STADIUM

PROGRAMS

1922
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138th STreet AND AMSTERDAM AVENUE
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NOTES ON THE PROGRAMS
By Lawrence Gilman

Tristan's Vision .............................................. Richard Wagner
(Thursday Evening, July 6th)

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

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

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

Southern Fantasy ........................................... William Henry Humiston
(Friday Evening, July 7th)

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

Barcarolle ..................................................... Willem Mengelberg
(Friday Evening, July 7th)

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

"Peer Gynt" Suite No. 1, Op. 46 ................................ Edvard Grieg
(Saturday Evening, July 8th)

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

THURSDAY, JULY 6, 1922
All Wagner

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

INTERMISSION

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

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

FRIDAY, JULY 7

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

INTERMISSION

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

SATURDAY, JULY 8

Popular Program

1. Overture to "Pomp and Circumstance"...Elgar
2. Overture to "Oberon" Weber
3. (a) Nocturne } Mendelssohn
   (b) Scherzo
   From Music to "A Midsummer-Night's Dream"
   I. Morning Mood
   II. Aase's Death
   III. Anitra's Dance
   IV. In the Hall of the Mountain King

INTERMISSION

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

8. Ride of the Valkyries...Wagner
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"The Sorcerer's Apprentice" ................................... Paul Dukas  
(Sunday Evening, July 9th)

Dukas' amusing and vivid "scherzo" (as he calls it) is a tonal anecdote based on Goethe's ballade, Der Zauberlehrling, derived in its turn from a dialogue in Lucian's The Lie-Fancier—which makes the tale not more than 1800 years old. It relates the improving and highly moral story of a magician's apprentice who, in his master's absence, monkeys with the supernatural buzzsaw, and narrowly escapes calamity. He employs the magic formula which starts the broom fetching water to fill the tubs and pitchers; but he cannot remember the cabalistic word which will persuade the broom to call it a day. In panic, he splits the handle with an axe—and now there are two brooms, both fetching water, and the house is aflood. But at this point the Sorcerer comes home, rescues the screaming apprentice, and turns off the magic as easily as the Saturday-nighter turns off the faucet of his overrunning bath.

"Etchings": (a) "Westminster Abbey"; (b) "Petit Trianon" ....................... Witter Watts  
(Sunday Evening, July 9th)

These two orchestral "etchings" are part of a suite of four mood-pictures suggested by various scenes and places. The first is "a sentimental reverie in the most famous of English curiosity shops"; the second is an attempt to evoke the naive and exquisite artificiality of Marie Antoinette's celebrated Versailles bungalow—its perfumed rusticity, its childlike sophistication, relieved against the lovely setting furnished by God and the Bourbons. The two other numbers in Mr. Watts' orchestral travel-sketches (not yet completed) are The Gate of the Golden Horn—Bosphorus; and a Russian scene. The composer was born at Cincinnati in 1886, began to study music at eighteen, came to New York and won a scholarship at the Damrosch Institute. He has sung, taught, conducted, and composed—incidental music for Alice in Wonderland (Little Theatre, 1919), dramatic scenes for voice and orchestra, an orchestral work which won the Morris Loeb prize of $1000 in 1918, and many songs. The first of the Etchings received honorable mention for the Prix de Rome of the American Academy.

Lisa's Aria from "Pique-Dame" ................................. P. I. Tchaikovsky  
(Monday Evening, July 10th)

Tchaikovsky's opera, Pique-Dame ("The Queen of Spades"), performed at the Metropolitan in the season of 1909-1910, is based on a story by Pushkin. Its heroine is the unfortunate Lisa, whose despairing passion for her card-crazed lover, Herman, brings her to suicide. In this recitative and aria she laments her lover's absence and her unhappy plight.

Parasha's Revery and Dance, from "The Fair of Sorotchinsk" ..................... Modeste P. Moussorgsky  
(Monday Evening, July 10th)

Moussorgsky's fragmentary opera, The Fair of Sorotchinsk (after Gogol), was begun in 1877, and completed by Liadov. In her revery, Parasha, the heroine, meditates upon the rocky road of love (Andantino), but cheers up in the Allegretto grazioso and heartens herself with a dance-tune.

Tone-Poem, "Aurora" ........................................... Henry M. Dunham  
(Tuesday Evening, July 11th)

This work, says the composer, "was written as a musical interpretation of the famous painting of the same title by Guido Reni in the Rospigliosi Palace at Rome. The piece opens with sombre chords expressive of night; this is followed by a passage for muted strings descriptive of Nature still in repose. . . . The music unfolds and develops like a flower under the morning warmth, and the climax suggests the progress of the Sun God over the newly awakened earth."—Mr. Dunham, who was born at Brockton, Mass., in 1833, studied with Whiting and Paine, and was graduated from the New England Conservatory of Music in 1876. He is a concert-organist of distinction, and is now teacher of organ at the New England Conservatory. His compositions include many works for organ and orchestra in combination.

(Wednesday Evening, July 12th)

Mr. Hadley's music, suggested by the play of Oscar Wilde, was composed in 1903, some time before the premiere of Strauss's music-drama. Prefaced to the score is a synopsis which, in condensed form, will suggest the expressive course of the music:

"John the Baptist (Iokanaan) has been made prisoner by Herod in an old well. On hearing his voice proclaiming the Christ, Salome is deeply moved and determines to see him. When she beholds him, Salome, the wilful and haughty, falls a victim to a consuming passion for Iokanaan. Notwithstanding her pleadings, he repulses her as the daughter of a wicked woman, while the soldiers reconduct him to his imprisonment. The music and revelry of Herod's banquets are heard. Missing Salome at the feast, Herod leaves the palace and seeks her. Upon finding her cold and silent to his advances he asks her to partake of fruits and wine with him. This she refuses to do. Finally he begs her to dance, promising her anything her heart desires, if she will but consent. At last Salome is persuaded, and dances the dance of the seven veils for Herod. Delighted and enchanted, he lays half his kingdom at her feet. She, with hauteur, throws it back to him. He, reminding him of his promises, demands the head of Iokanaan in a silver plate. Herod pleads with her. It is of no avail. She will have only what she demanded. Herod is bound to keep his promise. Salome, on being presented with the head of Iokanaan, fondles and caresses it, breathing words of passion into its deaf ears. Herod, in fright of what has been done and in rage and disgust with Salome, orders her instant death, whereupon the soldiers crush her beneath their shields."
PROGRAMS

SUNDAY, JULY 9TH, 1922
Soloist: John Powell, Pianist

1. Cortege; The Huntresses (from "Sylvia") ......................... DELIBES
   I. Larghetto calmo
   II. Presto giocoso
   III. Largo—molto allegro ........................... Mr. Powell

   INTERMISSION

4. "The Sorcerer's Apprentice" .................................. DUKAS
5. "Etchings" (First Time) ........................................ WATTS
   (a) Westminster Abbey
   (b) Petit Trianon
6. Dream Pantomime, from "Haensel and Gretel" ...................... HUMPERDINCK
7. Bacchanale from "Samson and Dalila" .............................. SAINT-SAENS

MONDAY EVENING, JULY 10TH
Soloist: Nina Koshetz, Soprano

1. Overture to "Der Freischütz" .................................. WEBER
2. Suite from "L' Arlésienne," No. 1 ............................... BIZET
   I. Prelude
   II. Minuetto
   III. Adagietto
   IV. Carillon
3. Aria from "Pique Dame" ......................................... TCHAIKOVSKY
4. Fantasia, "Madame Butterfly" ................................... PUCCINI

   INTERMISSION

5. Overture, "In Bohemia" ........................................... HADLEY
6. "Eli-Eli": Trumpet Solo, G. Heim ................................ ARRANGED BY AGIDE JACCHIA
7. Reverie and Dance from "The Fair of Sorotchinsk" ................. MOUSSORGSKY
   Mme. Koshetz
8. Marche Slav .................................................... TCHAIKOVSKY

TUESDAY EVENING, JULY 11TH
Soloist: Cornelius Van Vliet, 'Cellist

2. Overture to "The Merry Wives of Windsor" ......................... NICOLAI
   Mr. Van Vliet
4. Wotan's Farewell and Magic Fire Scene, from "Die Walküre" ........ WAGNER

   INTERMISSION

5. Symphonic Poem, "Les Preludes" ................................ LISZT
6. Tone-Poem, "Aurora" ............................................. DUNHAM
7. Prelude in C Sharp Minor ........................................ RACHMANINOFF
8. "Jubilee," from "Symphonic Sketches" ............................. CHADWICK

WEDNESDAY EVENING, JULY 12TH
Symphony Night

2. Symphony No. 6, in B Minor ("Pathétique"), Op. 74 .............. TCHAIKOVSKY
   I. Adagio; Allegro non troppo
   II. Allegro con grazia
   III. Allegro molto vivace
   IV. Finale: Adagio lamentoso

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4. Capriccio Espagnol, Op. 34 .................................... RIMSKY-KORSAKOFF
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The Wanderer's Ride, Siegfried's Passage Through the Fire, Daybreak, and Siegfried's Rhine Journey: from “Siegfried” and “Götterdämmerung” ............................ Richard Wagner  
(This Thursday Evening, July 13th, 1922)

These excerpts from the last two dramas of the Ring, assembled by Joseph Stransky as a connected series of orchestral tone-pictures, comprise some of the supreme pages in the Tetralogy. It might not be easy to say where else in the Ring Wagner achieved the wild grandeur of the section called here “The Wanderer’s Ride” (the Prelude to the third act of Siegfried), which prepares us for the visit of Wotan to the all-wise Erda in her storm-wreathed mountain cave; or the splendor of the music that pictures Siegfried’s triumphant attainment of Brünnhilde’s flame-girded mountain-top; or the soaring beauty of the music from the Prologue of Götterdämmerung, that paints, with a single stroke, the spreading radiance of dawn and the passionate tenderness of the awakened Brünnhilde, the woman in love; or the magnificent breadth and gusto of Siegfried’s Rhine Journey. This is not Wagner the spiritual historian, the tragic and profound phychologist, but Wagner the epic poet, projecting, with the aid of catgut and horsehair, brass and wood, steel bars and drumheads and other potential junk, a stupendous world of gods and heroes and cosmic pageantry.

