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1939 — FORTY-NINTH SEASON — 1940

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TWENTY-SIXTH PROGRAM

APRIL 4, AT 8:15 — APRIL 5, AT 2:15

1940

Soloist: GREGOR PIATIGORSKY

CANZONA AND FUGUE, G Minor.....BACH
(Transcribed for Modern Orchestra by Frederick Stock)

SYMPHONIC SUITE FOR ORCHESTRA,
"Evocations"BLOCH
Contemplation.
Houang Ti (God of War).
Renouveau.

(First performance in Chicago)

SYMPHONY No. 5, C Minor, Opus 67.....BEETHOVEN
ALLEGRO CON BRIO.
ANDANTE CON MOTO.
ALLEGRO—
FINALE: ALLEGRO.

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ROMANZA.
FINALE.

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PROGRAM NOTES

By FELIX BOROWSKI

Canzona and Fugue, G Minor.

Johann Sebastian Bach.

Born Mar. 21, 1685, at Eisenach.
Died July 28, 1750, at Leipzig.

(Transcribed for Modern Orchestra by Frederick Stock)

The Canzona, which precedes the G minor Fugue by Bach, was a product of the period in which—from 1708 until 1717—the master served Duke Wilhelm Ernst, at Weimar as Kammer-Musikus and Hof-Organist. It was the period of Bach's greatest compositions for organ, and most of them were heard for the first time on the small instrument that stood in the chapel of the Duke's palace. Bach was an inveterate student of other composers' works and—as, for instance, in the case of Lully, Couperin, Vivaldi—his own style was occasionally influenced by theirs. In 1714 he came into possession of the "Fiori musicale" by Girolamo Frescobaldi,* which had been published at Rome in 1635. Bach's copy of the work, with the master's name and the date of his acquisition neatly written on the title-page, is still in existence. It is evident that Bach's Canzona (which was evidently written about 1714) was the result of his study of Frescobaldi's "Fiori," and even the title had been drawn from the Italian's works.

The Canzona, in D minor, begins as a *fugato*. It should be said here that the name "Canzona," or "Canzone," was employed for more than one species of composition in earlier music. In vocal music it was given

* Girolamo Frescobaldi was born in 1583 at Ferrara. As a youth he studied there with the cathedral organist, Luzzasco Luzzaschi, and sang in the cathedral choir. At the age of twenty-five Frescobaldi betook himself to Antwerp, where he published his first book of madrigals. He stayed there, however, but a short time, for in 1608 he returned to Italy and was appointed organist at St. Peter's in Rome. So great was Frescobaldi's fame that his first performance there attracted an audience of 30,000 people. In 1628 he was appointed organist to Ferdinand II, Duke of Tuscany, at Florence, but political upheavals compelled him to move back to Rome and resume his former position at St. Peter's. That he continued to hold until his death in 1643.

Frescobaldi's works—Toccate, Canzoni, Partiti, Madrigals, etc.—are of exceptional importance, in particular those for organ.

PROGRAM NOTES—Continued

to pieces of the madrigal kind. Even in the middle of the sixteenth century "Canzone" was employed for organ pieces that were written in more or less strict imitation by such composers as Girolamo Cavazzoni and the two Gabrielis. It was in that manner, too, that Frescobaldi wrote his numerous canzoni, and in which Bach composed the work that Mr. Stock arranged for orchestra. Mr. Stock's transcription is made for wind instruments—three flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, double bassoon, four horns, three trumpets, three trombones, bass tuba, as well as kettledrums and piano.

The Fugue in G Minor, generally known as the "Little Fugue" to distinguish it from the great Fugue in the same key, was probably composed (also at Weimar) in 1712. Mr. Stock's arrangement was completed January 30, 1937, during his winter vacation in Arizona. The orchestra employed is that of the Canzona, with the addition of strings and several percussion instruments—side drum, bass drum and triangle—but with the omission of the piano. The Fugue opens with the subject in the first violins, answered by the second violins and violas.

Symphonic Suite, "Evocations."

Ernest Bloch.

Born July 24, 1880, at Geneva.

