

The
Neighborhood Playhouse

presents

a Company under the Direction of

Irene Lewisohn

and

The Cleveland Orchestra

NIKOLAI SOKOLOFF, Conductor

Assisting Artist: HAROLD BAUER, piano

February 20, 21 and 22, 1930

A PROGRAM OF SYMPHONIC MUSIC
WITH STAGE AND ORCHESTRA

MECCA AUDITORIUM

THE CLEVELAND ORCHESTRA

PERSONNEL for 1929-1930

NIKOLAI SOKOLOFF, *Conductor*
RUDOLPH RINGWALL, *Assistant Conductor*

First Violins

Josef Fuchs
Concertmaster
Socrate Barozzi
Second Concertmaster
Herman Martonne
Philip Scharf
Rudolph Ringwall
Samuel Salkin
Paul Katz
Isadore Edelman
Arpad Bognar
Herbert Offner
William Dosch
Morris Morovitsky
Henry Berv
William Dembinsky
Sam Friedman
David Klinger

Second Violins

William Traupe
Principal
Hyman Schandler
John Goodall
Harley Holmes
Erwin King
Alfred Kaufert
Emil Sholle
Charles Blabolil
Emanuel Moses
Harry Kaminker
Harold Veissi
Raymond Pittenger
Albert Friedel
Willis Reinhardt

Violas

Carlton Cooley
Principal
Erik Kahlson
Vladimir Coonley
Louis Berman
Sol Marcossin
Julius Czapko
Ernest Pannanen
Salvatore Fiore
Joseph Senyak
Frederick Funkhouser

Cellos

Victor de Gomez
Principal
Michael Arenstein

Charles McBride
Frank Grant
Henry Hensel
Armand Baer
Max Schmitt
Raymond Gerkowski
Alford Hampel

Basses

Gerald Fiore
Principal
Albert Bortolamasi
Michael Lamagna
Hyman Goldin
Thomas Pivonka
Charles Yirberg
Albert Ravagnani
Alfred Murphy

Harps

Florence Wightman
Nell Steck

Flutes

Weyert A. Moor
Laurent Torno
Amello Pagano
Louis Sylvester

Piccolos

Amello Pagano
Laurent Torno

Oboes

Philip Kirchner
Isadore Goldblum
Engelbert Brenner

English Horn

Engelbert Brenner

Clarinets

Henry LeRoy
George Rowe
Frank Lucas

Bass Clarinet

Frank Lucas

Saxophone

Frank Lucas

Personnel Manager

Weyert A. Moor

Bassoons

Gaston Duhamel
August Rickert
Charles Kayser

Contra-bassoon

Charles Kayser

French Horns

Isadore Berv
William Namen
A. Andruschkewitsch
Karl Schinner
Waldemar Linder
Ernest Paananen

Trumpets

Alois Hruby
William Hruby
Max Woodbury
Alfred Kaufert

Trombones

Armand Ruta
Elmer Ronka
John Sirote
Henry Hensel

Tubas

Adolf Moser
Alfred Murphy

Tympani

Harry Miller

Percussion

Constant Omers
Frank Sholle
David Klinger
Emil Sholle

Piano

Florence Wightman
Karl Young

Celesta

Nell Steck
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Librarians

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William Dosch

Baggage Master

George Higgins

THE NEIGHBORHOOD PLAYHOUSE

presents

a company under the direction of

IRENE LEWISOHN

and

THE CLEVELAND ORCHESTRA

NIKOLAI SOKOLOFF, *Conductor*

Assisting Artist: HAROLD BAUER, *Piano*

in

"A PAGAN POEM" by Charles Martin LOEFFLER

"LA PROCESSION NOCTURNE" by Henri RABAUD

and

"NEW YEAR'S EVE IN NEW YORK" by Werner JANSSEN

I.

"A Pagan Poem" (After Virgil) Op. 14.....Loeffler

for Orchestra with Piano, English Horn and Three Trumpets *Obbligati*

Piano: Harold Bauer; English Horn: Englebert Brenner;

Trumpets: Alois Hruby, John J. Hruby, Charles Hruby.

ORDER OF APPEARANCE

Martha Graham

Blanche Talmud

Rose Cohen, Betty MacDonald, Kitty Reese, Bessie Shoenberg

Anna Sokolow, Joane Woodruff

Charles Weidman

A PAGAN POEM

Although the score reads simply "A Pagan Poem" (After Virgil), the composer has since been more explicit and revealed that the "pretext for this piece was the second love incantation of the Eighth Eclogue. Whether I have created musically the mood which lies in the poem, and without following it word for word, is for (others) to say . . . The three trumpets (tres lointain) in tone the refrain: Ducite ab urbe Domum, mea carina, ducite Daphnim."

