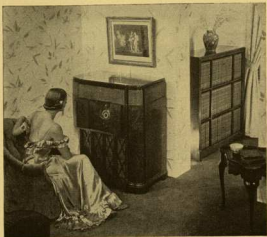


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Thursday Aft.	Jan. 23—BURTON HOLMES, <i>South America East Coast</i>
Thursday Eve.	Jan. 23—PHILHARMONIC-SYMPHONY SOCIETY
Friday Aft.	Jan. 24—PHILHARMONIC-SYMPHONY SOCIETY
Friday Eve.	Jan. 24—LEA LUBOSHUTZ, <i>Violinist</i>
Saturday Eve.	Jan. 25—PHILHARMONIC-SYMPHONY SOCIETY
Sunday Aft.	Jan. 26—PHILHARMONIC-SYMPHONY SOCIETY
Sunday Eve.	Jan. 26—BURTON HOLMES, <i>South America East Coast</i>
Monday Eve.	Jan. 27—NATIONAL ORCHESTRAL ASSN.
Tuesday Eve.	Jan. 28—PHILADELPHIA ORCHESTRA
Wed. Morn.	Jan. 29—HUNTER COLLEGE, <i>Midterm Commencement</i>
Wed. Eve.	Jan. 29—ARTUR SCHNABEL, <i>Pianist</i>
Thursday Aft.	Jan. 30—BURTON HOLMES, <i>In Normandy and Brittany</i>
Thursday Eve.	Jan. 30—PHILHARMONIC-SYMPHONY SOCIETY
Friday Aft.	Jan. 31—PHILHARMONIC-SYMPHONY SOCIETY

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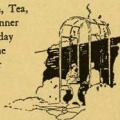
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Chorus of The Dervishes *Beethoven*
(from "The Ruins of Athens") *Saint-Saëns*
Sonata in A flat major, Op. 110 *Beethoven*

Twenty-four Preludes, Op. 28 *Chopin*
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Lento *Allegro*
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Largo *Presto con fuoco*
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Lento assai *Allegro molto*
Andantino *Vivace*
Molto agitato *Largo*
Largo *Cantabile*
Allegro molto *Molto agitato*
Vivace *Moderato*
Presto *Allegro appassionato*

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I.

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Allegro.

Scherzo: Allegretto vivace.

Menuetto: Moderato e grazioso.

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- Sonata in A major (Köchel 331) *Mozart*
 Andante grazioso with six variations
 Minuetto
 Alla Turca—allegretto
 Etude Symphonique, Opus 13 *Schumann*
 Sonatine *Ravel*
 Sonata in B minor *Chopin*
 Allegro maestoso
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 Largo
 Finale. Presto non tanto

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Pianist

PROGRAMME

- Prelude and Fugue, F minor *Bach*
 Sonata, B minor *Liszt*
 Capriccios: *Brahms*
 F sharp minor, Op. 76, No. 1
 C major, Op. 76, No. 8
 2 Mazurkas *Chopin*
 Scherzo, B minor *Chopin*

Intermission

- Preludes: *Shostakovich*
 C major, D major, B minor
 C sharp minor, D flat major
 D minor
 Romance *Sibelius*
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 Springtime at the hills *Yasuji Kiyose*
 Tarantella "Venezia e Napoli" *Liszt*

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PROGRAM CONTINUED

II.

Sonata in A Major, Op. 101

Allegretto ma non troppo.

Vivace alla Marcia.

Adagio ma non troppo, con affetto—Allegro.

— Intermission —

III.

Sonata in F Major, Op. 54

In Tempo d'un Menuetto.

Allegretto.

PROGRAM CONTINUED ON SECOND PAGE FOLLOWING



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 Rondo: Allegro

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 Adagio.
 Scherzo: Allegro.
 Allegro assai.

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Sonata Opus 110.....Beethoven

III.
Nocturne in E major.....Chopin
Four Etudes.....Chopin

C minor Opus 25 No. 12
E major Opus 10 No. 3
F major Opus 10 No. 8
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Andante
Allegro assai

Sonata, C minor, Op. 30, No. 2 Beethoven
Rasli-Shem.....Bloch

Sicilienne.....Achron
Wienerich.....Gadovsky

Two Romances.....Irwin Heilner
Moto Perpetuo.....Burleigh

Polonaise Brillante.....Wieniawski

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TOSCANINI'S GOLDEN ANNIVERSARY



Three Milestones

January 23, 1936—The opening concert of Arturo Toscanini's tenth Philharmonic year.

March 25, 1936—The Maestro's birthday. He was born sixty-nine years before in the city of Parma, Italy.