“Romeo and Juliet”: Overture-Fantasia (After Shakespeare) ............. P. I. Tchaikovsky  
(Friday Evening, July 14th)

Those who need to be reminded of the delicate texture of Tchaikovsky’s music at its best should listen attentively to this work. He never surpassed the exquisiteness of certain pages in this score, which achieve for a few unforgettable moments a quality of utterance that justifies the dangerous epithet “Shakespearian.” There are not many things in modern music more sensitively expressive than the lovely theme in D-flat for muted and divided strings which paints the mood of the enraptured lovers as they watch the coming of the dawn in Juliet’s chamber. Here the tone-poet has captured the very accent and color of Shakespearian felicity. For love music of such tenderness, such wistful passion, such transparent sincerity, one must go to certain pages of Debussy’s Pelléas et Melisande.

Northern Rhapsody .................................................... Lucius Hosmer  
(Friday Evening, July 14th)

Mr. Hosmer (born at South Acton, Mass., in 1870) was a pupil in Boston of George W. Chadwick, and has written suites, overtures, a “romantic comedy-opera,” The Rose of the Alhambra, and many smaller works for orchestra and piano. His Northern Rhapsody is a companionpiece to his familiar Southern Rhapsody, and is thus described by the composer:—

“The work is in four divisions. The Introduction begins with a suggestion of Hail Columbia, followed by a free treatment of When Johnny Comes Marching Home. The second, or principal movement, is founded on the contra-dances of old New England, and is, so far as I know, the first instance of the use of these dances in a work of this kind. The slow movement is a paraphrase of Home, Sweet Home. The finale, of martial character, is founded on songs of the Civil War. With the exception of the melodies I have mentioned, and a suggestion of a few others, the work is entirely original.”

Tristan’s Vision ..................................................... Richard Wagner  
(Saturday Evening, July 15th)

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

THURSDAY EVENING, JULY 13, 1922
(All Wagner)

1. Overture to "Rienzi"
2. Prelude to "Lohengrin"
3. Introduction to Act III, Dance of the Apprentices, and Entrance of the Mastersingers, from "Die Meistersinger"
4. Entrance of the Gods into Valhalla, from "Rheingold"

INTERMISSION

5. March of the Grail Knights, from "Parsifal"
6. Bacchanale, from "Tannhäuser"
7. The Wanderer's Ride, Siegfried's Passage through the Fire, Daybreak, and Siegfried's Rhine Journey, from "Siegfried" and Götterdämmerung."

FRIDAY EVENING, JULY 14
Soloist: Julia Claussen, Contralto

1. March from "The Queen of Sheba" .................................................. GOUNOD
2. "Romeo and Juliet": Overture-Fantasia after Shakespeare ........................................ TCHAIKOVSKY
3. Excerpts from "Le Coq d'Or" ............................................................. RIMSKY-KORSAKOFF
4. (a) Prelude to "Tristan and Isolde" .................................................. WAGNER
   (b) Isolde's Liebestod ................................................................. WAGNER
   Mme. Claussen

INTERMISSION

5. Overture to "A Midsummer-Night's Dream" ........................................... MENDELSSOHN
6. The Page's Song, from "Les Huguenots" .......................................... MEYERBEER
   Mme. Claussen
8. Northern Rhapsody ............................................................... HOSMER
   (Dedicated to the Daughters of the American Revolution)

SATURDAY EVENING, JULY 15

1. Coronation March, from "The Prophet" .............................................. MEYERBEER
2. Overture to "The Marriage of Figaro" ............................................. MOZART
3. (a) "Tristan's Vision", from "Tristan and Isolde"
    (b) "Forest Murmurs," from Siegfried ....................................... WAGNER
4. Irish Rhapsody ................................................................. HERBERT

INTERMISSION

5. Overture to "Mignon" ............................................................... THOMAS
6. Suite from "Carmen" ............................................................... BIZET
   (a) Prelude
   (b) Aragonese
   (c) Intermezzo
   (d) Les Dragons d'Alcalá
   (e) Les Toreadors
7. (a) Pierrot
    (b) Pirette
8. Rakoczy March ............................................................... BERLIOZ
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NOTES ON THE PROGRAMS
By Lawrence Gilman

Egyptian Sketches (First Performance) ..... Joseph C. Breil
(Sunday Evening, July 16th)

Mr. Breil, whose opera, "The Legend," was produced at the Metropolitan Opera House in 1919, was born at Pittsburgh in 1870. He has composed much incidental music for the theatre and for photo-plays, in addition to the music he supplies in his Egyptian Sketches (composed in 1921): "They are impressions made upon me by the reading of Egyptian lore and Egyptian character studies. The first movement, The Muezzin, opens solemnly, describing the priest who calls the hour of prayer from the minaret of the Mosque. This turns into an Allegro grazioso, intended to portray the spiritual visions of the future as proclaimed by the Prophet Mohammed (dancing Houri, a well-stocked harem, and victorious warriors). The call to prayer is heard again at the end.

The second movement, The Ghosnare, portrays the Dancing Girls of modern Egypt, languorous and seductive in their movements.

"The third movement, The Houris, describes the wistful, dark-eyed, tempting nymph of the Mohammedan paradise, always playful but ever elusive.

"The fourth number is The Sheik, a bolero movement with a touch of Orientalism, intended to describe the dashing tribal chieftain of the desert, famed for his horsemanship as well as for his solicitude for his harem and the tribe under his sway."

Indian Sketches ..... Henry F. Gilbert
(Monday Evening, July 17th)

The composer has commented as follows upon his suite: "In the Prelude my desire was to express the wild, free, barbarically romantic character of Indian life. One may imagine oneself riding over the desert, approaching an Indian encampment, mingling with the turmoil and shouting, and riding away again into the desert silence. Invocation: Nature is to the Indian filled with spirits. All the elemental forces are defied. Therefore the fundamental thought of this movement is that of a prayer. Camp Dance, as its name indicates, is merely a light and carefree dance mood. Snake Dance is a frank piece of barbarism, suggested by the traditions of the Hopis of Arizona. Rattlesnakes play an important part in this ceremony. They are invested with a quasi-sacred character, and are handled and even carried between the teeth of the dancers with impunity."

Mr. Gilbert, born at Somerville, Mass., in 1868, is best known to concert-goers by his Comedy Overture on Negro Themes, his symphonic prologue, Riders to the Sea (after the play of Synge), and his Pirate Song, after Stevenson. His ballet, The Dance in Place Congo, was produced at the Metropolitan Opera House in 1918.

Love Scene from the Opera "Feuersnot", Op. 50 ..... Richard Strauss
(Tuesday Evening, July 18th)

Strauss's one-act opera Feuersnot (The Fire Famine), to a libretto by Ernst von Wolzogen, was produced at Munich in 1901. Diemut, the winsome heroine, daughter of a Burgomaster of Munich in the olden days, is loved by Kunrad, a mysterious young stranger with magical powers. Too impetuously he has kissed Diemut in public, and she has vowed to get even. After nightfall she lowers a basket on a rope from her chamber window, and invites him to ascend; whereupon she hangs him up in midair, to the jeering delight of the populace. But Kunrad knows a trick worth two of that, and extinguishes every light and fire in the town. Only by Diemut's submission, he proclaims, can the fire-famine be stayed. So Diemut, observing that Kunrad is a personable young man, and having no knowledge of fireproof corks, admits him to her room. Their ardor kindles a waxing glow in the darkness, and Strauss's music reflects the spreading of the flame. As the lights and fires of the town blaze out once more, the love-music in the orchestra becomes a soaring conflagration. It is the Festival of Midsummer Eve, and you hear, blended with the passion of the lovers, the songs of the burghees and the music of children's dances.

Tone-Poem, "The Siren Song", Op. 2 ..... Deems Taylor
(Tuesday Evening, July 18th)

The score of Mr. Taylor's work is prefaced by the following verses by Joseph Tiers, Jr.:

Out from far places, Where the grey sea
Meets the grey sky And a dim moon has lost—
Softly, the siren song—

With rainbows in the stinging spray,
And overhead, great sun-draped banks of white,
But ever, on his eyes, the stricken grey;

Half fainting on his deck, the wanderer
Feels the soft fingers of the soulless voice
Along his body's length;
And on his lips, a mouth
Clinging so close, he feels the pressing teeth.

Then must his soul wing forth
And in that void of stricken grey
Another voice wall endlessly.
And if some soul that will not die, fight back—
Once more the tumbled blue,

And in his ears, the aching song;
And underneath the lips of his true love,
The pressing teeth—unto the end.

Mr. Taylor was born in New York in 1885, graduated from New York University in 1906, and studied composition with Oscar Coon. He has been war correspondent, editor, and lecturer, has composed music in the larger and smaller forms, and now fills with distinction the post of music critic on the New York World.

Prelude to "The Afternoon of a Faun" ..... Claude Debussy
(Wednesday Evening, July 19th)

Stéphane Mallarmé's eclogue, L'Après-Midi d'un Faune, has been paraphrased in prose as follows by Mr. Edmund Gosse:

A faun—a simple, sensuous, passionate being—wakes in the forest at daybreak and tries to recall his experience of the previous afternoon. Was he the fortunate recipient of an actual visit from nymphs, white and golden goddesses, divinely tender and indulgent? Or is the memory he seems to retain nothing but the shadow of a vision, no more substantial than the "vivid rain" of notes from his own flute?

. . . Ah! the effort is too great for his poor brain. . . .