The composer of this work is the son of a merchant who, early realizing that his son possessed gifts for music, gave him opportunities to develop them. Concerning his career, Bloch communicated the following to an interviewer who called upon him in 1916 in the interests of *Musical America*:

"My birthplace? Geneva, the home of my father and my father's father. My career has been quite uneventful. At Geneva I studied with Jacques Dalcroze. When I was sixteen I left my home for Brussels, where I studied violin with Ysaye. I spent three years in Brussels, and then traveled into Germany to absorb the classical forms. My master there was Ivan Knorr, at Frankfort-on-the-Main. He was a profoundly great pedagogue. He taught me the greatest thing of all—he taught me to teach myself. The true teacher, the genius,

PROGRAM NOTES—Continued

will teach you to teach yourself. For it is only what you unturn through your own efforts, what you discover after grim and long pondering, that really benefits you. I had studied harmony and mastered it to the satisfaction of my teachers before going to Frankfort. However, I insisted on Knorr's going over the ground with me, and within a few months I conquered it for myself. He made me *think* and reason for myself. It was at this time that I met my wife in Frankfort. After that I went to Munich and studied a little with Thuille. I composed my first symphony in Munich, and then went to Paris."

Bloch filled the position of conductor at the subscription concerts at Lausanne and Neuchâtel in 1909-1910, taught composition at the Conservatory of Geneva in 1915, and left the following year for America as conductor of the orchestra for the tour of the dancer, Miss Maud Allan. Bloch accompanied her for only a short period. Leaving the company in Ohio, he went to New York and lived there for a year in straightened circumstances. Dr. Karl Muck invited Bloch to conduct his *Three Jewish Poems* at Boston in 1916, and the following year a concert devoted to his works was given in New York by the Friends of Music, the orchestra conducted by Artur Bodansky. In 1917 the composer was teaching at the David Mannes School in New York, but he left the school in 1920 to become director of the Institute of Musical Art at Cleveland, a position he gave up in June, 1925, to go to San Francisco as director of the Conservatory. Later he went to Europe.

The symphonic suite, "Evocations," was completed in May, 1937. Bloch offers no programmatic indications on the published score, other than the titles of the three movements, which are as follows: I. "Contemplation," *Andante moderato*, 3-4 time. II. "Houang Ti" ("God of War"), *Animato*, 2-4 time. III. "Renouveau" *Andante piacevole*, 4-4 time. The three movements lead without pause one into the other.

The orchestra which Bloch employed for his "Evocations" comprises the following: Three flutes (the third flute interchangeable with a piccolo), two oboes (the second oboe interchangeable with an English horn), two clarinets, two bassoons, four horns, two

PROGRAM NOTES—Continued

trumpets, three trombones, bass tuba, kettledrums, side drum, gong, bass drum, cymbals, triangle, glockenspiel, celesta, piano, harp and strings.

Symphony No. 5, C Minor,
Opus 67.

Ludwig van Beethoven.

Born Dec. 16, 1770, at Bonn.
Died Mar. 26, 1827, at Vienna.

Several years were spent by Beethoven upon the composition of his C minor symphony. There are sketches for its first three movements in the notebooks in which the master was developing his ideas in 1800 and 1801. Indeed, a sketch for a movement of a C minor symphony was put down in one of his notebooks as early as 1795, and it bears some resemblance to the scherzo of the work under discussion here. It was, however, in 1804 that Beethoven began serious labor on his C minor symphony, and he was still at work on it during the two following years. In 1806 he put the manuscript aside and, for some reason that never has been explained, applied himself to the composition of the symphony in B flat major, later published as No. 4.

Whatever may have been the reasons for Beethoven's decision to suspend his work upon the fifth symphony, it is certain that he did not take up again his labor on it until the fourth symphony had been completed. The date of this was 1806. The following year Beethoven spent the summer at Heiligenstadt, at that time a little village not far from Vienna; and it was there that the master finished his work and scrawled in red chalk upon the title-page: *Sinfonie de L. van Beethoven*. The manuscript of the symphony was later acquired by Felix Mendelssohn and it remained long in the possession of his heirs. Paul Mendelssohn eventually presented the score to the Royal—now the State—Library, Berlin.

The first production of the work was made at a concert given at the Theater an der Wien, Vienna, December 22, 1808. Five days previously Beethoven had inserted an advertisement in the *Wiener Zeitung*, an-

nouncing the performance, and in which he stated that the program would be made up entirely of his own works, which, it was declared, were all entirely new and unpublished. The concert was announced to begin at 7 o'clock and the sale of boxes and orchestra seats was to open at Beethoven's rooms on the second floor of Krüger Strasse No. 1074. That prospective patrons of this entertainment were likely to get full value for the price which they paid for their tickets the concert-giver made clear by publishing the program in his advertisement. In an age in which concerts were of inordinate length, the program of this one must have more than satisfied the most voracious lover of art. The first part was taken up with the "Pastoral" symphony—this was called No. 5; the aria "Ah perfido," sung by Miss Kilitzky; a Latin hymn written in church style for solo and chorus, and the G major concerto for piano, the solo part performed by Beethoven. The second part opened with the C minor symphony (which was set down as No. 6), and it was followed by the Sanctus from the Mass in C, a fantasia for piano alone and the Choral Fantasia, in which the solo part again was played by Beethoven. The performance of these pieces endured for four hours!