June 25, 1936—The golden anniversary of Toscanini's debut. Fifty years before he conducted his first performance—"Aida" in Rio de Janeiro.

The story of Toscanini's historic debut is reprinted here from an Associated Press despatch. . . .

He said "Go Away"

Fifty years ago, come next June 25th, there was a knocking at the door of a Rio de Janeiro hotel room—the knocking of great opportunity, and from within that room came the voice of a young man saying: "Go away! Go away!"

Next spring that young man who shouted "go away" to opportunity will observe his golden anniversary as master of the baton.

In 1886 the beardless Arturo Toscanini, then just nineteen years old, was a 'cellist in the orchestra of the Claudio Rossi Opera Company. He was handsome and accomplished and full of the love of life. That evening of June 25, he had made up his mind to remain away from the orchestra pit of the Teatro Don Pedro. Why spend all his time sawing a bow across a 'cello when there were so many more enjoyable things to do?

Meanwhile an emergency had risen in the opera company. The conductor had proved unpopular with the Rio audiences and a change had to be made quickly. The impresario, at his wit's end, thought suddenly of the brilliant young 'cellist Toscanini. So he sent to his hotel for him and Toscanini, hearing the clamor at his door, called petulantly: "Go away!"

The messenger returned to the opera house. When he reported his failure, several members of the company joined him and returned to Toscanini's hotel. For long minutes they begged Toscanini to come with them—to take over the baton and direct the evening's performance. The young man hemmed and hawed, finally acceded—and musical history was made.

Guanabaro's Story

Few still live who remember that occasion. Even Toscanini had forgotten the exact date of his debut. But Oscar Guanabaro remembers—Oscar Guanabaro, now eighty-four, who was a music critic in Rio fifty years ago and who reported the event for his paper. Still active among Brazil's teachers and critics, Guanabaro has written for the Associated Press an account of the night when a 'cellist died and a maestro was born.

RIO DE JANEIRO—It happened in 1886, nearly half a century ago, and to me it seems like yesterday.

The Claudio Rossi Company had changed conductors in Sao Paulo and on the opening night was met with manifest hostility on the part of the public. Sometimes in retrospect I catch again the deep derision in the whistling and the hooting which sent the billed conductor fleeing from the pit of the musicians to hide his confusion and his shame backstage.

The public had revolted and the din in the galleries, orchestra seats and stalls told the Claudio Rossi Manager that one of those fateful moments was at hand when a single move would mean defeat or victory.

The insurgence of the public communicated itself to some among the company's musicians and performers. Prominent among them were Medea Mey, famous coloratura soprano; the Russian tenor, Figner, and the celebrated French baritone, Lherie. Hurriedly Claudio Rossi summoned his company to conference and in less time than goes in the telling, the youngest and most prepossessing member of the orchestra, the 'cellist Toscanini, was ordered to conduct.

First Triumph

Never in all my experience has that final shellburst of applause been equaled which crowned the performance of "Aida" that night of June 25, 1886. I felt at the close of the kaleidoscopic evening that before my very eyes a new hero had been born. So I reported in "O Paiz," a great newspaper since gone into oblivion.

Perhaps Toscanini's own simple personality and his amazing youthfulness contributed to fix the events indelibly upon my mind. He was then only nineteen, a mere child.

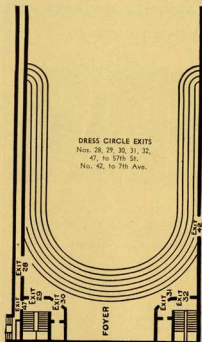
Score Closed

Yet as if to climax the fateful episodes in his rise to power, so to speak, by acclamation, the young beardless 'cellist mounted the conductor's platform and with one swift, confident gesture, closed the open score before him and gave the signal to begin. He was as sure of his place as if he had been born to it and while the crowd sat rapt and silent he conducted the entire opera by heart.

After that, the myopic boy who could not read the scores but mastered them with a gigantic memory went from triumph to triumph and conducted "Faust," "La Gioconda," "Rigoletto," "Il Trovatore," and other never to be forgotten performances. Then came the close of the season.

On Aug. 10, 1886, the Claudio Rossi Company left Rio. Among its members went an eaglet who had first tried his soaring wings among us.

Toscanini has not been back since then. They do say of eagles that they leave their fledgling nests never to return.



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47, to 57th St.
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INFORMATION for Patrons of Carnegie Hall

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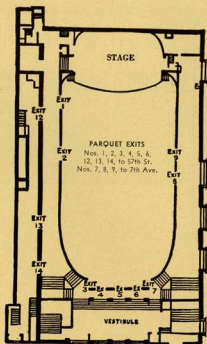
LOST AND FOUND articles at As-
sistant Manager's Office, 56th St.
entrance.

