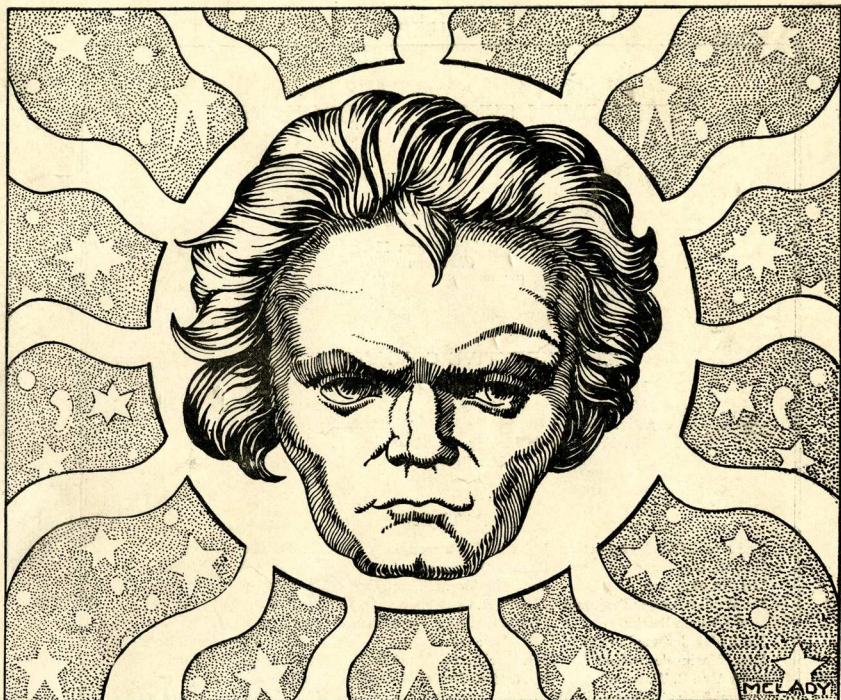




BEE THOVEN SYMPHONY WEEKLY

PROGRAM NOTES OF TONIGHT'S CONCERT

ADVANCE NOTICES OF FURTHER CONCERTS

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Beethoven Symphony Weekly

PUBLISHED BY THE

BEETHOVEN SYMPHONY ORCHESTRA
STEINWAY BUILDING, 113 WEST 57TH STREET

Vol. I

October 18th, 1928

No. 2

BEETHOVEN SYMPHONY ORCHESTRA

GEORGES ZASLAWSKY, *Conductor*
ARTHUR HONEGGER, *Guest Conductor*
ALEXANDRE GRETCHEANINOFF, *Guest Conductor*

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Carrying Out Its Mission

During this week the Beethoven Symphony Orchestra is playing to audiences outside of New York City, thus carrying out its mission, as promised by the Beethoven Symphony Guild, to carry the message of fine music into the highways and byways. Its intention is therefore manifested not only in theory but in practice, and the sincerity of the organization's determination to spread a knowledge and love of music is unquestionable.

Just as the promise to give concerts in small cities has been executed, so too has the declaration that the orchestra will play American works and favor American artists been kept. This week, Paul Althouse, the young American tenor makes his appearance

with the orchestra. On the program will also be noted the "Nordic" Symphony by Dr. Howard Hanson which was given its New York premiere at Carnegie Hall on October 11th. Next week Mrs. Grace Elliot Gibson, of California, will be represented by her prize-winning overture, "En Rapport." Every Beethoven program will include one American composition.

Furthermore, there are some important developments to be announced in the course of the next fortnight of the utmost significance to American music.

The contest for soloists also demonstrates the practical carrying out of an ideal.

It will be well to watch the Beethoven Orchestra which seems determined to create new conditions for America's artistic life.



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It is a significant commentary upon modern society that one no longer asks: "Shall we buy a piano?" but rather: "What piano shall we buy?" . . . For cultivated people today have come to realize its importance as a moulder of youthful tastes, as an addition to exquisite interiors, as a medium for experiencing the joy and gratification

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NOTES ON PROGRAMS

By CHARLES D. ISAACSON

FOURTH SYMPHONY IN E MINOR...*Brahms*

This work was written in 1885, and it is said that a very large sum of money was paid by the publisher for it. The first two movements were written in the summer of 1884 and the last two in the summer of the following year. The score was nearly destroyed in a fire, but Brahms had an unusually musical housekeeper who had the presence of mind to rescue the score, and leave behind many other things that might have been considered more valuable by housekeepers of today.

