine
    Costumes by Leon Bakst
    The Young Girl: Mia Slavenska
    The Spirit of the Rose: Igor Youskevitch
6. NIKOLAY RIMSKY-KORSAKOV: Capriccio Espagnole (excerpts)
    Choreography by Leonide Massine
    Costumes after Marino Andreu
    Alborada: Orchestra
    Gypsy Song and Dance: Mia Slavenska and Leonide Massine
7. MODESTE MUSSORGSKY: Hopak
    Choreography by Yura Lazovsky
    Danced by Yura Lazovsky
    Dance from the folk-opera, "The Fair at Sorotchinsk"
8. YUGOSLAV PAGEANT
    a. JAKOV GOTOVAC: Symphonic Kolo
    b. MARKO TAJTCHEVITCH: Balkan Sketches (orch. by Harold Byrnes)
    Choreography by Mia Slavenska
    Costumes by Maxo Vanka
    Allegretto, Sostenuto-Cantabile, Rustico, Allegro quasi-pesante
    Danced by Audrey Keane and Yura Lazovsky
9. PYOTR TCHAIKOVSKY: Grand Pas de Deux from "Le Lac du Cygne"
    Choreography by Marius Petipa
    Costumes by Mia Slavenska
    The Princess: Mia Slavenska
    The Prince: Igor Youskevitch

Franz Allers, conductor

Leonide Massine
Mia Slavenska and her company
Lighting by Jean Rosenthal

August 8

Same as August 7

August 9 French Program

1. HECTOR BERLIOZ: Three Excerpts from "The Damnation of Faust"
2. CHARLES GOUNOD: Ballet Music from "Faust"
3. CAMILLE SAINT-SAENS: Bacchanale from "Samson et Dalila"
-INTERMISSION-
4. CÉSAR FRANCK: Symphony in D minor

Alexander Smallens, conductor

August 10

1. OTTO NICOLAI: Overture to "The Merry Wives of Windsor"
2. JULES MASSENET: "Il est doux, il est bon," from "Heriodiade"
    Miss Moore
3. JOHANN STRAUSS: "Voices of Spring"
4. JEAN SIBELIUS: "Finlandia"
-INTERMISSION-
5. JAROMÍR WEINBERGER: Polka and Fugue from the Opera, "Schwanda"
6. PIETRO MASCAGNI: Intermezzo from "Cavalleria Rusticana"
7. GROUP OF SONGS:
    (a) HENRI DUPARC: "Phidyle"
    (b) GEORGES BIZET: "Ouvre ton Coeur"
    (c) ALBERT HAY MALOTTE: "The Lord's Prayer"
    Miss Moore
8. EMMANUEL CHABRIER: Espana [España]

Alexander Smallens, conductor
Grace Moore, soprano

August 11

1. PYOTR TCHAIKOVSKY: Symphony in F minor, No. 4, Op. 36
-INTERMISSION-
2. WILLIAM SCHUMAN: "William Billings Overture"
3. LUDWIG VAN BEETHOVEN: Concerto for Piano and Orchestra in C minor, No. 3, Op. 37
    Mr. Di Bonventura
4. A GROUP OF SPIRITUALS
    Hall Johnson (Negro) Choir

Alexander Smallens, conductor
Anthony Di Bonventura, piano

August 12

1. FRANZ SCHUBERT: Overture to "Rosamunde"
2. WOLFGANG AMADEUS MOZART: Concerto for Piano and Orchestra in B flat major (K. 595) [27]
    Mr. Templeton
3. RICHARD STRAUSS: Tone Poem, "Don Juan," Op. 20
-INTERMISSION-
4. BURRIL PHILLIPS: "Courthouse Square" (First New York Performance)
5. ALEX TEMPLETON: A Group of Improvisations (piano alone)
    Mr. Templeton
6. AARON COPLAND: Suite from the Ballet, "Billy the Kid"

Alexander Smallens, conductor
Alec Templeton, piano

August 13 Last Night of the Season

ROBERT SCHENCK: Stadium March (dedicated to Mrs. Charles S. Guggenheimer; First Performance)
GIOACHINO ROSSINI: Overture to "The Barber of Seville"
FRANZ SCHUBERT: Symphony No. 8 (Unfinished)
RICHARD WAGNER: Ride of the Valkyries
NIKOLAY RIMSKY-KORSAKOV: Scheherazade, Op. 35
JOHN PHILLIP SOUSA: The Stars and Stripes Forever
(No intermission listed)

Alexander Smallens, conductor

1945

June 18 Opening Night
All-Tchaikovsky Program

1. PYOTR TCHAIKOVSKY: Suite, "Mozartiana," Op. 61, No. 3
2. PYOTR TCHAIKOVSKY: Symphony in E minor, Op. 64, No. 5
-INTERMISSION-
3. PYOTR TCHAIKOVSKY: Concerto for Violin and Orchestra in D major, Op. 35
    Mr. Milstein

Artur Rodzinski, conductor
Nathan Milstein, violin

June 19

1. C. P. E. BACH: Concerto for Stringed Instruments in D Major (Arranged by Maximilian Steinberg)
2. FRANZ JOSEPH HAYDN: Symphony in C minor, No. 78 (new B. & H.)
-INTERMISSION-
3. LUDWIG VAN BEETHOVEN: Symphony in E-flat Major, No. 3, ("Eroica"), Op. 55

Alexander Smallens, conductor

June 20

Rain caused postponement for June 21, 1945

June 21

HENRY GILBERT: Comedy Overture on Negro Themes
AARON COPLAND: Quiet City
GEORGE FREDERCIK HANDEL: Largo from "Xerxes"
    Mr. Melton
RICHARD WAGNER: Prize Song from "Die Meistersinger"
    Mr. Melton
WILLIAM SCHUMAN: Side Show For Orchestra
ARTHUR BENJAMIN: "Jamaican Rhumba"
ALBERT HAY MALOTTE: "The Lord's Prayer"
    Mr. Melton
SERGEI RACHMANINOV: "In The Silence Of The Night"
    Mr. Melton
RICHARD HAGEMAN: "Miranda"
    Mr. Melton
RODGERS & HAMMERSTEIN: "Music from 'Oklahoma' for Symphony Orchestra" (arranged for Orchestra by Bennett)
GROUP OF SONGS WITH ORCHESTRA
    EMMERICH KALMAN: "Play Gypsies, Dance Gypsies"
    Mr. Melton
    EMMERICH KALMAN: "Love's Own Sweet Song"
    Mr. Melton
    JEROME KERN-OSCAR HAMMERSTEIN: "The Way You Look Tonight"
    Mr. Melton
    GEORGE GERSHWIN: Selections from Porgy and Bess:
    Summertime - It Ain't Necessarily So
    Mr. Melton

Alexander Smallens, conductor
James Melton, tenor

June 22

1. DANIEL AUBER: Overture to "Masaniello"
2. CÉSAR FRANCK: Symphony in D minor
-INTERMISSION-
3. RICHARD WAGNER: Prelude to "Die Meistersinger"
4. FREDERICK DELIUS: "The Walk Through Paradise Garden" from the opera, "A Village Romeo and Juliet"
5. RICHARD STRAUSS: Tone Poem, "Don Juan," Op. 20

Alexander Smallens, conductor

June 23

NIKOLAY RIMSKY-KORSAKOV: Symphonic Suite, "Scheherazade" (After "the Thousand and One Nights"), Op. 35
-INTERMISSION-
GROUP I
KONSTANTIN LISTOV: "Song of the Tachanka" (arranged by A. Salama)
ALEXEY FYODOROVICH LVOV: "Of Thy Mystical Supper" (arr. by M. Fiveisky)
YURI LAROVICH KARNOVICH: "Churchbells of Novgorod"
LEV. K. KNIPPER: "Song of the Plains" (or "Meadowland")
PAUL TCHESNOKOV: "Save Thy People"
GROUP II
ALEXANDER BORODIN: Galitzky's Aria from "Prince Igor"
RUSSIAN COSSACK SONGS: "Snow Over Russia"; "Platoff Song"; "Brave Soldier"; "Cossack Dance"

Alexander Smallens, conductor (First Half)
Don Cossack Russian Chorus (Second Half)

June 24

1. LUIGI CHERUBINI: Overture to "Anacreon"
2. WOLFGANG AMADEUS MOZART: Symphony in G minor, No. 40 (K. 550)
-INTERMISSION-
3. ERNST TOCH: Music for Wind Instruments
4. GUSTAV MAHLER: Andante Moderato from Symphony No. 2, in C minor
5. RICHARD STRAUSS: Suite from "Der Rosenkavalier"

Alexander Smallens, conductor

June 25

1. ALEXANDER BORODIN: Overture to "Prince Igor"
2. JEAN SIBELIUS: Symphony in D major, No. 2, Op. 43

-INTERMISSION-
3. FRANZ SCHUBERT: Overture to "Rosamunde"
4. ROBERT SCHUMANN: Concerto for Piano and Orchestra in A minor, Op. 54
Mr. Hofmann

Alexander Smallens, conductor
Josef Hofmann, piano

June 26

1. J. S. BACH: Chaconne (orch. by Maximilian Steinberg)
2. LUDWIG VAN BEETHOVEN: Symphony in C major, No. 1, Op. 21
-INTERMISSION-
3. JOHANNES BRAHMS: Symphony in C minor, No. 1, Op. 68

Alexander Smallens, conductor

June 27 Soviet Program

1. DMITRI KABALEVSKY: Overture to the opera, "Colas Breugnon"
2. SERGEI PROKOFIEV: Classical Symphony, Op. 25
3. REINHOLD GLÈRE: "Zaporozhets Cossacks" – A Symphonic Tone Picture – Ballet – Opus 64
-INTERMISSION-
4. DMITRI SHOSTAKOVICH: Symphony No. 1, Op. 10
5. ARAM KHATCHATURIAN: Three Dances from the Ballet, "Gayaneh"
I. "Song of the Rose Maidens"
II. "Lullaby"
III. "Sword Dance"

Alexander Smallens, conductor

June 28

1. ANDRÉ-ERNEST-MODESTE GRÉTRY: Ballet Suite from "Céphale et Procris" (Arranged by Felix Mottl)
2. ANDRÉ-ERNEST-MODESTE GRÉTRY: "La Fauvette avec ses petits," from "Zémire et Azor"
3. DMITRI KABALEVSKY: Symphony No. 2, Op. 19
4. SERGEI RACHMANINOV: Vocalise
Miss Pons
a. GAETANO DONIZETTI: Chacun le sait from La Fille du Regiment
Miss Pons
b. GAETANO DONIZETTI: Il faut partir from La Fille du Regiment
Miss Pons
c. GAETANO DONIZETTI: Salut à la France from La Fille du Regiment
Miss Pons
-INTERMISSION-

5. GEORGE GERSHWIN: "Porgy and Bess": A Symphonic Picture (Arranged for Orchestra by Robert Russell Bennett)
6. GAETANO DONIZETTI: Mad Scene, from "Lucia di Lammermoor"
Miss Pons

André Kostelanetz, conductor
Lily Pons, soprano

June 29

1. GEORGE FREDERICK HANDEL: Suite from the Opera, "Il Pastor Fido" ("The Faithful Shepherd") (arranged by Sir Thomas Beecham)
2. WOLFGANG AMADEUS MOZART: Symphony in G minor, No. 25 (K. 183)
-INTERMISSION-
3. JOHANNES BRAHMS: "Academic Festival Overture," Op. 80
4. LUDWIG VAN BEETHOVEN: Symphony in C minor, No. 5, Op. 67

Alexander Smallens, conductor

June 30 Fortune Gallo presents "Leonide Massine's Ballet Russe Highlights"

PART 1
MIKHAIL GLINKA: Overture: "Russlan [Ruslan] and Ludmilla [Lyudmila]"
1. PYOTR TCHAIKOVSKY: Pas de Deux from "Nutcracker" (Choreography by M. Petipa)
Irina Baronova and André Eglevsky
2. JOHANNES BRAHMS: "Bohemian Dance" (New choreography by Massine)
Kathyrn Lee
3. J.S. BACH: "Vision" (New choreography by Massine)
Anna Istomina and Leonide Massine
4. LUDWIG VAN BEETHOVEN: "Contredanses" (New choreography by Massine)
Irina Baronova
5. SERGE RACHMANINOV: "The Warrior" (New choreography by Massine)
André Eglevsky
6. MIKHAIL GLINKA: "Première Polka" (New choreography by Massine)
Anna Istomina and Yurek Lazowski
7. MIKHAIL GLINKA: "Polish Festival" (New choreography by Massine)
a) Mazurka: Irina Baronova and Leonide Massine
b) Valse: Kathyrn Lee and André Eglevsky
c) Krakoviak: Anna Istomina and Yurek Lazowski and entire cast
-INTERMISSION-
PART 2
NIKOLAY RIMSKY-KORSAKOV: "Procession Le Coq d'Or"
1. CARL MARIA VON WEBER: "Le Spectre de la Rose" (Choreography by M. Fokine)
Irina Baronova and André Eglevsky
2. NICHOLAS NABOKOV: "The Barman" (Choreography by Massine)
Leonide Massine

3. NIKOLAY RIMSKY-KORSAKOV: "Bumble Bee" (New choreography by Massine)
Kathyrn Lee
4. REINHOLD GLÈRE: "Russian Dance" (New choreography by Massine)
Irina Baronova and Yurek Lazowski
5. PYOTR TCHAIKOVSKY: "The Bluebird" (Pas de Deux - choreography by M. Petipa)
Anna Istomina and André Eglevsky
6. DMITRI SHOSTAKOVICH: "At the dentist" (New choreography by Massine)
Kathyrn Lee and Yurek Lazowski
7. NIKOLAY RIMSKY-KORSAKOV: "Capriccio Espagnol" (Choreography by Massine)
Alborada: Orchestra
Scena e Canto Gitano: Irina Baronova and Leonine Massine

Franz Allers, conductor
Irina Baronova
Andre Eglevsky
Anna Istomina
Kathryn Lee
Yurek Lazowski
Leonine Massine

July 1

PART 1
PYOTR TCHAIKOVSKY: Overture: "Polonaise"
1. FREDERICK CHOPIN: "Les Sylphides" (Choreography by M. Fokine)
a) Mazurka; Kathryn Lee
b) Variation: André Eglevsky
c) Prelude: Anna Istomina
d) Valse: Irina Baronova and André Eglevsky
2. FELIX MENDELSSOHN: "Dragon Fly" (New choreography by Massine)
Kathryn Lee
3. MIKHAIL GLINKA: "Première Polka" (New choreography by Massine)
Anna Istomina and Yurek Lazowski
4. JOHANN STRAUSS: "Le Beau Danube" (Choreography by Massine)
Irina Baronova and Leonide Massine
5. GIOACHINO ROSSINI: "Dancing Poodles" (Choreography by Massine)
Kathryn Lee and Yurek Lazowski
6. SERGEI RACHMANINOV: "The Warrior" (New choreography by Massine)
André Eglevsky
7. MAURICE RAVEL: "Pavane" (New choreography by Massine)
Anna Istomina
8. MODESTE MUSSORGSKY: "The Great Gate of Kiev" ("Pictures at an Exhibition")
Orchestra
9. DMITRI SHOSTAKOVICH: "Leningrad Symphony" (1st Movement of Symphony No. 7) (New choreography by Massine)
Peasant girl: Irina Baronova

2nd Peasant girl: Anna Istomina
Child: Kathryn Lee
Young peasant: André Eglevsky
1st soldier: Leonide Massine
2nd soldier: Yurek Lazowski

The theme of the action is based on the idea of brutality trying to overcome mankind by force. It fails and peaceful, idyllic life is restored.

-INTERMISSION-

PART 2

PYOTR TCHAIKOVSKY: "Marche Slav [Slavonic March]"
Orchestra

1. PYOTR TCHAIKOVSKY: "The Black Swan" - Pas de Deux (choreography by M. Petipa)
Irina Baronova and André Eglevsky
2. JOHANNES BRAHMS: "Gypsy Dance" (New choreography by Massine)
Anna Istomina
3. MANUEL DE FALLA: "Farruca" from "The three cornered hat" (choreography by Massine)
Leonine Massine
4. LUDWIG VAN BEETHOVEN: "Contredanses" (New choreography by Massine)
Irina Baronova
5. MODESTE MUSSORGSKY: "Gopak" (choreography by Y. Lazowski)
Yurek Lazowski
6. PYOTR TCHAIKOVSKY: "The Bluebird" - Pas de Deux Ballet (choreography by M. Petipa)
Anna Istomina and André Eglevsky
7. MIKHAIL GLINKA: "Polish Festival" (choreography by Massine)
a) Mazurka: Irina Baronova and Leonide Massine
b) Valse: Kathyrn Lee and André Eglevsky
c) Krakoviak: Anna Istomina and Yurek Lazowski and entire cast

Franz Allers, conductor
Irina Baronova
Andre Eglevsky
Anna Istomina
Kathryn Lee
Yurek Lazowski
Leonine Massine

July 2

NAT SIMON: “Poinciana”
GEORGE GERSHWIN: “Summertime”
DAVID ROSE: “Holiday for Strings”
ROBERT WRIGHT & GEORGE FORREST: “Strange Music”
SONGS WITH ORCHESTRA
RICHARD RODGERS & LORENZ HART: “My Romance”; “Where Or When”; “Little Girl Blue”; “I Didn’t Know What Time It Was”
Miss Shore
DAVID PEREZ: “Ay, Ay, Ay” (arranged by Freire)
AL GOODMAN: Chopin Impromptu (“I’m Always Chasing Rainbows” - Carroll)
FELIX ARNDT: “Nola”
SIGMUND ROMBERG: “Softly as in a Morning Sunrise”
-INTERMISSION-
RODGERS & HAMMERSTEIN: Selections from “Carousel”
AL GOODMAN: “Three Blind Mice”
IRVING BERLIN: “A Pretty Girl is Like A Melody”
SONGS WITH ORCHESTRA
? IUIZ: “Amor, Amor”
COLE PORTER: “Night and Day”
GEORGE GERSHWIN: “The Man I Love”
JEROME KERN-OSCAR HAMMERSTEIN: “My Bill”
Miss Shore
JEROME KERN: “Waltz in Springtime”
JEROME KERN MEDLEY: “All The Things You Are”; “Ol’ Man River”; “More and More”
UNITED NATIONS MEDLEY

Alexander Smallens, conductor
Dinah Shore, vocalist
(All Orchestra Arrangements by Al Goodman)

July 3

1. OTTO NICOLAI: Overture to “The Merry Wives of Windsor”
2. WOLFGANG AMADEUS MOZART: Symphony in C major, “Jupiter” (K. 551) [41]
-INTERMISSION-
3. HENRY HADLEY: Overture, “In Bohemia”
4. CAMILLE SAINT-SAENS: “Bacchanale” from “Samson et Dalila”
5. PYOTR TCHAIKOVSKY: Andante Cantabile from String Quartet in D Major, No. 1, Op. 11
6. PAUL DUKAS: Scherzo, “L’Apprenti Sorcier” (“The Sorcerer’s Apprentice”) (After a ballad by Goethe)

Alexander Smallens, conductor

July 5

1. JOHANNES BRAHMS: “Academic Festival Overture,” Op. 80

2. JOHANNES BRAHMS: Symphony in E minor, No. 4, Op. 98
-INTERMISSION-
3. JOHANNES BRAHMS: Concerto for Violin and Orchestra in D major, Op. 77
Mr. Huberman

Leonard Bernstein, conductor
Bronislaw Huberman, violin

July 6

1. FREDERICK DELIUS: "The Walk Through Paradise Garden" from the opera, "A Village Romeo and Juliet"
2. LEONARD BERNSTEIN: Suite from the Ballet "Fancy Free"
-INTERMISSION-
3. DMITRI SHOSTAKOVICH: Symphony No. 5, Op. 47

Leonard Bernstein, conductor

July 7

1. RICHARD WAGNER: Overture to "The Flying Dutchman"
2. RICHARD WAGNER: Prelude and "Love-Death [Liebestod]" from "Tristan und Isolde"
3. RICHARD WAGNER: Siegfried's Rhine Journey from "Götterdämmerung"
4. RICHARD WAGNER: Ride of the Valkyries from "Die Walküre"
-INTERMISSION-
5. EDVARD GRIEG: Concerto for Piano and Orchestra in A minor, Op. 16
Mr. Templeton
6. ALEC TEMPLETON: Group of Improvisations (piano alone)
Mr. Templeton

Leonard Bernstein, conductor
Alec Templeton, piano

July 8

1. LUDWIG VAN BEETHOVEN: Symphony in E-flat Major, No. 3 ("Eroica"), Op. 55
-INTERMISSION-
2. AARON COPLAND: Waltz and Hoedown from the Ballet "Rodeo"
3. SAMUEL BARBER: Adagio for Strings
4. JOHN PHILLIP SOUSA: Three Marches
(a) "El Capitan"
(b) "Washington Post"
(c) "Semper Fidelis"

Leonard Bernstein, conductor

July 9

GEORGES BIZET: "Carmen" (Complete Opera: Fully Cast and Staged)
Carmen: Gladys Swarthout
Micaela: Mimi Benzell
Frasquita: Thelma Votipka
Mercedes: Helen Olheim
Don José: Charles Kullman
Escamillo: Martial Singher
Duncaire: Lodovico Oliviero
Remendado: George Cehanovsky
Zuniga: Lorenzo Alvary
Morales: George Cehanovsky
Innkeepers, Officers, Lads, Cigar Girls, Gypsies, Smugglers, Picadors, Toreadors
Corps de Ballet
Arthur Mahoney and Thalia Mara, *Guest Dancers*

Alexander Smallens, conductor
Choreography by Arthur Mahoney
Etienne Baroni, stage manager

July 10

Same as July 9

July 11

1. FELIX MENDELSSOHN: Overture, "Fingal's Cave" ("The Hebrides")
2. JOHANNES BRAHMS: Symphony in D major, No. 2, Op. 73
-INTERMISSION-
3. GEORGES BIZET: Suite No. 2 from the incidental music to Alphonse Daudet's play, "L'Arlesienne [L'Arésienne]"
4. PYOTR TCHAIKOVSKY: Overture-Fantasy, "Romeo and Juliet" (After Shakespeare)
5. JEAN SIBELIUS: Symphonic Poem, "Finlandia," Op. 26, No. 7

Alexander Smallens, conductor

July 12 Gershwin Program

1. GEORGE GERSHWIN: Overture to "Strike Up The Band"
2. GEORGE GERSHWIN: Concerto in F for Piano and Orchestra
Mr. Levant
3. GEORGE GERSHWIN: "An American in Paris"
-INTERMISSION-
4. GEORGE GERSHWIN: "Porgy and Bess," a Symphonic Picture (Arranged for Orchestra by Robert Russell Bennett)
5. GEORGE GERSHWIN: "Rhapsody in Blue"
Mr. Levant

Alexander Smallens, conductor
Oscar Levant, piano

July 13

1. CARL MARIA VON WEBER: Overture to the opera "Der Freischütz"
2. WOLFGANG AMADEUS MOZART: Symphony in D major, No. 35, "Haffner" (K. 385)
-INTERMISSION-
3. NIKOLAY RIMSKY-KORSAKOV: "Capriccio Espagnol [Spanish Caprice]," Op. 34
4. MAURICE RAVEL: "Pavane Pour une Infante Défunte" (Pavane for a Dead Infant)
5. CLAUDE DEBUSSY: "Fêtes" ('Festivals")
6. JAROMÍR WEINBERGER: Polka and Fugue from the opera, "Schwanda"

Alexander Smallens, conductor

July 14

1. GIOACHINO ROSSINI: Overture to "The Barber of Seville"
2. FRANZ SCHUBERT: Symphony in B minor, No. 8 ("Unfinished")
3. PYOTR TCHAIKOVSKY: "Capriccio Italien," Op. 45
-INTERMISSION-
4. ANTONIN DVORAK: Three Slavonic Dances (first series) Op. 46
5. ÉDOUARD LALO: Concerto for 'Cello and Orchestra, in D minor
Mr. Stern

Ignace Strasfogel, conductor
Carl Stern, 'cello

July 15

1. LUDWIG VAN BEETHOVEN: Overture to "Egmont," Op. 84
2. LUDWIG VAN BEETHOVEN: Symphony in A Major, No. 7, Op. 92
-INTERMISSION-
3. ANATOL LYADOV: Legend for Orchestra, "Le Lac Enchante" ("The Enchanted Lake"), Op. 62
4. KARL GOLDMARK: Concerto for Violin and Orchestra in A minor, Op. 28
Mr. Rosenker
5. JACQUES OFFENBACH: Overture to "Orphée aux Enfers" ("Orpheus in Hades")

Ignace Strasfogel, conductor
Michael Rosenker, violin

July 16

1. JOHANNES BRAHMS: Symphony in C minor, No. 1, Op. 68
-INTERMISSION-
2. IGOR STRAVINSKY: Suite from the Ballet, "The Firebird"

3. PYOTR TCHAIKOVSKY: Concerto for Piano and Orchestra in B-flat minor, No. 1, Op. 23
Mr. Brailowsky

Fabien Sevitzky, conductor
Alexander Brailowsky, piano

July 17

1. FRITZ KREISLER: Praeludium and Allegro (arranged by Sevitzky)
2. CLAUDE DEBUSSY: From Nocturnes: "Nuages," "Fêtes"
3. FRANZ LISZT: Symphonic Poem No. 3, "Les Preludes [Préludes]" (After Lamartine)
-INTERMISSION-
4. JEAN SIBELIUS: Symphony No. 2, in D major, Op. 43

Fabien Sevitzky, conductor

July 18

1. LIONEL BARRYMORE: Praeludium and Fugue
2. ARCANGELO CORELLI: Suite for String Orchestra (arr. by Ettore Pinelli)
3. OTTORINO RESPIGHI: Symphonic Poem, "The Pines of Rome"
-INTERMISSION-
4. PYOTR TCHAIKOVSKY: Symphony in E minor, No. 5, Op. 64

Fabien Sevitzky, conductor

July 19

1. CÉSAR FRANCK: Symphony in D minor
-INTERMISSION-
2. JOHANNES BRAHMS: Variations on a Theme by Haydn in B-flat major, Op. 56a
3. LUDWIG VAN BEETHOVEN: Concerto for Violin and Orchestra in D major, Op. 61
Miss Morini

Fabien Sevitzky, conductor
Erica Morini, violin

July 20

1. MIKHAIL GLINKA: Overture to "Russlan [Ruslan] and Ludmilla [Lyudmila]"
2. FELIX MENDELSSOHN: Symphony in A major ("Italian"), Op. 90
-INTERMISSION-
3. PYOTR TCHAIKOVSKY: Overture-Fantasy, "Romeo and Juliet"
4. JOHANN STRAUSS: Waltz, "Voices of Spring"
5. ARKADY DUBENSKY: Variations and Finale on Stephen Foster Themes

Fabien Sevitzky, conductor

July 21

1. FRANZ VON SUPPÉ: Overture, "The Beautiful Galatea"
2. (a) JOHANN STRAUSS: "Tales from the Vienna Woods"
   (b) A. TURLET: French National March
3. (a) GIUSEPPE VERDI: "Ah, fors'e lui" ("La Traviata")
   (b) HARRY TIERNEY: "Alice Blue Gown" ("Irene")
   Miss Schools
4. FRANZ LEHAR: Selections

-INTERMISSION-

5. SIGMUND ROMBERG: Music from "The Student Prince"
6. (a) SIGMUND ROMBERG: "Blue Heaven" ("The Desert Song")
   (b) SIGMUND ROMBERG: "Big Black Yard" ("Up in Central Park")
   Mr. Merrill
7. SIGMUND ROMBERG: Military March ("The Desert Song")
8. PIANO INTERLUDE (Sigmund Romberg at the piano)
9. (a) SIGMUND ROMBERG: "Wanting You" ("New Moon")
   (b) SIGMUND ROMBERG: "Close as Pages in a Book" ("Up in Central Park")

Sigmund Romberg, conductor
Victoria Schools, soprano
Robert Merrill, baritone

July 22

1. RICHARD WAGNER: Overture to "Rienzi"
2. ANTONIN DVORAK: Second Movement, "Largo," from Symphony in E minor, No. 5 [9], "From the New World," Op. 95
3. GEORGES BIZET: Suite from the opera, "Carmen"

-INTERMISSION-

4. JEAN SIBELIUS: Finlandia, Symphonic Poem for Orchestra, Op. 26, No. 7
5. PIETRO MASCAGNI: Intermezzo from the opera, "Cavalleria Rusticana"
6. JOHANN STRAUSS: Waltz, "[On] The Beautiful Blue Danube"
7. PYOTR TCHAIKOVSKY: Overture, "1812," Op. 49

Fabien Sevitzky, conductor

July 23

1. HENRY HADLEY: Overture, "In Bohemia"
2. JOHANNES BRAHMS: Symphony in F major, No. 3, Op. 90

-INTERMISSION-

3. JAROMÍR WEINBERGER: Polka and Fugue from "Schwanda"
4. LUDWIG VAN BEETHOVEN: Concerto for Piano and Orchestra in C minor, No. 3, Op. 37

Miss Dorfmann

Fabien Sevitzky, conductor
Ania Dorfmann, piano

July 24 All-Russian Program

1. DMITRI KABALEVSKY: Overture to "Colas Breugnon"
2. PYOTR TCHAIKOVSKY: Symphony in B minor, No. 6, Op. 74 ("Pathétique")
-INTERMISSION-
3. DMITRI SHOSTAKOVICH: Symphony No. 5, Op. 47

Fabien Sevitzky, conductor

July 25

JOHN A. CARPENTER: "Song of Faith"
Mr. Seiloff and chorus
-INTERMISSION-
LUDWIG VAN BEETHOVEN: Symphony No. 9, in D minor, Op.125, with Final Chorus on Schiller's "Ode to Joy"
Misses Ramoska and Merriman, Messrs. Dame and Fowler, Chorus

Fabien Sevitzky, conductor
Biruta Ramoska, soprano
Nan Merriman, contralto
David Dame, tenor
Edwin Fowler, bass
Schola Cantorum of NY
August J. Seiloff, narrator

July 26

Same as July 25

July 27

1. GIOACHINO ROSSINI: Overture to "William Tell"
2. HECTOR BERLIOZ: Three Excerpts from "The Damnation of Faust"
3. FRANZ SCHUBERT: Symphony in B minor, No. 8 ("Unfinished")
-INTERMISSION-
4. GEORGE GERSHWIN: "Porgy and Bess," A Symphonic Picture (Arranged for Orchestra by Robert Russell Bennett)
5. MAURICE RAVEL: "Bolero [Boléro]"

Fabien Sevitzky, conductor

July 28

PART ONE

1. GIOACHINO ROSSINI: Overture, ("La Gazza Ladra")
    Orchestra
2. FREDERICK CHOPIN: Suite de Danse:
    (a) Nocturne (A flat major)
        Bettina Rosay, Albia Kavan, Anne Simpson, John Kriza
    (b) Valse (G flat major)
        Bettina Rosay
    (c) Nocturne (F-sharp major)
        Alicia Markova and Anton Dolin
    (d) Mazurka (C major)
        John Kriza
    (e) Prelude (A major)
        Alicia Markova
    (f) Mazurka (D major)
        Albia Kavan
    (g) Valse (C sharp minor)
        Alicia Markova and Anton Dolin
    All choreography by Michael Fokine except (c) which was choreographed by Markova and Anton Dolin

-INTERMISSION-

PART TWO

1. FELIX MENDELSSOHN: "Taglioni and the Scotsman" ("A Midsummer Night's Dream") (choreography by Anton Dolin)
    Alicia Markova and Anton Dolin
2. JEAN-HENRI RAVINA: "Pas Espagnol" (choreography by Anne Simpson)
    Anne Simpson
3. JOHANN STRAUSS: "The Polka" (Tritschtratsch Polka) (choreography by Vincenzo Celli)
    Albia Kavan, Bettina Rosay, John Kriza
4. WOLFGANG AMADEUS MOZART: "Vestris' Solo" (Finale from "Les Petits Riens") (choreography by Vincenzo Celli)
    Anton Dolin
5. CESARE PUGNI: "Pas de Quatre" (choreography by Anton Dolin)
    Alicia Markova, Albia Kavan, Bettina Rosay, Anne Simpson

PART THREE

1. DARIUS MILHAUD: Suite Française (First performance anywhere of symphonic version)
    Orchestra
2. PYOTR TCHAIKOVSKY: The Blue Bird (Grand Pas de Deux Ballet) (no choreographer listed)
    a) Pas de deux
        Bettina Rosay, John Kriza
    b) Solo
        John Kriza
    c) Solo
        Bettina Rosay

d) Coda
Bettina Rosay, John Kriza
3. PYOTR TCHAIKOVSKY: Solo (From "Princess Aurora")
Albia Kavan
4. JOAQUIM MALATS: Serenade
Anne Simpson
5. PYOTR TCHAIKOVSKY: Pas de Deux (From "The Nut Cracker Suite")
a) Adagio
Alicia Markova, Anton Dolin
b) Solo
Anton Dolin
c) Solo ("The Sugar Plum fairy")
Alicia Markova
d) Coda
Alicia Markova, Anton Dolin

Maurice Abravanel, conductor
V. Barbette, stage director
Anton Dolin
Alicia Makova
Anne Simpson
Albia Kavan
Bettina Rosay
John Kriza

July 29

1. WOLFGANG AMADEUS MOZART: Symphony in C major, No. 36, "Linz" (K. 425)
2. RICHARD STRAUSS: Tone Poem, "Don Juan," Op. 20
-INTERMISSION-
3. DARIUS MILHAUD: Suite Française
4. MAURICE RAVEL: Daphnis and Chloé Suite No. 2
5. JOHANN STRAUSS: Waltz, "Emperor"

Maurice Abravanel, conductor

July 30

1. J.S. BACH: Toccata and Fugue in C minor (orch. by Wood)
2. JOHANNES BRAHMS: Symphony in E minor, No. 4, Op. 98
-INTERMISSION-
3. EUGENE GOOSENS: (a) By the Tarn, Sketch for String Orchestra and Clarinet (b) Rhythmic Dance
4. WOLFGANG AMADEUS MOZART: Concerto for Two Pianos and Orchestra in E flat major (K. 365)
Mr. Luboshutz and Miss Nemenoff

Eugene Goossens, conductor
Pierre Luboshutz and Genia Nemenoff, duo-pianists

July 31

1. WILLIAM G. STILL: "Festive Overture" (First Performance in New York)
2. JOHN W. HAUSSERMAN: "Rondo Carnevalesque"
3. RICHARD STRAUSS: Suite, "Der Rosenkavalier" (Arranged by Antal Dorati)

-INTERMISSION-

4. ALEXANDER BORODIN: Polovetsian [Polovtsian] Dances from "Prince Igor"
5. MAX BRUCH: Concerto for Violin in G minor, No. 1, Op. 26
    Mr. Fuchs

Eugene Goossens, conductor
Joseph Fuchs, violin

August 1

1. SERGEI PROKOFIEV: "Lieutenant Kije [Kijé]," Orchestral Suite, Op. 60
2. MODESTE MOUSSORGSKY: "Pictures at an Exhibition" (orch. by Ravel)

-INTERMISSION-

3. PYOTR TCHAIKOVSKY: Symphony in F minor, No. 4, Op. 36

Eugene Goossens, conductor

August 2

GIACOMO PUCCINI: "La Bohème" (Complete Opera Staged With Full Cast)
Mimi: Grace Moore
Rodolfo: Jan Peerce
Marcello: Martial Singher
Colline: Lorenzo Alvary
Schaunard: George Cehanovsky
Musetta: Mimi Benzell
Benoit; Alcindoro: Lodovico Oliviero
Students, working girls, citizens, shopkeepers, street vendors, soldiers, waiters, young boys, young girls, etc.

Alexander Smallens, musical director
Herbert Graf, stage director
Etienne, assistant stage director

August 3

Same as August 2

August 4

1. ANTONIN DVORAK: "Carneval [Carnival]," Overture
2. (a) GEORGE FREDERICK HANDEL: "Hear Me, Ye Winds and Waves," from "Scipio"
   Mr. Duncan
   (b) GIOACHINO ROSSINI: "Largo al factotum," from "Il Barbiere di Siviglia"
   Mr. Duncan
3. IGOR STRAVINSKY: Suite from the Ballet, "The Firebird"

-INTERMISSION-

4. MANUEL DE FALLA: Three Dances from "The Three-Cornered Hat"
5. (a) TWO SPIRITUALS WITH ORCHESTRA:
   (1) I Want Jesus to Walk with Me (arranged by Brown; orch. by Zoltai)
   (2) Every Time I Feel The Spirit (arranged by Rhodes; orch. by Zoltai)
   (b) JEROME KERN-OSCAR HAMMERSTEIN: "Ol' Man River" from "Show Boat"
   (c) GEORGE GERSHWIN: "I Got Plenty O'Nuttin'" from "Porgy and Bess"
   Mr. Duncan

Alexander Smallens, conductor
Todd Duncan, baritone

August 5

1. LUDWIG VAN BEETHOVEN: Symphony in A Major, No. 7, Op. 92

-INTERMISSION-

2. HECTOR BERLIOZ: Overture, "The Roman Carnival," Opus 9
3. RICHARD WAGNER: Prelude and "Love-Death [Liebestod]" from "Tristan und Isolde"
4. RICHARD STRAUSS: Tone Poem, "Don Juan" (After Nicolaus Lenau), Op. 20

Alexander Smallens, conductor

August 6

1. JOHANN STRAUSS: Overture to the operetta "Die Fledermaus"
2. a. ROBERT STOLZ: L'Heure Bleu (First American Performance)
   b. ROBERT STOLZ: Turkish March (First American Performance)
3. a. JOHANN STRAUSS: Coloratura Waltz
   b. FRANZ LEHAR: Love Can Be Dreamed
   c. ROBERT STOLZ: Just for a Kiss or Two
   Miss MacWaters
4. FRANZ LEHAR: Fantasy on the operetta "The Merry Widow" (arranged especially for the Stadium by Robert Stolz)

-INTERMISSION-

5. FRANZ VON SUPPÉ: Overture to the operetta "The Beautiful Galatea"
6. a. EDMUND EYSLER: Wine Song (Weinleid)
   b. CARL LORENZ: A Waltz by Johann Strauss (A' Waltzer von Strauss)
   c. JOSEF STRAUSS: A Little Piece of Heaven (Das muss ein Stueck vom Himmel sein)
   d. RALPH BENATZKY: Grinzing (Ich moecht wieder einmal in Grinzing sein)
   Mr. List

7. JOHANN STRAUSS: Waltz, “Roses from the South”
8. ROBERT STOLZ: Robert Stolz Favorites

Robert Stolz, conductor
Virginia MacWaters, soprano
Emanuel List, bass

August 7 All-Tchaikovsky Program

1. PYOTR TCHAIKOVSKY: “Marche Slave [Slavonic March]”
2. PYOTR TCHAIKOVSKY: Suite from the Ballet, “The Nutcracker,” Op. 71-a
3. PYOTR TCHAIKOVSKY: Andante Cantabile from Symphony No. 5, in E minor, Op. 64
4. PYOTR TCHAIKOVSKY: Waltz from the Ballet, “The Sleeping Beauty”
-INTERMISSION-
5. PYOTR TCHAIKOVSKY: Symphony in B minor, No. 6, “Pathetique [Pathétique],” Op. 74

Alexander Smallens, conductor

August 8

1. FRANZ JOSEPH HAYDN: Symphony in C minor, No. 78
2. WOLFGANG AMADEUS MOZART: Concerto for Piano and Orchestra in A major (K. 488) [23]
    Miss Fine
-INTERMISSION-
3. GIAN-CARLO MENOTTI: Suite from the Ballet, “Sebastian”
4. CÉSAR FRANCK: Symphonic Variations for Piano and Orchestra
    Miss Fine
5. PAUL DUKAS: Scherzo, “The Sorcerer’s Apprentice,” after a Ballad by Goethe

Alexander Smallens, conductor
Eleanor Fine, piano

August 9

1. JEAN SIBELIUS: Symphony in E minor, No. 1, Op. 39
-INTERMISSION-
2. C. P. E. BACH: Concerto for Orchestra in D Major (Arranged by Maximilian Steinberg)
3. FELIX MENDELSSOHN: Concerto for Violin and Orchestra in E minor, Op. 64
    Mr. Elman

Alexander Smallens, conductor
Mischa Elman, violin

August 10

1. J.S. BACH: Passacaglia (orch. by Boessenroth)
2. WOLFGANG AMADEUS MOZART: Symphony in C major, “Jupiter,” K. 551 [41]

-INTERMISSION-
3. MODESTE MUSSORGSKY: "A Night On Bald Mountain"
4. FREDERICK DELIUS: Intermezzo, "The Walk Through Paradise Garden" from the opera, "A Village Romeo and Juliet"
5. MANUEL DE FALLA: Excerpts from the Ballet Pantomine, "El Amor Brujo" ("Love the Sorcerer")

Alexander Smallens, conductor

August 11

(Program to be announced later)

Alexander Smallens, conductor

August 12 Last Night of the Season

All-French Program

1. HECTOR BERLIOZ: Overture to the opera "Béatrice et Benedict"
2. ÉDOUARD LALO: "Symphonie Espagnole," for Violin and Orchestra, Op. 21
Mr. Corigliano
3. MAURICE RAVEL: "La Valse," Choreographic Poem for Orchestra
-INTERMISSION-
4. CÉSAR FRANCK: Symphony in D minor

Alexander Smallens, conductor
John Corigliano, violin

1946

June 17 Opening Night

1. LUDWIG VAN BEETHOVEN: Overture to "Leonore" No. 3, Op. 72[a]
2. PYOTR TCHAIKOVSKY: Symphony No. 5, in E minor, Op. 64
-INTERMISSION-
3. JOHANNES BRAHMS: Concerto for Piano and Orchestra in B-flat major, No. 2, Op. 83
Mr. Rubinstein

Artur Rodzinski, conductor
Artur Rubinstein, piano

June 18

1. PYOTR TCHAIKOVSKY: Symphony in B minor, No. 6 ("Pathétique"), Op. 74
-INTERMISSION-

2. RICHARD WAGNER: Overture to Tannhaeuser [Tannhäuser]
3. RICHARD WAGNER: Prelude and "Liebestod" (Love Death) from "Tristan and Isolde"
4. RICHARD WAGNER: Prelude to "Die Meistersinger"

George Szell, conductor

June 20

1. JOHANNES BRAHMS: Symphony in D major, No. 2, Op. 73
2. WILLIAM GRANT STILL: "In Memoriam: The Colored Soldiers Who Died For Democracy"
-INTERMISSION-
3. FELIX MENDELSSOHN: Concerto for Violin and Orchestra, in E minor, Op. 64
    Miss Morini

George Szell, conductor
Erica Morini, violin

June 21

1. PETER MENNIN: "Folk Overture"
2. MORTON GOULD: Spirituals for String Choir and Orchestra
3. WILLIAM SCHUMAN: "Side Show for Orchestra"
-INTERMISSION-
4. DMITRI SHOSTAKOVICH: Symphony No. 1, Op. 10

Walter Hendl, conductor

June 22

1. GEORGES ENESCO: Roumanian Rhapsody No. 1, in A major
2. FRANCIS POULENC: Concerto for Two Pianos and Orchestra, in D minor
3. CLAUDE DEBUSSY: "Clair de Lune"
4. SERGE PROKOFIEV: Scherzo and March from "The Love of Three Oranges"
5. VICTOR HERBERT: "Kiss Me Again," "Sweethearts," "Falling in Love with Someone"
6. GRIGORAS DINICU: "Hora Staccato"
-INTERMISSION-
7. GROUP OF TWO-PIANO SELECTIONS
    RICHARD RODGERS & OSCAR HAMMERSTEIN: Falling in Love with Love
    CON CONRAD: The Continental
    JEROME KERN: This Song is You
    RICHARD RODGERS & OSCAR HAMMERSTEIN: Lover
8. PAUL LAVALLE: Symphonic Rumba
9. RICHARD STRAUSS: Waltzes from "Der Rosenkavalier"
10. FRANZ LISZT: First Hungarian Rhapsody

Paul Lavalle, conductor

Jack Lowe and Arthur Whittemore, duo-pianists

June 24

GIACOMO PUCCINI: "La Bohème" (Complete Opera Staged With Full Cast)
Rodolfo: Jan Peerce
Schaunard: George Cehanovsky
Mimi: Grace Moore
Marcello: Enzo Mascherini
Colline: Lorenzo Alvary
Benoit; Alcindoro: Lodovico Oliviero
Musetta: Neure Jorjorian

Alexander Smallens, conductor
Tibor Kozma, assistant conductor
Desire Defrere, stage director

June 25

Same as June 24

June 26

1. SERGE PROKOFIEV: "Classical" Symphony, Op. 25
2. AARON COPLAND: Orchestral Suite from the ballet "Appalachian Spring"
3. DARIUS MILHAUD: Suite Française
-INTERMISSION-
4. JEAN SIBELIUS: Symphony in D major, No. 2, Op. 43

Alexander Smallens, conductor

June 27 Tchaikovsky Program

1. PYOTR TCHAIKOVSKY: Polonaise from the opera, "Eugene Onegin"
2. PYOTR TCHAIKOVSKY: Concerto for Violin and Orchestra in D major, Op. 35
    Miss Glenn
-INTERMISSION-
3. PYOTR TCHAIKOVSKY: Concerto for Piano and Orchestra in B-Flat, No. 1, Op. 23
    Mr. List

Alexander Smallens, conductor
Carroll Glenn, violin
(Pvt) Eugene List, piano

June 29

1. ANTONIO VIVALDI: Concerto grosso in B minor, Op. 3, No. 11 (arranged by Siloti)
2. JEAN BERGER: Concerto for Harmonica and Orchestra

Mr. Adler
3. RICHARD STRAUSS: Symphonic Excerpts from the Opera, "Die Frau Ohne Schatten" ("The Woman Without a Shadow") (First NY Performance)
-INTERMISSION-
4. FRANZ JOSEPH HAYDN: Symphony in D, No. 93 (Salomon, No. 2)
5. THREE PIECES ARRANGED FOR HARMONICA AND ORCHESTRA
GRIGORAS DINICU: "Hora Staccato"
ERNESTO LECUONA: "Malaguena"
MAURICE RAVEL: "Bolero"
Mr. Adler
6. ARAM KHATCHATURIAN: Three Dances from the ballet "Gayaneh"

Alexander Smallens, conductor
Larry Adler, harmonica

July 1

1. DAVID VAN VACTOR: "Overture to a Comedy"
2. ANTONIN DVORAK: Symphony in E minor, No. 5 [9], "From the New World," Op. 95
3. TWO ARIAS FROM GRAND OPERA
(a) GEORGE FREDERICK HANDEL: "Lascia ch'io pianga" from "Rinaldo"
(b) GEORGES BIZET: "Habanèra" from "Carmen"
Miss Swarthout
-INTERMISSION-
4. ARKADY DUBENSKY: Variations and Finale on Stephen Foster Themes
5. ARRANGED FOLK SONGS
(a) MARIE-JOSEPH CANTELOUBE: "Bailero" from "Songs of the Auvergne"
(b) JOHN JACOB NILES: "Go 'Way from My Window"
(c) FRANCISCO (PAULO) MIGNONE: "Cantiga de Ninar"
(d) FERNANDO OBRADORS: "El Vito"
Miss Swarthout

Fabien Sevitzky, conductor
Gladys Swarthout, mezzo

July 2

1. J.S. BACH: "Giant Fugue" (Chorale Prelude) – "Wir glauben all' an einen Gott" (arr. by Sevitzky)
2. JOHANNES BRAHMS: Symphony in E minor, No. 4, Op. 98
-INTERMISSION-
3. LUDWIG VAN BEETHOVEN: Overture to "Leonore" No. 3
4. SAMUEL BARBER: "Essay for Orchestra"
5. HECTOR BERLIOZ: Three Excerpts from "The Damnation of Faust"

Fabien Sevitzky, conductor

July 3

1. CARL MARIA VON WEBER: Overture to "Euryanthe"
2. PAUL CRESTON: "Frontiers," Opus 34
3. EDVARD GRIEG: Concerto for Piano and Orchestra in A minor, Op. 16
    Mr. Andersen

-INTERMISSION-

4. PYOTR TCHAIKOVSKY: Symphony in E minor, No. 5, Op. 64

Fabien Sevitzky, conductor
Stell Andersen, piano

July 4

1. JOHN PHILLIP SOUSA: March, "The Stars and Stripes Forever"
2. WILLIAM SCHUMAN: "William Billings Overture"
3. FREDERICK JACOBI: Four Dances from "The Prodigal Son" (First Performance)
4. GEORGE ANTHEIL: "Over the Plains"
5. RICHARD RODGERS & OSCAR HAMMERSTEIN: "Oklahoma!" Suite (arr. for orchestra by Bennett)

-INTERMISSION-

SECOND HALF BY HALL JOHNSON CHOIR
NATIONAL ANTHEM: The Star-Spangled Banner
SPIRITUALS: You May Bury Me in the Eas' (arr. by Hall Johnson); Way Over in Beulah-Lan
HALL JOHNSON: River Chant
SPIRITUALS: (Male Voices Only) Little Black Train is a-Comin'; Goin' to See M'Sarah; Who Built de Ark?; (Full Chorus) Mos' Done Travellin'; Deep River
HALL JOHNSON: Pilate
SPIRITUALS: I Cannot Stay Here By Myself
W.C. HANDY: St. Louis Blues (arranged by Morton Gould)

Alexander Smallens, conductor (First Half)
Hall Johnson (Negro) Choir (Second Half)

July 6

GIOACHINO ROSSINI: Overture to "William Tell"
AMILCARE PONCHIELLI: Cielo e mar from "La Gioconda"
GIUSEPPE VERDI: La Donna e mobile from "Rigoletto"
ALFREDO CATALANI: Dance of the Loreley from "Loreley"
GIUSEPPE VERDI: Stride la Vampa from "Il Trovatore"
ERMANNO WOLF-FERRARI: Two Intermezzi from "The Jewels of the Madonna"
GIUSEPPE VERDI: Di Provenza from "La Traviata"
GIOACHINO ROSSINI: Largo al factotum from "The Barber of Seville"
GIUSEPPE VERDI: Overture and Solenne in ques'tora from "La Forza Del Destino"
NO COMPOSER LISTED: Fantasy on Neapolitan Airs

GIUSEPPE VERDI: Rigoletto: Bella Figlia dell' Amore (Quartet from the last act)

Alexander Smallens, conductor
Marie Rogndahl, soprano
Claramae Turner, mezzo
Jan Peerce, tenor
Giuseppe De Luca, baritone
Schola Cantorum of NY
NO INTERMISSION LISTED
SOLOISTS NOT LISTED UNDER INDIVIDUAL NUMBERS

July 8

1. CARL MARIA VON WEBER: Overture to the opera, "Der Freischütz"
2. FRANZ SCHUBERT: Symphony in B-flat major, No. 2
-INTERMISSION-
3. ZOLTÁN KODÁLY: "Psalmus Hungarious" for Tenor Solo, Chorus, and Orchestra
    Mr. Dillon and Chorus

Laszlo Halasz, conductor
Irwin Dillon, tenor
Schola Cantorum

July 9

1. JAROMÍR WEINBERGER: Overture to the opera, "Schwanda the Bagpipe-player"
2. (a) MODESTE MUSSORGSKY: Khovantchina: Introduction ("Dawn on the Moscow River")
   (b) MODESTE MOUSSORGSKY: Khovantschina: Entr'acte (Persian Dance)
3. BEDRICH SMETANA: "Vltava" ("The Moldau")
-INTERMISSION-
4. FRANZ LISZT: "Danse Macabre"
    Mr. Kilenyi
5. FRANZ LISZT: Hungarian Fantasia
    Mr. Kilenyi

Laszlo Halasz, conductor
Edward Kilenyi, piano

July 10

1. AARON COPLAND: "An Outdoor Overture"
2. MARC BLITZSTEIN: Suite from the film, "Native Land" (First Concert Performance)
-INTERMISSION-
3. FREDERICK DELIUS: Intermezzo, "The Walk to the Paradise Garden" from the opera "A Village Romeo and Juliet"
4. FREDERICK DELIUS: "La Calinda," Dance from the opera, "Koanga"
5. MAURICE RAVEL: "Bolero [Boléro]"

Laszlo Halasz, conductor

July 11 George Gershwin Program

1. GEORGE GERSHWIN: Overture to "Strike up the Band"
2. GEORGE GERSHWIN: Concerto in F major for Piano and Orchestra
    Mr. Levant
3. GEORGE GERSHWIN: "An American in Paris"

-INTERMISSION-

4. GEORGE GERSHWIN: "Porgy and Bess," A Symphonic Picture (arranged for orchestra by Robert Russell Bennett)
5. GEORGE GERSHWIN: "Rhapsody in Blue"
    Mr. Levant

Alexander Smallens, conductor
Oscar Levant, piano

July 13

1. WOLFGANG AMADEUS MOZART: Overture to the opera, "The Magic Flute"
2. PAUL CRESTON: "Threnody"
3. ROBERT SCHUMANN: Symphony in D minor, No. 4, Op. 120

-INTERMISSION-

4. PHILLIPA DUKE SCHUYLER: Scherzo from the Fairytale Symphony, "Rumpelstiltskin"
5. CAMILLE SAINT-SAENS: Concerto for Piano and Orchestra, in G minor, No. 2, Op. 22
    Miss Schuyler

Thor Johnson, conductor
Phillipa Duke Schuyler, piano

July 15

1. JOHANNES BRAHMS: "Academic Festival" Overture, Op. 80
2. ERNEST CHAUSSON: Symphony in B-flat major, Op. 20

-INTERMISSION-

3. PYOTR TCHAIKOVSKY: Concerto for Violin and Orchestra in D major, Op. 35
    Mr. Milstein

Pierre Monteux, conductor
Nathan Milstein, violin

July 16

1. J.S. BACH: Passacaglia (Orch. By Respighi)
2. LUDWIG VAN BEETHOVEN: Symphony in A major, No. 7, Op. 92

-INTERMISSION-

3. JACQUES IBERT: “Escales”
4. VINCENT D’INDY: “Istar,” Variations Symphoniques, Op. 42
5. MAURICE RAVEL: Suite No. 2 from the ballet, “Daphnis and Chloé”

Pierre Monteux, conductor

July 17

1. CARL MARIA VON WEBER: Overture to “Euryanthe”
2. JOHANNES BRAHMS: Symphony in D major, No. 2, Op. 73
-INTERMISSION-
3. RICHARD WAGNER: Bacchanale from “Tannhäuser”
4. RICHARD WAGNER: Prelude to “Lohengrin”
5. RICHARD WAGNER: Forest Murmurs (“Waldweben”) from “Siegfried”
6. RICHARD WAGNER: Overture to “The Flying Dutchman”

Pierre Monteux, conductor

July 18 Russian Program

1. MIKHAIL GLINKA: Overture to “Russlan [Ruslan] and Ludmilla [Lyudmila]”
2. PYOTR TCHAIKOVSKY: Symphony in F minor, No. 4, Op. 36
-INTERMISSION-
3. IGOR STRAVINSKY: Suite from the ballet, “Petroushka”
4. SERGEI RACHMANINOV: Concerto for Piano and Orchestra in C minor, No. 2, Op. 18
Mr. Kapell

Pierre Monteux, conductor
William Kapell, piano

July 20

1. JACQUES OFFENBACH: Overture to “Orpheus in the Underworld”
2. (a) JOHANN STRAUSS: Waltz, “[On] The Beautiful Blue Danube”
(b) JOHN PHILLIP SOUSA: March, “Washington Post”
3. JEROME KERN: “Cavalcade”
4. SIGMUND ROMBERG: (a) “One Alone,” from “The Desert Song” (b) “When She Walks in the Room” from “Up in Central Park”
Mr. Marvey
5. FRANZ SCHUBERT-SIGMUND ROMBERG: Selections from “Blossom Time”
-INTERMISSION-
6. (a) FRANZ LEHAR: Melodies
(b) RICHARD RODGERS & OSCAR HAMMERSTEIN: “June is Bustin’ Out All Over” from “Carousel”
7. SIGMUND ROMBERG: (a) “Lover Come Back to Me” (b) “One Kiss from New Moon”
Miss Nash
8. SIGMUND ROMBERG AT THE PIANO: IMPROMPTU

9. SIGMUND ROMBERG: "Close as Pages in a Book" from "Up In Central Park"
Miss Nash and Mr. Marvey

Sigmund Romberg, conductor
Marie Nash, vocal soloist
Gene Marvey, vocal soloist

July 22

1. LUDWIG VAN BEETHOVEN: Symphony No. 8 in F major, Op. 93
2. MAX BRUCH: Concerto for Violin and Orchestra in G minor, No. 1, Op. 26
Mr. Elman
-INTERMISSION-
3. AARON COPLAND: Orchestral Suite from the ballet "Appalachian Spring"
4.ÉDOUARD LALO: "Symphonie Espagnole," for Violin and Orchestra, Op. 21
Mr. Elman

Pierre Monteux, conductor
Mischa Elman, violin

July 23

1. HECTOR BERLIOZ: Overture to "Benvenuto Cellini," Op. 23
2. WOLFGANG AMADEUS MOZART: Symphony in D major, No. 35, "Haffner" (K. 385)
3. RICHARD WAGNER: Prelude and "Love-Death [Liebestod]" from "Tristan and Isolde"
-INTERMISSION-
4. JOHANNES BRAHMS: Concerto for Piano and Orchestra in D minor, No. 1, Op. 15
Mr. Simon

Pierre Monteux, conductor
Abbey Simon, piano

July 24

1. J.S. BACH: Toccata (orch. by Bloomfield)
2. JOHANNES BRAHMS: Symphony No. 3, in F major, Op. 90
-INTERMISSION-
3. CHARLES T. GRIFFES: "The Pleasure Dome of Kubla-Khan"
4. CÉSAR FRANCK: "Pièce Heroique" (orchestrated by O'Connell)
5. RICHARD STRAUSS: "Don Juan," Tone Poem (After Nicolaus Lenau), Op. 20

Pierre Monteux, conductor

July 25

1. CÉSAR FRANCK: Symphony in D minor
2. (a) GIUSEPPE VERDI: "Caro nome," from "Rigoletto"

(b) EVA DELL'ACQUA: "Villanelle"
Miss Pons
-INTERMISSION-
3. EMMANUEL CHABRIER: Overture to "Gwendoline"
4. (a) BACHELET: Chere Nuit
(b) GIOACHINO ROSSINI: "Una voce poco fa" from "The Barber of Seville"
Miss Pons
5. DARIUS MILHAUD: "Suite Française"
6. CLAUDE DEBUSSY: Prelude to "The Afternoon of a Faun"
7. GAETANO DONIZETTI: "Mad Scene," from "Lucia di Lammermoor"
Miss Pons

Pierre Monteux, conductor
Lily Pons, soprano

July 27

NIKOLAY RIMSKY-KORSAKOV: Symphonic Suite, "Scheherazade" (After "The Thousand and Nights and a Night"), Op. 35
-INTERMISSION-
1. NICOLAI PAGANINI: Variations on Caprice in A minor, Op. 1 (arr. for Piano Quartet)
2. CAMILLE SAINT-SAËNS: "Danse Macabre" (arr. for Piano Quartet)
3. FREDERICK CHOPIN: Etude, Opus 25, Nos. 1 (Harp) and 9 (Butterfly) Waltz in C-sharp minor (Minute) (arr. for Piano Quartet, played without pause)
4. FRANZ LISZT: "La Campanella" (arr. for Piano Quartet)
5. CLAUDE DEBUSSY: "Clair de Lune" (arr. for Piano Quartet)
6. ERNESTO LECUONA: "Malaguena" (arr. for Piano Quartet)
7. DMITRI SHOSTAKOVICH: Polka ("The Golden Age") (arr. for Piano Quartet)
8. FRANZ LISZT: Second Hungarian Rhapsody (arr. for Piano Quartet)

Alexander Smallens, conductor (First Half)
First Piano Quartet (Second Half)

July 29 S. Hurok Presents Alicia Markova and Anton Dolin

I
GIROLOMO FRESCOBALDI: Toccata (Transcribed for Orchestra by Hans Kindler)
Orchestra
II
FREDERICK CHOPIN: Suite de Danse:
1. Nocturne (A flat Major)
Rosella Hightower, Ana Ricarda, Albia Kavan
2. Valse (G flat Major)
Rosella Hightower
3. Nocturne (F-sharp Major)
Alicia Markova, Anton Dolin

4. Mazurka (C Major)
   George Skibine
5. Prelude (A Major)
   Alicia Markova
6. Mazurka (D Major)
   Albia Kavan
7. Valse (C-sharp minor)
   Alicia Markova and Anton Dolin

(choreographed by Michael Fokine except Nocturne in F-sharp Major which was choreographed by Markova and Dolin)

III

SUITE OF ROMANTIC DANCES

1. JOHANN STRAUSS: The Polka (choreography by Vincenzo Celli)
   Edith Allard, Ann Oka, Jack Gansert
2. RAVINA: Pas Espagnole (choreography by Ana Ricarda)
   Ana Ricarda
3. GIOACHINO ROSSINI: Vestris Solo (choreography by Vincenzo Celli)
   Anton Dolin
4. CESARE PUGNI: Pas de Quatre (choreography by Anton Dolin)
   Marie Taglioni, Alicia Markova, Lucille Grahn, Rosella Hightower, Carlotta Grisi, Albia Kavan, Fanny Cerito, Ana Ricarda

IV

NIKOLAY RIMSKY-KORSAKOV: Festival of High Russian Easter Orchestra

V

PYOTR TCHAIKOVSKY: Suite of Dances from "The Nutcracker" (choreography by Markova and Dolin after Petipa)

1. Overture
2. Danse des Mirlitons
   Albia Kavan, Edith, Ann Oka
3. The Trepak
   Rex Cooper
4. Grand Adagio
   Alicia Markova, Anton Dolin
5. Solo
   Anton Dolin
6. Solo (The Sugar Plum Fairy)
   Alicia Markova
7. Spanish Dance
   Ana Ricarda
8. Chinese Dance
   Edith Allard, Ann Oka, Jack Gansert
9. Finale (The Waltz of the Flowers)
   Alicia Markova, Anton Dolin and the Ensemble

Franz Allers, conductor
Alicia Markova
Anton Dolin
Rosella Hightower
George Skibine
Ana Ricarda
Albia Kavan
Rex Cooper
Jack Gansert
Edith Allard
Ann Oka
Marie Taglioni
Lucille Grahn
Carlotta Grisi
Fanny Cerito

July 30 S. Hurok Presents Alicia Markova and Anton Dolin

I

CARL MARIA VON WEBER: Overture, "Euryanthe"
FREDERICK CHOPIN: Suite de Danse:

1. Nocturne (A flat Major)
   Rosella Hightower, Ana Ricarda, Albia Kavan
2. Valse (G flat Major)
   Rosella Hightower
3. Nocturne (F-sharp Major)
   Alicia Markova, Anton Dolin
4. Mazurka (C Major)
   George Skibine
5. Prelude (A Major)
   Alicia Markova
6. Mazurka (D Major)
   Albia Kavan
7. Valse (C-sharp minor)
   Alicia Markova and Anton Dolin

(choreographed by Michael Fokine except Nocturne in F-sharp Major which was choreographed by Markova and Dolin)

III

SUITE OF ROMANTIC DANCES
1. JOHANN STRAUSS: The Polka (choreography by Vincenzo Celli)
   Edith Allard, Ann Oka, Jack Gansert
2. RAVINA: Pas Espagnole (choreography by Ana Ricarda)
   Ana Ricarda
3. GIOACHINO ROSSINI: Vestris Solo (choreography by Vincenzo Celli)
   Anton Dolin
4. CESARE PUGNI: Pas de Quatre (choreography by Anton Dolin)

Marie Taglioni, Alicia Markova, Lucille Grahn, Rosella Hightower, Carlotta Grisi, Albia Kavan, Fanny Cerito, Ana Ricarda

IV

ANTONIN DVORAK: Scherzo Capriccioso

Orchestra

V.