Back of the simple and direct story of love, faithlessness and magical enchantment indicated in Virgil's Eighth "Eclogue" can be found a deeper significance, and it is this recognition of more universal

forces rather than an isolated personal incident, that the composer has expressed in his music.

To the pagan mind it is in the open fields or silent groves that communion with the cosmic forces can be attained. Untrammelled by conventional creed or rigid, formal disciplines, direct contact is held with the invisible powers.

Here is a shrine sacred to Diana or Artemis, goddess and patroness of Nature. She alone of all the hosts of Olympus wanders freely over hills and fields and streams and pastures, nourishing and protecting both man and beast.

Here Amaryllis, the virgin shepherdess, is priestess and with her acolytes tends the triple altar, symbol of three planes of existence—the physical, mental and spiritual.

Daphnis, the god of pastoral poetry, has forsaken the open, natural life, for the "city." He has been faithless to his love—the Sorceress—his creative inspiration. She seeks to draw him back, with the magic that he cannot resist. One spell draws him to the first plane, Artemis in her physical aspect, the beauty of the trees, the fields, the wild things and beasts, the love of woman. The second calls him to the plane of the spirit—the third brings him to the plane of knowledge, the understanding and control of the physical and spiritual—the welding of the human and divine.

II.

Symphonic Poem, "La Procession Nocturne".....Rabaud

ORDER OF APPEARANCE

Charles Weidman

Betty MacDonald—Anna Sokolow
Rose Cohen—Sara Mazow

Blanche Talmud

Helen Huberth—Bessie Schoenberg
Kitty Reese—Mary Rivoire

Bat-Ami

John Glenn

Jack Seulitric

Fred Carewe—Charles Lasky—Eugene Le Sieur
Henry Fonda—Charles Leatherbee

The composition is based on the
"Faust" of Nicolaus Lenau.

The Faust legend has been a theme for many poets. Man searching, man trying to reconcile his mortal existence with his spiritual aspiration. The battle between light and darkness—between God and the devil—is a favorite subject of much of the literature, much of the art of the world.

Rabaud, inspired by Lenau, seems to have played on two themes—one the solitary individual, sombre, tortured with the burden of doubt, unrest, unable to find any vision, any satisfying solution within or without himself. The other, a procession of those who have found consolation and repose in exchanging the actual world for the supernatural, who accept the benediction and guidance of a traditional faith, who look to an after life for the joys denied in this world. To them the image becomes life and life the obedience to its dictates.

Observing the satisfying peace of this simple ritual of existence, the more complex, conscious individual at times yearns to join the procession of devotees, but for him the image remains cold and lifeless. He must continue his way, alone.

III.

"New Year's Eve in New York," Symphonic Poem.....Werner Janssen

I

ON THE STREET

Kitty Reese, Fred Carew, Bat Ami, John Glenn,
Jack Seulitric, Charles Leatherbee

Charles Lasky, Bessie Schoenberg,
Henry Fonda, Helen Huberth,
Eugene Le Sieur, Muriel Levy

Anna Sokolow, Rose Cohen, Betty MacDonald, Mary Rivoire

II

IN THE DANCE HALLS, THE SHOWS, AND NIGHT CLUBS

1.

Blanche Talmud, Benjamin Zemach

2.

Sally Sloan, Lilly Lubell, Charles Weidman

3.

Blanche Talmud, Benjamin Zemach

4.

Charles Weidman, Lily Lubell, Sally Sloan

III

Martha Graham

In considering the significance of "New Year's Eve in New York" we should realize the forces that stir the life of our city. It is not the superficial New York with its tall buildings, its rapid changing beat, but the inner spirit that makes it at once the despair of the optimist and the hope of the pessimist.

In human terms, it combines every element of life force—the pulse of creation, the impact of power and aspiration, the clash of brute man and the vision of the dreamer. It stands as the stronghold of materialism and the wellspring of idealism. The epitome of modern times, it is the result of all the ages; superficial in its externals, it guards an inner throb that belongs to elemental life.

Architecturally it has the power of the solid ingots of Babylon, the aspiration of the perpendicular columns of the Gothic, the ostentatious breadth of the psuedo-classic, the flat, hard angles of the steel age.

