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Carnegie Hall Announcements
JANUARY

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Thursday Eve. Jan. 24—Philharmonic-Symphony Society
Friday Aft. Jan. 25—Philharmonic-Symphony Society
Friday Eve. Jan. 26—Lea Luboshutz, Violinist
Sunday Aft. Jan. 28—Philadelphia Orchestra
Sunday Eve. Jan. 29—Hunter College, Midterm Commencement
Monday Eve. Jan. 30—Burton Holmes, In Normandy and Brittany
Tuesday Eve. Jan. 31—Philharmonic-Symphony Society
Wednesday Aft. Jan. 32—Philharmonic-Symphony Society

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PROGRAM
Variations in D minor — Händel
Melody (from Alcina) — Gluck-Sgambebati
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
Agitato — Lento
Lento — Allegro
Vivace — Sostenuto
Largo — Presto con fuoco
Allegro molto — Allegretto
Lento assai — Allegro molto
Andantino — Vivace
Molto agitato — Largo
Largo — Cantabile
Allegro molto — Molto agitato
Vivace — Moderato
Presto — Allegro appassionato

Intermission

Penguin — Dvořák
The Sanctuary — Dvořák
Barcarolle in G major — Rubinstein
Polonaise in E major — Lassus

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Pianist

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PROGRAM
I.
Sonata in E flat Major, Op. 31, No. 3
Allegro.
Scherzo: Allegretto vivace.
Minuetto: Moderato e grazioso.
Presto con fuoco.

PROGRAM CONTINUED ON SECOND PAGE FOLLOWING

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Emerson (1911-12) first movement of the second sonata, entitled: "Concord, Mass., 1840-60"...Charles E. Ives

— Intermission —

Piano Sonata, No. 1 (1928)......Roy Harris
Souvenir de Porto Rico (Marche des Gibarros) (1899) Danza (1857)
El Cocoye—Grand Caprice Cubain (1854) Louis Moreau Gottschalk

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TOWN HALL
Sat. Aft., FEB. 29th, at 3 o'clock

Piano Recital

FRANK SHERIDAN

PROGRAM

Sonata in A major (Köchel 331) .... Mozart
Andante grazioso with six variations Minuetto
Ala Turca—alllegretto
Etude Symphonique, Opus 13 ... Schumann
Sonatine ... Ratei

Sonata in B minor .......... Chopin
Allegro maestoso
Scherzo. Molto vivace
Largo
Finale. Presto non tanto

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TOWN HALL
Sat. Aft., FEB. 1st, at 3 o'clock

SHURA CHERKASSKY
Pianist

PROGRAMME

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

— Intermission —

Preludes: Shostakovich
C major, D major, B minor
B flat major
D minor
Romance; Sibelius
A Dance; Liszt
Springtime at the hills; Ysaye
Tarantella "Venezia e Napoli"; Liszt
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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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PROGRAM

Beethoven, Sonata in D Major, Op. 70, No. 1
Schubert, Sonata in B Flat Major, Op. 79

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Bass
Metropolitan Opera Company

EDWIN McARThUR at the piano

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PROGRAM CONCLUDED

IV.
Sonata in C Minor, Op. 13 (Pathétique)
Grave—Allegro di molto e con brio.
Adagio cantabile.
Rondo: Allegro

V.
Sonata in C Major, Op. 2, No. 3
Allegro con brio.
Adagio.
Scherzo: Allegro.
Allegro assai.

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ARPAD SANDOR at the Steinway Piano

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Concert Management Arthur Judson, Inc.

TOWN HALL Sun. Aft., Feb. 16, at 3

First New York Recital by the Eminent French Pianist

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CARNEGIE HALL Monday Eve., Feb. 17, at 8:30

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CERUBINI .................................................. Symphony in D
VERDI .................................................. String Quartet in E minor
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Mozart
Mendelssohn

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Sonata Opus 110
Bach-Paganini Violin Program
Beethoven

III.
Nocturne in E major
Chopin

IV.
C minor Opus 25 No. 12
E major Opus 10 No. 3
F major Opus 10 No. 8
A minor Opus 25 No. 11
Chopin
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Chopin
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Three Milestones

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

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 dispatch.

* * *

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, calmed 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.

Guarnarino's Story

Few still live who remember that occasion. Even Toscanini had forgotten the exact date of his debut. But Oscar Guarnarino remembers—Oscar Guarnarino, 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, Guarnarino 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 decision in the whistling and the booing 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 kaledoscopic 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 acclaimation, the young beardless 'cellist mounted the conductor's platform and with one swift, confident gesture, closed the opera 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 eagle 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.
INFORMATION
for Patrons of Carnegie Hall

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"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 unpleasant harmony of the orchestra; more often they fall on the ears intertwined 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).
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