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The NEW YORK PHILHARMONIC ORCHESTRA
Willem van Hoogstraten, Conductor

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

P. I. Tchaikovsky

(Thursday Evening, July 5th)

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

Of these anxious and 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 music that is suggested by the opening theme. Finally, the last movement shows us, as it were, the emotional transformation of this theme, evidently in harmony with a change in the part it now plays in the curious drama. It is in the major instead of in the minor; it is no longer a symbol of weariness and foreboding, but bold, vigorous, emphatic, self-confident. What may be the precise significance of the beautiful theme from the second movement that reappears in the finale it is impossible to say; but it is quite clear that the transmutation which the first subject of the allegro undergoes, just before the close of the symphony, is of the same psychological order as that of the 'fate' motive—a change from clouds to sunshine, from defeat to triumph."

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

(Friday Evening, July 6th)

Nicholas Rimsky-Korsakov

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 Sultan Schahriar 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 Sultan Scheherazade. For her stories she borrowed the verses of poets and the words of folk-songs, and she fitted together tales and adventures."

There is doubt as to Rimsky-Korsakov'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 "Kalendars" 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.

Symphony, "From the New World" (No. 5, in E minor), Op. 95

(Saturday Evening, July 7th)

Anton Dvorak

When this symphony was performed for the first time, from manuscript, by the Philharmonic Society under Anton Seidl, December 15, 1893, the program-book printed the following announcement, admittedly emanating from Dvorak himself:

"In order to facilitate the understanding of the work and of the spirit in which it was conceived, as well as of the theory on which it is constructed, Dr. Dvorak has kindly given the following explanation: On his arrival in America the composer was deeply impressed by the conditions peculiar to this country and the spirit of which they were the outward manifestations. In continuing his activity he found that the works which he created here were essentially different from those which had sprung into existence in his native country. They were clearly influenced by the new surroundings and by the new life of which these were the material evidence. Dr. Dvorak made a study of Indian and Negro melodies and found them possessed of characteristics peculiarly their own. He identified himself with their spirit, made their essential contents—not their formal, external traits—his own. As Beethoven, Brahms, and particularly Schubert reproduced the spirit of Hungarian music in their works, as Dvorak had done in regard to Bohemian music in his Slavonic Dances, so he strove in the present symphony to reproduce the fundamental characteristics of the melodies which he had found here, by means of the specifically musical resources which his inspiration furnished."

The second and third movements were written under the influence of Longfellow's The Song of Hiawatha, for which the composer has a profound admiration. In the second movement and in the Finale reminiscences of the themes of the first movement will be found.
THURSDAY EVENING, JULY 5th, 1923

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

   Address by Mr. Lewisohn


3. Largo Handel

4. Prelude to “Die Meistersinger”. Wagner

FRIDAY EVENING, JULY 6th


2. Two Elegiac Melodies for String Orchestra, Op. 34. Grieg
   (a) Heart Wounds
   (b) The Last Spring


   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.

SATURDAY EVENING, JULY 7th

1. Symphony, “From the New World” (No. 5, in E minor), Op. 95. Dvorak
   I. Adagio; Allegro molto
   II. Largo
   III. Scherzo
   IV. Allegro con fuoco

   INTERMISSION


3. Prize Song from “Die Meistersinger”. Wagner

4. Ride of the Valkyries. Wagner
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NOTES ON THE PROGRAMS
By Lawrence Gilman

Symphonic Poem, “Les Preludes”.................................................Franz Liszt

(Sunday Evening, July 8th)

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

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

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

“Romeo and Juliet”: Overture-Fantasia (After Shakespeare)..........................P. I. Tchaikovsky

(Monday Evening, July 9th)

Tchaikovsky’s Overture begins with a slow introduction designed to suggest the figure of Friar Laurence (churchly harmonies in the clarinets and bassoons, Andante non tanto, quasi moderato, F-sharp minor, 4-4), followed by an Allegro giusto in B minor, intended to depict the conflict of the opposing houses—a tumultuous section full of strife and fury. Then follows the love-scene, based on two lyric themes of rich emotional expressiveness which Tchaikovsky used in a fragmentary “Duo from Romeo and Juliet” found among his papers after his death and orchestrated by Taneiev (who also provided an instrumental introduction for the duet constructed of themes from the Overture). The first of these two themes—the rhapsodic and song-like melody in D-flat major, first heard from the English horn and muted violas, accompanied by the horns—is sung by Romeo in the duet to these words: “O night of love, stay, thou must not yet be gone! Faithful night, stay, and with thy darkness hide our love!” The second theme—the exquisite passage for muted and divided strings which follows immediately—accompanies in the duet the dialogue of the enraptured pair in the chamber-scene as they watch the coming of the dawn. The love music is followed by a resumption of the stress and conflict of the first part, against which the solemn warning of Friar Laurence protests in vain. The lovers are again brought before us, with increasing and passionate intensity. There is a great climax; then, after a brief and portentous silence, a dolorous reminiscence of the ecstatic song of Romeo, now dirge-like and woeful (sung by 'cellos, violins, and bassoon, above drum-beats, with basses pizzicato), with an elegiacal conclusion: a variant of the love-song given by the higher strings in unison, with accompaniment of woodwind, horns and harp.

Symphonic Poem, “Tasso: Lament and Triumph”.................................................Franz Liszt

(Tuesday Evening, July 10th)

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 evening of August 28th. The sad fate of the most unfortunate of poets had stimulated the imagination of the greatest poet geniuses of our time—Goethe and Byron. I shall not conceal the fact that, in 1849 I was commissioned to write an overture for Goethe’s drama, I was inspired more by the reverent compulsion of Byron for the memory of the great man whom he invoked than by the work of the German poet. Nevertheless, although Byron conveyed to us the groans of Tasso in his prison, he did not add to the recollection of the sorrows so nobly and eloquently expressed by his Lamento the conception of the triumph that awaited, by an act of belated yet striking justice, 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 misunderstood in life, but in death surrounded with a halo of glory whose rays should penetrate to the hearts of his persecutors. Tasso loved and suffered in Ferrara, was avenged in Rome, and lives to this day in the popular songs of Venice. These three viewpoints are inseparably connected with his immortal renown. To express them musically, I first invoked his mighty shadow, as he wanders by the Venetian lagoons, proud and sorrowful in countenance, or watching the feasts at Ferrara, where his masterpieces were created. I followed him to Rome, the Eternal City, which bestowed upon him the crown of glory, and canonized in him the martyr and the poet.

Love Scene from the Opera “Feuersnot,” Op. 50...............................................Richard Strauss

(Wednesday Evening, July 11th)

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. The impetuous Kunrad 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 induces 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 relieved. So Diemut, observing that Kunrad is a personal youth, and having no desire to go without her breakfast, admits him to her room. Their ardor makes the darkness brighter, and Strauss’ 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 burgheers and the music of children’s dances.
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Willem van Hoogstraten, Conductor

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SUNDAY EVENING, JULY 8th, 1923

1. Symphony No. 8, in F major, Op. 93  
   I. Allegro vivace e con brio  
   II. Allegretto scherzando  
   III. Tempo di menuetto  
   IV. Allegro vivace  
   INTERMISSION

2. Forest Murmurs, from "Siegfried"  
   WAGNER

3. Andante Cantabile for Strings, Op. 11  
   TCHAIKOVSKY

4. Symphonic Poem, "Les Préludes"  
   LISZT

MONDAY EVENING, JULY 9th

Soloist: ELLY NEY, Pianist

1. Overture-Fantasia, "Romeo and Juliet" (After Shakespeare)  
   TCHAIKOVSKY

2. Concerto for Piano, in E flat major ("Emperor"), Op. 73  
   BEETHOVEN
   I. Allegro  
   II. Adagio con un moto—  
   III. Rondo: Allegro ma non troppo  
   Elly Ney  
   INTERMISSION

3. Two Waltzes for String Orchestra, Op. 54  
   DVORAK

4. Siegfried Idyl  
   WAGNER

5. Hungarian Fantasia for Piano and Orchestra  
   LISZT  
   Elly Ney

TUESDAY EVENING, JULY 10th

1. "Jubilee," from "Symphonic Sketches"  
   CHADWICK

2. Symphonic Poem, "Tasso: Lament and Triumph"  
   LISZT  
   INTERMISSION

3. Waltz, "Tales from the Vienna Woods"  
   JOHANN STRAUSS

4. Elegy  
   KORNAUTH

5. Siegfried's Rhine Journey  
   WAGNER

6. Rakoczy March  
   BERLIOZ

WEDNESDAY EVENING, JULY 11th

1. Symphony No. 2, in D major, Op. 73  
   I. Allegro non troppo  
   II. Adagio non troppo  
   III. Allegretto grazioso (quasi Andantino)  
   IV. Allegro con spirito  
   INTERMISSION

2. Overture to "Gwendoline"  
   CHABRIER

3. Introduction to Act III., "Die Meistersinger"  
   WAGNER

4. "Dreams"  
   WAGNER

5. Love Scene from "Feuersnot"  
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NOTES ON THE PROGRAMS

By Lawrence Gilman


Richard Strauss

(Thursday Evening, July 12th)

Till Eulenspiegel was a famous medieval rogue who is supposed to have died in the middle of the fourteenth century. This prank-playing fellow 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 Knetzlinger, 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. Krebbiel pointed out that the original of the name is found in an old German proverb: "Män recognizes his faults as little as an ape or an owl recognizes his ugliness on looking in a mirror." In Murner's story, Till is sentenced to the gallow, but escapes death at the last moment. Strauss, however, does not let his hero off, but despatches him on the scaffold.