The delicious hour grows vaguer; experience or dream, he will never know which it was. The sun is warm, the grasses yielding; and he curls himself up again, after worshipping the efficacious star of wine, that he may pursue the dubious ecstasy into the more hopeful bookings of sleep.
PROGRAMS
THE NEW YORK PHILHARMONIC ORCHESTRA
Henry Hadley, Conducting

SUNDAY EVENING, JULY 16th, 1922
Soloist: Inez Barbour, Soprano

1. Grand March, from "Tannhäuser" ....................................................... Wagner
3. Aria, "Dich Theure Halle", from "Tannhäuser" ..................................... Wagner
   Miss Barbour

   I. Danse Caractéristiques:
      (a) Marche
      (b) Danse de la Fée Dragée
      (c) Danse Russe, Trepak
      (d) Danse Arabe
      (e) Danse Chinoise
      (f) Danse des Mirlitons
   II. Valse des Fleurs

      INTERMISSION

5. Egyptian Sketches (first time) ....................................................... Breil
   (a) The Muezzin
   (b) The Ghawazee
   (c) The Houri
   (d) The Sheik

6. Ave Maria, from "Das Feuerkreuz" .................................................. Bruch
   Miss Barbour

7. (a) Largo
   (b) Finale From Symphony No. 5, in E minor ("From the New World"), Op. 98 ... Dvorak

MONDAY EVENING, JULY 17th
Soloist: Harry Kaufman, Pianist
(Audition Winner)

1. Overture to "Rienzi" ............................................................................ Wagner
2. Scènes Pittoresques ........................................................................ Massenet
   I. March
   II. Air de Ballet
   III. Angelus
   IV. Fête

3. Piano Concerto No. 1, in E-flat ....................................................... Liszt
   Mr. Kaufman

      INTERMISSION

4. From the "Pathétique" Symphony, No. 6, in B minor, Op. 74 ................. Tchaikovsky
   (a) Allegro con grazia
   (b) Allegro molto vivace

5. Indian Sketches ................................................................................ Gilbert
   (a) Prelude
   (b) Invocation
   (c) Camp Dance
   (d) Snake Dance


TUESDAY EVENING, JULY 18th

1. March, "Pomp and Circumstance" ...................................................... Elgar
2. Overture to "Euryanthe" ...................................................................... Weber
3. Two Entr'Actes from "Rosamunde" ..................................................... Schubert
4. Love Scene from the opera "Feuersnot", Op. 50 .................................... Richard Strauss

      INTERMISSION

5. Polonaise No. 2, in E major ............................................................... Liszt
6. Tone-Poem, "The Siren Song" ............................................................. Taylor
7. Love's Dream ..................................................................................... Liszt
8. Farandole, from "L'Arlésienne", Suite No. 2 ......................................... Bizet

WEDNESDAY EVENING, JULY 19th
Symphony Night

1. Symphony No. 5, in C minor, Op. 67 .................................................. Beethoven
   I. Allegro con brio
   II. Andante con moto
   III. Scherzo
   VI. Finale

      INTERMISSION

2. From Suite in A minor, Op. 42 ......................................................... MacDowell
   (a) In a Haunted Forest
   (b) In October
   (c) Forest Spirits
3. Prelude to "The Afternoon of a Faun" ................................................ Debussy
4. Polonaise (Military) .......................................................................... Chopin
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NOTES ON THE PROGRAMS

By Lawrence Gilman

Symphony No. 5, in E minor, Op. 64

P. I. Tchaikovsky

(Thursday Evening, July 20th)

Tchaikovsky's Fifth Symphony has no avowed "program"—no literary, dramatic, or pictorial framework that we can impute to it with certainty. Yet the commentators have long been itching to invent for it some extra-musical significance, in evident agreement with Mr. Philip Hale's remark that "there is more drama in this symphony than in three-fourths of the operas." Of these assiduous interpreters, Ernest Newman, the brilliant Englishman, is the most persuasive. Tchaikovsky's Fifth Symphony, in his view, "bears the strongest internal evidence of having been written to a program. The feeling that this is so is mainly due to the recurrence, in each movement, of the theme with which the symphony begins [Andante, E minor, 4–4: clarinets]. This produces a feeling of unity that irresistibly suggests one central controlling purpose. . . No one, I think, will venture to assert that so elaborate a system of thematic repetition as this is due to mere caprice. Nothing can be clearer than that the work embodies an emotional sequence of some kind. It is a great pity that we have no definite clue to this; but even on the face of the matter as it now stands the general purport of the symphony is quite plain.

The gloomy, mysterious opening theme [the 'motto-theme' in the clarinets] suggests the leader, deliberate tread of fate. The allegro, after experimenting in many moods, ends mournfully and almost wearily. The beauty of the andante is twice broken in upon by the first sombre theme. The third movement—the waltz—is never really gay; there is always the suggestion of impending fate in it; while at times the scale passages for the strings give it an eerie, ghostly character. At the end of this also there comes the heavy, muffled tread of the veiled figure that is suggested by the opening theme. Finally, the last movement—the emotional transformation of this theme, evidently in harmony with a change in the part it now plays in the dramatic course. It is in the major instead of in the minor; it is no longer a symbol of weariness and foreboding, but bold, vigorous, emphatic, self-confident. What may be the precise significance of the beautiful theme from the second movement that reappears in the finale it is impossible to say; but it is quite clear that the transmutation which the first subject of the allegro undergoes, just before the close of the symphony, is of the same psychological order as that of the 'fate' motive—a change from clouds to sunshine, from defeat to triumph."

Polovtsian Dances from "Prince Igor"

Alexander P. Borodin

(Friday Evening, July 21st)

The chief feature of Borodin's opera, Prince Igor, is the superb music of its Polovtsian songs and dances—music now wild and primitive, full of Tartar savagery and abandon, now of delicate and captivating grace. There is an abundance of these dances in the finale of the second act—dances of young girls and of little boys, dances of prisoners, of female slaves, of "savage men," a general dance; and some of these are choral dances. No modern composer has understood better, as Habets remarks in his book on Borodin and Liszt, either "the charm or the wildness of these rhythms and harmonies of the East, which convey to us the profound expression of a civilization so different from our own. Never has a composer attained a greater vividness of coloring than in the dances of the Polovtsi, where we find, side by side with the rhythmic sonority of the most primitive instruments, the voluptuous charm of the Oriental melodies. We feel that all this belongs to a race and period different from our own—barbarous, if you will, but none the less full of grandeur and magnificence."

The orchestra is by Rimsky-Korsakoff.

Morning Dawn and Siegfried's Rhine-Journey, from "Götterdämmerung"

Richard Wagner

(Saturday Evening, July 22nd)

The concert arrangement of this scene (put together by Humperdinck) opens with the orchestral interlude that depicts the coming of the dawn after the portentous night in which the three Norns have played with the destinies of gods and men. There are few things more wonderful in all Wagner than this brief passage. The consciousness of it is extraordinary: in fifty measures the music lifts the sun out of the morning mists, paints in a few swift strokes two of the greatest figures in the world's mythology, and, in the course of achieving this feat, weaves for us a tonal pattern of rare beauty. We hear first, on the trombones and tuba, the motive of Fate. Above it the 'cellos develop a melody long-breathed and contemplative. Horns in three-part harmony announce the noble transformation of Siegfried's call which laments the mastered hero; and on the clarinet we hear that melody incredibly derived from almost the lastest and tritest of musical ornaments, the "turn," which Wagner has made into a thing of rapturous loveliness to characterize Brünnhilde the woman. The taking over of this theme by the violins, at their first entrance,—where the key changes from B-flat to E-flat—is one of those transporting moments that draw the ear back to Wagner. With this material, the trio, the motive of Fate. Above it the 'cellos develop a melody long-breathed and contemplative. Horns in three-part harmony announce the noble transformation of Siegfried's call which laments the mastered hero; and on the clarinet we hear that melody incredibly derived from almost the lastest and tritest of musical ornaments, the "turn," which Wagner has made into a thing of rapturous loveliness to characterize Brünnhilde the woman. The taking over of this theme by the violins, at their first entrance,—where the key changes from B-flat to E-flat—is one of those transporting moments that draw the ear back to Wagner. With this material, the trio, and after a pause, when the horns have begun to develop the motive of Fate, the laughter of the gods. The orchestra is by Rimsky-Korsakoff.

Overture on Negro Themes

James P. Dunn

(Saturday Evening, July 22nd)

Mr. Dunn (born at New York in 1884) was a pupil of MacDowell and of Rübrer at Columbia. He has composed a tone-poem, Annabel Lee, a piano quintet, piano trio, string quartets, songs, organ works, and smaller pieces. Overture on Negro Themes, which was completed a few months ago, is described by the composer as "negro-like in character"; but he is careful to disavow the idea that the music is negro music. A more strictly accurate title for the piece, he writes, would be: Overture on Themes of Negro Character. "One of the themes is strongly reminiscent of Dixie." Another, declares Mr. Dunn, "is based on a song that, as a boy, I heard May Irwin sing:"

"Way down yonder in Yankety-Yank
The bull-frog jumped from bank to bank.
Just because he'd nothing else to do,
He stubbed and he tumbled and he fell,
Some people say he went to the trombones and tuba,
The Well, just because he'd nothing else to do.*"

*The annotator is unfamiliar with this classic, and is unable to vouch for the accuracy of Mr. Dunn's boyhood recollection.
STADIUM PROGRAMS
THE NEW YORK PHILHARMONIC ORCHESTRA
Henry Hadley, Conducting
(Programs subject to change without notice)

(Tchaikovsky-Wagner)
THURSDAY EVENING, JULY 20th, 1922

PART I
1. Symphony No. 5, in E minor, Op. 64............................................ Tchaikovsky
   I. Andante; Allegro con anima.
   II. Andante cantabile, con alcuna licenza.
   III. Valse: Allegro moderato.
   IV. Finale: Andante maestoso; Allegro vivace.

INTERMISSION

PART II
2. Overture to "The Flying Dutchman".............................................. Wagner
   (Arranged for Concert performance by Emil Steinbach.)
4. "Träume" ("Dreams")................................................................. Wagner
5. The Wanderer's Ride, Siegfried's Passage through the Fire, Daybreak, and Siegfried's
   Rhine Journey, from "Siegfried" and Götterdammerung"........................ Wagner
   (By Request)

FRIDAY EVENING, JULY 21st
Soloist: André Polah, Violinist

1. March of the Boyards................................................................. Halvorsen
2. Polovtsian Dances from "Prince Igor"....................................... Borodin
   I. Allegro Moderato—
   II. Adagio.
   III. Allegro energico.

Mr. Polah
INTERMISSION

4. Overture to "The Bartered Bride"............................................... Smetana
5. (a) "Autumn Twilight"
    (b) "Wood Pixies"
    (c) "A Night in Old Granada"
   \new \section
6. Andante cantabile (for strings)................................................. Tchaikovsky
7. Waltz, "The Blue Danube"......................................................... Johann Strauss

SATURDAY EVENING, JULY 22nd
Soloist: Gustav F. Heim, Trumpet

1. Overture to "Raymond".............................................................. Thomas
2. Egyptian Ballet............................................................................ Luigini
   I. Allegro non troppo.
   II. Allegretto.
   III. Andante sostenuto.
   IV. Andante espressivo; Allegro non troppo.
3. (a) Clair de Lune
    (b) March of the Janizaries....................................................... MacDowell
    (c) March of the Janizaries....................................................... Hosmer
4. Morning Dawn and Siegfried's Rhine Journey, from "Götterdammerung"....... Wagner
INTERMISSION

5. Overture on Negro Themes (new)................................................. Dunn
6. Trumpet Solo: "The Lost Chord"................................................. Sullivan

Mr. Heim

    (b) "Molly on the Shore".......................................................... Grainger
8. Dance of the Hours................................................................. Ponchielli
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NOTES ON THE PROGRAMS
By Lawrence Gilman

Tone-Poem, “Don Juan”, Op. 20

(Richard Strauss)

The Don Juan of Strauss's thrilling fable in tone is the protagonist of a dramatic poem by Nicolaus Lenau, who was born in Hungary in the second year of the nineteenth century and died near Vienna in 1850. Quotations from the poem are prefixed to Strauss's score. They comprise the following passages:

"O magic realm, illimited, eternal,
Of glorified woman,—loveliness supernal!
Farewell to me, in the storm of successful bliss,
Expire upon the last one's lingering kiss!
Through every realm, O friend, would wing my flight,
Wherever Beauty blooms, kneel down to each,
And, if for one brief moment, win delight!
I flee from surfeit and from rapture's clay,
Keep fresh for Beauty service and employ,
Grieving the One, that All I may enjoy.