Brahms wrote his symphony after having been deeply immersed in the tragedies of Sophocles, and there is no doubt that they had an effect upon his mental attitude. But whether or not as some have said, the Andante is a picture of a wasted and ruined field and whether the Finale is truly the burial of a soldier (after Sophocles) is open to wonder.

The first movement opens in bold style. There is a fanfare of trumpets, an ardent melody in the cellos and then the theme changes to a caressing tender suggestion of joy. The music has much impetus within itself.

In the second movement, there is a staccato figure which strangely influences the listener. The third is surprising.

It is the Brahms who was known to few Brahms who having put aside the tragedies of Sophocles looks for his crowd of children. The Finale is a chacone written in olden style.

* * *

Brahms jokingly said, "Well, this symphony consists of a couple of entr'actes and some choral works without text." He was probably being facetious.

* * *

The Brahms fourth was first played in America at a public rehearsal in Boston, on November 1st, 1926. The conductor, Gericke, evidently was not satisfied because it was not played at the concert. It was however played on December 23rd and meantime the New York Symphony had played it on December 11th, thus scoring the first performance in this country.

CONCERTO FOR VIOLIN.....*Mendelssohn*

If a vote were taken among the violinists and violin audiences as to the most popular work ever written, undoubtedly the choice would fall upon the Concerto for Violin. This composition is written in the very spirit of the instrument. It brings out all the characteristics of the violin and enables the artist not only to show his technical facility but to speak eloquently of beautiful ideas, the charm of which many hearings merely enhance.

It embodies the qualities of a man whom I have frequently called the "Spring-time Poet." Mendelssohn, whose life was from the beginning one continuous round of honors, had very little to contend with from the moment of birth. Scion of a wealthy family, regarded as a genius even as a boy, he was recognized before he had reached his 16th year.

SYMPHONY NO. 1, IN E MINOR....*Hanson*

A young man, Howard Hanson, aged twenty-five, is awarded the coveted Rome prize in composition. He leaves California where he is Dean of the Fine Arts Conservatory and Professor of Theory and Composition at the College of the Pacific, San Jose, and takes up a three year residence at the American Academy in Rome. Major Felix Lamond, founder and head of the Academy, takes a fatherly interest in the young composer.

In the sacred and artistically traditional City of Rome, the young man, free to dream and eager to write, sets about the making of his 1st Symphony.

Young Hanson is an American but in his veins flows the blood of old Scandinavia. He is a Nordic, son of the sons of the old Vikings; he is of the same lineage as old Lief Ericson. In his incarnate memories, the Firthiof Saga and the mythology of Odin and Valhalla play their part.

But he is an American. He remembers the farm in Nebraska at Wahoo. He sees his father, the son of Sweden, thin, tall and wiry; he sees his mother, daughter of Scandinavia, majestic, moving like a queen, dressed in the simple frock of muslin. He

(Continued on page 10)

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Program of BEETHOVEN SYMPHONIES

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ARTHUR HONEGG
ALEXANDRE GRETCHANOV
Program notes

TUESDAY EVENING
AT CRESCENT THEATRE

FRIDAY EVENING
AT EAST SIDE HIGH SCHOOL

SATURDAY EVENING
AT POUGHKEEPSIE HIGH SCHOOL

GEORGES ZASLAVSKY
ERNA RUBINSTEIN, Soloist

1. Symphony No. 4 (E Minor)
1 Allegro non Troppo 2 Andante moderato 3
2. Concerto for Violin

ERNA RUBINSTEIN

INTERMISSION

Continued on

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WSKY, Conductor
ER, Guest Conductor
RINOFF, Guest Conductor
on page 5

G, OCTOBER 16TH, 1928
MPLE, TRENTON, N. J.

G, OCTOBER 19TH, 1928
SCHOOL, PATERSON, N. J.

NG, OCTOBER 20TH, 1928
SCHOOL, POUGHKEEPSIE, N. Y.

WSKY, Conductor
PAUL ALTHOUSE, Soloist

..... Brahms

Allegro giocoso + Allegro energico e passionato

..... Mendelssohn

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SSION

next page

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Program

3. Symphony No. 1 (Nordic)..... *Howard Hanson*
Andante semplice *Allegro con fuoco* *Finale*
4. Spring Song (Valkyrie)..... *Wagner*
 PAUL ALTHOUSE
5. "Enigma" Variations..... *Elgar*
 Theme IV, W.M.B. Theme XI, G.R.S.
 Variation I, C.A.E. V, R.P.A. Variation VIII, W.N. XII, B.G.N.
 II, H.D. S.P. VI, Ysobel IX, Nimrod XIII, X.T.X.
 III, R.S.T. VII, Troyte X, Dorabella XIV, E.D.N. *Finale*

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Contest for Soloists

The ambition of every soloist is to appear with a Symphony Orchestra.