The 'street' is filled with people, a cross-section of the life of the city. A ray like a searchlight illumines The Figure in the skyscraper. She seems to throb and glow with the heart beat of the city. Following the excitement of the street, the celebration moves vicariously to the cabarets. When the whole mass is united in a foxtrot rhythm which sweeps both street and cabarets with its infectious beat, The Figure in the skyscraper seems to become a composite expression of the desires, hopes, aspirations that have found asylum in Manhattan.



PRODUCTION NOTES

Martha Graham appears in these productions through the courtesy of her manager, Daniel Mayer; and Charles Weidman, through the courtesy of his personal manager, William C. Gassner, Concert Guild, Steinway Hall.

* * * *

The structures are an integral part of the stage action and are planned by Miss Lewisohn in working out the stage versions. For "New Year's Eve in New York" Hugh Ferriss was the consulting architect, Thomas Farrar the stage designer.

* * * *

The costumes were made by the Neighborhood Playhouse Workshop, Polaire Weissman, director.

* * * *

*The Steinway Piano is used by the Cleveland Orchestra
Mason & Hamlin Piano is used by Harold Bauer*

* * * *

Louis Horst, Ellen Edwards, Catherin Snowden and Elza Fiedler, pianists, have assisted in the rehearsals

Mr. Horst plays the piano part in
"New Year's Eve in New York"

Samuel Feinsmith, Louis Martin, and Maurice Pierce, the saxophones, and Dominick Maffei, the banjo

* * * *

HELEN F. INGERSOLL.....General Manager
JOHN F. ROCHE.....Technical Director
JOHN MILTON.....Stage Manager
CHARLES LEATHERBEE.....Assistant Stage Manager
JEAN ROSENTHAL.....Assistant Stage Manager

ARTHUR KOBER.....Publicity
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ALMA ROCHFORD, *Secretary*

THE NEIGHBORHOOD PLAYHOUSE

The fifteenth anniversary of the Neighborhood Playhouse should remind many people who have been rewarded for the long trip to Grand Street by such good things as "Salut Au Monde," "The Dybbuk" and "The Little Clay Cart" that the Neighborhood Playhouse as an organization still exists, and has, as its founders put it, merely "paused for further developments." The little theatre on Grand Street, to be sure, no longer entices us with performances that were a fusion of the arts, with gay and lovely marriages of dancing, music and the spoken word, but the Misses Irene and Alice Lewisohn have that divine discontent which never rests on the middle rungs of the long ladder to perfection.

The Neighborhood Playhouse was one of those natural growths so rare in the American theatre. It began in the smallest and most modest manner, as an amateur proving ground for the young people living in the tenements around the Henry Street Settlement. It grew because of their enthusiasm, because for a long while it never tried to do too much, and because the Misses Lewisohn steered it, slowly and experimentally, toward the fruition of a practical dream. In the course of that dream such occasional performances as next week's symphonic program—stage, dance and orchestra—are not so much afterthoughts as milestones.

In 1915, with the opening of its theatre on Grand Street, the Neighborhood began a career unique in the annals of our stage. For one thing it gave us, in productions some of which were brave attempts, others of which, like "The Dybbuk" and "The Little Clay Cart," were positive triumphs, a fusion of the several arts that our theatre normally keeps locked up in separate pens, or assembles hurriedly as one might an automobile. For another, it offered to Broadway the spectacle of people genuinely afraid of too much success, people who could halt a venture in full career because of the temptation to do what the public demanded rather than follow their own slower trail toward the light. More than one of the Neighborhood's productions was offered a home and the chance of a long run on Broadway, but the Neighborhood refused and stuck to its own job and kept its roots modestly, magnificently, in its own soil.

There are now no "Dybbuks" for us to see on Grand Street, but the roots are still there—or, rather, the plant has been cut down to those roots to grow up again, sometime, somewhere, stronger than ever.

—*Editorial*

—*The World—February 12, 1930.*

If you wish to be informed of the further productions of the Neighborhood Playhouse, will you send in your name and address to the office, 505 Fifth Avenue.

