

# PROGRAM

Los Angeles

## Federal Music Project

Works Progress Administration

# SYMPHONY CONCERT

Wednesday, October 21, 1936, 8:30 P. M.

Saturday, October 24, 1936, 2:30 P. M.

Admission—25c and 10c



MODEST ALTSCHULER, *Conductor*

Soloist: ERVIN NYIRGYZI, *Piano*

## TRINITY AUDITORIUM

Grand Avenue at Ninth

# P R O G R A M

MODEST ALTSCHULER, *Conductor*

ERVIN NYIRÉGYHÁZI, *Pianist*

ENTR'ACTE from "Orestes" . . . . . *Tancredi*

(1826-1855)

"Orestes," an operatic trilogy based on the tragedy by Aeschylus, consists of Agamemnon, Clytemnestra and Electra. The overture introduces the sacred solemnity of Electra. To a lovely melody by the strings, the curtain rises upon the temple of Apollo, with golden rays from the altar shining through the smoke of burning sacrifices as the full orchestra bursts into a stately hymn and then subsides to silence.

SYMPHONY No. 6, Opus 74 (Pathétique) . . . . . *Tschaikowsky*

(1840-1893)

*Adagio Allegro con tempo*

*Allegro molto vivace*

*Allegro con grazia*

*Allegro moderato*

Following a year of personal triumphs crowned-balanced with sorrows and reverses, an extract from a letter to his nephew (to whom the Symphony is dedicated), Vladimir Davalov, will encompass the meaning of the "Pathétique": "I must tell you how happy I am about my work . . . as I was starting my journey to Paris, the idea came to me . . . while composing it in my mind, I frequently shed tears . . . I suffer from nervousness that cannot be put into words . . . Once home again I have settled down to work and it goes with me without that in less than four days I have completed the First Movement, while the rest of the Symphony is clearly outlined in my head . . . the Finale will not be a great Allegro, but an Adagio of considerable proportions . . . You cannot imagine the joy I feel at the conviction that my day is not yet over, and that I may still accomplish much . . ." It was the last note to be set upon paper.

## INTERMISSION—TEN MINUTES

NORWEGIAN ARTISTS' CARNIVAL . . . . . *Sverdrup*

(1848-1911)

When Sverdrup was but twenty years of age, a continuous upward was granted him as a violator by Charles XV but soon afterward paralysis forced him to confine only in the field of composition. The Carnival is carol music, has strong individuality and is of a descriptive nature well within the classic lines of the master he admired.

## CONCERTO FOR PIANO AND ORCHESTRA

No. 1, E-Flat . . . . . *Liszt*

(1811-1886)

*Allegro moderato*

*Adagio: Allegretto con moto troppo*

*Allegro moderato animato: Poco*

ERVIN NYIRÉGYHÁZI

One of the favorite concertos of music-lovers as well as pianists, the No. 1 by Liszt is probably the greatest example of his talent. All bravura passages have

BALEWEN PIANO

Courtesy, Southern California Music Company

# P R O G R A M

piece and meaning, there is brilliance in the rapid movement, the stability of proportion between parts is impressive and the general tone of the work is of unusual importance. To this work *Minogram* brings traditional composition, refined texture and poetic aptitude for the enjoyment of a master work by a student-composer.

## AMERICAN FANTASY

(Based on the folk-tune, "The Monkey Wedding") *Milly*

(1930—)

Played for the first time by the Los Angeles Federal Music Project Symphony at their concert on December 26, 1935, this work by the young Pasadena, instructor in composition, counterpoint and orchestration at Whittier College, is constructed on a jolly tune which is handled about the orchestra both masterly and in serious legal form.

This Concert is presented by the  
WORKS PROGRAM ADMINISTRATION FEDERAL MUSIC PROJECT  
Dr. MARJORIE JENSEN, Director  
Dr. HARVEY DAVIS CHAMBER, Assistant to the Director

## NEXT WEDNESDAY — OCTOBER 28, 1936

Los Angeles Federal Music Project  
*Offers*  
an Evening of Unusual Entertainment

COLORED CHORUS

75 Voices

Carlisle Scott, *Director*

HALLELUJAH QUARTET  
COLORED STRING QUARTET

No advance in prices    ::    ::    ::    Loyalty tickets honored

(Program subject to change)

**a**rdent admirers of erwin szjegyhazi have a rare treat in store for them this evening when he plays the famous piano concerto no. 1 in e-flat major by list . . . perhaps one of the most difficult of the many piano concertos and certainly one of the most lovely . . . it brings out the clear, precise technique of mr. szjegyhazi and gives him ample opportunity to show his marvelous musicianship and artistry. • the glorious baldwin concert grand used by mr. szjegyhazi in this concert responds perfectly to his every mood . . . you will hear the thundering basses . . . the dainty whisperings of the treble . . . while the full richness of tone quality will again convince you of the great superiority of the baldwin piano which is used by today's greatest artists. • the southern california music co. of 737 so. hill street is the authorized representative of the baldwin and other famous pianos.

## ANNOUNCEMENT

Because the Symphony Orchestra will play for the two performances of Verdi's immortal opera, "La Traviata" to be held in Philharmonic Auditorium, Tuesday and Friday evenings, October 27th and 30, it will not appear here next Wednesday evening.

Instead, we will present a most unusual musical evening featuring the famous Federal Music Project Colored Chorus, Carlyle Scott, Director, with James Miller, celebrated negro tenor, and Bernice Randolph, soprano, as soloists. The Hallelujah Male Quartet will supplement this notable choral concert with their rollicking rhythms.

The symphony orchestra will again play at Trinity Auditorium, Wednesday evening, Nov. 4th.

LOS ANGELES FEDERAL MUSIC PROJECT  
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