The master's lucky planet was not in the ascendant either before or during the concert. Beethoven's impulsive frankness and his irritability had not made him popular with orchestral players and the rehearsals had been characterized by unpleasant incidents. At the concert the composer was in a curious mood. There had been no large influx of ticket purchasers to Krüger Strasse No. 1074, and the sparseness of the audience in the Theater an der Wien could not have added to Beethoven's *bonhomie*. Of the notabilities resident or staying in Vienna, the only representatives were Prince Lobkowitz and the Russian Prince Wielhorsky, who occupied one of the orchestral stalls. That nobleman informed Ferdinand Hiller later that when Beethoven appeared on the stage he called out to him and bowed in a manner half friendly, half ironical. There was trouble during the performance of the

PROGRAM NOTES—Continued

Choral Fantasie. The clarinet player miscounted his bars, and, according to Ferdinand Ries, "Beethoven sprang up in a rage, turned around and in the coarsest way abused all the members of the orchestra, and in such a loud tone that the whole audience heard him. Finally he shouted, 'From the beginning!' The theme began again; everything was now right and the success was brilliant." Anton Schindler, Beethoven's friend and biographer, deprecates this version of the incident and states that Clement, who was the director at the Theater an der Wien, informed him that he knew nothing about any abuse given by Beethoven to the orchestra. We know, however, from a letter written by Beethoven to Breitkopf and Härtel a few days after the concert, that relations between him and the orchestra had been strained.

"There will probably be some abusive articles in the *Musikalische Zeitung* with regard to my last concert," he wrote. "I certainly do not wish everything that is against me to be suppressed, but people should know that no one has more personal enemies here than myself; and this is all the easier to understand, seeing that the state of music here is ever becoming worse. We have conductors who understand as little about conducting as about conducting themselves—at the Wien it is really at its worst. I had to give my concert there, and on all sides difficulties were placed in my way. . . . The musicians were specially in a rage that through carelessness mistakes arose in the simplest, plainest piece. I suddenly bade them stop, and called out in a loud voice, 'begin again.' Such a thing had never happened before; the public testified its pleasure. Things become worse every day. The day before my concert the orchestra in the theater in the town got into such a muddle in the little easy opera 'Milton,' that conductor and director and orchestra came to grief, for the conductor, instead of giving the beat beforehand, gave it after."

Johann Friedrich Reichardt, who was visiting Vienna at the time of Beethoven's concert, was present at that performance and left an account of it in one of his letters home:

"I accepted with hearty thanks," he wrote, "the kind offer of Prince Lobkowitz to let me sit in his box. There we endured the bitterest cold, too, from half past six to half past ten, and discovered that it was easy to get too much of a good thing, and, still more, of something that is too loud. Nevertheless, I could not leave the box

PROGRAM NOTES—Continued

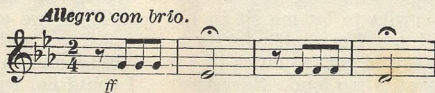
before the end, any more than could the exceedingly good-natured and delicate Prince, for the box was in the first balcony, near the stage, so that the orchestra, and Beethoven conducting it in the middle below us, were near at hand. Thus, many a failure in the performance vexed our patience to the highest degree. * * * Singers and orchestra were composed of heterogeneous elements, and it had been found impossible to obtain a single full rehearsal for all the pieces to be performed, all of them filled with the greatest difficulties."

The fifth symphony was published—in the orchestral parts only—in April, 1809, with a dedication to Prince Lobkowitz and Count Rasoumowsky. The score was not published until 1826, when it appeared without any dedication. The work was heard for the first time in England at a concert of the Philharmonic Society, London, in 1816. In France it was first played at a performance of the Société des Concerts, Paris, in 1828. J. G. Prod'homme declared that there was no performance of Beethoven's work in Italy until 1877, when it was given by the Società Orchestrale at Rome. In Spain it was heard at Madrid the following year. The first presentation of the fifth symphony in the United States was by the Musical Fund Society of Philadelphia in 1840. In his *Musical Memories*, Mr. George P. Upton made mention of the C minor symphony as having been produced in Chicago by Hans Balatka in the days (1860-1868) when that musician conducted the concerts of the Philharmonic Society.

