

Theodore Spiering

ML45-
S71

ML 45
S71

acc 41026

•

MANAGEMENT OF THEODORE SPIERING
250 West 82nd Street
New York City

COMMENTS OF THE PRESS
on
THEODORE SPIERING'S MOST RECENT EUROPEAN APPEARANCE
AS GUEST CONDUCTOR.

Theodore Spiering conducted the Philharmonic Orchestra at the Singakademie last Thursday in a program consisting of the D major Symphony by Brahms, a new piano concerto by Leo Sowerby and the orchestral Phantasie, Francesca da Rimini, by Tschaiakowsky. I must confess that Spiering's interpretations revealed so much spirit and tender insight united with such brilliancy and verve of execution, that his right to be included among the few really commanding conductors of to-day is unquestionable.

—Prof. Otto Taubman, Boersen Courier, Berlin, Sept. 29, 1923.

Spiering recreates with astonishing freshness, clarity and vigor and from apparently inexhaustible resources. Above all his sure technic enables him to penetrate the soul of his art and reveal it to his listeners. His performance of the Tschaiakowsky Francesca da Rimini was an exceptionally rare achievement. In the passages in which the spirit of Francesca rises from the turbulent, seething depths of Hell, a somewhat more visionary interpretation might perhaps have been desirable. The depiction of Hell however was thrown on a large canvas with a sure, masterful hand and in magnificent colors. All in all, a great achievement.

—Eric Urban, B. Z. am Mittag, Berlin, Sept. 29, 1923.

Theodore Spiering, genial artist and man, the friend and associate of Gustave Mahler during his sojourn in New York and who conducted in Mahler's stead at numerous concerts, appeared with the Berlin Philharmonic Orchestra before his return to America. At his Berlin concert last year, the first symphony of Brahms constituted the principal number, this year he presented the second symphony. . . . Spiering imbued his reading with the incisiveness of rhythm which the work demands—the serenade-like moods of the middle movements glowed with lyric beauty; the finale poured forth the true spirit of the mystic Brahms, and rose to festive heights. All in all a renewed and brilliant proof of Spiering's mastery of his material. . . .

This was again brilliantly demonstrated in still a higher degree, in Tschaiakowsky's Francesca da Rimini, a performance which revealed Spiering's high powers as a conductor, and his mastery of tone color when employing the orchestral palette of the Philharmonic Orchestra. . . . Once again Spiering has given proof of the qualities which have placed him in the high position he enjoys in the musical world.

—Rudolph Kastner Morgenpost, Berlin, Sept. 30, 1923.

The ecstatic heights attainable by the Philharmonic Orchestra under the urge of an inspired leader was demonstrated to an extraordinary degree on the occasion of Theodore Spiering's recent appearance in Berlin. A reading so convincing and powerful as that of Tschaiakowsky's Francesca da Rimini emanating from a nature so delicately sensitive, proved an interesting psychological experience. It was a masterful performance, cast from a perfect mold. Spiering likewise demonstrated his commanding qualifications in the second symphony by Brahms and in an intricate accompaniment to a piano concerto by Leo Sowerby.

—Dr. Paul Ertel, in the Lokal Anzeiger, Berlin, Oct. 4, 1923.

A STRIKING FEATURE OF THEODORE SPIERING'S CAREER AS CONDUCTOR IS THE IMPOSING NUMBER OF NEW WORKS OF LASTING IMPORTANCE, WHICH HAVE RECEIVED THEIR FIRST PERFORMANCE THROUGH HIM, BOTH HERE AND ABROAD.

Among the composers whose works he thus presented may be mentioned:

Mrs. H. H. A. Beach
Alfredo Casella
Eric De Lamarter
Frederic Delius
Ernst Dohnanyi
Paul Dukas
Georges Enesco

Paul Graener
Henry Hadley
Siegmond von Hausegger
Hugo Kaun
Max Reger
E. N. von Reznicek
Leo Sowerby

EXPRESSIONS FROM FOUR OF THESE DISTINGUISHED COMPOSERS FOLLOW

Mr. Theodore Spiering has won my high esteem as an orchestral conductor, and his most excellent qualities elicit my heartiest commendation.

