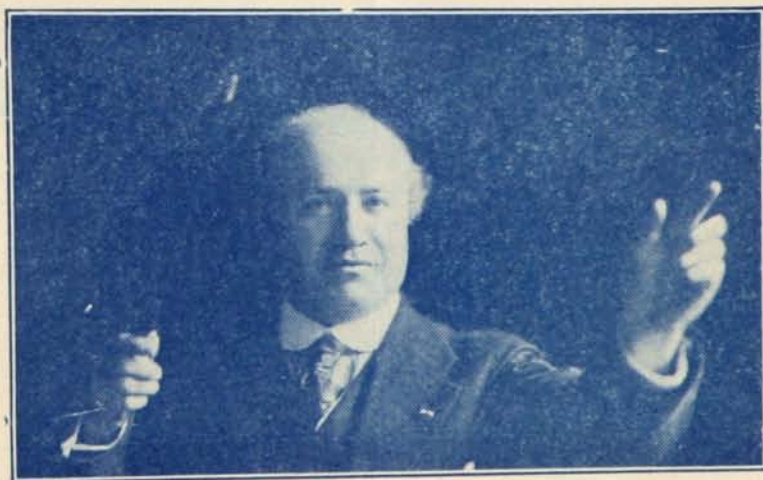


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**The Russian
Symphony Orchestra**



MODEST ALTSCHULER, CONDUCTOR

MONUMENT NATIONAL

MONDAY AND TUESDAY

DECEMBER 10TH AND 11TH, 1917

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MURAD CIGARETTES

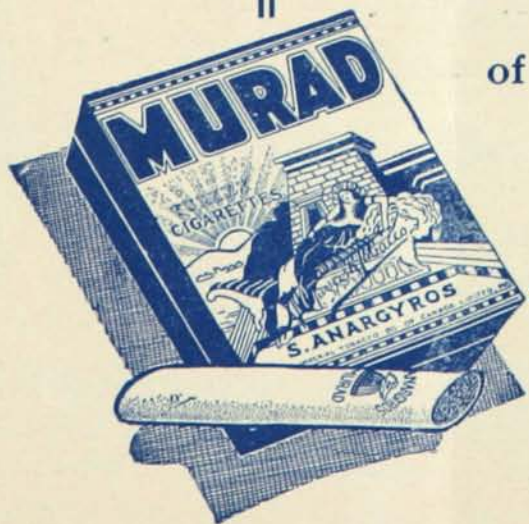
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of their Undisputed
Quality,

of their
Reliability.



S. Anargyros

MONDAY, DECEMBER 10TH. 1917

...Programme...

1. Symphonic Picture—"Hyrcus Nocturnus" - *Vassilenko*
(from Poem by Merojkovski, new first time)

2. Symphony No. I. - - - - - *Scriabine*
I. Lento
II. Allegro drammatico
III. Lento
IV. Scherzo vivace
V. Allegro

Scriabine, who is a modern of the moderns, first expected to embrace a military career. He was born in Moscow in 1871 and after spending some time in army life abandoned it, becoming a musician. He studied piano and was well known upon the European concert stage long before he began to compose. During the last few years his works have become circulated outside of Russia and have caused much discussion. For the strangeness of his efforts he rivals Schoenberg. Scriabine was one of the first to employ colored light to enhance his orchestral effects, and to put the audience into the atmosphere of the piece.

3. Tone Poem—"The Isle of Death" - - - *Rachmaninoff*
(By Request)

"The Island of the Dead."—Symphonic Poem to a painting by A. Bockin, is dedicated to Nicholas Von Struve, and is scored for a large orchestra.

The painting, which first evoked in the composer's mind the idea of the tone poem, was suggested by the Ponza Islands, north of the Gulf of Naples. These islands are solemn as the pyramids and are but scantily inhabited. They are of volcanic origin and are wildly rocky.