"It was a wondrous lovely storm that drove me:
Now it is o'er; and calm all 'round, above me;
Sheer dead is every wish; all hopes o'ershrouded.—
'Twas p'raps a flash from heaven that so descended,
Whose deadly stroke left me with powers ended,
And all the world, so bright before, o'erclouded;
Exhausted the fuel:
And on the hearth the cold is fiercely cruel."

Lenau himself expounded the philosophy of his poem. "My Don Juan," he said, "is no hot-blooded man eternally pursuing women. It is the longing in him to find a woman who is to him incarnate womanhood, and to enjoy, in the one, all the women on earth, whom he cannot as individuals possess. Because he does not find her, although he reels from one to another, at last Disgust seize holds of him, and this Disgust is the Devil that fetches him."

Thus it will be seen that Lenau and his interpreter Strauss are concerned with that Ideal Beauty which has ever perturbed all poets and mystics of sensuous inspiration. Lenau's Don Juan is akin to Mr. Yeats' Michael Robartes, who, in loving a woman, loved not really herself, but rather an immortal and transcendent beauty of which she is the monitory incarnation. And what is this, Lenau or Strauss might say to us, but a passion for that "divine beauty" of Plato, "pure and clear and unadorned, not logged with the pollutions of mortality and all the colors and vanities of human life?"

Two Indian Dances: (1) Deer Dance; (2) War Dance

(Charles S. Skilton)

The Deer Dance of the Indians, explains the composer, "is part of the annual memorial service for the dead held by the Rogue River Indians of Oregon. The opening melody is intoned by the chief singer and taken up in turn by the assembled company. Then follows a commemorative speech by the chief (suggested by the cadenza for solo 'cello), after which the melody is repeated. The dance proper begins with a livelier melody in 2+4 time, accompanied by the drum in 3+4 time—a cross rhythm not uncommon in Indian music."

"While the melody is sung by the chief singer and the women, the middle-aged men and the old men accompany, the whole band and drum in a curious bit of primitive ensemble. While this is going on, the company stands in a semi-circle, men and women alternating, and presently dancers pass in and out amongst them, imitating the hunter pursuing the deer, and other exploits of the deceased.

"The War Dance needs no special comment, beyond the statement that it is a Cheyenne melody, accompanied throughout by the drum."

Charles Sanford Skilton, born at Northampton, Mass., in 1868, is now professor of organ and of the theory and history of music at the University of Kansas. He has made a special study of the traditional music of the Indians.

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

(Nicholas Rimsky-Korsakoff)

(Tuesday Evening, July 25th)

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

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

There are no further annotations in the published score of 1889. But it is said that when the suite was first performed thirty-three years ago, under the composer's direction, the four movements were supplied with the titles by which they are now familiar to all concert-goers.

There is doubt as to Rimsky-Korsakoff's precise intentions in the program of this suite, which does not, at all points, dovetail with the stories in the Arabian Nights. Which one of Sinbad's voyages is described, which of the three Kalenders is referred to [the "Kalenders" were wandering mendicant monks], and what adventure of what love-sick "young prince" and "young princess" is meant, the composer leaves to his hearers to decide. But we shall not go far wrong if we identify the charming and capricious arabesques of the solo violin, which recur so persistently throughout the piece, as the motive of Scheherazade herself, the persuasive and triumphant narrator.

Tone-Poem, "Lucifer", Op. 66

(Henry Hadley)

(Wednesday Evening, July 26th)

Mr. Hadley's tone-poem was suggested by the Lucifer of the Dutch poet, Joost van den Vondel (1587-1679).

The composer has said that his music is based on five chief themes: "First, the stately theme with which the work begins (Gabriel's trumpet announcing God's message proclaiming love and goodness to all his subjects); second, the Lucifer theme, sinister, foreboding; third, the chorale-like theme, suggesting angelic voices; fourth, the calm themes personifying peace and happiness; fifth, the theme of Joy and Victory during the Battle. These contrast freely until the war-trumpets announce Lucifer, who has gathered his legions round him to fight God's angels in the heavens. War ensues until Lucifer, defeated, is cast down into utter darkness. Then follows the peaceful theme, the work proceeding with the chorale and Gabriel's trumpet-theme, enlarged and harmonized for the entire orchestra, which brings the work to a brilliant close with a fanfare of trumpets."
STADIUM PROGRAMS
THE NEW YORK PHILHARMONIC ORCHESTRA
Henry Hadley, Conducting

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SUNDAY EVENING, JULY 23rd, 1922
Soloist: Judson House, Tenor

1. March of Homage ........................................ WAGNER
2. Overture, “Phedre” ...................................... MASSNET
3. “Una furtiva lagrima” (from “L’ Elisir d’Amore”)  DONIZETTI
   Mr. House
4. “Silhouettes” (Little Suite)
   A. Spanish  D. American ................................ HADLEY
   B. French  E. Egyptian ...................................
   C. Italian  F. Irish  
   INTERMISSION
6. Walter’s Prize Song from “Die Meistersinger”  WAGNER
   Mr. House
7. “The Swan of Tuonela” ............................... SIBELIUS
8. Rhapsody, “Espana” .................................... CHABRIER

MONDAY EVENING, JULY 24th
Soloist: John Barclay, Baritone

1. Overture, “Le Roi d’Ys” ............................... LALO
2. (a) Intermezzo (Flute Solo)  
   (b) Dance of the Desert Girls  
   From “Cleopatra’s Night” .............................. HADLEY
3. Valentine’s Air from “Faust” ........................ GOUNOD
   Mr. Barclay
4. “Romeo and Juliet”: Overture-Fantasia after Shakespeare  
   TCHAIKOVSKY
   INTERMISSION
5. Prelude to “Die Meistersinger” ........................ WAGNER
6. Aria, “Vision Fugitive,” from “Herodiade”  .... MAZENET
   Mr. Barclay
7. Prelude .................................................. RACHMANINOFF
8. Two Indian Dances 
   (a) Deer Dance  
   (b) War Dance ........................................ SKILTON

TUESDAY EVENING, JULY 25th

1. Priests’ March, from “Athalie” ........................ MENDELSSOHN
2. Overture, “Leonore” No. 3 ............................ BEETHOVEN
3. Barcarolle (Orchestrated by Henry Hadley) ...... MENGELBerg
4. Scenes de Ballet, Op. 52 ............................... GLOUZOUNOFF
   (a) Preambule  
   (b) Marionettes  
   (c) Mazurka  
   (d) Polonaise  
   INTERMISSION
   I. The Sea and Sinbad’s Ship
   II. The Narrative of the Kalender Prince
   III. The Young Prince and the Young Princess
   IV. Festival at Bagdad—The Sea—The Ship goes to pieces on a rock surmounted by a Bronze Warrior—Conclusion

WEDNESDAY EVENING, JULY 26th
SYMPHONY NIGHT
(Mr. Hadley’s Last Appearance this Season)

1. Symphony No. 4, in F minor, Op. 36 ............. TCHAIKOVSKY
   I. Andante sostenuto; moderato con anima (in movimento di valse)
   II. Andantino in modo di canzona
   III. Scherzo, Pizzicato ostinato: Allegro
   IV. Finale: Allegro con fuoco  
   INTERMISSION
2. Tone-Poem, “Lucifer” (After the poem by Vondel)  HADLEY
3. “Love’s Dream” ......................................... LISZT
4. Overture, “1812” ....................................... TCHAIKOVSKY
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Symphony No. 6 ("Pathetic"), in B minor, Op. 74

(Tuesday Evening, July 27th)

Tchaikovsky dreaded with passionate protest what Sir Thomas Browne called "the iniquity of oblivion." He feared the thought of death with a shuddering and increasing terror; and into his most personal and character-istic utterance, the Pathetic Symphony (though not only there), he emptied all the dark troubles of his heart—all that he knew of anguish apprehension and foreshadowing, of grief that is unassuageable, of consternation and despair. He never divulged the meaning of this singularly affecting music, but its purport is unmistakable. Its burden is the infinite sadness of human life and the crushing finality of death. If ever music drew its breath in pain, it is in certain accessions of passionate grieving that this work contains. When we seem to hear Tchaikovsky saying—

"Absent thee from felicity awhile;"

or when, as in other pages of desperate and terrible gayety, it is as if he hoped to sustain himself and us by that insupportable, that heart-breaking cry of his—

"Death cannot spoil the Spring!"

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

I stand amid the roar
Of a surf-tormented shore,
And hold within my hand
The grains of the golden sand.
How few!
Yet how they creep
Through my fingers to the deep,
While I weep, while I weep.

O God! Can I not grasp
Them with a tighter clasp?
O God! Can I not save
One from the pitiless wave?
Is all that we see or seem
But a dream within a dream?

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

"Mazeppa," Symphonic Poem No. 6 (After Victor Hugo)

(Friday Evening, July 28th)

Franz Liszt

Listz wrote as a young man a piano piece which he afterward developed into a symphonic poem. In its final shape, as in the earlier piano version, the music is an illustration of the verses in Hugo's Les Orientales, which tell, with allegorical dressings of the best 1830 plush, the wild legend of Mazeppa's ride. Hugo's lines, in French and German, preface the score. They are much too long for reproduction here; but James Huneker, in his eloquent book on Liszt, has paraphrased the tonal narrative that is illustrated by the composer:

"Listz [he writes] has begun his musical tale at the point when Mazeppa is corded to the furious steed, and with a cry is off [Mazeppa, it need scarcely be recalled, was tied to the back of an untamable horse by the husband of Mazeppa's lady friend]. This opens the composition; there follow the galloping triplets to mark the flight of the beast, irregular and wild. Trees and mountains seem to whirl by them—this is represented by a vertiginous tremolo figure against which a descending theme sounds and seems to give perspective to the swirling landscape. . . . The fury of the ride continues, increases, until Mazeppa loses consciousness and mists becloud his senses. Gradually, as an accompaniment to the thundering hoof falls, the passing earth sounds as a mighty melody to the delirious one. The horse continues to plunge and blood pours from the wounds of the prisoner. Before his eyes the lights dance and the themes return distorted. The goal is reached when the steed breaks down, overcome with the killing fatigue of its three days' ride. It pants its last, and a plaintive andante pictures the groaning of the bound Mazeppa; this dies away in the basses.