The symphony is scored for two flutes, piccolo, two oboes, two clarinets, two bassoons, double bassoon, two horns, two trumpets, three trombones, kettledrums and strings.

I. (*Allegro con brio*, C minor, 2-4 time.) There is no introduction. The principal theme is announced at once by the strings and clarinets, the first four notes of which are the rhythmical foundation upon which the whole movement, and indeed, with certain modifications, nearly the whole work is constructed:

No. 1.



PROGRAM NOTES—Continued

Schindler declared that Beethoven had said of this portentous motive, "So Fate knocks at the door." One may well be cautious in accepting this statement, as also another in which Beethoven was said to have been inspired to the subject by the notes of a yellowhammer which he heard on one of his rural walks. Czerny stated that this fact was well known to many of the composer's friends; but Czerny was not always a trustworthy authority. The second theme, in E flat, is called out by the horn *fortissimo*:

No. 2.



The musical score for No. 2 consists of two staves. The upper staff is for the horn, and the lower staff is for the strings. The horn part begins with a fortissimo (ff) dynamic, followed by two sforzando (sf) accents, and then a piano (p) dynamic. The string part begins with a piano (p) dynamic, followed by a sforzando (sf) accent, and then a piano (p) dynamic. The music is in E-flat major and 3/4 time.

Note how the first four notes are drawn from the principal theme. Immediately following the phrase in the horn the strings bring forward a tranquil continuation, which, through a gradual *crescendo*, leads to a vigorous coda based on the first theme. The development is concerned with the opening phrase of the symphony for fifty-five measures, after which the horn figure of the second theme is worked out. In the Recapitulation the first four notes, with the pause, belonging to the principal theme, are given to the full orchestra *ff*. The second subject appears in C minor, and there is a lengthy coda, the material of which is taken from the opening theme.

II. (*Andante con moto*, A flat major, 3-8 time.)

This movement is a double theme and variations. The first theme is announced by the violoncellos and violas, the woodwind, and later the strings continuing it:

No. 3.

Andante con moto.
dolce.



The musical score for No. 3 is a single staff for strings. The music is in A-flat major and 3/8 time. It begins with a piano (p) dynamic. The melody is characterized by triplet accompaniment in the violas and pizzicato bass. The music is marked *Andante con moto* and *dolce*.

The second theme appears in the clarinets and bassoons with triplet accompaniment in the violas, and *pizzicato* bass. There is a sudden modulation to C major and the material is again presented *ff*, the triplets now appearing in the violas and violins.

The first variation is given out, in the original key, by the 'cellos and violas in a sixteenth note figure, accompanied by *pizzicato*

DE PAUL UNIVERSITY SYMPHONY ORCHESTRA

Richard Czerwonky, Conductor

Leon Brenner, Violinist

Rose Goldberg, Pianist

Virginia Sellers, Soprano

THORNE HALL

Lake Shore Drive at Superior Street
Chicago

Tuesday, April 9, 1940

8:30 o'clock

Symphony No. 5 in C Minor.....	Beethoven
Violin Concerto in E.....	Conus
Piano Concerto No. 2 in C Minor.....	Rachmaninoff
Bell Song from "Lakme".....	Delibes
Two Slavonic Dances.....	Dvorak

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PROGRAM NOTES—Continued

chords in the remaining strings. The variation of the second theme makes use of thirty-second notes commencing in the violas. The second variation also employs thirty-second notes in the lower strings, *pizzicato* accompaniment in the violins and double basses. This leads to a pause, followed by *pianissimo* chords in the strings over which there comes a little duet between the clarinet and bassoon, with imitations in the other woodwind instruments. The second theme is shouted forth martially by the full orchestra, in C major. Following this there arrives, after some prelude in the strings, a third variation, given out, in A flat minor, by the woodwind with *pizzicato* harmony in all the strings save the first violins, which play a broken chord figure in thirty-second notes. The second theme is omitted. A coda (*Più moto*) is introduced, its theme played first by the bassoon, and later by the violoncellos. The closing portion is built also on portions of the opening theme.

III. (*Allegro*, C minor, 3-4 time.) Although not so named on the score, this movement is a Scherzo. "It is," said Berlioz, "a strange composition. Its first measures, which are not terrible in themselves, provoke that inexplicable emotion which you feel when the magnetic gaze of certain persons is fixed upon you." The movement begins with a phrase for the basses, followed by one for all the strings and certain wind instruments, ending with a pause:

No. 4.

