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ADVANCE NEWS OF COMING ELWYN ATTRACTIONS

ELWYN CONCERT BUREAU - WOLFSOHN MUSICAL BUREAU
Broadway Building, Portland, Oregon. Main 5991

Vol. II

OCTOBER, 1925

No. 12



Hulda Lashanska

THIRD EVENT

NOVEMBER 11



Elwyn Artist Series

Municipal Auditorium

Season 1925-1926

*Portland's Unexcelled Concert
Course*

10---Supreme Events---10

[Next Attraction]

Gershkovitch
Symphony Orchestra
Felix Salmond
Soloist

|| Mon.
Oct.
26

Hulda Lashanska
Soprano

|| Nov.
11

Toscha Seidel
Violinist

|| Nov.
30

Moiseiwitsch
Pianist

|| Jan.
21

Mme. Matzenauer
Contralto

|| Feb.
23

San Carlo Opera
One Opera

|| March
3-6

***Thamar Karsavina**
and Ballet

|| March
19

Olga Samaroff
Pianist

|| April
5

***Roland Hayes**
Tenor

|| April
7

**Edward Johnson and
Joan Ruth**

|| April
26

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A number of our patrons have asked if it would not be possible to

have Mr. Salmond give a recital as it is so seldom we have a Salmond or a Casals in our midst. The concert on Friday Eve., October 30, will feature Mr. Salmond in concert numbers, a sonata as well as the ensemble numbers of the Society.

The acoustics of the Pythian Hall are excellent, the capacity is, however, about 800, so we advise our subscribers to make their reservations promptly. A special price consistent with the Elwyn attractions at the Auditorium will prevail. The lower floor is \$1.50 and the balcony is \$1.00.

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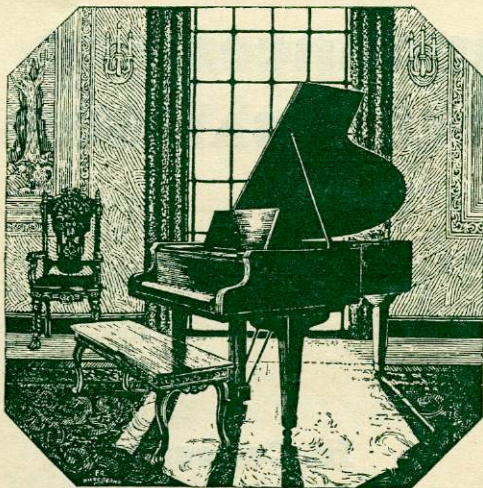
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The capacity of Pythian Hall is limited so it is advisable to mail or telephone for your reservations without delay.

Inclosed find \$.....for.....tickets
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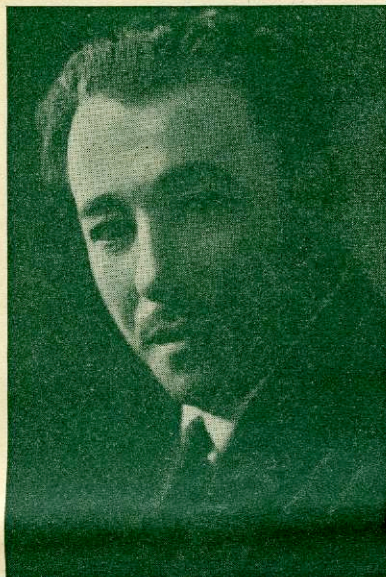
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EAST TENTH STREET N., at WEIDLER

Gershkovitch Symphony Orchestra

FELIX SALMOND, 'Cellist—SOLOIST



JACQUES GERSHKOVITCH
Conductor

**Monday Evening
October 26th**

Program

1. Kalinnikov—Symphony No. 1 in G Minor
 - I. Allegro moderato
 - II. Andante commadomente
 - III. Scherzo
 - IV. Finale—Allro Mto

Intermission
2. Naprawnik—Melancolie—Op. 48 No. 3
(stringed orchestra)
 - A. Liadow—Music Box—Op. 32
(Arranged for piccolo, 2 flutes, 3 clarinets, harp and glockenspiel)
3. Lalo—Concerto in D for violoncello
Felix Salmond, Soloist
4. Glazounow—Symphonic Poem
(Stenka Razine)

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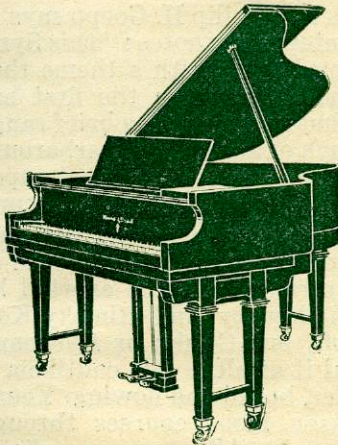
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Program

I.