(Signed) MAX REGER.

Meiningen, May 4, 1914.

Mr. Theodore Spiering has made a most favorable impression upon me. His mastery of the technic of the orchestra, combined with a refinement of conception which results from his highly developed artistry, enables the listener thoroughly to appreciate the works he interprets. I do not hesitate to predict that Mr. Spiering, who recently came to Germany from the United States, will soon occupy a highly respected position in our musical life, as the result of his serious, sympathetic and artistic work.

(Signed) SIEGMUND v. HAUSEGGER.

Hamburg, April 16, 1914.

The high reputation achieved by Mr. Theodore Spiering, following the concerts he has conducted, is fully justified; for the sincerity and artistic merit of all his interpretations compelled recognition of his exceptional ability.

(Signed) HUGO KAUN.

Zehlendorf-West, May 2, 1914.

At the first performance of my "Sieger," which took place at the Philharmonic, December 18, 1913, Mr. Theodore Spiering proved that he is an eminent musician and a highly gifted conductor, and these qualities were generally recognized by both the press and the public. His training of the orchestra, as well as his interpretation of this extremely difficult and complicated work constituted a masterly performance.

(Signed) E. N. v. REZNICEK.

Berlin, April 18, 1914.

FROM AN ARTICLE IN MUSICAL AMERICA, March 25th, 1911

by

ARTHUR JUDSON

There is no season in the musical life of New York that does not present, during its course, an opportunity to some one to make a lasting success, and this season is no exception. To take but one example I need only mention Theodore Spiering. Brought to this country as concertmaster of the Philharmonic, he was hailed as the right man for the position, that is as a violinist who could most ably preside under Mr. Mahler's direction, over the strings. No one, certainly not the many friends who knew him only as a violinist, discerned in him the stuff of which an orchestral conductor is made.

Years ago, in the West, Theodore Spiering laid the foundation for his present success by directing several orchestras, but opportunities not offering, he went abroad as a violinist and made a big name for himself in Berlin. Coming back, only one or two knew of Theodore Spiering's ambition to preside over a great orchestra. Time and time again he has talked it over with me, but without realizing that he was to have his chance this year. Suddenly came Mr. Mahler's illness and one day there came to him the word to direct the Philharmonic without rehearsal, at the next concert.

Did Mr. Spiering complain about the lack of rehearsal; did he beg for delay to familiarize himself with the scores; did he hesitate for fear he might not make good? Emphatically, No! There before him was the opportunity he had been waiting for and he took it with gladness. Few people who noted his direction of his first concert, or some that followed when Mr. Mahler's return was expected every day and when there were no rehearsals, suspected that this man who directed with such force, with such authority, was doing one of the most difficult things in the musical profession, without apology or excuse, but merely, as a part of the day's work he stood forth and invited criticism of his efforts.

And what was the result? At concert after concert the enthusiasm has grown, even though Mr. Spiering has never been announced as director, until now he is accepted, not merely as a substitute, but as a man with a musical message, different from that of Mr. Mahler, but vital and interesting. The critics, too, have appreciated his talents. De Koven speaks of the good fortune of the Philharmonic in having so efficient a director to replace Mr. Mahler; Henry T. Fink says he is as able a leader as he is a concertmaster (which is high praise); Henderson speaks of his artistic spirit, and Krehbiel tells of his admirable readings. Furthermore, Washington goes into raptures over his scholarly directing, and Brooklyn, while regretting Mr. Mahler's illness, gives thanks that they had an opportunity to listen to the interpretations of another master of orchestral conducting. And so it goes, paper after paper telling of excellent work done and applause given.

But Mr. Spiering will fail to make the most of his opportunity if he does not abandon his violin, using it only as a step to something higher and better. Theodore Spiering may be, and is a violinist of superior merits, but he is a vastly greater orchestral director. His readings are vital, full of rhythmic force and poetic touches; one feels as he directs that he is listening, not to the interpretation of a talented amateur director, but to the mature ideas of a master who knows his own mind and forces the orchestra to reproduce what he wills.