The musical score for No. 4 is written for piano. It begins with the tempo marking "Allegro." and the dynamic marking "pp". The score consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains chords and some melodic fragments, while the bass staff contains a more active line with eighth and sixteenth notes. There is a significant pause in the music, indicated by a long horizontal line with a dot below it. After the pause, the music resumes with a "voco ritard" marking, indicating a deceleration. The key signature has one flat (B-flat) and the time signature is 3/4.

This is repeated slightly modified. After the pause a new idea is announced by the horns, *ff*. Note the indebtedness of this theme to the first four notes which opened the principal subject of the first movement. There is much development of this material. The trio begins with a figure in the basses which reminded Berlioz of "the gambols of a frolicsome elephant."

No. 5.

The musical score for No. 5 is a single staff in bass clef. It begins with a forte dynamic marking "f". The music consists of a series of eighth and sixteenth notes, creating a rhythmic pattern. The key signature has one flat (B-flat) and the time signature is 3/4. The score ends with a "cres." marking, indicating a crescendo.

Toward the close of the trio there is a long *diminuendo* leading to a repetition of the first portion of the movement. This rehearing of

PROGRAM NOTES—Continued

the first part brings forward certain modifications. The opening theme, *legato* at the beginning of the movement, is now *staccato*, and there are also other changes. At the end there is a long passage (note the persistent beat of the drum) joining this movement to the finale.

IV. (*Allegro*, C major, 4-4 time.) The triumphal subject with which this movement begins is given to the whole orchestra:

No. 6.
Allegro.



A piccolo, double bassoon, and three trombones appear in the movement for the first time in the symphony. A transitional passage with a new idea in the woodwind and horns, leads to the second theme in G, a melody with a triplet figure in the first violins, with triplet accompaniment in the second violins and violas:

No. 7.



There is another section of this subject, following an ascending and descending scale figure in the violins. This division of the theme is brought forward by the violas, reinforced by the clarinet, and then taken up by the full orchestra.

The development works out the second theme. After extended treatment of this there is a *crescendo*, a climax, following which there is interpolated part of the Scherzo. The Recapitulation brings back the subjects as before, the second theme being now in C major, and the movement is brought to its conclusion by a lengthy coda.

*Concerto for Violoncello and
Orchestra, D Minor.*

Frederick A. Stock.

Born Nov. 11, 1872, at Jülich.

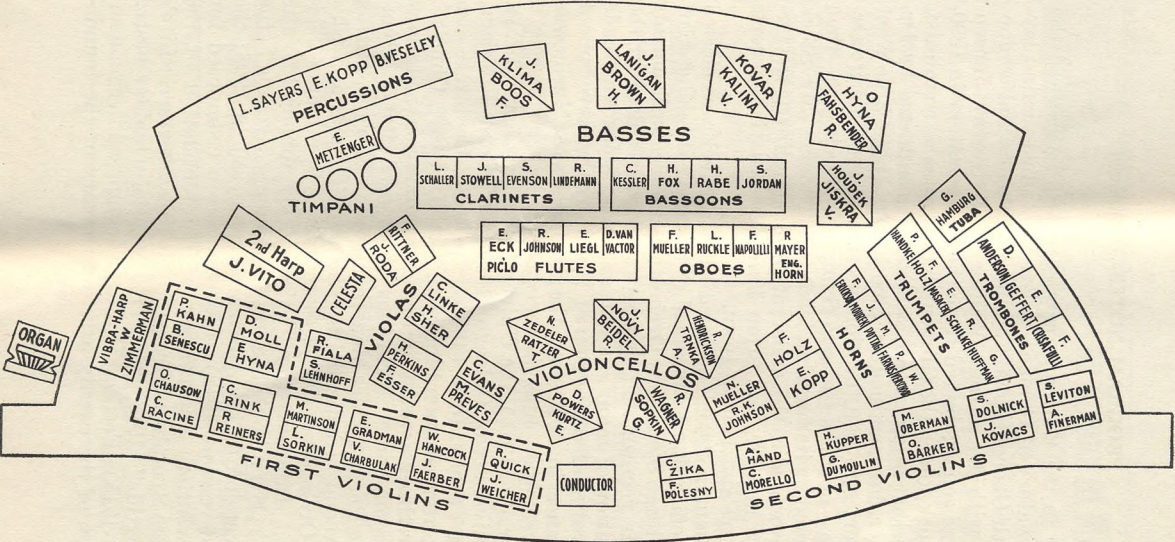
Frederick Stock received his first musical training from his father, Frederick Carl Stock, who was a band-