The composer declared at the time of the first 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, therefore, to my hearers to crack the hard nut which the Rogue has prepared for them. By way of helping them to a better understanding, it seems sufficient to point out the two "Eulenspiegel" motives, which, in the most manifold disguises, moods and situations pervade the whole up to the catastrophe, when, with a libretto by Charles Johnston, the opera project was abandoned, but the Overture survives as an independent concert work. Mr. Gilbert used as thematic material, he has said, "certain piquant and expressive bits of melody" which he gathered from various collections of Negro folk music. "There are three motives of four measures each, and one theme eight measures in length. Upon the material contained in these twenty measures, the whole piece is built.

The overture has five well-defined sections. The first is light and humorous, the theme being made from two four-measure phrases taken from Chas. L. Edwards' book, Bahama Songs and Stories. This is followed by a broader and somewhat slower phrase. This was used here as the only complete Negro tune which occurs in the piece. This tune is usually wild and romantic in character, and withal of considerable nobility. This tune, and many like it, were formerly used as working-songs by the roustabouts and stevedores on the Mississippi River steamboats in the old days. The original words were as follows:"

Ise gwine to Alahammy, Oh.

Don't you see ma Mammy, Alahammy,

Next comes a fugue, the theme of which consists of the first four measures of the Negro 'spiritual' ** * * * * * (This theme is introduced early in the overture by bassoons, bass trombone, 'cellos, and double-basses). The peroration of the fugue is built up from the theme, in augmentation. It is given out by the brass instruments and interpersed with phrases from the roustabouts' song, also somewhat developed and treated in a new manner harmonically. After this a short phrase of sixteen measures serves to re-introduce the comic element. There is a repetition of the first theme and considerable recapitulation, which leads finally to the development of a new ending or coda, and the piece ends in an organ of jollity and rag-time."
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THURSDAY EVENING, JULY 12th, 1923
1. Overture to "Egmont," Op. 84  Beethoven
2. Dream Pantomime from "Hänsel and Gretel"  Humperdinck
3. "Till Eulenspiegel's Merry Pranks"  Richard Strauss

INTERMISSION

4. Prelude to "Lohengrin"  Wagner
5. Bacchanale from "Tannhäuser"  Wagner
6. Wotan's Farewell and Magic Fire Scene, from "Die Wälkure"  Wagner
7. Dance of the Apprentices, Entrance of the Mastersingers, and Greeting to Hans Sachs, from Act III, "Die Meistersinger"  Wagner

FRIDAY EVENING, JULY 13th
1. Overture to "The Bartered Bride"  Smetana
2. Caucasian Sketches  Ippolitoff-Ivanoff
   I. In the Mountain Pass
   II. In the Village
   III. In the Mosque
   IV. Procession of the Sirdar

INTERMISSION

3. From the "Rustic Wedding" Symphony, E-flat major, Op. 26  Carl Goldmark
   (a) Bridal Song (Allegretto)
   (b) In the Garden (Andante)
   (c) Finale (Allegro molto)
4. Waltz, "Roses from the South"  Johann Strauss

SATURDAY EVENING, JULY 14th
1. Comedy Overture on Negro Themes  Gilbert
2. Prelude to Act III, "Tannhäuser" (Tannhäuser's Pilgrimage)  Wagner
3. Orchestral Scherzo, "The Sorcerer's Apprentice"  Dukas

INTERMISSION

4. Suite from "L'Arlésienne," No. 1  Bizet
   I. Prelude
   II. Minuetto
   III. Adagietto
   IV. Carillon
5. 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

Symphony in C major, "Jupiter" (K. 551)........................................Wolfgang Amadeus Mozart
(Sunday Evening, July 15th)

Why it is called the "Jupiter," and who christened it, is not known. Some have conjectured that the brusque triplets in the opening measures may have suggested to naive minds the thunderbolts of Jove. But this seems unlikely. The man who wrote the Statue scene in Don Giovanni could have produced more terrifying thunderbolts than these, even in the estimation of the most innocent. Cramer—J. B. Cramer, pianist and pedagogue—has been credited with inventing the appellation, as an utterance of his enthusiastic appreciation of the height, breadth, and noble fervor of the symphony. Jahn thought that it was doubtless thus called ("I do not know when or by whom") 'more to indicate its majesty and splendor than with a view to any deeper symbolism'; and he enlarged the phrase 'and solemnity' of music into "manifested in the brilliant pomp of the first movements with its evident delight in splendid sound effects."

The four-note theme which opens the Fugue-Finale had been repeatedly used by Mozart. It is based on an old church tone that Mozart had employed in the Credo of his Mass in F major (1774), in the Sanctus of another one of his Masses (C major, K. 257), in the B-flat symphony of 1779 (K. 319), and elsewhere.

Suite from the Ballet “Nutcracker,” Op. 71 (a)............................P. I. Tchaikovsky
(Monday Evening, July 16th)

The scenario of the ballet concerns a wonderful dream that came to little Marie Silberhaus after the Christmas party at which the presents were dolls that behaved as if they were alive—though Marie herself had received only an ordinary household nutcracker, which apparently had no higher destiny than the destruction of fibert shells. But Marie, after the wise and mysterious fashion of the young, was captivated by the prey crunching thing, and after the candles had been blown out and when the house was dark and still, she climbed out of bed and tiptoed downstairs to look at her pet. Whereupon marvelous things began to happen. The Christmas tree blazed again with light, the toys and sweetmeats were dancing wildly, and the Nutcracker had come to life and was taking part in the festivities. But suddenly a terrific battle began between the tin soldiers, led by the Nutcracker, and an army of mice under the command of their king. The Nutcracker and the Mouse-King clinched, and things looked black for the Nutcracker, whose muscles were naturally a bit lame from his labors at the Christmas dinner. But just at this moment Marie slew the Mouse-King with her slipper, and his army retired in defeat. The Nutcracker was transformed into a glorious young prince, and he and Marie flew away together over the silent, snowy forest to the delectable Kingdom of Sweetmeats and Lollipops. Here they were welcomed by the Sugar-Plum Queen: the Fairy Dragee, with all her Court, and a dance of the Sweetmeats was arranged for the edification of the visiting lovers.

* She is "Clara" in the scenario used by Tchaikovsky in his ballet, for which he chose a French version by the elder Dumas of E. T. A. Hoffmann's fairy tale, Nussknacker und Mauschenrig ("The Nutcracker and the Mouse-King"), from the collection of stories called Die Särtchen Bruder. Dumas entitled his version of the tale Histoire d’un Casse-Noisette.

Symphonic Poem, “Samson”..................................................Rubin Goldmark
(Tuesday Evening, July 17th)

Mr. Goldmark completed this score ten years ago, and it was first performed by the Boston Symphony Orchestra in the Spring of 1914. The Philharmonic Society added the work to its repertoire in 1917.

Mr. Goldmark has described as follows the programmatic contents of his tone-poem:

"The composition, which is played in one movement, has the following sub-titles in the score:
I. Samson; II. Delilah; III. The Betrayal; IV. In the Temple.

"The composition is intended to be programmatic in its broadest outlines only. The first part in a delineation of the heroic, impetuous character of Samson, foredoomed to a tragic end.

"Out of a climax for full orchestra, a sudden solo for clarinet is heard, the Samson theme (English horn and solo viola)—the call of the temptress. The principal Delilah theme is given to the clarinet (A major, 3–4), repeated by solo violin. A slow passage (horn solo over divided violas and 'cellos) is expressive of Samson's wooing...

"Tremors in the violins begin the third part, a rhapsodic section, The Betrayal, in which the various themes of the first part are intended to show Samson's consciousness of his enfeebled condition. The Delilah theme is used dimunitive, as if in mockery.