The tone poem begins lento, A minor, 5-8 with a phrase for harp accompanied by violin-cello, double basses and kettledrums. With the fifth measure the violincellos begin a figure which evokes the tranquil lapping of the waters about the "island of the dead." Noteworthy episodes in this portion of the work are the one for three stands of divided first violins; another for a more melodious theme molto cantabile for four first violins while the other first violins play the central figure. The pace quickens a little and there is a suggestion of the plain song "Dies Irae," first in the violincellos, then in the brass with fantastic figures for the wood wind, and rushing descending passages for the wood wind and lower strings. There is a return to the first mood, which swells to a climax followed by hints of the second theme. But the leading motive of this section is one for violins, flute and clarinet. There is a change of tempo to Largo, 4-4 and the second violins have a tremendous figure which with the monotonous figure for the clarinet hints at the "Dies Irae." Finally the first and tranquil figure reappears and there is a quiet ending.

4. Russian Folk Song - - - - - *Glazunov*
Ay, Ouchnien, Boatmen Song - - - - - *Liadoff*
Plaintive - - - - - *Liadoff*
Dance of the Mosquito - - - - - *Rimsky-Korsakoff*
Twig - - - - - *Rimsky-Korsakoff*
5. Carnaval de Paris - - - - - *Svendsen*

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TUESDAY, DECEMBER 11TH. 1917

...Programme...

1. Armenian Rhapsodie - - - Ippolitoff-Ivanoff

This work, like the Caucasian sketches, is a product of the composer's long stay in Tiflis, where he held the post of professor at the governmental school. The musicians of Russia have drawn more than once upon the folk music of this section of their country. Ippolitoff-Ivanoff made a profound study of this music and published the results of his researches in an interesting volume. In contrast to most of his conferees, the composer was born of poor parents and it was entirely through his own efforts that he won recognition.

2. Symphonic Suite "Scheherazade" - Rimsky-Korsakoff

- a. The Sea and Sindbad's Ship.
- b. The Story of Prince Calander.
- c. The Prince and Princess.
- d. The ship dashes against a rock with a bronze horseman thereon. Conclusion

Précieux et splendide

The suite, dedicated to Vladimir Stasoff, is scored for one piccolo, two flutes, two oboes (one interchangeable with English horn), two clarinets, two bassoons, four horns, two trumpets, three trombones, one bass tuba, kettle-drums, snare-drum, bass drum, tambourine, cymbals, triangle, gong, harp, and strings.

The following program is printed in Russian and French on a fly leaf of the score :

The Sultan Schahriar, persuaded of the falseness and the faithlessness of women, has sworn to put to death each one of his wives after the first night. But the Sultana Scheherazade 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 his wife's execution from day to day, and at last gave up entirely his bloody plan.

Many marvels were told Schahriar by the Sultana Sheherazade. For her stories the Sultana borrowed from poets their verses, from folk songs and their words; and she strung together tales and adventures.

Rappel: -

3. Children's Suite - - -

- a. Berceuse. (*Veille sur les enfants*)
- b. Playing Horses in the Nursery.
- c. Caprice (Naughty Child.) *Esprit (ou gosse un enfant)*

Schazharivaz de Conus

Bien

4. Soldier's Song - - - Russian Folk Song
(Adapted for Orchestra by Modest Altschuler)

It is the custom, when Russian troops are drilling early in the morning, for the chorus leader of the soldiers to sing, the rank and file joining in the chorus.

At the time Modest Altschuler belonged to the Russian Army, this reiteration became wearisome to his artistic sense and he varied the monotony by shrilling at the top of his voice piccolo variations of the songs which can be readily traced throughout this orchestration arranged by Mr. Altschuler.

Andante Cantabile (for strings) (*Grand*) - Tschai~~k~~owsky
Dance of the Goat-footed Sylvans - *Peterivms très intéressant* Satz *très*

5. Tome Poem—"Finlandia" - - - Sibelius

"Finlandia" by Jean Sibelius was composed in 1894 and was introduced in America by the Russian Symphony Orchestra, December 30-31, 1905. "Finlandia" records the impressions of an exile upon his return home after years of absence. The thematic material of the work suggests at times a folk-song origin. Sibelius, however, has declared that the themes are his own. He avoids the crude material of the folk-song, but, like the Russian Glinka, he is so filled with the spirit of his native land that he can evolve a national melody calculated to deceive even the glect.

Indian song

6. Paraphrase—"The Allied Hymns" - - - Glazunov
(Russian, Serbian, Montenegrin, French, British, Belgian, Japanese, Italian and American.)

Rimsky-Korsakoff



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