"Now the musician soars away in the other. He has with an allegro of trumpet calls. Mazeppa has been made a prince in the interim and is now leading the warriors of the steppe who freed him. These fanfares lead to a triumphant march, which is the last division of the composition. Local colour is logically brought in by the introduction of a Cossack march; the Mazeppa theme is jubilantly shared by trumpet calls, and the motif of his sufferings appears transformed as a melody of victory—all this in barbaric rhythms."

"The Swan of Tuonela"

(Saturday Evening, July 29th)

Jan Sibelius

This tone-poem is the third number of a symphonic tetralogy concerned with those tales in the Kalevala which narrate the adventures of Lemminkäinen, one of the four chief heroes of the epic, who was apparently the Douglas Fairbanks of Finnish mythology—"a jovial, reckless personage, always getting into serious scrapes, from which he escapes by his skill." Lemminkäinen, in the course of certain heroic exploits undertaken on the dare of old Pohja so that he may prove himself worthy of her daughter Pohjola, arrives at the dred river which surrounds the land of Tuonela, the Finnish Hades, the Kingdom of Death. His task is to shoot the swan "onTuoni's murky river . . . using but a single arrow." There he is slain and dismembered by an old enemy; but his mother, through necromantic arts, joins together the fragments of the body and restores her son to life.

The score of Sibelius' piece contains this prefatory note:

Tuonela, the Kingdom of Death, the Hades of Finnish mythology, is surrounded by a broad river of black water and swift current. On it, in majestic course, floats and sings the Swan of Tuonela.

Mrs. Rosa Newmarch, literary chaperone to the genius of Sibelius, gives us in her brochure on the composer a partial introduction to the music:

"The majestic, but intensely sad, swan melody is heard as a solo for cor anglais, accompanied at first by muted strings and the soft roll of [the bass drum]. Now and then this melody is answered by a phrase given to 'cello or viola which might be interpreted as the farewell sigh of some soul passing to Tuonela. For many bars the brass is silent, until suddenly the first horn (muted) echoes a few notes of the swan-melody with the most poignant effect. Gradually the music works up to a great climax . . . followed by a treble pianissimo, the strings playing with the back of the bow. To this accompaniment, which suggests the faint flapping of pinions, the swan's final phrases are sung. The strings return to the natural bowing, and the work ends in one of the characteristic, sighing phrases for 'cello."
STADIUM PROGRAMS
THE NEW YORK PHILHARMONIC ORCHESTRA
Willem van Hoogstraten, Conducting
(Programs subject to change without notice)

(Tchaikovsky-Wagner)
THURSDAY EVENING, JULY 27th, 1922

PART I

1. Symphony No. 6 ("Pathétique"), in B minor, Op. 74. ........................................... Tchaikovsky
   I. Adagio; Allegro non troppo.
   II. Allegro con grazia.
   III. Allegro molto vivace.
   IV. Finale: Adagio lamentoso.

INTERMISSION

PART II

2. Introduction to Act III, "Lohengrin" ................................................................. Wagner
3. Siegfried Idyl ................................................................. Wagner
4. Prelude and Love-Death, from "Tristan and Isolde" .............................................. Wagner
5. Overture to "Tannhäuser" ........................................................................... Wagner

FRIDAY EVENING, JULY 28th

1. Overture to "Egmont," Op. 84 ........................................................................ Beethoven
2. Suite, "Impressions of Italy" ........................................................................ Charpentier
   I. Serenade.
   II. On Mule-back.
   III. On the Heights.
   IV. Naples.

INTERMISSION

4. Symphonic Poem, "Mazeppa" ........................................................................ Liszt

SATURDAY EVENING, JULY 29th

1. Overture to "Der Freischütz" ........................................................................ Weber
2. "The Swan of Tuonela" ................................................................................ Sibelius
3. Symphonic Poem, "Les Préludes" ..................................................................... Liszt

INTERMISSION

4. Prelude to "Die Meistersinger" ........................................................................ Wagner
5. Waltz, "Tales from the Vienna Woods" .............................................................. Johann Strauss
6. Excerpts from "The Damnation of Faust" ............................................................ Berlioz
   (a) Minuet of Will-o'-the-Wisps.
   (b) Dance of Sylphs.
   (c) Rakoczy March.
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NOTES ON THE PROGRAMS
By Lawrence Gilman

"Peer Gynt" Suite No. 1, Op. 46.............................. Edward Grieg
(Sunday Evening, July 30, 1922)

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

"Francesca da Rimini,” Fantasia for Orchestra (After Dante), Op. 32............................... P. I. Tchaikovsky
(Monday Evening, July 31st)

Tchaikovsky’s score is prefaced by the following paraphrase of the Argument to the Fifth Canto of the Inferno—that which contains the story of Paolo’s and Francesca’s passion:

Dante comes to the second circle of Hell, where are the souls of carnal sinners, whose punishment consists in their being driven incessantly to and fro through the dark air by violent winds. Amongst these tortured souls he encounters Francesca da Rimini, who tells her story.

Then Tchaikovsky quotes the infinitely touching narrative of Francesca (we give it here in the admirable English version of John A. Carlyle):

“There is no greater pain than to recall a happy time in wretchedness; and this thy teacher knows. But, if thou hast such a desire to learn the first root of our love, I shall do as one who weeps and tells. One day, for pastime, we read of Lancelot, how love constrained him. We were alone and without all suspicion. Several times that reading urged our eyes to meet and changed the color of our faces. But one moment alone it was that overcame us. When we read how the fond smile was kissed by such a lover, he who shall never be divided from me kissed my mouth all trembling. . . . That day we read no further.”

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

"Fêtes” (“Festivals”), from "Nocturnes" for Orchestra............................... Claude Debussy
(Tuesday Evening, August 1st)

This is the second of Debussy’s three Nocturnes for orchestra; the others are Nuages (Clouds), and Sirenes (Sirens—for orchestra with a wordless chorus of women’s voices). Debussy explained as follows his intentions in these strange and fantastically exquisite pieces:

The title Nocturne is to be understood in a wider sense than that generally given to it, and should be regarded as having a decorative function of the usual form of the Prélude and Dirge. The term Nocturne has been employed into consideration, and the term should be viewed as signifying all that is associated with diversified impressions and special lights.

In Fêtes (Festivals) he asks us to receive an impression of “the restless, dancing rhythms of the atmosphere, interspersed with brusque scintillations. There is also an accidental procession—a wholly imaginary pageant—passing through and blended with the argent revelry; but the background of uninterrupted pause persists: luminous dust participating in the universal rhythm.” The gradual approach of the phantom procession (introduced by three muted trumpets), the dazzling moment of its arrival, and the vanishing of the chimereval revelers in the distance, are marvellously indicated by Debussy’s magic orchestra.

Three Movements from Suite No. 2 ("Indians"), Op. 48.............................. Edward MacDowell
(Wednesday Evening, August 2nd)

The thematic material of this suite, says a note in MacDowell’s score, was “suggested for the most part by melodies of the North American Indians.” Mr. Henry F. Gilbert, a pupil of MacDowell’s (his own Indian Sketches were recently played at a Stadium concert), has published his recollections of the sources of MacDowell’s Suite. According to Mr. Gilbert, the theme of the first movement of the Suite (Legend) “occurs in a sacred ceremony of the Iroquois. Although considerably altered as regards rhythmic values, the melodic contour is well preserved.”

A love song of the Iowas is used almost in its entirety as the theme of the second movement. In the last movement (Village Festival), a women’s dance and war-song of the Iroquois are utilized.” [There are two other movements in the Suite, omitted at this time: In the Night, and Cimarron.] Although there is no reason to believe that MacDowell in this superbly imaginative Suite worked upon any detailed dramatic plan, it is evident that he was inspired by moods and pictures the nature of which is sufficiently indicated by the titles of the different movements. In the Suite as a whole he has caught and trans-fixed, with astonishing sympathy and communicative power, the essential character of his subject: These are the sorrows and laments and rejoicings, not of our own day and people, but of the vanished life of a primitive and dying race: here is the solitude of dark forests, of vast and lonely prairies, and the somberness and wildness of one knows not what stern tragedies and romances and festivities enacted in the shadow of a fading past.
STADIUM PROGRAMS
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SUNDAY EVENING, JULY 30th, 1922
Soloist: Winifred Byrd, Pianist

1. Overture, “Fingal’s Cave”.............................................. MENDELSSOHN
2. Air from Suite No. 3 (for strings).......................................... BACH
3. Hungarian Fantasia for Piano and Orchestra........................................ LISZT

   Miss Byrd

INTERMISSION

4. Overture to “The Bartered Bride”.................................................. SMETANA
5. Largo.......................................................... HANDEL
6. “Peer Gynt” Suite No. 1.......................................................... GRIEG
   I. Morning Dawn.
   II. Aase’s Death.
   III. Anitra’s Dance.
   IV. In the Hall of the Mountain King.

MONDAY EVENING, JULY 31st
(All Tchaikovsky)

1. Symphony No. 5, in E minor, Op. 64.
   I. Andante; Allegro con anima.
   II. Andante cantabile con alcuna licenza.
   III. Valse; Allegro Moderato.
   IV. Finale: Andante Maestoso; Allegro; Allegro vivace.

   INTERMISSION

3. Andante Cantabile (From String Quartet No. 1, Op. 11).
4. Capriccio Italian.

TUESDAY EVENING, AUGUST 1st
Soloist: Helen Jeffrey, Violinist
(Audition Winner)

2. Concerto for Violin, in D major, Op. 35........................................ TCHAIKOVSKY
   I. Allegro moderato.
   II. Canzonetta: Andante—
   III. Allegro vivacissimo.