PYOTR TCHAIKOVSKY: The Black Swan (Grand Pas de Deux from Act III, "Swan Lake") (choreography by Dolin after Petipa)

Rosella Hightower and George Skibine

LUDWIG VAN BEETHOVEN: Dervish Dance (choreography by Jack Gansert)

Jack Gansert

JOAQUIN MALATS: Serenade (choreography by Ana Ricarda)

Ana Ricarda

PYOTR TCHAIKOVSKY: Grand Pas de Deux from "The Nutcracker" (Dolin after Lev Ivanov)

Alicia Markova, Anton Dolin

Franz Allers, conductor
Alicia Markova
Anton Dolin
Rosella Hightower
George Skibine
Ana Ricarda
Albia Kavan
Rex Cooper
Jack Gansert
Edith Allard
Ann Oka
Marie Taglioni
Lucille Grahn
Carlotta Grisi
Fanny Cerito

July 31

1. DMITRI KABALEVSKY: Overture to the opera, "Colas Breugnon"
2. CAMILLE SAINT-SAËNS: Concerto for 'Cello and Orchestra in A minor, Op. 33

Mr. Warburg

3. AARON COPLAND: Suite from the Ballet, "Billy the Kid"

-INTERMISSION-

4. LUDWIG VAN BEETHOVEN: Symphony in C minor, No. 5, Op. 67

Alexander Smallens, conductor
Gerald Warburg, 'cello

August 1

1. CARL MARIA VON WEBER: Overture to "Oberon"
2. PYOTR TCHAIKOVSKY: Symphony in B minor, No. 6 ("Pathetic"), Op. 74

-INTERMISSION-

3. JOHANNES BRAHMS: Concerto for Violin and Orchestra in D major, Op. 77
    Mr. Heifetz

Efrem Kurtz, conductor
Jascha Heifetz, violin

August 3

JOHANN STRAUSS: Overture to "The Gypsy Baron"
ROBERT STOLZ: Concert Waltz, "Dreaming by the Danube"
FRANZ LEHAR: Say Not Love Is A Dream, from "The Count of Luxembourg"
ROBERT STOLZ: The Woods of Vienna Are Calling
EMMERICH KALMAN: Vienna Song, from "The Countess Maritza"
    Margit Bokor, soprano
FRANZ LEHAR-ROBERT STOLZ: Symphonic Fantasy "The Merry Widow"
EMMERICH KALMAN: The Sari Waltz

-INTERMISSION-

RICHARD HEUBERGER: Overture to the operetta, "The Opera Ball" (First New York Performance)
EDMUND EYSLER: "A Waltz by Johann Strauss"
CARL LORENZ: Grinzing
JOSEPH STRAUSS: A Little Bit Of Heaven
    Emanuel List, bass
KARL KOMZAK: Waltz, "The Girls of Baden" (Bad'ner Mad'ln)
ROBERT STOLZ: Popular Motion Picture Songs

Robert Stolz, conductor

August 5

1. RICHARD WAGNER: Overture to "Rienzi"
2. FRANZ JOSEPH HAYDN: Symphony in D major, No. 13

-INTERMISSION-

3. LUDWIG VAN BEETHOVEN: Concerto for Piano and Orchestra in E-flat major, No. 5 ("Emperor"), Op. 73
    Mr. Arrau

Efrem Kurtz, conductor
Claudio Arrau, piano

August 6 All-Tchaikovsky Program

PYOTR TCHAIKOVSKY: Waltz from "Eugene Onegin"

1. PYOTR TCHAIKOVSKY: Symphony in G Minor, No. 1, Op. 13 ("Winter Dreams")
-INTERMISSION-
2. PYOTR TCHAIKOVSKY: ("Souvenir de Florence") Andante Cantabile from the Sextet for Strings
3. PYOTR TCHAIKOVSKY: "Letter Scene" from "Eugene Onegin"
Miss Lenchner
4. PYOTR TCHAIKOVSKY: Overture, "1812," Op. 49

Efrem Kurtz, conductor
Paula Lenchner, soprano

August 7

1. MODESTE MOUSSORGSKY: Prelude to "Khovantschina"
2. SERGE PROKOFIEV: March, Op. 99
3. SERGEI RACHMANINOV: Concerto for Piano and Orchestra in C minor, No. 2, Op. 18
Miss Sterne
-INTERMISSION-
4. NIKOLAY RIMSKY-KORSAKOV: Suite from the Opera, "Le Coq D'Or"
5. ARAM KHATCHATURIAN: Suite from the Ballet, "Gayaneh"

Efrem Kurtz, conductor
Teresa Sterne, piano

August 8

1. PYOTR TCHAIKOVSKY: Overture-Fantasy, "Romeo and Juliet"
2. MODESTE MUSSORGSKY: Coronation Scene, Mad Scene and Death Scene from "Boris Godunoff"
Mr. Pinza
-INTERMISSION-
3. FRANZ JOSEPH HAYDN: Second Movement, Andante Cantabile, from Quartet in F major, Op. 3, No. 5
4. WOLFGANG AMADEUS MOZART: Leporello's Aria, "Madamina, il catalogo e questo," from "Don Giovanni"
Mr. Pinza
5. SONGS WITH ORCHESTRA
(a) HECTOR BERLIOZ: "L'Absence"
(b) TRADITIONAL: "Oft in the Stilly Night"
(c) REYNALDO HAHN: "Si mes vers avaient des ailes"
Miss Teyte

Efrem Kurtz, conductor
Maggie Teyte, soprano
Ezio Pinza, bass

August 10 Last Night of the Season

All-Beethoven Program

1. LUDWIG BEETHOVEN: Symphony No. 1, in C major, Op. 21
2. LUDWIG VAN BEETHOVEN: Concerto for Piano and Orchestra in G major, No. 4, Op. 58
    Mr. Istomin

-INTERMISSION-

3. LUDWIG VAN BEETHOVEN: Concerto for Violin and Orchestra in D major, Op. 61
    Mr. Stern

Alexander Smallens, conductor
Eugene Istomin, piano
Isaac Stern, violin

1947

June 16 Opening Night

1. LUDWIG VAN BEETHOVEN: Overture to "Leonore" No. 3, Op. 72[a]
2. LUDWIG VAN BEETHOVEN: Symphony in E-flat Major, No. 3, ("Eroica"), Op. 55

-INTERMISSION-

3. PYOTR TCHAIKOVSKY: Concerto for Violin and Orchestra in D major, Op. 35
    Mr. Stern

Pierre Monteux, conductor
Isaac Stern, violin

June 17

1. CARL MARIA VON WEBER: Overture to "Der Freischütz"
2. WOLFGANG AMADEUS MOZART: Symphony in C major, "Jupiter" (K. 551) [41]

-INTERMISSION-

3. RICHARD STRAUSS: "Till Eulenspiegel's Merry Pranks, after the Old-Fashioned Roguish Manner – in Rondo Form," Op. 28
4. DARIUS MILHAUD: Suite Provençale
5. EMMANUEL CHABRIER: "Fête Polonaise"

Pierre Monteux, conductor

June 18

1. HECTOR BERLIOZ: Overture, "The Roman Carnival"
2. MAURICE RAVEL: "Albarado del Gracioso"
3. IGOR STRAVINSKY: Suite from "The Firebird"

-INTERMISSION-

4. PYOTR TCHAIKOVSKY: Symphony in E minor, No. 5, Op. 64

Pierre Monteux, conductor

June 19

1. RICHARD WAGNER: Prelude to "Die Meistersinger"
2. JOHANNES BRAHMS: Symphony in D major, No. 2, Op. 73
-INTERMISSION-
3. FRANZ LISZT: Concerto for Piano and Orchestra, in E-Flat Major, No.1
    Mr. Barere

Pierre Monteux, conductor
Simon Barere, piano

June 21 Grace Moore Memorial Program

1. DOUGLAS MOORE: "In Memoriam"
2. GIACOMO PUCCINI: Aria, "Recondita Armonia," from Act I of "Tosca"
    Mr. Conley
3. MARC-ANTOINE CHARPENTIER: Aria, "Depuis le Jour," from "Louise"
    Miss Kirsten
4. J.S. BACH: Suite from "The Wise Virgins" (Orch. by Walton)
5. GIACOMO PUCCINI: Duet from Act I of "La Bohème"
    Miss Kirsten and Mr. Conley
6. (a) J. S. BACH: "Komm, susser Tod" ("Come, Sweet Death") (Transcribed by Stokowski)
   (b) J.S. BACH: Adagio from Toccata and Fugue in C major (Transcribed by Stokowski)
7. JULES MASSENET: Gavotte from "Manon"
    Miss Kirsten
8. LIZA LEHMANN: "Ah, Moon of My Delight" from "In a Persian Garden"
    Mr. Conley
9. GEORGE GERSHWIN: "An American in Paris"
10. GIACOMO PUCCINI: Love Duet from Act I, "Madama Butterfly"
    Miss Kirsten and Mr. Conley

Alexander Smallens, conductor
Dorothy Kirsten, soprano
Eugene Conley, tenor
NO INTERMISSION LISTED

June 23

1. PYOTR TCHAIKOVSKY: Symphony in B minor, No. 6, "Pathetic," Op. 74
-INTERMISSION-
2. SERGEI PROKOFIEV: Orchestral Suite from the film, "Lieutenant Kije [Kijé]," Op. 60
3. SERGEI PROKOFIEV: Concerto for Piano and Orchestra in C major, No. 3, Op. 26
William Kapell, piano

Leonard Bernstein, conductor

June 25

1. LUDWIG VAN BEETHOVEN: Symphony in A Major, No. 7, Op. 92
-INTERMISSION-
2. ALEXANDER GLAZUNOV: Concerto for Violin and Orchestra in A minor, Op. 82
    Mr. Rosenker
3. IGOR STRAVINSKY: Suite from the ballet, "Petroushka"

Leonard Bernstein, conductor
Michael Rosenker, violin

June 26

1. FRANZ JOSEPH HAYDN: Symphony in G major, No. 88, (B. & H. No. 13)
2. (a) GEORGE FREDERICK HANDEL: Largo, "Ombra mai fu" from "Xerxes"
   (b) JULES MASSENET: "Ne me refuse pas" from "Hérodiade"
    Miss Anderson
-INTERMISSION-
3. AARON COPLAND: "Danzon Cubano"
4. LEONARD BERNSTEIN: Three Variations from "Fancy Free"
5. SONGS WITH PIANO:
    (a) "Heav'n, Heav'n" (arr. by Burleigh)
    (b) "Didn't It Rain" (arr. by Burleigh)
    (c) "Sometimes I Feel Like a Motherless Child" (arr. by Brown)
    (d) "Honor! Honor!" (arr. By Brown)
    Miss Anderson and Mr. Rupp

Leonard Bernstein, conductor
Marian Anderson, contralto
Franz Rupp, piano accompanist

June 27

1. J. S. BACH: Brandenburg Concerto No. 5, in D major for piano, flute, and violin, with string accompaniment
2. WALTER PISTON: Suite from the Ballet, "The Incredible Flutist"
-INTERMISSION-
3. ROBERT SCHUMANN: Symphony in C major, No. 2, Op. 61

Leonard Bernstein, conductor and pianist

June 28

1. ALEXANDER BORODIN: Overture to "Prince Igor"
2. PYOTR TCHAIKOVSKY: Symphony in F minor, No. 4, Op. 36
-INTERMISSION-
GROUP I
MEDLEY OF COSSACK SONGS: (a) Old Hymn from the Don Cossacks (b) Cavalry Marching Song (c) Folk Song
? KARNOVALOV: Bells of Moscow
LEV. K. KNIPPER: Song of the Plains (or Meadowland)
? SAKOVICH: The Sea (Elegy)
GROUP II
? KALEENKA: Snowball Tree)
? SIENY: Folk Song
RUSSIAN SOLDIER'S SONG: Military Song
? MALANIA: Comical Soldier's Song
? LEZGINKA: Caucasian Cossack Dance
? KOZATCHOK: National Dance of the Don Cossacks

Alexander Smallens, conductor (First Half)/Nicholas Kostrukoff, conductor of the Don Cossack Chorus (Second Half)
Don Cossack Russian Chorus
George Dubrovsky
V. Prokopenia

June 30

1. JOHANNES BRAHMS: Symphony in C minor, No. 1, Op. 68
-INTERMISSION-
2. ROBERT SCHUMANN: Overture to "Manfred," Op. 115
3. FELIX MENDELSSOHN: Concerto for Violin and Orchestra in E minor, Op. 64
Mr. Elman

Alexander Smallens, conductor
Mischa Elman, violin

July 1 French Program

1. HECTOR BERLIOZ: Three Excerpts from "The Damnation of Faust"
2. CÉSAR FRANCK: "Redemption"
3. PAUL DUKAS: Scherzo, "The Sorcerer's Apprentice" (after a ballad by Goethe)
-INTERMISSION-
4. DARIUS MILHAUD: Opus Americanum No. 2 (First New York Performance)
5. MAURICE RAVEL: "La Valse," Choreographic Poem for Orchestra

Alexander Smallens, conductor

July 2

1. CHRISTOPH WILLIBALD VON GLUCK: Overture to "Alceste"
2. WOLFGANG AMADEUS MOZART: Symphony in G minor, No. 40 (K. 550)

-INTERMISSION-

3. AARON COPLAND: Suite from the Ballet "Appalachian Spring"
4. PYOTR TCHAIKOVSKY: Variations on a Rococo Theme for 'Cello and Orchestra, Op. 33
    Mr. Stern
5. RICHARD STRAUSS: Tone Poem, "Don Juan," Op. 20

Alexander Smallens, conductor
Carl Stern, cello

July 3

1. RICHARD WAGNER: Overture to "The Flying Dutchman"
2. RICHARD WAGNER: Good Friday Spell from "Parsifal"
3. RICHARD WAGNER: Prize Song from "Die Meistersinger"
    Mr. Melchior
4. RICHARD WAGNER: Forging Song from "Siegfried"
    Mr. Melchior
5. RICHARD WAGNER: Entrance of the Gods into Valhalla, from "Das Rheingold"

-INTERMISSION-

6. ZOLTAN KODALY: "Maroszek Dances"
7. RICHARD STRAUSS: Dance of the Seven Veils from "Salome"
8. RODGERS & HAMMERSTEIN: Selections from "Oklahoma!"
9. SONGS WITH ORCHESTRA
    (a) EDVARD GRIEG: "I Love You"
    (b) VICTOR YOUMANS: "Without a Song"
    (c) GUY D'HARDELOT: "Because"
        Mr. Melchior

Alexander Smallens, conductor
Lauritz Melchior, tenor

July 5

JOHANN STRAUSS: "Fledermaus" Overture
ROBERT STOLZ: A Love Letter
ROBERT STOLZ: "Spring Parade" March (from the film Spring Parade)
GROUP OF SONGS WITH ORCHESTRA
    FRANZ LEHAR: "I Am In Love" from the operetta, "The Beautiful World"
    ROBERT KATSCHER: "When Day Is Done"
        Miss Boker
JOHANN STRAUSS: Tales of the Vienna Woods

-INTERMISSION-

ROBERT STOLZ: Fantasy from the operetta, "Wild Violets"

C. MORENA: Hello Vienna! (Selection of Viennese songs by Lehar, Kalman, Eysler, Stolz, Schrammel, Zeller, Suppe Jurek, Pick Horning, Hoffman)
EMMERICH KALMAN: "Grandioso" Fantasy (arranged by Louis Feigl)
GROUP OF SONGS WITH ORCHESTRA
EDMUND EYSLER: "Kussen ist kein Sund"
WILLY ENGEL-BERGER: "Das ist a Wein"
HEINRICH REINHARDT: "Das Lied vom Süssen Mädel"
ROBERT STOLZ: "Wien wird bei Nacht erst Schon"
Mr. List
JOHANN STRAUSS: "[On The Beautiful] Blue Danube" Waltz
ROBERT STOLZ: "Two Hearts in Waltz Time" and other favorites

Robert Stolz, conductor
Margit Boker, soprano
Emanuel List, bass

July 7 All-Gershwin Program

1. GEORGE GERSHWIN: "Strike Up The Band"
2. GEORGE GERSHWIN: Piano Concerto in F major
Mr. Sanroma
3. GEORGE GERSHWIN: "An American in Paris"
-INTERMISSION-
4. GEORGE GERSHWIN: "Cuban Overture"
5. GEORGE GERSHWIN: Excerpts from "Porgy and Bess":
"Summer Time [Summertime]"
Miss McMechin
"It Ain't Necessarily So"
Mr. Duncan
"My Man's Gone Now"
Miss McMechin
"I Got Plenty O'Nuttin'"
Mr. Duncan
"Bess, You Is My Woman Now"
Miss McMechin and Mr. Duncan
6. GEORGE GERSHWIN: "Rhapsody in Blue"
Mr. Sanroma

Alexander Smallens, conductor
June McMechin, soprano
Todd Duncan, baritone
Jesus Maria Sanroma, piano

July 8

1. CARL MARIA VON WEBER: Overture to "Oberon"
2. ROBERT SCHUMANN: Symphony in D minor, No. 4, Op. 120
-INTERMISSION-

3. FREDERICK JACOBI: Concertino for Piano and String Orchestra (First Performance in New York)
Miss Jacobi
4. DMITRI SHOSTAKOVICH: Symphony No. 1, Op. 10

Alexander Smallens, conductor
Irene Jacobi, piano

July 9

1. GEORGE FREDERICK HANDEL: Suite,"Water Music" (arranged by Sir Hamilton Harty)
2. LUDWIG VAN BEETHOVEN: Concerto for Piano and Orchestra in G major, No. 4, Op. 58
Miss Bernette
3. CÉSAR FRANCK: Symphony in D minor

Alexander Smallens, conductor
Yara Bernette, piano

July 10 Brahms Program

1. JOHANNES BRAHMS: "Tragic" Overture, Op. 81
2. JOHANNES BRAHMS: Symphony in E minor, No. 4, Op. 98
-INTERMISSION-
3. JOHANNES BRAHMS: Concerto for Violin and Orchestra in D major, Op. 77
Mr. Szigeti

Alexander Smallens, conductor
Joseph Szigeti, violin

July 12 Italian Night

1. LEONE SINIGAGLIA: Overture, "Le Baruffe Chiozzotte"
2. GIUSEPPE VERDI: "O tu che in seno agli'" from "La Forza del Destino"
Mr. Peerce
3. GIUSEPPE VERDI: Aria, "Pace, Pace, Mio Dio" from "La Forza del Destino"
Miss Nelli
4. GIUSEPPE VERDI: Aria, "Cortigiani, Vil Razza" from "Rigoletto"
Mr. de Luca
5. PIETRO MASCAGNI: Two Intermezzi
(a) From "L'Amico Fritz"
(b) From "Cavalleria Rusticana"
6. GIACOMO PUCCINI: Finale from Act I of "La Bohème"
Miss Nelli and Mr. Peerce
-INTERMISSION-
7. TWO SONGS WITH ORCHESTRA
(a) SIR FRANCESCO PAOLO TOSTI: The Last Song
(b) GARGIULO: Tarantella
Mr. de Luca
8. GIACOMO MEYERBEER: Shadow Song from "Dinorah"

Miss Rogndahl
9. GIUSEPPE VERDI: Duet, "In vano Alvaro" from "La Forza del Destino"
Miss Nelli and Mr. Peerce
10. AMILCARE PONCHIELLI: Dance of the Hours from "La Gioconda"
11. GAETANO DONIZETTI: Sextet from "Lucia di Lammermoor"
Misses Nelli and Rogndahl, Messrs. Peerce, Danford, de Luca, and Tomanelli

Alexander Smallens, conductor
Herva Nelli, soprano
Marie Rogndahl, soprano
Jan Peerce, tenor
Charles Danford, baritone
Giuseppe de Luca, baritone
Carlo Tomanelli, bass

July 14

GIACOMO PUCCINI: "Madama Butterfly" (Concert Performance)
Cio-Cio San: Eleanor Steber
Suzuki: Thelma Altman
Pinkerton: Felix Knight
U.S. Consul Sharpless: John Brownlee
Goro, a Marriage Broker: Lester Englander
The Bonze: Duane Crossley
Kate Pinkerton: Jean Herman
Prince Yamadori: Roy Wilde
The Commissioner: Roy Wilde

Dmitri Mitropoulos, conductor

July 15

Same as July 14

July 16

1. KARL GOLDMARK: Overture, "In the Spring"
2. JEAN SIBELIUS: Symphony in E minor, No. 1, Op. 39
-INTERMISSION-
3. FREDERICK DELIUS: "A Song of Summer"
4. FREDERICK DELIUS: Dance, "La Calinda"
5. GUSTAV MAHLER: Andante from Symphony in C Minor, No. 2
6. MAURICE RAVEL: "Bolero [Boléro]"

Alexander Smallens, conductor

July 17

1. CARL MARIA VON WEBER: Overture to "Der Freischütz"
2. WOLFGANG AMADEUS MOZART: Symphony in D major, No. 35, "Haffner"(K. 385)
3. GROUP OF SONGS WITH ORCHESTRA
    (a) LUDWIG VAN BEETHOVEN: "Creation's Hymn"
    (b) WOLFGANG AMADEUS MOZART: "O Isis and Osiris" from "The Magic Flute"
    (c) FELIX MENDELSSOHN: "Lord God of Abraham" from "Elijah"
        Mr. Robeson

-INTERMISSION-

4. RICHARD STRAUSS: Suite from "Der Rosenkavalier"
5. MANUEL DE FALLA: Three Dances from "The Three-Cornered Hat"
6. GROUP OF NEGRO FOLK SONGS (WITH LAWRENCE BROWN AT THE PIANO):
    (a) "On ma Journey" (arr. by Bostner)
    (b) "Ezekiel Saw De Wheel" (arr. by Brown)
    (c) "Swing Low, Sweet Chariot" (arr. by Brown)
    (d) "Every Time I Feel The Spirit" (arr. By Brown)
        Mr. Robeson and Mr. Brown

Alexander Smallens, conductor
Paul Robeson, baritone
Lawrence Brown, piano accompanist

July 19 POPULAR PROGRAM

1. FRANZ VON SUPPÉ: Overture to "The Beautiful Galathea"
2. JOHANN STRAUSS: Waltz, "Wine, Women and Song"
3. EDWIN EUGENE BAGLEY: March, "National Anthem"
4. RICHARD RODGERS & OSCAR HAMMERSTEIN: Selection of Melodies from "Carousel"
5. SIGMUND ROMBERG: "Softly as in a Morning Sunrise" from "New Moon"
    Mr. Marvey
6. SIGMUND ROMBERG: "One Alone" from "The Desert Song"
    Mr. Marvey
7. SIGMUND ROMBERG: Selections from "The Student Prince"

-INTERMISSION-

8. VICTOR HERBERT: Cavalcade (Selections of favorite melodies)
9. ERNESTO LECUONA: "Devuelveme el Corazon" ("Return My Heart")
    Miss Borja
10. MARIA GRAVE: "Lero-Lero"
    Miss Borja
11. JOHANN STRAUSS: Selections from "The Gypsy Baron"
12. SIGMUND ROMBERG: "Romance" from "The Desert Song"
    Miss Hall
13. SIGMUND ROMBERG: "One Kiss" from "The New Moon"
    Miss Hall
14. SIGMUND ROMBERG: Impromptu (Sigmund Romberg at the piano)
15. SIGMUND ROMBERG: "Close as Pages in a Book" from "Up in Central Park"

Sigmund Romberg, conductor
Leonne Hall, vocalist
Esther Borja, vocalist
Gene Marvey, vocalist

July 21

1. ANTONIN DVORAK: Symphony in E minor, No. 5[9], "From the New World," Op. 95
-INTERMISSION-
2. ALEC TEMPLETON: "Concertino Lirico" (First New York City concert performance)
    Mr. Templeton
3. DMITRI SHOSTAKOVICH: Suite from the Ballet, "The Golden Age"
4. PYOTR TCHAIKOVSKY: "Marche Slave" [Slavonic March]
5. ALEC TEMPLETON: Impressions and Improvisations (piano alone)
    Mr. Templeton

Hans Schwieger, conductor
Alec Templeton, piano

July 22

1. DMITRI KABALEVSKY: Overture to the opera, "Colas Breugnon"
2. NIKOLAY RIMSKY-KORSAKOV: Symphonic Suite, "Scheherazade" (after "The Arabian Nights"), Op. 35
-INTERMISSION-
3. JEAN SIBELIUS: Symphony in D major, No. 2, Op. 43

Hans Schwieger, conductor

July 23

1. RICHARD STRAUSS: Tone Poem, "Don Juan (after Nicolaus Lenau)," Op. 20
2. EDVARD GRIEG: Concerto for Piano and Orchestra in A minor, Op. 16
    Mr. Andersen
-INTERMISSION-
3. FRANZ SCHUBERT: Symphony in C major, No. 7[9]

Hans Schwieger, conductor
Stell Andersen, piano

July 24 Wagner Program

1. RICHARD WAGNER: Overture and Bacchanale from "Tannhäuser"
2. RICHARD WAGNER: Preludes to Act I and Act III of "Lohengrin"
3. RICHARD WAGNER: Prelude and "Liebestod" (Love-Death) from "Tristan und Isolde"
    Miss Traubel
-INTERMISSION-

4. RICHARD WAGNER: "A Siegfried Idyl [Idyll]"
5. RICHARD WAGNER: Funeral March and Immolation Scene from "Götterdämmerung"
Miss Traubel

Hans Schwieger, conductor
Helen Traubel, soprano

July 26

1. FELIX MENDELSSOHN: Symphony in A major, "Italian," Op. 90
2. NICCOLÒ PAGANINI: Concerto for Violin and Orchestra in D major, Opus 6 (Complete Urtext Edition)
Mr. Ricci
-INTERMISSION-
3. (a) JEROME KERN: "Smoke Gets In Your Eyes" (arranged by Paul Lavalle)
(b) JEROME KERN-OSCAR HAMMERSTEIN: "The Touch of Your Hand" (arranged by Paul Lavalle)
(c) JEROME KERN: "Ol' Man River" (arranged by Paul Lavalle)
4. PABLO DE SARASATE: "Zigeuenerweisen"
Mr. Ricci
5. RUSSIAN MINIATURES
(a) DMITRI SHOSTAKOVICH: Polka from "The Golden Age"
(b) SERGEI PROKOFIEV: Gavotte from "Classical Symphony"
(c) PYOTR TCHAIKOVSKY: Danse Chinois from "Nutcracker Suite"
(d) NIKOLAY RIMSKY-KORSAKOV: "The Flight of the Bumble Bee" from "Tsar Saltan"
(e) ALEXANDER BORODIN: "Polovetsian Dances" from "Prince Igor"

Paul Lavalle, conductor
Ruggiero Ricci, violin

July 28

1. HENRY PURCELL: Chaconne
2. RALPH VAUGHAN WILLIAMS: "A London Symphony"
-INTERMISSION-
3. SERGEI RACHMANINOV: Concerto for Piano and Orchestra in C minor, No. 2, Op. 18
Mr. Kapell

Bernard Herrmann, conductor
William Kapell, piano

July 29

1. FRANZ SCHUBERT: Overture to "Rosamunde"
2. FELIX MENDELSSOHN: Symphony in A minor, No. 3, "Scotch," Op. 56
-INTERMISSION-
3. BERNARD HERRMANN: "Welles Raises Kane"

4. FREDERICK DELIUS: Intermezzo, "The Walk Through Paradise Garden" from the Opera, "A Village Romeo and Juliet"
5. BEDRICH SMETANA: Symphonic Poem, "Vltava" ("The Moldau")

Bernard Herrmann, conductor

July 30

1. GEORGE FREDERICK HANDEL: "Water Music" (arranged by Sir Hamilton Harty)
2. ERNEST BLOCH: "Schelomo": Hebrew Rhapsody for 'Cello and Orchestra
    Mr. Warburg
-INTERMISSION-
3. EMMANUEL CHABRIER: Marche Joyeuse
4. ANIS FULEIHAN: Concerto for Theremin and Orchestra
    Mr. Rockmore
5. ARAM KHATCHATURIAN: Suite from the ballet, "Gayaneh"

Bernard Herrmann, conductor
Gerald Warburg, 'cello
Clara Rockmore, theremin

July 31

1. RICHARD WAGNER: Prelude to "Die Meistersinger"
2. JOHANNES BRAHMS: Symphony in C minor, No. 1, Op. 68
-INTERMISSION-
3. LAMAR STRINGFIELD: "The Legend of John Henry"
4. PYOTR TCHAIKOVSKY: Concerto for Piano and Orchestra in B-flat minor, No. 1, Op. 23
    Mr. Foster

Richard Korn, conductor
Sidney Foster, piano

August 2

1. OTTO NICOLAI: Overture to "The Merry Wives of Windsor"
2. FRANZ SCHUBERT: Symphony in B minor, No. 8, "Unfinished"
3. FRANZ LISZT: "Concerto Pathétique" in E minor (arranged by Liszt for two pianos from an early Grosses Konzert Solo and rearranged by Lee Pattison as a concerto for two pianos and orchestra)
    Messrs. Lowe and Whittemore
-INTERMISSION-
4. ENGELBERT HUMPERDINCK: Suite from "Hänsel und Gretel" (Prelude, Witch's Ride, Waltz, Dream Pantomine)
5. GROUP OF WORKS FOR TWO PIANOS
    (a) NICCOLÒ PAGANINI-FRANZ LISZT: Caprice, No. 24 (arranged by Whittemore and Lowe for two Pianos)

(b) DMITRI SHOSTAKOVICH: "Polka" (arranged for two pianos by Whittmore & Lowe)
(c) HAROLD ARLEN: That Old Black Magic (arranged for two pianos by Whittemore & Lowe)
(d) MAURICE RAVEL: Boléro (arranged for two pianos)
Messrs. Lowe and Whittemore

Richard Korn, conductor
Jack Lowe and Arthur Whittemore, duo-pianists

August 4 Beethoven Program

1. LUDWIG VAN BEETHOVEN: "Prometheus," Overture, Op. 43
2. LUDWIG VAN BEETHOVEN: Symphony in C minor, No. 5, Op. 67
-INTERMISSION-
3. LUDWIG VAN BEETHOVEN: Concerto for Violin and Orchestra in D major, Op. 61
Mr. Francescatti

Alexander Smallens, conductor
Zino Francescatti, violin

August 5

1. CHRISTOPHE WILLIBALD VON GLUCK: Ballet Suite (arranged by Mottl)
2. FRANZ JOSEPH HAYDN: Symphony in D major, No. 93 ("Salomon" No. 2)
-INTERMISSION-
3. GEORGE GERSHWIN: "Porgy and Bess": A Symphonic Picture (Arranged for Orchestra by Robert Russell Bennett)
4. AARON COPLAND: Suite from the Ballet, "Billy the Kid"

Alexander Smallens, conductor

August 6

1. RICHARD STRAUSS: Symphonic Excerpts from "Der Rosenkavalier" (arranged by Robert Zeller)
2. PYOTR TCHAIKOVSKY: "Nutcracker" (Choreography by Alicia Markova and Anton Dolin; Costumes by Alvin Colt)
a) Danse des Merlitons [Mirlitons]
Albia Kavan, Rosika Sabo and Ballet
b) Trepak
Rex Cooper
c) Valse des Fleurs
Bettina Rosay and Wallace Seibert
d) Chinese Dance
Albia Kavan, Rosika Sabo, Royes Fernandez

e) Adagio
Alicia Markova and Anton Dolin
f) Solo
Anton Dolin
g) Solo (Sugar-Plum Fairy)
Alicia Markova
h) Coda
Alicia Markova and Anton Dolin

-INTERMISSION-

3. FREDERICK CHOPIN: Chopiniana (Choreography by Fokine; Costumes by Benois):
a) Nocturne
Alicia Markova and Anton Dolin
Albia Kavan, Rosika Sabo and Ballet
b) Valse
Rosika Sabo
c) Nocturne
Alicia Markova and Anton Dolin
d) Mazurka
Anton Dolin
e) Prelude
Alicia Markova
f) Nocturne (Choreography by Dolin)
Albia Kavan, Rosika Sabo, Wallace Seibert
g) Valse
Alicia Markova and Anton Dolin

-INTERMISSION-

4. "DIVERTISSEMENT"
a) PYOTR TCHAIKOVSKY: Pas de Trois
Albia Kavan, Rosika Sabo, Royes Fernandez
b) NIKOLAY RIMSKY-KORSAKOV: Hymn to the Sun
Anton Dolin
c) PYOTR TCHAIKOVSKY: Black Swan
Bettina Rosay and David Thimar
d) CAMILLE SAINT-SAËNS: Dying Swan
Alicia Markova
e) PYOTR TCHAIKOVSKY: Finale
Alicia Markova and Anton Dolin and Ballet

Robert Zeller, conductor
Anton Dolin
Alicia Markova
Albia Kavan
Rosiko Sabo
Rex Cooper
Wallace Seibert
Carol Nelson

David Thimar
Royes Fernandez
George Reich
Ensemble

August 7

1. (a) DMITRI KABALEVSKY: Overture to the opera, "Colas Breugnon"
   (b) IGOR STRAVINSKY: Danse Russe from "Petroushka"
2. FREDERICK CHOPIN: Chopiniana (Choreography by Fokine; Costumes by Benois):
   a) Nocturne
      Bettina Rosay, Wallace Seibert, Albia Kavan, Rosika Sabo
   b) Valse
      Rosika Sabo
   c) Nocturne (Choregraphy by Alicia Markova and Anton Dolin)
      Alicia Markova and Anton Dolin
   d) Mazurka
      Anton Dolin
   e) Prelude
      Alicia Markova
   f) Mazurka
      Bettina Rosay
   g) Nocturne (Choreography by Dolin)
      Albia Kavan, Rosika Sabo, Royes Fernandez
   h) Valse
      Alicia Markova and Anton Dolin

-INTERMISSION-

3. "ROMANTIC MEMORIES"
   a) JOHANN STRAUSS: The Polka (Choreography by Vincenzo Celli)
      Albia Kavan, Rosika Sabo, Wallace Seibert
   b) GIOCOMO ROSSINI: Vestris (Choreography by Vincenzo Celli)
      Anton Dolin
   c) CESARE PUGNI: Pas de Quatre (Choreography by Anton Dolin; Costumes after the lithograph of Chalon)
      Marie Taglioni, Alicia Markova, Lucille Grahn, Albia Kavan, Carlotta Grisi, Bettina Rosay, Fanny Cerrito, Rosika Sabo
4. DIVERTISSEMENT
   a) PYOTR TCHAIKOVSKY: The Black Swan
      Bettina Rosay and David Thimar
   b) PYOTR TCHAIKOVSKY: Pas de Trois
      Albia Kavan, Rosika Sabo, Royes Fernandez
   c) LÉON MINKUS: Don Quixote
      Alicia Markova and Anton Dolin
   d) PYOTR TCHAIKOVSKY: Finale
      Alicia Markova, Anton Dolin and Ballet

Robert Zeller, conductor

Anton Dolin
Alicia Markova
Albia Kavan
Rosiko Sabo
Rex Cooper
Wallace Seibert
Carol Nelson
David Thimar
Royes Fernandez
George Reich
Ensemble

August 9 Last Night of the Season

1. WOLFGANG AMADEUS MOZART: Overture to "The Marriage of Figaro"
2. LUDWIG VAN BEETHOVEN: Concerto for Piano and Orchestra in E-flat major, No. 5, Op. 73 ("Emperor")
    Mr. Istomin
-INTERMISSION-
3. PYOTR TCHAIKOVSKY: Overture, "1812" Op. 49
4. PYOTR TCHAIKOVSKY: Concerto for Violin and Orchestra in D major, Op. 35
    Mr. Fuchs

Alexander Smallens, conductor
Eugene Istomin, piano
Joseph Fuchs, violin

1948

June 14 Opening Night of the 31st Season

1. RICHARD WAGNER: Prelude to "Die Meistersinger"
2. JOHANNES BRAHMS: Symphony in C minor, No. 1, Op. 68
-INTERMISSION-
3. PYOTR TCHAIKOVSKY: Concerto for Violin and Orchestra in D major, Op. 35
    Miss Morini

Fritz Reiner, conductor
Erica Morini, violin

June 15

1. LUDWIG VAN BEETHOVEN: "Leonore" Overture, No. 2, Op. 72A
2. RICHARD STRAUSS: "Don Juan," Tone Poem (After Nicolaus Lenau), Op. 20
3. MAURICE RAVEL: "La Valse," Choreographic Poem for Orchestra
-INTERMISSION-
4. ZOLTAN KODALY: Dances from "Galanta"

5. CLAUDE DEBUSSY: "Prelude to The Afternoon of a Faun"
6. HECTOR BERLIOZ: [Three] Excerpts from "The Damnation of Faust"

Fritz Reiner, conductor

June 16

1. ROBERT SCHUMANN: Overture to the Opera, "Genoveva"
2. WOLFGANG AMADEUS MOZART: Symphony in G minor, No. 40 (K. 550)
-INTERMISSION-
3. BELA BARTOK-LEO WEINER: Two Roumanian Dances
4. RICHARD RODGERS: Waltz from the musical, "Carousel" (scored by Don Walker)
5. EDVARD GRIEG: Concerto for Piano and Orchestra in A minor, Op. 16
    Mr. Andersen

Fritz Reiner, conductor
Stell Andersen, piano

June 17

1. RICHARD WAGNER: Prelude to Act III and Bridal Scene from "Lohengrin"
2. RICHARD WAGNER: Grail Narrative from "Lohengrin"
    Miss Bampton and Mr. Svanholm
3. RICHARD WAGNER: Prelude and Liebestod ("Love-Death") from "Tristan und Isolde"
    Miss Bampton
-INTERMISSION-
4. RICHARD WAGNER: Act I, Scene III from "Die Walküre, beginning with Siegmund's Monologue ("Ein Schwert verhiess mir der vater") to the end of the act
    Miss Bampton and Mr. Svanholm
5. RICHARD WAGNER: "The Ride of the Valkyries" from "Die Walküre"

Fritz Reiner, conductor
Rose Bampton, soprano
Set Svanholm, tenor

June 19

1. HECTOR BERLIOZ: Overture, "The Roman Carnival"
2. LUDWIG VAN BEETHOVEN: Concerto for Piano and Orchestra in C major, No. 1, Op. 15
    Miss Scott
-INTERMISSION-
3. GIAN-CARLO MENOTTI: Overture to "Amelia Goes to the Ball"
4. WILLIAM SCHUMAN: "Sideshow For Orchestra"
5. AARON COPLAND: "El Salón México"
6. HAZEL SCOTT SPECIALTIES: A group of piano soli

Miss Scott

Walter Hendl, conductor
Hazel Scott, piano

June 21

JOHANNES BRAHMS: "Academic Festival" Overture, Op. 80
JOHANNES BRAHMS: Symphony in F major, No. 3, Op. 90
-INTERMISSION-
JOHANNES BRAHMS: Concerto for Violin and Orchestra in D major, Op. 77
Mr. Stern

Fritz Reiner, conductor
Isaac Stern, violin

June 23

HECTOR BERLIOZ: Overture to "Beatrice et Benedict"
VIRGIL THOMSON: "The Seine at Night"
MAURICE RAVEL: "Daphnis and Chloe" Suite No. 2
MANUEL DE FALLA: Suite from the Ballet-Pantomine, "El Amor Brujo"
Miss Brice
-INTERMISSION-
ÉDOUARD LALO: "Symphonie Espagnole," for Violin and Orchestra, Op. 21
Miss Magnes

Fritz Reiner, conductor
Carol Brice, mezzo
Frances Magnes, violin

June 24

DMITRI KABALEVSKY: Overture to "Colas Breugnon"
SERGEI PROKOFIEV: "Classical" Symphony, Op. 25
PYOTR TCHAIKOVSKY: Symphony in F minor, No. 4, Op. 36
-INTERMISSION-
SERGEI RACHMANINOV: Concerto for Piano and Orchestra in C minor, No. 2, Op. 18
(played in memory of Olga Samaroff)
Mr. Kapell

Fritz Reiner, conductor
William Kapell, piano

June 25 Beethoven Program

LUDWIG VAN BEETHOVEN: Overture to "Prometheus," Op. 43
LUDWIG VAN BEETHOVEN: Symphony in B flat, No. 4, Op. 60

-INTERMISSION-
LUDWIG VAN BEETHOVEN: Symphony in E-flat Major, No. 3, ("Eroica"), Op. 55

Fritz Reiner, conductor

June 26

CARL MARIA VON WEBER: Overture to "Der Freischütz"
JULES MASSENET: "Vision Fugitive" from "Hérodiade"
Mr. Morgan
VICTOR HERBERT: "Thine Alone" from "Eileen"
Mr. Morgan
ARAM KHATCHATURIAN: Sabre Dance from "Gayaneh" Suite
IRVING BERLIN: Themes (a) "Always" (b) "Remember" (arr. by Eric Siday)
FELIX MENDELSSOHN: Scherzo, Nocturne and Wedding March from "A Midsummer Night's Dream"
-INTERMISSION-
DON GILLIS: "Symphony 5½ (A Symphony for Fun)"
GIUSEPPE VERDI: "Salce" from "Otello"
Miss Della Chiesa
WOLFGANG AMADEUS MOZART: "Voi che sapete" from "The Marriage of Figaro"
Miss Della Chiesa
MAURICE RAVEL: "Bolero [Boléro]"

Paul Lavalle, conductor
Vivian Della Chiesa, soprano
Mac Morgan, baritone

June 28 Gershwin Night

1. GEORGE GERSHWIN: "Strike Up The Band"
2. GEORGE GERSHWIN: Concerto for Piano and Orchestra in F major
Mr. Wild
3. GEORGE GERSHWIN: "An American in Paris"
-INTERMISSION-
4. GEORGE GERSHWIN: Excerpts from the Opera, "Porgy and Bess":
Overture Leading to Summertime
Miss McMechen and Chorus
Buzzard Song
Mr. Duncan and Chorus
"My Man's Gone Now"
Miss McMechen and Chorus
"I Got Plenty O'Nuttin'"
Mr. Duncan and Chorus
"Bess, You Is My Woman Now"
Miss McMechen and Mr. Duncan

"Oh, I Can't Sit Down"
Chorus
"It Ain't Necessarily So"
Mr. Duncan
Requiem
Chorus
"I'm On My Way"
Mr. Duncan and Chorus
5. GEORGE GERSHWIN: "Rhapsody in Blue"
Mr. Wild

Alexander Smallens, conductor
Earl Wild, piano
June McMechen, soprano
Todd Duncan, baritone
Eva Jessye Choir

June 29 Mozart Program

1. WOLFGANG AMADEUS MOZART: Symphony in D major, No. 35 ("Haffner"), K. 385
2. WOLFGANG AMADEUS MOZART: Concerto for Violin and Orchestra in D Major (K. 218)
Mr. Lywen
-INTERMISSION-
3. WOLFGANG AMADEUS MOZART: Concerto for Two Pianos and Orchestra in F major (K. 242) [No. 10 in E flat major, K. 365]
Misses Grunschlag and Grunschlag
4. WOLFGANG AMADEUS MOZART: Symphony in C major, ("Jupiter"), K. 551 [41]

Alexander Smallens, conductor
Rosi Grunschlag and Toni Grunschlag, duo-pianists
Werner Lywen, violin

June 30

1. LUDWIG VAN BEETHOVEN: Symphony in C major, No. 1, Op. 21
2. ANTONIN DVORAK: Concerto for Cello and Orchestra in B minor, Op. 104
Mr. Stern
-INTERMISSION-
3. RICHARD WAGNER: "A Siegfried Idyll"
4. DMITRI SHOSTAKOVICH: Symphony No. 1, Op. 10

Alexander Smallens, conductor
Carl Stern, 'cello

July 1 Italian Program

1. GIOACHINO ROSSINI: Overture to "William Tell"
2. (a) FRIEDRICH FLOTOW: "M'Appari" from "Martha"

(b) GIUSEPPE VERDI: "La Donna e mobile" from "Rigoletto"
Mr. Peerce
3. GAETANO DONIZETTI: "O mio Fernando" from "La Favorita"
Miss Elmo
4. GIOACHINO ROSSINI-OTTORINO RESPIGHI: "La Boutique Fantasque"
5. RUGGIERO LEONCAVALLO: Excerpts from "Pagliacci": a) Intermezzo b)Prologue, Si puo c) Ballatella d) Vesti La Giubba
Miss Likova and Messrs. Peerce and Weede
-INTERMISSION-
6. GIUSEPPE VERDI: Overture to "The Sicilian Vespers"
7. GIACOMO PUCCINI: "Un bel di" from "Madama Butterfly"
Miss Likova
8. GIUSEPPE VERDI: "Eri tu" from "Un Ballo in Maschera"
Mr. Weede
9. GIUSEPPE VERDI: "Stride la Vampa" from "Il Trovatore"
Miss Elmo
10. GIUSEPPE VERDI: Quartet from the last act of "Rigoletto"
Misses Likova and Elmo, Messrs. Peerce and Weede

Alfredo Antonini, conductor
Eva Likova, soprano
Cloe Elmo, mezzo
Jan Peerce, tenor
Robert Weede, baritone

July 3

1. GIOACHINO ROSSINI: Overture to the opera, "Semiramide"
2. CÉSAR FRANCK: Symphony in D minor
-INTERMISSION-
3. FRANZ LISZT: Symphonic Poem , "Les Preludes [Préludes]" (After Lamartine)
4. FELIX MENDELSSOHN: Concerto for Violin and Orchestra in E minor, Op. 64
Mr. Elman

Enrico Leide, conductor
Mischa Elman, violin

July 5

LUDWIG VAN BEETHOVEN: Overture to "Coriolanus," Op. 62
FRANZ SCHUBERT: Symphony in C major, No. 7[9]
-INTERMISSION-
CLAUDE DEBUSSY: Two Nocturnes: (a) "Nuages" ("Clouds") (b) "Fêtes" ("Festivals")
WOLFGANG AMADEUS MOZART: Concerto for Piano and Orchestra in C major (K. 467) [21]
Miss Monath

Pierre Monteux, conductor
Hortense Monath, piano

July 6

HECTOR BERLIOZ: Overture to "The Corsair"
LUDWIG VAN BEETHOVEN: Symphony in C minor, No. 5, Op. 67
-INTERMISSION-
FRANÇOIS COUPERIN-DARIUS MILHAUD: Prelude and Allegro
RICHARD STRAUSS: Tone Poem, "Death and Transfiguration," Op. 24

Pierre Monteux, conductor

July 7

PYOTR TCHAIKOVSKY: Symphony in B minor, No. 6, "Pathetic," Op. 74
-INTERMISSION-
RICHARD WAGNER: Prelude to "Lohengrin"
EDWARD MACDOWELL: Concerto for Piano and Orchestra in D minor, No. 2, Op. 23
Miss Franceschi

Pierre Monteux, conductor
Vera Franceschi, piano

July 8

LUDWIG VAN BEETHOVEN: Overture to "Egmont," Op. 84
JOHANNES BRAHMS: Symphony in D major, No. 2, Op. 73
SONGS WITH ORCHESTRA (none listed)
-INTERMISSION-
MAURICE RAVEL: "Alborada del Grazioso"
SONGS WITH ORCHESTRA (none listed)

Pierre Monteux, conductor
Martial Singher, baritone
Jennie Tourel, mezzo

July 10

1. AMBROISE THOMAS: "Raymond" Overture
2. JOHANN STRAUSS: "Emperor" Waltz
3. JOHN PHILLIP SOUSA: March, "Semper Fidelis"
4. FRANZ LEHAR: Melodies (Selection)
5. TRADITIONAL SONGS: "Londonderry Air"

6. RICHARD RODGERS: “June Is Bustin’ Out All Over” from “Carousel”
7. SONGS:
(a) MARC-ANTOINE CHARPENTIER: “Depuis le Jour” from “Louise”
(b) CZECHOSLOVAK FOLK SONGS: “Nestijte Miladenci” (The Quest); “Kdo Noc Pocerbu Galanku” (My Poor Little Gallant); “Dobru Noc” (Good Night); “Sly Panenkky Silnici” (Girls on the Promenade); “Umrem-Umrem” (When I Die)
Miss Novotna
8. SIR EDWARD ELGAR: March, “Pomp and Circumstance,” in D major, Op. 39
-INTERMISSION-
9. JEROME KERN: Jerome Kern Cavalcade (In Memory)
10. JOHANN STRAUSS: “[On] The Beautiful Blue Danube”
11. PAUL MISRAKI: “Vous qui passez sans me voir”
12. SONGS:
(a) SIGMUND ROMBERG: “One Alone” from “The Desert Song”
(b) SIGMUND ROMBERG: “Stout-Hearted Men” from “The New Moon”
Mr. Johnston
13. SIGMUND ROMBERG: Military March from “The Desert Song”
14. SONGS:
(a) SIGMUND ROMBERG: Romance from “The Desert Song”
(b) SIGMUND ROMBERG: “When I Grow Too Old To Dream” from the motion picture, “The Night is Young”
Miss Novotna
15. SIGMUND ROMBERG: Impromptu (Sigmund Romberg at the piano)
16. SIGMUND ROMBERG: “Tell Me Daisy” from “Blossom Time”
Miss Novotna and Mr. Johnston

Sigmund Romberg, conductor
Donald Johnston, baritone
Jarmila Novotna, soprano

July 12

1. PYOTR TCHAIKOVSKY: Symphony in E minor, No. 5, Op. 64
-INTERMISSION-
2. LUDWIG VAN BEETHOVEN: Concerto for Piano and Orchestra in E-flat major, No. 5, Op. 73 (“Emperor”)
Mr. Arrau

Pierre Monteux, conductor
Claudio Arrau, piano

July 13

1. FELIX MENDELSSOHN: Overture to “Ruy Blas”
2. LUDWIG VAN BEETHOVEN: Symphony in A Major, No. 7, Op. 92
-INTERMISSION-
3. IGOR STRAVINSKY: Suite from the “danced legend,” “The Fire-Bird [Firebird]”

4. RICHARD STRAUSS: Suite from the opera, "Der Rosenkavalier"

Pierre Monteux, conductor

July 14 French Program for Bastille Day

1. HECTOR BERLIOZ: Overture to "Benvenuto Cellini"
2. ERNEST CHAUSSON: Symphony in B flat major, Op. 20
-INTERMISSION-
3. VINCENT D'INDY: Symphonic Variations, "Istar," Op. 42 (Inspired by verses from a Babylonian poem, "The Epic of Izdubar")
4. DARIUS MILHAUD: Suite Provencale [Provençale]

Pierre Monteux, conductor

July 15

1. RICHARD WAGNER: Overture to "The Flying Dutchman"
2. RICHARD WAGNER: Prelude to "Parsifal"
3. RICHARD WAGNER: Bacchanale from "Tannhäuser"
4. RICHARD WAGNER: Lohengrin's Narrative and Departure from "Lohengrin"
5. RICHARD WAGNER: Steersman's Song from "The Flying Dutchman"
    Mr. Melchior
-INTERMISSION-
6. RICHARD STRAUSS: "Till Eulenspiegel's Merry Pranks, After the Old-Fashioned Roguish Manner – in Rondo form," Op. 28
7. SONGS WITH ORCHESTRA*:
    a) CHARLES GOUNOD: "Ave Maria"
    b) ERNESTO DI CURTIS: "Torn' a Sorrento"
    c) ROBERT SCHUMANN: "The Two Grenadiers"
    d) FRED SPIELMAN: "Spring Came Back to Vienna"
        Mr. Melchior

Pierre Monteux and Ifnaz Strasfogel (*), conductors
Lauritz Melchior, tenor

July 17 Tchaikovsky Program

1. PYOTR TCHAIKOVSKY: Symphony No. 6 in B minor, "Pathétique," Op. 74
-INTERMISSION-
2. PYOTR TCHAIKOVSKY: Concerto for Piano and Orchestra in B-flat minor, No. 1, Op. 23

José Iturbi, conductor and pianist

July 19

1. CARL MARIA VON WEBER: Overture to the opera, "Euryanthe"
2. JOHANNES BRAHMS: Symphony in C minor, No. 1, Op. 68
-INTERMISSION-
3. JOHANNES BRAHMS: Concerto for Violin and Orchestra in D major, Op. 77
    Mr. Milstein

Hans Schwieger, conductor
Nathan Milstein, violin

July 20 Beethoven Program

1. LUDWIG VAN BEETHOVEN: Overture to "Fidelio"
2. LUDWIG VAN BEETHOVEN: Symphony in F major, No. 6, op. 68, "Pastoral"
-INTERMISSION-
3. LUDWIG VAN BEETHOVEN: Symphony in E-flat Major, No. 3, Op. 55, "Eroica"

Hans Schwieger, conductor

July 21

1. AMBROISE THOMAS: Overture to "Mignon"
2. PYOTR TCHAIKOVSKY: Suite from the Ballet, "The Nutcracker," Op. 71-A
3. ROBERT SCHUMANN: Symphony in D minor, No. 4, Op. 120
-INTERMISSION-
4. JEAN SIBELIUS: Concerto for Violin and Orchestra, in D minor
    Mr. Rosenker

Hans Schwieger, conductor
Michael Rosenker, violin

July 22

1. ARTHUR BENJAMIN: Overture to an Italian Comedy
2. PYOTR TCHAIKOVSKY: Symphony in F minor, No. 4, Op. 36
-INTERMISSION-
    FIRST PIANO QUARTET
1. NICOLAI PAGANINI: Variations on Caprice in A minor, Op. 1
2. J. S. BACH: Two Choral Preludes (a) Jesu, Joy of Man's Desiring (b) Rejoice, Beloved Christians
3. SERGEI RACHMANINOV: Prelude in C sharp Minor
4. PYOTR TCHAIKOVSKY: Waltz (Serenade for Strings)
5. FREDERICK CHOPIN: Fantasie-Impromptu
6. ERNESTO LECUONA: La Comparsa
7. IGNACY PADEREWSKI: Minuet in G, Op. 14, No. 1

8. DARIUS MILHAUD: Brazileira (Scaramouche Suite)
9. FRANZ LISZT: Second Hungarian Rhapsody

Hans Schwieger, conductor (First Half)
First Piano Quartet (Second Half)

July 24

1. HECTOR BERLIOZ: Symphonie Fantastique, in C major, Op. 14a
-INTERMISSION-
2. GIOACHINO ROSSINI: Overture to "La Cenerentola"
3. WOLFGANG AMADEUS MOZART: Aria, "L'amerò, sarò costante" from "Il Re Pastore"
Miss Maynor
4. MAURICE RAVEL: Three Pictures from "Mother Goose": a.) Pavane of the Sleeping Beauty; b.) Laideronette, Express of the Pagodes; c.) The Magic Garden
5. CLAUDE DEBUSSY: Lament of Lia from "L'Enfant Prodique"
Miss Maynor
6. MARC-ANTOINE CHARPENTIER: "Depuis le Jour" from "Louise"
Miss Maynor
7. SONGS WITH ORCHESTRA
Miss Maynor
8. NIKOLAY RIMSKY-KORSAKOV: Introduction and Wedding March from "Le Coq d'Or"

Robert Lawrence, conductor
Dorothy Maynor, soprano

July 26

GIACOMO PUCCINI: "Tosca" (Complete Opera in Concert Form)
Floria Tosca: Eleanor Steber
Mario Cavaradossi: Louis Roney
Baron Scarpia: John Brownlee
Cesare Angelotti; George Cehanovsky
The Sacristan: Lester Englander
Spoletta: Lester Englander
Sciarrone: George Cehanovsky
A Jailer: George Cehanovsky
A Shepherd: Jean Herman

Dmitri Mitropoulos, conductor

July 27

Same as July 26

July 28

1. RICHARD WAGNER: Overture to the opera, “Rienzi”
2. RICHARD WAGNER: Prelude and “Liebestod” (“Love-Death”) from “Tristan und Isolde”
3. RICHARD WAGNER: “A Siegfried Idyll”

-INTERMISSION-

4. FELIX MENDELSSOHN: Overture, “The Hebrides” (“Fingal’s Cave”), Op. 26
5. ANTONIN DVORAK: Symphony in E minor, No. 5 [9], Op. 95, “From the New World”

Enrico Leide, conductor

July 29 Tchaikovsky Program

1. PYOTR TCHAIKOVSKY: Overture-Fantasy, “Romeo and Juliet”
2. PYOTR TCHAIKOVSKY: Concerto for Violin and Orchestra in D major, Op. 35
   Miss Glen

-INTERMISSION-

3. PYOTR TCHAIKOVSKY: “Marche Slave,” Op. 31 [Slavonic March]
4. PYOTR TCHAIKOVSKY: Concerto for Piano and Orchestra in B-flat minor, No. 1, Op. 23
   Mr. List

Enrico Leide, conductor
Carroll Glen, violin
Eugene List, piano

July 31

1. DVORAK: “Carnaval [Carnival]” Overture
2. (a) FREDERICK CHOPIN: Nocturne in D flat major (choreography by Markova and Dolin)

   (b) FREDERICK CHOPIN: Waltz in C-sharp minor (Minute) (Choreography by M. Fokine)
   Alicia Markova and Anton Dolin
3. GEORGES BIZET: Carmen - Ballet Suite from Act IV (Entracte et Gitane),
   Ana Ricarda
4. DOMENICO CIMAROSA: Italian Suite (Ballet choreographed by Anton Dolin)
   Alicia Markova and Anton Dolin
5. CLAUDE DEBUSSY: “Fêtes”
6. SPANISH FOLK DANCE: Ballegada – Folk Dance (from North of Spain)
   Ana Ricarda
7. GIOACHINO ROSSINI: Vestris (choreography by Vincenzo Celli)
   Anton Dolin
8. SOLO: TBA
   Alicia Markova

-INTERMISSION-

9. WOLFGANG AMADEUS MOZART: Overture to “The Marriage of Figaro”

10. FRANZ LISZT: “Mephisto Waltz”
Alicia Markova and Anton Dolin
11. JAROMÍR WEINBERGER: Polka from “Schwanda”
12. JOAQUIM MALATS: Serenata (choreography by Ana Richards)
Ana Ricarda
13. PYOTR TCHAIKOVSKY: Pas de Deux from “The Nutcracker” (choreography by Markova and Dolin after Petipa)
Alicia Markova and Anton Dolin

Richard Korn, conductor
Alicia Markova, dancer
Anton Dolin, dancer
Ana Ricarda, dancer

August 2

1. PYOTR TCHAIKOVSKY: Suite from the Ballet, “The Nutcracker,” Op. 71a
2.ÉDOUARD LALO: “Symphonie Espagnole,” for Violin and Orchestra, Op. 21
Miss Magnes
-INTERMISSION-
3. FRANZ SCHUBERT: Overture from the music to “Rosamunde”
4. ROBERT SCHUMANN: Concerto for Piano and Orchestra in A minor, Op. 54
Miss Regules

Alexander Smallens, conductor
Frances Magnes, violin
Marissa Regules, piano

August 3 Mozart Program

1. WOLFGANG AMADEUS MOZART: Symphony in D major, No. 35 (“Haffner”), K. 385
2. WOLFGANG AMADEUS MOZART: Concerto for Violin and Orchestra in D Major (K. 218) [2]
Mr. Lywen
-INTERMISSION-
3. WOLFGANG AMADEUS MOZART: Concerto for Two Pianos and Orchestra in E flat major (K. 365) [10]
Misses Grunschlag and Grunschlag
4. WOLFGANG AMADEUS MOZART: Symphony in C major (“Jupiter”), K. 551 [41]

Alexander Smallens, conductor
Rosi Grunschlag and Toni Grunschlag, duo-pianists
Werner Lywen, violin

August 4

1. CARL MARIA VON WEBER: Overture to “Der Freischütz”

2. FELIX MENDELSSOHN: Excerpts from the Music to "A Midsummer Night's Dream": Overture – Scherzo – Nocturne - Wedding March
3. FRANZ SCHUBERT: Symphony in B minor, No. 8 ("Unfinished")
-INTERMISSION-
4. HECTOR BERLIOZ: Rakoczy March, from the Dramatic Legend, "The Damnation of Faust," Op. 24
5. FRANZ LISZT: Concerto for Piano and Orchestra in E-Flat Major, No.1
Miss Iturbi

Enrico Leide, conductor
Amparo Iturbi, piano

August 5 A Night in Vienna

1. JOHANN STRAUSS: Fantasy on Themes from the Operettas (arranged by V. Hruby)
2. GROUPS OF SONGS WITH ORCHESTRA
(a) EMMERICH KALMAN: "Play Gypsy" from "Countess Maritza"
(b) ROBERT STOLZ: "A Melody That Haunts My Heart"
(c) JOHANN STRAUSS: "There's No Finer Friend" from "The Gypsy Baron"
Miss Stoska
3. (a) ROBERT STOLZ: "Don't Ask Me Why"
(b) ROBERT STOLZ: "Goodbye, Little Captain of My Heart"
(c) JOHANN AND JOSEF STRAUSS: Pizzicato Polka
4. GROUPS OF SONGS WITH ORCHESTRA
(a) FRANZ LEHAR: "Yours is My Heart Alone"
(b) ROBERT STOLZ: "The Woods of Vienna are Calling"
(c) RUDOLF SIECZYNSKI: "Vienna, City of My Dreams"
Mr. Berini
5. ROBERT STOLZ: Concert Waltz, "Dreaming by the Danube"
-INTERMISSION-
6. JACQUES OFFENBACH: Fantasy on Themes from "Tales of Hoffmann" (arr. by V. Hruby)
7. DUETS WITH ORCHESTRA
(a) JOHANN STRAUSS: "Who Married Us?" from "The Gypsy Baron"
(b) RALPH BENATZKY: "To You, To You"
Miss Stoska and Mr. Berini
8. JOHANN STRAUSS: "Emperor" Waltz
9. (a) JOHANN STRAUSS: Polka, "Unter Donner und Blitz"
(b) ROBERT STOLZ: "Two Hearts in Waltz-Time"

Robert Stolz, conductor
Polyna Stoska, soprano
Mario Berini, tenor

August 7 RODGERS – HAMMERSTEIN NIGHT

A. RICHARD RODGERS & OSCAR HAMMERSTEIN: From "Allegro":
1. Overture

2. “A Fellow Needs A Girl” – Annamary Dickey and Robert Weede
3. “One Foot, Other Foot” – Chorus and Orchestra
4. “Come Home” - Annamary Dickey
5. “So Far” – Gladys Swarthout
6. “You Are Never Away” – Gladys Swarthout and Thomas Hayward

B. RICHARD RODGERS & OSCAR HAMMERSTEIN: From “Carousel”:
1. Waltz (scored by Don Walker)
2. “June Is Bustin’ Out All Over” - Gladys Swarthout and Chorus
3. “If I Loved You” - Thomas Hayward
4. “You’ll Never Walk Alone” - Gladys Swarthout and Chorus
5. “Soliloquy” – Robert Weede

-INTERMISSION-

C. RICHARD RODGERS & OSCAR HAMMERSTEIN: A Symphonic Picture of “Carousel” (Orchestral arrangement by Robert Russell Bennett)

D. RICHARD RODGERS & OSCAR HAMMERSTEIN: From the Motion Picture “State Fair”:
1. “It Might As Well Be Spring” - Gladys Swarthout
2. “That’s For Me” – Thomas Hayward
3. “It’s A Grand Night For Singing” - Gladys Swarthout, Robert Weede, and Chorus

E. RICHARD RODGERS & OSCAR HAMMERSTEIN: From “Oklahoma!”:
1. Orchestral Suite (arranged for Orchestra by Robert Russell Bennett)
2. (a) “Oh, What a Beautiful Morning” – Robert Weede
   (b) “The Surrey With The Fringe On Top” – Robert Weede
3. “Out Of My Dreams” - Gladys Swarthout and Chorus
4. “People Will Say We’re In Love” – Annamary Dickey and Thomas Hayward
5. “Oklahoma” – Entire Ensemble

Alexander Smallens, conductor
Annamary Dickey, soprano
Gladys Swarthout, mezzo
Thomas Haywood, tenor
Robert Weede, baritone
Chorus of 40 from the production, Allegro

1949

June 20 OPENING NIGHT

RICHARD WAGNER: Overture to “Rienzi”
LUDWIG VAN BEETHOVEN: Symphony in A Major, No. 7, Op. 92
-INTERMISSION-
SERGEI RACHMANINOV: Concerto for Piano and Orchestra in C minor, No. 2, Op. 18
Mr. Kapell

Fritz Reiner, conductor
William Kapell, piano

June 21

CARL MARIA VON WEBER: Overture to "Euryanthe"
J.S. BACH: Fugue in G minor (The Shorter) (arr. by Caillet)
SERGEI PROKOFIEV: "Classical" Symphony, Op. 25
RICHARD STRAUSS: "Till Eulenspiegel's Merry Pranks," Op. 28
-INTERMISSION-
JOHANNES BRAHMS: Symphony in D major, No. 2, Op. 73

Fritz Reiner, conductor

June 22

JOHANNES BRAHMS: "Academic Festival" Overture
WOLFGANG AMADEUS MOZART: Symphony in C major, ("Jupiter") K. 551 [41]
IGOR STRAVINSKY: Suite from the Ballet, "The Firebird"
-INTERMISSION-
HENRI VIEUXTEMPS: Concerto for Violin and Orchestra in D minor, No. 4, Op. 31
Miss Mitchell

Fritz Reiner, conductor
Jeanne Mitchell, violin

June 23

RICHARD WAGNER: From the Opera, "Der Fliegende Holländer" (The Flying Dutchman): (a) Overture (b) Duet from Act II
Miss Varnay and Mr. Janssen
-INTERMISSION-
RICHARD STRAUSS: From the Opera, Salome: (a) Dance of the Seven Veils (b) Final Scene
Miss Varnay

Fritz Reiner, conductor
Astrid Varnay, soprano
Herbert Janssen, baritone

June 25

BEDRICH SMETANA: Overture to the Opera, "The Bartered Bride"
HECTOR BERLIOZ: "Harold in Italy," Symphony in four Movements with Viola Solo, Op. 16
William Lincer, viola
-INTERMISSION-
J.S. BACH: Toccata and Fugue in D minor (arranged for Piano Quartet)
WOLFGANG AMADEUS MOZART: Andante and Rondo from "Haffner" Serenade (arranged for Piano Quartet)
FRANZ LISZT: "Consolation" in D flat (arranged for Piano Quartet)
CLAUDE DEBUSSY: "Fetes," from Nocturnes (arranged for Piano Quartet)

IGOR STRAVINSKY: Russian Dance from “Petroushka” (arranged for Piano Quartet)
TRADITIONAL SONGS: “Cradle Song” (arranged for Piano Quartet)
SAM MORGENSTERN: “Toccata Guatemala” (arranged for Piano Quartet)
COLE PORTER: “In The Still of the Night” (arranged for Piano Quartet)
JOHANN STRAUSS: Waltzes from “Die Fledermaus’ (arranged for Piano Quartet)

Enrico Leide, conductor (First Half)
Philharmonic Piano Quartet (Second Half)

June 27 Beethoven Program

1. LUDWIG VAN BEETHOVEN: “Leonore” Overture No. 3
2. LUDWIG VAN BEETHOVEN: Concerto for Piano and Orchestra in G major, No. 4, Op. 58
   Mr. Istomin

-INTERMISSION-

3. LUDWIG VAN BEETHOVEN: Concerto for Violin and Orchestra in D major, Op. 61
   Mr. Fuchs

Fritz Reiner, conductor
Eugene Istomin, piano
Joseph Fuchs, violin

June 28

1. HECTOR BERLIOZ: Overture, “The Roman Carnival”
2. VIRGIL THOMSON: “The Seine at Night”
3. PAUL DUKAS: “The Sorcerer’s Apprentice”

-INTERMISSION-

4. PYOTR TCHAIKOVSKY: Symphony in E minor, No. 5, Op. 64

Fritz Reiner, conductor

June 29

1. FELIX MENDELSSOHN: Symphony in A major, No. 4 (“Italian”), Op. 90
2. WOLFGANG AMADEUS MOZART: Concerto for Piano and Orchestra in A major (K. 488)
   Miss Monath [23]
3. (a) JOHANN STRAUSS: Waltz, “Vienna Life”
   (b) JOHANN STRAUSS: “Treasure Waltz”
   (c) JOHANN STRAUSS: Waltz, “Southern Roses”
   (d) JOHANN STRAUSS: Overture to “Die Fledermaus”

Fritz Reiner, conductor
Hortense Monath

June 30

1. a) RICHARD WAGNER: "Ride of the Valkyries" from "Die Walküre"
   b) RICHARD WAGNER: "Funeral March" from "Götterdämmerung"
   c) RICHARD WAGNER: "Rhine Journey" from "Götterdämmerung"
   (d) RICHARD WAGNER: "Ein Schwert verhiess mir der vater" from Act I, Scene 3 from "Die Walküre"
   e) RICHARD WAGNER: Siegmund's Love Song, "Wintersturme wichen dem Wonnemond" from "Die Walküre"
   f) RICHARD WAGNER: Forging Song from Act I of "Siegfried"

-INTERMISSION-

2. NIKOLAY RIMSKY-KORSAKOV: "Capriccio Espagnol [Spanish Caprice]"
3. GROUP OF SONGS (conductor, Ezra Rachlin)
   a) ROBERT SCHUMANN: "The Two Grenadiers"
   b) ERNESTO DI CURTIS: "Come Back To Sorrento"
   c) FRED SPIELMAN: "Spring Came Back to Vienna"
   d) VICTOR YOUMANS: "Without a Song"

Fritz Reiner, conductor
Lauritz Melchior, tenor

July 2

1. FREDERICK JACOBI: Overture, "Music Hall" (First Concert Performance)
2. FRANZ LISZT: "Les Preludes [Préludes]"
3. HENRI WIENIAWSKI: Concerto for Violin and Orchestra in D minor, No. 2, Opus 22
   Mr. Elman

-INTERMISSION-

4. ROBERT WARD: Concert Piece for Orchestra (First New York Performance)
5. ARAM KHATCHATURIAN: Three Dances from the Ballet, "Gayaneh"
   a) "Dance of the Rose Maidens"
   b) "Lullaby"
   c) "Sabre Dance"

6.ÉDOUARD LALO: "Symphonie Espagnole" for Violin and Orchestra, Op. 21 (Mvts. I, II, IV, V)
   Mr. Elman

Alexander Smallens, conductor
Mischa Elman, violin

July 4

1. JOHANNES BRAHMS: Symphony in C minor, No. 1, Opus 68
2. WOLFGANG AMADEUS MOZART: Concerto for Piano and Orchestra in D minor (K. 466) [20]
3. MANUEL PALAU: March Burlesque (First American performance)
4. a. EDUARDO CHAVARRI: Cradle Song (First American performance)

b. EDUARDO CHAVARRI: Popular Valencian Dance (First American performance)
5. FRANZ LISZT: Hungarian Rhapsody No. 2
6. FRANZ LISZT: Fantasia on Hungarian Melodies for Piano and Orchestra
NO INTERMISSION LISTED

José Iturbi, conductor and pianist

July 5

1. PETER MENNIN: Folk Overture
2. ERNEST BLOCH: "Schelomo": Hebrew Rhapsody for 'Cello and Orchestra
    Mr. Stern
3. AARON COPLAND: Suite from the Ballet, "Billy the Kid"
-INTERMISSION-
4. PYOTR TCHAIKOVSKY: "Symphonie Pathetique [Pathétique]", in B minor, No. 6, Op. 74

Alexander Smallens, conductor
Carl Stern, 'cello

July 6

1. CARL MARIA VON WEBER: Overture to "Oberon"
2. PYOTR TCHAIKOVSKY: "Capriccio Italien"
3. FRANZ LISZT: Concerto for Piano in E-Flat Major, No.1
    Mr. Jones
-INTERMISSION-
4. ARMAND BALENDONCK: "Cosmos" Ballet Scene (First Performance in New York)
5. JOHANNES BRAHMS: Symphony in E minor, No. 4, Opus 98

Enrico Leide, conductor
Alton Jones, piano

July 7 ANNUAL GERSHWIN NIGHT

1. GEORGE GERSHWIN: "Strike Up The Band"
2. GEORGE GERSHWIN: Piano Concerto in F
    Mr. Levant
3. GEORGE GERSHWIN: "An American in Paris"
-INTERMISSION-
4. GEORGE GERSHWIN: Second Rhapsody
    Mr. Levant
5. GEORGE GERSHWIN: "Porgy and Bess" (Arranged by Robert Russell Bennett)
6. GEORGE GERSHWIN: "Rhapsody in Blue"
    Mr. Levant