- | | |
|---|------------------------|
| a. Ay, Ay, Ay | Creole Song |
| b. Ganadinas | Barrera and Calleja |
| c. El Pano (Folk Dance of Murcia) | Arr. by Kurt Schindler |
| d. La Alegria del Batallon (Soldier Song) | Jose Serrano |

VICENTE BALLESTER

II.

- | | |
|--|-------------|
| a. "Shadow Dance" from the Opera DINORAH | Meyerbeer |
| b. Air de MANON | Massenet |
| c. Serenade francaise | Leoncavallo |
| d. Bolero de VESPRES SICILIENNES | Verdi |

MARIA KURENKO

III.

- | | |
|----------------------|------------------|
| a. Come le Rose | Gaetano Lama |
| b. The Birth of Morn | Franco Leoni |
| c. The Last Hour | A. Walter Kramer |

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Gershkovitch Symphony Program Notes

Symphony No. 1, A Minor
Allegro Moderato, Andante,
Scherzo, Allegro Moderato

Basil Sergewich Kalinnikoff

(Born on January 13, 1866, at Woina in the government of Orloff, Russia; died at Yalta on January 11, 1901.)

Kalinnikoff, the son of an official in the Russian police service, received his education at first at the Orloff Theological Seminary where he conducted the choir. He was very poor so he journeyed to Moscow in the hope of bettering himself; also to obtain a fuller instruction in music. He arrived there in 1884, and entered the Music School of the Philharmonic Society, where he studied the Casson and took lessons in composition of Ilyinsky and Blaramburg. His career at this school was a brilliant one. He was graduated in 1892. In 1893 he was appointed assistant conductor to the Italian Opera in Moscow. In the course of a year symptoms of consumption began to develop. His privations had told upon him. He was forced to leave his position and go to South Russia. The remaining years of life in Crimea were spent in composition.

* * *

The Symphony in A Minor was performed for the first time at Kieff in 1897. Alexander Winoegradski conducted. It has been played in Moscow (1898), Petrograd (1898), Berlin (1899), Paris (1900) and many other cities. It is scored for piccolo, two flutes, two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, Bass Tuba, a set of three

kettledrums, triangle, harp and the usual strings.

As Mr. Philip H. Goepf says in his interesting notes: "this Symphony begins with a theme that is individual from the first bar and has moreover in a brief range a touch of ancient (or barbarous) mode. The Slav is stamped upon the first page of the score.

"For once a young Russian composer showed not a trace of the strong influence exerted by Tschaikevsky and Rimsky-Korsakoff, but Glinka or Dargomyzhski if at all. His cantilena is tender, broad and flowing. Young crimson blood courses through the work. All is serene, radiant, permeated with the joy of living, a fact the more remarkable when one considers that the composer was in the grip of his dreadful malady when writing the symphony.

II.

a) Meloncolie (Op. 48 No. 3)

E. Napravnik

(for stringed orchestra)

Edward Napravnik, a Bohemian living at St. Petersburg, born in 1839, wrote the operas "Nyni - Novgorod", "Harold", "Boubrovsky" and "Francheska". He was the conductor of the Russian Imperial Opera House for a number of years prior to the Revolution.

b) Music Box (Badinage Valse)

A. Liadoff

(arranged for piccolo, 2 flutes, 3 clarinets, harp and glockenspiel)

Anron Liadoff, born April 29, 1855, in Petrograd, Russia. The pupil of Rimsky-Korsakoff in Petrograd Conservatory, after graduation of which he was invited to teach harmony and composition in that institution.

Program

Continued

IV.

- a. Where the Bee Sucks *Arne*
- b. You Brought Me Flowers (Eng. Ver. by Deems Taylor) *Myron Jacobsen*
- c. Oh! My Lover is a Fisherman *Strickland*
- d. Russian Song *Dargomigsky*

MARIA KURENKO

8 MINUTE INTERMISSION

V.