"The fourth section, In the Temple (Lento, E-flat minor, 3–4) opens with a new theme in the trumpet. There is a rapid section, indicative of Samson's returning strength. . . . Detached chords in woodwind and brass show his tugging at the Temple walls. The collapse of the Temple follows in a brief outburst of the full orchestra. There is an elegiac postlude. . . ."

(Wednesday Evening, July 18th)

This score, the third in Strauss's series of tone-poems (1858-89), encloses the meditations of a tragic poet brooding with awe and tenderness and passion upon Death in its dual aspects: in the beginning, as the King of Terrors, the minister of anguish and consternation and despair; then as the Great Deliverer—"eloquent, just and mighty." Out of this dramatic conception issues music that is at first dolorously wistful, shaken by the agonizing apprehension of death; but at the end it is august and triumphant, "exulting" (as Blake declared that only music could) "in immortal thoughts."

The tone-poem is divisible into four connected sections, each of them exhibiting a phase of the spiritual drama of conflict and consumption which the music unfolds: the human soul at the moment of its supreme confrontation. First, the exhausted sleep of the dying man, his dreams and childhood memories. Then the retrieved and terrible contest. The second epitomizes the recollections of youth and manhood, the sharp and decisive struggle. Finally, the transfiguration—music of chantings and fulfillments.
STADIUM PROGRAMS
THE NEW YORK PHILHARMONIC ORCHESTRA
Willem van Hoogstraten, Conductor
(Programs subject to change without notice)

SUNDAY EVENING, JULY 15th, 1923
1. Symphony in C major, ("Jupiter") ____________ MOZART
   I. Allegro vivace
   II. Andante Cantabile
   III. Menueito
   IV. Finale

2. Overture to "Rienzi" ____________ WAGNER

3. Song of the Rhinedaughters, from "Götterdämmerung" ____________ WAGNER

4. Prelude and Liebestod, from "Tristan und Isolde" ____________ WAGNER

INTERMISSION

MONDAY EVENING, JULY 16th
All-Tchaikovsky Program
1. "Pathetic" Symphony (No. 6, in B minor), Op. 74
   I. Adagio; Allegro non Troppo
   II. Allegro con grazia
   III. Allegro molto vivace
   IV. Finale: Adagio lamento

   I. Overture Miniature
   II. Danses caracteristiques: (a) March (b) Danse de la Fée Dragée (c) Trepak: Danse Russe
      (d) Danse Arabe (e) Danse Chinoise (f) Danse des Mirlitons
   III. Valse des Fleurs


INTERMISSION

TUESDAY EVENING, JULY 17th
1. Overture to "Oberon" ____________ WEBER

2. Symphonic Poem, "Samson" ____________ RUBIN GOLDMARK

3. Introduction to Act III, "Lohengrin" ____________ WAGNER

4. Salome's Dance ____________ RICHARD STRAUSS

5. Symphonic Poem, "Les Preludes" ____________ LISZT

INTERMISSION

WEDNESDAY EVENING, JULY 18th
Soloist: JOHN BARCLAY, Baritone
1. Overture to "Ruslan and Ludmilla" ____________ GLINKA

2. Aria from "Alexander's Feast" ____________ HANDEL

  John Barclay


INTERMISSION

4. Nocturne and Scherzo, from music for "A Midsummer Night's Dream" ____________ MENDELSSOHN

  John Barclay

5. Song: "The Two Grenadiers" ____________ SCHUMANN

6. Hungarian Rhapsody No. 2 ____________ LISZT
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NOTES ON THE PROGRAMS
By Lawrence Gilman

Symphony in D minor

César Franck

(Thursday Evening, July 19th, 1923)

This score—Franck's only published work in the symphonic form—was completed thirty-five years ago this summer; yet it is a significant fact that the work persists in unchallenged pre-eminence 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, to name but a few; 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."

Intermezzi Goldoniiani, for Strings, Op. 127

Enrico Bossi

(Friday Evening, July 20th)

Enrico Bossi (born at Salò on the Lake of Garda in 1861) composed his Suite—which in its original form comprises six numbers—in honor of the famous Italian playwright, Carlo Goldoni (1707-1793), sometimes called the founder of Italian comedy in its modern forms. Bossi, as Mr. Philip Hale has pointed out, used forms of the old suite to suggest the spirit of Goldoni's period, after the pattern of Grieg in his Holberg Suite. Bossi's Goldonian Intermezzi were first performed at Augsburg in 1906, and have been in the Philharmonic's repertoire since 1910. Four of the six movements will be played at this concert—Nos. I, II, V, and VI. (the Galliard—or Gaillarde or Galiarda—is an old dance of jolly character, usually in triple time. In Elizabethan music-books it followed the Pavane. It seems to have been born in Italy, some say in Rome. Praetorius declared that it was "an invention of the devil," and discerned much wickedness in it.)

"Romeo and Juliet": Overture-Fantasia (After Shakespeare)

P. I. Tchaikovsky

(Saturday Evening, July 21st)

Tchaikovsky's Overture begins with a slow introduction designed to suggest the figure of Friar Laurence (churchly harmonies in the clarinets and bassoons, Andante non tanto, quasi moderato, F-sharp minor, 4-4), followed by an Allegro giusto in B minor, intended to depict the conflict of the opposing houses—a tumultuous section full of strife and fury. Then follows the love-scene, based on two lyric themes of rich emotional expressiveness which Tchaikovsky used in a fragmentary "Duo from Romeo and Juliet" found among his papers after his death and orchestrated by Taneiev (who also provided an instrumental introduction for the duet constructed of themes from the Overture). The first of these two themes—the rhapsodic and song-like melody in D-flat major, first heard from the English horn and muted violas, accompanied by the horns—is sung by Romeo in the duet to these words: "O night of love, stay, thou must not yet be gone! Faithful night, stay, and with thy darkness hide our love!"). The second theme—the exquisite passage for muted and divided strings which follows immediately—accompanies in the duet the dialogue of the enraptured pair in the chamber-scene as they watch the coming of the dawn. The love music is followed by a resumption of the stress and conflict of the first part, against which the solemn warning of Friar Laurence protests in vain. The lovers are again brought before us, with increasing and passionate intensity. There is a great climax; then, after a brief and portentous silence, a dolorous reminiscence of the ecstatic song of Romeo, now dirge-like and woeful (sung by 'cellos, violins, and bassoon, above drum-beats, with basses pizzicato), with an elegiacal conclusion: a variant of the love-song given by the higher strings in unison, with accompaniment of woodwind, horns and harp.
STADIUM PROGRAMS
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THURSDAY EVENING, JULY 19th, 1923

1. Symphony in D minor
   I. Lento—Allegro non troppo
   II. Allegretto
   III. Allegro non troppo
   INTERMISSION

2. Entrance of the Gods into Valhalla, from “Rheingold”
   WAGNER

3. Song of the Rhinemaidens, from “Götterdämmerung”
   WAGNER

4. Overture to “Tannhäuser”
   WAGNER

FRIDAY EVENING, JULY 20th

1. Academic Festival Overture
   BRAHMS

2. Intermezzii Goldoniani, for Strings, Op. 127
   (a) Preludio e Minuetto
   (b) Gagliardi
   (c) Serenatina
   (d) Burlesca
   BOSSI

3. Capriccio Italien
   TCHAIKOVSKY

4. Overture to “The Marriage of Figaro”
   MOZART

   WAGNER

   (I. Morning Dawn
   II. Aase’s Death
   III. Anitra’s Dance
   IV. In the Hall of the Mountain King
   GRIEG

SATURDAY EVENING, JULY 21st
Soloist: CORNELIUS VAN VLIET, 'Cellist

1. Overture to “Euryanthe”
   WEBER

2. Scenes Pittoreques
   I. March
   II. Air de Ballet
   III. Angelus
   IV. Fete
   MASSENET

3. Fantasy and Variations for 'Cello and Orchestra, Op. 17 (on a melody of Carafa’s*)
   SERVAIS
   Mr. Van Vliet
   INTERMISSION

4. Overture-Fantasia, “Romeo and Juliet”
   TCHAIKOVSKY

5. Air from Suite No. 3, for Strings
   BACH

6. Walter’s Prize Song, from “Die Meistersinger”
   WAGNER

7. Waltz, “The Beautiful Blue Danube”
   JOHANN STRAUSS

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* Michele Enrico Carafa de Colobrano, born at Naples in 1787, died at Paris in 1872, was both soldier and composer, and fought in Napoleon's Russian campaign. He settled at Paris in 1827, and became professor of composition at the Conservatoire. He wrote operas (36), cantatas and ballets.
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NOTES ON THE PROGRAMS
By Lawrence Gilman

Brandenburg Concerto No. 3, in G major, for Strings
Johann Sebastian Bach
(Sunday Evening, July 22nd)

This is perhaps the most noteworthy of Bach's six Brandenburg Concertos. The series represented Bach's first achievements in absolute instrumental music of symphonic scope (nothing in the instrumental portions of the cantatas9 is to be compared with them). Bach completed them in March, 1721, when he was thirty-six years old, on an order from a rich young prince, the Margrave of Brandenburg. The eighteenth century "concerto" was a very different bird from the thing known to the nineteenth and twentieth centuries by the same name—which is essentially (save in the case of Brahms—for even Beethoven wrote sometimes to indulge the soloist) a show-piece for a soloist, with more or less unwelcome interruptions by the orchestra. Bach** and Handel wrote their "concertos" for a small group of principal instruments called the concertino, assisted by the full orchestra (of strings only, or strings and wind, with a harpsichord player, usually the conductor, filling out the harmony). The essential characteristic of these concertos is the contrast between the small body of solo instruments, the concertino, and the larger body of instruments, the "tutti."