Alexander Smallens, conductor
Oscar Levant, piano

July 9 French Program

HECTOR BERLIOZ: Overture to "Beatrice et Benedict"
CHRISTOPH WILLIBALD VON GLUCK: Aria, "Divinites du Styx," from "Aleceste"
Miss Nikolaidi
GEORGES BIZET: Duet, "Au Fond du Temple Saint," from "The Pearl Fishers"
Mr. Jobin and Mr. Weede
MARC-ANTOINE CHARPENTIER: Aria, "Depuis le Jour," from "Louise"
Miss Hunt
GEORGES BIZET: Excerpts from "from Carmen"
(a) La fleur que tu m'avais jetée
Mr. Jobin
(b) "Habanèra"
(c) "Seguidille"
Miss Nikolaidi
(d) "Toreador Song"
Mr. Weede
EMMANUEL CHABRIER: Rhapsody, "Espana [España]"
-INTERMISSION-
CAMILLE SAINT-SAËNS: "Danse Macabre"
CAMILLE SAINT-SAËNS: Aria, "Mon coeur s'ouvre à ta voix," from "Samson and Delilah"
Miss Nikolaidi
FROMENTAL HALÉVY: Aria, "Rachel quand du Seigneur," from "La Juive"
(No soloist listed)
GIACOMO MEYERBEER: Aria, "O Paradiso," from "L'Africaine"
(No soloist listed)
CLAUDE DEBUSSY: "Fêtes"
CHARLES GOUNOD: Excerpts from "Faust"
(a) "Jewel Song"
Miss Hunt
(b) "Avant de quitter ces Lieux"
Mr. Weede
(c) Final Trio
Miss Hunt, Mr. Jobin, and Mr. Weede

Alexander Smallens, conductor
Lois Hunt, soprano
Elena Nikolaidi, contralto
Raoul Jobin, tenor
Robert Weede, baritone

July 11 Brahms Program

1. JOHANNES BRAHMS: Variations on a Theme by Haydn, Op. 56a
2. JOHANNES BRAHMS: Symphony in C minor, No. 1, Opus 68

-INTERMISSION-
3. JOHANNES BRAHMS: Concerto for Violin and Orchestra in D major, Opus 77
Mr. Stern

Sir Adrian Boult, conductor
Isaac Stern, violin

July 12

1. JOHN IRELAND: "London Overture"
2. PAUL CRESTON: Two Choric Dances
3. FRANZ JOSEPH HAYDN: Symphony in G major, No. 13 (B. & H. 88)
-INTERMISSION-
4. PYOTR TCHAIKOVSKY: Symphony in F minor, No. 4, Opus 36

Sir Adrian Boult, conductor

July 13

1. RALPH VAUGHAN WILLIAMS: Overture to the comedy, "The Wasps," of Aristophanes
2. J. S. BACH: Brandenburg Concerto in G major, No. 3, for three string orchestras
3. FRANZ SCHUBERT: Symphony in B flat major, No. 5
-INTERMISSION-
4. ERNEST CHAUSSON: "Pœme" for Violin and Orchestra
Miss Magnes
5. MAURICE RAVEL: "Tzigane," Rhapsody for Violin and Orchestra
Miss Magnes
6. RICHARD WAGNER: Selections from "Die Meistersingers [Meistersinger]"
a) Prelude to Act III
b) Waltz
c) March

Sir Adrian Boult, conductor
Frances Magnes, violin

July 14 Beethoven Program

1. LUDWIG VAN BEETHOVEN: Overture to "Egmont" Opus 84
2. LUDWIG VAN BEETHOVEN: Symphony in F major, No. 6 ("Pastoral"), Opus 68
-INTERMISSION-
3. LUDWIG VAN BEETHOVEN: Concerto for Piano and Orchestra in E-flat major, No. 5 ("Emperor"), Op. 73
Mr. Arrau

Sir Adrian Boult, conductor
Claudio Arrau, piano

July 16 JOHANN STRAUSS FESTIVAL

1. JOHANN STRAUSS: Overture to the operetta, "The Bat"
2. JOHANN STRAUSS: "Emperor" Waltz
3. (a) JOHANN STRAUSS: Entre Barinkay ("Ja das Alles auf Ehr!") from "The Gypsy Baron"
   (b) JOHANN STRAUSS: "Nur fur Natur" from "Lustiger Krieg"
   Mr. Baum
4. JOHANN STRAUSS: Pizzicato Polka
5. JOHANN STRAUSS: "Thunder and Lightning" Polka
6. JOHANN STRAUSS: "Oh habet acht" from "The Gypsy Baron"
   Miss Farell
7. JOHANN STRAUSS: Waltz, "Voices of Spring"
8. JOHANN STRAUSS: Fantasy on Themes from the Operettas (arranged by V. Hruby)

-INTERMISSION-

9. JOHANN STRAUSS: Overture to the operetta, "The Gypsy Baron"
10. JOHANN STRAUSS: Waltz, "Wine, Women and Song"
11. (a) JOHANN STRAUSS: "Who Married Us" from "The Gypsy Baron"
    (b) JOHANN STRAUSS: Duet of the Count and Countess from "Vienna Life"
    Miss Farell and Mr. Baum
12. JOHANN STRAUSS: Waltz, "[On] The Beautiful Blue Danube"

Robert Stolz, conductor
Maritz Farell, soprano
Kurt Baum, tenor

July 18

1. J.S. BACH: Passacaglia in C minor (orch. by Respighi)
2. LUDWIG VAN BEETHOVEN: Symphony in F major, No. 8, Opus 93

-INTERMISSION-

3. JEAN SIBELIUS: "The Swan of Tuonela," Legend from the "Kalevala," Opus 22
   English horn solo: Engelbert Brenner
4. FELIX MENDELSSOHN: Concerto for Violin and Orchestra in E minor, Opus 64
   Mr. Milstein

Pierre Monteux, conductor
Nathan Milstein, violin

July 19

1. JOHANNES BRAHMS: "Academic Festival" Overture, Op. 80
2. CÉSAR FRANCK: Symphony in D minor

-INTERMISSION-

3. CLAUDE DEBUSSY: Prelude to "The Afternoon of a Faun"
4. RICHARD STRAUSS: Tone Poem, "Don Juan" (After the poem by Nicolaus Lenau)

Pierre Monteux, conductor

July 20

1. CARL MARIA VON WEBER: Overture to "Der Freischütz"
2. JOHANNES BRAHMS: Symphony in D major, No. 2, Opus 73

-INTERMISSION-

3. PAUL DUKAS: Scherzo, "L'Apprenti sorcier" ("The Sorcerer's Apprentice")
4. MAURICE RAVEL: "Albarado del Gracioso"
5. MAX BRUCH: Concerto for Violin in G minor, No. 1, Opus 26
    Mr. Bagarotti

Pierre Monteux, conductor
Giovanni Bagarotti, violin

July 21

1. HECTOR BERLIOZ: Overture to "Benvenuto Cellini"
2. CLAUDE DEBUSSY: "Sarabande" (Transcribed for orchestra by Maurice Ravel)
3. OTTORINO RESPIGHI: Symphonic Poem, "The Pines of Rome"

-INTERMISSION-

4. PYOTR TCHAIKOVSKY: Concerto for Piano and Orchestra in B-flat minor, No. 1, Opus 23
    Miss Rubinstein

Pierre Monteux, conductor
Erna Rubinstein, piano

July 23 SIGMUND ROMBERG NIGHT

1. OTTO NICOLAI: Overture, "Merry Wives of Windsor"
2. FRANZ LEHAR: Waltz, "Gold and Silver"
3. EDWIN EUGENE BAGLEY: March, National Emblem March
4. JOHANN STRAUSS: Selection from "Gypsy Baron"
5. JENÖHUBAY: Hejre, Kati
6. (a) ARTHUR SULLIVAN: Wandering Minstrel from "The Mikado"
    (b) ALBERT HAY MALOTTE: The Lord's Prayer
        Mr. Marvey
7. IRVING BERLIN: Irving Berlin Cavalcade

-INTERMISSION-

8. SIGMUND ROMBERG: "My Maryland"
9. SIGMUND ROMBERG: "American Humoresque" (First Performance)
10. SIGMUND ROMBERG: French Military Song from "The Desert Song"
11. SIGMUND ROMBERG: Impromptu (Sigmund Romberg at the piano)
12. SIGMUND ROMBERG: Selections from "New Moon":
    (a) "One Kiss"
    (b) "Lover Come Back To Me"
    (c) "Softly as in a Morning Sunrise"
    (d) "Stout-Hearted Men"
    (e) "Wanting You"
        Miss Kenyon and Mr. Marvey

Sigmund Romberg, conductor
Kirsten Kenyon, soprano
Gene Marvey, tenor

July 25

RICHARD WAGNER: Prelude to "Die Meistersinger"
RICHARD WAGNER: "Waldweben" ("Forest Murmurs") from "Siegfried"
RICHARD WAGNER: Prelude and Love-Death [Liebestod] from "Tristan und Isolde"
-INTERMISSION-
PYOTR TCHAIKOVSKY: Concerto for Violin and Orchestra in D major, Op. 35
Mr. Heifetz

Pierre Monteux, conductor
Jascha Heifetz, violin

July 26

MIKHAILGLINKA: Overture to "Russlan [Ruslan] and Ludmilla [Lyudmila]"
PYOTR TCHAIKOVSKY: Symphony in E minor, No. 5, Op. 64
-INTERMISSION-
ÉDOUARD LALO: Overture to "Le Roi d'Ys"
MAURICE RAVEL: "Daphnis and Chloe [Chloé]"

Pierre Monteux, conductor

July 27

HECTOR BERLIOZ: Overture to "The Corsair"
LUDWIG VAN BEETHOVEN: Symphony in C minor, No. 5, Op. 67
-INTERMISSION-
CÉSAR FRANCK: Symphonic variations for Piano and Orchestra
Mr. Fleischer
FRANZ LISZT: Concerto for Piano and Orchestra in A major, No. 2
Mr. Fleischer

Pierre Monteux, conductor
Leon Fleischer, piano

July 28

EMMANUEL CHABRIER: Overture "Gwendoline"
CLAUDE DEBUSSY: "La Mer"
MAURICE RAVEL: "La Valse"
-INTERMISSION-
ANDREW SALAMA: A Little Path
ORGLITZKY: Kaleenka (Snowball Tree; arrangement)
TRADITIONAL SONGS: The Snow Has Blown Over Russia (Russian)

LEV. K. KNIPPER: Song of the Plains (or Meadowland)
TRADITIONAL SONGS: Dance Song (Salama)
MILITARY SONG: The Song of General Platoff (Cossack War Song)
? KOLZOFF: Those Evening Bells
? SIENY: Folk Song
MILITARY SONG: Soldiers' Song
? MALANIA: Comical Soldier's Song
? KOZATCHOK: National Dance of the Don Cossacks

Pierre Monteux, conductor (First half)
Don Cossack Russian Chorus (Nicholas Kostrukoff, conductor) (Second half)

July 30

KURT WEILL: "Lady in the Dark" - Symphonic Nocturne
KURT WEILL: Excerpts from "Street Scene"
Mrs. Maurrant: Polyna Stoska
Rose Maurrant: Dorothy Sarnoff
Sam Kaplan: Brian Sullivan
Mr. Maurrant: Norman Atkins
Mrs. Fiorentino: Marie Leidal
Mrs. Olsen: Elizabeth Fuller
Nursemaid: Peggy Turnley
Mrs. Jones: Marcella Uhl
Nursemaid: Marcella Uhl
Mr. Buchanon: Kenneth Remo

Maurice Abravanel, conductor

August 1

1. GEORGES BIZET: Symphony in C major
2. HECTOR VILLA-LOBOS: Symphonic Poem, "Uirapuru"
-INTERMISSION-
3. GIUSEPPE VERDI: Aria, "Ritorna vincitor," from "Aida"
Miss Davis
4. VINCENZO BELLINI: Aria, "Casta Diva," from "Norma"
Miss Davis
5. GIUSEPPE VERDI: Overture to "I Vespri Siciliani" ("The Sicilan Vespers")
6. SPIRITUALS
a) Nobody Knows De Trouble I Seen (arranged by Burleigh)
b) Honor! Honor! (arranged by Johnson)
Miss Davis

Efrem Kurtz, conductor
Ellabelle Davis, soprano

August 2

1. NIKOLAY RIMSKY-KORSAKOV: "Scheherazade," Symphonic Suite after "The Thousand and One Nights," Opus 35
-INTERMISSION-
2. POWELL WEAVER: Fugue for Strings
3. DON GILLIS: "Emotion," from "Symphony 5½ (A Symphony for Fun)"
4. GABRIEL FAURÉ: Pavane, Opus 50
5. MAURICE RAVEL: "Bolero [Boléro]"

Efrem Kurtz, conductor

August 3

1. RICHARD WAGNER: "A Faust Overture"
2. WOLFGANG AMADEUS MOZART: Adagio and Fugue for String Orchestra in C minor (K. 546)
3. PAUL HINDEMITH: "Nobilissima Visione"
-INTERMISSION-
4. SERGEI PROKOFIEV: March, Op. 99
5. DMITRI KABALEVSKY: Suite from "The Comedians"
6. CAMILLE SAINT-SAENS: Concerto for Violin and Orchestra, in B minor, No. 3, Opus 61
    Mr. Rosenker

Efrem Kurtz, conductor
Michael Rosenker, violin

August 4

1. PYOTR TCHAIKOVSKY: Overture-Fantasy, "Romeo and Juliet"
2. ARAM KHATCHATURIAN: Concerto for Violin and Orchestra (First concert performance with orchestra in New York)
    Mr. Glen
-INTERMISSION-
3. EDVARD GRIEG: Concerto for Piano, in A minor, Opus 16
    Mr. List

Efrem Kurtz, conductor
Carroll Glen, violin
Eugene List, piano

August 6 ITALIAN NIGHT

1. AMILCARE PONCHIELLI: "La Gioconda"
    (a) "Coro d'Introduzione" (Chorus)

(b) "Cielo e mar" (Mr. Peerce)
(c) "Dance of the Hours" (Orchestra)
2. ALFREDO CATALANI: Aria, "Ebben ne andrò lontano" from "La Wally"
3. BENJAMIN BRITTEN: "Soirées Musicales"
4. GAETANO DONIZETTI: Udite o Rustici from "L'Elisir d'Amore" (Mr. Baccaloni and Chorus)
5. GIACOMO PUCCINI: "La Bohème"
"Che gelida manina" (Mr. Peerce)
"Mi chiamano Mimi" (Miss Quartarano)
Duet of Act I (Miss Quartarano and Mr. Peerce)
-INTERMISSION-
6. GIOACHINO ROSSINI: Overture to "The Barber of Seville"
7. GIOVANNI PERGOLESI: "Sono imbrogliato" from "La Serva Padrona" (Mr. Baccaloni)
8. UIGI MACHINELLI: "Scene Veneziane"
(a) "Dichiarazione d'Amore"
(b) "Fuga degli Amanti a Chioggia"
(Orchestra)
9. GIUSEPPE VERDI: "Il Trovatore"
(a) Anvil Chorus (Chorus)
(b) Tacea la notte placida (Miss Quartarano)
10. FRANCESCO CILEA: "Lamento di Federico" from "L'Arlesiana" (Mr. Peerce)
11. DOMENICO SAVINO: Neapolitan Echoes (Soloists, Chorus, and Orchestra)

Alfredo Antonini, conductor
Florence Quartararo, soprano
Jan Peerce, tenor
Salvatore Baccaloni, basso comico
Mixed Chorus

August 8

FELIX MENDELSSOHN: Overture, "The Hebrides" ("Fingal's Cave")
LUDWIG VAN BEETHOVEN: Symphony in E-flat Major, No. 3 ("Eroica"), Op. 55
-INTERMISSION-
LUDWIG VAN BEETHOVEN: Concerto for Violin and Orchestra in D major, Op. 61
Mr. Szigeti

Dmitri Mitropoulos, conductor
Joseph Szigeti, violin

August 9

FRANÇOIS COUPERIN-DARIUS MILHAUD: Prelude and Allegro
SERGEI PROKOFIEV: Concerto for Piano and Orchestra in C major, No. 3, Op. 26
-INTERMISSION-
SERGEI RACHMANINOV: Symphony in E minor, No. 2, Op.27

Dmitri Mitropoulos, conductor and pianist

August 10

JOHANNES BRAHMS: Overture, "Academic Festival"
-INTERMISSION-
JOHANNES BRAHMS: Concerto for Piano and Orchestra in B-flat major, No. 2, Op. 83
Mr. Andersen

Dmitri Mitropoulos, conductor
Stell Andersen, piano

August 11

J. S. BACH: Fantasia and Fugue in G minor (arr. by Mitropoulos)
FELIX MENDELSSOHN: Symphony in A minor, No. 3 ("Scotch"), Op. 56
-INTERMISSION-
FRANCIS POULENC: Concerto in D minor for Two Pianos and Orchestra
Mr. Lowe and Mr. Whittemore
BENJAMIN BRITTEN: "Scottish Ballade" for Two Pianos and Orchestra
Mr. Lowe and Mr. Whittemore

Dmitri Mitropoulos, conductor
Jack Lowe and Arthur Whittemore, duo-pianists

August 13 RODGERS-HAMMERSTEIN NIGHT

A. RICHARD RODGERS & OSCAR HAMMERSTEIN: From "Allegro":
1. Overture
2. "So Far" – Gladys Swarthout
3. "One Foot, Other Foot" – Chorus and Orchestra
4. "Come Home" – Annamary Dickey
5. "You Are Never Away" – Gladys Swarthout and Thomas Hayward

B. RICHARD RODGERS & OSCAR HAMMERSTEIN: From "Carousel":
1. Waltz (scored by Don Walker)
2. "June Is Bustin' Out All Over" - Gladys Swarthout and Chorus
3. "If I Loved You" – Thomas Hayward
4. "When I Marry Mr. Snow" – Annamary Dickey
5. "You'll Never Walk Alone" – Gladys Swarthout
6. "This Was A Real Nice Clambake" – Chorus and Orchestra
7. "Soliloquy" – Robert Weede

-INTERMISSION-

C. RICHARD RODGERS & OSCAR HAMMERSTEIN: From "South Pacific":
1. Overture
2. "Bali Ha'i" – Gladys Swarthout
3. "Some Enchanted Evening" – Gladys Swarthout and Robert Weede

D. RICHARD RODGERS & OSCAR HAMMERSTEIN: From the motion picture "State Fair":
1. "It's A Grand Night For Singing" – Gladys Swarthout, Robert Weede and Chorus

2. “That’s For Me” – Thomas Hayward
3. “It Might As Well Be Spring” – Annamary Dickey

E. RICHARD RODGERS & OSCAR HAMMERSTEIN: From “Oklahoma”:
1. Orchestral Suite (Arranged by Robert Russell Bennett)
2. (a) “Oh, What a Beautiful Mornin’” – Robert Weede
(b) “The Surrey With The Fringe On Top” – Robert Weede
3. “Out Of My Dreams” – Gladys Swarthout and Chorus
4. “People Will Say We’re In Love” – Annamary Dickey and Thomas Hayward
5. “Oklahoma” – Entire Ensemble

Salvatore Dell’Isola, conductor
Annamary Dickey, soprano
Thomas Haywood, tenor
Gladys Swarthout, mezzo
Robert Weede, baritone
Crane Calder, Chorus Director

1950

June 19 (Opening Night of 33rd Season)

1.RICHARD WAGNER: Prelude to Act III of “Lohengrin”
2. LUDWIG VAN BEETHOVEN: Concerto for Violin and Orchestra, in D major, Opus 61
Mr. Spalding
-INTERMISSION-
3. PYOTR TCHAIKOVSKY: Symphony in E minor, No. 5, Opus 64

Efrem Kurtz, conductor
Albert Spalding (Farewell Appearance), violin

June 20

1. DMITRI SHOSTAKOVICH: Symphony No. 5, Opus 47
-INTERMISSION-
2. WOLFGANG AMADEUS MOZART: “Eine Kleine Nachtmusik,” Serenade for String Orchestra, (K. 525)
3. WILLIAM WALTON: Suite, “Façade”
4. HECTOR BERLIOZ: [Three] Excerpts from “The Damnation of Faust”

Efrem Kurtz, conductor

June 21

1. J. S. BACH: Chorale (arr. by McDonald)
2. JOHANNES BRAHMS: Symphony in E minor, No. 4, Opus 98
-INTERMISSION-
3. CAMILLE SAINT-SAENS: Concerto for ‘Cello and Orchestra in A minor, Opus 33

Mr. Warburg
4. JOHANN STRAUSS: Waltz, “Wine, Women and Song”

Efrem Kurtz, conductor
Gerald Warburg, ‘cello

June 22

1. FELIX MENDELSSOHN: Symphony in A major, No. 4 (“Italian”), Opus 90
2. SERGEI RACHMANINOV: “Rhapsody on a Theme of Paganini”
Mr. Kapell
-INTERMISSION-
3. WOLFGANG AMADEUS MOZART: Concerto for Piano and Orchestra, in A major (K. 414) [12]
Mr. Kapell
4. RICHARD WAGNER: Prelude to “Die Meistersinger”

Efrem Kurtz, conductor
William Kapell, piano

June 24

1. KARL GOLDMARK: Overture, “In the Spring”
2. MAX BRUCH: Concerto for Violin, in G minor, No. 1, Op. 26
Mr. Elman
-INTERMISSION-
3. RICHARD STRAUSS: Suite from “Der Rosenkavalier”
4. PYOTR TCHAIKOVSKY: Concerto for Violin and Orchestra, in D major, Op. 35
Mr. Elman

Alexander Smallens, conductor
Mischa Elman, violin

June 26

1. HECTOR BERLIOZ: Overture to “Benvenuto Cellini”
2. PYOTR TCHAIKOVSKY: Symphony in F minor, No. 4, Op. 36
-INTERMISSION-
3. AARON COPLAND: “An Outdoor Overture”
4. JOHANNES BRAHMS: Concerto for Violin and Orchestra, in D major, Op. 77
Mr. Milstein

Eleazar De Carvalho, conductor
Nathan Milstein, violin

June 27

1. NIKOLAY RIMSKY-KORSAKOV: Overture, “Russian Easter”

2. MANUEL DE FALLA: Suite from the Ballet Pantomine, "El Amor Brujo" (Love the Sorcerer")
Miss Bering
-INTERMISSION-
3. JEAN SIBELIUS: Symphony in D major, No. 2, Opus 43

Eleazor De Carvalho, conductor
Tamara Bering, mezzo (young talent)

June 28

1. ANTONIO CARLOS GOMEZ: Overture to "Il Guarnay"
2. NIKOLAY RIMSKY-KORSAKOV: "Scheherazade," Symphonic Suite after "The Thousand and One Nights" Opus 35
-INTERMISSION-
3. ANTONIN DVORAK: Concerto for Violin and Orchestra in A minor, Op. 53
Mr. Rosenker
4. LORENZO FERNANDEZ: "Batuque," from the Suite, "Reisado do Pastoreio"

Eleazor De Carvalho, conductor
Michael Rosenker, violin

June 29

1. FELIX MENDELSSOHN: Overture, "Ruy Blas," Op. 95
2. PIETRO MASCAGNI: Two Intermezzi
(a) "L'Amico Fritz"
(b) "Cavalleria Rusticana"
3. (a) GIUSEPPE VERDI: "Caro nome" ("Rigoletto")
(b) GAETANO DONIZETTI: Mad Scene ("Lucia di Lammermoor")
Miss Alberghetti
Flute Obbligatos, Amedeo Gignatti
4. BEDRICH SMETANA: Two Dances from "The Bartered Bride"
(a) Polka
(b) Dance of the Comedians
-INTERMISSION-
5. PYOTR TCHAIKOVSKY: Overture-Fantasy, "Romeo and Juliet"
6. GIUSEPPE VERDI: From "La Traviata"
(a) Prelude to Act I
(b) Aria, "Addio del Passato
Miss Alberghetti
7. GIOACHINO ROSSINI: From "The Barber of Seville"
(a) Overture
(b) "Una voce poco fa"
Miss Alberghetti

Alexander Smallens, conductor
Anna Maria Alberghetti, soprano (fourteen years old)

July 1 ROMBERG NIGHT

JACQUES OFFENBACH: Overture, "Orpheus in the Underworld"
(a) FRANZ LEHÁR: Gold and Silver Waltz
(b) TRADITIONAL SONGS: Rackoczy [Rakoczy] March
(a) JULES MASSENET: He is Kind, He is Good (from "Heriodiade")
(b) RICHARD RODGERS & LORENZ HART: Falling In Love With Love (From the "Boys from Syracuse")
Mme. Novotna
FRANZ LEHÁR: Melodies-Selection (In Memory)
SIGMUND ROMBERG: Military March, from "The Desert Song"
(a) COLE PORTER: "Kiss Me Kate" Medley
1. So in Love
2. Always True To You In My Fashion
3. Wunderbar
(b) IRVING BERLIN: Show Business, from "Annie Get your Gun"
Miss Manners
RICHARD RODGERS & OSCAR HAMMERSTEIN: South Pacific: Selections
-INTERMISSION-
SELECTIONS FROM SIGMUND ROMBERG OPERETTAS
SIGMUND ROMBERG: "The Student Prince" Selection (Sigmund Romberg at the piano)*
(a) SIGMUND ROMBERG: One Alone, from "The Desert Song"
(b) SIGMUND ROMBERG: Stout-Hearted Men, from "The New Moon"
Mr. Galjour
(a) SIGMUND ROMBERG: One Kiss, from "The New Moon"
(b) SIGMUND ROMBERG: When I Grow Too Old To Dream, from "The Night is Young"
Mme. Novotna
(a) SIGMUND ROMBERG: Lover Come Back To Me, from "The New Moon"
(b) SIGMUND ROMBERG: Romance, from "The Desert Song"
Miss Manners
SIGMUND ROMBERG: Duet, Wanting You, from "The New Moon"
Mme. Novotna and Mr. Galjour

Sigmund Romberg, conductor/Frank Cork, asst. conductor*
Jarmila Novotna, soprano
Gail Manners, soprano
Warren Galjour, baritone

July 3

1. JOHANNES BRAHMS: Symphony in F major, No. 3, Op. 90
-INTERMISSION-
2. WOLFGANG AMADEUS MOZART: Symphony in C major, "Jupiter," No. 41 (K. 551)
3. FRANZ LISZT: Concerto for Piano and Orchestra in E-Flat major, No.1
Mr. Borovsky

Alexander Smallens, conductor
Alexander Borovsky, piano

July 4

1. LUDWIG VAN BEETHOVEN: Overture to "Egmont," Op. 84
2. FRANZ LISZT: Symphonic Poem, No. 2, "Tasso: Lamento e Trionfo" (Tasso's Lament and Triumph")
3. HENRI WIENIAWSKI: Concerto for Violin and Orchestra in D minor, No. 2, Op. 22
    Mr. Shub

-INTERMISSION-

4. BELA BARTOK: "Dance Suite"
5. FREDERIC BALAZS: "An American Symphony" (Based on Mottoes by Walt Whitman) – First New York Performance

Frederic Balazs, conductor
Harry Shub, violin

July 5

1. LUDWIG VAN BEETHOVEN: Symphony in E-flat Major, No. 3 ("Eroica"), Op. 55

-INTERMISSION-

2. RICHARD STRAUSS: Tone Poem, "Don Juan," (After Nicolaus Lenau)
3. SERGEI RACHMANINOV: Concerto for Piano and Orchestra in C minor, No. 2, Op. 18
    Mr. Brainina

Alexander Smallens, conductor
Balbina Brainina, piano

July 6 ANNUAL GERSHWIN NIGHT

1. GEORGE GERSHWIN: "Strike Up The Band"
2. GEORGE GERSHWIN: Concerto for Piano and Orchestra in F major
    Mr. Levant
3. GEORGE GERSHWIN: "An American in Paris"

-INTERMISSION-

4. GEORGE GERSHWIN: "Porgy and Bess" - A Symphonic Picture (Arranged for Orchestra by Robert Russell Bennett)
5. GEORGE GERSHWIN: "Rhapsody in Blue"
    Mr. Levant

Alexander Smallens, conductor
Oscar Levant, piano

July 8

I. PYOTR TCHAIKOVSKY: Swan Lake (Choreographic Poem in One Act, choreography by Anton Dolin after Lev Ivanov and Marius Petipa; Men's Costumes by Lucinda Ballard)

Odette, Queen of the Swans: Nora Kaye
Prince Siegfried: Igor Youskevitch
Benno, the Prince's Friend: Holland Stoudenmire
Von Rotbart, the sorcerer: Edward Caton
The Cygnets: Anne Barlow, Ruth Ann Koesun, Barbara Lloyd, Jenny Workman
The Swans: Norma Vance and Lillian Lanese and Misses Baker, Barnes, Burr, Dodge, Gilbert, Grant, Mirrow, Plane, Popper, Scott
The Huntsman: Messrs. Bearer, Brown, Hicks, Inglis, Lusby, McWilliams, Nault, Schaffen

-INTERMISSION-

II. LEONARD BERNSTEIN: Fancy Free (Choreography by Jerome Robbins; Scenery designed by Oliver Smith; Costumes designed by Kermit Love; Scenery executed by Eugene B. Dunkel Studio; Ladies' costumes exceuted by Lutyens)

Bartender: Frederic Schaffen
Sailors: Paul Godkin, Eric Braun, John Kriza
Passers-By: Jacqueline Dodge, Norma Vance, Mary Burr

-INTERMISSION-

III. PYOTR TCHAIKOVSKY: Princess Aurora (Ballet, Staged by George Balanchine after choreography of Marius Petipa; Choreography of "Three Ivans" by Bronislava Nijinska; Costumes by Karinska after original designs by Leon Bakst)

Princess Aurora: Nana Gollner
Prince Charming: John Kriza
The Queen: Charlyne Baker
The King: Peter Rudley
Master of Ceremonies: Edward Caton
Polonaise: Entire Cast
Ensemble: Isabel Mirrow, Lila Popper, Irma Grant, Ruth Gilbert, James Hicks, William Inglis, Ralph McWilliams, Frederic Schaffen
Pas de Sept: Princess Aurora and Prince Charming
The Six Fairies and Their Attendants:
Ruth Ann Koesun and Holland Stoudenmire
Jenny Workman and Fernand Nault
Mary Burr and Vernon Lusby
Dorothy Scott and Peter Gladke
Virginia Barnes and Jack Beaber
Diana Adams and Kelly Brown
Variations:
I. Dorothy Scott
II. Ruth Ann Koesun
III. Diana Adams
IV. John Kriza
V. Nana Gollner
Pas de Trois: Norma Vance, Lillian Lanese, Paul Godkin
Bluebird and the Princess: Nora Kaye and Igor Youskevitch
Pas de Deux: Variation I, Variation II, and Coda
The Three Ivans: Eric Braun, Jack Beaber, Fernand Nault

Grand Pas de Deux: Princess Aurora and Prince Charming
Finale: Entire Cast

Max Goberman, conductor
The Ballet Theatre

July 10 KURT WEILL MEMORIAL PROGRAM

KURT WEILL: "Lost in the Stars":

Alan Jay Lerner, narrator

1. Hills of Ixopo – Duncan and Chorus
2. Train to Johannesburg – Chorus
3. Thousands of Miles – Todd Duncan
4. Little Gray House – Todd Duncan and Chorus
5. Trouble Man – Virginia Paris
6. Lost in the Stars – Todd Duncan and Chorus
7. Big Black Mole – Herbert Coleman
8. Fear - Chorus
9. Tixo – Todd Duncan
10. Stay Well – Virginia Paris
11. Cry The Beloved Country – Todd Duncan and Chorus
12. Finale – Todd Duncan and Chorus

-INTERMISSION-

SPOKEN TRIBUTE TO KURT WEILL BY MAXWELL ANDERSON

KURT WEILL: "Down in the Valley" (One-Act Folk Opera; Libretto by Arnold Sundgard)
Elaine Malbin, soprano
Victor Clarke, tenor
Norman Atkins, baritone
Randolph Symonette, baritone
Staged by: Dino Jamopoulos
Dances by: Anna Sokoloff

POPULAR CLASSICS BY KURT WEILL

1. KURT WEILL: Green Up Time (from "Love Life" – Lyrics by Alan Jay Lerner) - Chorus
2. KURT WEILL: Here I'll Stay (from "Love Life" – Lyrics by Alan Jay Lerner) - Todd Duncan
3. KURT WEILL: Speak Low (from "One Touch of Venus" – Lyrics by Ogden Nash) – Duncan and Virginia Paris
4. KURT WEILL: September Song (from "Knickerbocker Holiday" – Lyrics by Maxwell Anderson) – Todd Duncan

Maurice Levine, conductor
Todd Duncan, baritone
Elaine Malbin, soprano
Virginia Paris, soprano
Victor Clarke, tenor

Herbert Coleman, tenor
Norman Atkins, baritone
Randolph Symonette, baritone
Alan Jay Lerner, narrator

July 11 BRAHMS PROGRAM

1. JOHANNES BRAHMS: "Academic Festival Overture," Opus 80
2. JOHANNES BRAHMS: Concerto for Piano and Orchestra in D minor, No. 1, Opus 15
    Miss Brill

-INTERMISSION-

3. JOHANNES BRAHMS: "Tragic Overture," Opus 81
4. JOHANNES BRAHMS: Double Concerto for Violin, 'Cello, and Orchestra in A minor, Opus 102
    Mr. Senofsky and Miss Trepel

Alexander Smallens, conductor
Toba Brill, piano
Berl Senofsky, violin
Shirley Trepel, 'cello

July 12

1. GIOACHINO ROSSINI: Overture to the opera, "William Tell"
2. BEDRICH SMETANA: Symphonic Poem, "Vltava" ("The Moldau"), from the Cycle, "Ma Vlast ("My Fatherland")
3. MIKHAIL IPPPOLITOV-IVANOV: "Caucasian Sketches"

-INTERMISSION-

4. JEAN SIBELIUS: Concerto for Violin and Orchestra in D minor, Opus 47
    Miss Magnes

Howard Barlow, conductor
Frances Magnes, violin

July 13

JACQUES OFFENBACH: Overture to "Orpheus"
EDVARD GRIEG: Peer Gynt Suite, No 1
GIUSEPPE VERDI: Arias, "Salce, Salce" and "Ave Maria" from "Otello"
GIUSEPPE VERDI: Aria, "Ernani, Involami" from "Ernani"
    Miss Steber

-INTERMISSION-

SIR EDWARD ELGAR: Pomp and Circumstance, March No. 1
KARL GOLDMARK: In The Garden, from "Rustic Wedding Symphony"
IDABELLE FIRESTONE: Concertino for Piano and Orchestra (First NY performance)
    Mr. Yessin
GROUP OF SONGS:
ROBERT KATSCHER: "When Day Is Done"

ARTHUR SCHWARTZ: “You and the Night and the Music”
ALBERT COATES: “Bird Songs at Eventide”
FRANZ LEHÁR: “Merry Widow Waltz”
Miss Steber

Howard Barlow, conductor
Eleanor Steber, soprano
Gerson Yessin, piano

July 15 FRENCH OPERA NIGHT

ÉDOUARD LALO: “Le Roi d’Ys”
Overture
Aria, “Vainement mon bien aime”
Duet, Soprano and Contralto
JULES MASSENET: “Manon”
Aria, “Ah, Fuyez, Douce Image”
St. Sulpice Duet
CAMILLE SAINT-SAËNS: “Samson et Dalila”
Bacchanale
Aria, “Mon Coeur s’ouvre a ta voix”
Duet, Contralto and Baritone
AMBROISE THOMAS: “Mignon”
Overture
Aria, “Adieu Mignon”
Aria, “Connais Tu le pays”
-INTERMISSION-
CHARLES GOUNOD: “Faust”
Jewel Song
Aria, “Avant de quitter ces lieux”
Duet, Soprano and Tenor
GEORGES BIZET: “Carmen”
Prelude, Act IV
Habanèra
Seguidilla
Toreador Song

Alexander Smallens, conductor
Frances Yeend, soprano
Elena Nikolaidi, contralto
Eugene Conley, tenor
Robert Merrill, baritone

July 17

1. LUDWIG VAN BEETHOVEN: Overture to “Egmont,” Op. 84

2. PYOTR TCHAIKOVSKY: Symphony in F minor, No. 4, Op. 36
-INTERMISSION-
3. JOHANNES BRAHMS: Concerto for Piano and Orchestra in B-flat major, No. 2, Op. 83
Mr. Arrau

Pierre Monteux, conductor
Claudio Arrau, piano

July 18

1. BEDRICH SMETANA: Overture to the Opera, "The Bartered Bride"
2. ANTONIN DVORAK: Symphony in G major, No. 4 [8], Op. 88
-INTERMISSION-
3. CLAUDE DEBUSSY: "La Mer" ("The Sea"): Three Symphonic Sketches
4. RICHARD STRAUSS: Tone Poem, "Don Juan," Op. 20

Pierre Monteux, conductor

July 19

1. RICHARD WAGNER: Overture to the opera, "The Flying Dutchman"
2. JOHANNES BRAHMS: Symphony in F major, No. 3, Op. 90
-INTERMISSION-
3. MAURICE RAVEL: "Daphnis and Chloé" (Suite No. 1)
4. ROBERT SCHUMANN: Concerto for Piano and Orchestra in A minor, Op. 54
Mr. Bogin

Pierre Monteux, conductor
Abba Bogin, piano

July 20

1. CARL MARIA VON WEBER: Overture to "Euryanthe"
2. FELIX MENDELSSOHN: Symphony in D, No. 5 ("Reformation"), Op. 107
-INTERMISSION-
3. WILLIAM WALTON: "Façade" (Suite No. 1)
4. PYOTR TCHAIKOVSKY: Concerto for Piano and Orchestra in B-flat minor, No. 1, Op. 23
Mr. Barere

Pierre Monteux, conductor
Simon Barere, piano

July 22 ITALIAN NIGHT

GIUSEPPE VERDI: Overture, "La Forza del Destino"
GIOACHINO ROSSINI: A un Dottore della mia Sorte, from "The Barber of Seville"
Mr. Baccaloni

ARRIGO BOITO: L'Altra notte in dondo al mare, from "Mefistofele"
Miss Zambrana
GIACOMO PUCCINI: from "Tosca"
(a) Recondita Armonia
(b) E Lucevan le Stelle
Mr. Peerce
ERMANNO WOLF-FERRARI: From "The Jewels of the Madonna"
(a) Intermezzo
(b) Dance of the Camorrists
GIOACHINO ROSSINI: Largo al factotum, from "The Barber of Seville"
Mr. Weede
-INTERMISSION-
GIOACHINO ROSSINI: Overture, "La Gazza Ladra"
FRANCESCO CILEA: Lamento di Federico from "L'Arlesiana"
Mr. Peerce
PIETRO MASCAGNI: Voi lo sapete, from "Cavalleria Rusticana"
Miss Zambrana
GAETANO DONIZETTI: Scene, Act I, "Don Pasquale"
Son nov'ore
Messrs. Baccaloni and Weede
Bella siccome un angelo
Mr, Weede
Un foco insolito
Mr. Baccaloni
LEONE SINIGAGLIA: Danze Piemontesi
GIACOMO PUCCINI: Duet, Act I, "Madama Butterfly"
Miss Zambrana and Mr. Peerce
TRADITIONAL SONGS: Venetian Songs
Soloists and Orchestra

Alfredo Antonini, conductor
Salvatore Baccaloni, bass
Jan Peerce, tenor
Robert Weede, baritone
Margarita Zambrana, soprano

July 24

1. LUDWIG VAN BEETHOVEN: Overture to "Egmont"
2. PYOTR TCHAIKOVSKY: Concerto for Violin and Orchestra in D major
Miss Somach
3. JOHANNES BRAHMS: "Academic Festival Overture," Opus 80
4. LUDWIG VAN BEETHOVEN: Concerto for Piano and Orchestra, in E-flat major, No. 5 ("Emperor"), Op. 73
Miss Andersen

Pierre Monteux, conductor
Beverly Somach, violin
Stell Andersen, piano

July 25

1. HECTOR BERLIOZ: Overture to the opera, "Benvenuto Cellini"
2. ERNEST CHAUSSON: Symphony in B flat major, Op. 20
-INTERMISSION-
3. OTTORINO RESPIGHI: Symphonic, "The Fountains of Rome"
4. MANUEL DE FALLA: Suite from the ballet, "El Sombrero de Tres Picos" ("The Three-Cornered Hat")

Pierre Monteux, conductor

July 26

1. LUDWIG VAN BEETHOVEN: Overture and Air de Ballet from "The Creatures of Prometheus," Op. 43
2. LUDWIG VAN BEETHOVEN: Symphony in C minor, No. 5, Op. 67
-INTERMISSION-
3. JOHANNES BRAHMS: Concerto for Violin and Orchestra in D major, Op. 77
    Mr. Blinder

Pierre Monteux, conductor
Naoum Blinder, violin

July 27

1. WOLFGANG AMADEUS MOZART: Symphony in C major, No. 41, K. 551 ("Jupiter")
2. DARIUS MILHAUD: "Suite Provençale"
3. J. S. BACH: Concerto for Four Pianos and Orchestra in A minor
    First Piano Quartet
-INTERMISSION-
4. (a) NICOLAI PAGANINI: Variations on Caprice in A minor, Op. 1 (arr. for Piano Quartet)
   (b) CARL MARIA VON WEBER: "Invitation to the Dance" (arranged for Piano Quartet)
   (c) SERGEI RACHMANINOV: Prelude in C sharp Minor (arr. for Piano Quartet)
   (d) FREDERICK CHOPIN: Fantasie-Impromptu (arranged for Piano Quartet)
   (e) DARIUS MILHAUD: Brazileira ("Scaramouche" Suite) (arranged for Piano Quartet)
   (f) CLAUDE DEBUSSY: "Clair de lune" (arranged for Piano Quartet)
   (g) FRANZ LISZT: Hungarian Rhapsody, No. 2 (arranged for Piano Quartet)

Pierre Monteux, conductor
First Piano Quartet (George Robert, Adam Garner, Frank Mittler, Edward Edson)

July 29 "A NIGHT IN VIENNA"

JOHANN STRAUSS: Overture to "The Gypsy Baron"
FRANZ LEHÁR: Fantasy on melodies from "The Merry Widow" (written especially for the Stadium by Robert Stolz)
(a) JOHANN STRAUSS: "Entree Barinkay" from "The Gypsy Baron"
(b) ROBERT STOLZ: "Don't Ask Me Why"
Mr. Baum
JOHANN STRAUSS: Pizzicato Polka
ROBERT STOLZ: Goodbye, Little Captain of My Heart
(a) OSCAR STRAUS: "My Hero," from "The Chocolate Soldier"
(b) ROBERT STOLZ: Our Finest Hour, from "Der Favorit"
Miss Petina
JOHANN STRAUSS: Symphonic Fantasy on Melodies by Johann Strauss
- INTERMISSION-
EMMERICH KALMAN: Grandioso: Most popular melodies
(a) ROBERT STOLZ: Lovely Vienna at Night
(b) RALPH BENATZKY: Grinzing
FRANZ LEHAR: Gold and Silver Waltz
ROBERT STOLZ: Two Hearts in Waltz Time
JOHANN STRAUSS: Radetzky March

Robert Stolz, conductor
Ira Petina, soprano
Kurt Baum, tenor

July 31

1. CÉSAR FRANCK: Symphony in D minor
-INTERMISSION-
2. LUDWIG VAN BEETHOVEN: Concerto for Violin and Orchestra in D major, Op. 61
Mr. Francescatti

Vladimir Golschmann, conductor
Zino Francescatti, violin

August 1

1. GABRIEL FAURÉ: Prelude and "La Fileuse" ("the Spinner") from the Suite "Pelleas et Melisande"
2. CLAUDE DEBUSSY: "Nuages" and "Fêtes" from "Nocturnes"
3. MAURICE RAVEL: "Boléro"
-INTERMISSION-
4. JOHANNES BRAHMS: Symphony in C minor, No. 1, Op. 68

Vladimir Golschmann, conductor

August 2

1. WOLFGANG AMADEUS MOZART: Overture to the opera, "The Marriage of Figaro"
2. SERGEI RACHMANINOV: Concerto for Piano and Orchestra in C minor, No. 2, Op. 18
    Miss Brainina

-INTERMISSION-

3. SERGEI PROKOFIEV: Concerto for Violin and Orchestra in G minor, No. 2, Op. 63
    Miss Mitchell

Vladimir Golschmann, conductor
Jeanne Mitchell, violin
Balbina Brainina, piano

August 3

1. FRANZ SCHUBERT: Symphony in B minor, No. 8 ("Unfinished")
2. GEORGE ANTHEIL: Nocturne from "Decatur at Algiers" (First Performance in New York)
3. SERGEI PROKOFIEV: From "The Love of Three Oranges"

"Les Ridicules" – Scherzo - The Prince and the Princess - The Flight - March

-INTERMISSION-

4. FELIX MENDELSSOHN: Concerto for Violin and Orchestra in E minor, Op. 64
    Mr. Stern

Vladimir Golschmann, conductor
Isaac Stern, violin

August 5 LAST CONCERT OF SEASON

RODGERS AND HAMMERSTEIN NIGHT

RICHARD RODGERS & OSCAR HAMMERSTEIN: From State Fair:

1. It's A Grand Night For Singing – Mr. Weede and Chorus
2. It Might As Well Be Spring – Miss Dickey

RICHARD RODGERS & OSCAR HAMMERSTEIN: From Oklahoma! Orchestral Suite (Arranged by Robert Russell Bennett) - Orchestra

RICHARD RODGERS & OSCAR HAMMERSTEIN: From Carousel:

1. You'll Never Walk Alone – Miss Swarthout and Chorus
2. If I Loved You – Mr. Hayward
3. When I Marry Mr. Snow – Miss Dickey
4. June is Bustin' Out All Over – Miss Swarthout and Chorus
5. A Real Nice Clambake – Chorus, Orchestra
6. Soliloquy – Mr. Weede

-INTERMISSION-

RICHARD RODGERS & OSCAR HAMMERSTEIN: Overture from "Allegro" - Orchestra

RICHARD RODGERS & OSCAR HAMMERSTEIN: From South Pacific:

1. Younger Than Springtime – Mr. Hayward
2. A Wonderful Guy – Miss Dickey
3. This Nearly Was Mine – Mr. Weede

4. There's Nothin' Like A Dame – Male Chorus
5. Bali Ha'I – Miss Swarthout
6. Some Enchanted Evening – Miss Swarthout and Mr. Weede

RICHARD RODGERS: From Carousel: Carousel Waltz (scored by Don Walker) - Orchestra
RICHARD RODGERS & OSCAR HAMMERSTEIN: From Oklahoma!:

1. Oh,What a Beautiful Mornin' – Mr. Weede
2. The Surrey With The Fringe On Top – Mr. Weede
3. Out Of My Dreams – Miss Swarthout and Chorus
4. People Will Say We're In Love – Miss Dickey and Mr. Hayward
5. Oklahoma – Entire Ensemble

Salvatore Dell'Isola, conductor
Annamary Dickey, soprano
Gladys Swathout, mezzo
Thomas Haywood, tenor
Robert Weede, baritone
Chorus of 40

1951

June 28 OPENING NIGHT

WOLFGANG AMADEUS MOZART: Suite from "Idomeneo"
JOHANNES BRAHMS: Symphony in C minor, No. 1, Opus 68
-INTERMISSION-
PYOTR TCHAIKOVSKY: Concerto for Violin and Orchestra, in D major, Op. 35
Mr. Elman

Dimitri Mitropoulos, conductor
Mischa Elman, violin

June 30

J. S. BACH: Chorale-Prelude: "Credo": - "Wir Glauben all' an einen Gott, Schopfer" (Orch. by Boessenroth)
GIUSEPPE VERDI: "Requiem"

Dmitri Mitropoulos, conductor
Herva Nelli, soprano
Eunice Alberts, mezzo-soprano
Joseph Laderoute, tenor
Norman Scott, bass
Schola Cantorum of NY

July 2

ARNOLD BAX: Overture to a Picaresque Comedy

MAURICE RAVEL: “Rapsodie [Rhapsodie] Espagnole”
CLAUDE DEBUSSY: “La Mer” (“The Sea”) Three Symphonic Sketches
-INTERMISSION-
SERGEI RACHMANINOV: Concerto for Piano and Orchestra in D minor, No. 3, Opus 30
Mr. Kapell

Dmitri Mitropoulos, conductor
William Kapell, piano

July 3

LUDWIG VAN BEETHOVEN: Overture to “Coriolanus,” Opus 62
LUDWIG VAN BEETHOVEN: Symphony in D major, No. 2, Opus 36
-INTERMISSION-
CÉSAR FRANCK: Symphony in D minor

Dmitri Mitropoulos, conductor

July 4

PYOTR TCHAIKOVSKY: Overture, “1812,” Opus 49
ALEXANDER GLAZUNOV: Concerto for Violin and Orchestra in A minor, Opus 82
Miss Mitchell
HECTOR BERLIOZ: Excerpts from “The Damnation of Faust,” Op. 24
I. Minuet of the “Will-o-the-Wisps”
II. “Rakoczy March”
-INTERMISSION-
RICHARD STRAUSS: Suite from “Der Rosenkavalier”
MANUEL DE FALLA: Three Dances from the Ballet, “The Three-Cornered Hat”

Dmitri Mitropoulos, conductor
Jeanne Mitchell, violin

July 5

JOHANN STRAUSS: “Die Fledermaus” (In concert form, Metropolitan Opera version, with English libretto by Howard Dietz and Garson Kanin)
Rosalinda: Regina Resnik
Adele: Patrice Munsel
Orlofsky: Jean Madeira
Alfred; Eisenstein: Charles Kullman
Falke; Frank; Blind: Hugh Thompson

Max Rudolf, conductor

July 7

WOLFGANG AMADEUS MOZART: Overture to "The Marriage of Figaro"
FRANZ JOSEPH HAYDN: Symphony No. 88 in G major
GIACOMO PUCCINI: Aria, "Vissi d'Arte" from "Tosca"
MARC-ANTOINE CHARPENTIER: Aria, "Depuis le Jour" from "Louise"
MAURICE RAVEL: Bolero
-INTERMISSION-
CLAUDE DEBUSSY: Clair de Lune (arranged by Kostelanetz)
JEROME KERN-OSCAR HAMMERSTEIN: Music of "Showboat": "Only Make Believe" – "My Bill" – "Why Do I Love You" – "You Are Love" – "Ol' Man River" (arranged by André Kostelanetz)
VICTOR HERBERT: "Kiss Me Again" from "Mlle. Modiste"
JEROME KERN-OSCAR HAMMERSTEIN: "All The Things You Are" from "Very Warm For May"
GEORGE GERSHWIN: "Man I Love"
RICHARD RODGERS & OSCAR HAMMERSTEIN: "South Pacific" Suite: "Dites Moi" – "Some Enchanted Evening" – "Bali Ha'i" – "Wonderful Guy" – "Younger Than Springtime" – "Happy Talk" (arranged by Bennett)

André Kostelanetz, conductor
Dorothy Kirsten, soprano

July 9

ANTONIO VIVALDI: Concerto in D minor, Op. 3, No. 11 (Transcribed for Orchestra by Alexander Siloti)
JOHANNES BRAHMS: Variations on a Theme by Haydn
GROUP OF SOLOS
1) GAETANO DONIZETTI: Aria, "O, luce de questa' anima" from "Linda di Chamonix"
2) HENRY R. BISHOP: "Lo, Here the Gentle Lark"
Miss Alberghetti
-INTERMISSION-
FREDERICK DELIUS: "The Walk Through Paradise Garden" from the Opera, "A Village Romeo and Juliet"
SERGEI PROKOFIEV: Excerpts from the Ballet, "Romeo and Juliet," Suite No. 2

I. Montagues and Capulets
II. Juliet, The Maiden
III. Dance
IV. Romeo by Juliet's Grave

GROUP OF SOLOS
1. "The Last Rose of Summer"
2. AMBROISE THOMAS: Polonaise from "Mignon"
Miss Alberghetti

Vladimir Golschmann, conductor
Anna Maria Alberghetti, soprano

July 10 ALL FRENCH PROGRAM

HECTOR BERLIOZ: Overture, "The Roman Carnival", Opus 9
ERIK SATIE: Deux Gymnopédies (Orchestrated by Debussy)
GEORGES BIZET: Symphony in C major
-INTERMISSION-
DARIUS MILHAUD: "Le Boeuf sur le Toit"
MAURICE RAVEL: "Pavane Pour Une Enfante [Infante] Défunte"
PAUL DUKAS: Scherzo, "The Sorcerer's Apprentice"

Vladimir Golschmann, conductor

July 11

MIKHAIL GLINKA: Overture to "Russlan [Ruslan] and Ludmilla [Lyudmila]"
HENRI WIENIAWSKI: Concerto for Violin and Orchestra in D minor, No. 2, Opus 22
Miss Glen
-INTERMISSION-
SERGEI RACHMANINOV: Concerto for Piano and Orchestra in C minor, No. 2, Opus 18
Mr. List

Vladimir Golschmann, conductor
Carroll Glenn, violin
Eugene List, piano

July 12 ANNUAL GERSHWIN NIGHT

GEORGE GERSHWIN: "Strike Up The Band"
GEORGE GERSHWIN: Concerto for Piano and Orchestra, in F major
Mr. Levant
GEORGE GERSHWIN: "An American in Paris"
-INTERMISSION-
GEORGE GERSHWIN: "Porgy and Bess" - A Symphonic Picture Arranged for Orchestra by Robert Russell Bennett
GEORGE GERSHWIN: "Rhapsody in Blue"
Mr. Levant

Alexander Smallens, conductor
Oscar Levant, piano

July 14 ROMBERG NIGHT

I. FRANZ VON SUPPÉ: Overture, "Beautiful Galathea"
II. (1) JOHANN STRAUSS: Wine, Women and Song
(2) JOHN PHILLIP SOUSA: Washington Post March

III. (1) MARC-ANTOINE CHARPENTIER: Depuis le Jour from the opera "Louise"
(2) HARRY TIERNEY: Alice Blue Gown from "Irene"
Miss Dickey
IV. EMMERICH KALMAN: Melodies-Selection
V. (1) COLE PORTER: "Kiss Me Kate" – Medley
(a) So in Love (b) Always True to You in My Fashion (c) Wunderbar
(2) IRVING BERLIN: Show Business from Annie Get your Gun
Miss Kirk
VI. VICTOR HERBERT: Cavalcade of Victor Herbert
-INTERMISSION-
VII. SIGMUND ROMBERG: "My Maryland" - Selection
VIII. (1) SIGMUND ROMBERG: Faithfully Yours
(2) SIGMUND ROMBERG: Stout-hearted Men from "The New Moon"
Mr. Marvey
IX. SIGMUND ROMBERG: Military March from "The Desert Song"
X. (1) ROMBERG: Romance from "The Desert Song"
(2) SIGMUND ROMBERG: Lover Come Back to Me from "The New Moon"
Miss Dickey
XI. SIGMUND ROMBERG: Impromptu (Sigmund Romberg at the piano)
XII. (1) SIGMUND ROMBERG: When You Walk in the Room from "Up in Central Park"
(2) SIGMUND ROMBERG: When I Grow Too Old To Dream from "The Night is Young"
Miss Kirk
XIII. SIGMUND ROMBERG: Duet - Wanting You from "The New Moon"
Miss Dickey and Mr. Marvey

Sigmund Romberg, conductor
Annamary Dickey, soprano
Lisa Kirk, soprano
Gene Marvey, tenor

July 16

FRANÇOIS COUPERIN-DARIUS MILHAUD: Prelude and Allegro
SAMUEL BARBER: Adagio for Strings
LUDWIG VAN BEETHOVEN: Symphony in F major, No. 8,Opus 93
-INTERMISSION-
FELIX MENDELSSOHN: Concerto for Violin and Orchestra in E minor, Opus 64
Mr. Milstein

Vladimir Golschmann, conductor
Nathan Milstein, violin

July 17

BEDRICH SMETANA: Overture to "The Bartered Bride"
ANTONIN DVORAK: Concerto for 'Cello and Orchestra in B minor, Opus 104

Mr. Parisot
-INTERMISSION-
PYOTR TCHAIKOVSKY: Symphony in E minor, No. 5, Op. 64

Vladimir Golschmann, conductor
Aldo Parisot, 'cello

July 18

CARL MARIA VON WEBER: Overture to "Oberon"
LUDWIG VAN BEETHOVEN: Concerto for Piano and Orchestra in E-flat major, No. 5 ("Emperor"), Op. 73
Miss Andersen
-INTERMISSION-
NIKOLAY RIMSKY-KORSAKOV: Symphonic Suite, "Scheherazade," Opus 35

Vladimir Golschmann, conductor
Stell Andersen, piano

July 19

HECTOR BERLIOZ: Overture to "Beatrice et Benedict"
CHARLES GOUNOD: "Jewel Song" from "Faust"
Miss MacDonald
GEORGES BIZET: "Ouvre ton Coeur"
Miss MacDonald
PAUL DUKAS: Scherzo, "L'Apprenti Sorcier" ("The Sorcerer's Apprentice")
-INTERMISSION-
FREDERICK DELIUS: "Over the Hills and Far Away" (arr. by Beecham)
PYOTR TCHAIKOVSKY: Overture-Fantasy, "Romeo and Juliet"
GROUP OF SONGS WITH ORCHESTRA
VICTOR HERBERT: "Badinage"
ANONYMOUS: "The Kerry Dance"
RICHARD A. WHITING: "Beyond the Blue Horizon"
Miss MacDonald

Alexander Smallens, conductor
Jeanette MacDonald, soprano

July 21 ITALIAN NIGHT

GIUSEPPE VERDI: March from "Aida"
Chorus and Orchestra
AMILCARE PONCHIELLI: "Cieloè mar" from "La Gioconda"
Mr. Tucker
AMILCARE PONCHIELLI: Dance of the Hours from "La Gioconda"
Orchestra

GIUSEPPE VERDI: (a) Venite all'indovina from "Forza del Destino"
(b) Rataplan from "Forza del Destino"
Miss Turner and Chorus
GIOACHINO ROSSINI: Overture from "La Cenerentola"
Orchestra
VINCENZO BELLINI: "Casta Diva" from "Norma"
Miss Nelli and Chorus
-INTERMISSION-
PIETRO MASCAGNI: "Il Sole" - Introduction to "Iris"
Chorus and Orchestra
GIACOMO PUCCINI: "Che gelida manina" from "La Bohème"
Mr. Tucker
ERMANNO WOLF-FERRARI: Overture to "The Secrets of Suzanne"
Orchestra
GIUSEPPE VERDI: (a) Ave Maria from "Otello"
(b) Bolero, "Merce, dilette amiche" from "Vespri Siciliani"
Miss Nelli
GIUSEPPE VERDI: Anvil Chorus from "Trovatore"
GIUSEPPE VERDI: "Stride la Vampa" from "Trovatore"
Miss Turner
PIETRO MASCAGNI: Intermezzo from "L'Amico Fritz"
Orchestra
UMBERTO GIORDANO: From Act IV, "Andrea Chenier"
"Come un bel di Maggio"
Mr. Tucker
"Vicino a te s'acqueta"
Miss Nelli and Mr. Tucker

Alfredo Antonini, conductor
Herva Nelli, soprano
Claramae Turner, contralto
Richard Tucker, tenor
Collegiate Chorale

July 23

RICHARD WAGNER: Prelude to "Die Meistersinger"
LUDWIG VAN BEETHOVEN: Symphony in A Major, No. 7, Op. 92
-INTERMISSION-
JOHANNES BRAHMS: Concerto for Piano and Orchestra in D minor, No. 1, Op. 15
Mr. Arrau

Pierre Monteux, conductor
Claudio Arrau, piano

July 24

WILLIAM SCHUMAN: "American Festival Overture"
RICHARD WAGNER: Prelude to "Lohengrin"
DARIUS MILHAUD: Suite Française
-INTERMISSION-
HECTOR BERLIOZ: "Symphonie Fantastique," No. 1, in C major, Op. 14A

Pierre Monteux, conductor

July 25

CARL MARIA VON WEBER: Overture "Jubel" ("Jubilee")
ANTONIN DVORAK: Symphony in E minor, No. 5[9], "From the New World," Op. 95
-INTERMISSION-
PYOTR TCHAIKOVSKY: Concerto for Violin and Orchestra in D major, Op. 35
Mr. Brusilow

Pierre Monteux, conductor
Anshel Brusilow, violin

July 26 GILBERT AND SULLIVAN NIGHT

WILLIAM GILBERT & ARTHUR SULLIVAN: From "The Pirates of Penzance":
1. Overture
2. "When the Foreman Bares His Steel" – Mr. Eckles, Miss Malbin, Miss Davenport, and Chorus
3. "Poor Wand'ring One" – Miss Malbin, Mr. Bowe, and female chorus
4. Finale of Act I – Miss Malbin, Miss Davenport, Mr. Bowe, Mr. Eckles, Mr. Smith, Mr. Knieste, and chorus

WILLIAM GILBERT & ARTHUR SULLIVAN: From "The Mikado":
1. "A Wandering Minstrel, I" – Mr. Bowe and male chorus
2. "The Flowers that Bloom in the Spring" – Mr. Bowe, Mr. Eckles, Miss Malbin, Miss Davenport, Mr. Smith
3. "The Sun Whose Rays" – Miss Malbin
4. "Willow, Tit Willow" – Mr. Eckles
5. Finale of Act I – Miss Malbin, Miss Davenport, Mr. Bowe, Mr. Eckles, Mr. Smith, Miss Berggren, and chorus

-INTERMISSION-

WILLIAM GILBERT & ARTHUR SULLIVAN: From "Iolanthe":
1. Overture
2. Invocation – Miss Davenport, Miss Malbin, Miss Berggren, and female chrous
3. Duet, "If We're Weak" – Miss Malbin and Mr. Bowe
4. Iolanthe's Recitative and Ballad – Miss Davenport
5. Trio: "He Who Shies" – Mr. Bowe, Mr. Eckles, Mr. Smith

WILLIAM GILBERT & ARTHUR SULLIVAN: From "Pinafore":
1. "I Am the Captain of The Pinafore" – Mr. Smith and male chorus
2. "When I Was A Lad" – Mr. Eckles and mixed chorus

3. “The Hours Creep on Apace” – Miss Malbin
4. “Bell Trio” – Miss Malbin, Mr. Eckles, Mr. Smith
5. “He Is An Englishman” – Miss Malbin, Mr. Bowe, Miss Davenport, Mr. Eckles, Mr. Smith, Mr. Knieste, and chorus

Lehman Engel, conductor
Elaine Malbin, soprano
Mary Davenport, contralto
Gertrude Berrgren, contralto
Morton Bowe, tenor
Adam Knieste, tenor
Robert Eckles, baritone
Kenneth Smith, bass-baritone

July 28 “A NIGHT IN VIENNA”

JOHANN STRAUSS: “Fledermaus” Overture
EMMERICH KALMAN: “Sari” Waltz
(a) ROBERT STOLZ: “Ich bin verliebt in meine eigene Frau”
(b) JOHANN STRAUSS: “Yes, I did it at last,” from “The Gypsy Baron”
Mr. Baum
JOHANN STRAUSS: The “Emperor” Waltz
(a) ROBERT STOLZ: “My song of love” (“White Horse Inn”)
(b) JOHANN STRAUSS: “For we love you still” (“Great Waltz”)
Mr. Petina
ROBERT STOLZ: Most Popular Melodies
-INTERMISSION-
JACQUES OFFENBACH: Overture to “Orpheus in the Underworld”
(a) JOHANN STRAUSS: “Wer uns getraut” from “The Gypsy Baron”
(b) RUDOLF SIECZYNSKI: “Vienna, City of my Dreams”
Mr. Baum and Miss Petina
FRANZ LEHAR-ROBERT STOLZ: “Merry Widow” Overture
JOHANN STRAUSS: “On the Beautiful, Blue Danube”

Robert Stolz, conductor
Irra Petina, mezzo soprano
Kurt Baum, tenor

July 30 BEETHOVEN PROGRAM

LUDWIG VAN BEETHOVEN: Overture to “Fidelio”
LUDWIG VAN BEETHOVEN: Symphony in E-flat Major, No. 3 (“Eroica”), Op. 55
-INTERMISSION-
LUDWIG VAN BEETHOVEN: Concerto for Violin and Orchestra in D major, Op. 61
Mr. Szigeti

Pierre Monteux, conductor
Joseph Szigeti, violin

July 31

RICHARD WAGNER: Overture to "Tannhäuser"
RICHARD WAGNER: "Waldweben" ("Forest Murmurs") from "Siegfried"
RICHARD STRAUSS: Tone Poem, "Tod und Verklärung" ("Death and Transfiguration"), Op. 24
-INTERMISSION-
PYOTR TCHAIKOVSKY: Symphony in B minor, No. 6 ("Pathetic"), Op. 74

Pierre Monteux, conductor

August 1

FELIX MENDELSSOHN: Overture, "Ruy Blas," Op. 95
JOHANNES BRAHMS: Symphony in D major, No. 2, Op. 73
-INTERMISSION-
CLAUDE DEBUSSY: Two Nocturnes: "Nuages" ("Clouds"), "Fêtes" ("Festivals")
MAURICE RAVEL: "Albarado del Gracioso"
OTTORINO RESPIGHI: Symphonic Poem, "The Pines of Rome"

Pierre Monteux, conductor

August 2

PYOTR TCHAIKOVSKY: Theme and Variations (Ballet by George Balanchine)
Mary Ellne Moylan and Igor Youskevitch
Lillian Lanese, Paula Lloyd, Liane Plane, Dorothy Scott,
Harry Asmus, Scott Douglas, Michael Lland, Fernand Nault
Rochelle Blazer, Anne Barlow, Virginia Barnes, Irma Grant, Christine Mayer, Isabel Mirrow, Lila Popper, Jenny Workman
Jack Beaber, Kelly Brown, William Burdick, Robert Hanlin, William Inglis, Vernon Lusby, Enrique Martinez, William Weslow
MORTON GOULD: Interplay (Choreography by Jerome Robbins; Scenery by Oliver Smith; Costumes by Irene Sharaff; Costumes executed by Karinska; Scenery executed by Eugene B. Dunkel Studio)

1. *The Ensemble:* John Kriza, Harold Lang, Jack Beaber, Kelly Brown, Paula Lloyd, Virginia Barnes, Liane Plane, Dorothy Scott
2. *Solo:* Harold Lang
3. *Pas de Deux:* Paula Lloyd and John Kriza
4. *The Ensemble* (Piano Solo: Joseph Levine)

PYOTR TCHAIKOVSKY: The Black Swan (Grand Pas de Deux, choreography after M. Petipa)
Mia Slavenska and Igor Youskevitch
(a) Entrée (b) Adagio (c) Variation (d) Variation (e) Coda
FREDERICK CHOPIN-BENJAMIN BRITTEN: Les Sylphides (Choreography by M. Fokine; Decor by Eugene Dunkel after Jean Corot; Costumes fabrics by Dazian)

Nocturne: Mary Ellen Moylan, Norma Vance, Lillian Lanese, John Kriza and Ensemble
Waltz: Lillian Lanese
Mazurka: Mary Ellen Moylan
Mazurka: John Kriza
Prelude: Norma Vance
Pas de Deux: Mary Ellen Moylan and John Kriza
Waltz: Mary Ellen Moylan, Norma Vance, Lillian Lanese, John Kriza and Ensemble
Ensemble: Virginia Barnes and Paula Lloyd
Rochelle Balzer, Anne Barlow, Beverly Barsanti, Meredith Baylis, Irma Grant, Catherine Horn, Lida Koehring, Christine Mayer, Lucinda Macy, Isabel Mirrow, Liane Plane, Lila Popper, Dorothy Scott, Jenny Workman

Alexander Smallens, conductor
The Ballet Theatre

August 4 RODGERS AND HAMMERSTEIN NIGHT

A. RICHARD RODGERS: From "Carousel":
Carousel Waltz (scored by Don Walker) - Orchestra
B. RICHARD RODGERS & OSCAR HAMMERSTEIN: From "State Fair":
1. "It's A Grand Night For Singing" – Robert Weede, and Chorus
2. "It Might As Well Be Spring" – Marguerite Piazza
C. RICHARD RODGERS & OSCAR HAMMERSTEIN: From "Oklahoma":
Orchestral Suite - Orchestra
D. RICHARD RODGERS & OSCAR HAMMERSTEIN: From "Carousel":
1. "You'll Never Walk Alone" – Gladys Swarthout, and Chorus
2. "If I Loved You" – Earl William
3. "When I Marry Mr. Snow" – Marguerite Piazza
4. "June Is Bustin' Out All Over" – Gladys Swarthout, and Chorus
5. "This Was A Real Nice Clambake" – Chorus, and Orchestra
6. "Soliloquy" – Robert Weede
-INTERMISSION-
E. RICHARD RODGERS & OSCAR HAMMERSTEIN: Overture from "Allegro" - Orchestra
F. RICHARD RODGERS & OSCAR HAMMERSTEIN: From "South Pacific":
1. "Younger Than Springtime" – Earl William
2. "A Wonderful Guy" – Marguerite Piazza
3. "This Nearly Was Mine" – Robert Weede
4. "There's Nothin' Like A Dame" – Male Chorus
5. "Bali Ha'i" – Gladys Swarthout
6. "Some Enchanted Evening" – Gladys Swarthout and Robert Weede
G. RICHARD RODGERS: From "The King and I": "The March of the Siamese Children" - Orchestra
H. RICHARD RODGERS & OSCAR HAMMERSTEIN: From "Oklahoma":
1. "Oh, What a Beautiful Mornin'" – Robert Weede
2. "The Surrey With The Fringe On Top" – Robert Weede