Opportunity is two-sided. Though Mr. Spiering seize upon his chance to make of himself a figure in the world of orchestral directors, we in America ought also to seize our opportunity and keep him at home. Why, since we have discovered in him a man of parts, should we relinquish him to Europe? Let us rest assured of this one fact: Orchestral directors of ability are not so plentiful as to allow a man of this caliber to be shelved as a player in the orchestral ranks even if his position be that of concert-master. We have enough orchestras in this country to provide a good place for Mr. Spiering and it would be a grave mistake to allow him to accept a position in Europe. There has been much talk of this man, or that man, for directorial positions in America, especially during the last few months, but, in my opinion, this discussion need go no further. If we who are so pronounced in our partisanship for American music would only extend our advocacy to American musicians, especially orchestral directors, we might insist with better grace on the performance of the works of native composers. I have no authority to point out to Theodore Spiering, or to the backers of our orchestras, the courses which they should pursue, but it seems to me that here is the man and the opportunity, and, as far as orchestras go, they need no longer "seek in vain and ceaselessly implore" foreign directors to come to America for enormous sums in order to direct our organizations.



THEODORE SPIERING AS CONDUCTOR OF PHILHARMONIC ORCHESTRA.

NEW YORK, 1911.

(Substituting for Gustav Mahler in 17 Concerts)

"Mr. Spiering has made an enviable position for himself in his own capacity, and his achievements of Friday and of yesterday have proven him a musician of wide equipment and a conductor of force and ability.

"He gave an admirable reading of the Beethoven "Eroica" symphony, well balanced and well contained. Goldmark's ever winsome "Sakuntala" overture and three Wagnerian numbers completed a programme which attracted a large audience without soloist. Mr. Spiering was received with enthusiasm."—Evening Mail, New York, Feb. 27, '11.

"The concert of the Philharmonic Society at Carnegie Hall yesterday afternoon was conducted by Theodore Spiering, with an ability that commanded the respect of a large audience and won for him marked evidences of approval."—Evening World, Feb. 27, '11.

"The symphony presented as the second number of the programme yesterday, was Beethoven's third "The Eroica." The performance given it by Mr. Spiering was imbued with a spirit wholly artistic, and it was marked by a fine sense for symmetrical proportions. He won for himself much applause during the afternoon."—Sun, Feb. 27, '11.

"Mr. Spiering again showed ability as a conductor; his exposition of the "Eroica" symphony was well proportioned and well balanced with abundant life and energy and rhythmical sense."—Times, Feb. 27, '11.

"Gustav Mahler was still ill, and it was Theodore Spiering who conducted the "request programme" yesterday in an extra concert given by the Philharmonic orchestra. The society is exceedingly fortunate to have a man whose talents as conductor are as brilliant and as thorough as are those of Mr. Spiering who brought forth frequent outbursts of applause and who riveted the attention throughout the very large audience."—Evening Mail, March 6, '11.

"Spiering, who was again the conductor, owing to the illness of Mahler, gave an intelligent and vigorous interpretation of the New World symphony, which brought out such prolonged applause that the conductor made his men share it with him."—Press, March 6, '11.

"Mr. Mahler, now happily convalescent should esteem himself fortunate as the possessor of a concert master in the person of Mr. Theodore Spiering who could replace him so efficiently at need. Though following necessarily along lines already laid down, Mr. Spiering has shown not only original interpretative ideas, but the power to express them convincingly. There is nothing tentative about his conducting, for his grasp and control of his orchestral forces was immediately evident. Equally evident was the confidence felt in his ability by the men under him as shown by their playing."—World, March 12, '11.

"Mr. Spiering has proved a valuable substitute and gains in style and impressiveness at each event."—N. Y. American, March 13, '11.