That ambition will be satisfied in a dramatic manner this season when three American artists will appear as soloists with the Beethoven Symphony Orchestra.

The contest in all parts of the United States is divided as follows: New York, Boston, Chicago, Philadelphia, Los Angeles, Denver, Minneapolis, St. Louis, Seattle, Atlanta, and Cincinnati. Regional Judges Committees have been formed in St. Louis, Chicago, Atlanta, Cincinnati and Los Angeles, and are being completed in the other cities. Names of the judges will be announced later.

The contest for all regions will be held during the early part of November, on or about the 15th. Application blanks may be had by writing to the offices of the Beethoven Symphony Orchestra, Steinway Building, 113 West 57th Street.

The winners in each region will be assembled in New York at a free concert to be held at Carnegie Hall, and at this performance, national winners will be selected. These winners will appear with the Beethoven Symphony Orchestra this season and will be aided in procuring further concert engagements through the managerial offices of Paul P. Berthoud.

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New York

"Who's Who" in Beethoven Symphony Land

Chemet, Renee—French violinist, appearing as soloist with Beethoven Symphony Orchestra, after a long series of appearances in Cuba, Central and South American countries. This will be her only orchestral appearance in the East during the coming season. Termed by some the most famous violinist of her sex living and the successor to Maud Powell.

Gabrilowitsch, Ossip—Just to show that he is still a great pianist, and not only a conductor, he is making his only pianistic appearance of years as soloist with the Beethoven Symphony Orchestra. Conductor of the Detroit Symphony Orchestra and guest conductor with the Philadelphia Symphony Orchestra with Stokowski, he is now regarded as equally famous for his musical lectures. Gabrilowitsch's conducting of Bach's "St. Matthew's Mass" was by many authorities considered the outstanding event of last season. Studied with Rubinstein and was among the first to give historical recitals. He is the husband of Clara Clemens, daughter of Mark Twain, whom he married after rescuing her from death in a runaway. Still wears the same kind of collar and in this respect is a competitor of Louis Mann.

Letellier, Louis—First bassoon. Letellier comes of a distinguished family of bassoonists, his father having been decorated by the French government after fifty-one years of soloist with the Paris Opera and the Paris Conservatoire. The son studied with his father receiving a first prize at the Conservatoire. Became first bassoon of the Lamoureux Orchestra. In 1918 he came to America joining the New York Symphony, with which he remained during the past eight years.

Malkin, Joseph—First cellist of Beethoven organization. Member of a distinguished musical family, Malkin is deemed one of the world's foremost cellists. Has been soloist with the Boston Symphony Orchestra, the New York Symphony Orchestra, and has been heard with extraordinary success throughout the continent with leading orchestras and in recital. In addition to his work in the orchestra whole, he will appear as soloist at several concerts.

Ouglitzky, Paul—First contra-bass. A famous conductor, Ouglitzky has led orchestras in Petrograd and Constantinople and

was founder and director of the Ukrainian Art Vocal Ensemble.

Roche, Fernande—First English horn and oboe. Was associated with the New York Symphony Orchestra for the past five years. Like most of the best wood wind players, he is a Parisian and was first prize oboist at the Paris Conservatoire. Played also with the Colonne and Lamoureux Orchestras.

Rosenthal, Moritz—The grand old man of the pianoforte making one of his annual farewell tours. His only orchestra appearance in New York will be with the Beethoven Symphony Orchestra. Rosenthal is regarded as one of the greatest interpreters of Chopin (he studied with Chopin's pupil). After his New York recital last season, reviewers declared themselves amazed at his perfect technique and his emotional and interpretative powers which were greater than they had ever been. A Pole, Rosenthal has played with every great orchestra in the world and with every famous conductor. One of the immortals. He studied with Josephy and Liszt and other masters. Critics call him the greatest technician of all times.

Rubinstein, Erna—Young violinist, introduced to America as protegee of Willem Mengelberg, and heralded as a brilliant artist. Will appear as soloist in many of the out of town engagements with the Beethoven Symphony Orchestra. Leader of the younger violinists and already deemed almost on a par with Maud Powell.

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Program Notes

(Continued from page 5)

determines to write of the North. (He has never seen the Scandinavian countries, never has known the crisp air of Sweden nor smelled the fish-heavy air of Bergen or Christiania.) But chiefly he finds himself writing of himself.