3. “Out Of My Dreams” – Gladys Swarthout, and Chorus
4. “People Will Say We’re In Love” – Marguerite Piazza and Earl William
5. “Oklahoma” – Entire Ensemble

Salvatore Dell’Isola, conductor
Marguerite Piazza, soprano
Gladys Swathout, mezzo-soprano
Earl William, tenor
Robert Weede, baritone
Crane Calder, chorus director

August 6 BRAHMS PROGRAM

JOHANNES BRAHMS: Variations on a Theme by Haydn in B-flat major, Op. 56a
JOHANNES BRAHMS: Symphony in F major, No. 3, Op. 90
-INTERMISSION-
JOHANNES BRAHMS: Concerto for Violin and Orchestra in D major, Op. 77
Mr. Menuhin

Alexander Smallens, conductor
Yehudi Menuhin, violin

August 7

FELIX MENDELSSOHN: Overture, “The Hebrides” (“Fingal’s Cave”), Op. 26
ERNEST BLOCH: “Schelomo” (“Solomon”): Hebrew Rhapsody for ‘Cello and Orchestra
Mr. Stern
SERGEI PROKOFIEV: “Classical” Symphony in D Major, Op. 25
-INTERMISSION-
PYOTR TCHAIKOVSKY: Symphony in F minor, No. 4, Op. 36

Alexander Smallens, conductor
Carl Stern, ‘cello

August 8

FRANZ JOSEPH HAYDN: Symphony in D major (B. & H. No. 93) (Salomon No. 2)
WOLFGANG AMADEUS MOZART ARIAS:
“Qui sdegna non s’accendo” from “The Magic Flute”
“Madamina, il catalogo e questo” from “Don Giovanni”
“Non più andrai” from “The Marriage of Figaro”
Mr. Pinza
-INTERMISSION-
PYOTR TCHAIKOVSKY: “Overture, 1812,” Op. 49
RICHARD STRAUSS: Tone Poem, “Don Juan,” (After Nicolaus Lenau)
ANGE FLEGIER: “Le Cor”
GIOVANNI PAISELLO: “Nel cor piu non mi sento”
GIOCOMO ROSSINI: “La Calumnia” from “The Barber of Seville”

Mr. Pinza

Alexander Smallens, conductor
Ezio Pinza, bass

1952

June 23

NATIONAL ANTHEM: "The Star-Spangled Banner"
RICHARD WAGNER: Overture to "Tannhaeuser [Tannhäuser]"
CLAUDIO MONTEVERDI: "Lamento di Arianne"
Miss Anderson
ZOLTÁN KODÁLY: Dances from "Galanta"
-INTERMISSION-
RICHARD STRAUSS: Suite from "Der Rosenkavalier"
GIUSEPPE VERDI: "O Don Fatale" from "Don Carlos"
Miss Anderson
GROUP OF SPIRITUALS WITH ORCHESTRA: "De Gospel Train"-"Sometimes I Feel Like a Motherless Child"-"Every Time I Feel The Spirit"
Miss Anderson

Dimitri Mitropoulos, conductor
Marian Anderson, contralto

June 24

J. S. BACH: Fantasia and Fugue in G minor (arr. by Mitropoulos)
JOHANNES BRAHMS: Symphony in F major, No. 3, Op. 90
-INTERMISSION-
LUDWIG VAN BEETHOVEN: Symphony in E-flat Major, No. 3 ("Eroica"), Op. 55

Dimitri Mitropoulos, conductor

June 25

LUDWIG VAN BEETHOVEN: Symphony in C major, No. 1, Op. 21
IGOR STRAVINSKY: Suite from the Ballet "Petroushka"
-INTERMISSION-
OTTORINO RESPIGHI: Toccata for Piano and Orchestra
Dimitri Mitropoulos, conductor and pianist
NIKOLAY RIMSKY-KORSAKOV: "Capriccio Espagnole [Spanish Caprice]," Op. 34

Dimitri Mitropoulos, conductor and pianist

June 26

GEORGES BIZET: "Carmen" (In Concert Form)
Carmen: Mildred Miller
Don José: Richard Tucker
Micaela: Elaine Malbin
Escamillo: Frank Guarrera
Zuniga: Marden Bate
Morales: Jerome Sacks
Frasquita: Marcia Lang
Mercedes: Norma Bedrick
Dancaire: Earl Ringland
Remendado: John McCollum
Schola Cantorum Chorus, Hugh Ross, Director
Ann Innkeeper Guide, Officer, Dragoons, Cigarette Girls, Gypsies, Smugglers

Dimitri Mitropoulos, conductor

June 28

HECTOR BERLIOZ: Overture, "Le Carnaval romain" ("The Roman Carnival"), Opus 9
SERGEI PROKOFIEV: "Classical" Symphony in D Major, Op. 25
HENRY R. BISHOP: "Lo, Here the Gentle Lark" (with flute obligato)
    Miss Pons; Amedeo Ghiggnatti, flute
GIUSEPPE VERDI: "Caro nome" from "Rigoletto"
    Miss Pons
MAURICE RAVEL: "La Valse," A choreographic Poem
GIUSEPPE VERDI: "Ah, fors'e lui" from "La Traviata" (with flute obligato)
    Miss Pons; Amedeo Ghiggnatti, flute
-INTERMISSION-
GEORGE GERSHWIN: "An American in Paris"
ALFRED BACHELET: "Chere Nuit"
    Miss Pons
LÉO DELIBES: Bell Song from "Lakme [Lakmé]"
    Miss Pons

André Kostelanetz, conductor
Lily Pons, soprano

June 30

HECTOR BERLIOZ: Overture to the Opera "Benvenuto Cellini," Op. 23
CÉSAR FRANCK: Symphony in D minor
PAUL DUKAS: Scherzo, "L'Apprenti Sorcier" ("The Sorcerer's Apprentice")
-INTERMISSION-
FELIX MENDELSSOHN: Concerto for Violin and Orchestra in E minor, Op. 64
    Mr. Elman

Pierre Monteux, conductor
Mischa Elman, violin

July 1

AARON COPLAND: "El Salon Mexico"
MAURICE RAVEL: "Rhapsodie Espagnole"
MANUEL DE FALLA: Dances from the "Three-Cornered Hat"
-INTERMISSION-
JOHANNES BRAHMS: Symphony in C minor, No. 1, Op. 68

Pierre Monteux, conductor

July 2

PYOTR TCHAIKOVSKY: Symphony in F minor, No. 4, Op. 36
RICHARD STRAUSS: Rondo, "Till Eulenspiegel's Merry Pranks," Op. 28
-INTERMISSION-
ÉDOUARD LALO: "Symphonie Espagnole," for Violin and Orchestra, Op. 21
Miss Mitchell

Pierre Monteux, conductor
Jeanne Mitchell, violin

July 3 ANNUAL GERSHWIN NIGHT

GEORGE GERSHWIN: "Strike Up The Band"
GEORGE GERSHWIN: Concerto for Piano and Orchestra in F major
Mr. Levant
GEORGE GERSHWIN: "An American in Paris"
-INTERMISSION-
GEORGE GERSHWIN: "Porgy and Bess": A Symphonic Picture (arranged for orchestra by Robert Russell Bennett)
GEORGE GERSHWIN: "Rhapsody in Blue"
Mr. Levant

Alexander Smallens, conductor
Oscar Levant, piano

July 5

GIOACHINO ROSSINI: Overture to "William Tell"
(a) WOLFGANG AMADEUS MOZART: "Voi che sapete" from "The Marriage of Figaro"
(b) CAMILLE SAINT-SAËNS: "Mon coeur s'ouvre a ta voix" from "Samson et Delilah"
(c) GEORGE BIZET: Seguidilla from "Carmen"
Miss Stevens
RICHARD RODGERS: Ballet Music from "On Your Toes"

RICHARD RODGERS-ROBERT RUSSELL BENNETT: "South Pacific": Dites-Moi; Some Enchanted Evening; Bali Ha'i; Wonderful Guy; Younger Than Springtime; Happy Talk
-INTERMISSION-
GEORGE GERSHWIN: Cuban Overture
(a) VICTOR HERBERT: "Kiss Me Again" from "Mlle. Modiste"
(b) JEROME KERN-OSCAR HAMMERSTEIN: "All The Things You Are" from "Very Warm For May"
(c) VICTOR SCHERTZINGER: "One Night of Love"
Miss Stevens
IRVING BERLIN: Music of Irving Berlin: The Girl That I Marry; Say It Isn't So; Mandy; Say It With Music; How Deep Is The Ocean; This Is The Army, Mr. Jones; How I Hate To Get Up; I'm Dreaming Of A White Christmas; Give Me Your Tired, Your Poor; God Bless America (arr. by Kostelanetz)

André Kostelanetz, conductor
Risë Stevens, mezzo-soprano

July 7

RICHARD WAGNER: Prelude to "Die Meistersinger"
RICHARD WAGNER: Prelude to "Lohengrin"
RICHARD WAGNER: Siegfried's Rhine Journey from "Götterdämmerung"
RICHARD WAGNER: Prelude and Love-Death [Liebestod] from "Tristan und Isolde"
-INTERMISSION-
JEAN SIBELIUS: Concerto for Violin and Orchestra in D minor, Op. 47
Mr. Stern

Pierre Monteux, conductor
Isaac Stern, violin

July 8

JOHANNES BRAHMS: "Academic Festival Overture," Op. 80
WOLFGANG AMADEUS MOZART: Symphony in E flat major, No. 39 (K. 543)
RICHARD STRAUSS: Tone Poem, "Don Juan," Op. 20
-INTERMISSION-
MODESTE MOUSSORGSKY: "Pictures at an Exhibition" (orch. by Ravel)

Pierre Monteux, conductor

July 9

JOHANN STRAUSS: Overture to "Die Fledermaus"
LUDWIG VAN BEETHOVEN: Symphony in F major, No. 8, Op. 93
CLAUDE DEBUSSY: Two Nocturnes: "Nuages" ("Clouds"), "Fêtes" ("Festivals")
-INTERMISSION-

EDVARD GRIEG: Concerto for Piano and Orchestra in A minor, Op. 16
Miss Andersen

Pierre Monteux, conductor
Stell Andersen, piano

July 10 BEETHOVEN PROGRAM

LUDWIG VAN BEETHOVEN: Overture to "Leonore," No. 3, Op. 72A
LUDWIG VAN BEETHOVEN: Symphony in C minor, No. 5, Op. 67
-INTERMISSION-
LUDWIG VAN BEETHOVEN: Concerto for Violin and Orchestra in D major, Op. 61
Mr. Menuhin

Pierre Monteux, conductor
Yehudi Menuhin, violin

July 12 KERN-HAMMERSTEIN CONCERT

FEATURING "SHOW BOAT"

PART I

1. JEROME KERN-OSCAR HAMMERSTEIN: "Symphonic Picture of Roberta"
   Orchestra
2. JEROME KERN-HERBERT REYNOLDS: "They Didn't Believe Me"
   David Poleri
3. JEROME KERN-OSCAR HAMMERSTEIN: "The Song Is You"
   William Warfield
4. JEROME KERN-OSCAR HAMMERSTEIN: "I've Told Every Little Star"
   Carol Bruce and Chorus
5. JEROME KERN-OSCAR HAMMERSTEIN: Portrait for Orchestra – "Mark Twain"
   Orchestra
6. JEROME KERN-OTTO HARBACH: "Smoke Gets In Your Eyes"
   Jane Pickens
7. JEROME KERN-DOROTHY FIELDS: "The Way You Look Tonight"
   David Poleri
8. JEROME KERN-OSCAR HAMMERSTEIN: "All The Things You Are"
   Jane Pickens and Chorus

-INTERMISSION-

PART II 'SHOW BOAT"

1. Overture
   Orchestra
2. "Cotton Blossom"
   Chorus
3. "Where's The Mate for Me"
   David Poleri
4. "Make Believe"

Jane Pickens and David Poleri
5. "Ol' Man River"
   William Warfield
6. "Can't Help Lovin' Dat Man"
   Carol Bruce
7. "Life Upon The Wicked Stage"
   Chorus
8. "You Are Love"
   Jane Pickens and David Poleri
9. "Sports of Gay Chicago"
   Chorus
10. "Why Do I Love You"
    Jane Pickens and David Poleri
11. "Bill" (Lyrics: P. G. Wodehouse)
    Carol Bruce and Chorus
12. Reprise: "Ol' Man River"
    William Warfield and Chorus

Frederick Dvonch, conductor
Jane Pickens
Carol Bruce
William Warfield
David Poleri
Crane Calder (Choral Director)

July 14 TCHAIKOVSKY PROGRAM

PYOTR TCHAIKOVSKY: Theme and Variations from Suite No. 3, Op. 55
PYOTR TCHAIKOVSKY: Symphony in B minor, No. 6 ("Pathetique"), Op. 74
-INTERMISSION-
PYOTR TCHAIKOVSKY: Concerto for Violin and Orchestra in D major, Op. 35
Miss Morini

Alexander Smallens, conductor
Erica Morini, violin

July 15

WOLFGANG AMADEUS MOZART: Overture to the Opera, "The Marriage of Figaro"
MAURICE RAVEL: Suite for Orchestra, "Le Tombeau de Couperin"
RICHARD STRAUSS: Tone Poem, Don Juan, Op. 20
-INTERMISSION-
JOHANNES BRAHMS: Symphony in E minor, No. 4, Op. 98

Charles Schiff, conductor

July 16

FELIX MENDELSSOHN: Overture, "The Hebrides" ("Fingal's Cave"), Op. 26
RICHARD WAGNER: "A Siegfried Idyl [Idyll]"
ALEXANDER BORODIN: Polovtzian [Polovtsian] Dances from the Opera "Prince Igor"
-INTERMISSION-
ROBERT SCHUMANN: Concerto for Piano and Orchestra in A minor, Op. 54
Mr. Gale

Charles Schiff, conductor
Richmond Gale, piano

July 17 ITALIAN NIGHT

VINCENZO BELLINI: "Norma viene" from "Norma"
Chorus and Orchestra
GIUSEPPE VERDI: "O tu che in seno agli'" from "La Forza del Destino"
Mr. Peerce
GIUSEPPE VERDI: "O patria mia" from "Aida"
Miss Nelli
DOMENICO CIMAROSA: Overture to "Il Matrimonio Segreto"
DOMENICO CIMAROSA: "Udite, tutti, udite" from "Il Matrimonio Segreto"
Mr. Baccaloni
UMBERTO GIORDANO: Duet-Finale from "Andrea Chenier"
Miss Nelli and Peerce
ARRIGO BOITO: Prologue from "Mefistofele"
Chorus and Orchestra
-INTERMISSION-
GIOACHINO ROSSINI: Overture to "The Siege of Corinth"
GIOACHINO ROSSINI: "A un dottor della mia sorte" from "The Barber of Seville"
Mr. Baccaloni
GIACOMO PUCCINI: "Gloria" from the Mass for Soloist, Chorus and Orchestra (First New York Performance)
Mr. Peerce
GIACOMO PUCCINI: Finale of Act I, "Turandot"
Soloists, Chorus, and Orchestra

Alfredo Antonini, conductor
Jan Peerce, tenor
Herva Nelli, soprano
Salvatore Baccaloni, bass
The Collegiate Chorale (Margaret Hillis, Director)

July 19 BALLET NIGHT

ANTONIN DVORAK: "Carneval [Carnival] Overture"
PYOTR TCHAIKOVSKY: "The Nutcracker" (Staged by Miss Slavenska and Mr. Franklin after Petipa-Ivanov)

PART I – "The Snow Flakes"
Adagio – Alexandra Danilova and Frederic Franklin
Valse - Ensemble
-INTERMISSION-
PART II – "The Kingdon of the Sweets"
Opening – Mia Slavenska
Waltz of the Flowers – Shirley Weaver, Salli Seven, Marvin Krauter, Peter Bonura, and Ensemble
Chinese Dance - Marvin Krauter, Peter Bonura
Dance of the Mirlitons – Shirley Weaver, Salli Seven
Russian Dance (Trepak) – Nicolas Orloff
Grand Pas de Deux
Adagio – Mia Slavenska and Frederic Franklin
Tarantella – Frederic Franklin
Dance of the Sugar Plum Fairy – Mia Slavenska
Coda - Mia Slavenska and Frederic Franklin
Waltz Finale – Mia Slavenska, Frederic Franklin and Ensemble
-INTERMISSION-
JACQUES OFFENBACH: "La Vie Parisienne" Valse from "Gaîté Parisienne" (Ballet in One Act, choreographed by Leonide Massine)
Alexandra Danilova and Frederic Franklin
TRADITIONAL: "Settlers' Sunday" (Orchestrated by Harold Byrnes, choreographed by Mia Slavenska, costumes by Tyler Lee)

Franz Allers, conductor
Alexandra Danilova
Frederic Franklin
Mia Slavenska
Company

July 21
Alexander Smallens (listed as advance Program of arias and duets with Robert Merrill and Roberta Peters; no actual program is on file)

July 22
Alexander Smallens (listed as advance Program of all-French music with Gordon Manley playing Ravel's Piano Concerto; no actual program is on file)

July 23
Alexander Smallens (listed as advance Program with Aldo Parisot playing the Saint-Saëns A-minor Cello Concerto and Aurora Maura Cottone, pianist playing the Liszt E-flat Piano Concerto; no actual program is on file)

July 24

Alexander Smallens (listed as advance Program with Claudio Arrau playing the Beethoven: Piano Concerto No. 5 "Emperor," Copland: Rodeo, and Schoenberg: Verklärte Nacht; no actual program is on file)

July 26

Robert Stolz (listed as advance Program with Jarmila Novotna, soprano and Charles Kullman, tenor, as soloists in the Annual "Night in Vienna"; no actual program is on file)

July 28

PYOTR TCHAIKOVSKY: "Overture, 1812," Op. 49
PYOTR TCHAIKOVSKY: Andante Cantabile from String Quartet in D Major, Op. 11
PYOTR TCHAIKOVSKY: Waltz and Polonaise from the Opera, "Eugene Onegin"
-INTERMISSION-
RICHARD STRAUSS: Waltzes from "Der Rosenkavalier"
JOHANNES BRAHMS: Concerto for Piano and Orchestra in B-flat major, No. 2, Op. 83
Mr. Istomin

Alexander Smallens, conductor
Eugene Istomin, piano

July 29

WOLFGANG AMADEUS MOZART: Symphony in C major, "Jupiter" (K. 551) [41]
FRANZ LISZT: Hungarian Fantasia for Piano and Orchestra (arranged for two pianos by June and Iris Yaysnoff)
-INTERMISSION-
ANTONIN DVORAK: "Carneval [Carnival] Overture"
RICHARD STRAUSS: "Till Eulenspiegel's Merry Pranks, After the Old-Fashioned Roguish Manner – in Rondo Form," Op. 28
GROUP OF TWO-PIANO SOLI:
ROBERT SCHUMANN: Variations on a Theme (arranged for 2 pianos by Iris and June Yaysnoff)
FREDERICK CHOPIN: Valse Brilliante (arr. for two pianos by Iris and June Yaysnoff)
JUNE & IRIS YAYSNOFF: "Kinchinjunga" (arranged from the orchestral suite, "Himalayas")

Alexander Smallens, conductor
Iris Yaysnoff and June Yaysnoff, duo-pianists

July 30

NIKOLAY RIMSKY-KORSAKOV: "Scheherazade," Symphonic Suite after "The Thousand Night and the One Night," Op. 35
-INTERMISSION-
IGOR STRAVINSKY: Suite from "L'Oiseau de Feu" ("The Firebird")
SERGEI RACHMANINOV: Concerto for Piano and Orchestra in C minor, No. 2, Op. 18

Mr. Deering

Alexander Smallens, conductor
Henri Deering, piano

July 31 Program of Music by GIAN-CARLO MENOTTI

GIAN-CARLO MENOTTI: Overture to "Amelia Goes to the Ball"
GIAN-CARLO MENOTTI: Two Interludes from "The Island God"
GIAN-CARLO MENOTTI: Aria from "Amelia Goes to the Ball" – "Vola intanto l'ora insonne"
Miss Farrell
GIAN-CARLO MENOTTI: Duet from "The Island God"
Miss Farrell and Mr. Dalton
GIAN-CARLO MENOTTI: Piano Concerto in F
Mr. Janis
-INTERMISSION-
GIAN-CARLO MENOTTI: Overture to "The Old Maid and the Thief"
GIAN-CARLO MENOTTI: Suite from the Ballet, "Sebastian"
GIAN-CARLO MENOTTI: Scene One from "Amahl and The Night Visitors"
Miss Kuhlmann and Mr. Mincer
GIAN-CARLO MENOTTI: Orchestral Suite from "Amahl and The Night Visitors"
GIAN-CARLO MENOTTI: Aria from "The Consul" - "To This We've Come"
Miss Farrell

Thomas Schippers, conductor
Eileen Farrell, soprano
Rosemary Kuhlmann, soprano
Wesley Dalton, tenor
Richard Mincer, boy soprano
Byron Janis, piano

August 2 RODGERS AND HAMMERSTEIN NIGHT

A. RICHARD RODGERS: From "Carousel": Carousel Waltz (scored by Don Walker)
Orchestra
B. RICHARD RODGERS & OSCAR HAMMERSTEIN: From "State Fair":
1. "It's A Grand Night For Singing" – Robert Weede and Chorus
2. "It Might As Well Be Spring" – Marguerite Piazza
C. RICHARD RODGERS & OSCAR HAMMERSTEIN: From "Carousel":
1. "June Is Bustin' Out All Over" – Claramae Turner and Chorus
2. "If I Loved You" – Thomas Hayward
3. "When I Marry Mr. Snow" – Marguerite Piazza
4. "You'll Never Walk Alone" – Claramae Turner and Chorus
5. "Soliloquy" – Robert Weede
-INTERMISSION-
D. RICHARD RODGERS & OSCAR HAMMERSTEIN: From "The King and I":
1. "March of the Siamese Children" - Orchestra

2. “Hello Young Lovers” – Marguerite Piazza
3. “I Whistle A Happy Tune” - Chorus

E. RICHARD RODGERS & OSCAR HAMMERSTEIN: From “South Pacific”:
1. “Younger Than Springtime” – Thomas Hayward
2. “Bali Ha’i” – Claramae Turner
3. “There’s Nothin’ Like A Dame” – Male Chorus
4. “A Wonderful Guy” – Marguerite Piazza
5. “Some Enchanted Evening” – Claramae Turner and Robert Weede

F. RICHARD RODGERS: From “Victory at Sea”: “Guadalcanal March” (First Performance) - Orchestra

G. RICHARD RODGERS & OSCAR HAMMERSTEIN: From “Oklahoma”:
1. “Oh, What a Beautiful Mornin’” – Thomas Hayward
2. “The Surrey With The Fringe On Top” – Robert Weede
3. “Out of My Dreams” – Claramae Turner and Chorus
4. “People Will Say We’re In Love” – Marguerite Piazza and Thomas Hayward
5. “Oklahoma” – Entire Ensemble

Salvatore Dell’Isola, conductor
Marguerite Piazza, soprano
Claramae Turner, contralto
Thomas Haywood, tenor
Robert Weede, baritone
Crane Calder (chorus director)

1953

June 22 OPENING NIGHT

1. LUDWIG VAN BEETHOVEN: Symphony in E-flat Major, No. 3 (“Eroica”), Opus 55
-INTERMISSION-
2. FELIX MENDELSSOHN: Overture from the Music to “A Midsummer Night’s Dream”
3. FELIX MENDELSSOHN: Concerto for Violin and Orchestra in E minor, Opus 64
Mr. Francescatti

Leonard Bernstein, conductor
Zino Francescatti, violin

June 23 FRENCH PROGRAM

1. CLAUDE DEBUSSY: Prelude to “The Afternoon of a Faun”
2. CÉSAR FRANCK: Symphony in D minor
-INTERMISSION-
3. HECTOR BERLIOZ: Excerpts from the Dramatic Symphony, “Romeo and Juliet”, Opus 17
a) Romeo Alone
b) Fête at the Capulets
c) Love Scene

4. MAURICE RAVEL: “La Valse”

Leonard Bernstein, conductor

June 24 SCHUMANN PROGRAM

1. ROBERT SCHUMANN: Overture to Byron’s “Manfred”, Opus 115
2. ROBERT SCHUMANN: Symphony in C major, No. 2, Opus 61

-INTERMISSION-

3. ROBERT SCHUMANN: Concerto for Violincello and Orchestra in A minor, Opus 129
    Mr. Parisot

Leonard Bernstein, conductor
Aldo Parisot, ‘cello

June 25 Latin-American Program

PART I

1. AARON COPLAND: Danzon Cubano
2. (MOZART) CAMARGO GUARNIERI: Three Brazilian Dances
    a) Savage Dance
    b) Danza Negra
    c) Brazilian Dance
3. HECTOR VILLA-LOBOS: Concerto for Piano and Orchestra, No. 4
    Mr. Segall

-INTERMISSION-

PART II

MOISES VIVANCO: Kon-Ticki (Pok’ra, Inti-Waccay, Atipanacuy)
    Orchestra
MOISES VIVANCO: Ataipuraa
MOISES VIVANCO: Montana Mama (Lullaby)
MOISES VIVANCO: Tumpa (Voice of the Earthquake)
    Miss Sumac
MOISES VIVANCO: Pitu (Peetu) - Serrania
MOISES VIVANCO: Criollo Waltz
MOISES VIVANCO: Tuta Wayra (Chant of the Wind)
    Orchestra
MOISES VIVANCO: Huayno (National Dance of the Peruvian People)
MOISES VIVANCO: Pachamama
    Chorlita
MOISES VIVANCO: Chuncho (Birds)
MOISES VIVANCO: Taiti Inta (Hymn to the Sun)
MOISES VIVANCO: Cholo Traicionero (Song of Youth)
    Miss Sumac and Mr. Vivanco

Leonard Bernstein, conductor (First Half); David Mendoza, conductor (Second Half)
Bernardo Segall, piano (First Half)

Yma Sumac, vocalist (Second Half)
Two Peruvian Drummers
Peruvian Dancer

June 27 KERN-HAMMERSTEIN NIGHT

I
JEROME KERN: Symphonic Picture of "Roberta" – Orchestra
JEROME KERN-HERBERT REYNOLDS: "They Didn't Believe Me" (from "The Girl from Utah") - David Poleri
JEROME KERN-OSCAR HAMMERSTEIN: "The Song Is You" (from "Music in the Air") – William Warfield
JEROME KERN-OSCAR HAMMERSTEIN: "I've Told Ev'ry Little Star" (from "Music in the Air") – Barbara Ashley and Chorus
JEROME KERN-OSCAR HAMMERSTEIN: Medley from "Sweet Adeline" – Orchestra
JEROME KERN-OTTO HARBACH: "Smoke Gets In Your Eyes" (from "Roberta") – Jane Pickens
JEROME KERN-DOROTHY FIELDS: "The Way You Look Tonight" (from "Swing Time") – David Poleri
JEROME KERN-OSCAR HAMMERSTEIN: "All the Things You Are" (from "Very Warm for May") – Jane Pickens and Chorus
-INTERMISSION-
II CONCERT VERSION OF "SHOW BOAT" (Special Narration by Oscar Hammerstein II):
Overture to "Show Boat" – Orchestra
"Cotton Blossom" – Chorus
"Where's The Mate for Me" – David Poleri
"Make Believe" – Jane Pickens and David Poleri
"Ol' Man River" – William Warfield
"Can't Help Lovin' Dat Man" – Barbara Ashley
"Misery Theme" - Chorus
"Life Upon The Wicked Stage" – Chorus
"You Are Love" – Jane Pickens and David Poleri
"The Sports of Gay Chicago"- Chorus
"Why Do I Love You" – Jane Pickens and David Poleri
"Bill" – Barbara Ashley
"Ol' Man River" (reprise) – William Warfield and Chorus

Frederick Dvonch, conductor
Jane Pickens, soprano
Barbara Ashley, contralto
David Poleri, tenor
William Warfield, baritone
Crane Calder (Choral Director)

June 29

1. JOHANNES BRAHMS: Variations on a Theme by Haydn, in B-flat major, Opus 56a
2. JOHANNES BRAHMS: Symphony in E minor, No. 4, Opus 98
-INTERMISSION-
3. MAX BRUCH: Concerto for Violin and Orchestra in G minor, No. 1, Opus 26
    Miss Morini

Leonard Bernstein, conductor
Erica Morini, violin

June 30 TCHAIKOVSKY PROGRAM

1. PYOTR TCHAIKOVSKY: Symphony in B minor, No. 6, "Pathetique", Opus 74
-INTERMISSION-
2. PYOTR TCHAIKOVSKY: Suite from the Ballet, "Swan Lake," Opus 20
3. PYOTR TCHAIKOVSKY: "Capriccio Italien," Opus 45

Leonard Bernstein, conductor

July 1 SLAVIC PROGRAM

1. SERGEI PROKOFIEV: "Classical" Symphony, Opus 25
2. SERGEI PROKOFIEV: "Lieutenant Kije [Kijé]," Orchestral Suite, Opus 60
3. SERGEI PROKOFIEV: Concerto for Piano and Orchestra in C major, No. 3, Opus 26
Zadel Skolovsky, piano
-INTERMISSION-
4. ANTONIN DVORAK: Symphony in E minor, No. 5 [9], "From the New World"

Leonard Bernstein, conductor

July 2 MOZART PROGRAM

1. WOLFGANG AMADEUS MOZART: Symphony in G minor, No. 40 (K. 550)
2. WOLFGANG AMADEUS MOZART: Concerto for Piano and Orchestra in G major (K. 453)
-INTERMISSION-
3. WOLFGANG AMADEUS MOZART: Symphony in C major, No. 41, "Jupiter" (K. 551)

Leonard Bernstein, conductor and soloist

July 4

1. JOHN PHILLIP SOUSA: March, "The Stars and Stripes Forever"
2. PAUL DUKAS: "The Sorcerer's Apprentice"
3. ARIAS FROM OPERAS
    a) GIUSEPPE VERDI: "Caro nome" from "Rigoletto"

b) GAETANO DONIZETTI: "Ardon gl'incensi," Mad Scene from "Lucia di Lammermoor"
Roberta Peters, soprano (Flute obbligato by Amedeo Ghignatti)
3. ARAM KHATCHATURIAN: "Masquerade", Suite from the Music for the Play of the same name by Lermontov
1. Valse 2. Nocturne 3. Mazurka 4. Romance 5. Galop
-INTERMISSION-
5. JOHANN STRAUSS: Waltz, "Tales from the Vienna Woods"
6. GEORGES ENESCO: Roumanian Rhapsody No. 1, in A major
7. SONGS WITH ORCHESTRA
a) VICTOR HERBERT: "Kiss Me Again" from "Mlle. Modiste"
b) JEROME KERN-OSCAR HAMMERSTEIN: "All The Things You Are" from "Very Warm For May"
CARL ECKERT: Swiss Echo Song
Roberta Peters, soprano
COLE PORTER: Music from "Kiss Me Kate" (arranged by Bennett)

André Kostelanetz, conductor

July 6 – TCHAIKOVSKY PROGRAM

1. PYOTR TCHAIKOVSKY: Overture, "Hamlet", Opus 67A
2. PYOTR TCHAIKOVSKY: Symphony in E minor, Opus 64, No. 5
-INTERMISSION-
3. PYOTR TCHAIKOVSKY: Concerto for Piano and Orchestra in B-flat minor, Opus 23
Miss de la Bruchollerie

Pierre Monteux, conductor
Monique de la Bruchollerie, piano

July 7

1. CARL MARIA VON WEBER: Overture, "Jubilee"
2. JEAN SIBELIUS: Symphony in D major, No. 2, Op. 43
-INTERMISSION-
3. RICHARD WAGNER: "Siegfried's Rhine Journey" from "Götterdämmerung"
4. RICHARD WAGNER: Prelude to Act III, Dance of the Apprentices, and Entrance of the Masters from "Die Meistersinger"
5. RICHARD WAGNER: Overture to "Tannhäuser"

Pierre Monteux, conductor

July 8 THIS CONCERT UNDER THE SPONSORSHIP OF CALVERT DISTILLERS CORPORATION

1. FELIX MENDELSSOHN: Overture, "Ruy Blas", Opus 95
2. JOHANNES BRAHMS: Symphony in C minor, No. 1, Opus 68
-INTERMISSION-

3. ROBERT SCHUMANN: Concerto for Piano and Orchestra in A minor, Opus 54
Mr. Deering

Pierre Monteux, conductor
Henri Deering, piano

July 9 BEETHOVEN PROGRAM

1. LUDWIG VAN BEETHOVEN: Overture to "Egmont", Opus 84
2. LUDWIG VAN BEETHOVEN: Symphony in A Major, No. 7, Opus 92
-INTERMISSION-
3. LUDWIG VAN BEETHOVEN: Concerto for Violin and Orchestra in D major, Opus 61
Mr. Elman

Pierre Monteux, conductor
Mischa Elman, violin

July 11

1. IGOR STRAVINSKY: Suite from the ballet, "The Fire-Bird [Firebird]"
2. SERGEI RACHMANINOV: Concerto for Piano and Orchestra in C minor, No. 2, Opus 18
Mr. Templeton
-INTERMISSION-
3. ALEC TEMPLETON: Improvisations (piano alone)
Mr. Templeton
4. MUSIC OF COLE PORTER
a) COLE PORTER: "All Through The Night" (arr. by Kostelanetz)
b) COLE PORTER: "Begin the Beguine" (arr. by Kostelanetz)
c) COLE PORTER: "In The Still of the Night" (arr. by Kostelanetz)
5. FERDE GROFÉ: "Cloudburst" from "Grand Canyon Suite"

André Kostelanetz, conductor
Alec Templeton, piano

July 13

1. J.S. BACH: Passacaglia and Fugue in C minor (orch. by Respighi)
2. WOLFGANG AMADEUS MOZART: Concerto for Piano and Orchestra in D major ("Coronation"), K. 537 [26]
Miss Andersen
3. RICHARD STRAUSS: Suite from "Der Rosenkavalier"
-INTERMISSION-
4. RICHARD WAGNER: Prelude and Love-Death [Liebestod] from "Tristan und Isolde"
5. DARIUS MILHAUD: "Fantaisie Pastorale," for Piano and Orchestra
Miss Andersen

Pierre Monteux, conductor
Stell Andersen, piano

July 14: Gala French Program Commemorating Bastille Day Under the High Patronage of Count Jean de Lagarde, Minister Plenipotentiary in charge of the French Consulate-General at New York

1. HECTOR BERLIOZ: "Roman Carnival" Overture
2. CÉSAR FRANCK: Symphony in D minor
-INTERMISSION-
3. MAURICE RAVEL: "Albarado del Gracioso"
4. CLAUDE DEBUSSY: Two Nocturnes: "Nuages" and "Fêtes"
5. VINCENT D'INDY: Symphony for Orchestra and Piano on a French Mountain Song
    Mr. Schapiro

Pierre Monteux, conductor
Maxim Schapiro, piano

July 15 THIS CONCERT UNDER THE SPONSORSHIP OF LIEBMANN BREWERIES, Inc.

1. PYOTR TCHAIKOVSKY: Music from the Ballet "The Sleeping Beauty"
    (a) Overture
    (b) Panorama
    (c) Waltz
2. PYOTR TCHAIKOVSKY: Symphony No. 4, in F minor, Op. 36
-INTERMISSION-
PYOTR TCHAIKOVSKY: Concerto for Violin and Orchestra in D major, Op. 35
    Mr. Renardy

Alexander Smallens, conductor
Ossy Renardy, violin

July 16 GERSHWIN NIGHT

1. GEORGE GERSHWIN: "Strike Up The Band"
2. GEORGE GERSHWIN: Concerto in F for Piano and Orchestra
    Mr. Levant
3. GEORGE GERSHWIN: "An American in Paris"
-INTERMISSION-
4. GEORGE GERSHWIN: "Porgy and Bess" - A Symphonic Picture (Arranged for orchestra by Robert Russell Bennett)
5. GEORGE GERSHWIN: "Rhapsody in Blue"
    Mr. Levant

Alexander Smallens, conductor
Oscar Levant, piano

July 18 ITALIAN NIGHT

AMILCARE PONCHIELLI: From "La Gioconda":
    "Festa e Pane"

Robert Shaw Collegiate Chorale
Barcarola: "Pescator, affonda l'esca"
Mr. Guarrera and Chorus
FRANCESCO CILEA: Lamento di Federico from "Arlesiana"
Mr. Peerce
GIUSEPPE VERDI: "La Donnaè mobile" (from "Rigoletto")
Mr. Peerce
GIUSEPPE VERDI: From "Otello":
"Canzone de Salce" (Willow Song)
"Ave Maria"
Miss Nelli
PIETRO MASCAGNI: Overture to "Le Maschere"
Orchestra
GIACOMO PUCCINI: From "Tosca":
"Recondita Armonia"
Mr. Peerce
Duet from Act I;
Miss Nelli and Mr. Peerce
"Vissi d'Arte"
Miss Nelli
"Te Deum"
Mr. Guarrera and Chorus
-INTERMISSION-
GAETANO DONIZETTI: "Rataplan" from "The Daughter of the Regiment"
Male Chorus
GIOACHINO ROSSINI: Overture to "La Cenerentola"
Orchestra
UMBERTO GIORDANO: Duet from "Fedora" (Act II)
Miss Nelli and Mr. Peerce
GIOACHINO ROSSINI: "Largo al factotum" from "The Barber of Seville"
Mr. Guarrera
GIUSEPPE VERDI: "Hymn to the Nations"
Mr. Peerce and Chorus

Alfredo Antonini, conductor
Herva Nelli, soprano
Jan Peerce, tenor
Frank Guarrera, baritone
The Collegiate Chorale (Robert Shaw, Director and Margaret Hillis, Assistant Director)

July 20

1. LUDWIG VAN BEETHOVEN: Overture, "Leonore," No. 3, in C major, Op. 72A
2. JOHANNES BRAHMS: Concerto for Piano and Orchestra No. 1 in D minor, Op. 15
Mr. Manley
-INTERMISSION-
3. CESAR FRANCK: "Psyche"

4.ÉDOUARD LALO: "Symphonie Espagnole"
Mr. Totenberg

Alexander Smallens, conductor
Gordon Manley, piano
Roman Totenberg, violin

July 21 JOSÉ GRECO and his company of Spanish Dancers

EMMANUEL CHABRIER: Espana [España]
Orchestra
JERÓNIMO GIMENEZ: Baile de Luis Alonzo
Lola de Ronda – Luis Olvares – Julio Torres – Malena Vargas
MIGUEL SANDOVAL: Danza del Contrabandista (Farruca)
José Greco
ENRIQUE GRANADOS: Intermezzo from "Goyescas"
Orchestra
ISAAC ALBÉNIZ: Rumore de la Caleta
Lola de Ronda and Luis Olivares
SELECTED: Guitar Variations
Ricardo Blasco
TRADITIONAL SONGS: Alegrias
Luis Olivares, with Ricardo Blasco and Chini de Triana
ROGER MACHADO-JOSÉ GRECO: La Petenera
Lupida Madrona, Luis Olivares, Julio Torres, Angel Soler, Antonio Ruis, and José Greco
MANUEL DE FALLA: Jota (from "Three-Cornered Hat")
Orchestra
MAURICE RAVEL: Bolero [Bolero] (Choreography by La Angentinita)
Lola de Ronda – Luis Olivares – Julio Torres – Angel Soler – Malena Vargas and José Greco
-INTERMISSION-
FEDERICO CHUECKA: Old Madrid (Orchestral Arrangement by Roger Machado)
José Greco and the Greco Dancers
MANUEL DE FALLA: Nights in the Gardens of Spain
Roger Machado and Orchestra
TRADITIONAL SONGS: Cana
José Greco – with Ricardo Blasco – Chinin de Triana
LORENZO FERNANDEZ: Batuque
Orchestra
ROGER MACHADO-JOSÉ GRECO: Viva Castilla
Lola de Ronda – Elba Ocampo – and José Greco
MIGUEL SANDOVAL: Danza Espanola
Roger Machado and Orchestra
ISAAC ALBÉNIZ: Cordoba
Lola de Ronda
TOMÁS BRETON: El Cortijo (Escenas Andaluza)

Luis Olivares – Julio Torres – Angel Soler – and José Greco

Miguel Sandoval, conductor
José Greco (& Co.)
Roger Machado, piano
Ricardo Blasco, guitar
Chinin de Triana, flamenco singer
William Marlatt, stage director
Corrie de Brauw, wardrobe
Jack Melvin, stage manager

July 22 – THIS CONCERT UNDER THE SPONSORSHIP OF FLO-BALL PEN CORPORATION

1. CARL MARIA VON WEBER: Overture to "Euryanthe"
2. RICHARD WAGNER: "A Siegfried Idyl [Idyll]"
3. RICHARD STRAUSS: Rondo, "Till Eulenspiegel's Merry Pranks," Op. 28

-INTERMISSION-

4. PYOTR TCHAIKOVSKY: "Overture, 1812"
5. ANTONIN DVORAK: Concerto for Violin and Orchestra in A minor, Op. 53
   Mr. Rosenker

Alexander Smallens, conductor
Michael Rosenker, violin

July 23 BRAHMS PROGRAM

1. JOHANNES BRAHMS: "Academic Festival" Overture, Op. 80
2. JOHANNES BRAHMS: Symphony No. 2, in D major, Op. 73

-INTERMISSION-

3. JOHANNES BRAHMS: Concerto for Piano and Orchestra in B-flat major, No. 2, Op. 83
   Mr. Arrau

Alexander Smallens, conductor
Claudio Arrau, piano

July 25 A NIGHT IN VIENNA

FRANZ VON SUPPÉ: Overture, "Light Cavalry"
JOHANN STRAUSS: Waltz, "Wine, Women and Song"
(a) RUDOLF SIECZYNSKI: "Vienna, City of My Dreams"
(b) JOHANN STRAUSS: "Als flotter Geist, from "The Gypsy Baron"
Mr. Kullman
JOHANN STRAUSS: "Perpetuum Mobile"
FRANZ SCHUBERT: "Marche Militaire"
(a) JOHANN STRAUSS: "With All My Heart," from "The Great Waltz"

(b) EMMERICH KALMAN: "Love's Own Sweet Song" from "Sari"
Miss Novotna
JOHANN STRAUSS: "Emperor Waltz"
-INTERMISSION-
JOHANN STRAUSS: Overture to "Die Fledermaus"
JOHANN STRAUSS: "Pizzicato Polka"
JOHANN STRAUSS: "Tritsch-Tratsch Polka"
(a) FRANZ LEHÁR: Duet from "Gypsy Love"
(b) IMRE KALMAN: Duet from "Gypsy Princess"
Miss Novotna and Mr. Kullman
JOHANN STRAUSS: "[On] The Beautiful Blue Danube"
JOHANN STRAUSS: "Radetzky March"

Julius Rudel, conductor
Jarmilla Novotna, soprano
Charles Kullman, tenor

July 27 BALLET NIGHT

PYOTR TCHAIKOVSKY: The Nutcracker Suite (Arranged by Otto Frohlich; choreography by Ivanov, restaged by Slavenska and Franklin)
Sugar Plum Fairy – Mia Slavenska
Prince – Frederic Franklin
Waltz of the Flowers – Lois Ellyn, Shirley Weaver, Sally Seven, Roland Vazquez, Marvin Krauter, Robert Morrow and Corps de Ballet
JOHANN STRAUSS: Danube Waltz (from the Ballet, "The Blue Danube," choreography by Massine)
Alexandra Danilova – Frederic Franklin
ALEX NORTH: A Streetcar Named Desire (Adapted and orchestrated by Raybrun Wright with choreography by Valerie Bettis, costumes by Saul Bolasni)
Vendor of Flowers for the Dead – Lee Becker
The Woman From Upstairs – Sally Seven
A Neighbor – Lolita San Miguel
The Man From Upstairs – Ronald Colton
Mitch – Marvin Krauter
Stella – Lois Ellyn
Stanley – Frederic Franklin
Blanche – Mia Slavenska
A Young Collector – Robert Morrow
A Doctor – Roland Vasquez
Figures from Blanche's Inner World:
Her Young Husband – Robert Morrow
His Friend – Roland Vazquez
Figures of Death – Shirley Weaver, Karel Williams
Figures of Desire – Richard Barry, Ronald Colton, Shirley Weaver, Karel Williams

THEODORE LAJARTE: Mlle. Fifi (Arranged by Samuel Grossman; Choreography by Zachary Solov; Costumes by Helene Pons)

Mlle. Fifi – Alexandra Danilova
Gaston de Sevignac – Roland Vazquez
Marquis de Sevignac – Marvin Krauter

Otto Frohlich, conductor
Alexandra Danilova
Frederic Franklin
Mia Slavenska
Slavenska-Franklin Ballet

July 28

1. EMIL NIKOLAUS VON REZNICEK: Overture to the opera "Donna Diana"
2. ANTONIN DVORAK: Symphony in E minor, No. 5 [9] ("From the New World"), Op. 95

-INTERMISSION-

3. GEORGES BIZET: Symphony in C major
4. MAURICE RAVEL: "Pavane pour une Infante défunte"
5. RICHARD WAGNER: Prelude to "Die Meistersinger"

Thomas Schippers, conductor

July 29

1. CARL MARIA VON WEBER: Overture to "Der Freischütz"
2. CAMILLE SAINT-SAËNS: Concerto for Violincello and Orchestra in A minor, No. 1, Op. 33

   Mr. Piatigorsky
3. FELIX MENDELSSOHN: Concerto for Violin and Orchestra in E minor, Op. 64

   Mr. Stern

-INTERMISSION-

4. JOHANNES BRAHMS: Concerto for Violin, Violincello and Orchestra in A minor, Op. 102

   Mr. Piatigorsky and Mr. Stern

Thomas Schippers, conductor
Gregor Piatigorsky, 'cello
Isaac Stern, violin

July 30 MENOTTI PROGRAM

1. GIAN-CARLO MENOTTI: Overture to "Amelia Goes to the Ball"
2. GIAN-CARLO MENOTTI: Suite from "Amahl and The Night Visitors"
3. GIAN-CARLO MENOTTI: Concerto for Violin and Orchestra in A minor

   Mr. Spivakovsky

-INTERMISSION-

4. GIAN-CARLO MENOTTI: Aria, "Vola intanto" (from "Amelia Goes to the Ball")
5. GIAN-CARLO MENOTTI: Aria, "To This We've Come" (from "The Consul")

6. GIAN-CARLO MENOTTI: Two Interludes for Orchestra from “The Island God”
7. GIAN-CARLO MENOTTI: Aria, “The Black Swan” (from “The Medium”)
8. GIAN-CARLO MENOTTI: Lucy’s Aria (from “The Telephone”)
Miss Farrell

Thomas Schippers, conductor
Tossy Spivakovsky, violin
Eileen Farrell, soprano

August 1 RODGERS AND HAMMERSTEIN NIGHT

A. RICHARD RODGERS: From “Carousel”:
Carousel Waltz (scored by Don Walker) – Orchestra
B. RICHARD RODGERS & OSCAR HAMMERSTEIN: From “State Fair”:
“It’s A Grand Night For Singing” – Robert Weede and Chorus
“It Might As Well Be Spring” – Annamary Dickey
C. RICHARD R ODGERS & OSCAR HAMMERSTEIN: From “Carousel”:
“June Is Bustin’ Out All Over” – Claramae Turner and Chorus
“If I Loved You” – Thomas Hayward
“When I Marry Mr. Snow” –Annamary Dickey
“You’ll Never Walk Alone” – Claramae Turner and Chorus
“Soliloquy” – Robert Weede
-INTERMISSION-
D. RICHARD RODGERS & OSCAR HAMMERSTEIN: From “The King and I”:
“March of the Siamese Children” – Orchestra
“Hello Young Lovers” – Annamary Dickey
“I Whistle A Happy Tune” – Chorus
E. RICHARD RODGERS & OSCAR HAMMERSTEIN: From “South Pacific”:
“Younger Than Springtime” – Thomas Hayward
“Bali Ha’i’ – Claramae Turner
“There’s Nothin’ Like A Dame” – Male Chorus
“A Wonderful Guy” – Annamary Dickey
“Some Enchanted Evening” – Claramae Turner and Robert Weede
F. RICHARD RODGERS: From “Victory at Sea”:
“Guadalcanal March” – Orchestra
G. RICHARD RODGERS & OSCAR HAMMERSTEIN: From “Oklahoma”:
“Oh, What a Beautiful Mornin’” – Thomas Hayward
“The Surrey With The Fringe On Top” – Robert Weede
“Out Of My Dreams” – Claramae Turner and Chorus
“People Will Say We’re In Love” – Annamary Dickey and Thomas Hayward
“Oklahoma” – Entire Ensemble

Salvatore Dell’Isola, conductor
Annamary Dickey, soprano
Claramae Turner, contralto
Thomas Haywood, tenor
Robert Weede, baritone

Crane Calder (Choral Director)

1954

June 21 OPENING NIGHT

1. LUDWIG VAN BEETHOVEN: Overture to "Leonore," No. 3, Opus 72A
2. LUDWIG VAN BEETHOVEN: Symphony in A Major, No. 7, Opus 92
-INTERMISSION-
3. LUDWIG VAN BEETHOVEN: Piano Concerto No. 3 in C minor, Opus 37
    Mr. Firkusny

Sir Adrian Boult, conductor
Rudolf Firkusny, piano

June 22

1. WILLIAM WALTON: Overture, "Portsmouth Point"
2. RICHARD WAGNER: "Träume" (Dreams)
3. JEAN SIBELIUS: Concerto for Violin and Orchestra in D minor, Opus 47
    Mr. Rosenker
-INTERMISSION-
4. JOHANNES BRAHMS: Symphony in D major, No. 2, Opus 73

Sir Adrian Boult, conductor
Michael Rosenker, violin

June 23 THIS CONCERT UNDER THE SPONSORSHIP OF LOFT'S CANDY SHOPS

1. WOLFGANG AMADEUS MOZART: Overture to "Don Giovanni" (With the Busoni ending)
2. WOLFGANG AMADEUS MOZART: Symphony in D major, No. 35 ("Haffner"), K. 385
3. WILLIAM SCHUMAN: "American Festival Overture"
-INTERMISSION-
4. SERGEI RACHMANINOV: Concerto for Piano and Orchestra in C minor, Opus 18
    Mr. Deering

Sir Adrian Boult, conductor
Henri Deering, piano

June 24

1. RICHARD WAGNER: Overture to "The Flying Dutchman"
2. RALPH VAUGHAN WILLIAMS: "A London Symphony"
-INTERMISSION-
3. PYOTR TCHAIKOVSKY: Concerto for Violin and Orchestra in D major, Opus 35
    Mr. Rabin

Sir Adrian Boult, conductor
Michael Rabin, violin

June 26

1. NIKOLAY RIMSKY-KORSAKOV: "Capriccio Espagnole [Spanish Caprice]," Opis 34
2. a) GIACOMO PUCCINI: "Vissi d'Arte" from "Tosca"
   b) MARC-ANTOINE CHARPENTIER: "Depuis le Jour" from "Louise"
   Miss Kirsten
3. PYOTR TCHAIKOVSKY: Music from the ballet "Swan Lake"

-INTERMISSION-

4. FERDE GROFÉ: Mississippi Suite
5. (a) GEORGE FREDERICK HANDEL: "Care Selve" from "Atalanta"
   (b) NIKOLAY RIMSKY-KORSAKOV: "The Nightingale and the Rose"
   (c) JULES MASSENET: "Gavotte" from "Manon"
   Miss Kirsten
6. CYRIL SCOTT: "Lotus Land"
7. RICHARD STRAUSS: Waltzes from "Der Rosenkavalier"

André Kostelanetz, conductor
Dorothy Kirsten, soprano

June 28 BEETHOVEN PROGRAM

1. LUDWIG VAN BEETHOVEN: Overture to "Egmont," Opus 84
2. LUDWIG VAN BEETHOVEN: Concerto for Piano and Orchestra in G major, No. 4, Op. 58
   Mr. Arrau

-INTERMISSION-

3. LUDWIG VAN BEETHOVEN: Concerto for Piano and Orchestra in E-flat major, No. 5 ("Emperor"), Opus 73
   Mr. Arrau

Pierre Monteux, conductor
Claudio Arrau, piano

June 29

1. HECTOR BERLIOZ: Overture, "Le Corsaire," Opus 21
2. JEAN SIBELIUS: Symphony in D major, No. 2, Opus 43

-INTERMISSION-

3. RICHARD WAGNER: "Rhine Journey" from "Götterdämmerung"
4. RICHARD WAGNER: Prelude to Act III, Dance of the Apprendices, and Entrance of the Masters from "Die Meistersinger"
5. RICHARD WAGNER: Overture to "Tannhäuser"

Pierre Monteux, conductor

June 30 THIS CONCERT UNDER THE SPONSORSHIP OF A FRIEND

1. PYOTR TCHAIKOVSKY: Symphony in F minor, No. 4, Op. 36
-INTERMISSION-
2. PYOTR TCHAIKOVSKY: Overture-Fantasy, "Romeo and Juliet"
3. PYOTR TCHAIKOVSKY: Variations on a Rococo Theme for Violoncello and Orchestra, Opus 33
    Mr. Parisot

Pierre Monteux, conductor
Aldo Parisot, 'cello

July 1

JOHANN STRAUSS: "Fledermaus" (In concert form, Metropolitan Opera version, with English libretto by Howard Dietz and Garson Kanin)
Rosalinda: Regina Resnik
Adele: Lois Hunt
Orlofsky: Sandra Warfield
Alfred; Eisenstein: Charles Kullman
Falke; Frank; Blind: Hugh Thompson

Tibor Kozma, conductor

July 3

1. KATHRYN GODFREY: "Marine Boys March" (New York premiere)
2. EMIL NIKOLAUS VON REZNICEK: "Donna Diana" Overture
3. JULIUS BENEDICT: "La Capinera"
4. (a) GIUSEPPE VERDI: "Caro nome" from "Rigoletto"
    (b) JOHANN STRAUSS: "Fledermaus" Fantasy (arr. by LaForge)
        Miss Pons
5. MAURICE RAVEL: Suite No. 2 from the ballet, "Daphnis et Chloe"
-INTERMISSION-
6. PYOTR TCHAIKOVSKY: Suite from the ballet, "The Nutcracker"
7. (a) ALFRED BACHELET: "Chère Nuit"
    (b) LÉO DELIBES: Bell Song from "Lakmé"
        Miss Pons

André Kostelanetz, conductor
Lily Pons, soprano

July 5 JOSÉ GRECO and his company of Spanish Dancers

JERÓNIMO GIMENEZ: Baile de Luis Alonzo
    Orchestra
JULIAN BAUTISTA: Juerga (18th Century)

Nila Amparo, Lola de Ronda, Luis Olivares, Angel Soler, Antonio Jimenez
TRADITIONAL SONGS: Flamenco
José Mancilla and Margarita Zurita; Ricardo Blasco, Miguel Garcia; Chinin de Triana
MIGUEL SANDOVAL: Danza del Contrabandista
José Greco
ISAAC ALBÉNIZ: Rumores de la Caleta
Lola de Ronda and Luis Olivares
FONT de ANDA: Jota Alcaniz
Nila Amparo
ROGER MACHADO-JOSÉ GRECO: Mujeres de Aragon
José Greco Dancers
FEDERICO MORENO TORROBA: Mosaico Sevillano
Orchestra
TRADITIONAL SONGS: Adios Granada
Chinin de Triana; Ricardo Blasco and Miguel Garcia
ROGER MACHADO-JOSÉ GRECO: Petenera
Nila Amparo, Luis Olivares, Angel Soler, Antonio Jimenez and José Greco;
Chinin de Triana; Ricardo Blasco and Miguel Garcia
TRADITIONAL SONGS: Flamenco
José Mancilla and Margarita Zurita; Ricardo Blasco and Miguel Garcia
MANUEL DE FALLA: La Vida Breve, No. 1
Orchestra
FEDERICO CHUECKA: Madrid 1890
José Greco and the Jose Greco Company
-INTERMISSION-
TRADITIONAL SONGS: Rincon Flamenco
José Greco and the José Greco Company
MIGUEL SANDOVAL: Danza Espanola
Bertha Melnik
ROGER MACHADO-JOSÉ GRECO: Castellana
Nila Amparo, Lola de Ronda, and José Greco
SELECTED: Guitar Solo
Ricardo Blasco
ISAAC ALBÉNIZ: Cordoba
Lola de Ronda
TOMÁS BRETON: Cortijo
Luis Olivares, Angel Soler, Antonio Jimenez, and José Greco
MANUEL DE FALLA: Jota from "The Three-Cornered Hat"
Orchestra
MAURICE RAVEL: Bolero [Boléro] (Choreography by Argentinita)
Nila Amparo, Lola de Ronda, Luis Olivares, Angel Soler, Antonio Jimenez, and José Greco

Alfredo Antonini, conductor
Jose Greco (& Co.)
Ricardo Blasco, guitar

Chinin de Triana, flamenco singer
William Marlatt, stage director
Corrie de Brauw, wardrobe
Robert Tietjen, stage manager

July 6

1. HENRY COWELL: Hymn and Fuguing Tune, No. 3
2. C. P. E. BACH: Concerto for Orchestra in D Major
3. MUZIO CLEMENTI: Symphony in C major
-INTERMISSION-
4. NIKOLAY RIMSKY-KORSAKOV: "Scheherazade," Symphonic Suite after "The Thousand and One Nights", Op. 35

Alfredo Antonini, conductor

July 7 THIS CONCERT UNDER THE SPONSORSHIP OF CLAVERT DISTILLERS CORPORATION

1. JOHANNES BRAHMS: "Academic Festival Overture," Opus 80
2. FREDERICK CHOPIN: Andante Spinato and Grand Polonaise, Opus 22
    Miss Dorfmann
3. RICHARD STRAUSS: "Don Juan," Opus 20
-INTERMISSION-
4. HECTOR BERLIOZ: [Three] Excerpts from the Dramatic Legend, "The Damnation of Faust," Opus 24
5. EDVARD GRIEG: Concerto for Piano and Orchestra in A minor, Opus 16
    Miss Dorfmann

Sir Adrian Boult, conductor
Ania Dorfmann, piano

July 8

1. CARL MARIA VON WEBER: Overture to the Opera, "Der Freischütz"
2. RALPH VAUGHAN WILLIAMS: "A London Symphony"
-INTERMISSION-
3. FELIX MENDELSSOHN: Concerto for Violin and Orchestra in E minor, Opus 64
    Mr. Elman

Sir Adrian Boult, conductor
Mischa Elman, violin

July 10 KERN-HAMMERSTEIN CONCERT

I
JEROME KERN: Symphonic Picture of "Roberta" - Orchestra

JEROME KERN-HERBERT REYNOLDS: “They Didn’t Believe Me” (from “The Girl from Utah”) – William Tabbert
JEROME KERN-OSCAR HAMMERSTEIN: “I’ve Told Every Little Star” (from “Music in the Air”) - Helena Bliss and Chorus
JEROME KERN-OSCAR HAMMERSTEIN: “The Song Is You” (from “Music in the Air”) – William Warfield
JEROME KERN: Medley from “Sweet Adeline” – Orchestra
JEROME KERN-OTTO HARBACH: “Smoke Gets In Your Eyes” (from “Roberta”) – Virginia Haskins
JEROME KERN-DOROTHY FIELDS: “The Way You Look Tonight” (from “Swing Time”) – William Tabbert
JEROME KERN-OSCAR HAMMERSTEIN: “All The Things You Are” (from “Very Warm For May”) – Virginia Haskins and Chorus
-INTERMISSION-
II
JEROME KERN-OSCAR HAMMERSTEIN: Concert Version of “Show Boat” (Special Narration written by Oscar Hammerstein II):
Overture to “Show Boat” – Orchestra
“Cotton Blossom” – Chorus
“Where’s The Mate for Me” – William Tabbert
“Make Believe” – Virginia Haskins and William Tabbert
“Ol’ Man River” – William Warfield
“Can’t Help Lovin’ Dat Man” – Helena Bliss
“Misery Theme” – Chorus
“Life Upon The Wicked Stage” – Chorus
“You Are Love” – Virginia Haskins and William Tabbert
“The Sports of Gay Chicago” – Chorus
“Why Do I Love You” – Virginia Haskins and Williams Tabbert
“Bill” (lyrics by P.G. Wodehouse and Oscar Hammerstein II) – Helena Bliss
“Ol’ Man River” (reprise) – William Warfield and Chorus

Frederick Dvonch, conductor
Virginia Haskins, soprano
Helena Bliss, contralto
William Tabbert, tenor
William Warfield, baritone
Crane Calder (Choral Director)

July 12

1. J. S. BACH: Suite No. 4, in D major
2. MORTON GOULD: “Tap Dance Concerto” (First New York Performance)
    Mr. Daniels, tap dancer

-INTERMISSION-

3. IGOR STRAVINSKY: Suite No. 1, for Chamber Orchestra (*Dance Caprices*)
4. IGOR STRAVINSKY: Suite No. 2, for Chamber Orchestra (*Dance Caprices*)

Mr. Daniels and Mr. Gutierrez
5. RICHARD STRAUSS: Suite from "Der Rosenkavalier"

Thomas Scherman, conductor
Danny Daniels and Carmen Gutierrez, dancers

July 13 – TCHAIKOVSKY PROGRAM

1. PYOTR TCHAIKOVSKY: Theme and Variations from the Orchestral Suite No. 3, in G major, Op. 55
2. PYOTR TCHAIKOVSKY: Tatiana's "Letter Scene" from the opera "Eugene Onegin" (new English translation by George and Phyllis Mead)
Miss Henderson
-INTERMISSION-
3. PYOTR TCHAIKOVSKY: Symphony in C minor, No. 2, Op. 17

Thomas Scherman, conductor
Mary Henderson, soprano

July 14 THIS CONCERT UNDER THE SPONSORSHIP OF TRANS WORLD AIRLINES, INC.

FRENCH PROGRAM FOR BASTILLE DAY

1. EMMANUEL CHABRIER: Overture to the Opera "Gwendoline"
2. ERNEST CHAUSSON: Symphony in B flat major, Op. 20
-INTERMISSION-
3. CLAUDE DEBUSSY: "Iberia" – "Images" for Orchestra, No. 1
4. MAURICE RAVEL: Concerto for Piano and Orchestra
Miss Henriot

Pierre Monteux, conductor
Nicole Henriot, piano

July 15

1. LUDWIG VAN BEETHOVEN: Overture to "Leonore," No. 3, Op. 72A
2. LUDWIG VAN BEETHOVEN: Symphony in F major, No. 8, Op. 93
-INTERMISSION-
3. JOHANNES BRAHMS: Concerto for Violin and Orchestra in D major, Op. 77
Mr. Menuhin

Pierre Monteux, conductor
Yehudi Menuhin, violin

July 17 ITALIAN NIGHT

GIOACHINO ROSSINI: Overture: "La Gazza Ladra"
Orchestra
GIUSEPPE VERDI: From "Un Ballo in Maschera"
"Ma Se M'e Forza Perderti"
Mr. Peerce
"Eri tu"
Mr. Cassel
VINCENZO BELLINI: From "La Somnambula"
"Come Per Me Serena"
Miss Rivera
PIETRO MASCAGNI: From "Iris": "Hymn to the Sun"
Orchestra
GIACOMO PUCCINI: From "Madama Butterfly"
"Un bel di Vedremo"
Miss Nelli
Love Duet (Act I)
Miss Nelli and Mr. Peerce
-INTERMISSION-
GIUSEPPE VERDI: Overture: "La Forza del Destino"
Orchestra
GIUSEPPE VERDI: From "Aida"
"O Patria Mia"
Miss Nelli
UMBERTO GIORDANO: From "Andrea Chenier"
"Nemico Della Patria"
Mr. Cassel
GAETANO DONIZETTI: From "Linda di Chamonix"
"O, Luce de Questa' Anima"
Miss Rivera
GIACOMO PUCCINI: From "Manon Lescaut"
Intermezzo
"Donna Non Vidi Mai"
Mr. Peerce
ALFREDO CATALANI: From "Loreley"
Duet: "Deh, Ti Rammenta"
Miss Nelli and Mr. Peerce
GIUSEPPE VERDI: From "Rigoletto"
Quartet: "Bella Figlia dell' Amore"
Misses Melli and Rivera; Messrs. Peerce and Cassel

Alfredo Antonini, conductor
Herva Nelli, soprano
Graciela Rivera, coloratura soprano
Jan Peerce, tenor
Walter Cassel, baritone

July 19 GERSHWIN NIGHT

1. GEORGE GERSHWIN: "Strike Up The Band"
2. GEORGE GERSHWIN: Concerto in F for Piano and Orchestra
    Mr. Wild
3. GEORGE GERSHWIN: "An American in Paris"

-INTERMISSION-

4. GEORGE GERSHWIN: "Cuban" Overture
5. GEORGE GERSHWIN: Excerpts from the Folk Opera, "Porgy and Bess":
    (a) "Summer Time" - Leontyne Price
    (b) "It Ain't Necessarily So" - William Warfield
    (c) "My Man's Gone Now"- Leontyne Price
    (d) "I Got Plenty O'Nuttin" - William Warfield
    (e) Duet, "Bess, You Is My Woman Now" - Leontyne Price and William Warfield
6. GEORGE GERSHWIN: "Rhapsody in Blue"
    Mr. Wild

Alexander Smallens, conductor
Leontyne Price, soprano
William Warfield, baritone
Earl Wild, piano

July 20

1. RICHARD STRAUSS: Tone Poem, "Don Juan," Op. 20
2. FREDERICK CHOPIN: "Andante Spinato" and "Grand Polonaise," Op. 22
    Miss Dorfmann
3. AARON COPLAND: "Appalachian Spring"
4. EDVARD GRIEG: Piano Concerto in A minor
    Miss Dorfmann

Alexander Smallens, conductor
Ania Dorfmann, piano
(NO INTERMISSION LISTED)

July 21 THIS CONCERT UNDER THE SPONSORSHIP OF LIEBMANN BREWERIES, INC.