PROGRAM NOTES—Continued

master in the German army. In 1886 he entered the Conservatory of Cologne, where he studied violin-playing with Georg Japha, and musical theory and composition with Dr. Franz Wüllner and Gustav Jensen. Having been graduated from the Conservatory in 1890, Mr. Stock joined the Gürzenich Orchestra as a violinist, and in that organization, which was conducted by Dr. Wüllner, he remained for five years. In 1895 he went to America to join the viola section of the Chicago Orchestra—now the Chicago Symphony Orchestra—then conducted by its founder, Theodore Thomas. Mr. Stock was promoted to the assistant-conductorship of the Orchestra in 1899, and from 1903 directed the concerts that were given out of town.

When, in 1905, Thomas died, Mr. Stock was elected to the office that he has held ever since as conductor of the Chicago Symphony Orchestra. His accomplishments and the renown that accrued to them resulted in the acquisition of many distinctions. Mr. Stock was made a Chevalier of the Legion of Honor by the Government of France in 1925, and the Doctorate of Music was bestowed upon him, *honoris causa*, by Northwestern University (1915), the University of Michigan (1924), the University of Chicago (1925), and Cornell College, Mount Vernon, Iowa (1927). In 1938 a Doctorate also was conferred upon him by the Art Institute, Chicago.

Mr. Stock's works for orchestra comprise the following: Symphonic Variations (composed 1903); Symphonic Poem, "Eines Menschenlebens—Morgen, Mittag und Abend" (dedicated to Theodore Thomas and Chicago Orchestra. 1904); Symphony, C minor (1906-1907); Improvisation (1907); Symphonic Waltz (1907); Symphonic Sketch, "A Summer Evening" (the first version of this work was composed in 1908; the second version, 1912); Festival March (composed for the twentieth anniversary of the foundation of the Chicago Symphony Orchestra. 1910); Overture, "Life's Springtide" (1913); Concerto for Violin and Orchestra (1914-1915); Festival Prologue (composed in commemoration of the twenty-fifth anniversary of the founda-



CHICAGO SYMPHONY ORCHESTRA—Seating Plan, Season 1939-1940
 FREDERICK STOCK, *Conductor* HANS LANGE, *Associate Conductor*

PROGRAM NOTES—Continued

tion of the Chicago Symphony Orchestra. 1915); Overture to a Romantic Comedy (1917); March and Hymn to Democracy (1919); Psalmodic Rhapsody, for solo, chorus and Orchestra (1920-1921); Elegy (1923); Rhapsodic Fantasy (1924); Concerto for violoncello and orchestra (1928-1929); A Musical Self-Portrait (1931). Mr. Stock also has composed a string quartet, sextet and quintet and numerous orchestral transcriptions.

The first sketches for this violoncello concerto were made by Mr. Stock on the steamer *Mauretania* when he went to Europe in June, 1928. The composer did more work on them at his country home at Ephraim, Wis., on his return to the United States, and scoring was begun in Chicago, October 7. The concerto was finished on New Year's Day, 1929, and it was performed for the first time at concerts of the Chicago Symphony Orchestra, Chicago, January 25-26, 1929. The solo part was interpreted by Alfred Wallenstein (then first violoncellist of the Orchestra), to whom the concerto was dedicated. The orchestral portion of the concerto is scored for the following instruments: Three flutes (the third flute interchangeable with a piccolo), two oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, triangle, bass drum, cymbals, side drum, tambourine, gong, castagnettes, xylophone, celesta, harp and strings.

I. *Molto moderato e sostenuto*, D minor, 4-4 time. The principal subject is given out at the third measure by the solo violoncello against an undulating accompaniment in the lower strings. This theme, which is extensive, employs the entire compass of the instrument. Following a short cadenza for the solo violoncello there comes a transitional passage with new material for the solo instrument (*pizzicato* in the strings), which includes a *tutti* (*Maestoso*), in which, in the trombones, tuba, violoncellos and double-basses, there is used an augmentation of the principal subject. The second theme soon makes its appearance in the solo violoncello and in E major, but together with this new idea there are combined suggestions of the principal subject. Passage-work is now given to the solo instrument, against which the clarinet puts forward a motive derived from a portion of the second subject. A continuance of this passage-work,

Chicago Symphony Orchestra

FREDERICK STOCK Conductor

HANS LANGE, Associate Conductor

SOLOIST THIS WEEK

GREGOR PIATIGORSKY, Violoncello



A Ukrainian by birth, Gregor Piatigorsky is now on his way to becoming a citizen of the United States. Born in Ekaterinoslav on April 20, 1903, Piatigorsky, at the age of six, was playing a 'cello, much to the astonishment of all who saw and heard him. His only instruction at that time was received from his father, a good violinist, who knew little or nothing about the 'cello. Ill luck falling on the family, the boy was forced to make capital of his musical faculty, and procured work in the local moving picture house. Working at the "movies" at night, attending school in the daytime, he still found time to perfect himself on his chosen instrument. At the age of fifteen he was engaged as first 'cellist by the Imperial Opera at Moscow.