The third Brandenburg concerto is to some extent a modification of the old conception of the concerto, as it employs three groups of three solo instruments—three violins, three violas, and three 'cellos—contrasting with the other strings. There is no slow movement; the two allegros are separated only by two long sustained chords. The work is performed on this occasion in a version by Steinbach adapted to the larger body of strings employed in the modern orchestra.

* Bach used the first movement of the Third Brandenburg Concerto as the opening instrumental section of his Whitmonday cantata, "Ich liebe den Hoosesten von ganzem Gemütte"; but there the movement is scored for strings and wind.
** Bach also indulged in concertos for a solo instrument and accompanying orchestra.

Symphonic Suite, "Scheherazade" (After "The Thousand and One Nights"), Op. 35
Nicholas Rimsky-Korsakov
(Monday Evening, July 23rd)

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 Sultan 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 Sultan Scheherazade. For her stories she borrowed the verses of poets and the words of folk-songs, and she fitted together tales and adventures.

There is doubt as to Rimsky-Korsakov'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.

Overture, "Carnival," Op. 92
Anton Dvorak
(Tuesday Evening, July 24th)

When Dvorak's Overture was first performed in New York thirty-one years ago, at a "Grand Concert" arranged to exhibit the composer to the local savages, an authorized program-note stated that the music, with its expression of "wild mirth," recalled Milton's L'Allegro:

Cymbals clash . . . and the passionate cry of the violins whirls the dreamer madly into a Bohemian revel. Amon the wild mirth dies away, as if the beholder were following a pair of straying lovers, whom the boisterous gayety of their companions, with clangor of voices and instruments, reach but dimly. A lyric melody sustained by one violin, the English horn, and some flutes, sets in, and almost unconsciously returns to the sweet pastoral theme, like a passing recollection of the tranquil scenes of nature. But even this ecclusion may not last. A band of merry maskers bursts in, the stirring Slavonic theme of the introduction reappears, and the three themes of the second overture—the humorous, the pathetic, and the pastoral—are merged into one, with the humorous in the ascendant, till a reversal changes the order. The whole ends in the same gay A major key with which it began.

Frederick S. Converse
(Wednesday Evening, July 25th)

Mr. Converse, who is now to be grouped among the older generation of American composers, wrote this work in 1903-04, and the Philadelphia Orchestra played it for the first time in the following year. That earnest but short-lived infant, the New Music Society of America, was the means of disclosing this tone-poem to New York in April, 1906. Mr. Converse's music is based on Walt Whitman's poem of the same title, which is, unfortunately, much too long to print in this place. The composer has expressed, he says, only "the elemental phases of the poem: mystery, love, war or struggle, humiliation, and finally joy. So I divided the poem into five connected parts, and my music follows this division. Each section is introduced or rather tied to the preceding one by characteristic phrases for the trumpet." The solo trumpet, after an introductory passage, announces the chief theme of the tone-poem (Tranquillo molto):

"Hark, some wild trumpeter, some strange musician
Hovering unseen in air, vibrates capricious tunes tonight.
I hear thee, trumpet, listening alert I catch thy notes
Now pouring, whistling like a tempest 'round me,
Now low, subdued, now in the distance lost."

The orchestra sings, successively, of love, of war, of human wrongs, of resolute endurance, and of ultimate liberation, triumph, and universal joy.
STADIUM PROGRAMS
THE NEW YORK PHILHARMONIC ORCHESTRA
Willem van Hoogstraten, Conductor
(Programs subject to change without notice)

SUNDAY EVENING, JULY 22nd, 1923
1. Symphony No. 1, in C minor, Op. 68
   I. Un poco sostenuto; Allegro
   II. Andante sostenuto
   III. Un poco allegretto e grazioso
   IV. Adagio; Allegro non troppo, ma con brio

   INTERMISSION

2. Overture to “Benvenuto Cellini”

3. Brandenburg Concerto No. 3, in G major, for strings

4. From the “Indian Suite”
   (a) Legend
   (b) Love Song
   (c) Village Festival

MONDAY EVENING, JULY 23rd
1. Symphony No. 5, in C minor, Op. 67
   I. Allegro con brio
   II. Andante con moto
   III. Scherzo
   IV. Finale

   INTERMISSION

2. Symphonic Suite, “Scheherazade”
   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.


TUESDAY EVENING, JULY 24th
Soloist: Alma Beck, Contralto

1. Overture, “Carnival”

2. Arioso from “La Mort de Jean d’Arc”

3. Scènes de Ballet, Op. 52
   (a) Preamble
   (b) Marionettes
   (c) Mazurka
   (d) Polonaise


5. Prelude to “Lohengrin”

6. Flower Girl Scene from “Parsifal”

7. Hungarian Rhapsody No. 2

WEDNESDAY EVENING, JULY 25th
1. Symphony No. 1, in B-flat major, Op. 38
   I. Andante un poco maestoso; Allegro molto vivace
   II. Larghetto
   III. Scherzo: Molto vivace
   IV. Allegro animato e grazioso

   INTERMISSION

2. Overture to “Sakuntala”

3. Tone-Poem, “The Mystic Trumpeter”

4. Waltz, “Frühlingsstimmen”
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NOTES ON THE PROGRAMS

By Lawrence Gilman

Symphony, “From the New World” (No. 5, in E minor), Op. 95
Anton Dvořák
(Thursday Evening, July 26th)

When this symphony was performed for the first time, from manuscript, by the Philharmonic Society under Anton Seidl, December 15, 1893, the program-book printed the following announcement, admittedly emanating from Dvořák himself.

“In order to facilitate the understanding of the work and of the spirit in which it was conceived, as well as of the theory on which it is constructed, Dr. Dvořák has kindly given the following explanation: On his arrival in America the composer was deeply impressed by the conditions peculiar to this country and the spirit of which they were the outward manifestations. In continuing his activity he found that the works which he created here were essentially different from those which had sprung into existence in his native country. They were clearly influenced by the new surroundings and by the new life of which these were the material evidence. Dr. Dvořák made a study of Indian and Negro melodies and found them possessed of characteristics peculiarly their own. He identified himself with their spirit, made their essential contents—not their formal, external traits—his own. As Liszt, Brahms, and particularly Schubert reproduced the spirit of Hungarian music in their works, as Dvořák had done in regard to Bohemian music in his Slavonic Dances, so he strove in the present symphony to reproduce the fundamental characteristics of the melodies which he had found here, by means of the specifically musical resources which his inspiration furnished. . . . The second and third movements were written under the influence of Longfellow’s The Song of Hiawatha, for which the composer has a profound admiration. In the second movement and in the Finale reminiscences of the themes of the first movement will be found. . . .”

American Polonaise

Wallingford Riegger
(Friday Evening, July 27th)

This is one of the five compositions selected for performance by the Stadium’s Score Committee which judged the manuscripts submitted in the competition for American composers.

Wallingford Riegger is Professor of Theory and ‘Cello at Drake University, Des Moines. He was born in 1883 at Albany, Georgia, of musical parents, and as a youth studied violin and ‘cello. He left Cornell University in 1906 to enter the Institute of Musical Art, New York, as a student of composition with Percy Goetschius and of cello with Alvin Schroeder. He was graduated in 1911, went to Europe, and continued his studies in Berlin (composition with Bruch and Edgar Stillman Kelley, ‘cello with Hekking). In 1910 he conducted the Third Symphony of Brahms and Tchaikovsky’s Pathetic at a concert of the Blüthner Orchestra. Returning to America, he served as assistant conductor of the St. Paul Symphony Orchestra for three years, went again to Germany and became assistant conductor at the Royal Opera House in Wurzburg, and afterward conducted the summer concerts of the Blüthner Orchestra in Berlin. This brought about his engagement as one of the regular conductors of that orchestra for the season of 1916-1917. The war caused him to return to America, when he took up his present post at Drake University. Last summer he won the Paderewski Chamber Music Prize of $500 with a trio in B minor for piano, violin, and ‘cello.