* * *

The *Nordic Symphony* was put to paper in 1921. And it was played first in Rome by the orchestra at the Augusteo, with the composer himself conducting. Since then the *Nordic Symphony* has been heard frequently in other cities. It had a notable performance in Hollywood at the Bowl, Percy Grainger, conducting. This is its first hearing in New York. The score is being published under the auspices of the American Academy in Rome and should be off the presses before the end of the year.

The *Nordic Symphony* is dedicated to Major Felix Lamond, as the composer says, because under Major Lamond's encouragement, the work was written.

Dr. Hanson is the director of the Eastman School of Music, University of Rochester.

The symphony is constructed in freely classical form. It is cyclical, the first movement containing the material upon which the entire symphony is based. This movement, strongly Nordic in character, sings of the solemnity, austerity and grandeur of the North, of its restless surging and strife, of its sombreness and melancholy. Dr. Hanson says there are no general racial characteristics. The first movement is in regular conventional sonata form.

One might describe the movement as naked in its almost complete lack of unnecessary adornment. The music is very turbulent and emotional. One is reminded of Sibelius.

The second movement which is inscribed "To My Mother" is in marked contrast, peaceful in character with a feeling of wistful sadness.

"Allegro con Fuoco," inscribed "To My Father," is rugged and fiery in spirit. It is in this movement that the composer pays tribute to his love of the folk-songs of Sweden, in several themes of folk-like character, one of which is an actual folk-tune.

The Finale, which follows the third movement without pause, begins with a reiteration of the opening theme of the symphony and serves as a super-coda to the entire work.

SPRING SONG (Valkyrie).....Wagner

By many regarded as the most tuneful of the *Nibelungen Ring*, the *Valkyrie* score, from which Mr. Althouse has chosen the aria "Spring Song," holds points of interest for those who otherwise would not be Wagnerian adherents.

Siegmond enters the home of Sieglinde. He has been wounded in combat and is weary to the point of exhaustion. Sieglinde takes pity on him and moreover finds herself overpowered by a love the magnificence of which is only equalled by that which Siegmund has felt at the sight of the woman.

When her husband returns he feels that there is some evil boding for his household. He invites Siegmund to sleep over the night and orders Sieglinde to her apartment.

Soon thereafter Sieglinde leaving her bed comes to Siegmund. And as they find themselves alone, a wind, throwing open the door, discloses the picture of early spring morning. Siegmund sings of his love comparing it to the spirit of spring flowers.

"ENIGMA" VARIATIONS..Sir Edward Elgar

In 1899, Elgar composed the "Enigma" Variations and submitted the score to Hans Richter, who was scheduled to conduct a series of concerts in London. Although Richter had never met the young Englishman, he accepted the score and played it. The fact that the noted German conductor had thus recognized Elgar, was in itself enough to bring him fame and it did.

The work added to that fame.

The work is dedicated "To My Friends Pictured Within." The first variation bears the initials of Lady Elgar, who was the daughter of Sir Henry G. Roberts, K. C. B.

The 9th Variation is addressed to Nimrod (the favorite name given to one Jager, a publisher's representative who had worked hard for young Edward Elgar). In the case of this variation, Elgar himself has said that it is not a portrait. It was written in memory of a night when Jager talked eloquently of Beethoven.

But there is the Enigma!

While listening to the variations, it behooves us not so much to think of the people Elgar knew, as of those who are in our own circle of friends and acquaintances.

The first performance of the "Enigma Variations" in the United States was played in Chicago in 1902 under the direction of Theodore Thomas.

LOOKING AHEAD

There will be a further concert in Trenton on January 22nd, 1929, with many soloists cooperating in the program, such as will be given in Carnegie Hall, the Metropolitan Opera House and the Brooklyn Academy of Music.

The next New York concert will be given in Carnegie Hall on Thursday evening, October 25th, and repeated on Friday the 26th, in the same auditorium. The program is as follows:

1—Scenes "El Amore Brujo".....*De Falla*
2—Concerto*Brahms*

Paul Kochanski, Soloist

INTERMISSION

3—Overture "En Rapport."

Grace Elliot Gibson

4—Death and Transfiguration.....*Strauss*

Paul Kochanski has undoubtedly earned the right to be classed among the greatest violinists of our time. From the day he made his first appearance in America with the New York Symphony, he was accepted by reviewers and audiences, as an artist in the most significant sense.

"Death and Transfiguration" contains the most dramatic passages that Strauss ever wrote in or out of opera. The great apotheosis which closes this brilliant piece of writing throws wide the gates of heaven in a dazzling snow white light.

Carrying out the plan of having American composers on every program, the honor on this occasion falls upon Mrs. Grace Elliot Gibson, whose work was given the first prize at the recent contest at the Hollywood Bowl. Mrs. Gibson, an American woman, won over a large number of important competitors.