His family fled Russia at the first outbreak of the revolution, and the boy was left alone to face the terrible conditions then existing in the land of the czars. After much suffering, in 1921 Piatigorsky managed, by means of a ruse, to steal away from the vigilance of the Cheka. He at last reached Berlin, where he studied under Professor Klengel, later joining the Berlin Philharmonic Orchestra. From there he rose with meteoric speed.

Mr. Piatigorsky first played with the Chicago Symphony Orchestra in 1929; he has appeared twelve times under the direction of Dr. Stock.

SOLOIST NEXT WEEK

ARTUR RUBINSTEIN, Piano



Mr. Rubinstein, a native of Lodz, Poland, was born in 1888. He displayed musical talent at the age of three, and was able to play the piano before he could talk. At four he came to the attention of Joseph Joachim, who arranged a recital for him in Berlin, and placed him under the guidance of d'Albert and Leschetizsky. He made his formal début in Berlin with Joachim as conductor.

Mr. Rubinstein first came to the States in 1906, at which time he made his début; played with the Chicago Symphony; then followed a rest period during which he studied until 1910. Since that time he has covered over a million miles in traveling to every civilized part of the world. This will be his fourth appearance here as soloist; he last played with the orchestra in 1937.

PROGRAM NOTES—Continued

principally in triplets, leads into the Development section, in which the first theme is worked out in the clarinet and English horn. A *fortissimo tutti* follows. In this there is a broad development of the principal theme, but this, however, is short, the solo instrument entering again with triplet passage-work, which leads to another sonorous *tutti*, that, in its turn, preparing the way for the slow movement, which follows the first without pause.

II. Romanza. *Andante cantabile*, F major, 3-4 time. The principal theme is sung tranquilly by the solo violoncello, lightly accompanied by the lower strings. This material, having been presented at some length, is followed by an episode in E major for the solo instrument, its rhythmical form having been suggested two measures previously by the oboe and clarinet. This is followed by the real second subject, in B flat major, which is given to the solo violoncello with a *pianissimo* and *tremolo* accompaniment in the violins and celesta. After nineteen measures of this material there is a short *tutti*, followed by a cadenza for the violoncello, accompanied in its latter portion by the strings. This leads to *Allegro moderato*, which is derived from a similar passage for the solo instrument that had followed the first cadenza in the opening movement. The opening theme is now set forth again (*Andante, molto sostenuto*), this time by the full orchestra, *ff*, the violoncello taking it up at the fourth measure. Soon, however, the second theme reappears, and there comes a *tutti* which, beginning softly, increases in sonority as well as in movement until a climax is reached (*Grandioso*) and the second theme is given out, *fortissimo*, by the whole orchestra. With the re-entry of the solo violoncello the coda is reached, an organ point on F throbbing continuously in the kettledrums and violoncellos. The first and second themes are employed in this coda, the movement coming softly and tranquilly to a conclusion.

III. Finale. *Allegretto, ma non tanto*, D minor, 6-8 time. The movement begins with a short orchestral introduction, whose rhythm, of Spanish character, dominates the entire movement. The violoncello enters at the fifth measure with the principal theme, accompanied by the strings, *pizzicato*. The oboe takes up this theme, the solo instrument playing passage-work against it. There is a transitional passage for the latter, leading to a cadenza, accompanied by instruments of percussion. Passages in double notes for the violoncello solo follow, and the material of the principal theme returns in the oboe, with a triplet figuration against it in the solo instrument. The conclusion of this passage-work is followed by a short *tutti*, which leads to the second subject, in A major, given out by the violoncello. This is given considerable development, and is taken up by the full orchestra. The violin figure which had opened the movement, and which had given a Spanish character to the music, now returns. An episode of dance-like character—not unsuggestive of a tarantelle—appears in the solo violoncello. At the conclusion of this

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RITTNER, F.