1. HECTOR BERLIOZ: Overture to the Opera, "Beatrice and Benedict"
2. CÉSAR FRANCK: Symphony in D minor

-INTERMISSION-

3. MAURICE RAVEL: "La Valse," A Choreographic Poem
4. ÉDOUARD LALO: "Symphonie Espagnole," for Violin and Orchestra, Op. 21
    Miss Mitchell

Alexander Smallens, conductor
Jeanne Mitchell, violin

July 22

1. FRANZ JOSEPH HAYDN: Symphony in D major, No. 93 (Salomon No. 2)
2. WOLFGANG AMADEUS MOZART: Concerto for Two Pianos and Orchestra in E flat major, (K. 365) [10]
    Mr. Gold and Mr. Fizdale

-INTERMISSION-

3. RICHARD STRAUSS: "Dance of the Seven Veils" from the Opera, "Salome"
4. FREDERICK DELIUS: "The Walk Through Paradise Garden" from "A Village Romeo and Juliet"
5. FRANCIS POULENC: Concerto in D minor for Two Pianos and Orchestra
    Mr. Gold and Mr. Fizdale

Arthur Gold and Robert Fizdale (duo-pianists); no conductor is listed for the program

July 24 VIENNESE NIGHT

FRANZ VON SUPPÉ: Overture, "Morning, Noon and Night in Vienna"
CARL MILLOCKER: "I Give My Heart" from "Dubarry"
JOHANN STRAUSS: "Als flotter Geist" from "Gypsy Baron"
    Mr. Kullman
JOHANN STRAUSS: "Artists' Life' (Waltz)
JOHANN STRAUSS: Walzer Lied (arr. by Korngold)
OSCAR STRAUS: "My Hero" from "The Chocolate Soldier"
    Miss Novotna
JOHANN STRAUSS: "Thunder and Lightning Polka"
FRITZ KREISLER: "You are Free" from "Apple Blossom" (arr. by Jacobi)
JOHANN STRAUSS: "Roses from the South" (Waltz)
-INTERMISSION-
KAREL KOMZAK: "Wiener Volksmusik" (potpourri)
FRANZ LEHÁR: "Gern Hab Ich die Frau'n gekusst" from "Paganini"
    Mr. Kullman
FRANZ LEHÁR: "Meine Lippen" from "Giuditta"
    Miss Novotna
FRANZ LEHÁR: "Yours is My Heart Alone" from "Land of Smiles"
    Mr. Kullman
FRANZ LEHÁR: "Say not Love is but a Dream" from "The Court of Luxembourg"
    Miss Novotna
FRANZ LEHÁR: "The Merry Widow" Waltz
    Miss Novotna and Mr. Kullman
JOHANN STRAUSS: "Wiener Blut [Vienna Blood]"
EDUARD STRAUSS: "Race Track Galop"

Julius Rudels, conductor
Jarmila Novotna, soprano
Charles Kullman, tenor

July 26

1. SAMUEL BARBER: Overture, "The School for Scandal"
2. AARON COPLAND: Suite from the Ballet, "Appalachian Spring"
3. VIRGIL THOMSON: "Louisiana Story" Suite

-INTERMISSION-

4. VIRGIL THOMSON: Excerpts from "Four Saints in Three Acts" (Text by Gertrude Stein)

St. Theresa I: Leontyne Price
St. Ignatius: William Warfield
Commère: Inez Matthews
Compère: Elwood Smith
St. Chavez: Rawn Spearman
St. Theresa II: Betty Allen
St. Settlement: Mary Robb
St. Stephen: Clyde Turner
St. Plan: Calvin Dash

Virgil Thomson, conductor

July 27 BRAHMS PROGRAM

1. JOHANNES BRAHMS: Serenade No. 1, in D major, Op. 11

-INTERMISSION-

2. JOHANNES BRAHMS: Variations on a Theme by Joseph Haydn in B-flat major, Op. 56A
3. JOHANNES BRAHMS: Concerto for Violin, Cello and Orchestra in A minor, Op. 102 ("Double Concerto")

Mr. Rosenker and Mr. Stern

Thomas Scherman, conductor
Michael Rosenker, violin
Carl Stern, 'cello

July 28

1. CAMILLE SAINT-SAENS: Concerto for Violin and Orchestra in B minor, No. 3, Op. 61

Anahid Ajemian

2. CÉSAR FRANCK: Symphonic Variations for Piano and Orchestra

Maro Ajemian

-INTERMISSION-

3. ERNEST CHAUSSON: Concerto for Violin, Piano and Strings, Op. 21

Anahid and Maro Ajemian

4. PAUL DUKAS: Scherzo, "L'Apprenti Sorcier" ("The Sorcerer's Apprentice")

Thomas Scherman, conductor
Anahid Ajemian, violin
Maro Ajemian, piano

July 29

GEORGES BIZET: Excerpts from "Les Pêcheurs de Perles" ("The Pearl Fishers")

ACT I.

(1) Prelude
(2) Duet (Nadir, Zurga): Au fond du temple
(3) Scene (Leila, Zurga, Nadir): Seule au milieu de nous
(4) Recitative and Romance (Nadir): Je crois entendre encore
(5) Aria (Leila): O Dieu Brahma

ACT II.

(1) Recitative and Cavatina (Leila): Comme autrefois
(2) Song (Nadir) and Duet (Leila, Nadir): Leila! Leila! Dieu puissant le voilà

ACT III.

Scene I.

(1) Entr'acte, Recitative and Aria (Zurga): L'orage s'est calmé
(2) Duet (Leila, Zurga): Je frémis, je chancelle

Scene II.

(3) Trio (Leila, Nadir, Zurga): O lumière

Leila: Genevieve Warner
Nadir: Eugene Conley
Zurga: Robert McFerrin

-INTERMISSION-

GEORGES BIZET: Excerpts from "Carmen"

ACT I.

(1) Prelude
(2) Recitative and Habañera (Carmen): L'Amour est un oiseau rebelle
(3) Duet (Micaëla, Don José): Parle-moi de ma mere
(4) Séguidille and Duet (Carmen, Don José): Près des ramparts de Séville

ACT II.

(1) Gypsy Song (Carmen, Frasquita, Mercédès): Les Tringles des sisters tintaient
(2) Aria (Escamillo) Votre toast, je peux vous le render
(3) Duet (Carmen, Don José): Je vais danser en votre honneur

ACT III.

(1) Entr'acte
(2) Card Trio (Frasquita, Mercédès, Carmen): Mêlons! Coupons!
(3) Recitative and Aria (Micaëla): Jed is que rien ne m'epouvante

ACT IV.

(1) Entr'acte
(2) Scene (Escamillo, Carmen, Frasquita, Mercédès): Si tu m'aime, Carmen
(3) Final Duet (Carmen, Don José): C'est toi? C'est moi!

Carmen: Elena Nikolaidi
Don José: Eugene Conley
Micaëla: Genevieve Warner
Escamillo: Robert McFerrin
Frasquita: Brenda Miller
Mercédès: Madeline Vose

Thomas Scherman, conductor
Elena Nikolaidi, contralto
Madeline Vose, mezzo-soprano
Eugene Conley, tenor
Brenda Miller, soprano
Genevieve Warner, soprano
Robert McFerrin, baritone
Max Leavitt (Narrator)

July 31 RODGERS AND HAMMERSTEIN NIGHT

RICHARD RODGERS: From "Carousel":
Carousel Waltz (scored by Don Walker) – Orchestra
RICHARD RODGERS & OSCAR HAMMERSTEIN: From "State Fair":
"It's A Grand Night For Singing" – Robert Weede and Orchestra
"It Might As Well Be Spring" – Annamary Dickey
RICHARD RODGERS & OSCAR HAMMERSTEIN: From "The King and I":
"I Have Dreamed" – Claramae Turner and Robert Weede
"We Kiss In A Shadow" – Annamary Dickey and Davis Cunningham
"I Whistle A Happy Tune" – Chorus
"Hello Young Lovers" – Annamary Dickey
RICHARD RODGERS & OSCAR HAMMERSTEIN: From "Carousel":
"June Is Bustin' Out All Over" – Claramae Turner and Chorus
"If I Loved You" – Davis Cunningham
"When I Marry Mr. Snow" – Annamary Dickey
"You'll Never Walk Alone" – Claramae Turner
"Soliloquy" – Robert Weede
-INTERMISSION-
RICHARD RODGERS: From "Victory at Sea":
Guadalcanal March - Orchestra
RICHARD RODGERS & OSCAR HAMMERSTEIN: From "South Pacific":
"Bali Ha'i" – Claramae Turner
"Happy Talk" – Girls Chorus
"Younger Than Springtime" – Davis Cunningham
"There is Nothin' Like A Dame" – Male Chorus
"Some Enchanted Evening" – Claramae Turner and Robert Weede
RICHARD RODGERS & OSCAR HAMMERSTEIN: From "Me and Juliet":
"I'm Your Girl" – Annamary Dickey
"Keep It Gay" - Chorus
"No Other Love" – Annamary Dickey, Robert Weede and Chorus
RICHARD RODGERS & OSCAR HAMMERSTEIN: From "Oklahoma":
"Kansas City" - Chorus
"Oh, What a Beautiful Mornin'" – Davis Cunningham
"Many A New Day" – Claramae Turner and Chorus
"The Surrey With The Fringe On Top" – Robert Weede
"People Will Say We're In Love" – Annamary Dickey and Davis Cunningham

"Oklahoma" – Entire Ensemble

Salvatore Dell'Isola, conductor
Annamary Dickey, soprano
Claramae Turner, contralto
Davis Cunningham, tenor
Robert Weede, baritone
Crane Calder (Choral Director)

1955

June 20 BEETHOVEN PROGRAM

NATIONAL ANTHEM: "The Star Spangled Banner"
LUDWIG VAN BEETHOVEN: Overture to "Prometheus," Op. 43
LUDWIG VAN BEETHOVEN: Concerto for Piano and Orchestra, in E-flat major, No. 5 ("Emperor"), Op. 73
Mr. Serkin
-INTERMISSION-
LUDWIG VAN BEETHOVEN: Symphony in E-flat Major, No. 3 ("Eroica")

Dimitri Mitropoulos, conductor
Rudolf Serkin, piano

June 21

CARL MARIA VON WEBER: Overture to "Der Freischütz"
RALPH VAUGHAN WILLIAMS: Symphony in F minor, No. 4
-INTERMISSION-
DMITRI SHOSTAKOVICH: Symphony in E minor, No. 10

Dimitri Mitropoulos, conductor

June 22

FRANÇOIS COUPERIN-DARIUS MILHAUD: Prelude and Allegro from "La Sultane"
JOHANNES BRAHMS: Symphony in D major, No. 2, Op. 73
-INTERMISSION-
JOHANNES BRAHMS: Concerto for Violin and Orchestra in D major, Op. 77
Mr. Rabin

Dimitri Mitropoulos, conductor
Michael Rabin, violin

June 23

DMITRI KABALEVSKY: Overture to "Colas Breugnon"
ROBERT SCHUMANN: Symphony in C major, No. 2, Op. 61
-INTERMISSION-
MORTON GOULD: "Show Piece for Orchestra"
ROLF LIEBERMANN: Concerto for Jazz Band and Symphony Orchestra
Sauter-Finegan Orchestra
ED SAUTER-BILL FINEGAN: "Play Suite"
Sauter-Finegan Orchestra

Dimitri Mitropoulos, conductor
Sauter-Finegan Orchestra

June 25 LATIN-AMERICAN FIESTA

EMMANUEL CHABRIER: "Espana [España]"
GERARDO H. MATOS RODRIGUEZ: "La Cumparsita" (arr. by D'Artega)
ZEQUINHA DE ABREU: "Tico-Tico"
GEORGES BIZET: Suite No. 2 from "Carmen"
MANUEL DE FALLA: "Nights in the Gardens of Spain"
Mr. Echaniz
-INTERMISSION-
ALFONSO D'ARTEGA: "Fire and Ice Ballet"
ERNESTO LECUONA: "Andalusia"
ERNESTO LECUONA: "Malaguena"
REBEKAH HARKNESS: "Thunderbird" (Symphonic Mambo)
BERNARDINO BAUTISTA MONTERDE: "La Virgen de la Marcarena"
SEBASTIAN YRADIER: "La Golondrina"
AGUSTIN LARA: "Granada"
Mr. Chayres

Alfonso D'Artega, conductor
Jose Echaniz, piano
Nester Chayres, tenor

June 27 BEETHOVEN PROGRAM

1. LUDWIG VAN BEETHOVEN: "Leonore" Overture No. 3 [Op. 72a]
2. LUDWIG VAN BEETHOVEN: Symphony in A Major, No. 7, Op. 92
-INTERMISSION-
3. LUDWIG VAN BEETHOVEN: Concerto for Violin and Orchestra in D major, Op. 61
Mr. Elman

Pierre Monteux, conductor
Mischa Elman, violin

June 28

1. CARL MARIA VON WEBER: Overture to the Opera, "Euryanthe"
2. JOHANNES BRAHMS: Symphony in F major, No. 3, Op. 90
-INTERMISSION-
3. RICHARD WAGNER: "A Siegfried Idyl [Idyll]"
4. RICHARD STRAUSS: Tone Poem, "Tod und Verklärung" ("Death and Transfiguration"), Op. 24

Pierre Monteux, conductor

June 29

1. PYOTR TCHAIKOVSKY: "Hamlet," Overture Fantasy
2. PYOTR TCHAIKOVSKY: Symphony in F minor, No. 4, Op. 36
-INTERMISSION-
3. MANUEL DE FALLA: Three Dances from "The Three-Cornered Hat"
4. EDVARD GRIEG: Concerto for Piano and Orchestra in A minor, Op. 16
    Mr. Andersen

Pierre Monteux, conductor
Stell Andersen, piano

June 30 SIGMUND ROMBERG GALA

SIGMUND ROMBERG: "New Moon": A Musical Romance in Concert Form
    "Marianne" – Walter Cassel
    "The Girl in the Prow" – Brenda Lewis and Ensemble
    "Gorgeous Alexander" – Marni Nixon, Lee Cass and Ladies
    "Softly, as in a Morning Sunrise" – Jim Hawthorne and Ensemble
    "Stouthearted Men" – Walter Cassel, Jim Hawthorne and Men
    "One Kiss" – Brenda Lewis and Ladies
    "Wanting You" – Brenda Lewis and Walter Cassel
    "Sea Chanty" – Lee Cass and Men
    "Lover, Come Back to Me" – Brenda Lewis
    "Try Her Out in Dances" – Marni Nixon, Lee Cass and Ensemble
    "Finale" – Ensemble
    Marianne: Brenda Lewis
    Robert: Walter Cassel
    Philippe: Jim Hawthorne
    Julie: Marni Nixon
    Alexander: Lee Cass
    Narrator: David Brooks
-INTERMISSION-
SIGMUND ROMBERG: "The Desert Song": A Musical Play in Concert Form
    "The Riff Song" – Walter Cassel, Jim Hawthorne and Men
    "French Military Marching Song" – Brenda Lewis and Ensemble

"Romance" – Brenda Lewis and Ladies
"Then You Will Know" – Brenda Lewis, Walter Cassel and Ensemble
"The Desert Song" – Brenda Lewis and Walter Cassel
"Eastern and Western Love" – Concerted Number
"Let Love Go" – Lee Cass
"One Flower in Your Garden" – Brenda Lewis
"One Alone" – Walter Cassel and Men
"Sabre Song" – Brenda Lewis
"Finale" - Ensemble
Pierre Birabeau/"The Red Shadow": Walter Cassel
Sid El Kar: Jim Hawthorne
Margot Bonvalet: Brenda Lewis
Ali Ben Ali: Lee Cass
Narrator: David Brooks

Franz Allers, conductor
Crane Calder, Chorus Director

July 2

1. CARL MARIA VON WEBER: "Invitation to the Dance"
2. (a) GIUSEPPE VERDI: "Eri tu," from "Un Ballo in Maschera" ("The Masked Ball")
   (b) GEORGES BIZET: Toreador Song, from "Carmen"
   Mr. Merrill
3. FRANZ JOSEPH HAYDN: Symphony in G major, No. 88

-INTERMISSION-

4. NORODOM SIHANOUK: "Cambodian Suite"
   (a) Berceuse
   (b) Nostalgia
   (c) Dance
5. (a) GEORGE GERSHWIN: "I Got Plenty O'Nuttin'," from "Porgy and Bess"
   (b) FRANZ LEHÁR: "Yours is My Heart," from "The Land of Smiles"
   (c) VICTOR HERBERT: "Thine Alone," from "Eileen"
   Mr. Merrill
6. JOHANN STRAUSS: "Tritsch-Tratsch Polka"
7. JOSEF STRAUSS AND JOHANN STRAUSS: "Pizzicato Polka"
8. JOHANN STRAUSS: "[On] The Beautiful Blue Danube"

André Kostelanetz, conductor
Robert Merrill, baritone

July 4

1. HERSHEY KAY: "Saturday Night" from "Western Symphony"
2. ERNST TOCH: "Circus," an Overture
3. (a) GIUSEPPE VERDI: "Caro nome" from "Rigoletto"
   (b) GIUSEPPE VERDI: "Ah! fors'e lui" from "La Traviata"
   Miss Peters

-INTERMISSION-
4. FERDE GROFÉ: "Hudson River Suite" (First New York Performance)
5. CLAUDE DEBUSSY: "Prelude to the Afternoon of a Faun"
6. SERGEI PROKOFIEV: "Wedding Suite" from the Ballet, "The Stone Flower"
7. (a) GAETANO DONIZETTI: "O, luce de questa'anima" from "Linda di Chamonix"
(b) LÉO DELIBES: "Bell Song" from "Lakmé"
Miss Peters (Flute obbligato, Amedeo Ghignatti)

André Kostelanetz, conductor
Roberta Peters, soprano

July 5 TCHAIKOVSKY PROGRAM

1. PYOTR TCHAIKOVSKY: Suite for Orchestra from "Pique Dame" ("The Queen of Spades")
2. PYOTR TCHAIKOVSKY: Excerpts from the Ballet, "The Sleeping Beauty"
-INTERMISSION-
3. PYOTR TCHAIKOVSKY: Symphony in E minor, No. 5, Op. 64

André Kostelanetz, conductor

July 6

1. MIKHAIL GLINKA: Overture to "Russlan [Ruslan] and Ludmilla [Lyudmila]"
2. MAURICE RAVEL: "Ma Mere L'Oye" ("Mother Goose")
3. MAURICE RAVEL: Bolero [Boléro]
-INTERMISSION-
4. JEROME KERN: Scenario for Orchestra on Themes from "Showboat"
FELIX MENDELSSOHN: Concerto for Piano and Orchestra in G minor, No. 1, Op. 25
Miss Franceschi

André Kostelanetz, conductor
Vera Franceschi, piano

July 7

JOHANN STRAUSS: "Gypsy Baron" (Concert Version - sung in the English translation of Ruth and Thomas Martin)
Saffi: Eva Likova
Czipra: Gloira Lane
Count Homonay; Zsupan: David Aiken
Barinkay/Narrator: Robert Rounseville
Ottokar; Carnero: Howard Fried
Arsena: Madelaine Chambers
Chorus of 32 (Crane Calder, Chorus Director)

Julius Rudel, conductor

July 9 BALLET NIGHT

PART I

PYOTR TCHAIKOVSKY: Swan Lake (Ballet in One Act, choreography after Lev Ivanov)

The Queen of the Swans: Mia Slavenska
The Prince: Victor Moreno
The Prince's Friend: Alan Howard
The Evil Genius: Miguel Terekhov
The Hunters: James Brusock, Joseph Busheme, Terry DeMari, Glenn Olson, Raul Roget, Joseph Savino
Four Little Swans: Meredith Baylis, Dorothy Daniels, Christine Hennessy, Irene Minor
The Swans: Margery Beddow, Valerie Smith, Yvonne Craig, Eleanor D'Antuono, Jeanne Elyse, Giaconda Fillippini, Jenifer Heyward, Leonore Lovering, Barbara McGinnis, Sally Seven, Rochelle Zide

LÉON MINKUS: Grand Pas de Deux, from "Don Quixote" (Choreography after Petipa by Vincenzo Celli)

Nina Novak and Leon Danielian

-INTERMISSION-

PART II

ARTHUR SULLIVAN: "The Mikado" (Orchestrated and adapted for the ballet by Vittorio Rieti)

Gentlemen of Japan: James Brusock, Joseph Busheme, Salvador Juarez, Glenn Olson, Raul Roget, Fernando Schaffenburg, Miguel Terekhov
Villagers: Dorothy Daniels, Jeanne Elyse, Gioconda Fillippini, Jenifer Hayward, Valerie Smith, Walda Welch, Rochelle Zide
Ko-Ko, Lord High Executioner: Victor Moreno
Nanki-Poo, Son of the Mikado: Joseph Savino
Three Little Maids from School:
Yum-Yum: Irina Borowska
Pitti Sing: Meredith Baylis
Peep-Bo: Christine Hennessy
Six School Friends: Margery Beddow, Yvonne Craig, Eleanor D'Antuono, Irene Minor, Barbara McGinnis, Sally Seven
Katisha, an elderly lady: Alan Howard
The Warriors: Joseph Busheme, Terry DeMari, Deni Lamont
The Mikado, Ruler of Japan: Eugene Slavin

JACQUES OFFENBACH: "Gaiete Parisienne" (Décor and Theme by Etienne de Beaumont)

The Glove-Seller: Yvonne Chouteau
The Baron: Frederic Franklin
The Flower Girl: Gertrude Tyven
The Peruvian: Leon Danielian
The Lady in Red: Leonore Lovering
The Officer: Frederic Schaffenburg

Ivan Boutnikoff, conductor
Ballet Russe de Monte Carlo

July 11 ANNUAL GERSHWIN NIGHT

1. GEORGE GERSHWIN: "Strike Up The Band"
2. GEORGE GERSHWIN: Concerto for Piano and Orchestra in F major
    Mr. Wild

-INTERMISSION-

3. GEORGE GERSHWIN: "Cuban Overture"
4. GEORGE GERSHWIN: Excerpts from the Folk Opera, "Porgy and Bess":
    "Summer Time" - Leontyne Price
    "It Ain't Necessarily So" - William Warfield
    "My Man's Gone Now"- Leontyne Price
    "I Got Plenty O'Nuttin'" - William Warfield
    Duet, "Bess, You Is My Woman Now" - Leontyne Price and William Warfield
5. GEORGE GERSHWIN: "Rhapsody in Blue"
    Mr. Wild

Alexander Smallens, conductor
Leontyne Price, soprano
William Warfield, baritone
Earl Wild, piano

July 12

1. ANDRÉ-ERNEST-MODESTE GRETRY: Ballet Suite (Arranged by Felix Mottl)
2. CLAUDE DEBUSSY: "Prelude to the Afternoon of a Faun"
3. MAURICE RAVEL: "La Valse"

-INTERMISSION-

4. CÉSAR FRANCK: Symphony in D minor

Alexander Smallens, conductor

July 13

1. RICHARD STRAUSS: Tone Poem, "Don Juan," Op. 20
2. MAX BRUCH: Concerto for Violin and Orchestra in G minor, No. 1, Op. 26
    Miss Mitchell

-INTERMISSION-

3. ALEXANDER BORODIN: Overture to "Prince Igor"
4. SERGEI RACHMANINOV: Concerto for Piano and Orchestra in C minor, No. 2, Op. 18
    Mr. Goldsand

Alexander Smallens, conductor
Jeanne Mitchell, violin
Robert Goldsand, piano

July 14

1. GEORGE FREDERICK HANDEL: "Water Music" Suite (arranged by Sir Hamilton Harty)
2. WOLFGANG AMADEUS MOZART: Symphony in C major ("Jupiter"), K. 551 [41]
-INTERMISSION-
3. RICHARD WAGNER: "A Siegfried Idyl [Idyll]"
4. HENRI WIENIAWSKI: Concerto for Violin and Orchestra in D major, No. 2, O. 22
    Miss Morini

Alexander Smallens, conductor
Erica Morini, violin

July 16 ANNUAL ITALIAN NIGHT

1. GIUSEPPE VERDI: Overture to "I Vespri Siciliani"
2. GIUSEPPE VERDI: From "La Traviata"
    "Ah, fors'e lui"
        Laurel Hurley
3. FRANCESCO CILEA: From "L'Arlesiana": Lamento di Federico
  GIACOMO PUCCINI: From "Tosca": "E lucevan le stelle"
        Jan Peerce
4. GIUSEPPE VERDI: From "La Forza del Destino", "Pace, Pace, Mio Dio"
        Eileen Farrell
5. GIOACHINO ROSSINI-OTTORINO RESPIGHI: "La Boutique Fantasque"
6. GIUSEPPE VERDI: From "Aida"
    "Ritorna vincitor"
        Eileen Farrell
    Duet (Act IV): "O Terra Addio"
        Eileen Farrell and Jan Peerce
-INTERMISSION-
7. GAETANO DONIZETTI: Overture to "Don Pasquale"
8. GAETANO DONIZETTI: From "Don Pasquale", "Quel Guardo il Cavaliere"
        Laurel Hurley
9. VINCENZO BELLINI: From "Norma", "Casta Diva"
        Eileen Farrell
10. RUGGIERO LEONCAVALLO: From "I Pagliacci", "Vesti la Giubba"
        Jan Peerce
ITALIAN FAVORITES: Various
        Ensemble

Alfredo Antonini, conductor
Eileen Farrell, soprano
Laurel Hurley, soprano
Jan Peerce, tenor

July 18

GIUSEPPE VERDI: "La Traviata" (Concert version of the opera)

Violetta Valery: Camilla Williams
Alfredo Germont: Richard Tucker
Giorgio Germont: Martial Singher
Flora; Annina: Louise Whetsel
Baron Douphol; Dr. Grenvil: Francis Monachino
Gastone; Giuseppe: Howard Fried
Ladies and Gentlemen, Masquers, Servants
Margaret Hillis Choir (Margaret Hillis, director)

Thomas Scherman, conductor

July 19

ANTONIN DVORAK: Symphony in D minor, No. 2 [7], Op. 70
FRANZ LISZT: "Todtentanz" (Variations on the "Dies Irae") for Piano and Orchestra
Mr. Marsh
-INTERMISSION-
ROBERT SCHUMANN: Introduction and Allegro Appassionato, Op. 92, in G major, for Piano and Orchestra
Mr. Marsh
RICHARD STRAUSS: Rondo, "Till Eulenspiegel's Merry Pranks," Op. 28

Thomas Scherman, conductor
Ozan Marsh, piano

July 20

MARC-ANTOINE CHARPENTIER: Suite, "Impressions of Italy"
ÉDOUARD LALO: "Symphonie Espagnole," for Violin and Orchestra, Op. 21
Miss Field
-INTERMISSION-
CAMILLE SAINT-SAËNS: Concerto for Piano and Orchestra in G minor, No. 2, Op. 22
Miss Schuyler
PAUL DUKAS: Scherzo, "L'Apprenti sorcier" ("The Sorcerer's Apprentice")

Thomas Scherman, conductor
Joan Field, violin
Phillipa Duke Schuyler, piano

July 21

GEORGES BIZET: Symphony in C major
LÉO DELIBES: Divertissements from Acts I and III, "Coppelia" (Choreography by Hans Beck, after Saint-Leon)
Swanilda: Inge Sand
Frantz: Fredbjorn Bjornsson
Swanilda's Girl Friend: Kirsten Ralov

Frantz's Friend: Stanley Williams

The Dances

Solos: Inge Sand, Fredbjorn Bjornsson
Pas de Deux: Kirsten Ralov and Stanley Williams
Czardas: Mette Mollerup, Viveka Segerskog, Kirsten Petersen, Stanley Williams, Fredbjorn Bjornsson, Flemming Flindt
Danse de Fête: Inge Sand
1st Hongrois Solo: Fredbjorn Bjornsson
2nd Hongrois Solo: Flemming Flindt
Pas de Deux: Inge Sand, Fredbjorn Bjornsson
Finale: Entire Group

FRANZ LEHÁR: Overture to "The Merry Widow" (First United States performance)
HANS CHRISTIAN LUMBYE: "Dream Pictures" (Choreography by Emilie Walbom)
Amelie: Mona Vangsaae
Hans Christian: Stanley Williams
3 Young Girls with Parasols: Mette Mollerup, Kirsten Petersen, and Viveka Segerskog
A Young Man: Flemming Flindt
Harlequin: Frank Schaufuss
Colombine: Inge Sand

The Dances

Valse Pas de Deux: Mona Vangsaae, Stanley Williams
Harlequin Solo: Frank Schaufuss
Colombine Mazurka: Inge Sand
Krolls Ballklange: Inge Sand, Frank Schaufuss, Stanely Williams
Mode 1840: Mette Mollerup, Viveka Segerskog, Kirsten Petersen, Flemming Flindt
Sylphides Valse: Mona Vangsaae, Frank Schaufuss
Zuaw Galop: Kirsten Ralov, Fredbjorn Bjornsson
Finale: Entire Group

Thomas Scherman, conductor
The Leading Dancers of the Royal Danish Ballet (by courtesy of Ted Shawn)

July 23 ANNUAL VIENNESE NIGHT

JOHANN STRAUSS: Overture to "Die Fledermaus"
JOHANN STRAUSS: "Als flotter Geist", from "Gypsy Baron"
FRANZ LEHÁR: "Yours is My Heart Alone", from "Land of Smiles"
Mr. Baum
JOHANN STRAUSS: 'Voices of Spring" Waltz
JOHANN STRAUSS: Walzer Lied (arr. by Korngold)
FRANZ LEHÁR: "Say Not Love is a Dream", from "Court of Luxembourg"
Miss Novotna
JOHANN STRAUSS: "Tritsch-Tratsch Polka"
JOHANN STRAUSS: "Pizzicato Polka"
JOHANN STRAUSS: "Thunder and Lightning Polka"
EMMERICH KALMAN: Duet: "Tanzen Mocht Ich" from "The Gypsy Princess"

Miss Novotna and Mr. Baum
KAREL KOMZAK: Wiener Volks musik (potpourri)
-INTERMISSION-
FRANZ LEHÁR: Highlights from "The Merry Widow"
Miss Novotna and Mr. Baum
JOHANN STRAUSS: Radetzky March

Julius Rudel, conductor
Jarmila Novotna, soprano
Kurt Baum, tenor

July 25 TCHAIKOVSKY PROGRAM

PYOTR TCHAIKOVSKY: Symphony in B minor, No. 6 ("Pathetique [Pathétique]"), Op. 74
-INTERMISSION-
PYOTR TCHAIKOVSKY: Concerto for Violin and Orchestra in D major, Op. 35
Mr. Stern

Efrem Kurtz, conductor
Isaac Stern, violin

July 26

GIOACHINO ROSSINI: Overture, "Il Viaggio a Reims" ("The Trip to Rheims")
FRANZ LISZT: "Todtentanz" (Variations on the "Dies Irae") for Piano and Orchestra
Mr. Marsh
-INTERMISSION-
ANTONIN DVORAK: Concerto for Violin and Orchestra in A minor, Op. 53
Mr. Rosenker

Efrem Kurtz, conductor
Ozan Marsh, piano
Michael Rosenker, violin

July 27 THIS CONCERT UNDER THE SPONSORSHIP OF LIEBMANN BREWERIES, INC.

MOZART PIANO FESTIVAL

(In celebration of the Mozart Bicentenery)

WOLFGANG AMADEUS MOZART: Overture to "The Marriage of Figaro"
WOLFGANG AMADEUS MOZART: Concerto for Three Pianos and Orchestra in F major, K. 242 [7]
Miss Nemenoff, Mr. Luboshutz and Mr. Goldovsky
WOLFGANG AMADEUS MOZART: Concerto for Piano and Orchestra in G major, K. 453 [17]*

Mr. Goldovsky
-INTERMISSION-
WOLFGANG AMADEUS MOZART: Concerto for Two Pianos and Orchestra in E-flat major, K. 365 [10]
Mr. Luboshutz and Miss Nemenoff

Boris Goldovsky and Pierre Luboshutz*, conductors
Genia Nemenoff, Pierre Luboshutz, Boris Goldovsky, pianists

July 28

HECTOR BERLIOZ: "Symphonie Fantastique," Op. 14A
-INTERMISSION-
JOHANNES BRAHMS: Concerto for Violin and Orchestra in D major, Op. 77
Mr. Menuhin

Efrem Kurtz, conductor
Yehudi Menuhin, violin

July 30 ANNUAL RODGERS AND HAMMERSTEIN NIGHT

RICHARD RODGERS: Carousel Waltz from "Carousel" (scored by Don Walker) - Orchestra
I. RICHARD RODGERS & OSCAR HAMMERSTEIN: From "State Fair":
"It's A Grand Night For Singing" – Robert Weede And Chorus
"It Might As Well Be Spring" – Annamary Dickey
II. RICHARD RODGERS & OSCAR HAMMERSTEIN: From "The King and I":
"I Have Dreamed" – Claramae Turner and Robert Weede
"We Kiss In A Shadow" – Annamary Dickey and Davis Cunningham
"I Whistle A Happy Tune" – Chorus
"Hello Young Lovers" – Annamary Dickey
III. RICHARD RODGERS & OSCAR HAMMERSTEIN: From "Carousel":
"June Is Bustin' Out All Over" – Claramae Turner and Chorus
"If I Loved You" – Davis Cunningham
"When I Marry Mr. Snow" – Annamary Dickey
"You'll Never Walk Alone" – Claramae Turner and Chorus
"Soliloquy"- Robert Weede
-INTERMISSION-
RICHARD RODGERS: "Guadalcanal March" from "Victory at Sea" - Orchestra
IV. RICHARD RODGERS & OSCAR HAMMERSTEIN: From "South Pacific":
"Bali Ha'i" – Claramae Turner
"Younger Than Springtime" – Davis Cunningham
"A Wonderful Guy" – Annamary Dickey
"There's Nothin' Like A Dame" – Male Chorus
"Some Enchanted Evening" – Claramae Turner and Robert Weede
V. RICHARD RODGERS & OSCAR HAMMERSTEIN: From "Me and Juliet":
"Keep It Gay" – Chorus
"No Other Love" – Annamary Dickey, Robert Weede and Chorus

VI. RICHARD RODGERS & OSCAR HAMMERSTEIN: From "Oklahoma!":
"Oh, What a Beautiful Mornin'" – Davis Cunningham
"Many A New Day" – Claramae Turner and Girls' Chorus
"The Surrey With The Fringe On Top" – Robert Weede
"People Will Say We're In Love" – Annamary Dickey and Davis Cunningham
"Oklahoma!" – Entire Ensemble

Salvatore Dell'Isola, conductor
Annamary Dickey, soprano
Claramae Turner, contralto
Davis Cunningham, tenor
Robert Weede, baritone
Crane Calder (Choral Director)

1956

June 18 Opening Night

1. RICHARD WAGNER: Prelude to "Die Meistersinger"
2. (a) CAMILLE SAINT-SAENS: Aria, "Mon Coeur s'ouvre a ta voix" from the Opera "Samson et Dalila"
(b) GIUSEPPE VERDI: Aria, "O Don Fatale" from the Opera "Don Carlos"
Miss Anderson,
3. CÉSAR FRANCK: Symphony in D minor
-INTERMISSION-
4. IGOR STRAVINSKY: Suite from L'Oiseau de feu" ("The Firebird")
5. (a) GIUSEPPE VERDI: Aria, "Re dell' Abisso" from the Opera "Un Ballo in Maschera"
(b) SPIRITUALS: "Go Down Moses" (arr. by Burleigh); "Heav'n, Heav'n" (arr. by Brown); "He's Got the Whole World in His Hands" (arr. by Forrest); "Roll, Jordan, Roll" (arr. by Johnson)
Miss Anderson
Franz Rupp, piano accompanist

Pierre Monteux, conductor
Marian Anderson, contralto

June 19

1. HECTOR BERLIOZ: Overture, "The Roman Carnival"
2. MODESTE MOUSSORGSKY: "Pictures at an Exhibition" (orch. by Ravel)
-INTERMISSION-
3. JOHANNES BRAHMS: Symphony in C minor, No. 1, Op. 68

Pierre Monteux, conductor

June 20

1. EMMANUEL CHABRIER: "Gwendoline" Overture
2. FELIX MENDELSSOHN: Symphony in A major, No. 4 ("Italian"), Op. 90

-INTERMISSION-

3. CÉSAR FRANCK: "Psyche et Eros"
4. ROBERT SCHUMANN: Concerto for Piano and Orchestra in A minor, Op. 54

Mr. Cone

Pierre Monteux, conductor
Harold Cone, piano

June 21 ALL-TCHAIKOVSKY PROGRAM

PYOTR TCHAIKOVSKY: Serenade for String Orchestra in C major, Op. 48
PYOTR TCHAIKOVSKY: Symphony in F minor, No. 4, Op. 36

-INTERMISSION-

PYOTR TCHAIKOVSKY: Concerto for Violin and Orchestra in D major, Op. 35

Mr. Elman

Pierre Monteux, conductor
Mischa Elman, violin

June 23 BALLET NIGHT

CHARLES GOUNOD: Cirque de Deux (Choreography by Ruthanna Boris, costumes by Robert Davison)

Gertrude Tyvan and Alan Howard, assisted by Lois Bewley and Deni Lamont

-INTERMISSION-

ADOLPHE ADAM: Giselle – ACT II (Choreography after Sergyeff, staged by Igor Youskevitch; Costumes after Alexander Benois)

Giselle, a peasant girl: Alicia Alonso
Count Albrecht: Igor Yousekevitch
Hilarion, a huntsman: Eugene Slavin
Wilfred, the Count's attendant: Deni Lamont
Peasants: Perry Brunson, James Brusock, Joseph Busheme, Terry DeMari, Salvador Juarez, Louis Kosman, Gene Marinaccio, Glenn Olson
Myrtha, Queen of the Wilis: Irina Borowska
Zilma, a Wili: Yvonne Chouteau
Moyna, another Wili: Gertrude Tyven
Wilis: Gween Barker, Meredith Baylis, Vada Belshaw, Lois Bewley, Yvonne Craig, Dorothy Daniels, Eleanor D'Antuono, Gioconda Filippini, Christine Hennessy, Barbara McGinnis, Irene Minor, Sally Seven, Valerie Smith, Dzinta Vanags, Raven Wilkinson, Rochelle Zide

- INTERMISSION-

PYOTR TCHAIKOVSKY: Pas de Deux Classique (Black Swan) (Choreography after M. Petipa)

Nina Novak and Frederic Franklin

-INTERMISSION-

NIKOLAY RIMSKY-KORSAKOV: Scheherazade (Choreography by Michel Fokine; Costumes by Leon Bakst)

Zobeide, the Shah's Favorite Wife: Irina Borowska
The Favorite Slave: Victor Moreno
The Shah: Miguel Terekhov
The Shah's Brother: Alan Howard
The Chief Eunuch: Salvador Juarez
Odalisques: Margery Beddow, Sally Seven, Valerie Smith
The Shah's Wives: Gwenn Barker, Vada Belshaw, Lois Bewley, Yvonne Craig, Barbara McGinnis, Raven Wilkinson, Rochelle Zide, Dzinta Vanags
Women of the Harem: Meredith Baylis, Dorothy Daniels, Eleanor D'Antuono, Gionconda Filippini, Christine Hennessey, Irene Minor
Youth: Joseph Busheme, Terry DeMari, Deni Lamont, Joseph Savino
Slaves: James Brusock, Louis Kosman, Gene Marinaccio, Eugene Slavin, Glenn Olson, Perry Brunson

Ivan Boutnikoff, conductor
Ballet Russe de Monte Carlo

June 25 All FRENCH PROGRAM

1. ÉDOUARD LALO: Overture to the Opera, "Le Roi d'Ys"
2. CLAUDE DEBUSSY: Two Nocturnes: "Nuages" ("Clouds") and "Fêtes" ("Festivals")
3. MAURICE RAVEL: "Daphnis and Chloé," Ballet in One Act – Orchestral Suite No. 2

-INTERMISSION-

4. HECTOR BERLIOZ: Orchestral Excerpts from the Dramatic Symphony "Romeo et Juliette," Op. 17: (a) Romeo Alone (b) Festivities at the House of Capulet
5. DARIUS MILHAUD: Concerto for Piano and Orchestra No. 5 (World Premiere)
   Miss Andersen

Pierre Monteux, conductor
Stell Andersen, piano

June 26 ALL-BEETHOVEN PROGRAM

1. LUDWIG VAN BEETHOVEN: Overture to "Leonore" No. 3, Op. 72A
2. LUDWIG VAN BEETHOVEN: Symphony in F major, No. 8, Op. 93

-INTERMISSION-

3. LUDWIG VAN BEETHOVEN: Symphony in C minor, No. 5, Op. 67

Pierre Monteux, conductor

June 27 Concert Honoring the 60th Anniversary Convention of the American Guild of Organists

1. GEORGE FREDERICK HANDEL: Concerto for Organ and Orchestra in B-flat ("Hallelujah")

Mr. Thalben-Ball
2. J. S. BACH: "Magnificat"
-INTERMISSION-
3. ERIC DELAMARTER: Concerto for Organ and Orchestra in E major
Miss Coci
4. ANTONIN DVORAK: "Te Deum Laudamus"

William Strickland, conductor
Claire Coci, organist
George Thalben-Ball, organist
Ruth Diehl, soprano
The Oratorio Society Choir
Evelyn Sachs, mezzo-soprano
Lorna Sydney, mezzo-soprano
Lucius Metz, tenor
Chester Ludgin, baritone

June 28

PART I
1. PYOTR TCHAIKOVSKY: Overture Fantasy, "Romeo and Juliet"
2. SERGE PROKOFIEV: "Classical" Symphony in D major, Op. 25
3. MANUEL DE FALLA: Three Dances from the Ballet "The Three-Cornered Hat"
Julius Rudel, conductor
-INTERMISSION-
PART II
HARRY BELAFONTE: Program of favorites from Mr. Belafonte's repertoire of song interpretations
Harry Belafonte, vocalist
Millard Thomas, guitar accompanist

June 30 Richard Strauss and Johann Strauss Program

RICHARD STRAUSS: From the Opera "Der Rosenkavalier" (English translation by John Gutman)
Prelude- Opening Scene – Misses Lipton and Lewis
Monologue – Miss Lewis
Presentation of the Rose – Misses Lipton and Gordon
Valse, Trio and Finale – Misses Lewis, Lipton and Gordon
-INTERMISSION-
JOHANN STRAUSS: From the Operetta "Die Fledermaus"
Overture
Prince Orlofsky's Song: "Chacunà son gout" – Miss Lipton
"Laughing song" – Miss Gordon
Czardas – Miss Lewis

"Champagne Song" – Misses Lipton, Lewis and Gordon
JOHANN STRAUSS: From the Operetta "Der Ziegeunerbaron"
"Gypsy Song" – Miss Lewis
Love Duet – Misses Lipton and Gordon
"Sweetheart Waltz" – Misses Lipton, Lewis and Gordon
JOHANN STRAUSS: Waltz, "Tales from the Vienna Woods"

Franz Allers, conductor
Marjorie Gordon, soprano
Brenda Lewis, soprano
Martha Lipton, mezzo-soprano

July 2

1. ANTONIN DVORAK: "Carnival" Overture for Grand Orchestra, Op. 92
2. FELIX MENDELSSOHN: Concerto for Violin and Orchestra in E minor, Op. 64
Miss Morini
-INTERMISSION-
3. PYOTR TCHAIKOVSKY: Symphony in E minor, No. 5, Op. 64

Howard Mitchell, conductor
Erica Morini, violin

July 3 ALL-BEETHOVEN PROGRAM

1. LUDWIG VAN BEETHOVEN: Overture to "Egmont," Op. 84
2. LUDWIG VAN BEETHOVEN: Concerto for Piano and Orchestra in C minor, No. 3, Op. 37
Mr. Deering
-INTERMISSION-
3. LUDWIG VAN BEETHOVEN: Symphony in A major, No. 7, Op. 92

Howard Mitchell, conductor
Henri Deering, piano

July 4 GALA ALL-AMERICAN INDEPENDENCE DAY PROGRAM

1. JOHN PHILLIP SOUSA: March, "The Stars and Stripes Forever"
2. PAUL CRESTON: Symphony No 2, Opus 35
I. Introduction and Song; II. Interlude and Dance
3. RANDALL THOMPSON: From "Testament of Freedom":
"The God Who Gave Us Life Gave Us Liberty"
"I Shall Not Die Without Hope"
The King's Point Glee Club
-INTERMISSION-
4. FERDE GROFÉ: From the "Grand Canyon Suite": "Sunrise"; "On the Trail"
5. SAMUEL BARBER: Adagio for Strings

6. A CAPPELLA GROUP
FRED WARING: “This Is My Country”
TWO SEA-CHANTIES: “Blow the Man Down”; “A-Rovin’”
ROLAND FIORE: “King’s Point Alma Mater”
The King’s Point Glee Club
7. AARON COPLAND: “A Lincoln Portrait”
Mr. Massey

Howard Mitchell, conductor
Raymond Massey, narrator
The King’s Point Glee Club of the U.S. (W. Frederic Searle, choral director)

July 5

1. DARIUS MILHAUD: “Suite Provençale”
2. RALPH VAUGHAN WILLIAMS: Fantasia on “Greensleeves”
3. FOLK SONGS FROM THE BRITISH ISLES, EUROPE AND AMERICA
Mr. Dyer-Bennett
4. BELA BARTOK: “Rumanian Folk Dances”
-INTERMISSION-
5. AARON COPLAND: Suite from the Ballet, “Billy the Kid”
6. ANTONIN DVORAK: “Slavonic Dance,” No. 1
7. STEPHEN FOSTER: Group of Folk Songs
Miss Della Chiesa
8. EMMANUEL CHABRIER: “Espana [España],” Rhapsody for Orchestra

Howard Mitchell, conductor
Vivian Della Chiesa, soprano
Richard Dyer-Bennett, folk singer

July 7 ITALIAN NIGHT

1. GIOACHINO ROSSINI: Overture to the Opera, “Il Signor Bruschino”
2. VINCENZO BELLINI: Aria, “Qui la voce,” from the Opera, “I Puritani”
Miss Sills
3. GIUSEPPE VERDI: Aria, “Ernani Involami,” from the Opera, “Ernani”
Miss Farrell
4. AMILCARE PONCHIELLI: Aria, “Cielo e mar” from the Opera, “La Gioconda”
Mr. Tucker
5. GIOCOMO PUCCINI: Aria, “Che gelida manina” from the Opera, “La Boheme [Bohème]”
Mr. Tucker
6. GIOACHINO ROSSINI-OTTORINO RESPIGHI: Tarantella, “Puro Sangue,” from the Suite “Rossiniana”
-INTERMISSION-
7. GIUSEPPE VERDI: Overture to the Opera, “Nabuccodonosor”
8. GIUSEPPE VERDI: Aria, “Celeste Aida,” from the Opera, “Aida”

Mr. Tucker
9. GIOCOMO PUCCINI: Aria, "Un bel di vedremo," from the Opera, "Madama Butterfly"
Miss Farrell
10. GIUSEPPE VERDI: Aria, "Ah, fors'e lui," from the Opera, "La Traviata"
Miss Sills
11. UMBERTO GIORDANO: Duet from the final Act, "Vicino a te s'aqueta," from the Opera, "Andrea Chenier"
Miss Farrell and Mr. Tucker

Alfredo Antonini, conductor
Eileen Farrell, soprano
Beverly Sills, soprano
Richard Tucker, tenor

July 9 GERSHWIN NIGHT

GEORGE GERSHWIN: Concerto in F for Piano and Orchestra
Mr. Wild
GEORGE GERSHWIN: "Strike Up The Band"
GEORGE GERSHWIN: "An American in Paris"
GEORGE GERSHWIN: "Rhapsody in Blue"
Mr. Wild
-INTERMISSION-
GEORGE GERSHWIN: Excerpts from "Porgy and Bess":
Introduction – Orchestra
"Summertime" – Miss Price
"A Woman Is A Sometime Thing" – Mr. Warfield and Chorus
"Gone, Gone Gone" – Chorus
"My Man's Gone Now" – Miss Price
"Leavin' For The Promised Land' – Miss Price and Chorus
"I Got Plenty o' Nuttin'" – Mr. Warfield
"Bess, You Is My Woman Now" – Miss Price and Mr. Warfield
"Oh, I Can't Sit Down" – Chorus
"It Ain't Necessarily So" – Mr. Warfield and Chorus
"There's A Boat Dat's Leavin' Soon For New York" – Mr. Warfield
"Oh Lawd, I'm On My Way" – Miss Price, Mr. Warfield and Chorus

Alexander Smallens, conductor
Leontyne Price, soprano
William Warfield, baritone
Crane Calder, choral director
Earl Wild, piano

July 10

1. HECTOR BERLIOZ: Overture to "Beatrice and Benedict"
2. CÉSAR FRANCK: Symphonic Poem, "Redemption"

3. RICHARD WAGNER: Siegfried's Rhine Journey from Götterdämmerung"
-INTERMISSION-
4. JOHANNES BRAHMS: Symphony in E minor, No. 4, Op. 98

Alexander Smallens, conductor

July 11

1. KARL GOLDMARK: Overture, "In the Spring"
2. JOHANNES BRAHMS: Concerto for Piano and Orchestra in B-flat major, No. 2, Op. 83
    Mr. Rosen
-INTERMISSION-
3. FRANZ LISZT: Symphonic Poem, "Les Preludes [Préludes]" (after Lamartine)
4. HENRYCK WIENIAWSKI: Concerto for Violin and Orchestra in D minor, No. 2, Op. 22
    Miss Dubow

Alexander Smallens, conductor
Marilyn Dubow, violin
Joel Rosen, piano

July 12

1. GIOACHINO ROSSINI: Overture to the opera "The Thieving Magpie"
    Orchestra
2. MIKHAIL GLINKA: Valse Fantaisie (Choreography by George Balanchine; Costumes by Karinska)
    Allegra Kent, Barbara Fallis, Vida Brown, Roy Tobias
3. RAFFAELO DE BANFIELD: The Duel (Choreography by William Dollar; Costumes by Robert Stevenson)
    Barbara Walczak and Eugen Tanner
    Shaun O'Brien, Richard Rapp, Richard Thomas
4. LÉO DELIBES: Pas de Deux: "Sylvia" (Choreography by George Balanchine; Costumes by Karinska)
    Maria Tallchief and Andre Eglevsky
-INTERMISSION-
5. JEAN FRANCAIX: A la Francaix (Choreography by George Balanchine)
    Andre Eglevsky
    Allegra Kent, Barbara Walczak, Roy Tobias and Richard Thomas
6. EMMANUEL CHABRIER: Bourée Fantastique
    Orchestra
7. ALEXANDER GLAZOUNOFF: Pas de Dix (Choreography by George Balanchine; Costumes by Esteban Frances)
    Vida Brown, Barbara Fallis, Allegra Kent, Barbara Walczak, Shaun O'Brien, Richard Rapp, Richard Thomas, Roy Tobias

Hugo Fiorato, conductor
André Eglevsky
Maria Tallchief

Dancers from the New York City Ballet
Ballet Mistress: Vida Brown

July 14 JAZZ JAMBOREE

Part I. Selections from the following list of numbers will be played by
THE DAVE BRUBECK QUARTET
"Frenesi", "M'amselle", "Crazy Chris", "A Foggy Day", "Me and My Shadow", " Somebody Loves Me", "At a Perfume Counter", "Stardust", "This Can't Be Love", "Just One of Those Things," "Lulu's Back in Town", "All the Things You Are", "Alice in Wonderland", "Look for the Silver Lining", "Over the Rainbow", "Gone With the Wind", "When You're Smiling", "Here Lies Love", "Jeepers Creepers", "Annabelle", "You Go to My Head", "Give a Little Whistle", "Lady Be Good", "Tea for Two", "I'll Never Smile Again", "For All We Know", "Laura", "Lullaby in Rhythm", "Perdido", "These Foolish Things", "The Way You Look Tonight", "Out of Nowhere", "Take the 'A' Train", "The Song is You", "Don't Worry About Me", "I Want to Be Happy", "On the Alamo", "Brother Can You Spare a Dime", "Fare Thee Well", "A Fine Romance", "Why Do I Love You".
Part II. Selections from the following list of numbers will be played by
LOUIS ARMSTRONG with his ALL-STARS
"When the Saints Go Marching In", "Indiana", "High Society", "Cornet Chop Suey", "Big Butter and Egg Man", "Struttin' with Some Barbeque", "St. Louis Blues", "Ain't Misbehavin'", "Rockin' Chair", "Rose Room", "St. James Infirmary Blues", "Twelfth Street Rag", "Big Mama's Back in Town", "Wiffenpoof Song", "Confessin'", Royal Garden Blues", "Back O'Town Blues", "I Can't Give You Anything But Love", "Mop Mop", "Muskrat Ramble", "Blueberry Hill", "Some Day", (a new ballade written by Louis Armstrong), "Bye and Bye", "Basin Street Blues", "Tain't What You Do", "Margie", "The Gypsy", "Perdido", "Tin Roof Blues", "Sleepy Time Down South", "That's My Desire", "Six Feet Four", "Faithful Hussar", "Mack the Knife", "Baby, It's Cold Outside"
W. C. HANDY: St. Louis Blues (arranged by Alfredo Antonini with Louis Armstrong as soloist)

Leonard Bernstein, conductor

July 16

1. IGOR STRAVINSKY: Orchestral Suite from the Ballet, "Petroushka"
2. ALEXANDER BORODIN: Polovetsian [Polovtsian] Dances from the Opera, "Prince Igor"
-INTERMISSION-
3. MODESTE MOUSSORGSKY: Scenes from the Opera, "Boris Godunoff [Godunov]" (Sung in Russian)
    Coronation Scene-Monologue of Boris (Act II)
    Polonaise and Love Duet; Death of Boris

Thomas Scherman, conductor
Luben Vichey, bass
Robert Barry, tenor
Mignon Dunn, mezzo-soprano
N.Y. Concert Choir

July 17

1. FELIX MENDELSSOHN: Symphony in A major, No. 4 ("Italian"), Op. 90
2. JACQUES IBERT: Concerto for Flute and Orchestra
    Mr. Brook

-INTERMISSION-

3. MAX BRUCH: Concerto for Violin and Orchestra in G minor, No. 1, Op. 26
    Mr. Rosenker
4. GEORGES BIZET: Suite from the Opera, "La Josie Fille de Perth"

Thomas Scherman, conductor
Michael Rosenker, violin
Paige Brook, flute

July 18 This Concert Sponsored by Liebmann Breweries

1. PYOTR TCHAIKOVSKY: Suite in G major, No. 3, Op. 55

-INTERMISSION-

2. FRANZ LISZT: Concerto for Piano and Orchestra in A major, No. 2
    Mr. Lipman
3. RICHARD STRAUSS: Suite from the opera "Der Rosenkavalier"

Thomas Scherman, conductor
Samuel Lipman, piano

July 19

1. ANTONIN DVORAK: Scherzo Capriccioso, Op. 66
2. LUDWIG VAN BEETHOVEN: Concerto for Violin and Orchestra in D major, Op. 61

-INTERMISSION-

3. WOLFGANG AMADEUS MOZART: Concerto for Violin and Orchestra in D major (K. 218) [2]
4. CAMILLE SAINT-SAENS: Introduction and Rondo Capriccioso for Violin and Orchestra

Thomas Scherman, conductor
Zino Francescatti, violin

July 21 COLE PORTER NIGHT

I. OVERTURE

1. It's De-lovely, From "Red, Hot and Blue
2. I Love You, from "Mexican Hayride"
3. You'd Be So Nice to Come Home to, from "Something to Shout About" – Orchestra
4. Another Openin', Another Show, from "Kiss Me Kate" – Chorus and Orchestra

II. ROSALIE

1. In the Still of the Night – Miss Wright and Mr. Thibault
2. Rosalie – Mr. Rounseville and Chorus

III. BORN TO DANCE

1. Easy to Love – Miss Sarnoff
2. Hey, Babe, Hey – Chorus
3. I've Got You Under My Skin – Miss Wright and Chorus

IV. ANYTHING GOES

1. Anything Goes - Orchestra
2. All Thru' the Night – Mr. Thibault
3. I Get A Kick Out of You – Miss Sarnoff
4. Blow, Gabriel, Blow – Miss Wright and Chorus

V. JUBILEE

Begin the Beguine – Mr. Thibault and Chorus

-INTERMISSION-

VI. COLE PORTER NOCTURNE

1. Don't Fence Me In, from "Hollywood Canteen"
2. You Do Something to Me, from "Fifty Million Frenchmen"
3. Just One of Those Things, from "Jubilee" – Orchestra
4. What Is This Thing Called Love, from "Wake Up and Dream" – Chorus and Orchestra

VII. COLE PORTER SHOWTIME FAVORITES

1. True Love, from the new film "High Society" – Miss Sarnoff and Mr. Thibault
2. All of You, from "Silk Stockings" – Mr. Rounseville
3. My Heart Belongs to Daddy, from "Leave It to Me" – Miss Wright

VIII. CAN-CAN

1. "Can-Can"- Orchestra
2. It's All Right With Me – Mr. Thibault
3. Allez-vous-en – Miss Sarnoff
4. I Love Paris – Miss Wright and Mr. Rounseville

IX. KISS ME KATE

1. Were Thine That Special Face – Mr. Rounseville
2. So In Love – Miss Wright
3. Wunderbar – Miss Sarnoff and Mr. Thibault

X. GAY DIVORCEE

Night and Day – Entire Ensemble

Milton Rosenstock, conductor
Dorothy Sarnoff, soprano
Martha Wright, mezzo-soprano
Robert Rounseville, tenor
Conrad Thibault, baritone
Crane Calder (Choral Director)

July 23

1. DMITRI KABALEVSKY: Overture to "Colas Breugnon"
2. CAMILLE SAINT-SAENS: Concerto for Cello and Orchestra in A minor, Op. 33

Mr. Parisot
3.ÉDUARDO LALO: Symphonie Espagnole for Violin and Orchestra, Op. 21
Mr. Spivakovsky
-INTERMISSION-
4. JOHANNES BRAHMS: Concerto for Violin, Cello and Orchestra in A minor, Op. 102
Mr. Parisot and Mr. Spivakovsky

Vladimir Golschmann, conductor
Aldo Parisot, cello
Tossy Spivakovsky, violin

July 24 BEETHOVEN-BRAHMS PROGRAM

1. LUDWIG VAN BEETHOVEN: Overture to "Egmont," Op. 84
2. LUDWIG VAN BEETHOVEN: Symphony in A major, No. 7, Op. 92
-INTERMISSION-
3. JOHANNES BRAHMS: Symphony in E minor, No. 4, Op. 98

Vladimir Golschmann, conductor

July 25 THIS PROGRAM SPONSORED BY LOFT'S CANDY SHOPS ALL-TCHAIKOVSKY PROGRAM

1. PYOTR TCHAIKOVSKY: "Overture, 1812," Op. 49
2. PYOTR TCHAIKOVSKY: Symphony in B minor, No. 6 ("Pathetic"), Op. 74
-INTERMISSION-
3. PYOTR TCHAIKOVSKY: Concerto for Piano and Orchestra in B-flat minor, No. 1, Op. 23
Mr. Uninsky

Vladimir Golschmann, conductor
Alexander Uninsky, piano

July 26

GIUSEPPE VERDI: Rigoletto (Opera in concert form)
Rigoletto: Leonard Warren
Gilda: Lois Hunt
Duke of Mantua: Barry Morell
Sparafucile: Nicola Moscona
Maddalena: Rosalind Nadel
Borsa: Williams Nahr
Marullo: Doyle Kent
Count Ceprano; Monterone: Lloyd Harris

Julius Rudel, conductor

July 28 (LAST NIGHT OF THE SEASON) NINTH ANNUAL RODGERS AND HAMMERSTEIN NIGHT

I. RICHARD RODGERS: Carousel: Waltz - Orchestra
II. RICHARD RODGERS & OSCAR HAMMERSTEIN: State Fair:
1. It's A Grand Night For Singing – Mr. Russell and Chorus
2. It Might As Well Be Spring – Miss Dickey
III. RICHARD RODGERS & OSCAR HAMMERSTEIN: Carousel:
1. June Is Bustin' Out All Over – Miss Turner and Chorus
2. If I Loved You – Mr. Tabbert
3. When I Marry Mr. Snow – Miss Dickey
4. You'll Never Walk Alone – Miss Turner and Chorus
5. Soliloquy – Mr. Russell
-INTERMISSION-
IV. RICHARD RODGERS: Guadalcanal March from Victory at Sea - Orchestra
V. RICHARD RODGERS & OSCAR HAMMERSTEIN: South Pacific:
1. Bali Ha'I – Miss Turner
2. Younger Than Springtime – Mr. Tabbert
3. A Wonderful Guy – Miss Dickey
4. There's Nothin' Like A Dame – Male Chorus
5. Some Enchanted Evening – Miss Turner and Mr. Russell
VI. RICHARD RODGERS & OSCAR HAMMERSTEIN: Pipe Dream:
1. The Next Time It Happens – Mr. Tabbert
2. Everybody's Got A Home But Me – Miss Turner
3. How Long? – Miss Dickey, Mr. Russell and Chorus
4. All At Once You Love Her – Miss Turner and Mr. Tabbert
VII. RICHARD RODGERS & OSCAR HAMMERSTEIN: Oklahoma:
1. Oh, What A Beautiful Mornin' – Mr. Tabbert
2 .Many A New Day – Miss Turner and Girls Chorus
3. The Surrey With The Fringe On Top – Mr. Russell
4. People Will Say We're In Love – Miss Dickey and Mr. Tabbert
5. Oklahoma – Entire Ensemble

Salvatore Dell'Isola, conductor
Annamary Dickey, soprano
Claramae Turner, contralto
William Tabbert, tenor
Jack Russell, baritone
Crane Calder (Choral Director)

1957

June 24 Opening Night

TCHAIKOVSKY PROGRAM

1. PYOTR TCHAIKOVSKY: Suite from "The Nutcracker" Ballet, opus 71[a]

2. PYOTR TCHAIKOVSKY: Concerto for Piano and Orchestra, No. 1 in B-flat minor, opus 23
Mr. Brailowsky
-INTERMISSION-
3. PYOTR TCHAIKOVSKY: Symphony No. 4 in F minor, opus 36

Igor Markevitch, conductor
Alexander Brailowsky, piano

June 25

1. LUDWIG VAN BEETHOVEN: Symphony No. 6 in F major, opus 68 (Pastoral)
2. RICHARD WAGNER: "Ride of the Valkyries" ("The Valkyries")
-INTERMISSION-
3. BENJAMIN BRITTEN: Variations on a Theme by Purcell
4. ALEXANDER BORODIN: Polovtsian Dances from "Prince Igor"

Igor Markevitch, conductor

June 26 THIS PROGRAM SPONSORED BY THE SCHENLEY INDUSTRIES, Inc.

1. GIOACHINO ROSSINI: Overture, "William Tell"
2. EDVARD GRIEG: Concerto for Piano and Orchestra, in A minor, Opus 16
Bernardo Segall, piano
-INTERMISSION-
3. PYOTR TCHAIKOVSKY: Overture-Fantasy, "Romeo and Juliet"
4. MANUEL DE FALLA: Suite from the Ballet, "Three-Cornered Hat"

Igor Markevitch, conductor

June 27

GIOACHINO ROSSINI: Overture, "La Gazza Ladra"
ERMANNO WOLF-FERRARI: Two Intermezzi from "Jewels of the Madonna"
(Orchestra)
GIUSEPPE VERDI: "Tacea la notte," from "Il Trovatore"
Miss Tebaldi
SERGEI PROKOFIEV: Scherzo, "The Love of Three Oranges"
GIUSEPPE VERDI: Overture, "La Forza del Destino"
(Orchestra)
GIUSEPPE VERDI: "Pace, Pace," "La Forza del Destino"
Miss Tebaldi
-INTERMISSION-
GIUSEPPE VERDI:Overture, "I Vespri Siciliani"
BEDRICH SMETANA: Three Dances from "The Bartered Bride"
GIACOMO PUCCINI: Intermezzo from "Manon Lescaut"
PIETRO MASCAGNI: Intermezzo from "L'Amico Fritz"

(Orchestra)
GIUSEPPE VERDI: “Salce, Salce” and “Ave Maria” from “Otello”
Miss Tebaldi

Julius Rudel, conductor
Renata Tebaldi, soprano

June 29 VIENNESE NIGHT

FRANZ VON SUPPÉ: Overture: Morning, Noon and Night in Vienna
DUETS:
FRANZ LEHÁR: Liebste, glaub’an mich (from “Schön ist das Welt”)
FRANZ LEHÁR: Liebe du Himmel auf Erden (from “Paganini”)
Miss Eggerth and Mr. Kiepura
FRANZ LEHÁR: Waltz from “Eva”
JENO HUBAY: Hejre, Kati
Miss Eggerth
FRANZ LEHÁR: Soldier’s Prayer (Wolgalied)
JOHANN STRAUSS: Als flotter Geist (from “The Gypsy Baron”)
Mr. Kiepura
JOHANN STRAUSS: The Blue Danube Waltz [On the Beautiful Blue Danube]
FRANZ LEHÁR: Waltz Duet from “The Merry Widow”
Miss Eggerth and Mr. Kiepura
-INTERMISSION-
OTTO NICOLAI: “Merry Wives of Windsor” Overture
FRANZ LEHÁR: Serenade from “Frasquita”
ROBERT STOLZ: Ob blond ob braun ich liebe aller Frauen
Mr. Kiepura
VIENNESE MEDLEY BY MARTA EGGERTH
JOHANN STRAUSS: Duet from “Fledermaus”
OSCAR STRAUS: Duet from “The Chocolate Soldier”
Miss Eggerth and Mr. Kiepura
WILHELM AUGUST JUREK: Deutschmeister Regiments March Orchestra

Julius Rudel, conductor
Marta Eggerth, soprano and Jan Kiepura, tenor

July 1 RACHMANINOV PROGRAM

1. SERGEI RACHMANINOV: “Vocalise”
2. SERGEI RACHMANINOV: Rhapsody for Piano and Orchestra on a Theme of Paganini
Miss Slenczynska
3. SERGEI RACHMANINOV: Symphony in E minor, No. 2, Opus 27
-INTERMISSION-
4. SERGEI RACHMANINOV: Concerto for Piano and Orchestra, No. 2 in C minor, opus 18

Miss Slenczynska

Albert Fracht, conductor
Ruth Slenczynska, piano

July 2

RICHARD WAGNER: Prelude to "Die Meistersinger"
ANTONIN DVORAK: Symphony No. 5[9] in E minor ("From the New World")
-INTERMISSION-
FRANZ WAXMAN: Sinfonietta for String Orchestra and Timpani (First New York Performance)
NIKOLAY RIMSKY-KORSAKOV: Capriccio Espagnole [Spanish Caprice], Opus 34

Albert Fracht, conductor

July 3 This Program Sponsored by The Book-of-the-Month club for its affiliate, Music-Appreciation Records.

BRAHMS PROGRAM

1. JOHANNES BRAHMS: "Academic Festival" overture
2. JOHANNES BRAHMS: Rhapsody for Alto Solo, Male Chorus and Orchestra, Opus 53
-INTERMISSION-
3. JOHANNES BRAHMS: Symphony No. 1 in C minor, opus 68

Albert Fracht, conductor
Twenty Male Voices from American Concert Choir (Margaret Hillis, director)
Martha Lipton, mezzo-soprano

July 4 GERSHWIN PROGRAM

1. GEORGE GERSHWIN: "Strike Up The Band"
2. GEORGE GERSHWIN: Concerto in F for Piano and Orchestra
    Mr. List
3. GEORGE GERSHWIN: "An American in Paris"
4. GEORGE GERSHWIN: "Rhapsody in Blue"
    Mr. List
-INTERMISSION-
5. GEORGE GERSHWIN: Excerpts from "Porgy and Bess":
    Introduction – Orchestra
    "Summertime" – Miss Williams
    "A Woman Is A Sometime Thing" – Mr. Winters and Chorus
    "Gone, Gone, Gone" – Chorus
    "My Man's Gone Now" – Miss Williams
    "Promised Land" – Miss Williams and Chorus

"Oh, I Got Plenty O'Nuttin" – Mr. Winters
"Bess, You Is My Woman Now" – Miss Williams and Mr. Winters
"Oh, I Can't Sit Down" – Chorus
"It Ain't Necessarily So" – Mr. Winters and Chorus
"There's A Boat Dat's Leavin' Soon For New York" – Mr. Winters
"Oh, Lawd, I'm On My Way" – Miss Williams, Mr. Winters and Chorus

Alexander Smallens, conductor
(Pvt) Eugene List, piano
Charles Smith (Chorus Director)
Camilla Williams, soprano
Lawrence Winters, baritone

July 6 JAZZ JAMBOREE

I. GEORGE SHEARING AND HIS QUINTET
Improvisations of the following compositions: I Hear Music; East of the Sun; Roses of Picardy; I'll Remember April; September in the Rain; Lullaby of Birdland; Jumpin' With September Sid; It Never Entered My Mind; Nothing But de Best; Old Devil Moon; Caravan

II. ERROLL GARNER
ERROLL GARNER: Group from "Concert by the Sea"
ERROLL GARNER: Group from "The Most Happy Piano"
ERROLL GARNER: Other Compositions

III. LOUIS ARMSTRONG WITH HIS ALL-STARS
Will play selections from the following numbers:
When the Saints Go Marching In – Indiana High Society - Cornet Chop Suey – Big Butter and Egg Man – Struttin' with Some Barbeque – St. Louis Blues – Ain't Misbehavin' – Rockin' Chair – Rose Room – St. James Infirmary Blues – Twelfth Street Rag – Big Mama's Back in Town – Wiffenpoof Song – Confessin' Royal Garden Blues – Back O' Town Blues – I Can't Give You Anything But Love – Mop Mop – Muskrat Ramble – Blueberry Hill – Some Day… a new ballad written by Mr. Armstrong… Bye and Bye – Basin Street Blues-… a duet… T'Ain't What You Do – Margie – The Gypsy – Perdido – Tin Roof Blues – Sleepy Time Down South – That's My Desire – Six Foot Four – Faithful Hussar – Mack the Knife – Baby It's Cold Outside – You're A Heavenly Thing.