Concerning his American Polonaise, Mr. Riegger writes as follows: “It is an attempt to embody the typically American syncopated rhythms in a work written in slow triple time—a thing which, to my knowledge, has never been attempted. All ragtime, jazz, fox trots, and such, are without exception in duplue (2-4 or 2-2) rhythm, our modern dance-music being pitifully meagre as to variety of rhythms (compare the schottische, polka, minuet, mazurka, polonaise, of older days). Our only contemporary dance in triple measure is the comparatively rapid waltz. My present attempt is probably too symphonic in character ever to become popular as a dance; nevertheless it might serve as a suggestion. It was written in April, 1923.”

* We are familiar with only about one-half of all the rag-time, jazz, and fox trots in existence, and so are unable to vouch for the accuracy of Mr. Riegger’s very interesting generalization.

Suite from the Ballet “Nutcracker,” Op. 71 (a)
P. I. Tchaikovsky
(Saturday Evening, July 28th)

The story on which Tchaikovsky’s ballet is founded concerns a wonderful dream that came to little Marie* Silberhaus after the Christmas party at which the presents were dolls that behaved as if they were alive—though Marie herself had received only an ordinary household nutcracker, which apparently had no higher destiny than the destruction of filbert shells. But Marie, after the wise and mysterious fashion of the young, was captivated by the poor crunching thing, and after the candies had been blown out and when the house was dark and still, she climbed out of bed and tiptoed downstairs to look at her pet. Whereupon marvelous things began to happen. The Christmas tree blazed again with light, the toys and sweetmeats were dancing wildly, and the Nutcracker had come to life and was taking part in the festivities. But suddenly a terrific battle began between the tin soldiers, led by the Nutcracker, and an army of mice under the command of their king. The Nutcracker and the Mouse-King clinched, and things looked black for the Nutcracker, whose muscles were naturally a bit lame from his labors at the Christmas dinner. But just at this moment Marie slew the Mouse-King with her slipper, and his army retired in defeat. The Nutcracker was transformed into a glorious young prince, and he and Marie flew away together over the silent, snowy forests to the delectable Kingdom of Sweetmeats and Lollipops. There they were welcomed by the Sugar-Plum Queen—the Fairy Dragée, with all her Court, and a dance of the Sweetmeats was arranged for the edification of the visiting lovers.

* She is “Clara” in the scenario used by Tchaikovsky in his ballet, for which he chose a French version by the elder Dumas of E. T. A. Hoffmann’s fairy tale, Nussknacker und Mausqueteer (“The Nutcracker and the Mouse-King”), from the collection of stories called Die Serapions Bruder. Dumas entitled his version of the tale Histoire d’un Casse-Noisette.
STADIUM PROGRAMS
THE NEW YORK PHILHARMONIC ORCHESTRA
Willem van Hoogstraten, Conductor
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THURSDAY EVENING, JULY 26th, 1923
1. Symphony, “From the New World” (No. 5, in E minor), Op. 95
   I. Adagio; Allegro molto
   II. Largo
   III. Scherzo
   IV. Allegro con fuoco
   INTERMISSION
2. Salome's Dance, from the Opera “Salome”
   RICHARD STRAUSS
3. Siegfried's Rhine Journey, from “Götterdämmerung”
   WAGNER
4. Prelude and Liebestod, from “Tristan und Isolde”
   WAGNER

FRIDAY EVENING, JULY 27th
Soloist: MISCHA MISCHAKOFF, Violinist
(Audition Winner)
1. Overture to “Der Freischütz”
   WEBER
2. Concerto for Violin, in D major, Op. 35
   I. Allegro moderato
   II. Canzonetta
   III. Finale
   INTERMISSION
3. American Polonaise
   RIEGGER
4. Suite, “Impressions of Italy”
   CHARPENTIER
   I. Serenade
   II. On Mule-Back
   III. On the Heights
   IV. Naples

SATURDAY EVENING, JULY 28th
(Dance Program)
1. Invitation to the Waltz
   WEBER
2. Mephisto Waltz
   LISZT
3. (a) Minuet
   (b) Valse Triste
   BOCCHERINI
   SIBELIUS
   JOHANN STRAUSS
   INTERMISSION
5. Gavotte from “Idomeneo”
   MOZART
6. “Nutcracker” Suite, Op. 71 (a)
   TCHAIKOVSKY
   I. Ouverture Miniature
   II. Danses caracteristiques: (a) Marche (b) Danse de la Fée Dragée (c) Trepak; Danse Russe
      (d) Danse Arabe (e) Danse Chinoise (f) Danse des Mirlitons
   III. Valse des Fleurs
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NOTES ON THE PROGRAMS

By Lawrence Gilman

Symphony in C major, No. 7

(Sunday Evening, July 29th)

Franz Schubert

Schubert's greatest symphony is remarkable in this: despite its candor and amplitude and exuberance, it is full of surprising and inexhaustible subtleties of design and procedure, of delicate felicities accomplished with so perfect an air that they wear the innocence and nature of the music itself. Consider, in one example among a thousand, a detail in the slow movement even more delectable than that famous incident which so captivated the romantic Schumann, the passage in which "the horn is calling as though . . . from another sphere": consider that place (it is in the twenty-fourth measure from the opening of the Andante) where the song of the oboe unfolding the main theme modulates from A minor into A major, and begins the lovely subsidiary that follows it. Nothing, apparently, could be simpler, more unsought, than that change from minor to major; yet how consummately artful it is, and how ravishing! And mark the touch of magic—seemingly naive—that is given to the second (F major) theme in its eighth measure by the D-flat in the 'cellos.

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

(Monday evening, July 30th)

P. I. Tchaikovsky

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

I. (Andante moderato: Moderato con anima)

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

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

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

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

III. (Scherzo, Pizzicato ostinato: Allegro)

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

IV. (Finale: Allegro con fuoco)

Fourth movement. If you can find no pleasures in yourself, look about you. Mix with the people. Observe that the multitude understands how to be merry, how to surrender itself to gayety. A popular festival is depicted. Scarcely have you forgotten yourself, scarcely have you had time to lose yourself in contemplation of the joy of others, when unwearying Fate again annouces its presence: the mene is the nurse of the note that you are lonely and sad. How merry they all are! And do you still say that the world is steeped in grief? Nay, there is such a thing as joy—simple, vigorous, primitive joy. Rejoice in the happiness of others, and it will still be possible for you to live.

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

Symphonic Poem, "Vltava" ("The Moldau")

(Tuesday Evening, July 31st)

Friedrich Smetana

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

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

Italian Caprice, Op. 45

(Wednesday, August 1st)

P. I. Tchaikovsky

Tchaikovsky wrote from Rome in 1880 that he was at work upon a new composition: "an Italian Fantasia [as he then described it] based upon folksongs. Thanks to the charming themes, some of which I have taken from collections and some of which I have heard in the streets, this work will be effective." Living with his brother Modeste at the Hotel Constantin, they were not far from the barracks of the Royal Carabissiers, and Tchaikovsky often listened to the bugle calls of the cavalrymen. One of these cavalry signals found its way into the Italian Caprice, and may there be heard as the trumpet fanfare at its beginning. The piece is in A major. There is an introduction (Andante un poco rubato, 6-8). The melancholy mood of the first subject (strings) is soon lightened, and Tchaikovsky brings on his folk-tunes, their melodies characteristically harmonized in thirds. The finale is a brilliant and extended tarantella movement.
STADIUM PROGRAMS
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SUNDAY EVENING, JULY 29th, 1923

1. Symphony in C major
   I. Andante—Allegro ma non troppo
   II. Andante con moto
   III. Scherzo
   IV. Finale
   Schubert

   INTERMISSION

2. Caucasian Sketches
   I. In the Mountain Pass
   II. In the Village
   III. In the Mosque
   IV. Procession of the Sirdar
   Ippolitoff-Ivanoff

   Tchaikovsky

MONDAY EVENING, JULY 30th
All-Tchaikovsky Program

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

   INTERMISSION


3. Andante Cantabile for Strings, Op. 11

4. Marche Slav, Op. 31

TUESDAY EVENING, JULY 31st
Soloist: Helena Marsh, Contralto

   Berlioz

2. Aria: “Mon coeur s’ouvre à ta voix,” from “Samson et Dalila”
   Saint-Saëns

   Smetana

   Ponchielli

   Richard Strauss

   Sibelius

WEDNESDAY EVENING, AUGUST 1st

1. Overture to “Hänsel and Gretel”
   Humperdinck

2. “Liebestraum”
   Liszt

3. Italian Caprice, Op. 45
   Tchaikovsky

   INTERMISSION

4. Slavic Dances
   Dvorak

5. Suite from “L’Arlésienne,” No. 1
   Bizet

   I. Prelude
   II. Minuetto
   III. Adagietto
   IV. Carillon
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NOTES ON THE PROGRAMS

By Lawrence Gilman

"Fetes" ("Festivals"), from "Nocturnes" for Orchestra.................. Claude Debussy

(Thursday Evening, August 2nd)

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

In Fetes (Festivals) he asks us to receive an impression of "the restless, dancing rhythms of the atmosphere, interspersed with brusque scintillations. There is also an incidental procession—a wholly imaginary pageant—passing through and blended with the argent revelry; but the background of uninterrupted festival 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 chimerical revellers in the distance, are marvellously indicated by Debussy's magic orchestra.