"All the essentials of orchestral playing necessary to bring out the many beauties of Dvorak's New World symphony were present in its interpretation yesterday and Mr. Spiering conducted with much feeling, force and discretion."—World, March 18, '11.

"In Mahler's absence, Theodore Spiering was the conductor officiating. He had not led his men more than half a dozen measures in Mendelssohn's "Fingal Cave" when it was clear that Mr. Spiering was fully capable of taking up the baton that Mr. Mahler had temporarily laid down. As minutes elapsed it was also seen that Mr. Spiering was in fine accord and sympathy with the instrumentalists. "From the new world" was the Dvorak number, and the men seemed to fairly delight in it. With such subdued and lingering effect was the "largo" played that the audience was fairly carried away by its seductiveness and such a storm of applause followed and was maintained, that Mr. Spiering waved a request to the players to arise in response. "Ride of the Valkyries," from "Die Walkure," the "prelude" and "Finale" from "Tristan and Isolde" and the overture to "The Flying Dutchman" were the Wagner selections. The fire and fury of the first were forcefully brought out, as were the soul-stirring measures of the second and the stupendous and theatrical restlessness and final tragedy of the third."—Brooklyn Eagle, March 20, '11.

"It was perhaps fitting that the last concerts of the Philharmonic Orchestra should include the great and ever new Beethoven work. Its depths and its heights of meaning were brought out with vigor and beauty by Mr. Spiering and his men."—Evening Journal, March 22, '11.

"Last night's performance of Strauss's "Till Eulenspiegel" was spontaneous and amusing. The overture and bacchanale from Tannhauser opened the concert and roused the enthusiasm of the audience, while Beethoven's Fifth Symphony made a dignified closing number."—N. Y. American, March 22, '11.

"Mr. Mahler being still indisposed Mr. Spiering conducted. The Strauss composition, one of the most successful achievements of the orchestra earlier in the season, was played with great spirit and the Beethoven symphony so pleased the audience that Mr. Spiering was recalled a number of times at the close of the concert."—Herald, March 22, '11.

"It was the first time during his temporary conductorship that Mr. Spiering had been heard in Wagnerian selections and his success last night was notable. The audience was warmly appreciative of his efforts and of those of the orchestra, whose playing was superb. Strauss' "Till Eulenspiegel" was also well done and proved a felicitous selection for the programme."—Commercial Bulletin, March 22, '11.

"Mr. Spiering made a great triumph yesterday, which was the second time he had conducted in Washington, and was recalled many times, particularly after the splendid performance of the Tschaikowsky 'Pathetique' symphony."—The Washington Herald, March 29, '11.

**AS SUBSTITUTE FOR MAX REGER, AT ONE OF THE MOST AUSPICIOUS CON-
CERTS OF THE BERLIN SEASON OF 1912-13, THEODORE SPIERING
EVOKED THESE COMMENTS FROM THE PRESS.**

"Vossische Zeitung"—"As substitute for Reger, Th. Spiering, without previous rehearsal, conducted the Brahms D minor Piano Concerto. He established the fact that he is a thorough musician, as well as a conductor equal in every respect to such an exceedingly difficult task as that provided by the pretentious symphonic character of this work. Busoni's confident assurance and the deliberate calm exhibited by Spiering roused the audience to justifiable and prolonged storms of applause."

"Berliner Lokal Anzeiger"—". . . Had an opportunity to prove himself a conductor fully prepared to serve at a moment's notice."

"Norddeutsche Allgemeine Zeitung"—"Those who did not already know Th. Spiering to be a superior musician, must have been astounded at the absolute certainty with which he guided the orchestra safely over the many threatening shoals."

"Signale"—"Spiering came through the trying ordeal with flying colors. He has colleagues who even with rehearsals could scarcely have acquitted themselves more creditably of such a difficult undertaking."