   Miss Jeffrey

INTERMISSION

3. Invitation to the Waltz.......................................................... WEBER
   (Weingartner’s Arrangement)
4. “Fêtes” (“Festivals”), from “Nocturnes” for Orchestra........................................ DEBUSSY

WEDNESDAY EVENING, AUGUST 2nd

1. Overture to “Ruy Blas,” Op. 95.............................................. MENDELSSOHN
2. Symphony No. 7, in A major, Op. 92........................................ BEETHOVEN
   I. Poco sostenuto—Vivace.
   II. Allegretto.
   III. Presto.
   IV. Allegro con brio.

   INTERMISSION

   (a) Legend.
   (b) Love Song.
   (c) Village Festival.

4. “España,” Rhapsody for Orchestra........................................ CHABRIER
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NOTES ON THE PROGRAMS
By Lawrence Gilman

A "Faust" Overture ...................................................... Richard Wagner

"Perhaps you would at once understand my tone-poem [the Faust Overture]," wrote Wagner to Liszt in 1852, "if I called it Faust in Solitude. . . . I intended to write an entire Faust symphony. The first movement, that which is ready, was this Solitary Faust, longing, despairing, cursing. The 'feminine' floats around him as an object of his longing, but not in its divine reality; and it is just this insubstantial image of his longing which he destroys in his despair. The second movement was to introduce Gretchen, the woman. I had a theme for her, but it was only a theme. The whole remains unfinished. I wrote my Flying Dutchman instead. This is the whole explanation. . . ."

If I publish it, I shall give it its proper title, Faust in Solitude, or The Solitary Faust: a Tone-poem for Orchestra."

Wagner afterward took some shrewd advice from the tirelessly faithful Liszt, remodelled the Overture, and put it forth under the title: Eine Faust-Ouverture, with a motto from Goethe’s drama.

Serenade for Wind Instruments, Op. 7 ................................... Richard Strauss

Serenade for Wind Instruments, Op. 7, was written as a youth of seventeen, and the music so pleased von Bülow that he played it repeatedly with the Meiningen Orchestra, both at home and on tour. It was this work which put young Richard on the tonal map. The Serenade is scored for two flutes, two oboes, two clarinets, four horns, two bassoons, and double-bassoon, and is in one movement (Andante, E-flat major, 2-4).

Concert Waltz: "In Strauss’s Time," Op. 43 ....................... Allen L. Langley

Mr. Langley, who was born at Newport, R. I., in 1892, is now a member of the Philharmonic Orchestra, playing in the viola section. He studied with Chadwick at the New England Conservatory, and has also played a successful fagott, a clarinet, and a series of concert waltzes for orchestra. The piece played at this performance is written in the form and manner of the old Viennese waltz immortalized by the Strauss family (Johann’s, not Richard’s), and aims to recall something of the spirit of that Golden Age of the dance.

Prelude, Chorale, and Fugue ......................................... Bach-Abert

More than a century after Bach had gone to his grave, and long before either Sir Oliver Lodge or Mrs. Piper could intervene to get his views on the subject, Johann Joseph Abert (1832-1915) conceived the idea of painting the Bachian lily. He chose one of the most glorious of the field,—the splendid G minor fugue for organ,—and adorned it by adding to its contrapuntal structure a chorale of his own composition.

Abert chose to bracket with the Fugue one of the Preludes from Book 1 of the Well-Tempered Clavichord, that in C-sharp minor, and connected the two by his Chorale, scored for 2 trumpets, 4 horns, and 3 trombones (G minor, 4-4, Grave). He arranged the Prelude (transposed to D minor) for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani, and strings. For the Fugue he added 2 horns and the trombones that carry on in unison the theme of the Chorale.

From "The Tale of Tsar Saltan": Suite for Orchestra, Op. 57 ................................................ N. A. Rimsky-Korsakoff

This suite was put together from the music of Rimsky-Korsakoff’s opera, The Tale of Tsar Saltan (after the story by Pushkin). Rimsky-Korsakoff called the concert version “musical pictures,” and each of the tonal “pictures” is prefixed in the orchestral score by lines from Pushkin’s charming fairy-tale.

(a) Tsar Saltan Goes to War

The first is headed by a verse telling of Tsar Saltan’s departure for the wars. In order that his young bride might not companion him in his absence, Saltan arranged that her two elder sisters should come to live with her. (It was a fatal move, for thereby he took into his household two vipers—spinster vipers, at that.)

And now the troubles of the royal family began. The envious sisters contrived a plot. They sent to the Tsar this false and disconcerting message:

"In the night Tsaritsa bore
Neither boy nor girl; what’s more—"

So the unfortunate Tsaritsa and her young son were condemned to banishment and cast upon the waters in a barrel. The second “picture” (omitted at this performance) is prefixed by the lines from Pushkin’s poem that tell of the barrel and its human prisoners adrift on the sea.

(b) The Three Wonders

But the destiny which in those times watched over the fate of royalty was benign and devoted, and the barrel drifted upon an island—the magic island of Buyan. Here the Tsarevich waxed and flourished, and good fortune lay across his path. Saving a swan from a pursuing pike, he was rewarded with mighty powers. Upon the island’s cliffs and deserts there rose at his command a wondrous city, where gardens blossomed over-night, and palaces flaunted their gleaming turrets against the dawn, and happiness was to be had for the asking. And this island was called the Island of the Three Wonders, because of the trio of miracles revealed to those who dwelt upon it.

There was first the Wonder of the Squirrel that gathered nuts of gold and emerald, the while it merrily whistled Russian folk-songs. Secondly, there was the Wonder of the Three and Thirty Warriors, who, full-armed and helmeted in gold, were cast upon the Island’s shore by thunderous seas. Thirdly, there was the Wonder of the ineffable Princess, garlanded with flowers, and crowned with stars, the moonlight tangled in her tresses, and the leaves of the leaves the night, and was fearful of the day. She it was, as you may have guessed, whom the Tsarevich had really saved in rescuing the Swan; for then the Princess resumed her proper human form, and most indulgently agreed to share the royal throne.

It was not long before Tsar Saltan, returning from the wars and learning of all that had happened in his absence, hastened to the enchanted isle, where, beyond a doubt, the marvelously resourceful squirrel had prepared for him a welcoming nut-sundae, frosted (somewhat indigestibly, you might think) with gold, while the Swan-Queen held hands with the Tsarevich under the banquet-board and blushed beneath her diadem of stars, and the Tsaritsa happily dispensed the emerald tarts.
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THE NEW YORK PHILHARMONIC ORCHESTRA
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(All Wagner)

THURSDAY EVENING, AUGUST 3rd, 1922

1. Prelude to “Die Meistersinger.”

INTERMISSION

4. Overture to “The Flying Dutchman.”
5. Klingsor’s Magic Garden and Flower-Girl Scene, from Act II of “Parsifal.”
6. Bacchanale, from “Tannhäuser.”
7. Overture to “Rienzi.”

FRIDAY EVENING, AUGUST 4th
Soloist: MAY KORB, Soprano
(Audition Winner)

1. Overture to “Euryanthe” .............................................. WEBER
   MISS KORB
3. Serenade for Wind Instruments, Op. 7 ........................... RICHARD STRAUSS
4. Waltz, “In Strauss’s Time” ......................................... LANGLEY

INTERMISSION

5. Prelude, Chorale, and Fugue ....................................... BACH-ABERT
6. Waltz Song, from “Romeo et Juliette” ........................... GOUNOD
   MISS KORB
7. Hungarian Rhapsody No. 2 ........................................ LISZT

SATURDAY EVENING, AUGUST 5th

1. Priests’ March, from “Athalie” ...................................... MENDELSSOHN
2. Overture, “Sakuntala” .............................................. GOLDMARK
   (a) Tsar Saltan Goes to War
   (b) The Three Wonders
   (First Time at the Stadium)
4. “Ride of the Valkyries” ............................................. WAGNER

INTERMISSION

5. (a) Largo \ From Symphony No. 5, in E minor (“From the New World”), Op. 95... DVORAK
   (b) Finale
6. (a) Valse Triste, Op. 44 ........................................... SIBELIUS
   (b) Minuet ............................................................ BOCCHERINI
7. Marche Slav, Op. 31 .................................................. TCHAIKOVSKY
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NOTES ON THE PROGRAMS
By Lawrence Gilman

Two Elegiac Melodies, for String Orchestra, Op. 34 .................................................. Edvard Grieg

(Sunday Evening, August 6th)

These miniature tone-poems are arrangements for string orchestra of two of Grieg’s most moving songs, The Wounded Heart to Heart Wounds (Herkwunden—or Hjertesar, for those who know Norwegian); and Springtide to The Last Spring (Lettert Frøvling, or Frø). But the music scarcely needed further definition; for it tells with perfect lucidity the whole emotion.

In the first—Heart Wounds (Allegretto espressivo, 4+4, C-minor; C-major)—we hear the immemorial lament of a sorrowful heart confronted by the tragically contrasted spectacle of the vernal earth. In the second—The Last Spring (Andante, G major, 4+4)—the mood is that expressed in two of the closing lines of Vinje’s poem:

But flowers will bloom on the scars that close,

For so in Spring on the earth it goes.

Symphony in D minor ................................................................. César Franck

(Monday Evening, August 7th)

This score—Franck’s only published work in the symphonic form—was completed thirty-four years ago this month; yet it is a significant fact that the work persists in unchallenged preeminence as the crown of symphonic art in France—for the French regard it as theirs, even though it was written by a composer born in Liège. There are, of course, other and variously admirable French symphonies besides the outstanding one that was composed by a Belgian—among those of our time, there are the symphonies of Lalo, Saint-Saëns, Magnard, Chausson, Ropartz, Savard, de Wailly, Labey, d’Indy, and many others; yet the fact remains that, speaking with rough truth, there is still, for the contemporary concert-world, but one French symphony that is sufficiently compensating to reward inexhaustibly, year after year, the attention of performers and listeners; and that is the D minor Symphony of Franck.

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

All our age, said Mallarmé, is full of the trembling of the veil of the temple. Sometimes, as for César Franck in this Symphony (in, particularly, the exalted Finale) the veil is withdrawn, and we become suddenly aware that we are listening to one who has received unspeakable intimations—we hear the echo of stupendous sayings, ineffable fragments

“These are they which came out of great tribulation. They shall hunger no more, neither thirst any more. And they sung as it were a new song before the throne.”