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"'RICHELIEU' PROVIDES MR. HAMPDEN WITH ONE OF HIS MOST ENJOYABLE CHARACTERIZATIONS. PLAY HAS PLENTY OF WHAT IS KNOWN AS 'GOOD THEATRE.'"—*N. Y. Sun.*

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REPERTOIRE OF PERFORMANCES OF STAGE
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1928

Bloch's "Israel"

Debussy's "Nuages" and "Fetes"

Borodin's "On the Steppes of Central Asia"
Dances from "Prince Igor"

1929

Strauss' "Ein Heldenleben"

Griffes' "The White Peacock"

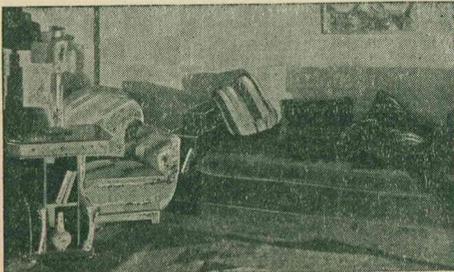
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Program of 1928

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COMMENTS ON PREVIOUS PRODUCTIONS

1928

"The production was one of power and tension.

"The contrast of cultures has rarely been so strikingly displayed as in the juxtaposition of 'Israel' with 'Nuages' and 'Fetes.' The soul of the performance sprang in an instant from den to clouds and the cringing dirge gave place to Debussy's ecstatic and haughty processional." —*New York Times*.

"One was awed by the majesty of the picture, the mighty wall, the old and venerable temple, beautifully garbed figures of men and women . . . the compositions throughout were beautiful and, at times, magnificent. The atmosphere of the ancient rites and the spirit of Israel were caught by those who beheld the offering." —*New York Telegraph*.

1929

"It is with Richard Strauss' 'Ein Heldenleben' that Miss Irene Lewisohn has done her most distinguished work. . . . The pantomime of Charles Weidman as the Inner Self was one of restrained power; his companion, Martha Graham, moving beside him in misty lunar radiance, was its perfect complement. The command of suggestive design shown by the scenes themselves, each behind and above the last till all was open to the night sky, was carried down to the last detail."

—Katherine Niles

—Abbe Niles

—*The Nation*



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"RICHELIEU"

A new version of Sir Edward Bulwer Lytton's play in three acts and eight scenes by Arthur Goodrich. Produced by Mr. Hampden at Hampden's Theatre, Broadway and 62nd Street,

Richelieu, the Prime Minister of France during the reign of Louis XIII, otherwise called the Bismarck of France, was the most powerful and also the most feared and hated man in Europe during the first half of the 17th century.

Many were the intrigues in which he was implicated, generally as the central figure. History has many stories to tell about Richelieu, many episodes, both romantic and intricately in which the mighty prince of the Church was involved, because it was the age of Richelieu and not of the King whose throne he preserved and glorified.

In the play now produced in Hampden's Theatre Richelieu is a determined factor in a conspiracy in which his own life is at stake, as well as the throne of Louis XIII to say nothing of Julie De Matemar and Adrien de Mauprat. But the old fox outwitted his enemies, he saves his own life, he also preserves his authority as Prime Minister by France and thwarts the intrigue by which Gaston, Duke of Orleans brother of Louis XIII expected to seize the throne.

Walter Hampden, in the role of Cardinal Richelieu is a stately magnificent figure. On the stage appeared a living impersonification of the cruel, foxy, hard, unscrupulous, historic character, but softened and often almost humanized by the talented emherited actor.

He is the dominating figure on the stage, whose movement is breathlessly watched by the audience which perhaps overlooked the acting of the lesser characters, who in their own capacity gave fairly good portrayals of the respective characters.

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GIGLI HERE SUNDAY AFTERNOON

On Sunday afternoon, February 23rd, at 3:00 P.M. Gigli will sing in Mecca Auditorium. He will be assisted by Ann Hamilton, Dramatic Soprano. Gigli will sing arias from L'Elisir d'amore, Martha, Don Giovanni, Tosca, Luisa Miller, Bohemian Girl and songs by Donaudy, Liszt, Grieg, De Curtis, Curci and arias from many of the standard operas as encores.

MANHATTAN SYMPHONY ORCHESTRA

On Sunday evening, February 23rd, at 9:00 P.M. the Manhattan Symphony Orchestra, Henry Hadley conducting, will present its Eighth Concert in Mecca Auditorium. The series to date has been attended with remarkable success and an unusually enthusiastic reception.

The program of Sunday evening will be as follows:

DVORAK.....	Overture Carnival	
MADURO.....	} a. Scherzo Espagnole b. Trianon (Chaconne en style Louis XV) c. Espana	
PHILIP JAMES.....		Overture (in the olden style) on French Noëls
		Conducted by the Composer

INTERMISSION

ANITA of the Elizabeth DUNCAN School
will dance

FRANCK.....	D Minor Symphony—First Movement
MOZART.....	E Flat Major Symphony—Minuet
HADLEY.....	October Twilight and Bachanale

The two remaining concerts of the Manhattan Symphony will be given in Mecca Auditorium on March 9th and March 23rd.