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BASSES

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HOUDEK, J.
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KOVAR, A.
KALINA, V.
BROWN, H.
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VITO, J.

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PICCOLO

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OBOES

MUELLER, F.
RUCKLE, L.
NAPOLILLI, F.
MAYER, R.

ENGLISH HORN

MAYER, R.

CLARINETS

LINDEMANN, R.
EVENSON, S.
SCHALLER, L.
STOWELL, J.

BASS CLARINET

SCHALLER, L.

BASSOONS

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RABE, H.
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CONTRA-BASSOON

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BASS TRUMPET

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the principal theme of the opening movement makes its appearance in the woodwind. The tarantelle-like figure reappears for two measures and is followed by a cadenza for the violoncello, in which the first movement theme is played by a bass clarinet and a solo double-bass. The tarantelle figure returns and alternates with the first-movement theme, this leading to the Recapitulation, in which the solo violoncello gives out the first subject (*Allegretto*). This Recapitulation is abridged, the second theme appearing eleven measures after the first. The coda (*Più mosso*) brings forward the principal subject, *pp*, in the violoncellos and double-basses, with passage-work against it in the solo instrument. A brilliant *tutti* follows, its material made up of the second theme. There is a second division of the coda (*Moderato, alla marzia*), in which the solo violoncello states the first subject in a different rhythm, and in this the themes of the finale are intermingled. The finale closes with a *tutti* (*Grandioso*), in which the brasses give out an augmentation of the principal subject, the solo violoncello entering seven measures later with the Spanish figure which had been given to the violins at the opening of the movement. There is a curious effect for the violoncello when, seven bars from the end, it plays *sul ponticello* (near the bridge). The movement ends, as it had begun, with the Spanish motive.

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(FINAL PROGRAM OF THE TUESDAY SERIES)

(PROGRAM SUBJECT TO CHANGE)

Soloist: **ARTUR RUBINSTEIN**

Concerto for String Orchestra, No. 3, G Major.....BACH

ALLEGRO.
ANDANTE—
PRESTO.

Symphony No. 7, A Major, Opus 92.....BEETHOVEN

POCO SOSTENUTO—VIVACE.
ALLEGRETTO.
PRESTO.
ALLEGRO CON BRIO.

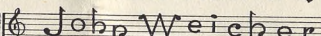
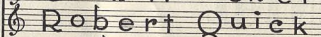
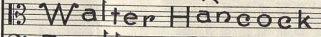
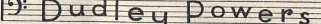
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Scherzo, from Music to "A Midsummer Night's
Dream," Opus 61 MENDELSSOHN-BARTHOLDY

Symphony No. 4, A Minor, Opus 63 SIBELIUS

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ALLEGRO MOLTO VIVACE.

IL TEMPO LARGO.

ALLEGRO.

INTERMISSION

Concerto for Pianoforte, No. 1, B Flat Minor,
Opus 23 TSCHAIKOWSKY

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Symphony No. 1, C Minor, Opus 68.....BRAHMS
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UN POCO ALLEGRETTO E GRAZIOSO.
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- Overture to "The School for Scandal".....BARBER
Moto Perpetuo, Opus 11.....PAGANINI
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Sonata in C Major, Opus 53 ("Waldstein").....Beethoven
Allegro con brio. Adagio molto.
Rondo: Allegretto moderato—Prestissimo.
Nocturne, D Flat Major }
Etude, A Minor (Chromatic) }Chopin
Etude, G Sharp Minor (Thirds) }
Etude, D Flat Major (Sixths) }
Scherzo, C Sharp Minor }
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A las 21 horas

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2 ESTUDIOS POSTUMOS	CHOPIN
SONATA EN SI BEMOL MENOR OP. 35	CHOPIN
Llamada "Fúnebre".	
Grave-Doppio movimiento. Scherzo. Marcha Fúnebre. Finale. Presto.	

II

NAVAREA	ALBENIZ
EL ALBAICIN	ALBENIZ
CANCION Y DANZA	MOMPOU
ANDALUZA	FALLA
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ARTUR RUBINSTEIN

Pianist



PROGRAM

I

Toccatà, C major *Bach-Busoni*
Prelude—Adagio—Fugue

Sonata, F minor, Op. 57 (Appassionata) *Beethoven*
Allegro assai
Andante con moto
Finale—Allegro ma non troppo

INTERMISSION

II

Barcarolle, Op. 60 }
Valse, A flat } *Chopin*
Mazurka, C minor }
Scherzo, C sharp }

Navarra }
Evocacion } *Albeniz*
Triana }

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