This program will be followed by one on November 8th, Thursday evening, and the 9th, Friday afternoon, in which Ossip Gabrilowitsch, the noted pianist and conductor, will be featured. The American composition will be that of Henry Cowell, a new concerto dedicated to Georges Zaslavsky.

THE IMMORTAL NINE

From the very first to the last the immortal nine symphonies of Beethoven will be presented in the Beethoven Cycle. This

will be inaugurated on Saturday afternoon, November 17th, and the other dates are as follows: December 22nd, January 12th, February 9th, March 23rd.

Sonatas for the violin and piano, and arias from Beethoven's only opera "Fidelio" as well as the song "Eleanor" will be heard.

FIVE SUNDAY AFTERNOONS AT THE BROOKLYN ACADEMY

Subscriptions for the Brooklyn Series of five concerts may be had at the Brooklyn Academy of Music.

The Brooklyn series will somewhat follow the highlights of the Thursday night Carnegie Hall concerts, and will alternate with the National Cycle on Sunday afternoons.

NATIONAL SERIES AT THE METROPOLITAN

A cycle of concerts will be given at the Metropolitan Opera House. This cycle will be devoted to five nations. On each afternoon, one nation will be presented, with music of noted composers and of the greatest living artists. This series will contain many surprises of a musical character.

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This week speeches are being given to the following groups: De Witt Clinton High School, League of American Pen Women, College of the City of New York, Brooklyn Society for Ethical Culture, American Institute of New York and the Forest Hills Woman's Club. Special talks have also been given in Bridgeport, Waterbury, Trenton, Paterson, Poughkeepsie, White Plains, and Hackensack.

THE BEETHOVEN SYMPHONY ORCHESTRA

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 Herman Martonne,
Second Concertmaster
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 Herman Spielberg
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 Arriga Fishberg
 Louis Zipkin
 Fima Fidelman
 Max Weiser
 Charles Bell
 Solomon Zavell
 Otto Radl
 Paul Berthoud
 Louis Van Gaertner

2nd Violins

Max Gellert, *Principal*
 Alexander Popoff
 Louis Pruslin
 Moses Risch
 John Schuette
 Seraphin Albisser
 Irving Finkstein
 Isidoro Schweitzer
 Joseph Sherman
 Arthur Faltin
 Louis Shuck
 Edward Boutillon
 Edward Katz
 George Kahler
 Meyer Pollock
 Arthur Konevsky

Violas

Leon Fleitman, *Principal*
 Theodore Fishberg
 Joseph Vanni
 William Eastes
 Louis Brunelli
 Edward Kreiner
 Akibo Gusman
 Emanuel Hirsh
 Solomon Patchook
 Benjamin Weinroth

Violoncellos

Joseph Malkin
 Lajos Shuk *Principals*
 Samuel Spielman
 Maurice Schones
 Gaston Dubois
 Jean Schwiller
 John Mundy
 Emmet Sargeant
 Efraim Spiegel
 Harold Rabinowitz

Basses

Leon Ziporlin, *Principal*
 Emanuel Malach
 Karl Agnesy
 E. B. Hibbard
 Fisel Fishberg
 Louis Schmidt
 Morris Cherkasky
 Fred Salvatore
 Emil Mix
 George Koukly

Flutes

Nicholas Kouloukis
 Theodor Shifrin
 Isaak Fidelman
 Maurice Sackett

Piccolo

Isaak Fidelman

Oboes

Pierre Mathieu
 Albert Rey
 J. Fonteyne

English Horn

Fernand Roche

Clarinets

Albert Chiaffarelli
 Johan Cherlin

Bass Clarinet

Karl Kuhlman

Bassoons

Louis Letellier
 David Swaan
 Samuel Meerloo

Contra Bassoon

Morris Reines

Horns

Lorenzo Sansone
 Leon Calicstein
 Michele Ferrazza
 Nathan Pertchonok

Trumpets

Gustav Heim
 Joseph Lubalin
 Carl Heinrich
 Henry Roettcher

Trombones

Simone Belgiorio
 Ernest Gentile
 Philip Nabokin

Tuba

Fred Geib

Timpani

Alfred Friesen

Percussion

Fred Albright
 Louis Mehling
 Joseph Castka
 David Gussikoff

Harp

Salvatore de Stefano
 Lydia Savitskaya

Celesta

Miss B. Vandenberg

Piano

Emanuel Bay

Organ

P. W. James

Manager

Paul Berthoud

Librarian

Felix Goettlicher