Caricature by Lindloff

**SYMPHONY CONCERTS WITH BERLIN PHILHARMONIC AND BLUTHNER
ORCHESTRAS, PRESENTING UNUSUAL LIST OF NEW WORKS BY CONTEM-
PORARY COMPOSERS (SEASONS OF 1912-13-14)**

"Vossische Zeitung"—"Spiering is a refined, sensitive musician. We all know that Gustav Mahler, during the latter period of his life, entertained a deep friendship for Spiering, who was his New York concertmaster and whom he designated as his substitute when compelled by illness to lay down his baton. . . . We will have to accustom ourselves to his style in conducting so far as the eye is concerned; but the ear and the heart are satisfied in full measure, for it is evident that the orchestra is subject to the will of a man whose relations to art are positive and unassailable, one moreover who has ideals and to whom the production of a work of art is an event of deepest significance."

"B. Z. am Mittag"—"In his last symphony concert, the well-known violinist and conductor gave further evidence of his ardent championship for new works. He evinced the warmest interest for the novelty. Spiering is undeniably predestined for the conductor's desk."

"Norddeutsche Allgem. Zeitung"—"Spiering was master of the orchestra, quiet in his movements, and everything was well worked out."

"Signale f. d. musikalische Welt"—". . . It was gratifying to 'hear' this temperamental conductor at the head of the Bluthner Orchestra win a splendid victory."

"Berliner Morgenpost"—"Through the co-operation of conductor and orchestra all the beauties of Mozart's Jupiter Symphony were magnificently unfolded."

"Die Post"—". . . The special interest of the evening was focused upon the first performance of von Dohnanyi's Orchestra Suite. Through this happy strike Spiering demonstrated the fact that he possesses a sensitive ear for the music of the present, and great credit is due him for introducing the work, particularly since it was owing to his conducting that this truly worthy tone-poem, which is enlivened throughout by wholesome, refreshing humor, met with a complete triumph."

"B. Z. am Mittag"—"Spiering gave such an effective performance of the Dohnanyi Suite that the composer was called for."

"Deutsche Tonkünstler Zeitung"—"Spiering showed himself to be a skillful conductor, one who is absolute master of his subject. His happy solution of the problem in hand (Symphony by Graener) was the more noteworthy because of the fact that the demand made by this symphony upon the technical knowledge alone of a conductor is of no common order."

"Der Musiksalon"—"It must be admitted that Th. Spiering possesses the faculty to submerge himself in the spirit of every work and transmit his ideas to the orchestra in a thoroughly lucid manner. We need such aspiring conductors. He also shows a happy instinct in his choice of the new works which he produces."

"Berliner Lokal Anzeiger"—"That which Spiering is capable of achieving as conductor was revealed to the best advantage in Beethoven's 'Fifth.' His absolute objectivity, the sublime earnestness with which he devotes himself to his artistic task, the absence of all idle pretense; these alone won for this sincere and aspiring musician the sympathies of listeners competent to judge. To appear at his best at the head of an orchestra which he is conducting in the capacity of a guest, is a difficult task for every conductor. If we may judge by what he has accomplished here as a conductor, it is not to be questioned that, as leader of an organization with which he has become intimately associated, Spiering will prove himself without a peer."

"Tagliche Rundschau"—". . . Once again the self-effacement of a distinguished artist won a victory. . . He is an idealist through and through—and we are not over-supplied with idealists."

"Signale f. d. musikalische Welt"—"The conductor is to be commended upon for his thoughtfulness in again presenting novelties. . . Spiering deserves our thanks for his comprehensive interpretations. He has now proven himself competent in every way to fill a conductor's post and that it was not merely blind chance which, through Mahler's illness in New York, gave him his first opportunity to conduct."

"Hamburger Fremdenblatt"—". . . Proved himself to be a skilled and sensitive orchestra leader."

"Munchener Neueste Nachrichten"—". . . Gave excellent proof of his ability as a conductor."

"La Vie Musicale"—"The violinist, Theodore Spiering, has just proven himself an excellent conductor."

"Rheinische Musik und Theaterzeitung"—"The works found an interpreter of profound understanding in Spiering, who showed a deep concern for the minutest details without once losing sight of the spirit or contour of the whole. A particularly spontaneous reception was accorded him at the end of his second concert."