Two Interludes: "Before Parting"; "Rondel".................................. Max Kidder

(Thursday Evening, August 2nd)

Max Kidder was joint winner, with Nino Marcelli, of the prize awarded by the Stadium Score Committee for the most meritorious works submitted in the contest for American composers.

Mr. Kidder was born in 1886 at Monmouth, Ill, where he now lives and practices law. He studied composition with Gustav Strube in Boston as a youth of 20, but otherwise was self-taught. He practices law, he says, "in order that he may be able to compose music."

He has composed two operas: Tholma and Corinna's Wedding; two symphonic poems: Weird Night and Sprite Dance, and The Buccaneers; numerous works for piano, and about 75 songs. Of the prize-winning score on this program Mr. Kidder writes as follows:

"In the composition of the Two Interludes my plan was to write a group of pieces for orchestra comprising three numbers in the style of interludes based on poems of Swinburne entitled Before Parting, Rondel, and Ballad of Burdens. The orchestration of the last named was not finished in time to submit the pieces as a group of three. I prefer to allow anyone who is interested to conjecture which one of several poems by Swinburne entitled Rondel is supposed to be interpreted by my interlude of that name."

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

(Friday Evening, August 3rd)

Grieg put together the four numbers of this Suite from the music that he composed to Ibsen's like-named drama. 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."

Prelude to the Opera "Gobi"...................................................... Alois Reiser

(Saturday Evening, August 4th)

Alois Reiser was born at Prague in 1884, and studied at the Conservatory in that city with Anton Dvorak. He came to New York in 1905 and is now conductor of the orchestra at the Strand Theatre. He is a naturalized American citizen. His works include two tone-poems, Triton and Summer Evening, a Slavic Rhapsody for orchestra, two cello concertos, a trio which won a prize of the Pittsburgh Art Society, a piece In Ballade Style, for violin and piano, which Zimbalist has played, and a string quartet in E minor performed at Aeolian Hall by the Berkshire players, and at a Berkshire Festival in Pittsfield. His three-act opera, Gobi, was composed in 1911 to a libretto by J. L. Brookes of Prague; it has not been performed.

The Prelude played at this concert is introductory to the third act, and "depicts the suffering and endless pain endured by Hagil, the noble hero, upon the discovery of his wife's deceit"—for this faithless lady, Iris, not only fails to appreciate the nobility of her spouse (a common demerit) but comports herself unbecomingly in an affair with her brother-in-law Agol. But Hagil, catching them at their love-making, slays his brother, and thus satisfies a bitter grudge of Gobi, an ill-used merchant, who has long plotted the undoing of the family in revenge for an ancient wrong.
STADIUM PROGRAMS
THE NEW YORK PHILHARMONIC ORCHESTRA
Willem van Hoogstraten, Conductor
(Programs subject to change without notice)

THURSDAY EVENING, AUGUST 2nd, 1923
1. Overture to “Tannhäuser” Wagner
2. “Fêtes” ("Festivals"), from “Nocturne” for Orchestra Debussy
3. Two Interludes for Orchestra:
   (a) “Before Parting
   (b) “Rondel” Max Kidder
   (Prize-Winner in Stadium Score Competition)
INTERMISSION
   I. Poco sostenuto; Vivace
   II. Allegretto
   III. Presto
   IV. Allegro con brio

FRIDAY EVENING, AUGUST 3rd
Soloist: BELA LOBOV, Violinist
   (Concertmaster, Stadium Orchestra)
1. Overture to “Rienzi” Wagner
2. Concerto for Violin, in E minor, Op. 64 Mendelssohn
   I. Allegro molto appassionato
   II. Andante
   III. Allegretto non troppo; Allegro molto vivace
   Bela Lobov
   INTERMISSION
   I. Morning Mood
   II. Aase’s Death
   III. Anitra’s Dance
   IV. In the Hall of the Mountain King

SATURDAY EVENING, AUGUST 4th
1. Overture to “William Tell” Rossini
2. “Unfinished” Symphony, in B minor Schubert
   I. Allegro moderato
   II. Andante con moto
   INTERMISSION
3. Prelude to the Opera “Gobi” Alois Reiser
   (Honorable Mention in Stadium Score Competition)
4. Waltz from “Der Rosenkavalier” Richard Strauss
5. Bacchanale from “Tannhäuser” Wagner
6. Prelude to “Die Meistersinger” Wagner
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NOTES ON THE PROGRAMS
By Lawrence Gilman

“Russian Sketches” (Sunday Evening, August 5th) Nathan Novick

This suite is one of the five compositions chosen for performance from the manuscripts judged by the Stadium’s Score Committee in the competition for American composers.

Nathan Novick was born in Philadelphia, of Russian parents, December 28, 1896. He received a general education at the public and high schools of Brooklyn, began to study the violin at the age of thirteen, entered the Institute of Musical Arts in New York, and completed there the violin course under Edouard Dethier and the composition course under Percy Goetschius. He now teaches at the Institute himself. He has composed, in addition to the Russian Sketches, a symphonic poem, Orion, a piano quintet, a trio for violin, piano, and 'cello, and numerous songs.

Concerning the Russian Sketches, the composer writes as follows:

“They were intended originally for piano, and were orchestrated last May. . . . Since I have never been farther from home than Baltimore, Md., these sketches are purely imaginative—though they reflect to some extent the stories and experiences of Russian life that I have heard from my mother, and the various books I have read.

“I.—In A Siberian Impression I simply meant to depict a vast, cold, barren country where sorrow and depression predominate. . . .

“II.—In the second Sketch, after the arrival of the sleigh and the issuing of an invitation to ride by a ‘moujik,’ in a rather jovial fashion, a large party of peasants file into the one-horse sleigh and drive off to make merry. This merriment does not cease until the party have completed their ride.

“III (Chant), and IV (Dance).—These titles are, I think, sufficiently descriptive in themselves."

Symphony No. 5, in E minor, Op. 64 P. I. Tchaikovsky

(Monday Evening, August 6th)

According to Tchaikovsky's most persuasive interpreter, Ernest Newman, this Symphony "brings 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 gloomy, mysterious opening theme [the so-called 'motto-theme'] 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 shows us, as it were, the emotional transformation of this theme, evidently in harmony with a change in the part it now plays in the curious drama. It is in the major instead of the minor; it is no longer a symbol of weariness and foreboding, but bold, vigorous, emphatic, self-confident . . . a change from clouds to sunshine, from defeat to triumph."


(Tuesday Evening, August 7th)

It is easy to believe that the effect made by the Eroica Symphony upon the musical standpatters of its time was exceedingly perturbing. “Lawless,” “glaring,” “bizarre,” “strange modulations,” “an untamed striving for originality,” were some of the epithets flung at the revolutionary score by those Who viewed with Alarm in April, 1805. Imagine the impression that must have been made on those inhospitable and resentful ears not only by such “wicked whims” (as the horrified Ries called them) as the famous entrance of the horn in the tonic of E-flat major against the dominant A-flat-B-flat of the violins, but by such far more startling things as that passage in the working-out section of the first movement where the entire orchestra hurls forth those tremendous minor-seCONDS, like a giant fist shaken at the sky, and then drops to that amazing minor-ninth chord of the strings. Well might Sir George Grove exclaim that such passages as this are “absolute Beethoven”—that there is nothing comparable to their gigantic and tempestuous power in any previous music.

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

The first public performance of the Eroica was at Vienna, April 7, 1805; but there had been a private performance at Prince Lobk. wic’s in December, 1804.

