

# BEETHOVEN

# SERIES ALTERNATING SUNDAYS

*Beginning*

OCTOBER 9<sup>TH</sup>

8:45 P.M.

FEDERAL MUSIC THEATRE

254 W. 54th Street,  
N. Y. C.

W.P.A.  
FEDERAL  
MUSIC  
PROJECT  
N. Y. C.



Columbus 5-8460

*Largo Sonata of 10-143  
adagio " Op. 2-141*



In answer to many requests the Federal Music Project of New York City announces that on October 9 the Federal Symphony Orchestra will inaugurate a Beethoven Series, which will be continued on alternate Sunday evenings at 8:45. The entire series will be under the personal supervision of Mr. Chalmers Clifton, New York City Director of the Federal Music Project, who will also conduct some of the concerts. Mr. Clifton and the other eminent conductors and soloists who will participate in the series are so well known that it is unnecessary for us to recite their records as interpreters of great music.

In addition to such familiar works as the Egmont and Coriolanus Overtures and all the symphonies, many selections seldom heard in New York will be given, among them the Violin Concerto Fragment in C Major and the Concerto for Piano, Violin and Cello in C Major. The series is scheduled to conclude with the performance of the majestic Ninth Symphony, when the augmented Federal Symphony Orchestra will be assisted by leading soloists and a chorus of more than 200 voices.

Not only will this series enable concert goers to hear much of the relatively unfamiliar music of Beethoven, but it will also provide an excellent opportunity to follow that master through the various phases of his musical development. In the opinion of many critics, a familiarity with his music is one of the best ways to understand the music written both before and after his time. "To know Beethoven," wrote Schauffler, "is to know the heart of music." He himself introduced many changes in existing forms, and his influence was felt by all who came after him.

Beethoven took the classic symphonic structure of Haydn and Mozart, with its balance, antithesis, charm and florid brilliance, and altered it so radically, yet so inevitably, that an entire new world of musical thought and expression became possible. He lengthened the symphony and sonata forms, and, with that strict economy and concentration of thematic development so characteristic of him, he filled his music with an intensity and range of emotion that few before had equalled. His use and development of themes which in many instances recur throughout the symphony rather than in just one movement, as formerly, gave to his work a new unity and compactness. By carrying thematic development even into the recapitulation and coda sections, he made every part of the work contribute more fully than ever before to the total effect. As Harvey Grace says, in Beethoven "the material is so continuous and unified that we are barely conscious of the passage from one theme to another. Sometimes the structure is so closely knit

and complete that the work itself is the work itself.

His style is simple, his ideas are great, and one of the great of each phase and each movement is his own.

His style is simple, his ideas are great, and one of the great of each phase and each movement is his own.

His style is simple, his ideas are great, and one of the great of each phase and each movement is his own.

His style is simple, his ideas are great, and one of the great of each phase and each movement is his own.

His style is simple, his ideas are great, and one of the great of each phase and each movement is his own.

His style is simple, his ideas are great, and one of the great of each phase and each movement is his own.

His style is simple, his ideas are great, and one of the great of each phase and each movement is his own.

His style is simple, his ideas are great, and one of the great of each phase and each movement is his own.

He not only did it change the form, he greatly increased the musical value by laying greater emphasis than his predecessors on the use of the key of the different movements and parts of movements, and on the changes and variations with which he would close up.

His total work included nine symphonies, 32 piano sonatas, nine violin sonatas, numerous concertos, songs and chamber music. Striking characteristics of all of them is the individuality of each. Every one is based on a distinct idea, and every feature is carefully considered.

In composing his position in music and his contribution to it, Beethoven is divided into three periods. The first is the period of his early work, which is very strongly with the influence of Haydn and Mozart. A certain amount of originality is evident in the development of these two symphonies and some smaller works, but within this period.

From this he came gradually to that maturity and complexity which is his own. It was during this time that he wrote of form and development which were to influence the whole of the world and indicate of feeling characteristic of this period, which led to the third and fourth inclusive, the Egmont and Coriolanus Overtures.

In his third and fourth style, represented by the Ninth Symphony, his style is more radical than ever, and with great changes of form, the developments are more subtle and intricate, even more complicated and varied.

Of his own work Beethoven said, "The only satisfaction is in the fact that my work is not yet finished." And Wagner said, "Beethoven."



