

The Philharmonic Society
of New York

1910... SIXTY-NINTH SEASON ...1911

Gustav Mahler . . . Conductor

MANAGEMENT LOUDON CHARLTON

Carnegie Hall

SUNDAY AFTERNOON, NOVEMBER 27

AT THREE

Mr. XAVER SCHARWENKA, Soloist

Programme

- 1 RIMSKY-KORSAKOW - - - - "Scheherezade"
I. "The Sea and Sinbad's Ship"
II. "The Story of the Kalendar Prince"
III. "The Young Prince and the Young Princess"
IV. "Festival at Bagdad"
- 2 XAVER SCHARWENKA - Concerto No. 4, F minor
Allegro patetico
Intermezzo: Allegretto molto tranquillo
Lento mesto—Allegro con fuoco
- 3 CHABRIER - - - - - "España"

The Steinway Piano is the Official Piano of the Philharmonic Society

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MISS DOROTHY P. WHITNEY



NOTES ON THE PROGRAMME

Symphonic Suite, "Scheherezade," op. 35, - - -

RIMSKY-KORSAKOW

I. "The Sea and Sinbad's Ship. *Largo e maestoso*, E minor, 2-2, and *Allegro non troppo*, E major, 6-4. II. "The Story of the Kalendar Prince. *Lento*, B minor, 4-4, and *Andantino*, 3-8. III. "The Young Prince and the Young Princess." *Andantino quasi allegretto*, G major, 6-8, and *Pochissimo piu mosso*, B-flat major and G minor, 6-8. IV. "Festival at Bagdad. The Sea. The Ship Goes to Pieces Against a Rock surmounted by a Bronze Warrior. Conclusion." *Allegro molto*, E minor, 6-8; *Allegro molto e frenetico*, E minor, 6-8; *Vivo*, E minor, 2-8, 6-16 and 3-8; *Allegro non troppo e maestoso*, C major and E major, 6-4.

THE composer prefixed the score of this composition with the following note, in Russian and French: "The Sultan Schariar, persuaded of the falseness and the faithlessness of women, had sworn to put to death each one of his wives after the first night. But the Sultana Scheherezade saved her life by interesting him in tales

which she told him during one thousand and one nights. Pricked by curiosity, the Sultan put off the execution of his purpose against his wife from day to day, and at last gave up entirely his bloody plan." Then there follow the superscriptions of the different movements. "The Sea and Sinbad's Ship," and so on, as given above.

At first blush the composer would seem to have provided an explicit programme for his composition in his note and the superscriptions, but one need only to be familiar with the "Arabian Nights" tales to know that he has not. In fact, it is more than likely that he purposely avoided doing so, preferring to furnish little more than a few hints, for the purpose of making the minds of his listeners susceptible to the music, but leaving their imaginations unfettered. When Sinbad went to sea he was wrecked, as a rule, yet the first movement contains no storm; it is a superb water picture in tones, with the ship floating proudly and buoyantly on the heaving billows. There are three Calendar-Princes ("Royal mendicants," Lane calls them) in the Arabian Nights Tales, and all of them relate their adventures; but whether it is the story of the guilty lovers who were blasted into charcoal, that of the prince who was transmogrified into an ape, or that of the bold adventurer who destroyed the magnetic mountain by hurling the bronze horseman which surmounted it, into the sea, it would be hard to tell, except in the last case. That it is not. There is some martial music in this movement which indicates that it was the first story which was in the composer's mind. The third movement may be taken as a musical celebration of the story of Prince Camaralzaman and the Princess Badoura, though all that there is in the music to point to that tale is the circumstance that the movement is made up of two melodies, which are as like each other as were the Prince and Princess, and that the second melody has a suggestion of Chinese color in the employment of the snare-drum, triangle, cymbals and tambourine. A musical storm follows a fête in the last movement, which comes to a deliciously peaceful ending. In it all the earlier themes are used, including that of the narrator, Scheherezade which the composer makes to pervade the entire composition in the shape of a violin solo.

Concerto for Pianoforte, No. 4, F minor, op. 82

XAVER SCHARWENKA

I. *Allegro patetico*, F minor, ending in F major, 3-4 time; II. Intermezzo: *Allegretto molto tranquillo*, A-flat major, 2-4; III. *Lento mesto*, C-sharp minor, 4-4, leading into *Allegro con fuoco*, F minor, 12-8.

THOUGH this concerto has had a number of performances in Europe (two of them by Emil Frey, winner of the last Rubinstein prize, conducted by the composer. Mr. Scharwenka will play the solo part himself for the first time on this occasion. It was composed in the summer of 1907, and its score bears a dedication to the Queen of Roumania. The principal motives of the first movement are symphonically developed in the second and third movements. Throughout the composer has adhered to the concerto character, keeping the solo instrument in the foreground, but not neglecting the orchestra.