July 8 SOUTH AMERICAN NIGHT

1. HECTOR VILLA-LOBOS: Preludio Sinfonico, from the Opera "Izart"
2. ALBERTO GINASTERA: Overture to the Creole "Faust"
3. HECTOR VILLA-LOBOS: Fantasy for 'Cello and Orchestra (First Performance in the U.S. with Orchestra
Mr. Parisot
-INTERMISSION-
4. HECTOR VILLA-LOBOS: Bachianas Brasileiras No. 5 (Aria Cantilena)

Miss Sayao and Mr. Parisot
5. HECTOR VILLA-LOBOS: Lundu da Marquesa de Santos (Voice and Orchestra)
Miss Sayao
6. HECTOR VILLA-LOBOS: "Nhapope" (Voice and Orchestra) Arranged and orchestrated by Villa-Lobos
Miss Sayao

Hector Villa-Lobos, conductor
Aldo Parisot, 'cello
Bidu Sayao, soprano

July 9

1. ANTONIN DVORAK: "Carnival" Overture, opus 92
2. PYOTR TCHAIKOVSKY: Concerto in D major for Violin and Orchestra, opus 35
Mr. Rosenker
-INTERMISSION-
3. RICHARD WAGNER: Prelude and Liebestod from "Tristan und Isolde"
4. FELIX MENDELSSOHN: Concerto No. 2 in D minor for Piano and Orchestra
Mr. Rosen

Alexander Smallens, conductor
Michael Rosenker, violin
Joel Rosen, piano

July 10

1. SERGEI PROKOFIEV: Symphony in D ("Classical"), Opus 25
2. LUDWIG VAN BEETHOVEN: Concerto for Piano and Orchestra, No. 1 in C major, opus 15
Mr. Cone
-INTERMISSION-
3. PYOTR TCHAIKOVSKY: Symphony No. 5 in E minor, opus 64

Alexander Smallens, conductor
Harold Cone, piano

July 11 BRAHMS PROGRAM

1. JOHANNES BRAHMS: "Tragic" Overture
2. JOHANNES BRAHMS: Symphony No. 3 in F major, opus 90
-INTERMISSION-
3. JOHANNES BRAHMS: Concerto in D for Violin and Orchestra, opus 77
Mr. Stern

Alexander Smallens, conductor
Isaac Stern, violin

July 13

GIUSEPPE VERDI: "Aida" (In Concert Form)
Aida: Gloria Davy
Amneris: Elena Nikolaidi
Radames: Barry Morell
Amonasro: Frank Guarrera

Thomas Scherman, conductor

July 15 BEETHOVEN PROGRAM

1. LUDWIG VAN BEETHOVEN: Symphony No. 8, in F major, opus 93
2. LUDWIG VAN BEETHOVEN: Concerto for Violin and Orchestra in D major, opus 61
    Mr. Fuchs

-INTERMISSION-

3. LUDWIG VAN BEETHOVEN: Concerto for Piano and Orchestra, No. 5 in E-flat, opus 73 (Emperor)
    Miss Lympany

Thomas Scherman, conductor
Moura Lympany, piano
Joseph Fuchs, violin

July 16

1. ANTONIN DVORAK: Symphonic Variations, opus 78
2. WOLFGANG AMADEUS MOZART: Concerto for Clarinet and Orchestra in A major, K. 622
    Mr. Drucker

-INTERMISSION-

3. CÉSAR FRANCK: Symphony in D minor

Thomas Scherman, conductor
Stanley Drucker, clarinet

July 17 THIS PROGRAM SPONSORED BY LIEBMANN BREWERIES

1. GEORGE FREDERICK HANDEL: Concerto for Double Orchestra ,in F major, No. 29
2. ERNST VON DOHNÁNYI: Suite for Orchestra in F-sharp minor, opus 19

-INTERMISSION-

3. ALEXANDER TCHEREPNIN: Concerto for Harmonica and Orchestra (First New York Performance)
    Mr. Sebastian
4. THREE VARIATIONS ON THEMES FROM SHAKESPEARE
    (a) ACCORDING TO VINCENZO BELLINI: "Oh Quante Volte" ("Capulets and Montagues")
    (b) ACCORDING TO OTTO NICOLAI: "Falstaff's Letter" ("Merry Wives of Windsor")

(c) ACCORDING TO ERNEST BLOCH: "Lady Macbeth's Sleepwalking Scene" ("Macbeth")(First American Performance with Orchestra)
Miss Barrymore Colt

Thomas Scherman, conductor
Ethel Barrymore Colt, soprano
John Sebastian, harmonica

July 18

1. EMMANUEL CHABRIER: España (Orchestra)
2. ISAAC ALBENIZ-ROGER MACHADO-JOSÉ GRECO: Los Trubadores de Cadiz
José Greco and the Greco Company
3. ROGER MACHADO-JOSÉ GRECO: Tientos de la Mina
Rosario Caro
4. ROGER MACHADO-JOSÉ GRECO: Bulerias de Juanene
Pepita Sevilla and Gitanillo Heredia
5. (a) ROGER MACHADO-JOSÉ GRECO: Bolero del Pescador
José Molina
(b) ROGER MACHADO-JOSÉ GRECO: Verdiales
Lupe Del Rio, Anita Ramos, Antonio Jiminez, Domingo Montez
Solo Variation: José Molina
6. ROGER MACHADO-JOSÉ GRECO: Los Amantes de Sierra Morena
Lola de Ronda
7. ROGER MACHADO-JOSÉ GRECO: Cancion de Recuerdo
Manuel de Jerez
8. ROGER MACHADO-JOSÉ GRECO: Gitanerias en al Albaicin
Gracia Del Sacromonte
9. MANUEL DE FALLA: Danza Finale from "Three Cornered Hat" (Orchestra)
10 ROGER MACHADO-JOSÉ GRECO: Encuentro (Soleares y Seguiriyas)
Lola de Ronda and José Greco
11. E. FERNANDEZ ARBOS-ROGER MACHADO-JOSÉ GRECO: Fantasia de Valencia y Aragon
-INTERMISSION-
12. JOAQUIN TURINA: La Procession del Rocio (Orchestra)
13. ROGER MACHADO-JOSÉ GRECO: Allegrias con Petenera
José Greco and Company
14. MIGUEL SANDOVAL: Danza Espanola
Lydia Del Mar, Piano
15. ROGER MACHADO-JOSÉ GRECO: Flamencos de Triana (The Bronze Gypsies)
José Marcilla, Margarita Zurita, Gitanillo Heredia, Maribel de Cirez
16. MAURICE RAVEL: Bolero
Lola de Ronda, Anita Ramos, José Molina, Domingo Montez, Antonio Jiminez and José Greco
17. MIGUEL SANDOVAL: Joropo
Singer: Norina; Dancers: Pepita Sevilla and Gitanillo Heredia
18. TOMÁS BRETÓN: Cortijo

José Greco and Company
19. ISAAC ALBENIZ: Cordoba
Lola De Ronda
20. ROGER MACHADO-JOSÉ GRECO: Rincon Flamenco
José Greco and Company

Alfredo Antonini, conductor
José Greco and His Company of Spanish Dancers
Manuela De Jerez, flamenco singer
Lydia Del Mar, piano
Miguel Garcia, guitar
Manuel Hidalgo, guitar
James Janek, stage manager
Grace Rowsell, wardrobe mistress

July 20 ITALIAN NIGHT

1. GIUSEPPE VERDI: Overture to "La Forza del Destino"
2. GIOACHINO ROSSINI: "Largo al factotum" from "Il Barbiere di Siviglia"
Mr. Torigi
3. GIOACHINO ROSSINI: "Una voce poco fa" from "Il Barbiere di Siviglia"
Miss Sills
4. GAETANO DONIZETTI: Excerpts from "Lucia di Lammermoor"
a. "Fra poco a me ricovero"
b. "Tu che a Dio"
5. VINCENZO BELLINI: "Casta Diva" from "Norma"
6. GIACOMO PUCCINI: "Addio, dolce svegliare" (Act III, " La Bohème")
Misses Farrella and Sills, Messrs. Peerce and Torigi
-INTERMISSION-
7. OTTORINO RESPIGHI: "Epiphany" from "Feste Romane"
8. RUGGIERO LEONCAVALLO: "Vesti la Giubba" from "Pagliacci"
Mr. Peerce
9. GIUSEPPE VERDI: "Ernani Involami" from "Ernani"
Miss Farrell
10. GIUSEPPE VERDI: "Solenne in quest'ora" from "[La] Forza del Destino"
Messrs. Peerce and Torigi
11. VINCENZO BELLINI: "Come Per Me Sereno," from "La Sonnambula"
Miss Sills
12. GIACOMO PUCCINI: Intermezzo, "La Tregenda" (from "Le Villi")
13. GIACOMO PUCCINI: Love Duet (Act I, "Madama Butterfly")
Miss Farrell and Mr. Peerce

Alfredo Antonini, conductor
Eileen Farrell, soprano
Beverly Sills, soprano
Jan Peerce, tenor
Richard Torigi, baritone

July 22

GEORGES BIZET: "Carmen" (In Concert Form)
Carmen: Rise Stevens
Don José: Richard Tucker
Micaela; Frasquita: Laurel Hurley
Mercédès: Helen Vanni
Escamillo: Robert McFerrin
Remendado: Charles Anthony
Dancaire; Morales: Calvin Marsh
Zuniga: Louis Sgarro
American Concert Choir (Margaret Hillis, director)

Max Rudolf, conductor

July 23

1. GEORGE FREDERICK HANDEL: Concerto Grosso in G minor, Op. 6, No. 6
2. FRANZ SCHUBERT: Symphony in B flat, No. 5
-INTERMISSION-
3. RICHARD WAGNER: Preludes to Act I and Act III of "Lohengrin"
4. RICHARD WAGNER: "Siegfried Idyll"
5. RICHARD STRAUSS: "Till Eulenspiegel"

Max Rudolf, conductor

July 24 Sponsored by the COMMERICAL STATE BANK AND TRUST COMPANY

1. BEDRICH SMETANA: Overture to "The Bartered Bride"
2. JOHANNES BRAHMS: Symphony No. 2 in D major, opus 73
-INTERMISSION-
3. MODESTE MUSSORGSKY: "Night on a [the] Bare [Bald] Mountain"
4. ROBERT SCHUMANN: Concerto for Piano and Orchestra in A minor, opus 54
    Henri Deering, piano

Max Rudolf, conductor

July 25 FOLK MUSIC FESTIVAL

1. PAUL CRESTON: Dance Overture
2. FOLK SONGS: a. "Follow My Bangalorey Man" (South African); b. "Henrietta's Wedding" (South African); c. "Pretty Kitty" (South African); d. "The Cherries" (French); e. "The Grindstone Man" (Flemish) (Settings and Lyrics by Josef Marais)

Marais and Miranda
3. MALCOLM ARNOLD: Four English Dances (First New York Performance)
-INTERMISSION-
4. JOSEF MARAIS: Africana Suite for Alan Paton's Play "Too Late the Phalarope"
Work Chant-Hunger-Chant-The Old Transvaal-Dance in the Kraal-There Comes Oompy Kahli
5. MANUEL DE FALLA: Dances from "The Three-Cornered Hat"
6. FOLK SONGS: a. "Chow Willy" (American); b. "On Top of Old Smokey" (American); c. "Goin' Down Cripple Creek" (American) (Settings by Josef Marais)
7. JAROMÍR WEINBERGER: Polka and Fugue from "Schwanda"

Franz Allers, conductor
Marais & Miranda, International Balladeers

July 27 FROM "PERICHOLE" TO "MY FAIR LADY"

OFFENBACH

1. OVERTURE - Orchestra
2. JACQUES OFFENBACH: Songs and Duets:
   a. Incognito – Martial Singher and Ensemble
   b. A Spaniard Knows the Ways of Love – Laurel Hurley and Frank Porretta
   c. The Muleteer and the Peasant Maid – Laurel Hurley and Frank Porretta
   d. Letter Song – Laurel Hurley
   e. Hail to the Bride – Miss Hurley, Mr. Singher, Mr. Porretta and Ensemble
3. JACQUES OFFENBACH: Scenes:
   a. Opening Chorus – Ensemble
   b. Coppelius' Song – Martial Singher
   c. The Doll Song – Laurel Hurley
   d. Barcarolle - Ensemble
   e. Dappertutto's Air – Martial Singher
   f. Shadow Duet – Laurel Hurley and Frank Porretta
   g. A Song of Love – Laurel Hurley and Frank Porretta
   h. Scene of Dr. Miracle – Laurel Hurley and Martial Singher
   i. Finale – Soloists and Ensemble

-INTERMISSION-

LERNER AND LOEWE

4. ALAN JAY LERNER & FERDERICK LOEWE: Brigadoon
   I. a. Sword Dance - Orchestra
      b. MacConnachy Square - Chorus
      c. The Heather on the Hill – Laurel Hurley and Martial Singher
   II. a. Ballet of Bonnie Jean - Orchestra
      b. I'll Go Home With Bonnie Jean – Frank Porretta and Chorus
   III. a. Brigadoon – Chorus
      b. From This Day On – Laurel Hurley and Martial Singher

c. Come to Me, Bend to Me – Frank Porretta
IV. a. Wedding Dance – Orchestra
b. It's Almost Like Being In Love – Entire Ensemble
5. ALAN JAY LERNER & FREDERICK LOEWE: Paint Your Wagon
I. a. I'm On My Way - Chorus
b. I Talk To the Trees – Laurel Hurley and Frank Porretta
II. c. They Call The Wind Maria – Martial Singher
III. There's a Coach Comin' In – Chorus
IV. a. Wand'rin Star – Martial Singher
b. I'm On My Way (reprise) – Chorus
6. ALAN JAY LERNER & FREDERICK LOEWE: My Fair Lady
I. a. Introduction - Orchestra
b. With A Little Bit Of Luck – Chorus
c. I've Grown Accustomed To Her Face – Orchestra
d. Wouldn't It Be Loverly – Laurel Hurley and Chorus
II. a. The Rain In Spain – Orchestra
b. On The Street Where You Live – Frank Porretta
III. a. Show Me – Orchestra
b. I Could Have Danced All Night – Laurel Hurley
c. Get Me To The Church On Time – Entire Ensemble

Franz Allers, conductor
Laurel Hurley, soprano
Frank Porretta, tenor
Martial Singher, baritone
Charles Smith (Chorus Director)

July 29

FREDERICK CHOPIN: Les Sylphides (orch. by Benjamin Britten; chroreographed by M. Fokine)

Nocturne – Jillana Williams, Ruth Ann Koesun, Susan Borree, Michael Lland and Ensemble
Waltz – Jillana Williams
Mazurka – Lupe Serrano
Mazurka – Michael Lland
Prelude – Ruth Ann Koesun
Pas de Deux – Lupe Serrano and Michael Lland
Waltz – Lupe Serrano, Jillana Williams,Ruth Ann Koesun, Michael Lland
Ensemble – Nansi Clement, Sharon Enoch and Misses Carroll, Clark, Deckmann, Eaman, Fisher, Greschler, Maurice, Miller, Revene, Richards, Schmidt, Simms, Sommers, Anthony

-INTERMISSION-

AARON COPLAND: Billy the Kid (Specially orchestrated for The Ballet Theatre by Aaron Copland; Ballet by Eugene Loring; Costumes by Jared French)

Billy – John Kriza

Pat Garrett – Scott Douglas
Alias – Fernand Nault
Sweetheart and Mother – Ruth Ann Koesun
Prospector – Jim Clouser
Mailman – Ron Murray
Dance Hall Girls – Sallie Wilson, Nadine Revene, Beverly Simms
Cowboy in Red – Goerge Tomai
Mexican Girls – Carolyn Clark, Audre Deckmann, Sharon Enoch, Janet Greschler
Housewives – Misses Borree, Fisher, Maurice, Richards, Schmidt, Sommers
Cowgirls in Gray – Joan Eaman
Cowgirls in Tan – Misses Clement, Miller, Revene, Simms, Wilson
Cowboys – Richard Beaty, Charles Bennett, Larry Boyette, Lawrence Gradus, William Guske, Felix Smith
Ranchers' Wives – Misses Borree, Fisher, Maurice, Schmidt

-INTERMISSION-

PYOTR TCHAIKOVSKY: The Black Swan (Grand Pas de Deux from Act III, "Swan Lake") choreography by M. Petipa): (a) Entrée (b) Adagio (c) Variation (d) Variation (e) Coda
Nora Kaye and Erik Bruhn

-SHORT INTERMISSION-

JACQUES OFFENBACH: Offenbach In The Underworld (Arranged by David Simon; Ballet by Anthony Tudor; Costumes by Rene Bouche)
Madame la Patronne – Nansi Clement
Her Little Daughter – Carolyn Clark
A Painter – Michael Lland
Waiters – Larry Boyettee and George Tomal
Lacol Ladies – Diane Anthony, Susan Borree, Sharon Enoh, Fredda Maurice, Andrina Miller, Nadine Revene, Beverly Simms, Sallie Wilson
Young Men – Ray Barra, Leo Duggan, William Guske, Felix Smith
A Debutante – Ruth Ann Koesun
Her Friends – Elisabeth Carroll, Joan Eaman, Audre Deckmann
His Imperial Excellency – John Kriza
The Operetta Star – Nora Kaye
A Young Officer – Scott Douglas
Queen of the Carriage Trade – Lupe Serrano

Joseph Levine, conductor
American Ballet Theatre

July 30 SPECIAL CHILDREN'S CONCERT

I. "TUNE-IN TIME": Mr. Rudel and the orchestra will present the musical themes of four popular television programs. Can you identify them?
II. BENJAMIN BRITTEN: Young Person's Guide To the Orchestra

-INTERMISSION-

SERGEI PROKOFIEV: "Peter and the Wolf"
GEORGE KLEINSINGER: "Tubby the Tuba"

Julius Rudel, conductor
Herbert Sheldon, narrator

July 31

1. WOLFGANG AMADEUS MOZART: Symphony No. 35 in D major (Koechel 385) ("Haffner")
2. SERGEI RACHMANINOV: Concerto for Piano and Orchestra No. 3 in D minor, opus 30
    Mr. Bolet

-INTERMISSION-

3. MODESTE MUSSORGSKY: "Pictures at an Exhibition" (Orch. by Maurice Ravel)

Julius Rudel, conductor
Jorge Bolet, piano

August 1 TCHAIKOVSKY PROGRAM

1. PYOTR TCHAIKOVSKY: Fantasy-Overture, "Romeo and Juliet"
2. PYOTR TCHAIKOVSKY: Symphony No. 6 in B minor, opus 74 ("Pathetique")

-INTERMISSION-

3. PYOTR TCHAIKOVSKY: Concerto for Violin and Orchestra in D major, opus 35
    Mr. Elman

Julius Rudel, conductor
Mischa Elman, violin

August 3 TENTH ANNUAL RODGERS AND HAMMERSTEIN NIGHT

RICHARD RODGERS: Carousel: Carousel Waltz (scored by Don Walker) - Orchestra
RICHARD RODGERS & OSCAR HAMMERSTEIN: State Fair:
    1. It's A Grand Night For Singing – Mr.Chorus and Chorus
    2. It Might As Well Be Spring – Miss Dickey
RICHARD RODGERS & OSCAR HAMMERSTEIN: The King and I:
    1. I Have Dreamed – Miss Turner And Mr. Russell
    2. We Kiss In A Shadow – Miss Dickey and Mr. Tabbert
    3. I Whistle A Happy Tune - Chorus
    4. Hello Young Lovers – Miss Dickey
RICHARD RODGERS & OSCAR HAMMERSTEIN: Carousel:
    1. June Is Bustin' Out All Over – Miss Turner and Chorus
    2. If I Loved You – Mr. Tabbert
    3. When I Marry Mr. Snow – Miss Dickey
    4. You'll Never Walk Alone – Miss Turner and Chorus
    5. Soliloquy – Mr. Russell

-INTERMISSION-

RICHARD RODGERS & OSCAR HAMMERSTEIN: Cinderella:
    1. Cinderella March – Orchestra

2. A Lovely Night – Miss Dickey
3. Cinderella Waltz – Orchestra
4. Do I Love You (Because You're Beautiful?) – Miss Dickey and Mr. Tabbert

RICHARD RODGERS & OSCAR HAMMERSTEIN: South Pacific:
1. Bali Ha'I – Miss Turner
2. Younger Than Springtime – Mr. Tabbert
3. A Wonderful Guy – Miss Dickey
4. There's Nothin' Like A Dame – Male Chorus
5. Some Enchanted Evening – Miss Turner and Mr. Russell

RICHARD RODGERS & OSCAR HAMMERSTEIN: Oklahoma:
1. Oh, What a Beautiful Mornin' – Mr. Tabbert
2. Many A New Day – Miss Turner and Girls Chorus
3. The Surrey With The Fringe On Top – Mr. Russell
4. People Will Say We're In Love – Miss Dickey and Mr. Tabbert
5. Oklahoma – Entire Ensemble

Salvatore Dell'Isola, conductor
Annamary Dickey, soprano
Claramae Turner, contralto
William Tabbert, tenor
Jack Russell, baritone
Charles Smith (chorus director)

1958

June 23 GALA SEASON-OPENING CONCERT

1. CARLOS CHAVEZ: Sinfonia India
2. ROY HARRIS: Symphony No. 3 (in one movement)
3. MAURICE RAVEL: Concerto in G major for Piano and Orchestra
   Mr. Bernstein

-INTERMISSION-

4. PYOTR TCHAIKOVSKY: Symphony No. 4 in F minor, Op. 36

Leonard Bernstein, conductor and pianist

June 24

1. HECTOR BERLIOZ: Overture to "Beatrice and Benedict"
2. CÉSAR FRANCK: Symphony in D minor

-INTERMISSION-

3. SAMUEL BARBER: Intermezzo from "Vanessa"
4. NIKOLAY RIMSKY-KORSAKOV: Symphonic Suite, "Scheherazade," Op. 35

Alexander Smallens, conductor

June 25 THIS CONCERT SPONSORED BY LIEBMANN BREWERIES, Inc.

1. RICHARD WAGNER: Overture to "Der Fliegende Holländer"
2. FREDERICK DELIUS: Intermezzo, "The Walk Through Paradise Garden"
3. LUIGI BOCCHERINI: Concerto in B-flat Major for Violincello and Orchestra, Op. 34
    Mr. Parisot

-INTERMISSION-

4. RICHARD STRAUSS: Tone-poem, "Don Juan," Op. 20
5. EDVARD GRIEG: Concerto in A minor for Piano and Orchestra, Op. 16
    Miss Andersen

Alexander Smallens, conductor
Stell Andersen, piano
Aldo Parisot, 'cello

June 26

1. ALEXANDER BORODIN: Overture to "Prince Igor"
2. PYOTR TCHAIKOVSKY: Symphony No. 5 in E minor, Op. 64

-INTERMISSION-

3. ROBERT SCHUMANN: Concerto in A minor for Piano and Orchestra, Op. 54
    Miss Novaes

Alexander Smallens, conductor
Guiomar Novaes, piano

June 28 PUCCINI NIGHT (In Commemoration of the 100th Anniversary of Puccini's Birth)

1. GIACOMO PUCCINI: From "La Tosca":
    Introduction to Act I
    Aria: "Recondite armonia"
        Mr. Tucker
    Aria: "Vissi d'Arte"
        Mme. Albanese
    Aria: "E lucevan le stele"
        Mr. Tucker
    Duet: "O dolci mani"
        Mme. Albanese, Mr. Tucker
2. GIACOMO PUCCINI: From "La Bohème":
    Introduction to Act I
    Duet: "Non sono in vena"
        Mme. Albanese, Mr. Tucker
    Aria: "Che gelida manina"
        Mr. Tucker
    Aria: "Si, mi chiamano Mimi"
        Mme. Albanese

Aria: O soave fanciulla
Mme. Albanese, Mr. Tucker
-INTERMISSION-
3. GIACOMO PUCCINI: From "Manon Lescaut":
Aria: "Donna Non Vidi Mai"
Mr. Tucker
Aria: "In quelle trine morbide"
Mme. Albanese
Duet: "Tu, tu amore"
Mme. Albanese, Mr. Tucker
4. GIACOMO PUCCINI: From "Le Villi":
Tregenda
5. GIACOMO PUCCINI: From "Gianni Schicchi":
Aria, "O mio babbino caro"
Mme. Albanese
6. GIACOMO PUCCINI: From "Turandot":
Aria, "Nessun dorma"
Mr. Tucker
7.GIACOMO PUCCINI: From "Madama Butterfly":
Introduction to Act I
Aria: "Un bel di vedremo"
Mme. Albanese
Duet: "Viene la sera"
Mme. Albanese, Mr. Tucker

Alfredo Antonini, conductor
Licia Albanese, soprano
Richard Tucker, tenor

June 30 WAGNER-STRAUSS PROGRAM

1. RICHARD WAGNER: Overture to "Tannhäuser"
2. RICHARD WAGNER: Aria, "Dich theure Halle", from "Tannhäuser"
Mme. Schwarzkopf
3. RICHARD WAGNER: Prelude to Act III of "Lohengrin"
4. RICHARD WAGNER: Elsa's Traum, from "Lohengrin"
Mme. Schwarzkopf
5. RICHARD WAGNER: Prelude to Act III, Dance of the Apprendices, and Entrance of the Masters from "Die Meistersinger"
-INTERMISSION-
6. RICHARD STRAUSS: Tone-Poem, "Death and Transfiguration," Op. 24
7. RICHARD STRAUSS: Monologue of the Marschallin from "Der Rosenkavalier"
Mme. Schwarzkopf

Pierre Monteux, conductor
Elisabeth Schwarzkopf, soprano

July 1

1. JOHANNES BRAHMS: Academic Festival Overture, Op. 80
2. JOHANNES BRAHMS: Symphony No. 2 in D major, Op. 73
-INTERMISSION-
3. CLAUDE DEBUSSY: Two Nocturnes: I. Nuages; II. Fêtes
4. MODESTE MUSSORGSKY: Pictures at an Exhibition (orch. by Ravel)

Pierre Monteux, conductor

July 2 THIS CONCERT UNDER THE SPONSORSHIP OF THE SYMPHONIC RADIO AND ELECTRONIC CORPORATION

ALL-TCHAIKOVSKY PROGRAM

1. PYOTR TCHAIKOVSKY: Symphony No. 6 in B minor, Op. 74 ("Pathétique")
-INTERMISSION-
2. PYOTR TCHAIKOVSKY: Overture-Fantasy: "Romeo and Juliet"
3. PYOTR TCHAIKOVSKY: Concerto No. 1 in B-flat minor for Piano and Orchestra, Op. 23
Miss Slenczynska

Pierre Monteux, conductor
Ruth Slenczynska, piano

July 3

1. HECTOR BERLIOZ: Overture, "A Roman Carnival"
2. JEAN SIBELIUS: Symphony No. 2 in D major, Op. 43
-INTERMISSION-
3. MANUEL DE FALLA: Three Dances from the Ballet "The Three-Cornered Hat"
4. FELIX MENDELSSOHN: Concerto in E minor for Violin and Orchestra, Op. 64
Mr. Francescatti

Pierre Monteux, conductor
Zino Francescatti, violin

July 5 3RD ANNUAL JAZZ JAMBOREE

1. Lionel Hampton & Orchestra
2. Anita O'Day and her Trio
-INTERMISSION-
3. Louis Armstrong and his All-Stars
4. Finale by Louis Armstrong and his All-Stars, Lionel Hampton and his Orchestra and Anita O'Day

July 7 ALL-RACHMANINOV PROGRAM

Commemorating the Fifteenth Anniversary of Rachmaninov's Death

1. SERGEI RACHMANINOV: Symphony No. 3 in A minor, Op.44
2. SERGEI RACHMANINOV: Rhapsody on a Theme of Paganini for Piano and Orchestra, Op. 43
    Miss Moiseiwitsch

-INTERMISSION-

3. SERGEI RACHMANINOV: Vocalise
4. SERGEI RACHMANINOV: Concerto No. 2 in C minor for Piano and Orchestra, Op. 18
    Miss Moiseiwitsch

Thomas Scherman, conductor
Benno Moiseiwitsch, piano

July 8 WAGNER PROGRAM

1. RICHARD WAGNER: Overture and Venusberg Scene from "Tannhäuser"
2. RICHARD WAGNER: Siegfried's Rhine Journey from "Götterdämmerung"

-INTERMISSION-

3. RICHARD WAGNER: Die Walküre: Act I, Scene III (beginning with Siegmund's Monologue Ein Schwert verhiess mir der vater to the end of the act)
    Miss Krall and Mr. da Costa

Thomas Scherman, conductor
Heidi Krall, soprano
Albert da Costa, tenor

July 9 THIS CONCERT UNDER THE SPONSORSHIP OF THE COMMERCIAL STATE BANK AND TRUST COMPANY

FRANCK-MOZART PROGRAM

1. CÉSAR FRANCK: Le Chasseur Maudit
2. WOLFGANG AMADEUS MOZART: Concerto for in D minor for Piano and Orchestra (K. 466) (Cadenzas by Hummel) [20]
    Mr. Deering

-INTERMISSION-

3. WOLFGANG AMADEUS MOZART: Sinfonia Concertante in E flat major for Oboe, Clarinet, Horn and Bassoon with Orchestra (K. V. Anhang 1, No. 9)
    Messrs. Shulman, Drucker, Zegler and Singer
4. CÉSAR FRANCK: Symphonic Variations for Piano and Orchestra
    Mr. Deering

Thomas Scherman, conductor

Henri Deering, piano
Harry Shulman, oboe
Stanley Drucker, clarinet
Manuel Zegler, bassoon
Joseph Singer, horn

July 10 ALL-TCHAIKOVSKY PROGRAM

1. PYOTR TCHAIKOVSKY: Hamlet – Overture Fantasia, Op. 67
2. PYOTR TCHAIKOVSKY: Suite No. 2 in C major, Op. 53

-INTERMISSION-

3. PYOTR TCHAIKOVSKY: Concerto in D major for Violin and Orchestra, Op. 35
    Mr. Elman

Thomas Scherman, conductor
Mischa Elman, violin

July 12

1. GEORGE GERSHWIN: Strike Up The Band
2. GEORGE GERSHWIN: Concerto in F for Piano and Orchestra
    Mr. List
3. GEORGE GERSHWIN: An American in Paris
4. GEORGE GERSHWIN: Rhapsody in Blue
    Mr. List

-INTERMISSION-

5. GEORGE GERSHWIN: From "Porgy and Bess":
    Introduction
    Summertime – Miss Williams
    A Woman Is A Sometime Thing – Mr. Winters and Chorus
    Gone, Gone, Gone – Chorus
    My Man's Gone Now – Miss Williams
    Promised Land – Miss Williams and Chorus
    I Got Plenty O'Nuttin' – Mr. Winters
    Bess, You Is My Woman Now – Miss Williams and Mr. Winters
    Oh, I Can't Sit Down – Chorus
    It Ain't Necessarily So – Mr. Winters and Chorus
    There's A Boat Dat's Leavin' Soon For New York – Mr. Winters
    Oh Lawd, I'm On My Way – Miss Williams, Mr. Winters and Chorus

Alexander Smallens, conductor
(Pvt) Eugene List, piano
Camilla Williams, soprano
Lawrence Winters, baritone
Charles Smith (Chorus Director)

July 14 BEETHOVEN FESTIVAL – PROGRAM I

1. LUDWIG VAN BEETHOVEN: "Leonore" Overture No. 3, Op. 72A
2. LUDWIG VAN BEETHOVEN: Concerto in D major for Violin and Orchestra, Op. 61
    Miss Morini

-INTERMISSION-

3. LUDWIG VAN BEETHOVEN: Symphony No. 3, in E-flat Major, Op. 55 ("Eroica")

Josef Krips, conductor
Erica Morini, violin

July 15 THIS CONCERT IS UNDER THE SPONSORSHIP OF EL DIARIO DE NUEVA YORK

BEETHOVEN FESTIVAL – PROGRAM II

1. LUDWIG VAN BEETHOVEN: Overture to "Coriolanus," Op. 62
2. LUDWIG VAN BEETHOVEN: Concerto No. 5 in E-flat Major for Piano and Orchestra ("Emperor")
    Mr. Arrau

-INTERMISSION-

3. LUDWIG VAN BEETHOVEN: Symphony No. 7 in A Major, Op. 92

Josef Krips, conductor
Claudio Arrau, piano

July 16 THIS CONCERT IS UNDER THE SPONSORSHIP OF THE BOOK-OF-THE-MONTH CLUB FOR ITS AFFILIATE MUSIC-APPRECIATION RECORDS

BEETHOVEN FESTIVAL – PROGRAM III

1. LUDWIG VAN BEETHOVEN: Overture to "Egmont," Op. 84
2. LUDWIG VAN BEETHOVEN: Symphony No. 2 in D major, Op. 36

-INTERMISSION-

3. LUDWIG VAN BEETHOVEN: Symphony No. 3, in E-flat Major, Op. 55 ("Eroica")

Josef Krips, conductor

July 17 BEETHOVEN FESTIVAL – PROGRAM IV

1. LUDWIG VAN BEETHOVEN: Symphony No. 8, in F major, Op. 93

-INTERMISSION-

2. LUDWIG VAN BEETHOVEN: Symphony No. 9, in D minor, Op.125 ("Choral")
    Misses Jordan and Rankin
    Messrs. Poleri and Triegle
    and American Concert Choir

Josef Krips, conductor
Irene Jordan, soprano
Nell Rankin, mezzo-soprano
David Poleri, tenor
Norman Treigle, bass-baritone
American Concert Choir (Margaret Hillis, director)

July 19 José Greco and his Spanish Ballet

1. RUPERTO CHAPI: Overture "Le Revoltosa"
2. ISAAC ALBÉNIZ: Los Trubadores en Las Calles de Cadiz
    The Company with José Greco
3. MANUEL GARCIA-MATOS: Fandango
    "Teresa"
4. ROGER MACHADO-JOSÉ GRECO: Alegrias
    Ramon Velez and Maria Angeles
5. ROGER MACHADO-JOSÉ GRECO: Verdiales del Valle Verde
    Dolores Del Carmen, Lupe Del Rio
    Tina Montes, Paco Fernandez, Pablo Medina
        Variation by: Jose Molina
6. ROGER MACHADO-JOSÉ GRECO: Soleares y Seguiriya
    "Teresa" and José Greco
    Miguel Garcia and Manuela De Jerez
7. ? ALAMO-? MERIDA: Aires de Canaria (arr. by Machado & Greco)
    I. "Isla Mia"
    II. "Folia, Triste Folia"
Dolores Del Carmen, Lupe Del Rio, Maria Angeles, Tina Montes, José Molina, Paco Fernandez, Pablo Medina, Ramon Velez, and Maria Merida
    III. "Isla Palmera"
    Paco Fernandez, Ramon Velez, José Molina, Pablo Medina and Maria Merida
8. PABLO DE SARASATE: Zapateado
    Paco Fernandez
9. E. FERNANDEZ ARBOS: Fantasia de Valencia y Aragon (arr. by Machado-Greco)
    The Company with José Greco
    Serenade danced by "Teresa" and José Greco

-INTERMISSION-

10. MANUEL DE FALLA: Excerpts from "The Three-Cornered Hat"
    I. Introduction
    II. Danza de la Molinera
        "Teresa"
    III. Danza de los Vecinos
        The company
    IV. Danza del Molinero
        José Greco
11. ? FREIRE-? SOLANO: Tientos de la Mina

Rosario Caro
12. ROGER MACHADO-JOSÉ GRECO: Cana y Petenera
"Cana" danced by: José Greco
"Petenera" danced by: Dolores Del Carmen, Paco Fernanadez,
José Molina, Ramon Velez, Pablo Medina
13. ? FERRIZ-? PENA: Bolero Clasico
José Molina
14. ROGER MACHADO-JOSÉ GRECO: Castellana
Lupe Del Rio, Maria Angeles, and José Greco
15. ISAAC ALBÉNIZ: Triana
"Teresa"
16. TOMÁS BRETON: El Cortijo
Paco Fernandez, José Molina
Pablo Medina, and José Greco
17. ROGER MACHADO-JOSÉ GRECO: Rincon Flamenco
The Company with José Greco
ENTIRE PRODUCTION CHOREOGRAPHED AND DIRECTED BY JOSÉ GRECO

Roger Machado, conductor
José Greco and his Spanish Ballet
Guest Artist "Teresa" (flamenco dancer)
Manuela De Jerez, Flamenco Singer
Miguel Garcia, Flamenco Guitarist
James Janek, Stage Director
Fannie Floumanhaft, Wardrobe Mistress

July 21 ALL-BRAHMS PROGRAM

1. JOHANNES BRAHMS: Variations on a Theme by Haydn, Op. 56a
2. JOHANNES BRAHMS: Concerto in D major for Violin and Orchestra, Op. 77 (Cadenzas by Joachim)
Mr. Fuchs
-INTERMISSION-
3. JOHANNES BRAHMS: Concerto No. 2 in B-flat major for Piano and Orchestra, Op. 83
Miss Lympany

Max Rudolf, conductor
Moura Lympany, piano
Joseph Fuchs, violin

July 22 THIS CONCERT SPONSORED BY KIRSCH BEVERAGES, INC. CAMERA NIGHT

1. CARL MARIA VON WEBER: Overture to "Oberon"
2. LUDWIG VAN BEETHOVEN: Concerto No. 3 in C minor for Piano and Orchestra, Op. 37
Miss Simpson Smith
-INTERMISSION-
3. FRANZ SCHUBERT: Symphony No. 9 in C major

Max Rudolf, conductor
Dorothy Simpson Smith, piano

July 23 THIS CONCERT SPONSORED BY EL AL ISRAEL AIRLINES ALL-MENDELSSOHN PROGRAM

1. FELIX MENDELSSOHN: Symphony No. 4 in A major, Op. 90 ("Italian")
2. FELIX MENDELSSOHN: Concerto No. 1 in G minor for Piano and Orchestra, Op. 25
    Mr. Weiss

-INTERMISSION-

3. FELIX MENDELSSOHN: Concerto in E minor for Violin and Orchestra, Op. 64
    Mr. Rosenker

Max Rudolf, conductor
Piero Weiss, piano
Michael Rosenker, violin

July 24

1. DUKE ELLINGTON: Princess Blue
    Soloists: Jimmy Hamilton, Clark Terry, Britt Woodman, Jimmy Woode, Russell Procope
2. DUKE ELLINGTON: Juniflip
    Soloist: Clark Terry
3. BILLY STRAYHORN-DUKE ELLINGTON: Excerpts from the Concert Suite, "Such Sweet Thunder":
    I. Such Sweet Thunder
    II. The Telecasters
        Soloists: Harry Carney, Britt Woodman, John Sanders, Quentin Jackson
    III. Hank Cinq
        Soloist: Britt Woodman
4. DUKE ELLINGTON: Newport Up
    Soloists: Paul Gonsalves, Clark Terry, Jimmy Hamilton
5. BILLY STRAYHORN-DUKE ELLINGTON: Songs from "A Drum is a Woman": I. Madame Zajj; II. And You Better Know It (Vocal: Ozzie Bailey)
6. GERRY MULLIGAN: Solos
7. GERRY MULLIGAN-HARRY CARNEY: Prima-Bara-Doubla
    Duet by Gerry Mulligan and Harry Carney
8. NO COMPOSER LISTED: La Virgin de la Macarena
    Soloist: "Cat" Anderson
9. NO COMPOSER LISTED: Hark the Duke's Trumpets
    Soloists: "Cat" Anderson, Clark Terry, Harold Baker, Ray Nance

-INTERMISSION-

10. RAY NANCE-DUKE ELLINGTON: Jazz Festival Type Jazz
11. BILLY STRAYHORN: Multi-Colored Blue
    Soloists: Johnny Hodges, Ozzie Bailey
12. JOHNNY HODGES-DUKE ELLINGTON: Jeep's Blues
13. LIL GREENWOOD: Solos

14. DUKE ELLINGTON: Hi-Fi-Fo-Fum
    Soloist: Sam Woodyard
15. NO COMPOSER LISTED: Royal Grand Batterie
16. DUKE ELLINGTON AT THE PIANO: Dimenuendo in Blue
17. DUKE ELLINGTON AT THE PIANO: Crescendo in Blue

Duke Ellington & His Orchestra
Special Added Attraction: Gerry Mulligan, baritone saxophonist

July 26 16th ANNUAL VIENNESE NIGHT

1. JOHANN STRAUSS: Overture to "Der Ziguenerbaron"
2. JOHANN STRAUSS: Waltz, "Roses from the South," Op. 388
3. JOHANN STRAUSS: Pizzicato Polka
4. JOHANN STRAUSS: Perpetuum Mobile (Musical Joke), Op. 257
5. WOLFGANG AMADEUS MOZART: Aria, "L'amero, saro costante," from "Il Re Pastore"
    Mme. Gueden
6. WOLFGANG AMADEUS MOZART: Aria, "Non temer amato bene," from "Idomeneo"
    Mme. Gueden
7. JOHANN STRAUSS: Waltz, "Tales from the Vienna Woods," Op. 325
8. JOHANN STRAUSS: Acceleration Waltz, Op. 234
9. JOHANN STRAUSS: Overture, "A Thousand and One Nights," Op. 346

-INTERMISSION-

10. JOHANN STRAUSS: Overture to "Die Fledermaus"
11. JOHANN STRAUSS: Emperor Waltz, Op. 437
12. JOHANN STRAUSS: Waltz, "Voices of Spring," Op. 410
    Mme. Gueden
13. JOHANN STRAUSS: Czardas, "Klänge der Heimat," from "Die Fledermaus"
    Mme. Gueden
14. JOHANN STRAUSS: Waltz, "On the Beautiful Blue Danube," Op. 314
15. JOHANN STRAUSS: Radetzky March, Op. 228

Josef Krips, conductor
Hilde Gueden, soprano

July 28 ALL-VERDI PROGRAM

1. GIUSEPPE VERDI: From "I Vespri Siciliani":
    Overture
    Aria, "O Tu Palermo"
        Mr. Palangi
2. GIUSEPPE VERDI: From "Il Trovatore":
    Aria, "Condotta ell'era in ceppi"
        Miss Turner
3. GIUSEPPE VERDI: From "La Traviata":
    Prelude to Act I

Aria, "De'miei bollenti spiriti"
Mr. Peerce
Aria, "Ah, fors'e lui"
Miss Peters
Duet, "Libiamo!"
Miss Peters and Mr. Peerce
-INTERMISSION-
4. GIUSEPPE VERDI: Overture to "La Forza del Destino"
5. GIUSEPPE VERDI: From "Simon Boccanegra":
Aria, "Il lacerato spirito"
Mr. Palagni
6. GIUSEPPE VERDI: From "Un Ballo in Maschera":
Aria: "Re dell'abisso"
Miss Turner
Aria: "Di' tu se fedele flutto"
Mr. Peerce
7. GIUSEPPE VERDI: From "Aida": Ballet and Triumphal March from Act II
8. GIUSEPPE VERDI: From "Rigoletto":
Aria, "Questa o quella"
Mr. Peerce
Aria, "Caro nome"
Miss Peters
Duet, "Signor ne principe"
Miss Peters and Mr. Peerce
Quartet, "Bella figlia dell'amore"
Misses Peters and Turner
Messrs. Peerce and Palagni

Alfredo Antonini, conductor
Roberta Peters, soprano
Claramae Turner, contralto
Jan Peerce, tenor
Carl Palangi, bass-baritone

July 29 ALL-AMERICAN PROGRAM

1. LEONARD BERNSTEIN: Overture to "Candide"
2. MARC BLITZSTEIN: Movie Music – Concert Suite
3. SAMUEL BARBER: Adagio for Strings
4. MORTON GOULD: Spirituals
-INTERMISSION-
5. AARON COPLAND: Quiet City
Trumpet Solo: John Ware; English Horn Solo: Engelbrecht Brenner
6. HAROLD ARLEN: Symphonic Sketches from "Blues Opera" (orch. and arr. by Matlovsky)

Samuel Matlovsky, conductor

July 30

1. GIOCOMO ROSSINI: Overture to "La Cambiale di Matrimonio"
2. ROBERT SCHUMANN: Symphony No. 4 in D minor, Op. 120
-INTERMISSION-
3. JOAQUIN TURINA: La Procession del Rocio
4. WOLFGANG AMADEUS MOZART: Concerto in C minor for Piano and Orchestra, K. 491 [24] (Cadenzas by Cone)
    Mr. Cone

Samuel Matlovsky, conductor
Harold Cone, piano

July 31 KURT WEILL CONCERT

1. KURT WEILL: "Lady in the Dark" Symphonic Nocturne (Orchestrated by Robert Russell Bennett)
2. KURT WEILL: Bacchanale Ballet from "One Touch of Venus"
3. KURT WEILL: Bilbao Song, from "Happy End"
    Miss Lenya
4. KURT WEILL: Surabaya Johnny, from "Happy End"
    Miss Lenya
5. KURT WEILL: Matrosen Tango, from "Happy End"
    Miss Lenya
6. KURT WEILL: Der Kleine Leutnant Des Lieben Gottes, from "Happy End" (Orchestrated by Peter Sandloff)
7. KURT WEILL: Alabama Song, from "Mahagonny" (Orchestrated by Peter Sandloff)
8. KURT WEILL: Zu Potsdam Unter Den Eichen, from "Berlin Requiem" (Orchestrated by Peter Sandloff)
9. KURT WEILL: Die Muschel Von Margate, from "Oil" (Orchestrated by Peter Sandloff)
10. KURT WEILL: Zither Melody and Mandalay Song, from "Mahagonny" (Orchestrated by Peter Sandloff)
11. KURT WEILL: Wie Man Sich Bettet, from "Mahagonny" (Orchestrated by Peter Sandloff)
-INTERMISSION-
12. KURT WEILL: Concert Version of "The Threepenny Opera" (English Lyrics by Marc Blitzstein):
    I. Overture
    II. Moritat – Miss Lenya
    III. Morning Anthem – Mr. Edwards
    IV. Instead Of – Miss Rae and Mr. Edwards
    V. Moon Over Dock Street – Miss Kent and Mr. Merrill
    VI. Army Song – Messrs. Merrill and Edwards with Chorus
    VII. Finale of Act I – Misses Kent and Rae and Mr. Edwards
    VIII. Sweet While It Lasted – Miss Kent
    IX. Pirate Jenny – Miss Lenya
    X. Tango Ballade – Miss Lenya and Mr. Merrill

XI. Ballad of the Easy Life – Mr. Merrill
XII. Finale of Act II – Miss Rae and Mr. Merrill with Chorus
XIII. Dependency Song – Miss Rae
XIV. Useless Song – Mr. Edwards
XV. Barbara Song – Miss Lenya
XVI. Finale of Act III – Misse Lenya, Kent and Rae; Messrs. Merrill and Edwards; With Chorus

Samuel Matlovsky, conductor
Lotte Lenya
Charlotte Rae
Betty Kent
Scott Merrill
Maurice Edwards
Charles Smith (Chorus Director)

August 2 ELEVENTH ANNUAL RODGERS AND HAMMERSTEIN NIGHT

1. RICHARD RODGERS: From Carousel:
    Carousel Waltz
2. RICHARD RODGERS & OSCAR HAMMERSTEIN: From State Fair:
    It's A Grand Night For Singing – Mr. Russell and Chorus
    It Might As Well Be Spring – Miss Malbin
3. RICHARD RODGERS & OSCAR HAMMERSTEIN: From "The King and I":
    I Have Dreamed – Miss Turner and Mr. Russell
    My Lord and Master – Miss Malbin
    We Kiss In A Shadow – Mr. Tabbert
    I Whistle A Happy Tune - Chorus
    Hello, Young Lovers – Miss Malbin
4. RICHARD RODGERS & OSCAR HAMMERSTEIN: From "Carousel":
    June Is Bustin' Out All Over – Miss Turner and Chorus
    If I Loved You – Mr. Tabbert
    Mr. Snow – Miss Malbin
    You'll Never Walk Alone – Miss Turner and Chorus
    Soliloquy – Mr. Russell

-INTERMISSION-

5. RICHARD RODGERS & OSCAR HAMMERSTEIN: From "Cinderella":
    Cinderella March
    A Lovely Night – Miss Malbin
    Cinderella Waltz
    Do I Love You (Because You're Beautiful) – Miss Malbin and Mr. Tabbert
6. RICHARD RODGERS & OSCAR HAMMERSTEIN: From "South Pacific":
    Bali Ha'I – Miss Turner
    Younger Than Springtime – Mr. Tabbert
    A Wonderful Guy – Miss Malbin
    There's Nothin' Like A Dame – Male Chorus

Some Enchanted Evening – Miss Turner and Mr. Russell
7. RICHARD RODGERS & OSCAR HAMMERSTEIN: From "Oklahoma":
Oh, What a Beautiful Mornin' – Mr. Tabbert
Many A New Day – Miss Turner and Female Chorus
The Surrey With The Fringe On Top – Mr. Russell
People Will Say We're In Love – Miss Malbin and Mr. Tabbert
Oklahoma – Entire Ensemble

Salvatore Dell'Isola, conductor
Elaine Malbin, soprano
Claramae Turner, contralto
William Tabbert, tenor
Jack Russell, baritone
Charles Smith (Chorus Director)

August 4 SPECIAL POST-SEASON CONCERT

1. DARIUS MILHAUD: Suite Provençale
2. PYOTR TCHAIKOVSKY: Concerto No. 1 in B-flat minor for Piano and Orchestra, Op. 23
Mr. Cliburn
-INTERMISSION-
3. SERGEI RACHMANINOV: Concerto No. 3 in D minor for Piano and Orchestra, Op. 30
Mr. Cliburn

Thor Johnson, conductor
Van Cliburn, piano

1959

June 22 GALA SEASON-OPENING CONCERT: SALUTE TO SUMMER

1. LUDWIG VAN BEETHOVEN: Overture to "Egmont," Op. 84
2. LUDWIG VAN BEETHOVEN: Symphony No. 7 in A Major, Op. 92
-INTERMISSION-
3. SAMUEL BARBER: Second Essay for Orchestra
4. AARON COPLAND: Suite from "Billy the Kid"
5. GEORGE GERSHWIN: Rhapsody in Blue
Mr. Bernstein conducting from the piano

Leonard Bernstein, conductor and pianist

June 24

1. GEORGE FREDERICK HANDEL: Suite from "The Water Musick" (arranged by Sir Hamilton Harty)
2. LUDWIG VAN BEETHOVEN: Concerto No. 3 in C minor for Piano and Orchestra, Op. 37

Miss Simpson Smith
-INTERMISSION-
3. HECTOR BERLIOZ: Overture, "A Roman Carnival," Opus 9
4. MAURICE RAVEL: Pavane pour une Infante Défunte
5. RICHARD STRAUSS: Till Eulenspiegel and His Merry Pranks, Op. 28

Alexander Smallens, conductor
Dorothy Simpson Smith, piano

June 25 PUCCINI NIGHT

1. GIACOMO PUCCINI: From "La Tosca":
    Introduction to Act I
    Aria: "Recondite armonia"
        Mr. Tucker
    Aria: "Vissi d'Arte"
        Miss Albanese
    Aria: "E lucevan le stele"
        Mr. Tucker
    Duet: "O dolci mani"
        Miss Albanese and Mr. Tucker
2. GIACOMO PUCCINI: From "La Bohème":
    Introduction to Act I
    Duet: "Non sono in vena"
        Miss Albanese and Mr. Tucker
    Aria: "Che gelida manina"
        Mr. Tucker
    Aria: "Si, mi chiamano Mimi"
        Miss Albanese
    Duet: "O soave fanciulla"
        Miss Albanese and Mr. Tucker
-INTERMISSION-
3. GIACOMO PUCCINI: From "Le Villi":
    Tregenda
4. GIACOMO PUCCINI: From "Turandot":
    Aria: "Nessun dorma"
        Mr. Tucker
5. GIACOMO PUCCINI: From "Manon Lescaut":
    Intermezzo
    Aria: "In quelle trine morbide"
        Miss Albanese
    Duet: "Tu, tu amore"
        Miss Albanese and Mr. Tucker
6. GIACOMO PUCCINI: From "Madama Butterfly":
    Introduction to Act I
        Aria:"Un bel di vedremo"

Miss Albanese
Duet: "Viene la sera"
Miss Albanese and Mr. Tucker

Alfredo Antonini, conductor
Licia Albanese, soprano
Richard Tucker, tenor

June 27

1. FREDERICK CHOPIN: Polonaise in A major, Op. 40, No. 1 (orch. by Winter)
2. FREDERICK CHOPIN: Les Sylphides (Orch. by Benjamin Britten; Choreographed by Michel Fokine)

Nocturne – Violette Verdy, Ruth Ann Koesun, Sallie Wilson, Erik Bruhn and Ensemble
Waltz – Sallie Wilson
Mazurka – Violette Verdy
Mazurka – Erik Bruhn
Prelude – Ruth Ann Koesun
Pas de Deux – Violette Verdy and Erik Bruhn
Waltz – Violette Verdy, Ruth Ann Koesun, Sallie Wilson, Erik Bruhn
Ensemble – Susan Borree, Audre Deckmann and Misses Anthony, Bauer, Carroll, Caruso, Clark, Cogswell, Devon, Eaman, Jackson, Kilgas, Konrad, Philips, Prudente, Schmidt

-INTERMISSION-

3. RAFFAELO DE BANFIELD: The Combat (Choreography by William Dollar; Costumes by Georges Wakhevitch)

Lupe Serrano, John Kriza, Ivan Allen, Charles Bennett, Paul Sutherland

-INTERMISSION-

4. PYOTR TCHAIKOVSKY: Pas de Deux : "The Black Swan" (Grand Pas de Deux from Act III, "Swan Lake") (choreography by after Marius Petipa)

Alicia Alonso, Igor Youskevitch

I. Entrée II. Adagio III. Variation IV. Variation V. Coda

5. JOHANN STRAUSS: Graduation Ball (arranged and orchestrated by Antal Dorati, ballet by David Lichine)

Headmistress: Fernand Nault
Junior Girls: Ruth Ann Koesun, Susan Borree, Carolyn Clark, Nan Cogswell, Audre Deckmann, Joan Eaman, Nancy Kilgas, Nana Prudente
Senior Girls: Diane Anthony, Gretl Bauer, Rosanne Caruso, Kathy Phillips
General: Charles Bennett
First Junior Cadet: Michael Lland
Junior Cadets: Ivan Allen, Richard Beaty, Joseph Carow, Bill Carter, Vicente Nebreda, Paul Sutherland, Charles Taboas
Senior Cadets: Cbigniew Cichocki, David Evans, Ali Pourfarokh, Steve Wiland

DIVERTISSEMENT

Mistress of Ceremonies: Ruth Ann Koesun
The Drummer: Enrique Martinez
Pas de Deux: Elisabeth Carroll and Ivan Allen
Dance Impromptu: Susan Borree
Variation: Ruth and Koesun
Competition: Nancy Kilgas and Rosalie Konrad
Perpetuum Mobile: Ruth Ann Koesun, Michael Lland and Misses Eaman, Deckmann, Schmidt
Mazurka Coquette: Fernand Nault and Charles Bennett

Kenneth Schermerhorn, conductor
The American Ballet Theatre

June 29

JACQUES OFFENBACH: Excerpts from Les Contes d'Hoffmann (The Tales of Hoffmann)
1. Prologue (The Tavern of Master Luther)
    I. Recitative and Air: "Dans les roles d'amoureux" – Lindorf
    II. Scene: "Comment Hoffmann" – Hermann, Nathanaël, Lindorf, Hoffman, Nicklausse
    III. Song and Scene: "Il était une fois, à la cour d'Eisenbach" – Hoffmann
    IV. Finale: "Eh! eh! eh! l'impertinence est forte1" – Lindorf, Hoffmann, Nicklausse, Hermann
2.Act I: Olympia
    I. Recitative and Romance: "Ah! vivre deux" – Hoffmann
    II. Scene and Air: "Il suffit d'un regard" – Hoffmann and Nicklausse
    III. Scene and Song: "C'est moi, Coppélius" – Coppélius, Nicklausse, Hoffmann
    IV. Scene and Air – Spalanzani, Hoffmann, Nicklausse, Olympia
    V. Romance: "Ils se sont éloignés, enfin!" Hoffmann, Olympia
    VI. Finale: "Voleur! Brigand!" – Coppélius, Hoffmann, Spalanzani, Olympia, Nicklausse
-INTERMISSION-
3. Act II. In Venice
    I. Entr'acte and Barcarolle: "Belle nuit, ô nuit d'amour" – Nicklausse, Giulietta
    II. Recitative and Drinking Song: "Amis l'amour tender et rêveur" – Hoffmann
    III.Scene and Air: "Scintille diamante" – Dappertutto
    IV. Scene and Duet: "Malheaureux, tu ne comprends donc pas" – Giulietta, Hoffmann
    V. Scene and Sextet" Hélas! je vais encore la suivre1": Hoffmann, Dappertutto, Giulietta, Nicklausse, Schlémil, Pitichinaccio
4. Act III. Antonia
    I. Entr'acte and Romance: "Elle a fui, la tourterelle" – Antonia
    II. Scene and Arietta: "Malheureuse enfant" – Crespel, Antonia, Frantz
    III. Duet: "C'est une chanson d'amour" – Hoffmann, Antonia
    IV. Scene and Trio: "Pour conjurer le danger" – Miracle, Hoffmann, Crespel
    V. Recitative and Trio: "Tu ne chanteras plus?" – Miracle, Antonia, Voice of Mother
    VI. Finale: "Mon enfant! ma fille!" – Crespel, Antonia, Hoffmann, Miracle

Olympia; Giulietta; Antonia: Irene Jordan, soprano
Nicklausse; Voice of Mother: Helen Vanni, mezzo-soprano
Hoffmann: Robert Rounseville, tenor

Spalanzani; Frantz; Nathanael; Pitichinaccio: Howard Fried, tenor
Lindorf; Coppélius; Dappertutto: Martial Singher, baritone
Schlémil; Crespel; Hermann: Andrew Frierson, bass

Thomas Scherman, conductor

June 30 ALL-MENDELSSOHN PROGRAM (Honoring the 150th Anniversary of the Composer's Birth)

CAMERA NIGHT

1. FELIX MENDELSSOHN: Symphony No. 4 in A major, Op. 90 ("Italian")
2. FELIX MENDELSSOHN: Concert Aria, Op. 94 ("Infelice")
    Miss Judd

-INTERMISSION-

3. FELIX MENDELSSOHN: Overture, "Ruy Blas," Op. 95
4. FELIX MENDELSSOHN: Concerto in E minor for Violin and Orchestra, Op. 64
    Miss Mitchell

Thomas Scherman, conductor
Jeanne Mitchell, violin
Mary Judd, soprano

July 1 ALL-RACHMANINOV PROGRAM

1. SERGEI RACHMANINOV: Fantasy, Op. 7 ("The Rock") (First NY performance)
2. SERGEI RACHMANINOV: Symphony No. 3 in A minor, Op.44

-INTERMISSION-

3. SERGEI RACHMANINOV: Concerto No. 3 in D minor for Piano and Orchestra, Op. 30
    Miss Xydis

Thomas Scherman, conductor
Anna Xydis, piano

July 2 ALL-TCHAIKOVSKY PROGRAM

1. PYOTR TCHAIKOVSKY: From "Sleeping Beauty," Op. 66
    I. Prologue (The Christening)
    II. Act I (The Spell)

-INTERMISSION-

2. PYOTR TCHAIKOVSKY: Concerto in D major for Violin and Orchestra, Op. 35
    Mr. Rabin

Thomas Scherman, conductor
Michael Rabin, violin

July 4 4TH ANNUAL JAZZ JAMBOREE

1. Johnny Dankworth and his Orchestra
-INTERMISSION-
2. Louis Armstrong and his All-Stars
3. Finale by Louis Armstrong and his All-Stars and Johnny Dankworth and his Orchestra

July 6 17TH ANNUAL VIENNESE NIGHT

1. FRANZ VON SUPPÉ: Overture: Poet and Peasant
2. JOHANN STRAUSS: Barinkay's entrance, from "Der Zigeunerbaron"
   JOHANN ADAM ZELLER: Schenkt man sich Rosen in Tyrol from "Vogelhändler"
   Mr. Baum
3. JOHANN STRAUSS: Waltz, "Tales from the Vienna Woods," Op. 325
4. FRANZ LEHÁR: Meine Lippen, sie kussen so heiss from "Giuditta"
   JOHANN STRAUSS: Czardas, "Klänge der Heimat," from "Die Fledermaus"
   Miss Malbin
5. TWO POLKAS
   JOHANN STRAUSS: Annen Polka
   JOHANN STRAUSS: Tritsch Tratsch Polka
6. JOHANN STRAUSS: Wer uns getraut, from "Der Zigeunerbaron"
   Miss Malbin and Mr. Baum
7. EMMERICH KALMAN: Potpourri from "Countess Maritza"
-INTERMISSION-
8. FRANZ LEHÁR: Highlights from "The Merry Widow":
   I Overture
   II. I Haven't Been In Paris Long – Miss Malbin
   III. I'm Going To Maxim's – Mr. Baun
   IV. Excerpts from Finale of Act I – Miss Malbin and Mr. Baum
   V. Gold and Silver Waltz
   VI. Vilia – Miss Malbin
   VII. Love In My Heart – Mr. Baum
   VIII. Can-Can
   IX. Merry Widow Waltz – Miss Malbin and Mr. Baum

Julius Rudel, conductor
Elaine Malbin, soprano
Kurt Baum, tenor

July 7 ALL-RUSSIAN PROGRAM

1. MIKHAIL GLINKA: Overture to "Russlan [Ruslan] and Ludmilla [Lyudmila]"
2. SERGEI PROKOFIEV: Symphony in D Major, Op. 25 ("Classical")
3. ALEXANDER BORODIN: Polovetsian [Polovtsian] Dances from "Prince Igor"
-INTERMISSION-
4. SERGEI RACHMANINOV: Concerto No. 2 in C minor for Piano and Orchestra, Op. 18

Mr. Premezzi

Julius Rudel, conductor
Renato Premezzi, piano

July 8 THIS CONCERT IS UNDER THE SPONSORSHIP OF THE BOOK-OF-MONTH CLUB

1. RICHARD STRAUSS: Tone-Poem, "Don Juan," Op. 20
2. SERGEI RACHMANINOV: Concerto No. 3 in D minor for Piano and Orchestra, Op. 30
    Miss Xydis

-INTERMISSION-

3. JOHANNES BRAHMS: Concerto in D major for Violin and Orchestra, Op. 77 (Cadenzas by Joachim)
    Mr. Szigeti

Alexander Smallens, conductor
Joseph Szigeti, violin
Anna Xydis, piano

July 9 ALL-VERDI PROGRAM

1. GIUSEPPE VERDI: Overture to "Nabucco"
2. GIUSEPPE VERDI: From "Il Trovatore":
    Aria: "Tacea la notte"
        Miss Curtis-Verna
3. GIUSEPPE VERDI: From "Un Ballo in Maschera":
    Aria: "Eri tu"
        Mr. Merrill
    Aria: "Re dell'abisso"
        Miss Turner
    Aria: "Di' tu se fedele"
        Mr. Peerce
    Duet: "Teco is sto, gran Dio"
        Miss Curtis-Verna and Mr. Peerce

-INTERMISSION-

4. GIUSEPPE VERDI: Overture to "I Vespri Siciliani"
5. GIUSEPPE VERDI: From "Don Carlo":
    Aria: "O Don Fatale"
        Miss Turner
6. GIUSEPPE VERDI: From "La Forza del Destino":
    Duet: "Solenne in quest'ora"
        Messrs. Peerce and Merrill
    Aria: "Pace, Pace, Mio Dio"
        Miss Curtis-Verna
7. GIUSEPPE VERDI: From "Rigoletto":
    Aria: "Questa o Quella"
        Mr. Peerce

Aria: "Cortigiani, vil razza dannata"
Mr. Merrill
Quartet: "Bella figlia dell'amore"
Misses Curtis-Verna and Turner
Messrs. Peerce and Merrill

Alfredo Antonini, conductor
Mary Curtis-Verna, soprano
Claramae Turner, contralto
Jan Peerce, tenor
Robert Merrill, baritone

July 11

1. LEONARD BERNSTEIN: Overture to "Candide"
2. AARON COPLAND: Suite from "Rodeo"
3. GROUP OF SONGS:
   I. JULIUS CHAJES: Ma Yafim
   II. MARIANO MERCERON: Tierra Va Tembla
   III. TRADITONAL SONGS: Shango (Haitian)
   IV. DUKE ELLINGTON: The Blues from "Black, Brown and Beige"
   V. SPIRITUAL: I'm So Glad Trouble Don't Last Always
   VI. SPIRITUAL: Trouble of the World
   VII. ELIEZER PUGATCHOV-MAX HELFMAN: Ki M'Tzion
   VIII. TRADITIONAL SONGS: B'arvot Ha Negev (Hebrew)
   Miss Kitt

-INTERMISSION-

4. MORTON GOULD: Latin American Symphonette
5. GROUP OF SONGS:
   I. KURT WEILL: Mack the Knife, from "The Threepenny Opera"
   II. KURT WEILL: Barbara Song, from "The Threepenny Opera"
   III. GEORGE KLEINSINGER: Tourjours Gai, from "archy and mehitabel"
   IV. MARV FISHER: Just an Old Fashioned Girl
   V. GEORGE GERSHWIN: The Man I Love, from "Lady Be Good"
   VI. TRADITIONAL SONGS: Uska Dara (Turkish)
   VII. GEORGES BIZET: Beat Out Dat Rhythm on a Drum, from "Carmen Jones" (arranged by Oscar Hammerstein)
   Miss Kitt

Maurice Levine, conductor
Eartha Kitt

July 13

GIUSEPPE VERDI: Requiem

Alfred Wallenstein, conductor
Eleanor Steber, soprano
Maureen Forrester, contralto
Kurt Baum, tenor
Nicola Moscona, bass
Schola Cantorum of NY (Hugh Ross, Choral Director)

July 15 THIS CONCERT IS UNDER THE SPONSORSHIP OF THE COMMERCIAL BANK OF NORTH AMERICA

1. SERGEI RACHMANINOV: Symphony No. 2 in E minor, Op.27
-INTERMISSION-
2. CÉSAR FRANCK: Symphonic Variations for Piano and Orchestra
    Mr. Cone
3. RICHARD STRAUSS: Suite from "Der Rosenkavalier"

Alfred Wallenstein, conductor
Harold Cone, piano

July 16

1. ANTONIN DVORAK: "Carnival" Overture, Op. 92
2. JOHANNES BRAHMS: Symphony No. 2 in D major, Op. 73
-INTERMISSION-
3. MAURICE RAVEL: "Daphnis and Chloé," Suite No. 2
4. NICCOLÒ PAGANINI: Concerto No. 1 for Violin and Orchestra in D major, Opus 6 (Arranged by Zino Francescatti)
    Mr. Francescatti

Alfred Wallenstein, conductor
Zino Francescatti, violin

July 18 TWENTY-EIGHTH ANNUAL GEORGE GERSHWIN CONCERT

1. GEORGE GERSHWIN: Strike Up The Band
2. GEORGE GERSHWIN: Concerto in F major for Piano and Orchestra
    Mr. Wild
3. GEORGE GERSHWIN: An American in Paris
4. GEORGE GERSHWIN: Rhapsody in Blue
    Mr. Wild
-INTERMISSION-
5. GEORGE GERSHWIN: From "Porgy and Bess":
    Introduction
    Summertime – Miss Williams
    A Woman Is A Sometime Thing – Mr. Duncan and Chorus
    Gone, Gone, Gone - Chorus
    My Man's Gone Now – Miss Williams

Leavin' For The Promised Land – Miss Williams and Chorus
I Got Plenty O'Nuttin – Mr. Duncan
Bess, You Is My Woman Now – Miss Williams and Mr. Duncan
Oh, I Can't Sit Down – Chorus
It Ain't Necessarily So – Mr. Duncan and Chorus
There's A Boat Dat's Leavin' Soon For New York – Mr. Duncan
Oh Lawd, I'm On My Way – Miss Williams, Mr. Duncan and Chorus

Alexander Smallens, conductor
Earl Wild, piano
Camilla Williams, soprano
Todd Duncan, baritone
Charles Smith (Chorus Director)

July 20 ALL-BRAHMS PROGRAM

1. JOHANNES BRAHMS: Symphony No. 4 in E minor, Op. 98
-INTERMISSION-
2. JOHANNES BRAHMS: Concerto No. 1 in D minor for Piano and Orchestra, Op. 15
Mr. Arrau

Carlos Chavez, conductor
Claudio Arrau, piano

July 21 THIS CONCERT IS UNDER THE SPONSORSHIP OF EL DIARIO DE NUEVA YORK

LATIN-AMERICAN NIGHT

1. ALBERTO GINASTERA: Overture to "The Creole Faust"
2. SILVESTRE REVUELTAS: Sensemayá
3. JULÁN ORBON: Danzas Sinfonicas: I. Obertura; II. Declanatoria; III. Danza Final (Criolla) (First New York Performance)
4. GROUP OF SONGS:
DAVID PEREZ: Ay, Ay, Ay (arranged by Freire)
MIGUEL SANDOVAL: Eres Tú
ERNESTO LECUONA: Canta Ruiseñor
Miss Rivera
-INTERMISSION-
5. HECTOR VILLA-LOBOS: Concerto No. 2 in A minor for Violincello and Orchestra (Written for and dedicated to Aldo Parisot)
Mr. Parisot
6. CARLOS CHAVEZ: Suite from "H.P."