Max Marschalk, Vossische Zeitung, Dec. 20th—"After the rendition of the symphonic satire the applause was so persistent that Von Reznicek and Spiering were obliged to bow their thanks again and again. Spiering deserves great credit for accomplishing this infinitely difficult task. More than ever before he showed himself a clever conductor, stirred by deep emotional impulse. The orchestra followed its leader with tremendous enthusiasm and at times achieved unexcelled effects."

Karl Kaempff, Reichsanzeiger, Dec. 20th—"Theodore Spiering leading the greatly augmented Philharmonic Orchestra in his second concert of the season may justly claim a signal success. He has rapidly grown to full stature as a conductor. The orchestral accompaniment of Mrs. Beach's concerto, though a noticeable achievement, was merely preliminary to the incredibly difficult work of E. N. von Reznicek. Here Spiering attained unforeseen greatness and appeared as a really eminent leader of orchestra."

Allgemeine Musikzeitung, Dec. 26th—"In this season the concerts formerly led by Fried have passed into the hands of Theodore Spiering, under whose leadership their progressive policy is continued. Spiering, universally appreciated as a violin virtuoso, has adjusted himself with striking rapidity to his new task. He conducts with decision and temperament and—all things considered, scarcely yields in any particular to our most distinguished orchestral leaders. He is notably a reliable and skillful interpreter of modern works. His last concert was distinguished by an especially happy choice, a symphonic satire called 'The Victor,' by E. N. von Reznicek, a most effective first rendition."

Rheinische Musik and Theater Zeitung, January 10, '14—"Rarely has the Philharmonic witnessed tempestuous enthusiasm equal to this. . . After each of the three movements, especially after the last Reznicek and his congenial interpreter Theodore Spiering, were applauded with seemingly inexhaustible zest. Spiering, excellently supported by the orchestra, interpreted exquisitely; he had thoroughly mastered the score, which embodies all that is most complicated in modern musical literature."



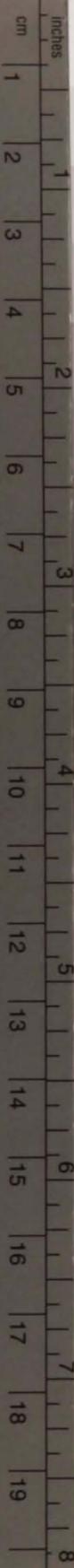
BUST BY BRENDA PUTNAM

Kodak Gray Scale



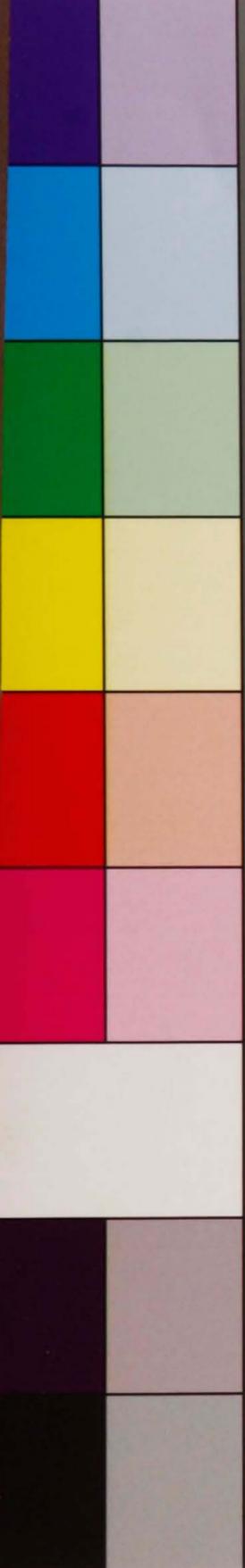
© Kodak, 2007 TM: Kodak

- A** 1 2 3 4 5 6 **M** 8 9 10 11 12 13 14 15 **B** 17 18 19



Kodak Color Control Patches

- Blue Cyan Green Yellow Red Magenta White 3/Color Black



© Kodak, 2007 TM: Kodak