A *motivo*, which is of considerable significance in the thematic development of the work, is presented to notice in the short orchestral *tutti*. The pianoforte enters with weighty octave passages at the climax of which the orchestra proclaims the principal subject of the movement in the fundamental key of the concerto. The theme is promptly taken up by the solo instrument in A-flat major. This leads into a middle section with modulatory use of the opening *motivo* and theme to the introduction of the second subject in A-flat. Thus much to help the listeners to a recognition of the thematic material of the movement. The Intermezzo has something of an archaic flavor and more than a suggestion of the old gavotte with an episode in the middle which recalls things already heard. The slow introduction to the last movement has the character of a funeral march, which ushers in a dashing tarantella whose principal subject is an outgrowth of the *motivo* of the opening *tutti*.

Rhapsody for Orchestra, "España"

CHABRIER

A VISIT which Emmanuel Chabrier (1841-1894) made to Spain furnished the inspiration for this composition, which had its first performance at a concert in Paris conducted by Lamoureux in November, 1883. It established a reputation for the composer in his native land and was produced for the first time in America (so far as this writer's records show) at a Sunday Night Popular Concert in the Lenox Lyceum on March 2, 1890, by Theodore Thomas. At the foundation of the brilliantly orchestrated rhapsody lie the melodies of two typical Spanish dances,—a Jota and a Malagueña. The former is the national dance *par excellence* of Aragon, in which province it is danced (and also sung, for the ancient vocal element survives) on all manner of occasions—at merrymakings and at death watches, especially at the great religious festivals of the year like Christmas. The dance is very old and has been traced back to the twelfth century. Its movement, in triple time, suggests the waltz, but has greater freedom of tempo. The Malagueña shares the distinction of the Fandango (more familiar at least in name) of being the principal dance of Andalusia.

H. E. K.

The Philharmonic Orchestra

First Violins	Violas	Flutes and Piccolos	Trumpets
Th. Spiering	J. J. Kovarik	L. de Lorenzo	G. Rodenkirchen
H. P. Schmitt	J. Laendner	N. Laucella	S. Finkelstein
L. Schmidt	H. Helwig	H. Heidelberg	A. Lange
H. Kuhn	S. Van Praag	E. Wagner	
M. Kaufman	H. Borodkin		Trombones
F. Smith	S. Kalnitzky	Chorus and	M. Falcone
H. Hess	C. E. Leifels	English Horn	F. Eim
C. Kriens	L. Verona	F. de Angelis	E. Gerhard
H. Martonne		B. Labate	
A. Roebbelen	Cellos	A. Laurendeau	Tuba
E. Bauer	L. Schulz		F. Geib
A. Zeiss	H. Britt	Clarinets	
H. Burck	P. Morgan	A. Selmer	Tympani, etc.
S. Laendner	A. Severn	H. Christman	G. Wagner
F. Stahlberg	M. Skalmer	V. Dubinsky	G. Braun, Jr.
R. Klugescheid	F. Boucher	C. Kuhlman	H. Yerkes
	W. See	Bassoons	
Second Violins	E. Reitz	P. Pieschel	Harp
T. Johner	A. Heindl	B. Kohon	C. Schuetze
F. Lowack		M. Kohon	
A. Seifert	Bassos		Librarian
L. Pabst	A. Wiegner	Horns	H. G. Boewig
L. Gatterdam	F. F. Leifels	X. Reiter	Assistant Librarian
S. Pinner	L. Manoly	H. Dutschke	A. Pfeiffenschneider
A. Freber	A. Kalkhof	J. Ringer	
L. Helman	H. Reinshagen	F. Koch	
W. Kollmer	E. Mallach	M. Niebling	
H. Bahrs	G. Guterson		
H. Boewig	M. Cherskasky		
G. Wolf			

NEXT PHILHARMONIC CONCERTS

Tuesday Night, Nov. 29, at 8:15

Friday Afternoon, Dec. 2, at 2:30

FRANCIS MACMILLEN, Soloist

- | | | |
|----------------|---------------------------------------|---------------------------------------|
| 1. ELGAR | - - - | Variations on an Original Theme |
| 2. GOLDMARK | - - - | Concerto in A minor, op. 28 |
| | I. Allegro moderato | |
| | II. Air: Andante | |
| | III. Moderato Allegretto | |
| 3. MOZART | - - - | Symphony in G minor |
| | I. Allegro molto, alla breve | |
| | II. Andante | |
| | III. Menuet: Allegro | |
| | IV. Finale: Allegro assai, alla breve | |
| 4. MENDELSSOHN | | Overture, "A Midsummer Night's Dream" |

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