Carlos Chavez, conductor
Aldo Parisot, 'cello
Graciela Rivera, soprano

July 22 THIS CONCERT IS UNDER THE SPONSORSHIP OF SCHENLEY INDUSTRIES, INC.

1. LUDWIG VAN BEETHOVEN: Overture to "Egmont," Op. 84
2. FRANZ JOSEPH HAYDN: Symphony No. 104 in D major ("London")
3. ARIAS:
    I. GIACOMO MEYERBEER: "O Paradiso," from "L'Africaine"
    II. WOLFGANG AMADEUS MOZART: "Il Mio Tesaro," from "Don Giovanni"
    III. FRIEDRICH FLOTOW: "M'Appari" from "Martha"
        Mr. Davis

-INTERMISSION-

4. MAURICE RAVEL: Albarado del Gracioso
5. MAURICE RAVEL: Valses Nobles et Sentimentales
6. IGOR STRAVINSKY: Suite from "The Fire-Bird [Firebird]"

Carlos Chavez, conductor
Charles K. L. Davis, tenor

July 23

1. HECTOR BERLIOZ: Overture, "A Roman Carnival," Opus 9
2. HECTOR BERLIOZ: Three Excerpts from the Dramatic Symphony, "Romeo and Juliet", Op. 17
I. Love Scene II. Scherzo, "Queen Mab" III. Romeo Alone; Great Festivities at the Capulets'

-INTERMISSION-

3. DMITRI SHOSTAKOVICH: Symphony No. 5, Op. 47

Leonard Bernstein, conductor

July 25

1. WALTER PISTON: Concerto for Orchestra*
2. LEONARD BERNSTEIN: Symphony No. 2 for Piano and Orchestra ("The Age of Anxiety")
    Mr. Lipkin, piano soloist

-INTERMISSION-

3. JOHANNES BRAHMS: Symphony No. 1, in C minor, Op. 68

Leonard Bernstein/Seymour Lipkin*, conductors

July 27 BEETHOVEN FESTIVAL – PROGRAM I

1. LUDWIG VAN BEETHOVEN: "Leonore" Overture No. 3, Op. 72A
2. LUDWIG VAN BEETHOVEN: Concerto in D major for Violin and Orchestra, Op. 61
    Mr. Elman

-INTERMISSION-
3. LUDWIG VAN BEETHOVEN: Symphony No. 3 in E-flat Major, Op. 55 ("Eroica")

Josef Krips, conductor
Mischa Elman, violin

July 28 THIS CONCERT IS UNDER THE SPONSORSHIP OF EL AL ISRAEL AIRLINES

BEETHOVEN FESTIVAL – PROGRAM II

1. LUDWIG VAN BEETHOVEN: Symphony No. 2 in D major, Op. 36
2. LUDWIG VAN BEETHOVEN: Concerto No. 5 in E-flat major for Piano and Orchestra, Op. 73 ("Emperor")
    Miss Bachauer
-INTERMISSION-
3. LUDWIG VAN BEETHOVEN: Symphony No. 7 in A Major, Op. 92

Josef Krips, conductor
Gina Bachauer, piano

July 29 THIS CONCERT IS UNDER THE SPONSORSHIP OF LIEBMANN BREWERIES, INC.

BEETHOVEN FESTIVAL – PROGRAM III

1. LUDWIG VAN BEETHOVEN: Overture to "Coriolanus," Op. 62
2. LUDWIG VAN BEETHOVEN: Concerto in C major for Piano, Violin, Violincello and Orchestra, Op. 56
    Messrs. Bernstein, Corigliano and Varga
-INTERMISSION-
3. LUDWIG VAN BEETHOVEN: Symphony No. 5 in C minor, Op. 67

Josef Krips, conductor
Leonard Bernstein, piano
John Corigliano, violin
Laszlo Varga, 'cello

July 30 BEETHOVEN FESTIVAL – PROGRAM IV

1. LUDWIG VAN BEETHOVEN: Symphony No. 1 in C major, Op. 21
-INTERMISSION-
2. LUDWIG VAN BEETHOVEN: Symphony No. 9, in D minor, Op.125 ("Choral")
    Misses Greene-Coleman and Rankin
    Messrs. Petrak and Harrell
    and The Schola Cantorum

Josef Krips, conductor
Theresa Greene-Coleman, soprano
Nell Rankin, mezzo-soprano
Rudolf Petrak, tenor
Mack Harrell, baritone
Hugh Ross (Choral Director-Schola Cantorum of NY)
Schola Cantorum of NY

August 1 TWELFTH ANNUAL RODGERS AND HAMMERSTEIN NIGHT

1. RICHARD RODGERS: From "Carousel":
    Carousel Waltz
2. RICHARD RODGERS & OSCAR HAMMERSTEIN: From "State Fair":
    It's A Grand Night for Singing – Mr. Russell and Chorus
    It Might As Well Be Spring – Miss Henderson
3. RICHARD RODGERS & OSCAR HAMMERSTEIN: From "The King and I":
    I Have Dreamed – Miss Turner and Mr. Russell
    We Kiss In A Shadow – Miss Henderson and Mr. Tabbert
    I Whistle A Happy Tune – Chorus
    Hello Young Lovers – Miss Henderson
4. RICHARD RODGERS & OSCAR HAMMERSTEIN: From "Carousel":
    June Is Bustin' Out All Over – Miss Turner and Chorus
    If I Loved You – Mr. Tabbert
    Mister Snow – Miss Henderson
    You'll Never Walk Alone – Miss Turner and Chorus
    Soliloquy – Mr. Russell

-INTERMISSION-

5. RICHARD RODGERS: From "The King and I":
    March of the Siamese Children
   RICHARD RODGERS: From "Victory at Sea":
    Guadalcanal March
6. RICHARD RODGERS & OSCAR HAMMERSTEIN: From "South Pacific"
    Bali Ha'I – Miss Turner
    Younger Than Springtime – Mr. Tabbert
    A Wonderful Guy – Miss Henderson
    There's Nothin' Like A Dame – Male Chorus
    Some Enchanted Evening – Miss Turner and Mr. Russell
7. RICHARD RODGERS & OSCAR HAMMERSTEIN: From "Flower Drum Song":
    A Hundred Million Miracles
    You Are Beautiful – Mr. Russell
    I Enjoy Being a Girl – Female Chorus
    Sunday – Miss Henderson and Mr. Tabbert
    Look, Look Away – Miss Turner
8. RICHARD RODGERS & OSCAR HAMMERSTEIN: From "Oklahoma":
    Oh, What a Beautiful Mornin' – Mr. Tabbert

Many A New Day – Miss Turner and Female Chorus
The Surrey With The Fringe On Top – Mr. Russell
People Will Say We're In Love – Miss Henderson and Mr. Tabbert
Oklahoma – Entire Ensemble

Salvatore Dell'Isola, conductor
Florence Henderson, soprano
Claramae Turner, contralto
William Tabbert, tenor
Jack Russell, baritone
Charles Smith (chorus director)

1960

June 21 GALA SEASON-OPENING CONCERT

ALL-TCHAIKOVSKY PROGRAM

1. PYOTR TCHAIKOVSKY: Overture Fantasy, "Romeo and Juliet"
2. PYOTR TCHAIKOVSKY: Symphony No. 6 in B minor, Op. 74 ("Pathétique")
-INTERMISSION-
3. PYOTR TCHAIKOVSKY: Concerto in D major for Violin and Orchestra, Op. 35
Mr. Elman

Pierre Monteux, conductor
Mischa Elman, violin

June 22 THIS CONCERT SPONSORED BY THE BOOK-OF-THE-MONTH CLUB

1. JOHANNES BRAHMS: Academic Festival Overture, Op. 80
2. JOHANNES BRAHMS: Symphony No. 2 in D major, Op. 73
-INTERMISSION-
3. CLAUDE DEBUSSY: Two Nocturnes
4. RICHARD STRAUSS: Tone-Poem, "Don Juan," Op. 20

Pierre Monteux, conductor

June 23

1. HECTOR BERLIOZ: Overture: "A Roman Carnival," Op. 9
2. LUDWIG VAN BEETHOVEN: Symphony No. 7 in A Major, Op. 92
-INTERMISSION-
3. CLAUDE DEBUSSY: Prelude to "The Afternoon of a Faun"
4. CAMILLE SAINT-SAËNS: Concerto No. 2 in G minor for Piano and Orchestra, Op. 22

Mr. Hollander

Pierre Monteux, conductor
Lorin Hollander, piano

June 25 EIGHTEENTH ANNUAL VIENNESE NIGHT

1. FRANZ VON SUPPÉ: Overture to "The Beautiful Galatea"
2. JOHANN STRAUSS: Ja das Alles auf Her', from "Der Zigeunerbaron"
   EMMERICH KALMAN: Grüss Mir mein Wein, from "Gräfin Mariza"
   Mr. Baum
3. EMMERICH KALMAN: Hore Ich Zigeunergeigen, from "Gräfin Mariza"
   FRANZ LEHÁR: Love Live Forever, from "Paganini"
   Miss Lewis
4. JOHANN STRAUSS: Viennese Polkas
   FRANZ SCHUBERT: Kuppelwieser Waltz (orchestrated by Von Einem; First New York Performance)
5. FRANZ LEHÁR: Niemand liebt dich so wie ich, from "Paganini"
   OSCAR STRAUS: Love's Roundelay, from "A Waltz Dream"
   Miss Lewis and Mr. Baum
6. EMMERICH KALMAN: Sari Waltz , from "Sari"

-INTERMISSION-

7. EMMERICH KALMAN: Grand Palotas de la Reine, from "The Devils' Rider"
8. CHARLES KALMAN: Marjorie Waltz, from "Bon Voyage"
9. FRANZ LEHÁR: Meine Lippen, sie küssen so heiss, from "Giuditta"
   FRANZ LEHÁR: Dreaming of You, from "Eva"
   Miss Lewis
10. EMMERICH KALMAN: Zwei marchen Augen, from "Die Zirkusprinzessin"
    FRANZ LEHÁR: Say Love Is not a Dream, from "The Court of Luxembourg"
    FRANZ LEHÁR: Yours is My Heart Alone, from "The Land of Smiles"
    Mr. Baum
11. FRANZ LEHÁR: Are You Going To Dance, from "The Court of Luxembourg"
    EMMERICH KALMAN: Tanzen möcht ich, from "Die Czardasfürstin"
    Miss Lewis and Mr. Baum

Franz Allers, conductor
Brenda Lewis, soprano
Kurt Baum, tenor

June 27 SPECIAL NEW YORK CITY CONCERT HONORING AMERICAN WINNERS OF INTERNATIONAL COMPETITIONS

1. FRANZ SCHUBERT: Symphony No. 8 in B minor, ("Unfinished")
2. NICCOLÒ PAGANINI: Concerto No. 1 for Violin and Orchestra in D major, Op. 6 (Complete Urtext Edition)
   Mr. Canin

-INTERMISSION-

3. SERGEI PROKOFIEV: Concerto No. 2 in G minor for Piano and Orchestra, Op.16
Mr. Frager
4. WOLFGANG AMADEUS MOZART: Aria, "Per pietà, ben mio," from "Cosi Fan Tutte"
GIUSEPPE VERDI: Arais, "Salce, Salce" and "Ave Maria," from "Otello"
Miss Baum
5. JAROMÍR WEINBERGER: Polka and Fugue from "Schwanda"

Newell Jenkins, conductor
Sara Baum, soprano
Stuart Canin, violin
Malcolm Frager, piano

JUNE 28 FIESTA OF SPANISH DANCE

1. ISAAC ALBENIZ-ROGER MACHADO- JOSÉ GRECO: Los Trovadores en las Calles de Cadiz
The Company ("Farruca" danced by José Greco)
2. ROGER MACHADO-JOSÉ GRECO: Gitanerias en Triana
Gitanillo Heredia and Maribel De Cirez
Ramon Velez and Carmen Dominguez
3. ROGER MACHADO-JOSÉ GRECO: Encuentro
"Soleares" Danced by Lola De Ronda
"Seguiriya" danced by Lola De Ronda and José Greco
4. TORROBA-JOSÉ GRECO: Madrilenas (Three Classic Dances):
I. Bolero
II. Copla
Maria Angeles, Maria Del Roccio,Curro Rodriguez, Luis Montero
III. Tirana
Lupe Del Rio and José Molina
5. MIGUEL SANDOVAL-JOSÉ GRECO: Joropo
Sung by Norina
Children: Gitanillo Heredia and Maribel De Cirez
6. ROGER MACHADO-JOSÉ GRECO: Tientos por Zambra
Pepita Arcos
7. ROGER MACHADO-JOSÉ GRECO: Verdiales en Marbella
Lupe Del Rio, Maria Angeles, Maria Del Rocio, Carmen Dominguez, Curro Rodriguez, Ramon Velez, Luis Montero, Juan Esquinita
Solo Variation danced by José Molina
8. ROGER MACHADO-JOSÉ GRECO: Los Amantes de Sierra Morena
Lola De Ronda and José Greco
9. ? MONREAL-JOSÉ GRECO: La Aldeana
Curro Rodriguez and Maria Del Rocio
10. E. FERNADEZ ARBO-ROGER MACHADO-JOSÉ GRECO: Fantasia de Valencia y Aragon
The Company with José Greco
-INTERMISSION-

11. ROGER MACHADO-JOSÉ GRECO: Cana y Petenera
"Cana" danced by José Greco. "Petenera" danced by Petipa Arcos, Curro Rodriguez, Luis Montero, Ramon Velez, Jose Molina, and José Greco
12. ROGER MACHADO-JOSÉ GRECO: Por Buleria
Gitanillo Heredia and Maribel De Cirez
13. ROGER MACHADO-JOSÉ GRECO: Castellana
Lola De Ronda, Maria Angeles and José Greco
14. ROGER MACHADO-JOSÉ GRECO: Dos Jotas Teruel
Curro Rodriguez and Maria Del Rocio
The Company
15. ? SOLANO-JOSÉ GRECO: Novios de Montehermoso
Lola De Ronda and José Molina
16. ROGER MACHADO-JOSÉ GRECO: Cancione del Siglio XVII: I. Malaguena; II. Granadias
Sung by Norina
Dancers: Curro Rodriguez and Lupe Del Rio
17. GUITAR SOLO: Selected
Francisco Espinosa
18. TOMÁS BRETON-JOSÉ GRECO: El Cortijo ("The Horseman")
José Molina, Curro Rodriguez, Luis Montero and José Greco
19. ISAAC ALBENIZ-JOSÉ GRECO: Midsummer Night Serenade ("Cordoba')
Lola De Ronda
20. ROGER MACHADO-JOSÉ GRECO: Rincon Flamenco
The Company with José Greco

Roger Machado, conductor
José Greco and his Spanish Ballet
Norina
Manuela De Jerez, flamenco singer
Francisco Espinosa, guitar
Miguel Garcia, guitar
Lydia Del Mar, piano

June 29

1. WOLFGANG AMADEUS MOZART: Symphony No. 39 in E flat major (K. 543)
2. WOLFGANG AMADEUS MOZART: Concerto in B flat major for Piano and Orchestra (K. 595) [27]
Mr. Cone
-INTERMISSION-
3. ANTONIN DVORAK: "Carnaval [Carnival]" Overture, Op. 92
4. ANTONIN DVORAK: Concerto in A minor for Violin and Orchestra, Op. 53
Mr. Rosenker

Alexander Smallens, conductor
Harold Cone, piano
Michael Rosenker, violin

June 30 TWENTY-NINTH ANNUAL GEORGE GERSHWIN CONCERT

1. GEORGE GERSHWIN: Strike Up The Band
2. GEORGE GERSHWIN: Concerto in F major for Piano and Orchestra
    Mr. List
3. GEORGE GERSHWIN: An American in Paris
4. GEORGE GERSHWIN: Rhapsody in Blue
    Mr. List

-INTERMISSION-

5. GEORGE GERSHWIN: From "Porgy and Bess":
    Introduction
    Summertime – Miss Williams
    A Woman Is A Sometime Thing – Mr. Duncan and Chorus
    Gone, Gone, Gone - Chorus
    My Man's Gone Now – Miss Williams
    Promised Land – Miss Williams and Chorus
    I Got Plenty O'Nuttin – Mr. Duncan
    Bess, You Is My Woman Now – Miss Williams and Mr. Duncan
    Oh, I Can't Sit Down – Chorus
    It Ain't Necessarily So – Mr. Duncan and Chorus
    There's A Boat Dat's Leavin' Soon For New York – Mr. Duncan
    Oh, Lawd, I'm On My Way – Miss Williams, Mr. Duncan and Chorus

Alexander Smallens, conductor
Eugene List, piano
Camilla Williams, soprano
Todd Duncan, baritone
Choral Director: Charles Smith

July 2 FIFTH ANNUAL JAZZ JAMBOREE

1. Dizzy Gillespie and his Quintet
2. Gerry Mulligan & His Concert Jazz Orchestra

-INTERMISSION-

3. Louis Armstrong and His All-Stars
4. Finale by Louis Armstrong and His All-Stars, Dizzy Gillespie and his Quintet and Gerry Mulligan & His Concert Jazz Orchestra

July 5 BEETHOVEN FESTIVAL – PROGRAM I

1. LUDWIG VAN BEETHOVEN: "Leonore" Overture No. 3, Op. 72A
2. LUDWIG VAN BEETHOVEN: Concerto in D major for Violin and Orchestra, Op. 61 (cadenzas by Elman)
    Mr. Elman

-INTERMISSION-

3. LUDWIG VAN BEETHOVEN: Symphony No. 3 in E-flat Major, Op. 55 ("Eroica")

Josef Krips, conductor
Mischa Elman, violin

July 6 THIS CONCERT SPONSORED BY LIEBMANN BREWERIES, INC. BEETHOVEN FESTIVAL – PROGRAM II

1. LUDWIG VAN BEETHOVEN: Symphony No. 2 in D major, Op. 36
2. LUDWIG VAN BEETHOVEN: Concerto No. 5 in E-flat major for Piano and Orchestra, Op. 73 ("Emperor")
    Mr. Bar-Illan

-INTERMISSION-

3. LUDWIG VAN BEETHOVEN: Symphony No. 5 in C minor, Op. 67

Josef Krips, conductor
David Bar-Illan, piano

July 7 BEETHOVEN FESTIVAL – PROGRAM III

1. LUDWIG VAN BEETHOVEN: Symphony No. 8 in F major, Op. 93

-INTERMISSION-

2. LUDWIG VAN BEETHOVEN: Symphony No. 9 in D minor, Op.125 ("Choral")
    Misses Greene-Coleman and Rankin
    Messrs. Petrak and Farrow
    and The American Concert Choir

Josef Krips, conductor
Theresa Greene-Coleman, soprano
Nell Rankin, mezzo-soprano
Rudolf Petrak, tenor
Norman Farrow, bass
American Concert Choir (Margaret Hillis, director)

July 9

1. AARON COPLAND: An Outdoor Overture
2. GROUP OF SONGS BY KURT WEILL (IN COMMEMORATION OF THE TENTH ANNIVERSARY OF THE COMPOSER'S DEATH):
    I. KURT WEILL: Lost in the Stars, from "Lost in the Stars"
    II. KURT WEILL: Trouble Man, from "Lost in the Stars"
    III. KURT WEILL: Mack the Knife, from "The Threepenny Opera"
    IV. KURT WEILL: Barbara Song, from "The Threepenny Opera"
    V. KURT WEILL: Speak Low, from "One Touch of Venus"
        Miss Kitt
3. ALBERTO GINASTERA: Dances from the Ballet, "Estancia"
4. GROUP OF SONGS:
    I. MARIANO MERCERON: Tierra Va Tembla
    II. ALVAREZ MACISTE: Angelitos Negros

III. DUKE ELLINGTON: The Blues, from "Black, Brown and Beige"
IV. MEIER OVADIA: Finjan (coffee pot) (First public performance)
V. TRADITIONAL SONGS: B'arvot Ha Negev (Hebrew)
VI. ELIEZER PUGATCHOV-MAX HELFMAN: Ki M'Tzion
Miss Kitt
-INTERMISSION-
5. ALEXANDER BORODIN: Polovetsian [Polovtsian] Dances, from "Prince Igor"
6. LEONARD BERNSTEIN: Songs for Orchestra from "West Side Story" (orch. by Jack Mason)
7. GROUP OF SONGS
I. RAYMOND SCOTT: Mountain High, Valley Low, from "Lute Song"
II. TRADITIONAL SONGS: Uska Dara (Turkish)
III. RAUL FERRAO: April in Portugal
IV. MARV FISHER: Just an Old Fashioned Girl
V. GEORGES BIZET: Beat Out Dat Rhythm on a Drum, from "Carmen Jones" (arranged by Oscar Hammerstein)
Miss Kitt

Maurice Levine, conductor
Eartha Kitt, vocalist

July 12 ALL-BRAHMS PROGRAM

1. JOHANNES BRAHMS: Four Chorale Preludes (arr. by Virgil Thomson): I. Mein Jesu, der du mich II. Es ist ein' Ros' entsprungen III. Herzlich thut mich erfreuen IV. O Welt, ich muss dich lassen
2. JOHANNES BRAHMS: Serenade No. 2, in A major for Small Orchestra, Op. 16
-INTERMISSION-
3. JOHANNES BRAHMS: Concerto No. 1 in D minor for Piano and Orchestra, Op. 15
Mr. Firkusny

Thomas Scherman, conductor
Rudolf Firkusny, piano

July 13 THIS CONCERT SPONSORED BY THE COMMERCIAL BANK OF NORTH AMERICA

ALL-FRENCH PROGRAM in Honor of Bastille Day, under the patronage of M. RAYMOND LAPORTE, Minister Plenipotentiary, Consul General of France, and M. EDOUARD MOROT-SIR, Cultural Counselor, French Embassy

1. HECTOR BERLIOZ: Overture to "Béatrice et Benedict"
2. GEORGES BIZET: Symphony in C major
-INTERMISSION-
3. LÉO DELIBES: Suite from the Ballet, "La Source" (arr. by Jungnickel)
4. ÉDOUARD LALO: Concerto in D minor for Violoncello and Orchestra

Mr. Stutch

Thomas Scherman, conductor
Nathan Stutch, 'cello

July 14

GIUSEPPE VERDI: Scenes from Il Trovatore (The Troubadour)
1. PART I. THE DUEL.
I. Introduction and Ballad: "Abbietta zingara" – Ferrando
II. Cavatina: "Tacea la notte placida" – Leonora
III. Romance, Scene and Trio: "Deserto sulla terra" – Leonora, Manrico and Count
2. PART II. THE GYPSY.
I. Chorus and Aria: "Stride la vampa!" – Azucena and Chorus
II. Narrative: "Condotta ell'era in ceppi" – Azucena
III. Scene and Duet: "Perigliarti ancor languente" – Azucena and Manrico
IV. Aria: "Il balen del suo sorriso" – Count
V. Finale – Leonora, Manrico, Count, Ferrando, Chorus
-INTERMISSION-
3. PART III. THE GYPSY'S SON.
I. Chorus: "Squilli, echeggi la tromba guerriera" – Chorus
II. Scene and Trio: "Giorni poveri vivea" – Azucena, Count, Ferrando and Chorus
III. Scene and Aria: "Ah, si, ben mio" – Manrico
4. PART IV. THE PUNISHMENT.
I. Scene, Aria and Miserere: "D'amor sull' ali rosee" – Leonora, Manrico and Chorus
II. Scene and Duet; "Mira, di acerbe lagrime" – Leonora and Count
III. Finale – Azucena, Leonora, Manrico and Count

Leonora: Eleanor Steber
Azucena: Nell Rankin
Manrico: Kurt Baum
The Count di Luna: Robert Merrill
Ferrando: Lawrence Davidson
The Choral Art Society (William Jonson, director)

Thomas Scherman, conductor

July 16

1. ROY HARRIS: Folk Song Symphony for Chorus and Orchestra: I. Welcome Party: When Johnny Comes Marching Home; II. Western Cowboy; III. Interlude: Dance Tunes for Orchestra; IV. Mountaineer Love Song; V. Interlude: Dance Tunes for Orchestra; VI, Negro Fantasy; VII. "The Girl I Left Behind Me"

The Belafonte Folk Singers and the De Cormier Chorale

-INTERMISSION-
2. FOLK SONGS AROUND THE WORLD: I. Ox Driver (American Pioneer Song); II. Red Rosy Bush (Southern Mountain Love Song); III. We're Bound for Sea (English Sea Chanty); IV.

Mi Caballo Blanco (South American Gaucho Song); V. He Ne Ma Tov (Israeli Folk Song); VI. Sano Duso (Serbian Love Song); VI. Si Di Nai Ye (African Festival); Soon I Will Be Done (American Negro Spiritual); Didn't It Rain (American Negro Spiritual)

The Belafonte Folk Singers

Robert De Cormier, conductor
Belafonte Folk Singers
De Cormier Chorale

July 19

1. PAUL CRESTON: Dance Overture
2. WOLFGANG AMADEUS MOZART: Concerto in A major for Clarinet and Orchestra (K. 622)

Mr. Goodman

-INTERMISSION-

3. JAZZ WITH THE BENNY GOODMAN SEXTET AND TRIO

Alfredo Antonini, conductor
Benny Goodman, clarinet
Benny Goodman Sextet & Trio (Red Norvo, vibes; Flip Phillips, tenor sax; Urbie Green, trombone, Gene DiNovi, piano, John Markham, drums; Jerry Dodgion, alto sax; John Mosher, bass, Jim Wyble, guitar, Jack Sheldon, trumpet)

July 20 THIS CONCERT SPONSORED BY EL DIARIO DE NUEVA YORK

SPANISH-AMERICAN NIGHT

1. JUAN ORREGO-SALAS: Festive Overture, Op. 21
2. CARLOS CHAVEZ: Symphony No. 4 ("Sinfonia Romantica")
3. ALEJANDRO G. CATURLA: Two Cuban Dances (New York Premiere)

I. Danza del Tambor; II. Danza Lucumi

-INTERMISSION-

4. MANUEL DE FALLA: Nights in the Gardens of Spain, Symphonic Impressions for Piano and Orchestra

Mr. Premezzi

5. MANUEL DE FALLA: Three Dances from "The Three-Cornered Hat"

Alfredo Antonini, conductor
Renato Premezzi, piano

July 21 ITALIAN NIGHT

1. GIOACHINO ROSSINI: Overture to "La Gazza Ladra"
2. GIUSEPPE VERDI: Aria, "Ernani, involami," from "Ernani"

Miss Curtis-Verna

3. GIUSEPPE VERDI: Aria, “Credo in un Dio crudel” from “Otello”
Mr. Merrill
4. GIUSEPPE VERDI: Duet, “Dite all giovine,” from “La Traviata”
Miss Curtis-Verna and Mr. Merrill
5. GIACOMO PUCCINI: Aria, “E lucevan le stele” from “La Tosca”
Mr. Peerce
6. GIACOMO PUCCINI: Duet, “O dolci mani,” from “La Tosca”
Miss Curtis-Verna and Mr. Peerce
-INTERMISSION-
7. GAETANO DONIZETTI: Overture to “Don Pasquale”
8. RUGGIERO LEONCAVALLO: Prologue, “Si puo!” from “I Pagliacci’
Mr. Merrill
9. ALFREDO CATALANI: Aria, “Ebben ne andro lontano,” from “La Wally”
Miss Curtis-Verna
10. GAETANO DONIZETTI: Recitative and Aria, “Tombe degl’avi miei,” from “Lucia di Lammermoor”
Mr. Peerce
11. AMILCARE PONCHIELLI: Dance of the Hours, from “La Gioconda”
12. UMBERTO GIORDANO: Aria, “Nemico della patria,” from “Andrea Chenier”
Mr. Merrill
13. UMBERTO GIORDANO: Duet, “Vicino a te s’aqueta” from “Andrea Chenier”
Miss Curtis-Verna and Mr. Peerce

Alfredo Antonini, conductor
Mary Curtis-Verna, soprano
Jan Peerce, tenor
Robert Merrill, baritone

July 23 GILBERT AND SULLIVAN NIGHT

1. WILLIAM GILBERT & ARTHUR SULLIVAN: From “The Mikado”:
Overture
Behold The Lord High Executioner - Chorus
As Some Day It May Happen – Mr. Green and Chorus
2. WILLIAM GILBERT & ARTHUR SULLIVAN: From “The Pirates of Penzance”:
How Beautifully Blue The Sky – Miss Moser, Mr.Stuart and Chorus
3. WILLIAM GILBERT & ARTHUR SULLIVAN: From “Princess Ida”:
If You Give Me Your Attention – Mr. Green and Chorus
4. WILLIAM GILBERT & ARTHUR SULLIVAN: From “The Gondoliers”:
Take a Pair of Sparkling Eyes – Mr. Stuart
5. WILLIAM GILBERT & ARTHUR SULLIVAN: From “Ruddigore”:
In Sailing O’er Life’s Ocean Wide – Miss Moser, Mr. Green, and Mr. Stuart
6. WILLIAM GILBERT & ARTHUR SULLIVAN: From “H.M.S. Pinafore”:
The Hours Creep on Apace – Miss Moser
7. WILLIAM GILBERT & ARTHUR SULLIVAN: From “The Pirates of Penzance”:
A Modern Major-General – Mr. Green and Chorus

-INTERMISSION-
8. WILLIAM GILBERT & ARTHUR SULLIVAN: From "Ruddigore":
Overture
9. WILLIAM GILBERT & ARTHUR SULLIVAN: From "Trial By Jury":
All Hail Great Judge - Chorus
When I, Good Friends, Was Called To the Bar – Mr. Green and Chorus
10. WILLIAM GILBERT & ARTHUR SULLIVAN: From "The Mikado":
Were You Not To Ko-Ko Plighted – Miss Moser and Mr. Stuart
11. WILLIAM GILBERT & ARTHUR SULLIVAN: From "The Yeoman Of The Guard":
I Have A Song To Sing – Miss Moser, Mr. Green and Chorus
12. WILLIAM GILBERT & ARTHUR SULLIVAN: From "The Gondoliers":
O Rapture, When Alone Together – Miss Moser and Mr. Stuart
13. WILLIAM GILBERT & ARTHUR SULLIVAN: From "Iolanthe":
The Nightmare Song – Mr. Green
14. WILLIAM GILBERT & ARTHUR SULLIVAN: From "The Mikado":
For He's Gone And Married Yum-Yum – Miss Moser, Mr. Green, Mr. Stuart and Chorus

Franz Allers, conductor
Margot Moser, soprano
Morgan Stuart, tenor
Martyn Green, baritone
Charles Smith (Chorus Director)

July 26

1. PYOTR TCHAIKOVSKY: Symphony No. 5 in E minor, Op. 64
-INTERMISSION-
2. CHRISTOPHE WILLIBALD VON GLUCK: Aria, "Che farò senza Euridice," from "Orfeo ed Euridice"
WOLFGANG AMADEUS MOZART: Aria, "Voi che sapete" from "Le Nozze di Figaro"
CAMILLE SAINT-SAËNS: Aria, "Mon coeur s'ouvre à ta voix" from "Samson et Dalila"
Miss Stevens
3. RICHARD STRAUSS: Till Eulenspiegel's Merry Pranks, Op. 28
4. PYOTR TCHAIKOVSKY: Aria, "Adieu, forêts," from "Jeanne d'Arc"
CLAUDE DEBUSSY: Air de Lia, from "L'Enfant Prodique"
GEORGES BIZET: Chanson Bohème, from "Carmen"
Miss Stevens

Zubin Mehta, conductor
Risë Stevens, mezzo-soprano

July 27 CAMERA NIGHT

1. RICHARD WAGNER: Prelude to "Die Meistersinger"
2. ROBERT SCHUMANN: Concerto in A minor for Violincello and Orchestra, Op. 129
Mr. Parisot

-INTERMISSION-
BELA BARTOK: Concerto for Orchestra

Zubin Mehta, conductor
Aldo Parisot, 'cello

July 28

1. GIUSEPPE VERDI: Overture to "La Forza del Destino"
2. JOHANNES BRAHMS: Symphony No. 1 in C minor, Op. 68
-INTERMISSION-
3. SERGEI RACHMANINOV: Concerto No. 2 in C minor for Piano and Orchestra, Op. 18
Mr. Browning

Zubin Mehta, conductor
John Browning, piano

July 30

1. J. S. BACH: Chorale-Prelude: "Credo" ("Wir Glauben all' an einen Goff") (Orch. by Stokowski)
J. S. BACH: Chorale-Prelude: "Schafe können sicher weiden" (Orch. by Stokowski)
J.S. BACH: Fugue in G minor (arr. by Stokowski)
2. JOHANNES BRAHMS: Symphony No. 2 in D major, Op. 73
-INTERMISSION-
3. RICHARD STRAUSS: Tone Poem, "Don Juan," Op. 20
4. RICHARD STRAUSS: Salome's Dance from "Salome"

Leopold Stokowski, conductor

August 2

1. WOLFGANG AMADEUS MOZART: Overture to "Le Nozze di Figaro"
2. WOLFGANG AMADEUS MOZART: Aria, "Mia speranza adorata," K. 416
VINCENZO BELLINI: Aria, "Ah! non credea" and "Ah! non giunge" from "La Somnambula"
Miss Peters
3. RICHARD WAGNER: Prelude and Liebestod, from "Tristan und Isolde"
-INTERMISSION-
4. MAURICE RAVEL: Choreographic Poem, "La Valse"
5. GIACOMO MEYERBEER: Shadow Song, "Ombra légère," from "Dinorah"
GAETANO DONIZETTI: Mad Scene, "Ardon gl'incensi," from "Lucia di Lammermoor"
Miss Peters

Alfred Wallenstein, conductor
Roberta Peters, soprano

August 3 ALL-RACHMANINOV PROGRAM

1. SERGEI RACHMANINOV: Symphony No. 2 in E minor, Op. 27
-INTERMISSION-
2. SERGEI RACHMANINOV: Concerto No. 3 in D minor for Piano and Orchestra, Op. 30
Miss Schein

Alfred Wallenstein, conductor
Ann Schein, piano

August 4

1. SERGEI PROKOFIEV: Symphony in D Major, Op. 25 ("Classical")
2. RICHARD STRAUSS: Suite from "Der Rosenkavalier"
-INTERMISSION-
3. CARL ORFF: "Carmina Burana," Secular Songs

Alfred Wallenstein, conductor
Anita Salta, soprano
Enrico Di Giuseppe, tenor
Morley Meredith, baritone
American Concert Choir (Margaret Hillis, director)

August 6 THIRTEENTH ANNUAL RODGERS AND HAMMERSTEIN NIGHT

1. RICHARD RODGERS: Carousel Waltz
2. THEATRE HIGHLIGHTS:
RICHARD RODGERS & OSCAR HAMMERSTEIN: It's A Grand Night For Singing, from "State Fair" – Mr. Russell and Chorus
RICHARD RODGERS & OSCAR HAMMERSTEIN: Look, Look Away, from "Flower Drum Song" – Miss Turner
RICHARD RODGERS & OSCAR HAMMERSTEIN: I Enjoy Being a Girl, from "Flower Drum Song" – Miss Henderson
RICHARD RODGERS & OSCAR HAMMERSTEIN: A Fellow Needs A Girl, from "Allegro" - Mr. Tabbert
RICHARD RODGERS & OSCAR HAMMERSTEIN: No Other Love, from "Me and Juliet" - Mr. Russell
RICHARD RODGERS & OSCAR HAMMERSTEIN: I Whistle A Happy Tune, from "The King and I" – Chorus
RICHARD RODGERS & OSCAR HAMMERSTEIN: Hello Young Lovers, from "The King and I" – Miss Henderson
3. RICHARD RODGERS & OSCAR HAMMERSTEIN: From "Carousel":
June Is Bustin' Out All Over – Miss Turner and Chorus
If I Loved You – Mr.Tabbert
Mr. Snow – Miss Henderson
You'll Never Walk Alone – Miss Turner and Chorus

Soliloquy – Mr. Russell
-INTERMISSION-
4. RICHARD RODGERS & OSCAR HAMMERSTEIN: Orchestral Interlude: Kansas City from "Oklahoma!"; It Might As Well Be Spring from "State Fair"; Ten Minutes Ago, from "Cinderella"; Shall We Dance?, from "The King and I"
5. RICHARD RODGERS & OSCAR HAMMERSTEIN: From "South Pacific":
Bali Ha'I – Miss Turner
Younger Than Springtime – Mr. Tabbert
A Wonderful Guy – Miss Henderson
There's Nothin' Like A Dame – Male Chorus
Some Enchanted Evening – Miss Turner and Mr. Russell
6. RICHARD RODGERS & OSCAR HAMMERSTEIN: From "The Sound of Music":
My Favorite Things – Miss Turner
Climb Ev'ry Mountain – Mr. Russell
Do-Re-Mi - Chorus
The Sound of Music – Miss Henderson
7. RICHARD RODGERS & OSCAR HAMMERSTEIN: From "Oklahoma!":
Oh, What a Beautiful Mornin' – Mr. Tabbert
Out Of My Dreams – Miss Turner and Chorus
The Surrey With The Fringe On Top – Mr. Russell
People Will Say We're In Love – Miss Henderson and Mr. Tabbert
Oklahoma! – Entire Ensemble

Salvatore Dell'Isola, conductor
Florence Henderson, soprano
Claramae Turner, contralto
William Tabbert, tenor
Jack Russell, baritone
Charles Smith (Chorus Director)

1961

June 20 - GALA SEASON-OPENING CONCERT

1. HECTOR BERLIOZ: Overture: "Le Carnaval Romain," Opus 9
2. CÉSAR FRANCK: Symphony in D minor
3. GIACOMO MEYERBEER: Prayer and Barcarolle: "Veille sur eux toujours," from "L'Etoile du Nord"
Miss Peters
4. AMBROISE THOMAS: Mad Scene: "A vos jeux, mes amis," from "Hamlet"
Miss Peters
5. PAUL CRESTON: Dance Variations for Soprano and Orchestra, Op. 30 (World Premiere)
Miss Peters
-INTERMISSION-
6. RICHARD STRAUSS: Tone-Poem: "Don Juan," Op. 20
7. FELICIEN DAVID: "Charmant Oiseau," from "La Perle Du Brésil"

Miss Peters (Flutist: Paige Brook)
8. LÉO DELIBES: Bell Song: "Où va la jeune Indoue, from "Lakmé"
Miss Peters

Pierre Monteux, conductor
Roberta Peters, soprano

June 21 (This Concert Sponsored by the Commercial Bank of North America)

1. RICHARD WAGNER: Overture to "Der Fliegende Holländer"
2. RICHARD WAGNER: Prelude and Liebestod, from "Tristan und Isolde"
3. RICHARD WAGNER: Siegfried's Rhine Journey, from "Götterdämmerung"
-INTERMISSION-
4. PYOTR TCHAIKOVSKY: Symphony No. 6 in B minor, Op. 74 ("Pathétique")

Pierre Monteux, conductor

June 22

1. J.S. BACH: Passacaglia in C minor (orch. by Respighi)
2. CLAUDE DEBUSSY: Prelude to L'Après-midi d'un Faune"
3. MAURICE RAVEL: "Daphnis and Chloé," Suite No. 2
-INTERMISSION-
4. NIKOLAY RIMSKY-KORSAKOV: Introduction and March, from "Le Coq d'Or"
5. SERGEI PROKOFIEV: Concerto No. 3 in C major for Piano and Orchestra, Op. 26
Mr. Browning

Pierre Monteux, conductor
John Browning, piano

June 24 – THIRTIETH ANNUAL GEORGE GERSHWIN CONCERT

1. GEORGE GERSHWIN: Cuban Overture
2. GEORGE GERSHWIN: Concerto in F major for Piano and Orchestra
Mr. Wild
-INTERMISSION-
3. GEORGE GERSHWIN: From "Lady Be Good!":
Oh Lady Be Good
Orchestra
Fascinating Rhythm
The Merrill Staton Singers
The Man I Love
Miss Collins
4. GEORGE GERSHWIN: From "Of Thee I Sing":

Of Thee I Sing
The Merrill Staton Singers
Who Cares?
Mr. Russell
Love Is Sweeping The Country
The Merrill Staton Singers
5. GEORGE GERSHWIN: From "Sinbad":
Swanee
Mr. Russell and The Merrill Staton Singers
6. GEORGE GERSHWIN: From "Funny Face":
High Hat
The Merrill Staton Singers
He Loves And She Loves
Mr. Russell
S'Wonderful
The Merrill Staton Singers
My One And Only
Orchestra
8. GEORGE GERSHWIN: Rialto Ripples
Orchestra
9. GEORGE GERSHWIN: From "Strike Up The Band"
I've Got A Crush On You
Miss Collins
Soon
The Merrill Staton Singers
Strike Up The Band
Orchestra
10. GEORGE GERSHWIN: From "Girl Crazy":
Embraceable You
Miss Collins and Mr. Russell
Could You Use Me?
Orchestra
But Not For Me
Miss Collins
I Got Rhythm
The Merrill Staton Singers

Franz Allers, conductor
Dorothy Collins
Earl Wild, piano
Jack Russell, baritone
Merrill Station Singers

June 27 – THE STRAUSSES IN VIENNA

1. RICHARD STRAUSS: Scenes from "Der Rosenkavalier"(Concert Version by Franz Allers, English translation by John Gutman):

Eva Likova, The Marschallin
Frances Bible, Octavian
Jeanette Scovotti, Sophie
I. Prelude
II. Opening Scene: "All the things that you are" – The Marschallin and Octavian
III. Monologue" There was once a young girl I remember" – The Marschallin
IV. Presentation of the Rose: "I have the pleasure and the honor" – Octavian and Sophie
V. Waltz
VI. Scene and Trio: "My Lord, it was no more than just a fancy" – The Marschallin, Octavian and Sophie
VII. Finale: "It's a dream, no it cannot be" – Octavian and Sophie

-INTERMISSION-

2. MUSIC OF THE JOHANN STRAUSS FAMILY

I. JOHANN STRAUSS: Radetzky March, Op. 228
II. JOSEF STRAUSS: Waltz: "Music of the Spheres," Op. 235
III. JOHANN STRAUSS: From "The Gypsy Baron" (English translation by Ruth and Thomas Martin):
Barinkay's Entrance: "An orphan in my early days"
Mr. Porretta
Duet: "Who blessed our love?"
Miss Likova and Mr. Porretta
Treasure Scene and Waltz: "Tonight my daughter had a dream"
Misses Likova and Bible, Mr. Porretta
IV. From "Fledermaus" (English translation by Ruth and Thomas Martin):
Recognition Scene and Laughing Song: "My friends, your kind attraction"
Miss Scovotti
Watch Duet: "How engaging, how exciting"
Miss Likova and Mr. Porretta
Czardas: "Voice of my homeland"
Finale: "Champagne's delicious bubbles;" "You and I;" "Ah, happy day of divine delight"
Misses Likova, Scovotti, Bible, Mr. Porretta
V. Waltz: "On the Beautiful Blue Danube," Op. 314

Franz Allers, conductor
Eva Likova, soprano
Jeanette Scovotti, soprano
Frances Bible, mezzo-soprano
Frank Porretta, tenor

June 28 – This concert sponsored by Schenley Industries, Inc.
CAMERA NIGHT (In cooperation with Photographic Fair, Ltd.)

1. BEDRICH SMETANA: Overture to "The Bartered Bride"
2. ANTONIN DVORAK: Symphony No. 5 in E minor, Op. 95 ("From the New World")

-INTERMISSION-

3. SAMUEL BARBER: Intermezzo, from "Vanessa"
4. SERGEI RACHMANINOV: Concerto No. 2 in C minor for Piano and Orchestra, Op. 18
    Miss Mitchell

Franz Allers, conductor
Marjorie Mitchell, piano

June 29

1. MIKHAIL GLINKA: Overture to "Russlan [Ruslan] and Ludmilla [Lyudmila]"
2. PYOTR TCHAIKOVSKY: Design for Strings (Choreography by John Taras)
    Elisabeth Carroll Ivan Allen Irene Apinee Patricia Carlton Linda Yourth Richard Beaty
3. PYOTR TCHAIKOVSKY: Excerpts from "The Nutcracker"
    I. Arabian Dance
    II. Chinese Dance
    III. Russian Dance
    IV. Dance of the Red Pipers
    V. Grand Pas de Deux (Miss Tallchief and Mr. Bruhn)

-INTERMISSION-

4. BENJAMIN BRITTEN: Divertimento (Choreography by Willam Dollar; first New York performance)
    Patricia McBride Conrad Ludlow Irene Apinee Patricia Carlton Suki Schorer Linda Yourth Anthony Blum Richard Beaty Gayle Young
5. JOHANN STRAUSS: "Emperor" Waltz, Op. 437
6. RAFFAELO DE BANFIELD: The Duel (Choreography by William Dollar)
    Elisabeth Carroll Ivan Allen Richard Beaty Gayle Young Anthony Blum

PYOTR TCHAIKOVSKY: Pas de Deux, "Black Swan," from Swan Lake (Choreography by M. Petipa)

I. Andante
II. Variation I
III. Variation II
IV. Coda
Miss Tallchief and Mr. Bruhn

Hugo Fiorato, conductor
Maria Tallchief and Erik Bruhn
with
Patricia McBride* Ivan Allen** Elisabeth Carroll** Conrad Ludlow* Irene Apinee** Suki Schorer* Richard Beaty** Anthony Blum* Patricia Carlton** Linda Yourth* Gayle Young**
* Appearing by courtesy of New York City Ballet

** Appearing by courtesy of American Ballet Theatre

July 1

1. MIKHAIL GLINKA: Overture to "Russlan [Ruslan] and Ludmilla"
2. PYOTR TCHAIKOVSKY: Design for Strings (Choreography by John Taras)
   Elisabeth Carroll Ivan Allen Irene Apinee Patricia Carlton Linda Yourth Richard Beaty
3. PYOTR TCHAIKOVSKY: Excerpts from "The Nutcracker"
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   Patricia McBride Conrad Ludlow Irene Apinee Patricia Carlton Suki Schorer Linda Yourth Anthony Blum Richard Beaty Gayle Young
6. JOHANN STRAUSS: "Emperor" Waltz, Op. 437
7. RAFFAELO DE BANFIELD: The Duel (Choreography by William Dollar)
   Elisabeth Carroll Ivan Allen Richard Beaty Gayle Young Anthony Blum
8. LEON MINKUS: Grand Pas de Deux, from "Don Quixote" (Choreography by Petipa)
   Miss Tallchief and Mr. Bruhn

Hugo Fiorato, conductor
Maria Tallchief and Erik Bruhn
with
Patricia McBride* Ivan Allen** Elisabeth Carroll** Conrad Ludlow* Irene Apinee** Suki Schorer* Richard Beaty** Anthony Blum* Patricia Carlton** Linda Yourth* Gayle Young**
* Appearing by courtesy of New York City Ballet
** Appearing by courtesy of American Ballet Theatre
Special Guest Artists: Carmen de Lavallade and Alvin Ailey, with Brother John Sellers, Bruce Langhorne, guitarist and Shep Shepard, Drummer

July 4

1. PAUL CRESTON: Dance Overture
2. FELIX MENDELSSOHN: Concerto in E minor for Violin and Orchestra, Op. 64
   Mr. Elman

-INTERMISSION-

3. WALLINGFORD RIEGGER: Dance Rhythms, Op. 58
4. WALLINGFORD RIEGGER: Romanza for String Orchestra, Op. 56A
5. WILLIAM SCHUMAN: "Chester," from "New England Triptych"
6. PYOTR TCHAIKOVSKY: Concerto in D major for Violin and Orchestra, Op. 35
   Mr. Elman

Alfredo Antonini, conductor
Misha Elman, violin

July 5

1. FRANÇOIS COUPERIN-DARIUS MILHAUD: Overture and Allegro, from "La Sultane" Suite
2. ROBERT SCHUMANN: Symphony No. 1 in B flat major, Op. 38 ("Spring")
-INTERMISSION-
3. NIKOLAY RIMSKY-KORSAKOV: Symphonic Suite: "Scheherazade," Op. 35

Alfredo Antonini, conductor

July 6 – FRENCH OPERA NIGHT

1. HECTOR BERLIOZ: March from "La Damnation de Faust"
2. JULES MASSENET: Aria: "Pourquoi me reveiller?" from "Werther"
   JULES MASSENET: Aria: "Ah! Fuyez, douce image," from "Manon"
   Mr. Verreau
3. CAMILLE SAINT-SAENS: Vocalise: "Le Rossignol et la Rose," from "Parysatis"
   CHARLES GOUNOD: Aria: O légère hirondelle," from "Mireille"
   Flutist: Paige Brook
   Miss Pons
4. HENRI RABAUD: Ballet Music from "Marouf"
-INTERMISSION-
5. ÉDOUARD LALO: Overture to "Le Roi d'Ys"
6. GEORGES BIZET: Flower Song: "La fleur que tu m'avais jetée," from "Carmen"
   Mr. Verreau
7. GIACOMO MEYERBEER: Shadow Song: "Ombra légère," from "Dinorah"
   Miss Pons
8. LÉO DELIBES: From "Lakmé":
   I. Ballet Music
   II. Aria: "Fantaisie aux divin mensonges"
      Mr. Verreau
   III. Bell Song: "Où va la jeune Indoue"
      Miss Pons
   IV. Duet: "D'ou viens tu?"
      Miss Pons and Mr. Verreau

Alfredo Antonini, conductor
Lily Pons, soprano
Richard Verreau, tenor

July 8 – ITALIAN NIGHT

1. GIUSEPPE VERDI: Overture to "Nabucco"
2. GIUSEPPE VERDI: Aria: "Credo in un Dio crudel," from "Otello"

Mr. Weede
3. FRANCESCO CILEA: Aria: “Io son l’umile ancella,” from “Adriana Lecouvreur”
Miss Albanese
4. GIUSEPPE VERDI: Recitative and Aria: “Ella mi fu rapita,” from “Rigoletto”
Mr. Peerce
5. ALFREDO CASELLA: Finale from “Italia,” Op. 11
6. UMBERTO GIORDANO: From “Andrea Chenier”:
I. Aria: “Nemico della patria”
Mr. Weede
II. Duet: “Vicino a te s’acqueta”
Miss Albanese and Mr. Peerce
-INTERMISSION-
7. GIOACHINO ROSSINI: Overture to “Semiramide”
8. GIOACHINO ROSSINI: Aria: “Largo al factotum,” from “Il Barbiere di Siviglia”
Mr.Weede
9. GIUSEPPE VERDI: Aria: “Quando le sere al placido,” from “Luisa Miller”
Mr. Peerce
10. GIACOMO PUCCINI: Aria: “Tu che di gel sei cinta,” from “Turandot”
GIACOMO PUCCINI: Aria: “Chi il bel sogno di Doretta” from “La Rondine”
11. GIUSEPPE VERDI: From “La Traviata”:
I. Prelude to Act I
II. Aria: De’miei bollenti spiriti
Mr. Peerce
III. Dite alla gioviner
Miss Albanese and Mr. Weede
IV. Trio Finale – Act IV
Miss Albanese, Mr. Peerce, and Mr. Weede

Alfredo Antonini, conductor
Licia Albanese, soprano
Jan Peerce, tenor
Robert Weede, baritone

July 11

1. AARON COPLAND: An Outdoor Overture
2. ANTONIN DVORAK: Symphony No. 4[8] in G major, Op. 88
-INTERMISSION-
3. NICCOLÒ PAGANINI: Concerto No. 1 for Violin and Orchestra in D major, Op. 6
Mr. Ricci
4. IGOR STRAVINSKY: Suite from “The Fire-Bird [Firebird]”

Siegfried Landau, conductor
Ruggiero Ricci, violin

July 12

1. NIKOLAY RIMSKY-KORSAKOV: Overture: "The Russian Easter," Op. 36
2. WALTER PISTON: Symphony No. 4

-INTERMISSION-

3. MAX BRUCH: Concerto No. 1 in G minor for Violin and Orchestra, Op. 26
    Mr. Rosenker
4. MAURICE RAVEL: Choreographic Poem: "La Valse"

Siegfried Landau, conductor
Michael Rosenker, violin

July 13 This Concert Sponsored by Liebmann Breweries, Inc.

1. GIOACHINO ROSSINI: Overture to "La Gazza Ladra"
2. DMITRI SHOSTAKOVICH: Symphony No. 1 in F minor, Op. 10

-INTERMISSION-

3. ARAM KHATCHATURIAN: Concerto for Piano and Orchestra
    Mr. Pennario

Siegfried Landau, conductor
Leonard Pennario, piano

July 15

1. GEORGE GERSHWIN: Highlights from "Porgy and Bess":
    Introduction
    Summertime
        Miss Daniel
    A Woman Is A Sometime Thing
        Mr. Warfield
    Gone, Gone, Gone
        Chorus
    Overflow
        Mr. Warfield and Chorus
    My Man's Gone Now
        Miss Webb
    Leavin' For The Promise' Lan'
        Miss Foster
    I Got Plenty O'Nuttin'
        Mr. Warfield
    Bess, You Is My Woman Now
        Miss Foster and Mr. Warfield
    Oh, I Can't Sit Down
        Chorus
    It Ain't Necessarily So
        Mr. Spearman
    What You Want Wid Bess?

Miss Foster and Mr. Randolph
Clara, Clara, Don't You Be Downhearted
Chorus
Buzzard Song
Mr. Warfield
There's A Boat Dat's Leavin' Soon For New York
Mr. Spearman
Oh, Bess, Oh Where's My Bess
Misses Webb and Freeman, Mr. Warfield
Oh Lawd, I'm On My Way
Mr. Warfield

-INTERMISSION-

2. THE DESTINE HAITIAN DANCE COMPANY*:

Village Festival
Mr. Destine and Company
Afro Chant
Mr. Robert and Chorus
Baptism of the Drum
Miss Spicer (with Messrs. Mills, Moore, Stamps and Glover)
Spider Dance
Mr. Destine
Watutsi**
Mr. Jeffrey (with Messrs. Mills, Moore, Stamps and Glover)
Bal Champetre:
I. Fantasie Musicale
Herblee
II. Contredance
Mr. Succes (with Misses Inez, Hurdle, Vaden, Ramos, Jacobs; Messrs. Duplan, Stamps and Glover)
III. Mazurka Creole
Mr. Destine and Misses Mason and Spicer
Yoruba Bakas
Messrs. Jeffery, Mills and Moore
Drums
Messrs. Cimber, Succes and Robert
Ceremony Bembe
Mr. Destine
Miss Mason, Mr. Mills and Company

Julius Rudel, conductor
Leesa Foster, soprano
Billie Lynn Daniel, soprano
Barbara Webb, soprano
Claretta Freeman, mezzo-soprano
Rawn Spearman, tenor

James Randolph, baritone
William Warfield, baritone
Jean-Leon Destine & His Haitian Dance Company
* Choreography and direction by Jean-Léon Destiné
** Choreography by Charles Queenan

July 18 – BEETHOVEN FESTIVAL – PROGRAM I

1. LUDWIG VAN BEETHOVEN: "Leonore" Overture No. 3, Op. 72A

2. LUDWIG VAN BEETHOVEN: Concerto in D major for Violin and Orchestra, Op. 61 (Cadenzas by Kreisler)
    Mr. Rabin
-INTERMISSION-
3. LUDWIG VAN BEETHOVEN: Symphony No. 7 in A Major, Op. 92

Josef Krips, conductor
Michael Rabin, violin

July 19 – BEETHOVEN FESTIVAL – PROGRAM II

1. LUDWIG VAN BEETHOVEN: Symphony No. 4 in B-flat major, Op. 60
2. LUDWIG VAN BEETHOVEN: Concerto No. 5 in E-flat major for Piano and Orchestra, Op. 73 ("Emperor")
    Mr. Moiseiwitsch
-INTERMISSION-
3. LUDWIG VAN BEETHOVEN: Symphony No. 5 in C minor, Op. 67

Josef Krips, conductor
Benno Moiseiwitsch, piano

July 20 – BEETHOVEN FESTIVAL – PROGRAM III

1. LUDWIG VAN BEETHOVEN: Symphony No. 1 in C major, Op. 21
-INTERMISSION-
2. LUDWIG VAN BEETHOVEN: Symphony No. 9 in D minor, Op. 125 ("Choral")
    Misses Coleman and Verrett-Carter
    Messrs. Petrak and Farrow
    and The American Concert Choir

Josef Krips, conductor
Theresa Coleman, soprano
Shirley Verrett-Carter, mezzo-soprano
Rudolf Petrak, tenor
Norman Farrow, bass

The American Concert Choir, Margaret Hillis, Director

July 22

GIACOMO PUCCINI: Madama Butterfly (In Concert Form)
Cio-Cio-San: Camilla Williams
B. F. Pinkerton: Barry Morell
Sharpless: Richard Torigi
Suzuki: Sophia Steffan
Kate Pinkerton: Mary Lesawyer
Goro: Howard Fried
The Bonze: Robert Gregori

Julius Rudel, conductor

July 25 – BRAHMS FESTIVAL – PROGRAM I

1. JOHANNES BRAHMS: Academic Festival Overture
2. JOHANNES BRAHMS: Concerto in D major for Violin and Orchestra, Op. 77
    Mr. Szeryng

-INTERMISSION-

3. JOHANNES BRAHMS: Symphony No. 1 in C minor, Op. 68

Josef Krips, conductor
Henryk Szeryng, violin

July 26 – BRAHMS FESTIVAL – PROGRAM II

1. JOHANNES BRAHMS: Variations on a Theme by Haydn, Op. 56A
2. JOHANNES BRAHMS: Rhapsody for Contralto Solo, Male Chorus and Orchestra, Op. 53
    Miss Forrester and Chorus
3. JOHANNES BRAHMS: Four Serious Songs, Op. 121 (First U.S. performance in orchestral arrangement by Sir Malcolm Sargent)
    Miss Forrester

Maureen Forrester, contralto

-INTERMISSION-

4. JOHANNES BRAHMS: Symphony No. 2 in D major, Op. 73

Josef Krips, conductor
Maureen Forrester, contralto
Male Chorus from the Schola Cantorum of New York

July 27 – BRAHMS FESTIVAL – PROGRAM III

1. JOHANNES BRAHMS: Tragic Overture, Op. 81

2. JOHANNES BRAHMS: Concerto No. 2 in B-flat major for Piano and Orchestra, Op. 83
Mr. Richter-Haaser
-INTERMISSION-
3. JOHANNES BRAHMS: Symphony No. 4 in E minor, Op. 98

Josef Krips, conductor
Hans Richter-Haaser, piano

July 29 SIXTH ANNUAL JAZZ JAMBOREE

Louis Armstrong and his All-Stars/Stan Getz Quartet/Other Jazz Attractions To Be Announced

August 1

1. MIKHAIL GLINKA: Overture to "Russlan [Ruslan] and Ludmilla [Lyudmila]"
2. PYOTR TCHAIKOVSKY: Symphony No. 5 in E minor, Op. 64
-INTERMISSION-
3. SERGEI RACHMANINOV: Concerto No. 3 in D minor for Piano and Orchestra, Op. 30
Mr. Cliburn

Vladimir Golschmann, conductor
Van Cliburn, piano

August 2

1. FRANZ SCHUBERT: Symphony No. 8 in B minor, ("Unfinished")
2. PYOTR TCHAIKOVSKY: Overture-Fantasy, "Romeo and Juliet"
-INTERMISSION-
3. ROBERT SCHUMANN: Concerto in A minor for Piano and Orchestra, Op. 54
Mr. Cone

Vladimir Golschmann, conductor
Harold Cone, piano

August 3 This concert sponsored by El Diario de Nueva York

1. FRANZ JOSEPH HAYDN: Symphony No. 88 in G major
2. WOLFGANG AMADEUS MOZART: Concerto No. 20 in D minor for Piano and Orchestra, K. 466 (Cadenzas by Beethoven)
José Iturbi, piano
-INTERMISSION-
3. FRANZ LISZT: Symphonic Poem, "Les Préludes"
4. FRANZ LISZT: Concerto No. 1 in E-Flat Major for Piano and Orchestra
Mr. Iturbi

Vladimir Golschmann, conductor
José Iturbi, piano

August 5 – FOURTEENTH ANNUAL RODGERS AND HAMMERSTEIN NIGHT

1. RICHARD RODGERS: Carousel Waltz
2. RICHARD RODGERS & OSCAR HAMMERSTEIN: From "State Fair":
    It's A Grand Night For Singing
        Mr. Russell and Chorus
3. RICHARD RODGERS & OSCAR HAMMERSTEIN: From "The King and I":
    I Have Dreamed
        Miss Turner and Mr. Russell
    March of the Siamese Children
    We Kiss In A Shadow
        Miss Cook and Mr. Tabbert
    I Whistle a Happy Tune
        Chorus
    Hello Young Lovers
        Miss Cook
4. RICHARD RODGERS & OSCAR HAMMERSTEIN: From "Carousel":
    June Is Bustin' Out All Over
        Miss Turner and Chorus
    If I Loved You
        Mr. Tabbert
    Mr. Snow
        Miss Cook
    You'll Never Walk Alone
        Miss Turner and Chorus
    Soliloquy
        Mr. Russell

-INTERMISSION-

5. RICHARD RODGERS & OSCAR HAMMERSTEIN: Orchestral Entr-acte:
    Kansas City from "Oklahoma!"
    It Might As Well Be Spring from "State Fair"
    Ten Minutes Ago from "Cinderella"
    Shall We Dance?, from "The King and I"
6. RICHARD RODGERS & OSCAR HAMMERSTEIN: From "South Pacific":
    Younger Than Springtime
        Mr. Tabbert
    A Wonderful Guy
        Miss Cook
    There's Nothin' Like A Dame
        Male Chorus
    Some Enchanted Evening
        Miss Turner and Mr. Russell
7. RICHARD RODGERS & OSCAR HAMMERSTEIN: From "The Sound of Music":
    My Favorite Things

Miss Turner
Climb Ev'ry Mountain
Mr. Tabbert
Do-Re-Mi
Chorus
The Sound of Music
Miss Cook
8. RICHARD RODGERS & OSCAR HAMMERSTEIN: From "Oklahoma!":
Oh, What a Beautiful Mornin'
Mr. Tabbert
Out Of My Dreams
Miss Turner and Chorus
The Surrey With The Fringe On Top
Mr. Russell
People Will Say We're In Love
Miss Cook and Mr. Tabbert
Oklahoma!
Entire Ensemble

Salvatore Dell'Isola, conductor
Barbara Cook, soprano
Claramae Turner, contralto
William Tabbert, tenor
Jack Russell, baritone
Charles Smith (Chorus Director)

1962

June 26 GALA SEASON-OPENING CONCERT

1. HECTOR BERLIOZ: Overture, "Le Carnaval Romain," Op. 9
2. SAMUEL BARBER: Adagio for Strings
3. MAURICE RAVEL: "Daphnis and Chloé," Suite No. 2
-INTERMISSION-
4. PYOTR TCHAIKOVSKY: Concerto in D major for Violin and Orchestra, Op. 35
Miss Morini

Vladimir Golschmann, conductor
Erica Morini, violin

June 27 This Concert Sponsored by The Commercial Bank of North America

1. WOLFGANG AMADEUS MOZART: Overture to "Le Nozze di Figaro"
2. ROBERT SCHUMANN: Symphony No. 2 in C major, Op. 61
-INTERMISSION-

3. RICHARD STRAUSS: Tone-Poem, "Tod und Verklärung," [Death and Transfiguration] Op. 24
4. ALEXANDER BORODIN: Polovtzian [Polovtsian] Dances, from "Prince Igor"

Vladimir Golschmann, conductor

June 28 ALL-RUSSIAN PROGRAM

1. MODESTE MOUSSORGSKY: Introduction to Act III of "Khovantschina" [Khovanshchina]
2. PYOTR TCHAIKOVSKY: Symphony No. 6 in B Minor, Op. 74 ("Pathétique")
-INTERMISSION-
3. SERGE RACHMANINOV: Concerto No. 2 in C minor for Piano and Orchestra, Op. 18
    Mr. Davis

Vladimir Golschmann, conductor
Ivan Davis, piano

June 30 - LERNER AND LOEWE NIGHT

1. ALAN JAY LERNER & FREDERICK LOEWE: From "Brigadoon":
    Overture
    Come To Me, Bend To Me
        Mr. Davis
    The Heather on The Hill
        Miss Hurley amd Mr. Wrightson
    I'll Go Home With Bonnie Jean
        Mr. Davis and Chorus
    It's Almost Like Being In Love
        Miss Hurley and Mr.Wrightson
2. ALAN JAY LERNER & FREDERICK LOEWE: From "Gigi":
    Thank Heaven For Little Girls
        Mr. Wrightson
    The Night They Invented Champagne
        Chorus
    I Remember It Well
        Miss Hurley and Mr.Wrightson
    Gigi
        Mr.Wrightson and Chorus
3. ALAN JAY LERNER & FREDERICK LOEWE: From "Paint Your Wagon":
    Prelude
    Another Autumn
        Mr. Davis
    They Call The Wind Maria
        Mr.Wrightson and Chorus
    I Talk To The Trees
        Miss Hurley and Mr. Davis
    There's a Coach Comin' In

I'm On My Way
Mr.Wrightson and Chorus
-INTERMISSION-
4. ALAN JAY LERNER & FREDERICK LOEWE: From "Camelot":
March
Follow Me
Miss Hurley
If Ever I Would Leave You
Mr. Davis
What Do The Simple Folk Do?
Miss Hurley and Mr.Wrightson
Camelot
Mr.Wrightson and Chorus
5. ALAN JAY LERNER & FREDERICK LOEWE: From "My Fair Lady":
Wouldn't It Be Loverly
Miss Hurley and Chorus
With A Little Bit of Luck
Mr.Wrightson and Chorus
I Could Have Danced All Night
Miss Hurley
Get Me To The Church On Time
Mr.Wrightson and Chorus
On The Street Where You Live
Mr. Davis
I've Grown Accustomed To Her Face
Mr.Wrightson
I Could Have Danced All Night
Entire Ensemble

Franz Allers, conductor
Laurel Hurley, soprano
Charles K. L. Davis, tenor
Earl Wrightson, baritone
Charles Smith, chorus director

July 3

1. FRANZ SCHUBERT: Overture to "Rosamunde"
2. SERGE PROKOFIEV: Symphony in D major, Op. 25 ("Classical")
3. MAURICE RAVEL: Choreographic Poem: "La Valse"
-INTERMISSION-
4. ROBERT SCHUMANN: Concerto in A minor for Piano and Orchestra, Op. 54
Miss Novaes

Vladimir Golschmann, conductor
Guiomar Novaes, piano

July 4 This Concert Sponsored by Schenley Industries, Inc.