Symphony No. 3, in F major, Op. 90 Johannes Brahms

(Wednesday Evening, August 8th)

Hanslick found in this work neither “the poignant song of Fate” that distinguishes the first symphony of Brahms, nor “the joyful Idyl” of the second. “Its fundamental note is proud strength that rejoices in deeds. But this heroic element is without warlike flavor—it leads to no tragic action, such as the Funeral March in Beethoven’s Eroica. It recalls in its musical character the healthy and full vigor of Beethoven’s second period, nowhere the singularities of his last period.”

But the Third Symphony of Brahms has suggested, to other minds than Hanslick’s, images and moods and characters so fantastically assorted that Alice might almost have dreamed them in Wonderland. It is less confusing and more profitable to think of the symphony as mere music, unadorned by interpretations—as music in which there is a singular blend of heroic beauty and romantic charm; a union of diverse traits exceptional even for Brahms, whose range of expressive speech was so large and so eloquent. Perhaps he has not elsewhere—in his symphonies, at least—so influentially united noble directness and puissant breadth, rich tenderness and poetic warmth.
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SUNDAY EVENING, AUGUST 5th, 1923

1. Overture to "Ruy Blas" Mendelssohn
2. Largo Handel
   INTERMISSION
4. Russian Sketches
   I. A Siberian Impression
   II. In a One-horse Sleigh
   III. Chant
   IV. Dance
   (First Performance) Novick
5. Rhapsody, "Espana" Chabrier
6. Waltz, "Roses from the South" Johann Strauss

MONDAY EVENING, AUGUST 6th
(For the Benefit of the Naturalization Aid League)
Soloist: Cantor M. Hershman

1. Overture-Fantasia, "Romeo and Juliet" Tchaikovsky
2. Aria from "La Juive" Halevy
   Cantor Hershman
3. Waltz: "Tales from the Vienna Woods" Johann Strauss
4. Barcarolle, "Ou, voulez-vous allez" Gounod
   Cantor Hershman
5. 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.

TUESDAY EVENING, AUGUST 7th
Soloist: Estelle Liebling, Soprano

1. Academic Festival Overture, Op. 80 Brahms
2. Aria from "Figaro," "Non si piu" Mozart
   Estelle Liebling
4. Aria from "Etienne Marcel": "O beaux rêves" Saint-Saëns
   Estelle Liebling
   INTERMISSION
   I. Allegro con brio. II. Marcia funebre: Adagio assai. III. Scherzo: Allegro vivace; Trio.
   IV. Finale: Allegro Molto.

WEDNESDAY EVENING, AUGUST 8th
Soloist: Bruno Labate, Oboist

1. Overture to "Der Freischütz" Weber
2. Symphony No. 3, in F major, Op. 90 Brahms
   I. Allegro con brio II. Andante INTERMISSION
   III. Poco Allegretto IV. Allegro
3. Overture to "The Flying Dutchman" Wagner
4. "Villanella": Solo for Oboe, with Orchestral accompaniment Labate
   Bruno Labate
5. Caucasian Sketches
   I. In the Mountain Pass. II. In the Village. III. In the Mosque. IV. Procession of the Sirdar.
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NOTES ON THE PROGRAMS

By Lawrence Gilman

Suite Araucana... Nino Marcelli

(Thursday Evening, August 9th)

Mr. Marcelli was joint winner, with Max Kidder, of the prize awarded by the Stadium Score Committee for the most meritorious works submitted in the contest for American composers (Mr. Kidder's prize-winning score, Two Interludes, was performed at the Stadium on August 2nd).

Nino Marcelli was born at Rome, Italy, in 1890. He lived in Chili from his second to his twenty-fourth year, came to the United States in 1916, and is now a naturalized American citizen. He is a graduate of the Santiago de Chili Conservatory of Music, and has a reputation in South America as a symphonic conductor. He led the American Headquarters Band in Paris during the War, and composed the music for the Grove Play of the Bohemian Club of San Francisco last summer.

He writes as follows concerning his Suite Araucana:

The suite was written to embody certain pictures and moods suggested by the traditions of the Araucanian Indians.

I. Spirits of the Forest. Like most primitive peoples, the Araucanians were polytheists and nature-worshippers, endowing all things with a conscious personality. They held a belief that their forests were inhabited by spirits who appeared nightly among the trees, to amuse themselves with songs and dances, according to their mood. A legend tells that on one night these spirits were attacked by hostile demons, who burst suddenly upon the revellers, and scattered them.

II. Worshipers of the Sun. When they heard these sounds of tumult among the ghostly dwellers in the forest, the Indians were afraid. To them, the mysterious noises were an omen of impending calamity. Leaving their rucas (dwelling-places), they gathered on the mountain tops, where they prayed for protection to the rising sun.

III. At the Toqui's Fiesta. The gloomy forebodings of the natives were only too well founded. Greedy for plunder, Spanish conquistadores from the north appeared at last in Araucania, under the leadership of Pedro de Valdivia, a bold, cruel fighter and an able tactician. From 1546 until his death at their hands in 1553, Valdivia waged merciless war against the Araucanians, whose steady resistance in defense of their country won them a high place among the bravest nations of all time. The third movement of the Suite aims to present the picture of a triumphal celebration before the ruca of a toqui, or supreme war chief, following a victory over the Spaniards.

IV. The Unconquered. For hundreds of years, the old enmity continued between the Araucanians and the European invaders, until, after long and stubborn fighting, this proud nation—whose boast it was never to have known a master—came at last upon a new era, an era of tranquility, in which warfare gave place to friendly amalgamation with the ancient foe.

Concert Waltz, “The Immortals,” Op. 47... Allan Lincoln Langley

(Saturday Evening, August 11th)

Mr. Langley, another of whose admirable waltzes, In Strauss’s Time, was performed at a Stadium concert last summer*, is a member of the Philharmonic Orchestra, playing in the viola section. He was born at Newport, R. I., in 1892, studied with Chadwick at the New England Conservatory, and has composed a symphony, a string quartet, a sonata for violoncello and piano, and a group of concert waltzes for orchestra.

The waltz entitled The Immortals, writes the composer, “was written as a tribute to some of the notable composers who made that form of music famous. Six waltz-writers are remembered in the dedication. The introduction is inscribed to Johann Strauss, the father; of the waltzes, No. 1 is dedicated to Emile Waldteufel; No. 2 to Josef Gungl; No. 3 to Josef Lanner; No. 4 to Karl Komzak, and the coda to Johann Strauss, Jr. In the four waltzes, an effort has been made to write as nearly as possible in the respective styles of the composers named, which are obviously distinctive to a sympathetic student of the waltz. In the introduction and coda, which presage and recapitulate the themes of the waltzes, such a policy is, of course, impracticable. This waltz was composed in the summer of 1921.”

* On August 4th, 1922, under Mr. van Hoogstraten’s baton.
STADIUM PROGRAMS
THE NEW YORK PHILHARMONIC ORCHESTRA
Willem van Hoogstraten, Conductor
(Programs subject to change without notice)

THURSDAY EVENING, AUGUST 9th, 1923
Soloist: ELIZABETH BONNER, Contralto
1. Overture to "The Bartered Bride" Smetana
2. Air, "Che faro," from "Orfeo" Gluck
   Elizabeth Bonner
3. Suite Araucana NINO MARCELLI
   I. Spirits of the Forest
   II. Worshippers of the Sun
   III. At the Toqui's Fiesta
   IV. The Unconquered
   (Prize-winning Score in Stadium Competition)
   INTERMISSION
4. Aria, "O Don fatale," from "Don Carlos" Verdi
   Elizabeth Bonner
5. Wotan's Farewell and Magic Fire Scene, from "Die Walküre" Wagner
6. Italian Caprice, Op. 45 Tchaikovsky

FRIDAY EVENING, AUGUST 10th
Memorial Concert
in commemoration of
Warren Chamaliel Harding
Soloist, ANNA CASE, Soprano
Special Program

SATURDAY EVENING, AUGUST 11th
Soloist: B. JAENICKE, Horn
1. Overture to "Die Fledermaus" JOHANN STRAUSS
3. First Movement from Piano Concerto No. 1, in B-flat minor, Op. 23 TCHAIKOVSKY
   Allegro non troppo e molto maestoso; Allegro con spir.to
   Played by the Duo-Art Reproducing Piano, as recorded by Percy Grainger
   INTERMISSION
4. Concerto for Horn, Op. 11 RICHARD STRAUSS
   I. Allegro
   II. Andante
   III. Rondo
   IV. Allegro
   B. Jaenicke
5. Scherzo from "Midsummer-Night's Dream" Music MENDELSSOHN
   Duo-Art Reproducing Piano by Courtesy of The Aeolian Company
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Memorial Concert

IN COMMEMORATION OF

WARREN GAMALIEL HARDING

GIVEN AT THE

LEWISOHN STADIUM

BY THE

NEW YORK PHILHARMONIC ORCHESTRA

WILLEM VAN HOOGSTRATEN, Conductor

Friday Evening, August 10, 1923

 AT 8:30 O'CLOCK


By the President of the United States of America

A Proclamation

To the People of the United States

In the inscrutable wisdom of Divine Providence, Warren Gamaliel Harding, twenty-ninth President of the United States, has been taken from us. The nation has lost a wise and enlightened statesman and the American people a true friend and counselor, whose whole public life was inspired with the desire to promote the best interests of the United States and the welfare of all its citizens. His private life was marked by gentleness and brotherly sympathy and by the charm of his personality he made friends of all who came in contact with him.