“Tasso: Lament and Triumph” (Symphonic Poem No. 2) ........................................ Franz Liszt

(Tuesday Evening, August 8th)

In a preface to the score of this symphonic poem, Liszt sets forth his purposes as follows:

In 1849 all Germany celebrated brilliantly the centenary of Goethe’s birth. At Weimar, where I then happened to live, the programme of the festival included a performance of his drama Tasso, appointed for the closing day, August 9th. The most unfortunate event of that most unforgettable of the greatest poet and the most powerful symbol of the imagination of the greatest poet of the time—Goethe and Byron. I shall not conceal the fact that, when in 1849 I was commissioned to write an overture for Goethe’s drama, I was inspired more by the melodic composition of Byron for the memory of the great man whom he invoked than by the work of the latter, which was a fine, but not a great, piece of music. Nevertheless, although Byron conveyed to us the groans of Tasso in his prison, he did not suggest to our imaginations the noble and eloquent expression of his Lamento; the conception of the triumph that awakens him. I was inspired by an act of history yet strikingly justified by the chivalric author of Jerusalem Delivered.

I wanted to define in the title of my work this contrast, and it was my aim to depict in music this grand antithesis of genius: ill-used and misjudged, and lost in the depths of the ages; and to express this in the words of Tasso: “I must tell the story of my life, my sufferings, my sorrows, and my triumph.” I have taken as the subject of my symphony the life of Tasso, a life full of trials and triumphs, a life full of beauty and glory.

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

(Wednesday Evening, August 9th)

From the beginning of this symphony we are aware of a great voice, uttering superb poetic speech.

The momentous opening (the beginning of an introduction of thirty-seven measures, Un poco Sostenuto, 6-8) is among the supreme exordiums of music—a majestic upward sweep of the strings above a sombre throbbing of the basses and timpani.

In the deeply-probing slow movement we get the Brahms who is perhaps most to be treasured: the musical thinker of long vistas and grave meditations, the lyric poet of inexhaustible tenderness.

The third movement (the Poco Allegretto e Graioso which takes the place of the customary Scherzo) is beguiling in its own special loveliness; but the chief glory of the symphony is the Finale. The wonderful C-major song of the horn in the slow introduction of this movement (Pik Andante, 4-4), heard through a vapid orchestral essay, tripping strings above softly-held trills by chords, persuaded William Foster Athrop that the episode was suggested to Brahms by “the tones of the Alpine horn, as it awakens the echoes from mountain on mountain, from the high passes in the Bernese Oberland.” This passage is interrupted by a foreshadowing of the majestic chorale (trombones and bassoons) which, at the climax of the movement, takes the breath with its startling grandeur. And then comes the chief theme of the Allegro—that whole-souled and joyous tune which sweeps us onward to the culminating moment in the Finale—the mighty proclamation of the chorale in the coda, which may recall to some the splendid affirmation of Jean Paul: “There will come a time when it shall be light; and when man shall awaken from his lofty dreams, and find his dreams still there, and that nothing has gone save his sleep.”
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SUNDAY EVENING, AUGUST 6th, 1922
Soloist: FRANK SHERIDAN, Pianist
(Audition Winner)

2. Concerto for Piano, No. 2, in D minor, Op. 23 ................................................................. MACDOWELL
   I. Larghetto calmato
   II. Presto giocoso
   III. Largo—molto allegro

Mr. SHERIDAN
INTERMISSION

3. Slavic Dances .......................................................................................................................... DVORAK
4. Two Elegiac Melodies for String Orchestra, Op. 34 .......................................................... GRIEG
   (a) Heart Wounds
   (b) The Last Spring

5. Scènes Pittoresques
   I. March III. Angelus II. Air de Ballet IV. Fête

MONDAY EVENING, AUGUST 7th

1. Capriccio Italian, Op. 45 ....................................................................................................... TCHAIKOVSKY
2. Symphonic Poem, “Les Preludes” ....................................................................................... LISZT

INTERMISSION

3. Symphony in D minor ............................................................................................................. CÉSAR FRANCK
   I. Lento—Allegro non troppo
   II. Allegretto
   III. Allegro non troppo

TUESDAY EVENING, AUGUST 8th
Soloist: SUZANNE KEENER, Soprano

2. Aria, “Caro nome,” from “Rigoletto” .................................................................................... VERDI

MISS KEENER

3. Caucasian Sketches, Op. 10
   (a) In the Mountains
   (b) In the Village
   (c) In the Mosque
   (d) Procession of the Sirdar

INTERMISSION

4. Overture to “Leonore” No. 3, Op. 72 ................................................................................... BEETHOVEN
5. “Ah, forse è lui,” from “La Traviata” ..................................................................................... VERDI

MISS KEENER

6. “Tasso: Lament and Triumph” (Symphonic Poem No. 2) ...................................................... LISZT

WEDNESDAY EVENING, AUGUST 9th

1. Overture to “The Marriage of Figaro” .................................................................................... MOZART
2. Symphony No. 1, in C minor, Op. 68 ...................................................................................... BRAHMS
   I. Un poco sostenuto; Allegro
   II. Andante sostenuto
   III. Un poco allegretto e grazioso
   IV. Adagio; piu Andante; Allegro non troppo, ma con brio

INTERMISSION

   I. Prelude
   II. Minuetto
   III. Adagietto
   IV. Carillon

INTERMISSION

4. Hungarian Rhapsody No. 1 ..................................................................................................... LISZT
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Symphony No. 3, in E-flat ("Eroica"), Op. 55. Ludwig van Beethoven

(Thursday Evening, August 10th)

No one has viewed this tremendous work with more sympathetic comprehension than did Richard Wagner in an article contributed to a series of papers "On the poetic contents of Beethoven's tone-works," published in the *Neue Zeitschrift für Musik*, in 1852.

"The designation 'heroic,'" he wrote, "is to be taken in its widest sense, and in no wise to be conceived as relating to a military hero. If we broadly connote by 'hero' ('Held') the whole, the full-fledged man, in whom are present all the purely human feelings—of love, of grief, of force—in their uttermost strength, then we shall rightly grasp the subject which the artist lets appeal to us in the speaking accents of his tone-work. The artistic space of this work is filled with all the varied, intercrossing feelings of a strong, a consummate individuality, to which nothing human is a stranger, but which includes within itself all the truly human, and utters it in such a fashion that, after frankly manifesting every noble passion, it reaches a final rounding of its nature, wherein the most feeling softness is wedded with the most energetic force. The heroic tendency of this art work is the progress towards that rounding off."

For Wagner the first movement "embraces, as in a glowing furnace, all the emotions of a richly gifted nature in the heyday of unresting youth... yet all these feelings spring from one main faculty—and that is Force... we see a Titan wrestling with the Gods."

In the second movement—the Funeral March—"this shattering force" reaches the "tragic crisis" towards which it was rushing. "The tone-poet clothes its proclamation in the musical apparel of a Funeral March. Emotion tamed by deep grief, moving in solemn sorrow, tells us its tale in stirring tones."

"Force robbed of its destructive arrogance—by the chastening of its deep sorrow—the Third Movement shows in all its buoyant gayety. Its wild unruliness has shaped itself to fresh, to blithe activity; we have before us now this lovable, glad man, who paces hale and hearty through the fields of Nature."

The finale shows us the "man entire" [that is to say, as Wagner somewhat ponderously explains, "a combination of the two sides hitherto shown—the deeply, stoutly suffering man, and the gladly, blithely doing man"] harmoniously "at one with self; in these emotions where the memory of Sorrow becomes itself the shaping force of noble deeds... The whole, the total Man, now shouts to us the avowal of his Godhood."


(Friday Evening, August 11th)

This, in order of composition, is the second of Saint-Saëns' four symphonic poems. The score has the following preface:

Phaéton has obtained permission to drive across the heavens the chariot of the Sun, his father. But his unskilful hands lead the coursers astray. The blazing chariot, swerving from its path, approaches the terrestrial regions. The entire universe is endangered by the flames, when Jupiter strikes with his thunderbolt the presumptuous Phaéton.

*Phaethon*, says the priceless Dr. Smith, means in Greek, "the shining," and is used "as an epithet or surname of Helios (the Sun), but is more commonly known as the name of a son of Helios by Clymene." Zeus, in the legend, disposed of the trouble-making Phaethon by killing him with a flash of lightning and hurling him down into the river Eridanus. His sisters (the Heliodae or Phaëthonides), "who had yoked the horses to the chariot, were metamorphosed into poplars, and their tears into amber."

After four introductory measures, the memorable drive begins in the orchestra, the gallop of the horses suggested by a repeated figure in the strings, then in the wood and horns. The chief theme is proclaimed by trumpets and trombone in unison. The suave and noble subject that is heard later for the horns in four-part harmony has been thought by some to suggest celestial visions glimpsed by the charioteer in the course of his flight; it has also been said to represent "nymphs bemoaning Phaeton's danger, and, at last, his death." The furious rhythm of the drive is heard again, but it is cut short by the Jovian thunderbolt (kettle-drums, bass drum, cymbals, tam-tam, ff). Then, as the crash of the catastrophe dies away, we hear again the august harmonies of the second theme ('cellos, horn, wood-wind); there is a reminiscence of the main theme, and a pianissimo close.


(Saturday Evening, August 12th)

Goldmark's *Ländliche Hochzeit* Symphony may not be called a "symphony" in the presence of the Perfect Ladies of academic theory. They tell us that it is really not a symphony at all, but a suite—a point which scarcely needs to be settled by the Supreme Court, since the term "symphony" is a cloak that has covered many forms. Goldmark's score is in five movements. The first is entitled *Wedding March*—a theme with variations (which seems dull fare for a nuptial occasion). The second is the *Bridal Song*—an Allegretto in B-flat major, 3/4 time, in rondo form. The third movement is the Serenade (*Allegro moderato* scherzando, D major, 2-2). The fourth, *In the Garden*, is an *Andante* in 4/4 time (G minor; G-flat major), with a love duet sung by the strings. The finale, *Dance*, begins *Allegro molto*, E-flat major, 2-2, with a contrasting *Andante* section recalling the garden music; but the close is merry.