- | | | |
|---|--|-------------------|
| a. Aria: "Largo al Factotum" | {
From
"BARBIERE
DI
SIVIGLIA"
} | <i>G. Rossini</i> |
| VICENTE BALLESTER | | |
| b. Aria: "Una voce poco fa" | | |
| MARIA KURENKO | | |
| c. Recitative and Duet: "Dunque io Son" | | |
| MARIA KURENKO AND VICENTE BALLESTER | | |

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Program Notes—Continued

III.

Concerto in D Minor

For Violoncello solo with orchestra.

E. Lalo (1873-1892)

Lalo, a descendent of a Spanish family which settled in Flanders during the 16th century, became famous at the age of 65, with the production of his Opera "Le Roi d'Ys" at the Opera Comique in Paris. Previously he had met with various and cruel disappointments, largely because he refused to compose in the popular style of the day, or to flatter and fawn upon those who controlled the portals to a public hearing. Even at his death there were no funeral orations upon him in the newspapers. But nearly all the French composers of renown were present at his burial, and paid tribute to a composer of the highest talent and character. He was born at Lille. His education in music was mostly private, although he spent a brief period at the Paris Conservatoire.

His violoncello concerto was first performed at a Padeloup concert in Paris, December 9th, 1877, with Adolphe Fischer, to whom the work was dedicated, as soloist. The scoring is for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, kettledrums and strings. An analysis follows:

1. There is a brief Prelude (Lento D Minor, 12-8), beginning with a series of resolute and fortissimo phrases in strings and woodwind, punctuated by vigorous chords in the full orchestra. The solo instruments enter with recitativo passages, which lead to the main body of the move-

ment. (Allegro maestoso, D Minor 12-8). The pompous first theme is heard at once in the solo violoncello, to which also falls the more tranquil second theme in F Major. The working out of these themes demands rapid and brilliant virtuosity from the soloist. The movement ends with a fortissimo return of the material of the Prelude.

2. In this Intermezzo, two contrasted themes are alternately employed (Andantino con moto, G Minor, 9-8; and Allegro presto, M Major 6-8). The melodic development is given to the solo instrument.

3. An Introduction (Andante B flat Minor, 9-8) consists of a recitativo for the soloist accompanied by sustained notes in the violoncellos and contrabasses. The main body of the movement (allegro vivace, F Major, 6-8) is a brilliant rondo on these themes.

—Notes by Richard L. Stokes.

IV.

Stenka Razine—Symphonic Poem

A. Glasounov

(Notes from the book by Lawrence Gillman)

Alexander Glasounov was born in Petersburg, August 10th, 1865—now living and is director of Leningrad Conservatory of Music.

Stenka Razine (or Razin) was a Cossack rebel and outlaw, who flourished in the seventeenth century. In the legend selected by Glasounov for musical treatment, Stenka Razine is portrayed as the hero of an incident which is related by the composer as follows in an explanatory note

Program Notes—Continued

(in French) prefaced to the score:

"The Volga, vast and calm. For long years the region about the great river dwelt in peace then suddenly there appeared the terrible Ataman (Cossack chief) Stenka Razine who, at the head of his ferocious horde began to sweep along the Volga, devastating and pillaging the towns and villages along its banks.

His ship was splendidly adorned, his sails were of silk, his oars were gilt. In the midst of a tent of cloth of silver, reclined the Persian princess, Stenka Razine's captive and mistress On a certain day she fell into deep thought, and addressing her master's comrades, began to tell them that she had dreamed a dream, in which it had been revealed to her that Stenka Razine would be cast into dungeons and that she herself would perish in the wave of the Volga.

The dream of the princess came true. Stenka was surrounded by the soldiers of the Tsar. Seeing that the day was

lost Stenka said: "Never, during all the thirty years of my raids, have I offered the Volga a gift. Today I will give it what is dearest to me among all the treasures of Earth" and with these words he hurled the princess into the waves. The fierce band began to sing in honour of its Ataman, and all hurled themselves upon the soldiers of the Tsar.

Glasounov's music is based on three main themes. We hear first the melancholy chant of the bargemen on the Volga—by it the Volga is typefied. The theme is announced by the oboe, against tremolos of the strings. Stenka, himself, is next portrayed by a theme that is brutally forceful and savage.

Then follows a gracious and dulcet melody (sung 'pp' by clarinet, with accompaniment of harp, flutes, bassoon and horn) in which the princess is suggested. By his vivid dramatic juxtaposition of these themes, Glasounov suggests the progress and culmination of his tonal narrative. The score bears the date line St. Petersburg, 1885.

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