# BEETHOVEN SERIES

## *FEDERAL SYMPHONY ORCHESTRA*

### **I      Sunday, October 9, 1938 at 8:45 P.M.**

Chalmers Clifton, Conducting  
Jacques Gordon, Violinist

1. Egmont Overture
2. Symphony No. 1 in C Major
3. Concerto in D Major for Violin and Orchestra

### **II      Sunday, October 23, 1938 at 8:45 P.M.**

Jacques Gordon, Conducting  
James Friskin, Pianist

1. Overture to "Leonore", No. 2
2. Symphony No. 2 in D Major
3. Concerto No. 3 in C Minor for Piano and Orchestra

### **III      Sunday, November 6, 1938 at 8:45 P.M.**

Chalmers Clifton, Conducting  
Dorothy Minty, Violinist

1. Overture to "Coriolanus"
2. a) Romanze for Violin in D Major  
b) Romanze for Violin in F Major  
c) Concerto Fragment in C Major for Violin and Orchestra
3. Symphony No. 3 in Eb Major (Eroica)

The following concerts are also scheduled. Dates, soloists  
and conductors will be announced later.

#### **IV**

#### **Sunday, Nov. 20**

1. Overture to "Leonore", No. 1
2. Symphony No. 4 in Bb Major
3. Concerto No. 4 in G Major  
for Piano and Orchestra

#### **V**

#### **Sunday, Dec. 4**

1. Overture to "Fidelio"
2. Concerto No. 2 in Bb Major  
for Piano and Orchestra
3. Aria, "Ah, perfido"
4. Symphony No. 5 in C Minor

#### **VI**

#### **Sunday, Dec. 18**

1. Overture to "Prometheus"
2. Symphony No. 6 in F Major  
(Pastorale)
3. Concerto No. 5 in Eb Major  
for Piano and Orchestra  
(Emperor)

#### **VII**

1. Overture "The Dedication  
of the House"
2. Concerto No. 1 in C Major  
for Piano and Orchestra
3. Symphony No. 7 in A Major

#### **VIII**

1. Overture to "Leonore", No. 3
2. Concerto in C Major for  
Piano, Violin, Cello and  
Orchestra
3. Symphony No. 8 in F Major

#### **IX**

1. Fantasie in C Minor for  
Piano, Chorus and  
Orchestra
2. Symphony No. 9 in D Minor



## READING LIST

The following list of books is given for the benefit of those who prepare themselves in advance for hearing these concerts. The literature written about Beethoven is so extensive that we have made no attempt to list all the important works, but from those given below, the reader may find a number of books which will give him some understanding of the great musician and his compositions.

|                       |                                           |
|-----------------------|-------------------------------------------|
| Barbour and Freeman   | A Story of Music                          |
| Bauer and Peyser      | Music Through the Ages                    |
| Beethoven             | Letters                                   |
| Bekker                | Beethoven                                 |
| Bekker                | The Story of Music                        |
| Chotzinoff            | Eroica (a novel)                          |
| Closson               | The Fleming in Beethoven                  |
| Cooke                 | Ludwig van Beethoven                      |
| d'Indy                | Beethoven: A Critical Biography           |
| Evans                 | Beethoven's Nine Symphonies               |
| Foss                  | The Heritage of Music, vol. 1             |
| Goss                  | Beethoven, Master Musician                |
| Grace                 | Ludwig van Beethoven                      |
| Grove                 | Beethoven and His Nine Symphonies         |
| Grove                 | Dictionary of Music and Musicians, vol. 1 |
| Hadow                 | Oxford History of Music, vol. 5           |
| Harriott              | The Life and Times of Beethoven           |
| Hevesy                | Beethoven the Man                         |
| Hughes                | The Love Affairs of Great Musicians       |
| Landormy              | A History of Music                        |
| Mason                 | Beethoven and His Forerunners             |
| McKinney and Anderson | Discovering Music                         |
| Musical Quarterly     | Special Beethoven Edition                 |
| Newman                | The Unconscious Beethoven                 |
| Pryce-Jones           | Beethoven                                 |
| Rolland               | Beethoven the Creator                     |
| Rolland               | Goethe and Beethoven                      |
| Rolland               | Jean Christophe (a novel)                 |
| Schauffler            | Beethoven, the Man Who Freed Music        |
| Scott                 | Beethoven                                 |
| Sonneck               | The Riddle of the Immortal Beloved        |
| Sullivan              | Beethoven: His Spiritual Development      |
| Thayer                | Life of Ludwig van Beethoven              |
| Thomas and Stock      | Talks About Beethoven's Symphonies        |
| Tovey                 | Beethoven's Ninth Symphony in D Minor     |
| Turner                | Beethoven: The Search for Reality         |