BUFFET is located on second tier
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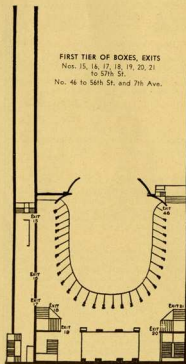
SMOKING is permitted only in the
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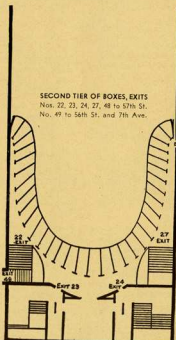
ELEVATORS to Dress Circle and
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57th Street.



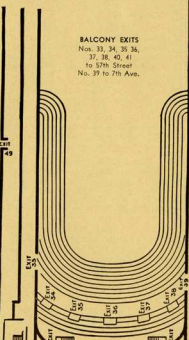
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CONCERT OF RUSSIAN MUSIC BY
SCHOLA CANTORUM
HUGH ROSS, CONDUCTOR
Tuesday Evening, February 4th
First performance in New York of
STRAVINSKY'S NEW MUSICAL MELODRAMA
"PERSEPHONE"

Excerpt from an article by OLIN DOWNES in the
N. Y. Times, March 16, 1935.



IGOR STRAVINSKY

"This afternoon in Symphony Hall, a Boston audience was given the opportunity, for some reason denied the public of New York, of hearing Igor Stravinsky's latest work, 'Persephone' for orchestra, chorus, speaker and tenor singer, and also of hearing Stravinsky as a conductor. 'Persephone' was performed for the first time in America, with the baton in the hands of the composer.

The orchestra was, of course, that of the Boston Symphony, and the chorus the Cecilia Society. The soloists were Eva Gauthier, who recited Persephone's lines very beautifully, in a mean between speech and song, and the tenor Colin O'More, admirable in the passages of Eumolpe.

"'Persephone,' first performed at the Paris Opera last April 30, with Ida Rubinstein, who recited parts of the text and also mimed in the title part, has been hotly defended and sweepingly condemned. For this writer it is one of the most distinguished and inspired of Stravinsky's compositions since 'Sacre du Printemps,' and in a large measure a vindication of his later tendencies. Its quality is cool and lovely, sometimes dark with the thought of the Hades to which the ravished Persephone descends, and again joyous and triumphant and quickened by a great cry as of the awakened earth when Spring returns to her embraces. While its music is not demonstrative in the romantic sense, the feeling is profound . . .

"The poem is divided in three parts, 'Persephone Abducted', 'Persephone in the Underworld' and 'Persephone Restored'.

"The tenor singer of the lines of Eumolpe is narrator and counselor. Persephone's lines are spoken. They are sometimes heard against an unimportant harmony of the orchestra; more often they fall on the ears entwined with orchestral commentary. The chorus fulfills much of the Greek custom and Gide has gone to Homer for his fundamental inspiration, though his treatment of the subject is his own, and a considerable departure in detail from the classic myth."

GLINKA'S OPERA, 'A LIFE FOR THE CZAR' (Acts IV and V) will also be presented by the Schola Cantorum on this program, for the first time in America. From this opera dates the birth of Russian national music. "All that Russia has suffered and sung, her lamentations and rejoicings, her gloomy nights and radiant dawns, are in this opera." (Merimée).

On Leaving CARNEGIE HALL

ESPECIALLY for the benefit of the increasing number of new patrons of Carnegie Hall, we should like to call attention to the most convenient means of exit from the Auditorium after the concerts. This message is particularly pertinent now when attendance is constantly on the increase, and most patrons have formed the habit of leaving the Hall only on the 57th Street side. The crowding of the Main Lobby, caused largely by people awaiting their private cars, can be greatly minimized once other patrons are familiar with the doors leading to Seventh Avenue and to 56th Street. We should like to point out specifically the expediency of using Parquet Exits #8 and #9 on the west side of the main floor. These doors lead to Seventh Avenue, providing direct access to the subway, surface cars and taxi-cabs.

There are a total of 49 exits from the Main Auditorium, and the corridors into which they lead empty on three streets: 57th Street, Seventh Avenue, and 56th Street. The average time currently required to clear the Auditorium after a concert is four minutes, but even this brief period can be shortened once patrons become accustomed to using the exits most readily at hand. A glance at the diagrams on the opposite page will enable you to find the exit nearest your seat.

The Call
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better tasting
cigarette