1. NIKOLAY RIMSKY-KORSAKOV: Wedding March from "Le Coq d'Or"
2. ANTONIN DVORAK: Symphony No. 5 in E minor, Op. 95 ("From the New World")

-INTERMISSION-

3. RICHARD WAGNER: Overture to "Tannhäuser"
4. FELIX MENDELSSOHN: Excerpts from Incidental Music to "A Midsummer Night's Dream"
    I. Nocturne
    II. Scherzo
5. JOHN PHILLIP SOUSA: The Stars and Stripes Forever

Vladimir Golschmann, conductor

July 5

1. LUDWIG VAN BEETHOVEN: Overture to "Egmont," Op. 84
2. WOLFGANG AMADEUS MOZART: Symphony No. 25 in G minor (K. 183)
3. HECTOR BERLIOZ: Excerpts from "La Damnation de Faust," Op. 24
    I. Dance of the Sylphs
    II. Rakoczy March

-INTERMISSION-

4. ANTONIO VIVALDI: Concerto in G minor for Violin and Orchestra, Op. 12, No 1
    Mr. Elman
5. FELIX MENDELSSOHN: Concerto in E minor for Violin and Orchestra, Op. 64
    Mr. Elman

Vladimir Golschmann, conductor
Mischa Elman, violin

July 7 – FIESTA OF SPANISH DANCE

1. ROGER MACHADO-JOSÉ GRECO: Galican Suite:
    I. Pescadores
    II. Aldeanos
    III. Marketplace
    IV. Jotas
    V. Romance
    VI. Muneira

    Paco Fernandez, Curro Rodriguez, Juan-Mari Astigarraga, Felix Granados, Paco Doniz, Enrique Ruben, Lupe Del Rio, Curra Jimenez, Luisa Fabiola, Carmen Villa, Mari-Carmen Fuentes, Lydia Torea
2. ROGER MACHADO-JOSÉ GRECO: Farruca
    José Greco
3. ROGER MACHADO-JOSÉ GRECO: Danza XI (Granados)

Lydia Torea
4. ROGER MACHADO-JOSÉ GRECO: The "Bronze Gypsies"
Gitanillo Heredia and Maribel De Cires
5. ROGER MACHADO-JOSÉ GRECO: Encuentro
"Soleares" danced by Lydia Torea
"Seguiriyas" danced by Lydia Torea and José Greco
6. ROGER MACHADO-JOSÉ GRECO: Verdiales de la Sierra
Luisa Fabiola, Curra Jimenez, Carmen Villa, Felix Granados, Paco Doniz; Variation danced by Antonio Monllor
7. ROGER MACHADO-JOSÉ GRECO: Joropo (Venezuela)
Sung by Norina
Children: Gitanillo Heredia and Maribel De Cirez
8. ROGER MACHADO-JOSÉ GRECO: Boda de Luis Alonso
Curra Jimenez
9. ROGER MACHADO-JOSÉ GRECO: Gitanerias Flamencas
Pepita De Arcos and Felix Granados
10. ROGER MACHADO-JOSÉ GRECO: Fantasia de Valencia y Aragon
Entire Company and José Greco
-INTERMISSION-
11. ROGER MACHADO-JOSÉ GRECO: Basque Suite:
I. Pastoral
II. Danza de los Arcos
III. Danza de los Vasos
IV. Reverencia
V. Banako
VI. Fandango
VII. Zortzico
Entire Company; Soloist: Juan-Mari Astigarraga
12. ROGER MACHADO-JOSÉ GRECO: Cana y Petenera
Cana danced by: José Greco
Petenera danced by: Pepita De Arcos, Curro Rodriguez, Felix Granados, Paco Doniz, Enrique Ruben and José Greco
13. ROGER MACHADO-JOSÉ GRECO: El Pelele
Curra Jimenez, Luisa Fabiola, Carmen Villa, Mari-Carmen Fuentes; Soloist: Antonio Monllor
14. ROGER MACHADO-JOSÉ GRECO: Los Novios de Montehermoso
Lydia Torea and Paco Fernandez
15. ROGER MACHADO-JOSÉ GRECO: Danza de Castila
Luisa Fabiola, Curra Jimenez and José Greco
16. GUITAR SOLO
Martin Pelta
17. ROGER MACHADO-JOSÉ GRECO: El Cortijo (The Horsemen)
Curro Rodriguez, Paco Fernandez, Felix Granados, Paco Doniz and José Greco
18. ISAAC ALBÉNIZ: Cordoba
Lydia Torea
19. ROGER MACHADO-JOSÉ GRECO: Rincon Flamenco

I. Zambra
Curra Jimenez
II. Alegrias
Lupe Delrio, Carmen Villa, Luisa Fabiola
III. Alegrias (Solo)
Lydia Torea
IV. The "Bronze Gypsies"
V. Specialty
Pepita De Arcos
VI. Soleares
Paco Fernandez, Felix Granados, Curro Rodriguez
VII. Farruca
José Greco

Roger Machado, conductor
José Greco and his Spanish Ballet
("The Bronze Gypsies")
Manuela De Jerez flamenco singer
Norina
Miguel Garcia, guitar
Martin Pelta, guitar
Lydia Del Mar, piano

July 10 – THIRTY-FIRST ANNUAL GEORGE GERSHWIN CONCERT

1. GEORGE GERSHWIN: Strike up the Band
2. GEORGE GERSHWIN: Concerto in F for Piano and Orchestra
Mr.Wild
3. GEORGE GERSHWIN: An American in Paris
4. GEORGE GERSHWIN: Rhapsody in Blue
Mr.Wild
-INTERMISSION-
5. GEORGE GERSHWIN: From "Porgy and Bess":
Introduction
Summertime
Miss Williams
A Woman is a Sometime Thing
Mr. Winters and Chorus
Gone, Gone, Gone
Chorus
My Man's Gone Now
Miss Williams
Promised Land
Miss Williams and Chorus
I Got Plenty o' Nuttin'
Mr. Winters

Bess, You Is My Woman Now
Miss Williams and Mr. Winters
Oh, I Can't Sit Down
Chorus
It Ain't Necessarily So
Mr. Winters and Chorus
There's A Boat Dat's Leavin' Soon For New York
Mr. Winters
Oh, Lawd, I'm On My Way
Miss Williams, Mr. Winters and Chorus

Franz Allers, conductor
Earl Wild, piano
Camilla Williams, soprano
Lawrence Winters, baritone
Charles Smith, chorus director

July 11 This Concert Sponsored by Philip Morris, Inc.

1. GERHART VON WESTERMAN: Divertimento for Orchestra, Op. 16 (first NY perf.)
2. LUDWIG VAN BEETHOVEN: Concerto No. 3 in C minor for Piano and Orchestra, Op. 37
Miss Dorfmann
-INTERMISSION-
3. SAMUEL BARBER: Overture to "The School for Scandal"
4. ALEXANDER BORODIN: Symphony No. 2 in B minor, Op. 5

Franz Allers, conductor

July 12 – All-Stravinsky Program (Honoring the composer's 80th birthday, June 18, 1962)

1. IGOR STRAVINSKY: Fireworks*
2. IGOR STRAVINSKY: Le Sacre du Printemps*
-INTERMISSION-
3. IGOR STRAVINSKY: Scherzo à la Russe
4. IGOR STRAVINSKY: Scherzo Fantastique
5. IGOR STRAVINSKY: Suite from "The Firebird" (Leeds Edition)

Igor Stravinsky/Robert Craft*, conductors

July 14 – GILBERT AND SULLIVAN NIGHT

1. WILLIAM GILBERT & ARTHUR SULLIVAN: From "The Mikado":
Overture
Behold The Lord High Executioner
Chorus

As Some Day It May Happen
Mr. Green and Chorus

2. WILLIAM GILBERT & ARTHUR SULLIVAN: From "The Pirates of Penzance":
How Beautifully Blue The Sky
Miss Scovotti, Mr. Stuart and Chorus

3. WILLIAM GILBERT & ARTHUR SULLIVAN: From "Princess Ida":
If You Give Me Your Attention
Mr. Green and Chorus

4. WILLIAM GILBERT & ARTHUR SULLIVAN: From "The Gondoliers":
Take a Pair Of Sparkling Eyes
Mr. Stuart

5. WILLIAM GILBERT & ARTHUR SULLIVAN: From "Ruddigore":
My Boy, You May Take It From Me
Mr. Green and Mr. Stuart
In Sailing O'er Life's Ocean Wide
Miss Scovotti, Messrs. Green and Stuart

6. WILLIAM GILBERT & ARTHUR SULLIVAN: From "Iolanthe":
Overture

7. WILLIAM GILBERT & ARTHUR SULLIVAN: From "Patience":
Am I Alone And Unobserved
Mr. Green

8. WILLIAM GILBERT & ARTHUR SULLIVAN: From "H.M.S. Pinafore":
The Hours Creep On Apace
Miss Scovotti

9. WILLIAM GILBERT & ARTHUR SULLIVAN: From "The Pirates of Penzance":
A Modern Major-General
Mr. Green and Chorus

-INTERMISSION-

10. WILLIAM GILBERT & ARTHUR SULLIVAN: From "Ruddigore":
Overture

11. WILLIAM GILBERT & ARTHUR SULLIVAN: From "Trial By Jury":
All Hail Great Judge
Chorus
When I, Good Friends, Was Called To The Bar
Mr. Green and Chorus

12. WILLIAM GILBERT & ARTHUR SULLIVAN: From "The Mikado":
Were You Not To Koko Plighted
Miss Scovotti and Mr. Stuart

13. WILLIAM GILBERT & ARTHUR SULLIVAN: From "The Yeoman Of The Guard":
O, Private Buffoon;
Mr. Green
I Have A Song To Sing, O!
Miss Scovotti, Mr. Green and Chorus

14. WILLIAM GILBERT & ARTHUR SULLIVAN: From "The Gondoliers":
O, Rapture, When Alone Together
Miss Scovotti and Mr. Stuart

Dance The Cachucha
Chorus
15. WILLIAM GILBERT & ARTHUR SULLIVAN: From "The Pirates of Penzance":
O Is There Not A Maiden Breat
Mr. Stuart
Poor Wandering One
Miss Scovotti and Chorus
16. WILLIAM GILBERT & ARTHUR SULLIVAN: From "Iolanthe":
The Nightmare Song
Mr. Green
17. WILLIAM GILBERT & ARTHUR SULLIVAN: From "The Mikado":
For He's Gone And Married Yum-Yum
Miss Scovotti, Mr. Green, Mr. Stuart and Chorus

Franz Allers, conductor
Martyn Green, baritone
Jeanette Scovotti, soprano
Morgan Stuart, tenor
Charles Smith, chorus director

July 17

1. ANTONIN DVORAK: "Carneval [Carnival]" Overture, Op. 92
2. WOLFGANG AMADEUS MOZART: Concerto No. 24 in C minor for Piano and Orchestra, K. 491
Mr. Firkusny
-INTERMISSION-
3. FELIX MENDELSSOHN: Concerto No. 1 in G minor for Piano and Orchestra, Op. 25
Mr. Firkusny
4. FRANZ LISZT: Symphonic Poem: "Les Préludes"

Antonio De Almeida, conductor
Rudolf Firkusny, piano

July 18 This concert sponsored by El Diario de Nueva York

CAMERA NIGHT (In cooperation with Photographic Fair, Ltd.)

1. CARLOS SURINACH: Overture, "Feria Magica" (First NY Perf.)
2. GEORGES BIZET: Suite from "Carmen"
3. MANUEL DE FALLA: Three Dances from "The Three-Cornered Hat"
-INTERMISSION-
4. FRANZ LISZT: Symphonic Poem, "Les Préludes"

Antonio De Almeida, conductor

July 19 RICHARD STRAUSS NIGHT

1. RICHARD STRAUSS: Tone-Poem: "Don Juan," Op. 20
2. RICHARD STRAUSS: Suite from "Der Rosenkavalier"

-INTERMISSION-

3. RICHARD STRAUSS: Scenes from "Salome":
    I. Third Scene: "Wo ist er, dessen Sündenbecher jetzt voll ist?"
        Jokanaan, Salome and Narraboth
    I. Dance of the Seven Veils
    III. Final Scene: "Ah, du wolltest mich nicht deinen Mund küssen lassen, Jokanaan!"
        Salome and Herod

Julius Rudel, conductor
Phyllis Curtin, Salome
Walter Cassel, Jokanaan
Howard Fried, Narraboth; Herod

July 21

GIACOMO PUCCINI: Tosca (Complete – in Concert Form)
Floria Tosca: Eleanor Steber
Mario Cavaradossi: Barry Morell
Baron Scarpia: Louis Quilico
Cesare Angelotti: David Clatworthy
Sacristan: John Fiorito
Spoletta: Howard Fried
Sciarrone: David Clatworthy
Jailer: John Fiorito

Julius Rudel, conductor

July 23

1. ANTONIN DVORAK: Symphony No. 4[8] in G major, Op. 88
2. GIUSEPPE VERDI: Arias: "Ah, fors'e lui" and "Sempre libera" from "La Traviata"
    Miss Sutherland

-INTERMISSION-

3. BEDRICH SMETANA: From Bohemia's Meadows and Forests, from "My Country"
4. JAKOV GOTOVAC: Symphonic Kolo (First New York Performance)
5. GAETANO DONIZETTI: Mad Scene: "Ardon gl'incensi," from "Lucia di Lammermoor"
    Miss Sutherland (Flute obbligato: Paige Brook)

Joseph Rosenstock, conductor
Joan Sutherland, soprano

July 24

1. WOLFGANG AMADEUS MOZART: Symphony No. 35 in D major, K. 385 ("Haffner")
2. HENRI VIEUXTEMPS: Concerto No. 4 in D minor for Violin and Orchestra
    Mr. Gullino

-INTERMISSION-

3. MAURICE RAVEL: Albarado del Gracioso
4. MODESTE MUSSORGSKY: Pictures at an Exhibition (orch. by Ravel)

Joseph Rosenstock, conductor
Frank Gullino, violin

July 26 – ALL-TCHAIKOVSKY PROGRAM

1. PYOTR TCHAIKOVSKY: Overture-Fantasy, "Romeo and Juliet"
2. PYOTR TCHAIKOVSKY: Concerto No. 1 in B-flat minor for Piano and Orchestra, Op. 23
    Mr. Istomin

-INTERMISSION-

3. PYOTR TCHAIKOVSKY: Symphony No. 5 in E minor, Op. 64

Joseph Rosenstock, conductor
Eugene Istomin, piano

July 28 – ITALIAN NIGHT

1. GIUSEPPE VERDI: Overture to "La Forza Del Destino"
2. GIUSEPPE VERDI: From "Un Ballo in Maschera":
    I. Recitative and Aria: "Ma se m'e forza perderti"
    II. Barcarole: "Di' tu se fedele flutto"
        Mr. Peerce
3. VINCENZO BELLINI: Aria: "Ah! non credea, Ah! non giunge," from "La Somnambula"
   GIOACHINO ROSSINI: Aria: "Una voce poco fa," from "Il Barbiere di Siviglia"
        Miss Peters
4. GIOACHINO ROSSINI-OTTORINO RESPIGHI: La Boutique Fantasque
5. GIUSEPPE VERDI: From "Rigoletto":
    I. Recitative and Aria: "Parmi veder le lagrime"
        Mr. Peerce
    II. Aria: "Caro nome"
        Miss Peters
    III. Duet: "E il sol dell'anima"
        Miss Peters and Mr. Peerce

-INTERMISSION-

6. GIOACHINO ROSSINI: Overture to "Semiramide"
7. FRANCESCO CILEA: Lamento di Federico from "L'Arlesiana"
   RUGGIERO LEONCAVALLO: Aria, "Vesti la Giubba." from "I Pagliacci"
        Mr. Peerce
8. PIETRO MASCAGNI: Intermezzo from "L'Amico Fritz"

9. GAETANO DONIZETTI: From "Lucia di Lammermoor"
I. Mad Scene: "Ardon gl'incensi"
Miss Peters
II. Recitative and Aria: "Fra poco a me ricovero"
Aria: "Tu che a Dio spiegasti l'ali"
Mr. Peerce
III. Duet: "Verrano a te sull'aure"
Miss Peters and Mr. Peerce

Alfredo Antonini, conductor
Roberta Peters, soprano
Jan Peerce, tenor

July 31 - BRAHMS FESTIVAL – PROGRAM I

1. JOHANNES BRAHMS: Academic Festival Overture, Op. 80
2. JOHANNES BRAHMS: Concerto in D major for Violin and Orchestra, Op. 77
Mr.Rabin
-INTERMISSION-
3. JOHANNES BRAHMS: Symphony No. 1 in C minor, Op. 68

Josef Krips, conductor
Michael Rabin, violin

August 1 – BRAHMS FESTIVAL – PROGRAM II (This concert sponsored by Liebmann Breweries, Inc.)

1. JOHANNES BRAHMS: Tragic Overture, Op. 81
2. JOHANNES BRAHMS: Double Concerto in A minor for Violin, Violincello and Orchestra, Op. 102
Mr. Fuchs and Mr. Schuster
-INTERMISSION-
3. JOHANNES BRAHMS: Symphony No. 2 in D major, Op. 73

Josef Krips, conductor
Joseph Fuchs, violin
Joseph Schuster, 'cello

August 2 – BRAHMS FESTIVAL – PROGRAM III

1. JOHANNES BRAHMS: Variations on a Theme by Haydn, Op. 56A
2. JOHANNES BRAHMS: Concerto No. 2 in B-flat major for Piano and Orchestra, Op. 83
Mr. Graffman
-INTERMISSION-
3. JOHANNES BRAHMS: Symphony No. 4 in E minor, Op. 98

Josef Krips, conductor

August 4 – A NIGHT IN OLD VIENNA: MUSIC OF JOHANN STRAUSS

1. JOHANN STRAUSS: Overture to "Der Zigeunerbaron [The Gypsy Baron]"
2. JOHANN STRAUSS: Waltz, "Weiner Blut [Vienna Blood]", Op. 354
3. JOHANN STRAUSS: Polka, "Im Krapfenwaldl", Op. 336
4. JOHANN STRAUSS: Polka, "Vergnügungszug", Op. 281
5. JOHANN STRAUSS: March, "Einzugsmarsch", from "Der Zigeunerbaron"
6. JOHANN STRAUSS: Waltz, "Frühlingsstimmen [Voices of Spring]", Op. 410
   Miss Peters

-INTERMISSION-

7. JOHANN STRAUSS: Overture to "Der Waldmeister"
8. JOHANN STRAUSS: Waltz, "G'schichten aus dem Wiener Wald [Tales of the Vienna Woods]", Op. 325
   Zither: Martin Doppelhammer
9. JOHANN STRAUSS: Laughing Song: "Mein Herr Marquis", "Die Fledermaus"
   Miss Peters
10. JOHANN STRAUSS: Aria: "Spiel'ich die Unschuld vom Lande," from "Die Fledermaus"
    Miss Peters
11. JOHANN STRAUSS: Pizzicato Polka
12. JOHANN STRAUSS: Polka: "Auf der Jagd", Op. 373
13. JOHANN STRAUSS: Overture to "Die Fledermaus"
14. JOHANN STRAUSS: Waltz: "An der schönen blauen Donau [On the Beautiful Blue Danube]", Op. 314

Josef Krips, conductor
Roberta Peters, soprano

August 7 – BEETHOVEN FESTIVAL – PROGRAM I

1. LUDWIG VAN BEETHOVEN: "Leonore" Overture No. 3, Op. 72A
2. LUDWIG VAN BEETHOVEN: Concerto in D major for Violin and Orchestra, Op. 61 (Cadenzas by Joachim and Friedman)
   Mr. Friedman

-INTERMISSION-

3. LUDWIG VAN BEETHOVEN: Symphony No. 7 in A major, Op. 92

Josef Krips, conductor
Erick Friedman, violin

August 8 - BEETHOVEN FESTIVAL – PROGRAM II

1. LUDWIG VAN BEETHOVEN: Symphony No. 4 in B flat, Op. 60

2. LUDWIG VAN BEETHOVEN: Concerto No. 5 in E-flat major for Piano and Orchestra, Op. 73 ("Emperor")
Mr. Hollander
-INTERMISSION-
3. LUDWIG VAN BEETHOVEN: Symphony No. 5 in C minor, Op. 67

Josef Krips, conductor
Lorin Hollander, piano

August 9 - BEETHOVEN FESTIVAL – PROGRAM III

1. LUDWIG VAN BEETHOVEN: Symphony No. 1 in C major, Op. 21
-INTERMISSION-
2. LUDWIG VAN BEETHOVEN: Symphony No. 9 in D minor, Op. 125 ("Choral")
Misses Alarie and Verrett-Carter
Messrs. Petrak and Farrow
and The Schola Cantorum

Josef Krips, conductor
Pierrette Alarie, soprano
Shirley Verrett-Carter, mezzo-soprano
Rudolf Petrak, tenor
Norman Farrow, bass
Hugh Ross, choral director- Schola Cantorum of NY
Schola Cantorum of NY

August 11 – FIFTEENTH ANNUAL RODGERS AND HAMMERSTEIN NIGHT

1. RICHARD RODGERS: Carousel Waltz
2. RICHARD RODGERS & OSCAR HAMMERSTEIN: From "State Fair":
It's A Grand Night For Singing
Mr. Russell and Chorus
3. RICHARD RODGERS & OSCAR HAMMERSTEIN: From "The King and I":
I Have Dreamed
Miss Turner and Mr. Russell
March of the Siamese Children
We Kiss In A Shadow
Miss Murray and Mr. Tabbert
I Whistle a Happy Tune
Chorus
Hello Young Lovers
Miss Murray
4. RICHARD RODGERS & OSCAR HAMMERSTEIN: From "Carousel":
June Is Bustin' Out All Over
Miss Turner and Chorus

If I Loved You
Mr. Tabbert
Mr. Snow
Miss Murray
You'll Never Walk Alone
Miss Turner and Chorus
Soliloquy
Mr. Russell

-INTERMISSION-

5. RICHARD RODGERS & OSCAR HAMMERSTEIN: Orchestral Entr-acte:
Kansas City from "Oklahoma!"
It Might As Well Be Spring from "State Fair"
Ten Minutes Ago from "Cinderella"
Shall We Dance?, from "The King and I"

6. RICHARD RODGERS & OSCAR HAMMERSTEIN: From "South Pacific":
Younger Than Springtime
Mr. Tabbert
A Wonderful Guy
Miss Murray
There Is Nothin' Like A Dame
Male Chorus
Some Enchanted Evening
Miss Turner and Mr. Russell

7. RICHARD RODGERS & OSCAR HAMMERSTEIN: From "The Sound of Music":
My Favorite Things
Miss Turner
Climb Ev'ry Mountain
Mr. Tabbert
Do-Re-Mi
Chorus
The Sound of Music
Miss Murray

8. RICHARD RODGERS & OSCAR HAMMERSTEIN: From "Oklahoma!":
Oh, What a Beautiful Mornin'
Mr. Tabbert
Out Of My Dreams
Miss Turner and Chorus
The Surrey With The Fringe On Top
Mr. Russell
People Will Say We're In Love
Miss Murray and Mr. Tabbert
Oklahoma!
Entire Ensemble

Salvatore Dell'Isola, conductor
Bonnie Murray, soprano

Claramae Turner, contralto
William Tabbert, tenor
Jack Russell, baritone
Charles Smith (Chorus Director)

1963

June 25 GALA SEASON-OPENING CONCERT

1. ROBERT WARD: Jubilation Overture
2. FELIX MENDELSSOHN: Symphony No. 4 in A major, Op. 90 ("Italian")
3. MAURICE RAVEL: Choreographic Poem: "La Valse"

-INTERMISSION-

4. PYOTR TCHAIKOVSKY: Concerto No. 1 in B flat minor for Piano and Orchestra, Op. 23
    Mr. Cliburn

Alfred Wallenstein, conductor
Van Cliburn, piano

June 26 This Concert Sponsored by Liebmann Breweries, Inc.

1. HECTOR BERLIOZ: Overture: "Le Corsaire," Op. 21
2. ROBERT SCHUMANN: Symphony No. 3 in E flat major, Op. 97 ("Rhenish")

-INTERMISSION-

3. RICHARD WAGNER: Prelude and Liebestod, from "Tristan und Isolde"
4. RICHARD WAGNER: Siegfried's Rhine Journey, from "Die Götterdämmerung"
5. RICHARD WAGNER: Excerpts from "Die Meistersinger"
    I. Prelude to Act III
    II. Dance of the Apprentices
    III. Entrance of the Masters

June 27 ALL-BEETHOVEN PROGRAM

1. LUDWIG VAN BEETHOVEN: Symphony No. 8 in F major, Op. 93

-INTERMISSION-

2. LUDWIG VAN BEETHOVEN: Symphony No. 9 in D minor, Op. 125 ("Choral")
    Misses Krall and Chookasian
    Messrs. Carringer and Smith
    and The Schola Cantorum

Alfred Wallenstein, conductor
Walter Carringer, tenor
Lil Chookasian, contralto
Heidi Krall, soprano
The Schola Cantorum
Kenneth Smith, bass

June 29 SHAKESPEARE AND MUSIC

1. FELIX MENDELSSOHN: From "Incidental Music to 'A Midsummer Night's Dream'":
    I. Overture
    Oberon summons Puck (Act II Scene 2): "I know a bank whereon the wild thyme blows"
        Mr. Rathbone
    II. Scherzo
    Oberon casts a spell over Titania (Act II Scene 3): "What thou seest when thou dost wake, do it for thy true-love take"
        Mr. Rathbone
    III. Nocturne
2. AMBROISE THOMAS: From "Hamlet":
    I. Mad Scene: "À vos jeux, mes amis"
        Miss Jordan
    Hamlet's Soliloquy (Act II Scene 2): "O, what a rogue and peasant slave am I!"
        Mr. Rathbone
3. PYOTR TCHAIKOVSKY: Overture-Fanatsy: "Hamlet," Op. 67A

-INTERMISSION-

4. GIUSEPPE VERDI: From "Macbeth":
    I. Ballet Music: "Thy Witches' Revels"
    Macbeth's Soliloquy (Act II Scene 1): "Is this a dagger which I see before me?"
        Mr. Rathbone
    II. Sleep-Walking Scene: "Una macchia è qui tuttora!"
        Miss Jordan
5. SIR WILLIAM WALTON: From "Henry V Suite" (Music to the Film):
    King Henry's Agincourt Speech (Act IV Scene 3): "This day is called the Feast of Crispian"
        Mr. Rathbone
    I. Overture: "The Globe Playhouse"
    II. Passacaglia, "Death of Falstaff"
    III. Touch Her Soft Lips
    IV. Agincourt Song

Robert Irving, conductor
Irene Jordan, soprano
Basil Rathbone, narrator

July 2 ALL-RUSSIAN PROGRAM

1. DMITRI KABALEVSKY: Overture to "Colas Breugnon"
2. NIKOLAY RIMSKY-KORSAKOV: Symphonic Suite: "Scheherazade," Op. 35

-INTERMISSION-

3. PYOTR TCHAIKOVSKY: Concerto in D major for Violin and Orchestra, Op. 35
    Mr. Elman

Franz Allers, conductor
Mischa Elman, violin

July 3 ALL-CZECH PROGRAM (This concert sponsored by The Commercial Bank of North America)

1. JAROMÍR WEINBERGER: Polka and Fugue, from "Schwanda"
2. BEDRICH SMETANA: From Bohemia's Meadows and Forests, from "My Country"
3. BEDRICH SMETANA: Marenka's Aria: "Ten lasky sen" ("How Strange and Dead"), from "The Bartered Bride"
    Miss Likova
4. ANTONIN DVORAK: Rusalka's Aria: "Mesiscku na nebi vysokem" ("O Lovely Moon") from "Rusalka"
    Miss Likova
    -INTERMISSION-
5. ANTONIN DVORAK: Symphony No. 5[9] in E minor, Op. 95 ("From the New World")

Franz Allers, conductor
Eva Likova, soprano

July 4 THIRTY-SECOND ANNUAL GEORGE GERSHWIN CONCERT

1. GEORGE GERSHWIN: Strike Up The Band
2. GEORGE GERSHWIN: Concerto in F major for Piano and Orchestra
    Mr. Wild
3. GEORGE GERSHWIN: An American in Paris
4. GEORGE GERSHWIN: Rhapsody in Blue
    Mr. Wild

-INTERMISSION-

5. GEORGE GERSHWIN: From "Porgy and Bess":
    Introduction
    Summertime
        Miss Williams
    A Woman Is A Sometime Thing
        Mr. Winters and Chorus
    Gone, Gone, Gone
        Chorus
    My Man's Gone Now
        Miss Williams
    Promised Land
        Miss Williams and Chorus
    I Got Plenty O'Nuttin'
        Mr. Winters
    Bess, You Is My Woman Now
        Miss Williams and Mr. Winters

Oh, I Can't Sit Down
Chorus
It Ain't Necessarily So
Mr. Winters and Chorus
There's A Boat Dat's Leavin' Soon For New York
Mr. Winters
Oh, Lawd, I'm On My Way
Miss Williams, Mr. Winters and Chorus

Franz Allers, conductor
Earl Wild, piano
Camillia Williams, soprano
Lawrence Winters, baritone
Charles Smith, choral director

July 6 VERDI 150th ANNIVERSARY PROGRAM (Commemorating the Sesquicentennial of the Composer's Birth on October 10, 1813)

1. GIUSEPPE VERDI: From "I Vespri Siciliani":
   I. Overture
   II. Aria: "O tu, Palermo"
   Mr. Hines
2. GIUSEPPE VERDI: Aria: "Ernani, involami," from "Ernani"
   Miss Curtis-Verna
3. GIUSEPPE VERDI: Aria: "Quando le sere al placido," from "Luisa Miller"
   Mr. Peerce
4. GIUSEPPE VERDI: Aria, "Il lacerato spirito," from "Simon Boccanegra"
   Mr. Hines
5. GIUSEPPE VERDI: Duet: "Teco io sto," from "Un Ballo in Maschera"
   Miss Curtis-Verna and Mr. Peerce

-INTERMISSION-

6. GIUSEPPE VERDI: Prelude to "La Traviata"
7. GIUSEPPE VERDI: Aria: "Ella giammai m'amò," "Don Carlo"
   Mr. Hines
8. GIUSEPPE VERDI: Aria: "Ritorna Vincitor" from "Aida"
   Miss Curtis-Verna
9. GIUSEPPE VERDI: From "La Forza Del Destino":
   I. Overture
   II. Aria, "O, tu che in seno agli'angeli"
   Mr. Peerce
   III. Trio Finale: "Non imprecare, umiliati"
   Miss Curtis-Verna, Meesrs. Peerce and Hines

Alfredo Antonini, conductor
Mary Curtis-Verna, soprano
Jan Peerce, tenor

Jerome Hines, bass

July 9

1. LEONARD BERNSTEIN: Overture to "Candide"
2. CAMILLE SAINT-SAËNS: Concerto No. 2 in G minor for Piano and Orchestra, Op. 22
   Mr. Watts

-INTERMISSION-

3. HECTOR BERLIOZ: Symphonie Fantastique, Op. 14

Seiji Ozawa, conductor
André Watts, piano

July 10 This concert sponsored by Schenley Industries, Inc.

1. ALEXANDER BORODIN: Symphony No. 2 in B minor, Op. 5
2. SERGE PROKOFIEV: Excerpts from the Ballet, "Romeo and Juliet," Op. 64
   I. Montagues and Capulets
   II. Dance
   III. Romeo at Juliet's Tomb
   IV. Dance of the Maids from the Antilles
   V. The Death of Tybalt

-INTERMISSION-

3. PYOTR TCHAIKOVSKY: Symphony No. 4 in F minor, Op. 36

Seiji Ozawa, conductor

July 11 VIENNESE NIGHT

1. JOHANN STRAUSS: Overture to "Die Fledermaus"
2. JOSEF STRAUSS: Delirienwalzer
3. JOSEF STRAUSS: Polka: "Jockei," Op. 278
4. JOHANN STRAUSS: Waltz Song: "Wiener Blut, eig'ner Saft," from "Wiener Blut"
   JOHANN STRAUSS: Czardas: "Klänge der Heimat," from "Die Fledermaus"
   Miss Schwarzkopf
5. JOHANN STRAUSS: Waltz, "G'schichten aus dem Wiener Wald [Tales of the Vienna Woods]," Op. 325

-INTERMISSION-

6. FRANZ VON SUPPÉ: Overture to "Die Schöne Galathea"
7. RICHARD HEUBERGER: Im Chambre séparée, from "Der Opernball"
   KARL ZELLER: Schenkt man sich Rosen in Tirol, from "Der Vogelhändler"
   KARL ZELLER: Sei nicht böse, from "Der Obersteiger"
   Miss Schwarzkopf
8. JOHANN STRAUSS: New Pizzicato Polka, from "Fürstin Ninetta"
9. EDUARD STRAUSS: Polka: "Bahnfrei," Op. 45
10. JOHANN STRAUSS: Polka: "Unter Donner und Blitz," Op. 324
11. FRANZ LEHÁR: Vilja, from "Die Lustige Witwe"

Miss Schwarzkopf

Willi Boskovsky, conductor
Elisabeth Schwarzkopf, soprano

July 13 JOSÉ GRECO and his SPANISH BALLET

1. RUPERTO CHAPI: Excerpts from the Zarzuela "La Revoltosa"
2. Galician Suite
    I. Pescadores
    II. Aldeanos
    III. Jotas
    IV. Romance
    V. Muneira
        Entire Company
3. Farruca
        José Greco
4. Boda de Luis Alonso
        Nana Lorca
5. The "Bronze Gypsies"
        Gitanillo Heredia and Maribel De Cirez
6. Idilio
        Mama Lorco and José Greco
7. Sacromonte
        Martin Vargas
8. El Joropo (Venezuela)
        Children; Gitanillo Heredia and Maribel De Cirez
9. Encuentro (Seguiriya)
        Lydia Torea and José Greco
10. Fantasia de Valencia y Aragon
        Entire Company and José Greco

-INTERMISSION-

11. CHUECA: Excerpts from the Zarzuela "Agua Azucarillos y Aguardiente"
12. MAURICE RAVEL: Boléro
        José Greco, Nana Lorca, Lydia Torea, Martin Vargas, Felix Granados, Paco Doniz
13. Solea
        Carol De Los Reyes
14. El Cortijo (The Horsemen)
        José Greco, with Martin Vargas, Felix Granados, Paco Doniz and Luis Sanchez
15. Cordoba
        Lydias Torea
16. En El Rincon Flamenco
        Entire Company with José Greco

Roger Machado, conductor

José Greco, Nana Lorca, Lydia Torea, Felix Granados, Luis Sanchez, Antonia Granados, Carol de los Reyes, Paco Doniz, Teresa Montes, Lupe del Rio
And
Martin Vargas, Gitanillo Heredia, and Maribel de Cirez ("The Bronze Gypsies")
Ricardo Modrego, guitarist
Manolo Baron, guitarist
Pepe de Algeciras, flamenco singer
Norina, soprano
Lydia del Mar, pianist

July 16 BEETHOVEN-BRAHMS PROGRAM

1. LUDWIG VAN BEETHOVEN: Overture to 'Egmont," Op. 84
2. LUDWIG VAN BEETHOVEN: Concerto in D major for Violin and Orchestra, Op. 61 (Cadenzas by Kreisler)
Mr. Ferras
-INTERMISSION-
3. JOHANNES BRAHMS: Symphony No. 4 in E minor

Vladimir Golschmann, conductor
Christian Ferras, violin

July 17 CAMERA NIGHT (In cooperation with Photographic Fair, Ltd.)

1. TAMMASO VITALI-JEAN LAVIGNE: Chaconne
2. CAMILLE SAINT-SAËNS: Concerto No. 1 in A minor for Violincello and Orchestra, Op. 33
Mr. Stutch
-INTERMISSION-
3. OTTORINO RESPIGHI: Symphonic Poem: "The Fountains of Rome"
4. FELIX MENDELSSOHN: Scherzo, Octet in E-flat for Strings, Op. 20:
5. MAURICE RAVEL: Bolero [Boléro]

Vladimir Golschmann, conductor
Nathan Stutch, 'cello

July 18 ALL-RUSSIAN PROGRAM

1. MIKHAIL GLINKA: Overture to "Russlan [Ruslan] and Ludmilla [Lyudmila]"
2. PYOTR TCHAIKOVSKY: Overture-Fantasy: "Romeo and Juliet"
3. NIKOLAY RIMSKY-KORSAKOV: Capriccio Espagnole [Spanish Caprice], Op. 34
-INTERMISSION-
4. SERGE RACHMANINOV: Concerto No. 2 in C minor for Piano and Orchestra, Op. 18
Mr. Katchen

Vladimir Golschmann, conductor
Julius Katchen, piano

July 20 IRVING BERLIN NIGHT (Commemorating the 75th Birthday of the Composer on May 11, 1963)

1. IRVING BERLIN: Alexander's Ragtime Band
2. IRVING BERLIN: From "Ziegfeld Follies of 1920":
    The Syncopated Walk
    What is Love?
    When I Discovered You
    I Love To Have The Boys Around
    The Minstrel Parade
3. IRVING BERLIN: From "Call Me Madam":
    The Hostess With The Mostess
        Miss Pearlman
    Marrying For Love
    It's A Lovely Day Today
        Miss Valli and Mr. Holmes
    You're Just In Love
        Miss Pearlman and Mr. Ledbetter
4. IRVING BERLIN: From "Miss Liberty":
    Let's Take An Old-Fashioned Walk
    Homework
    I Love You
    Paris Wakes Up and Smiles
5. IRVING BERLIN: From "Annie Get Your Gun":
    Buffalo Bill
    You Can't Get A Man With A Gun
        Miss Pearlman
    The Girl That I Marry
        Mr. Holmes
    They Say It's Wonderful
        Miss Valli and Mr. Holmes
    I Got Lost In His Arms
        Miss Valli
    Anything You Can Do
        Miss Pearlman and Mr. Ledbetter
    There's No Business Like Show Business
        Mr. Ledbetter

-INTERMISSION-

6. SKITCH HENDERSON: A Berlin Portrait (Mr. Henderson, narrator)
7. IRVING BERLIN: The Hollywood Years
    From "Top Hat": Cheek to Cheek; Top Hat; Piccolino (Piano solos: Mr. Henderson)
    Isn't It A Lovely Day?
        Miss Valli and Mr. Holmes
    From "Follow the Fleet": Let's Face The Music
    From "Carefree": Change Partners
        Mr. Holmes
    From "Holiday Inn": White Christmas (Piano solo: Mr. Henderson)

8. IRVING BERLIN: Medley For Orchestra
Alexander's Ragtime Band
Oh, How I Hate To Get Up In The Morning
Everybody's Doin' It
How Deep Is The Ocean
A Pretty Girl Is Like A Melody
Say It With Music
Lady Of The Evening
Blue Skies
Soft Lights And Sweet Music
Easter Parade
Always
Entire Ensemble
9. IRVING BERLIN: God Bless America
Misses Valli and Pearlman, Messrs. Holmes and Ledbetter

Skitch Henderson, conductor
June Valli, soprano
Nan Pearlman, soprano
Jerry Holmes, baritone
William Ledbetter, baritone

July 23 FRENCH OPERA NIGHT

1. AMBROISE THOMAS: Overture to "Mignon"
2. JULES MASSENET: From "Manon":
I. Duet, "Et je sais votre nom"
Miss Saunders and Mr. Alexander
II. Arietta: "Regardez-moi bien"
Mr. Berberian
III. Aria, "Adieu, notre petite table"
Miss Saunders
IV. Aria, "Le Rêve"
Mr. Alexander
V. Aria and Gavotte, "Je marche sur tous les chemins"
Miss Saunders
VI. Aria, "Ah! fuyez, douce image"
Mr. Alexander
VII. St. Sulpice Scene: "Toi! Vous!"
Miss Saunders and Mr. Alexander
-INTERMISSION-
3. CHARLES GOUNOD: From "Faust":
I. Ballet Music
II. Aria: "Le veau d'or"
Mr. Berberian
III. Ballade: "Il était un roi de Thule"

Jewel Song: “Ah! Je ris de me voir”
Miss Saunders
IV. Aria: “Salut! demeure chaste et pure”
Mr. Alexander
V. Garden Scene: “Il se fait tard! adieu!
Miss Saunders, Messrs. Alexander and Berberian
VI. Mephistopheles’ Serenade: “Vous qui faites l’endormie”
Mr. Berberian
VII. Prison Scene: “Va… t’en!”
Miss Saunders, Messrs. Alexander and Berberian

Julius Rudel, conductor
Arlene Saunders, soprano
John Alexander, tenor
Ara Berberian, bass

July 24

1. FRANZ JOSEPH HAYDN: Symphony No. 104 in D major (“London”)
2. ALEXANDER GLAZUNOV: Concerto in A minor for Violin and Orchestra, Op. 82
Frank Gullino violinist
-INTERMISSION-
3. ROBERT KURKA: Suite for Woodwinds, Brass and Percussion, from “The Good Soldier Schweik”
4. MANUEL DE FALLA: Three Dances from “The Three-Cornered Hat”

Julius Rudel, conductor

July 25

1. SAMUEL BARBER: Overture to “The School For Scandal”
2. FRANZ SCHUBERT: Symphony No. 5 in B flat major
-INTERMISSION-
3. SERGE PROKOFIEV: Suite, “Lieutenant Kije [Kijé],” Op. 60
Mr. Clatworthy
4. SERGE PROKOFIEV: Concerto No. 2 in G minor for Piano and Orchestra, Op. 16
Malcolm Frager, piano

Julius Rudel, conductor
Malcolm Frager, piano
David Clatworthy, baritone

July 27

GIACOMO PUCCINI: La Boheme (Complete Opera – In Concert Form)

Rodolfo: Barry Morell
Marcello: Ercole Bertolino
Schaunard: David Clatworthy
Colline: Arnold Voketaitis
Mimi: Teresa Stratas
Musetta: Beverly Sills
Benoit: Alcindoro Robert Falk

Julius Rudel, conductor

July 30 ALL-BEETHOVEN PROGRAM

1. LUDWIG VAN BEETHOVEN: "Leonore" Overture No. 3, Op. 72A
2. LUDWIG VAN BEETHOVEN: Concerto No. 5 in E flat major for Piano and Orchestra, Op. 73 ("Emperor")
    Mr. Graffman

-INTERMISSION-

3. LUDWIG VAN BEETHOVEN: Symphony No. 5 in C minor, Op. 67

Joseph Rosenstock, conductor
Gary Graffman, piano

July 31

1. RICHARD STRAUSS: Tone-Poem: "Don Juan," Op. 20
2. IGOR STRAVINSKY: Suite from "The Firebird"

-INTERMISSION-

3. PYOTR TCHAIKOVSKY: Symphony No. 5 in E minor, Op. 64

Joseph Rosenstock, conductor

August 1 ALL-BRAHMS PROGRAM

1. JOHANNES BRAHMS: Academic Festival Overture, Op. 80
2. JOHANNES BRAHMS: Concerto in D major for Violin and Orchestra, Op. 77 (Cadenzas by Joachim)
    Mr. Szeryng

-INTERMISSION-

3. JOHANNES BRAHMS: Symphony No. 1 in C minor, Op. 68

Joseph Rosenstock, conductor
Henryk Szeryng, violin

August 2 HUNGARIAN NIGHT

1. BÉLA BARTÓK: Dance Suite
2. GEORGE VETESSY: Suite No. 1 for Orchestra

3. ZOLTÁN KODÁLY: Dances from Galanta
-INTERMISSION-
THE HUNGARIAN BALLETS "BIHARI"
1. JANOS BIHARI: Verbunkos (Recruiting Dance)
2. FRANZ LISZT-THOMAS HUTCHINGS: Grand Pas De Deux: "Rhapsody"
Miss Kovach and Mr. Rabovsky
3. BÉLA BARTÓK: Kard Tanc (Sword Dance)
Mr. Barta
4. TRADITIONAL-VERESS: Pas de Deux a la Tzigane, from "Gypsy Life"
Miss Miklossy and Mr. Varady
5. ? STEINER: Whip Dance (Choreography after G. Harangozo_
Mr. Rabovsky
6. TRADITIONAL: Rakoczy March
7. JOSEPH AXIN-JENO HUBAY: Tokayi Lakodalmas (Wedding in Tokay)
I. Meeting of the engaged Couple
II. Preparation for the Wedding
III. Dressing the Bride
IV. Dance of the Betrothed
V. Finale: Wedding Czardas
Entire Company

Zoltan Rozsnyai, conductor
Hungarian Ballets "Biuhari": Nora Kovach and Istvan Rabovsky, with Margot Miklossy, Inre Varady, Karoly Barta, Andor Czompo and Judith Timar (Choreographer: Karoly Barta)
Gypsy Instrumental Ensemble

August 6 WAGNER 150TH ANNIVERSARY PROGRAM (Commemorating the Sesquicentennial of the Composer's Birth on May 22, 1813)

1. RICHARD WAGNER: Overture to "Tannhäuser"
2. RICHARD WAGNER: Entrance of the Gods into Valhalla, from "Das Rheingold"
3. RICHARD WAGNER: Ride of the Valkyres, from "Die Walküre"
-INTERMISSION-
4. RICHARD WAGNER: Act I, "Die Walküre":
Jon Vickers, Siegmund
Ingrid Bjoner, Sieglinde
Norman Scott, Hunding

Joseph Rosenstock, conductor
Ingrid Bjoner, soprano
Jon Vickers, tenor
Norman Scott, bass

August 7

1. WOLFGANG AMADEUS MOZART: Overture to "The Magic Flute"
2. WOLFGANG AMADEUS MOZART: Three German Dances
3. WOLFGANG AMADEUS MOZART: Symphony No. 35 in D major, K. 385 ("Haffner")

-INTERMISSION-

4. MAURICE RAVEL: Alborada del Gracioso
5. MODESTE MOUSSORGSKY-RAVEL: Pictures At An Exhibition

Joseph Rosenstock, conductor

August 8 ALL-WALTON PROGRAM

1. WILLIAM WALTON: Johannesburg Festival Overture
2. WILLIAM WALTON: Concerto for Violin and Orchestra
    Mr. Senofsky

-INTERMISSION-

3. WILLIAM WALTON: Suite from the Ballet "The Wise Virgins" (arr. from music of J. S. Bach)
4. WILLIAM WALTON: Excerpts from "Façade" Suites I and II
5. WILLIAM WALTON: Coronation March, 1937: "Crown Imperial"

William Walton, conductor
Berl Senofsky, violin

August 10 SIXTEENTH ANNUAL RODGERS AND HAMMERSTEIN NIGHT

1. RICHARD RODGERS: Carousel: Waltz
2. RICHARD RODGERS AND OSCAR HAMMERSTEIN: From "State Fair":
    It's A Grand Night For Singing
        Mr. Russell and Chorus
3. RICHARD RODGERS AND OSCAR HAMMERSTEIN: From "The King And I":
    I Have Dreamed
        Miss Simon and Mr. Russell
    March of the Siamese Children
    We Kiss In A Shadow
        Miss Murray and Mr. Porretta
    I Whistle A Happy Tune
        Chorus
    Hello, Young Lovers
        Miss Murray
4. RICHARD RODGERS AND OSCAR HAMMERSTEIN: From "Carousel":
    June Is Bustin' Out All Over
        Miss Simon
    If I Loved You

Mr. Porretta
Mr. Snow
Miss Murray
You'll Never Walk Alone
Miss Simon and Chorus
Soliloquy
Mr. Russell
-INTERMISSION-
5. RICHARD RODGERS & OSCAR HAMMERSTEIN: Orchestral Entr-acte:
Kansas City from "Oklahoma!"
It Might As Well Be Spring from "State Fair"
Ten Minutes Ago from "Cinderella"
Shall We Dance?, from "The King and I"
6. RICHARD RODGERS AND OSCAR HAMMERSTEIN: From "South Pacific":
Younger Than Springtime
Mr. Porretta
A Wonderful Guy
Miss Murray
There Is Nothin' Like A Dame
Male Chorus
Some Enchanted Evening
Miss Simon and Mr. Russell
7. RICHARD RODGERS AND OSCAR HAMMERSTEIN: From "The Sound of Music":
My Favorite Things
Miss Simon
Climb Ev'ry Mountain
Mr. Porretta
Do-Re-Mi
Chorus
The Sound of Music
Miss Murray
8. RICHARD RODGERS AND OSCAR HAMMERSTEIN: From "Oklahoma!":
Oh, What A Beautiful Mornin'
Mr. Porretta
Out Of My Dreams
Miss Simon and Chorus
The Surrey With The Fringe On Top
Mr. Russell
People Will Say We're In Love
Miss Murray and Mr. Porretta
Oklahoma!
Entire Ensemble

Salvatore Dell-Isola, conductor
Bonnie Murray, soprano
Joanna Simon, mezzo-soprano

Frank Porretta, tenor
Jack Russell, baritone
Charles Smith, choral director

1964

June 23 GALA SEASON-OPENING CONCERT

1. HECTOR BERLIOZ: Overture: "Le Carnaval Romain," Op. 9
2. JOHANNES BRAHMS: Concerto in A minor for Violin, Violincello and Orchestra, Op. 102
Messrs. Harth and Parnas
-INTERMISSION-
3. BÉLA BARTÓK: Piano Concerto No. 3
Mr. Pennario
4. LUDWIG VAN BEETHOVEN: Concerto in C major for Piano, Violin, Vioincello and Orchestra, Op. 56
Messrs. Pennario, Harth, and Parnas

Alfred Wallenstein, conductor
Sidney Harth, violin
Leslie Parnas, violincello
Leonard Pennario, piano

June 24 (This Concert Sponsored by Commercial Bank of North America)

1. DMITRI KABALEVSKY: Overture to "Colas Breugnon"
2. SIR EDWARD ELGAR: Variations on an Original Theme ("Enigma"), Op. 36
3. RICHARD STRAUSS: Tone-Poem: "Till Eulenspeigel's Merry Pranks," Op. 28
-INTERMISSION-
4. LUDWIG VAN BEETHOVEN: Symphony No. 7 in A major, Op. 92

Alfred Wallenstein, conductor

June 25 ALL-MOZART PROGRAM

1. WOLFGANG AMADEUS MOZART: Overture to "The Magic Flute"
2. WOLFGANG AMADEUS MOZART: Symphony No. 41 in C major ("Jupiter"), K. 551
-INTERMISSION-
3. WOLFGANG AMADEUS MOZART: Requiem in D minor, K. 626 (IN MEMORIAM: SUSAN EDWARDS WAGNER)

Alfred Wallenstein, conductor
Adele Addison, soprano
Louise Parker, contralto
Leopold Simoneau, tenor
Chester Watson, bass-baritone

The Schola Cantorum of New York, Hugh Ross, Director

June 27 ITALIAN OPERA NIGHT

1. GIUSEPPE VERDI: From "La Forza Del Destino":
    I. Overture
    II. Aria: "Pace, pace, mio Dio"
        Miss Amara
    III. Aria: "O tu che in seno agli'angeli"
        Mr. Tucker
2. GIUSEPPE VERDI: From "Aida":
    I. Ballet and Orchestral Finale from Act II
    II. Duet: "Pur ti riveggo"
        Miss Amara and Mr. Tucker

-INTERMISSION-

3. GIACOMO PUCCINI: Intermezzo No. 2 ("La tregenda"), from "Le Villi"
4. GIACOMO PUCCINI: From "Turandot":
    I. Death of Lù: "Tu che di gel sei cinta"
        Miss Amara
    II. Aria: "Nessun dorma"
        Mr. Tucker
5. GIACOMO PUCCINI: From "Tosca":
    I. Aria: "Vissi d'arte"
        Miss Amara
    II. Aria: "E lucevan le stele"
        Mr. Tucker
    III. Duet: "O dolci mani"
        Miss Amara and Mr. Tucker
6. GIACOMO PUCCINI: Intermezzo, from "Manon Lescaut"
7. GIACOMO PUCCINI: Duet: "Viene la sera," from "Madama Butterfly"
        Miss Amara and Mr. Tucker

Alfredo Antonini, conductor
Lucine Amara, soprano
Richard Tucker, tenor

June 30

1. FELIX MENDELSSOHN: Overture, "Ruy Blas," Op. 95
2. FELIX MENDELSSOHN: Concerto in E major for Two Pianos and Orchestra
        Messrs. Gold and Fizdale

-INTERMISSION-

3. KURT WEILL: Suite: "Kleine Dreigroschenmusik"
4. FRANCIS POULENC: Concerto in D minor for Two Pianos and Orchestra
        Messrs. Gold and Fizdale

Julius Rudel, conductor
Arthur Gold and Robert Fizdale, duo-pianists

July 1 This concert Sponsored by Schenley Industries, Inc.

1. SERGEI PROKOFIEV: Symphony in D major ("Classical"), Op. 25
2. IGOR STRAVINSKY: Suite from "The Firebird"
-INTERMISSION-
3. DMITRI SHOSTAKOVICH: Symphony No. 5, Op. 47

Julius Rudel, conductor

July 2 ALL-TCHAIKOVSKY PROGRAM

1. PYOTR TCHAIKOVSKY: Polonaise, from "Eugene Onegin"
2. PYOTR TCHAIKOVSKY: Concerto in D major for Violin and Orchestra, Op. 35
Misha Elman, violin
-INTERMISSION-
3. PYOTR TCHAIKOVSKY: Capriccio Italien, Op. 45
4. PYOTR TCHAIKOVSKY: Suite No. 1 from the Ballet "The Nutcracker," Op. 71A
5. PYOTR TCHAIKOVSKY: "1812," Overture Solennelle, Op. 49

Arthur Fieldler, conductor

July 4 THIRTY-THIRD ANNUAL GEORGE GERSHWIN CONCERT

1. GEORGE GERSHWIN: An American in Paris
2. GEORGE GERSHWIN: Concerto in F major for Piano and Orchestra
Mr. Wild
-INTERMISSION-
3. GEORGE GERSHWIN-ROBERT RUSSELL BENNETT: "Porgy and Bess" (A Symphonic Picture arranged for Orchestra by Robert Russell Bennett)
4. GEORGE GERSHWIN: Rhapsody in Blue
Mr. Wild
5. GEORGE GERSHWIN: Strike Up The Band (Arr. Green)

Arthur Fieldler, conductor
Earl Wild, piano

July 7

1. GIUSEPPE VERDI: Overture to "I Vespri Siciliani"
2. NICCOLÒ PAGANINI: Concerto No. 2 in B minor for Violin and Orchestra, Op. 7
Mr. Ricci

-INTERMISSION-
3. RICHARD WAGNER: Prelude and Venusberg Music, from "Tannhäuser"
4. FRANZ LISZT: Concerto No. 2 in A major for Piano and Orchestra
Miss Darré

Hans Schwieger, conductor
Jeanne-Marie Darré, piano
Ruggiero Rucci, violin

July 8

1. PAUL CRESTON: Dance Overture
2. VICTOR HERBERT: Concerto No. 2 in E minor for Violincello and Orchestra
Mr. Stutch
-INTERMISSION-
3. JOHANNES BRAHMS: Symphony No. 1 in C minor, Op. 68

Hans Schwieger, conductor
Nathan Stutch, violincello

July 9

1. GIAOCHINO ROSSINI: Overture to "La Gazza Ladra"
2. WOLFGANG AMADEUS MOZART: Symphony No. 35 in D major, K. 385 ("Haffner")
3. VINCENZO BELLINI: Mad Scene: "Qui la voce sua soave," from "I Puritani"
Miss Moffo
-INTERMISSION-
4. BEDRICH SMETANA: Three Dances from "The Bartered Bride"
5. MARCO-ANTOINE CHARPENTIER: Aria, "Depuis le Jour," from "Louise"
Miss Moffo
6. ERMANNO WOLF-FERRARI: Two Intermezzi from "Jewels of the Madonna"
7. GIACOMO PUCCINI: Mimi's Farewell: "Donde lieta," from "La Bohème"
GAETANO DONIZETTI: Waltz: "Ciascun lo dice," from "La Figlia del Reggimento"
Miss Moffo

Julius Rudel, conductor
Anna Moffo, soprano

July 11

GEORGES BIZET: Carmen (Complete Opera – In Concert Form)
Moralès: David Smith
Micaela: Joan Gavoorian
Don José: Richard Cassilly
Zuniga: Richard Best
Carmen: Shirley Verrett

Frasquita: Martha Kokolska
Mercédès: Beverly Evans
Escamillo: William Chapman
Remendado: Howard Fried
Dancaire: David Smith

Julius Rudel, conductor
William Jonson, choral director

July 14 BALLET GALA

1. MIKHAIL GLINKA: Overture to "Russlan [Ruslan] and Ludmilla [Lyudmila]"
2. LEON MINKUS: Pas de Trois (Choreography by Balanchine)
   Janet Greschler Victoria Simon Edward Villela
3. PYOTR TCHAIKOVSKY: Allegro Brilliante (Choreography by Balanchine)
   Patricia McBride Anthony Blum
   Sara Leland Kay Mazzo Suki Schorer Victoria Simon
   Truman Finney Frank Ohman Robert Rodham Ealre Sieveling
4. J.S. BACH-WILLIAM WALTON: Sheep May Safely Graze, from the Ballet "The Wise Virgins"
5. LOUIS GOTTSCHALK-KAY: Tarantella (Choreography by Balanchine)

-INTERMISSION-

   Miss Schorer and Mr. Villella
6. ALEXANDER GLAZUNOV: Pas de Dix, from "Raymonda" (Choreography by Balanchine)
   Anthony Blum Sara Leland Janet Greschler Kay Mazzo Suki Schorer
   Victoria Simon Truman Finney Frank Ohman Robert Rodham
   Ealre Sieveling
7. CLAUDE DEBUSSY: Prelude to "L'Après-midi d'un Faune"
8. PYOTR TCHAIKOVSKY: Pas de Deux (Choreography by Balanchine)
   Miss McBride and Mr. Villella

Robert Irving, conductor
Patricia McBride and Edward Villella, dancers
Soloists of The New York City Ballet

July 15

1. NIKOLAY RIMSKY-KORSAKOV: Overture, "The Russian Easter," Op. 36
2. NICCOLÓ PAGANINI: Concerto No. 1 in D major for Violin and Orchestra, Op. 6

Frank Gullino, violin

-INTERMISSION-

3. EMMANUEL CHABRIER: Marche Joyeuse
4. FREDERICK DELIUS: Tone-Poem: "On Hearing the First Cuckoo in Spring"
5. CLAUDE DEBUSSY: Three Symphonic Sketches: "La Mer"

Robert Irving, conductor

July 16 ALL-COPLAND PROGRAM

1. AARON COPLAND: An Outdoor Overture
2. AARON COPLAND: Quiet City, for Trumpet, English Horn and Strings
   Solo Trumpet: John Ware Solo English Horn: Engelbert Brenner
3. AARON COPLAND: Old American Songs
   Mr. Warfield

-INTERMISSION-

4. AARON COPLAND: Four Statements for Orchestra
5. AARON COPLAND: El Salón México
6. AARON COPLAND: Lincoln Portrait
   Ambassador Stevenson

Aaron Copland, conductor
Adlai E. Stevenson, speaker
William Warfield, baritone

July 18

1. DMITRI KABALEVSKY: Overture to "Colas Breugnon"
2. SERGE RACHMANINOV: Symphonic Dances, Op. 45

-INTERMISSION-

3. SERGE PROKOFIEV: Concerto No. 3 in C major for Piano and Orchestra, Op. 26

Van Cliburn, conductor and pianist

July 21 ALL-BRAHMS PROGRAM

1. JOHANNES BRAHMS: Academic Festival Overture, Op. 8
2. JOHANNES BRAHMS: Concerto No. 1 in D minor for Piano and Orchestra, Op. 15
   Mr. Katchen

-INTERMISSION-

3. JOHANNES BRAHMS: Concerto No. 2 in B flat major for Piano and Orchestra, Op. 83
   Mr. Katchen

Joseph Rosenstock, conductor
Julius Katchen, piano

July 22 ALL-BEETHOVEN PROGRAM

1. LUDWIG VAN BEETHOVEN: Overture to "Egmont," Op. 84
2. LUDWIG VAN BEETHOVEN: Symphony No. 1 in C major, Op. 21

-INTERMISSION-

3. LUDWIG VAN BEETHOVEN: Turkish March, from "The Ruins of Athens," Op. 113
4. LUDWIG VAN BEETHOVEN: Symphony No. 5 in C minor, Op. 67

Joseph Rosenstock, conductor

July 23 ALL-DVORAK PROGRAM

1. ANTONIN DVORAK: "Carnaval" Overture, Op. 92
2. ANTONIN DVORAK: Symphony No. 4 [8] in G major, Op. 88
-INTERMISSION-
3. ANTONIN DVORAK: Concerto in G minor for Piano and Orchestra, Op. 33
Rudolf Firkusny, piano

Franz Allers, conductor

July 25

JOHANN STRAUSS: Scenes from Die Fledermaus (The Bat)
Libretto by Carl Haffner and Richard Genée (English adaptation by Ruth and Thomas Martin)
1. ACT I. A ROOM IN EISENSTEIN'S SUMMER VILLA
    I. Overture
    II. Introduction: "Turtledove who flew aloft" – Alfred and Adele
    III. Trio: "When these lawyers don't deliver" – Rosalinda, Eisenstein, and Dr. Blind
    IV. Trio: "To part is such sweet sorrow" – Rosalinda, Adele and Eisenstein
    V. Drinking Song: "Drink, my darling" – Rosalinda, Alfred, and Frank
    Couplet: "Good sir, are you accusing me?"
    Trio: "No, no, you set my doubts at rest"
-INTERMISSION-
2. Act II. A HALL IN PRINCE ORLOFSKY'S PALACE
    I. Entr'acte and Chorus: "What a joy to be here" – Chorus
    II. Couplet: "From time to time I entertain" – Prince Orlofsky
    III. Ensemble: "My friends, your kind attention!" – Adele, Orlofsky, Eisenstein, Falke and Chorus
    IV. Duet: "How engaging, how exciting" – Rosalinda and Eisenstein
    V. Czardas: "Voice of my homeland" - Rosalinda
    VI. Finale: "Champagne's delicious bubbles" – Rosalinda, Adele, Eisenstein, Falke, Orlofsky and Chorus
3. ACT III. THE JAIL
    I. Entr'acte
    II. Audition Song: "Ever since I was a baby" – Adele
    III. Trio: "To judge his expression" – Rosalinda, Alfred and Eisenstein
    IV. Finale: "Oh, Eisenstein, you master-mind" – Rosalinda, Adele, Eisenstein, Falke, Alfred, Orlofsky and Chorus

Rosalinda: Arlene Saunders
Adele: Jeanette Scovotti
Gabriel von Eisenstein: William Greene
Alfred: Robert Moulson

Prince Orlofsky: Joana Simon
Dr. Falke; Dr. Blind; Frank: Nolan Van Way

Franz Allers, conductor

Charles Smith, Chorus Director

July 28 RICHARD STRAUSS CENTENARY PROGRAM (Commemorating the Hundredth Anniversary of the Composer's Birth on June 11, 1864)

1. RICHARD STRAUSS: Scenes from "Der Rosenkavalier"
    Phyllis Curtin, The Marshallin
    Laurel Hurley, Sophie
    Helen Vanni, Octavian
        I. Prelude, Opening Scene and "Breakfast Music": "Wie du warst, wie du bist"
            The Marschallin and Octavian
        II. Monologue and Scene with Octavian: "Kann mich auch an ein Mädel erinnern"
            The Marschallin and Octavian
        III. Presentation of the Rose: "Mir ist die Ehre widerfahren"
            Octavian and Sophie
        IV. Waltz and Final Scene: "Mein Gott, es war night mehr al seine Farce"
            The Marschallin, Octavian and Sophie

-INTERMISSION-

2. RICHARD STRAUSS: Tone-Poem: "Tod und Verklärung"
3. RICHARD STRAUSS: From "Salome":
    Final Scene: "Ah, du wolltest mich nicht deinen Mund küssen lassen, Jochanaan!"
        Miss Curtin

Joseph Rosenstock, conductor
Phyllis Curtin, soprano
Laurel Hurley soprano
Helen Vanni, mezzo-soprano

July 29

1. PYOTR TCHAIKOVSKY: Symphony No. 6 in B minor, Op. 74 ("Pathétique")

-INTERMISSION-

2. ZOLTÁN KODÁLY: Variations on a Hungarian Folksong ("Peacock")
3. VICTOR HERBERT: Concerto No. 2 in E minor for Violincello and Orchestra
    Mr. Stutch

Joseph Rosenstock, conductor
Nathan Stutch, violincello

July 30

1. HECTOR BERLIOZ: Overture to "Benvenuto Cellini"
2. RICHARD STRAUSS: Burleske in D minor for Piano and Orchestra
    Mr. Lowenthal

-INTERMISSION-

3. ANTONIN DVORAK: Slavonic Dances, Op. 46: Nos. 6 and 1
4. HENRI WIENIAWSKI: Concerto No. 2 in D minor for Violin and Orchestra, Op. 22
    Mr. Treger

Joseph Rosenstock, conductor
Jerome Lowenthal, piano
Charles Treger, violin

August 1 FOLK AND JAZZ JAMBOREE

1. Odetta
2. The Gerry Mulligan Concert Jazz Band

-INTERMISSION-

3. Peter Nero

August 4

1. WILLIAM SCHUMAN: American Festival Overture
2. LUDWIG VAN BEETHOVEN: Concerto No. 5 in E flat for Piano and Orchestra, Op. 73 ("Emperor")
Leon Fleisher, piano

-INTERMISSION-

3. PYOTR TCHAIKOVSKY: Symphony No. 5 in E minor, Op. 64

Seiji Ozawa, conductor

August 5 (This Concert Sponsored by Liebmann Breweries, Inc.)

1. KIYOSHIGE KOYAMA: Symphonic Poem: "Kobiki-Uta" (First American performance)
2. LEONARD BERNSTEIN: Symphonic Suite from the film "On the Waterfront"

-INTERMISSION-

3. ANTONIN DVORAK: Symphony No. 5[9] in E minor, Op. 95 ("From the New World")

Seiji Ozawa, conductor

August 6

1. IGOR STRAVINSKY: Circus Polka

2. CAMILLE SAINT-SAËNS: Concerto No. 5 in F major for Piano and Orchestra ("Egyptian"), Op. 103 (Egyptian)
Mme. Edo-Ozawa
-INTERMISSION-
3. FELIX MENDELSSOHN: Concerto in E minor for Violin and Orchestra, Op. 64
Mr. Laredo
4. OTTORINO RESPIGHI: Symphonic Poem: "The Pines of Rome"

Seiji Ozawa, conductor
Kyoko Edo-Ozawa, piano
Jaime Laredo, violin

August 8 SEVENTEENTH ANNUAL RODGERS AND HAMMERSTEIN NIGHT

1. RICHARD RODGERS: Carousel: Waltz
2. RICHARD RODGERS AND OSCAR HAMMERSTEIN: From "State Fair":
It's A Grand Night For Singing
Mr. Russell and Chorus
3. RICHARD RODGERS AND OSCAR HAMMERSTEIN: From "The King And I":
I Have Dreamed
Miss Simon and Mr. Russell
March of the Siamese Children
We Kiss In A Shadow
Miss Murray and Mr. Tabbert
I Whistle A Happy Tune
Chorus
Hello, Young Lovers
Miss Murray
4. RICHARD RODGERS AND OSCAR HAMMERSTEIN: From "Carousel":
June Is Bustin' Out All Over
Miss Simon and Chorus
If I Loved You
Mr. Tabbert
Mr. Snow
Miss Murray
You'll Never Walk Alone
Miss Simon and Chorus
Soliloquy
Mr. Russell
-INTERMISSION-
5. RICHARD RODGERS & OSCAR HAMMERSTEIN: Orchestral Entr-acte:
Kansas City from "Oklahoma!"
It Might As Well Be Spring from "State Fair"
Ten Minutes Ago from "Cinderella"
Shall We Dance?, from "The King and I"
6. RICHARD RODGERS AND OSCAR HAMMERSTEIN: From "South Pacific":

Younger Than Springtime
Mr. Tabbert
A Wonderful Guy
Miss Murray
There Is Nothin' Like A Dame
Male Chorus
Some Enchanted Evening
Miss Simon and Mr. Russell

7. RICHARD RODGERS AND OSCAR HAMMERSTEIN: From "The Sound of Music":
My Favorite Things
Miss Simon
Climb Ev'ry Mountain
Mr. Tabbert
Do-Re-Mi
Chorus
The Sound of Music
Miss Murray

8. RICHARD RODGERS AND OSCAR HAMMERSTEIN: From "Oklahoma!":
Oh, What A Beautiful Mornin'
Mr. Tabbert
Out Of My Dreams
Miss Simon and Chorus
The Surrey With The Fringe On Top
Mr. Russell
People Will Say We're In Love
Miss Murray and Mr. Tabbert
Oklahoma!
Entire Ensemble

Salvatore Dell-Isola, conductor
Bonnie Murray, soprano
Joanna Simon, mezzo-soprano
William Tabbert, tenor
Jack Russell, baritone
Charles Smith, choral director

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