OF INTEREST TO PIANISTS AND TEACHERS

Hail a piano teacher with a new idea! He is Nat D. Kane, who professes no ambition or even a desire to turn out prodigies. "My aim is simply to teach music to those who wish to learn it," he says. "The piano is an all-inclusive instrument, necessarily the foundation of musical expression. Hence I also teach my pupils to play the piano. But what I really teach is music."

Mr. Kane is not so interested in teaching a "piece" as in developing poise and character in his pupils; sublimating their nervousness, irritability, inferiority complexes or self-consciousness, for a beautiful and useful thing in life—the love and appreciation of music.

"And," as Mr. Kane explained further, "I can still remember when, as a child, the tedium of finger exercises, the drudgery of scales and the necessary devices for technical development almost drove me to give up my studies. And for the adult, this heretofore 'necessary' training is out of the question. He cannot be

treated as a child. Technical studies must be so designed as to be melodious, interesting, and in this way conceal the intention behind them.

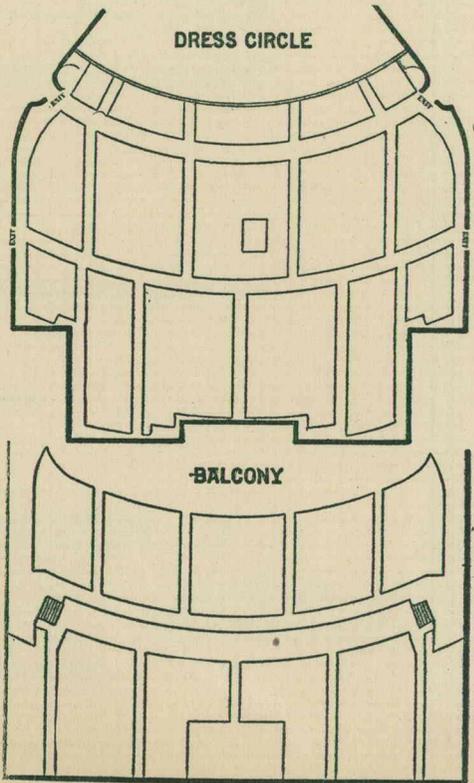
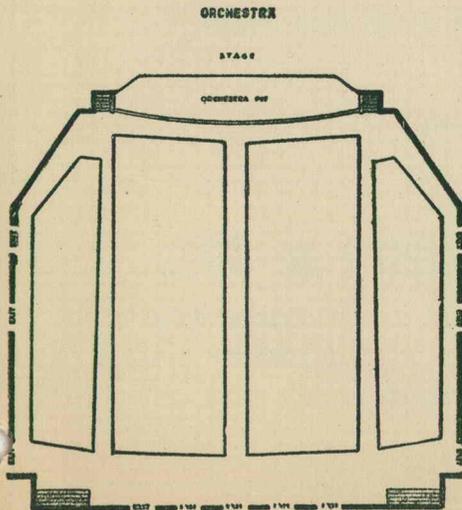
“The pupils’ temperaments, likes and dislikes, mental development, nervous condition, all must be carefully studied by the teacher who hopes to get any results from the adult. It is an absolutely compelling duty of any teacher to take time and patience in research work to compile a course of study which would be suitable for the adult beginner. It has taken me years of concentrated study, but the results are so gratifying that I would not hesitate in doing it over again.”

Undoubtedly this work which Mr. Kane is doing will bear watching. And since some space has been devoted to telling what it is, a few words might be said as to what it is not. Many people will immediately jump to the conclusion that it is musical psychoanalysis of a kind. It is nothing of the sort. Mr. Kane is not an M.D., and never felt the need of being one. The great danger in psychoanalysis, as he pointed out to the writer, is that this branch of science has become public property, and many an individual affected with the fidgets has psychoanalyzed himself. In this way he has denied himself the possibility of deriving the benefit of competent analysis, for his mind is not in the naive and open state necessary for the process. Even a psychoanalyst cannot batter his way through a defense of falsehoods—and it is a certain thing that the patient will falsify. Mr. Kane, after asking the pupil just enough questions to enable him to understand his particular case, sits him at the piano and immediately starts him doing something, believing correctly that Satan finds many a nervous disease for idle people to catch.

EXIT PLAN

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