It is meet that the deep grief which fills the hearts of the American people should find fitting expression.
WARREN GAMALIEL HARDING

Twenty-ninth President of the United States. Born at Corsica, Morrow County, Ohio, November 2, 1865; Died in San Francisco August 2, 1923

Copyright Baker Art Gallery
Friday Evening, August 10th

Memorial Concert

in commemoration of

Warren Gamaliel Harding

Soloist: Anna Case, Soprano

Special Program

1. National Anthem, "The Star Spangled Banner"
   "In Memory of a Great Man"
   I. Allegro con brio
   II. Marcia funebre: Adagio assai
   III. Scherzo: Allegro vivace; Trio
   IV. Finale: Allegro Molto

INTERMISSION

3. Hymn, "Lead Kindly Light". Dykes
   Anna Case
4. Funeral March. Chopin
5. Ave Maria. Bach-Gounod
   Anna Case
6. Tone-Poem, "Death and Transfiguration". Strauss
Stadium Concerts

SIXTH SEASON

The NEW YORK PHILHARMONIC ORCHESTRA

WILLEM VAN HOOGSTRAKEN, Conductor

AT THE

LEWISOHN STADIUM

138TH STREET AND AMSTERDAM AVE.

Every Evening at 8:30

JULY 5TH TO AUGUST 15TH, 1923

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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.
NOTES ON THE PROGRAMS
By Lawrence Gilman

Symphony No. 5, in C minor, Op. 67
(Ludwig van Beethoven)

(Sunday Evening, August 12th)

Sir George Grove thought that this Symphony conceals a romantic and passionate history. "Its composition," he says, "covered the time before the engagement [of Beethoven with the Countess Theresa von Brunswick], the engagement itself, and a part of the period of agitation when the lovers were separated. . . . Now, considering the extraordinarily imaginative and disturbed character of the symphony, it is impossible not to believe that the work—the first movement at any rate—is based on his relations to the Countess, and is more or less a picture of their personality and connection. . . . In fact, the first movement seems to contain actual portraits of the two chief actors in the drama. . . ." At any rate, in this movement he unbooms himself as he has never done before . . . we hear the palpitating accents and almost the incoherence of the famous love-letters, but mixed with an amount of fury which is not in them." To Sir George's mind, the opening phrase of the Symphony "exactly expresses" Beethoven—"the fierce imperious composer, who knew how to 'put his foot down'"; while the tender E-flat subject in the violins is the youthful Countess—"the womanly, devoted girl."

But listen to M. Vincent d'Indy concerning this matter. "All of those compositions [of Beethoven's Second Period, 1801-1815] which tell of or reveal amorous anguish," he remarks, "can apparently be traced, chronologically speaking, only to his passion for Giulietta Guicciardi."

Theresa and Giulietta, and the knocking of Fate, and the note of the yellow-hammer heard in country walks—surely many things a + said to have been celebrated in the C minor Symphony. No wonder, as Sir George remarks, that "the work should have penetrated more widely and deeply than any other into the minds of men."

But speculate as we may concerning the emotional impulse that projected this Symphony, it is unlikely that any one can listen to it and not be aware that some momentous spiritual process is implicit in the music. It is a tremendous utterance, whatever it may be trying to say to us.

Orchestral Scherzo, "The Sorcerer's Apprentice"
(Paul Dukas)

(Monday Evening, August 13th)

Dukas' amusing and delightful "scherzo" (as he calls it) was composed in 1897. It is a triol anecdote based on Goethe's ballade, Der Zauberlehrling, which in its turn was derived from a dialogue in Lucian's The Lie-Fancier—which makes the tale at least 1800 years old. It relates the improving and highly moral story of a magician's apprentice who, in his master's absence, meddles with the supernatural machinery, 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 that will persuade the broom to call it a day. In panic, he splits the handle with an axe—and now, to his horror, there are two brooms, both fetching water, and the house is aflood. But at this point the Sorcerer comes home, recues the terrified apprentice, and restrains the over-zealous broom.

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

(Tuesday Evening, August 14th)

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 Sultan 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 Sultan Scheherazade. For her stories he borrowed the verses of poets and the words of folk-songs, and she fitted together tales and adventures.

There is doubt as to Rimsky-Korsakov'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 consistently throughout the piece, as the motive of Scheherazade herself, the persuasive and triumphant narrator.

Symphonic Poem, "Les Preludes"
(Franz Liszt)

(Wednesday Evening, August 15th)

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

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

What is life but a series of prelimixes to that unknown song whose initial solemn note is tolled by Death? The enchanted dawn of every life is love; but where is the destiny on whose first delicious joys some storm does not break—a storm whose deadly blast disperses youth's illusions, whose fatal bolt consumes its altar. And what soul thus cruelly bruised, when the tempest rolls away, seeks not to rest its memories in the calm of rural life? Yet man allows himself not long to taste the kindly quiet which first attracted him to Nature's lap; but when the trumpet gives the signal he hastens to danger's post, whatever be the fight which draws him to its lists, that in the strife he may once more regain full knowledge of himself and all his strength.
STADIUM PROGRAMS
THE NEW YORK PHILHARMONIC ORCHESTRA
Willem van Hoogstraten, Conductor
(Programs subject to change without notice)

SUNDAY EVENING, AUGUST 12th, 1923
Soloist: CORNELIUS VAN VLIET, 'Cellist

1. Overture to "Tannhäuser" WAGNER
2. Salome's Dance RICHARD STRAUSS
3. Two Movements from 'Cello Concerto in D major, Op. 101 HAYDN
   (a) Adagio. (b) Allegro.

Cornelius Van Vliet
INTERMISSION

4. Symphony No. 5, in C minor, Op. 67 BEETHOVEN
   I. Allegro con brio. II. Andante con moto. III. Scherzo. IV. Finale.

MONDAY EVENING, AUGUST 13th [BENEFIT CLUB AUTUMN]
Soloist: ELIZABETH SANTAGANA, Soprano

1. Symphony in A minor, No. 3, Op. 56 MENDELSSOHN
   I. Andante con moto; Allegro un poco agitato. II. Vivace non troppo. III. Adagio. IV. Allegro vivacissimo; Allegro maestoso assai.

INTERMISSION

2. Marguerite's Romance, from "La Damnation de Faust" BERLIOZ
   Elizabeth Santagana

3. Two Movements from the "Rustic Wedding" Symphony GOLDMARK
   (a) Bridal Song. (b) In the Garden.

4. Four Songs with Piano Accompaniment:
   (a) Kaddisch RAVEL
   (b) Berceuse hebraique SAMINSKY
   (c) L'Agneau de la petite Sarah SAMINSKY
   (d) "Le Rêve du prisonnier" RUBINSTEIN

Elizabeth Santagana

5. Orchestral Scherzo, "The Sorcerer's Apprentice" DUKAS

TUESDAY EVENING, AUGUST 14th

1. Symphonic Suite, "Scheherazade" RIMSKY-KORSAKOFF
   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.

INTERMISSION

2. Introduction to Act III., "Lohengrin" WAGNER

3. "Nutcracker" Suite, Op. 71 (a) TCHAIKOVSKY
   I. Ouverture Miniature
   II. Danses caracteristiques: (a) Marche (b) Danse de la Fée Dragée (c) Trepak: Danse Russe
   (d) Danse Arabe (e) Danse Chinoise (f) Danse des Mirlitons. III. Valse des Fleurs.

4. Hungarian Rhapsody No. 1, in F LISSZT

5. Marche Slav TCHAIKOVSKY

WEDNESDAY EVENING, AUGUST 15th
Last Night of the Season
REQUEST PROGRAM
(As Chosen by the Votes of Stadium Audiences)

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

INTERMISSION

2. Overture to "Die Meistersinger" WAGNER

3. Symphonic Poem, "Les Préludes" LISZT

4. Waltz, "The Blue Danube" JOHANN STRAUSS

5. Overture, "1812" TCHAIKOVSKY
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