BEETHOVEN SYMPHONY WEEKLY

PROGRAM NOTES OF TONIGHT'S CONCERT

ADVANCE NOTICES OF FURTHER CONCERTS

PUBLISHED WEEKLY by the BEETHOVEN SYMPHONY ORCHESTRA, Inc.
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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.
It has been said of the music of Franz Liszt that it glows and smoulders like a living coal—now shot with rays of white religious light, now darkening with eerie gypsy glints. In turn tumultuous and meditative, alternately tender and unrestrained, it bears on every page the mark of unexampled brilliance and imaginative force.

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 of the personal, intimate performance.

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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 crow of chil-

The Brahms fourth was first played in
America at a public rehearsal in Boston,
on November 1st, 1926. The conductor, Ge-
rice, evidently was not satisfied because it
was not played at the concert. It was how-
ever played on December 23rd and meantime
the New York Symphony had played it on
December 11th, thus scoring the first per-
formance 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 char-
acters of the violin and enables the art-
st 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. Secon 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 Con-
servatory 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 incarner memories,
the Firthifor 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 Scan-
dinavia, majestic, moving like a queen,
dressed in the simple frock of muslin. He

(Continued on page 10)
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Program of
BEETHOVEN SYMPHONY
GEORGES ZASLAS
ARTHUR HONEGGER
ALEXANDRE GRETCHEN

Program note

TUESDAY EVENING
At Crescent To
FRIDAY EVENING
At East Side High
SATURDAY EVENING
At Poughkeepsie High

GEORGES ZASLAS
ERNA RUBINSTEIN, Soloist

1. Symphony No. 4 (E Minor) ..............
   1 Allegro non Troppo 2 Andante moderato

2. Concerto for Violin ....................
   ERNA RUB

INTERMISSION

Continued on

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of the Week

HONY ORCHESTRA

OWSKY, Conductor

R. Guest Conductor

RINOFF, Guest Conductor

on page 5

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

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

G, OCTOBER 20TH, 1928
SCHOOL, Poughkeepsie, N. Y.

OWSKY, Conductor

PAUL ALTHOUSE, Soloist

......................... Brahms

................ Allegro giocoso  Allegro energico e passionato

................ Mendelssohn

INSTEIN

SSION

next page

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**Program**

3. Symphony No. 1 (Nordic) ........................ Howard Hanson
   Andante semplice ........................................ Finale
   Allegro con fuoco ...................................... Wagner
4. Spring Song (Valkyrie) .......................... Paul Althouse

5. “Enigma” Variations ............................. Elgar
   Theme I, W.M.B. ............................................. XI, G.R.S.
   Theme IV, R.P.A. ........................................ XI, G.R.S.
   Theme V, R.P.A. .......................................... XII, B.G.N.
   Theme IV, R.P.A. ........................................ XII, B.G.N.
   Theme VIII, W.N. ....................................... XIII, X.T.X.
   Theme IX, Nimrod ....................................... XIV, E.D.N.
   Theme XI, G.R.S. ........................................ XIV, E.D.N.
   Theme XII, B.G.N. ...................................... Finale

*The Steinway is the official piano of the Beethoven Symphony Orchestra*

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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, 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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Page Eight
“Who’s Who” in Beethoven Symphony Land

Chevet, 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 Ukranian 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 protege 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 a part with Maud Powell.
(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 Niebelungen 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.

Siegmund 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 Zaslawsky.

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.

LEARNING TO LISTEN TO A SYMPHONY ORCHESTRA

Tune in on the radio on one of a number of nights and you will hear one of the interesting and entertaining lecture recitals under the auspices of the Beethoven Symphony Orchestra. The schedule is as follows:

Sunday, 4:4:30—WRNY
Tuesday, 5:40—WMCA
Wednesday, 7:45-8:15—WGBS
Friday, 7:30-8—WABC

Prominent members of the Beethoven Symphony Orchestra appear in trios, quartets and other forms and illustrate the popularly presented discussions of “How to Listen to a Symphony Orchestra.” During the series, the sections of the orchestra will be analyzed; great music written for the orchestra will be discussed and time will be devoted to the history and evolution of that type of musical organization.

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

GEORGES ZASLAWSKY, Conductor
ARTHUR HONEGGER, Guest Conductor
ALEXANDRE GRECHANINOFF, Guest Conductor

1st Violins
Naoum Blinder, Concertmaster
Herman Martonne, Second Concertmaster
Wolf Gegner
Herman Spielberg
David Danziger
Samuel Wolkow
John Corigliano
Michel Scapin
Thomas Mancini
Arrigo 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 Konesky

Violas
Leon Fleitman, Principal
Theodore Fishberg
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William Eastes
Louis Brunelli
Edward Kreiner
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Solomon Patchcock
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Violoncellos
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Basses
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Fisel Fishberg
Louis Schmidt
Morris Cherkasky
Fred Salvatore
Emil Mix
George Kouky

Flutes
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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
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