Only three of the five movements will be played at this performance: *Bridal Song, In the Garden,* and the *Finale.*
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THE NEW YORK PHILHARMONIC ORCHESTRA

Willem van Hoogstraten, Conducting

(Programs subject to change without notice)

THURSDAY EVENING, AUGUST 10th, 1922
(Beethoven-Wagner)

1. Symphony No. 3, ("Eroica"), Op. 55. ........................................... BEETHOVEN
   I. Allegro con brio
   II. Marcia funebre
   III. Scherzo
   IV. Allegro molto

INTERMISSION

2. Prelude to "Lohengrin"................................................................. WAGNER

3. Siegfried's Rhine Journey, from "Götterdämmerung" ............... WAGNER

4. Prelude and Love-Death, from "Tristan and Isolde" ................. WAGNER

5. Ride of the Valkyries ............................................................... WAGNER

FRIDAY EVENING, AUGUST 11th

Soloist: Helena Marsh, Contralto


2. Aria, "Divinités du Styx," from "Alceste" .................................. GLUCK
   Miss Marsh

   (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


5. Aria, "Che faro senza Euridice," from "Orfeo" ............................ GLUCK
   Miss Marsh

6. Overture, Nocturne, and Scherzo
   From Music to "A Midsummer-Night's Dream." ............................ MENDELSSOHN

7. Hungarian Dances ........................................................................... BRAHMS

SATURDAY EVENING, AUGUST 12th

Soloist: Gustav F. Heim, Trumpet

1. Overture to "Mignon" ..................................................................... THOMAS

2. Entr'acte-music from "Rosamunde" ............................................. SCHUBERT

   (a) Bridal Song (Allegretto)
   (b) In the Garden (Andante)
   (c) Finale: Dance (Allegro molto)

INTERMISSION

4. Dream Pantomime from "Haensel and Gretel" .............................. HUMPERDINCK

5. Trumpet Solos 
   (a) "Serenade"  
   (b) "Ave Maria"
   Gustav F. Heim

6. Scenes de Ballet, Op. 52. ............................................................ GLAZOUNOFF
   (a) Præambule
   (b) Marionettes
   (c) Mazurka
   (d) Polonaise
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THE NEW YORK PHILHARMONIC ORCHESTRA
WILLEM VAN HOOGSTRALEN, Conducting-

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UNDERWRITERS, SEASON OF 1922

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NOTICE.—In case of rain before the concert starts or before the intermission, the concert will take place in the Great Hall of the City College. In case of rain after the intermission, the concert will be considered finished. Patrons will please retain their ticket coupons for admission to the Hall.
“Siegfried Idyl” .................................................. Richard Wagner

(Wednesday Evening, August 15th)

Wagner married Cosima August 25, 1870. Their son Siegfried had been born in June of the previous year. Cosima’s thirty-third birthday fell on Christmas Day, 1870, and Wagner planned, in celebration of the day and in honor of his son, a piece for small orchestra to be played as a surprise to Cosima on Christmas morning. He composed the music in November and named it after his son. It was written and rehearsed in secret. A diminuendo orchestra assembled by Richter took their positions on the staircase of the Wagner villa at Triebschen, and at 7:30 A.M., Wagner, starting at the top of the stairs, led his players through the premiere of the exquisite aubade.

“In this music,” wrote Ernest Newman, “all the fountains of human tenderness are unsealed” at the thought of “the child whose coming meant so much to him... this is not an individual father musings over his child’s cradle, but all nature crooning a song of love for its little ones.”

Wagner had lost no secret of his magic when he wrote the Siegfried Idyl (he had traversed that year two acts of Götterdämmerung, and was at work on the scoring of Siegfried). For his thematic material he depended mainly upon the third act of Siegfried, with the addition of the little cradle song, Schlaf, Kindchen, Schlaf, and some episodic matter. The flawless art with which he weaves this new fabric out of old colors and used patterns, turning what might have been a patchwork into a delicate marvel of homogeneity, is perpetually rewarding to the student. For blended sweetness, blitheness, tranquility, and poetic charm, there is nothing quite like it in music.

“Till Eulenspiegel’s Merry Pranks,” Op. 28 .................................................. Richard Strauss

(Monday Evening, August 14th)

Till Eulenspiegel was a famous medieval rogue who is supposed to have died in the middle of the fourteenth century. This prank-playing cut-up is the vagabond hero of an old German Volksbuch whose authorship is attributed to Dr. Thomas Murner (1475-1530). Till, according to Dr. Murner, was born at Kneithlinger, Brunswick, in 1283, and died of the plague at Mölln, near Lubeck, about 1350. It is said that one may still see there his tombstone, with an owl (Eule) and a mirror (Spiegel) on it. Mr. H. E. Krebsbiel has pointed out that the original of the name is found in an old German proverb: “Mein erkennt’s in einem Spiegel,” Till’s exploits, the stories of which are household tales in German, consisted of horseplay and jests that he practiced without discrimination, and, in some instances, with a frank and joyous lack of semblance which would not be out of place in a strictly sober community. In Murner’s story, Till is sentenced to the gallows, but escapes death at the last moment. Strauss, however, does not let his hero off, but despatches him on the scaffolding.

The composer declared at the time of the performance of his work that it was impossible for him to furnish an explanatory programme:

Were I to put into words [he said,] the thoughts which its several incidents suggested to me, they would seldom suffice and might even give rise to offence. Let me leave it to myself, to my hearers to crack the hard nut which the Rogue has prepared for them. By way of helping them to a better understanding it seems sufficient to point out the two “Eulenspiegel” motives, which in the most manifold disguises, moods and situations pervade the whole up to the catastrophe, when, after he has been condemned to death, Till is strung up to the gibbet. For the rest, let them guess at the musical joke which a rogue has offered them.

The themes referred to by Strauss were indicated by him in notation. They are the opening theme of the introduction (violins), the horn melody which follows almost immediately, and the descending interval suggestive of Till’s abrupt end.

The detailed sequence of incidents which Strauss’s music illustrates with inimitable wit and gusto have been plausibly interpreted by Wilhelm Mauke, and this “argument” has been translated and condensed as follows by W. H. Humiston:

Once upon a time there was a rogue (Schalksnar), by name Till Eulenspiegel. He was a mischievous sprite, always up to new tricks. Now he jumps on his horse and rides into the midst of a crowd of market-women and scatters them. Now he strides in seven-league boots, and now hides himself in a mouchette. Disguised as a priest, he preaches salvation and morals, but the rogue peeps out from his disguise and now he tears off his mask altogether. Now as cavalier he makes love to the pretty maidens, at first in jest but soon to one of them in earnest, and is given the “mitten” (“basket” in German). Now he swears vengeance on all mankind but, meeting some “philistines,” he forgets his wrath and mocks them, making faces at them. At length he hoaxes fall and he is executed on the scaffolding. But even the scaffolding is a joke; the orchestra repeats the formula with which it began: “Once upon a time”—and “Till Eulenspiegel’s merry pranks” are over!

Overture, “In Old Virginia” .................................................. John Powell

(Tuesday Evening, August 15th)

When Mr. Powell’s Overture was played last winter for the first time in New York by the Symphony Society, under Walter Damrosch, the program-notes conveyed this description authorized by the composer:

“Two old negro songs furnish the basic material of the work: the first is the well-known ‘Cl’ar de Kitchen, Ole Folks, Young Folks’; the other is a tune Mr. Powell often heard his old mammy singing. There is also an old Scotch tune used as a dance motive, and ‘Dixie Land’ is added for good Southern measure. In speaking of the Overture, Mr. Powell has explained that it is not to be interpreted as a series of tone pictures. Rather has he tried to convey an impression of the South just prior to the Civil War. ‘It was a South,’ he says, ‘unaffected, simple, chivalrous and romantic, trembling on the edge of the cataclysm, but keeping up its head and dancing gaily toward the approaching disaster in the traditional aristocratic manner.’”

The Overture is one of Mr. Powell’s latest works: it was first performed at the Norfolk Festival a year ago, the composer conducting.
STADIUM PROGRAMS
THE NEW YORK PHILHARMONIC ORCHESTRA
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SUNDAY EVENING, AUGUST 13th, 1922
Soloist: Cornelius van Vliet, 'Cello
1. Overture to "Phédre" ........................................... MASSENET
2. "Siegfried Idyl" .................................................. WAGNER
3. "Le Désir": Fantasie and Variations, for 'Cello and Orchestra ...... SCHUBERT-SERVAIS
   Mr. van Vliet
4. Overture to "William Tell" .................................... ROSSINI
   I. Characteristic Dances: (a) March (d) Arabian Dance
       (b) Dance of the Bon-bon Fairy (e) Chinese Dance
       (c) Russian Dance ("Trepak") (f) Dance of the Toys
   II. Waltz of the Flowers
6. Entrance of the Gods into Valhalla, from "Rheingold" ............... WAGNER

MONDAY EVENING, AUGUST 14th
(Dvorak-Strauss)
Soloist: B. Jaenicke, Horn
PART I
1. Symphony No. 5, in E minor ("From the New World"), Op. 95 ......... DVORAK
   I. Adagio; Allegro molto ...................................... III. Scherzo
   II. Largo ................................................................ IV. Allegro con fuoco
   INTERMISSION
PART II
2. Tone-Poem, "Don Juan," Op. 20 .................................... RICHARD STRAUSS
3. Concerto for Horn, Op. 11 ........................................ RICHARD STRAUSS
   I. Allegro; II. Andante; III. Rondo; Allegro
   Mr. Jaenicke

TUESDAY EVENING, AUGUST 15th
Soloist: William Simmons, Baritone
(Audition Winner)
1. Overture, "In Old Virginia" ...................................... POWELL
   (First Time at the Stadium)
2. Aria from "The Masked Ball" .................................... VERDI
   Mr. Simmons
3. First movement from Piano Concerto in A minor, Op. 16 .......... GRIEG
   Allegro molto moderato.
   Played by the Duo-Art Reproducing Piano, as recorded by
   Percy Grainger
   INTERMISSION
4. Suite No. 2, "L'Arlésienne" ...................................... BIZET
   I. Pastorale; II. Intermezzo; III. Menuetto; IV. Farandole
5. Prologue to "I Pagliacci" ........................................ LEONCAVALLO
   Mr. Simmons
6. Rakoczy March .................................................... BERLIOZ
   Duo-Art Reproducing Piano by Courtesy of the Aeolian Company.

WEDNESDAY EVENING, AUGUST 16th—LAST NIGHT
REQUEST PROGRAM
(As Chosen by the Votes of Stadium Audiences)
1. Symphony No. 6 ("Pathétique"), in B minor, Op. 74 .......... TSAI
   I. Adagio; Allegro non troppo ................................... III. Allegro molto vivace
   II. Allegro con-grazia ............................................ IV. Finale: Adagio lamentoso
   INTERMISSION
2. Overture to "Tannhäuser" ......................................... WAGNER
3. (a) "Träume" ("Dreams") ........................................ WAGNER
    (b) Prize Song from "Die Meistersinger" ....................... WAGNER
4. Symphonic Poem, "Les Préludes" ............................... LISZT
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