

UNITED STATES RUBBER COMPANY

presents

THE NEW YORK PHILHARMONIC-SYMPHONY ORCHESTRA

In the final concert of the Summer Series of sponsored broadcasts

MADISON SQUARE GARDEN

SUNDAY AFTERNOON, OCTOBER 1, 1944, AT 3:00 P.M.

4,135TH CONCERT AND 542ND BROADCAST

under the direction of

ARTUR RODZINSKI

Assisting Artist: HELEN TRAUBEL, Soprano

PROGRAM

The Star-Spangled Banner

BEETHOVEN Symphony No. 5 in C minor, Opus 67

I. Allegro con brio III. Allegro
II. Andante con moto IV. Allegro

WAGNER Immolation Scene, "The Dusk of the Gods"

HELEN TRAUBEL
INTERMISSION

(The audience is requested to remain seated)

GERSHWIN "An American in Paris"

BLAND Carry Me Back to Old Virginny

HELEN TRAUBEL

COHAN Over There

HELEN TRAUBEL

SOUSA March, "The Stars and Stripes Forever"

(Program subject to change without notice)

Broadcast coast-to-coast over the Columbia Network



THE PHILHARMONIC-SYMPHONY SOCIETY OF NEW YORK

Arthur Judson, Manager

Bruno Zirato, Associate Manager

The Steinway is the Official Piano of The Philharmonic-Symphony Society

PROGRAM FOR SUNDAY AFTERNOON, OCTOBER 1st, 1944

THE STAR-SPANGLED BANNER

(The conductor will lead the audience and orchestra in our National Anthem)

BEETHOVEN Symphony No. 5 in C minor, Opus 67

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827)

Ludwig von Beethoven's Fifth Symphony has symbolized perhaps more than any other orchestral work the triumph of man's spirit over tyranny. The music has taken on special significance within the last few years because of the similarity of the "motto" that dominates the first movement to the Morse code symbol for the letter V which, of course, represents Victory. The first movement is stormy and strong. The slow movement, a set of variations, has been likened to the characteristically sweet and humorous Shakespearean heroines. The ensuing scherzo plunges the listener into a world of macabre fancy. A deeply moving bridge passage unites this section with the exultant finale.

WAGNER Immolation Scene, "The Dusk of the Gods"

(Born at Leipzig, May 22, 1813; died at Venice, February 13, 1883)

This final scene from Richard Wagner's great music-drama is at once the climax and a summation of the entire "Ring." The hero Siegfried has been slain through treachery. Brunnhilde, Siegfried's wife and the daughter of Wotan, orders that Siegfried's body be placed on a pyre and then sings what Lawrence Gilman calls a "matchless valedictory, overwhelming in its utterance of grief and reproach and prophecy and dedication." "It is also," Gilman continues, "an implied foreshadowing . . . of the new day of equity and love that will succeed the twilight of the gods and the night of their destruction." The funeral pyre is lighted, Brunnhilde mounts Siegfried's horse and rides into the flames. In the background is seen a vision of the gods calmly awaiting their end on Valhalla.

INTERMISSION

(The audience is requested to remain seated during the intermission)

GERSHWIN "An American in Paris"

(Born at Brooklyn, N. Y., September 26, 1898; died at Hollywood, Cal., July 11, 1937)

In this lively and amusing music George Gershwin pays his respects to the French capital of the 1920s. According to a program note written by Deems Taylor, Gershwin is picturing a young American walking along the Champs-Elysees on a bright Summer day. Everything, especially the Parisian taxicab horns, delight the hero. He pauses outside a cafe where a band is playing "La Sorella." He crosses the Seine and sips an aperitif at a sidewalk table. A wave of homesickness, represented by a "blues" theme, sweeps over him. But this nostalgic mood does not stay with him long, for he meets some fellow-Americans and, as the music reaches a new height of jollity, they decide that after all Paris is a grand place.

BLAND Carry Me Back to Old Virginy

COHAN Over There

SOUSA March, "The Stars and Stripes Forever"

(Born at Washington, D. C., November 6, 1854; died at Reading, Pa., March 6, 1932)

The inspiration for what is probably the most famous of his marches came to John Philip Sousa on shipboard while returning to the United States from Europe. One admirer told the composer that on hearing the march she always thought of "the American Eagle shooting arrows into the aurora borealis."

Complimentary tickets to these broadcasts are discontinued for the winter after today's concert. The regular subscription season will begin on Thursday evening, October 5, 1944. Prospectus of the Philharmonic-Symphony Society giving full information on the subscription series for the season 1944-45, is available in the racks in the Carnegie Hall lobby or will be mailed on request.

Subscription orders are now being accepted at the offices of the Society, Room 1609 at 113 W. 57th St., N. Y. 19, N. Y., from 9:30 to 5:00, Saturdays from 9:30 to 12:00.

PROGRAM SUNDAY OCTOBER 8

AT CARNEGIE HALL

at 3:00 p.m. under the direction of

ARTUR RODZINSKI

BACH-RESPIGHI Passacaglia in C minor

BEETHOVEN Symphony No. 7 in A major, Opus 92

INTERMISSION

STRAUSS Dances from "Der Rosenkavalier"

DURING the intermission at Madison Square Garden, the millions of music lovers who listen to the broadcasts of the Philharmonic-Symphony concerts in their own homes hear the broadcast, from another studio, of "The American Scriptures." This intermission feature is introduced by the eminent historian, Carl Van Doren. An advisory committee on selection of subjects for "The American Scriptures" includes, in addition to Mr. Van Doren as chairman, these distinguished authors and historians: Henry Steele Commager, Douglas Southall Freeman, Carl Carmer, and Quincy Howe. We regret that it is not practicable to bring this part of the program by radio to Madison Square Garden.

THE DOORS CLOSE AT 2:50 P.M.
