

EASTMAN THEATRE CONCERTS

PROGRAM

**JOSE
ITURBI**



Friday Evening,
January 30, 1931



Local Management
ROCHESTER CIVIC MUSIC
ASSOCIATION

RECITAL
— BY —
JOSE ITURBI
PIANIST

▼
PROGRAM

- | | | | | | |
|----|--------------------------|---|---|---|----------|
| 1. | Sonata in A Major, No. 9 | - | - | - | Mozart |
| | Andante con variazioni | | | | |
| | Minuetto | | | | |
| | Allegretto (alla turca) | | | | |
| 2. | Etudes Symphoniques | - | - | - | Schumann |
| 3. | Waltz | - | - | - | Chopin |
| | Two Etudes | - | - | - | Chopin |
| | Polonaise | - | - | - | Chopin |

PROMENADE INTERMISSION

(Chimes will be sounded two minutes before concert is resumed)

- | | | | | | |
|----|--|---|---|---|---------|
| 4. | Ballade in D Major | - | - | - | Brahms |
| | Rhapsody in G Minor | - | - | - | Brahms |
| 5. | L'île Joyeuse | - | - | - | Debussy |
| 6. | Navarra | - | - | - | Albeniz |
| 7. | El Vito (Theme espagnol et variations) | - | - | - | Infante |

Dedicated to MR. ITURBI
(FIRST PERFORMANCE)

BALDWIN PIANO

Concert management:—Arthur Judson, Inc., Steinway Hall, New York
Local managers:—Arthur See, James E. Furlong

NEXT FRIDAY NIGHT, FEBRUARY 6th



RACHMANINOFF

Celebrated Russian Pianist. Fifth event in Series A

PROGRAM

- | | | |
|----------------------------|-----------|------------------|
| 1. Sonata No. 2, Op. 31 | - - - - | <i>Beethoven</i> |
| 2. Polonaise F sharp minor | } - - - - | <i>Chopin</i> |
| Mazurka A flat major | | |
| Nocturne C sharp minor | | |
| Valse A flat major | | |
| Scherzo B flat minor | | |

INTERMISSION

- | | | |
|-----------------------|-----------|---------------------|
| 3. Prelude G major | } - - - - | <i>Rachmaninoff</i> |
| Etude Tableau C minor | | |
| 4. Etude D flat major | } - - - - | <i>Liszt</i> |
| Valse Impromptu | | |
| Carnaval de Peath | | |

Seats now at box office. Prices: Orchestra, \$1.75, \$2.00, \$2.50;
Mezzanine, \$2.50, \$3.00.

NEXT FRIDAY AFTERNOON, FEB. 6th
at 3:15

Eighth Matinee Concert

ROCHESTER PHILHARMONIC ORCHESTRA

EUGENE GOOSSENS, *Conductor*,

EMANUEL L. BALABAN, *Pianist, Soloist*

First Rochester performance of "The Poem of Fire," by Scriabin, with
chorus and piano soloist.

Prices: 50c, 75c, \$1.00, \$1.25



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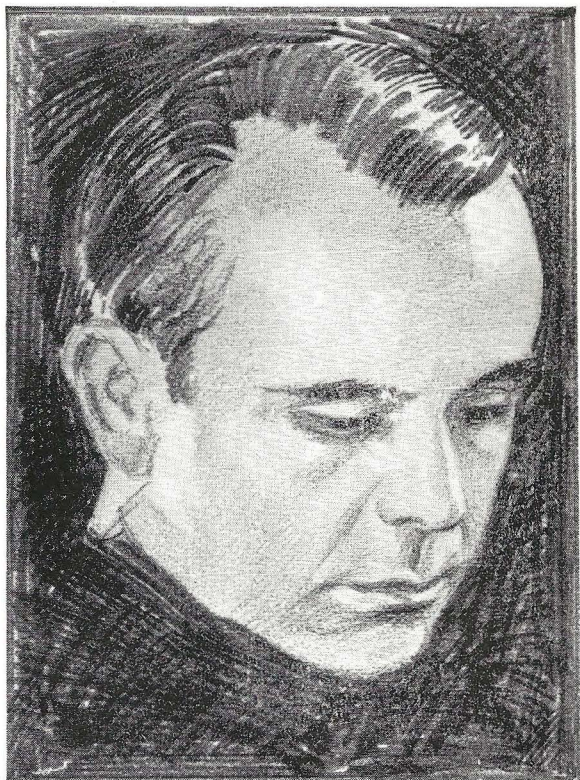
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JOSÉ ITURBI

PIANIST

EASTMAN THEATRE CONCERTS

Friday Night, January 30

Seats Now at Concert Box Office

(Subscription Series B.)

CONCERT MANAGEMENT ARTHUR JUDSON, INC.

113 West 57th Street

New York City

Baldwin Piano

JOSE ITURBI

NEW YORK

December 6, 1929

(Soloist with Philharmonic-Symphony Society)

"There has been no other artist of recent seasons who so quickly proved himself a musician of fine fibre. He demonstrated that he was an artist to the tips of his fingers, an artist of fastidious taste and of keen understanding. He does not know how to play unmusically."

W. J. HENDERSON, *Sun*.

"The first important new figure to appear this season on the American musical horizon. Iturbi immediately showed his phenomenal musical and technical equipment, his rare combination of virtuosity, knowledge, and taste."

OLIN DOWNES, *Times*.

"This distinguished Spanish virtuoso played this concerto as Mozart himself must have played it; with consummate taste, poise, a patrician style. His playing was of rare beauty and captivating grace, and it was crowded with memorable incidents, delectable minutiae."

LAWRENCE GILMAN, *Herald Tribune*.

"Revealed his abounding versatility by making one fall in love with his Mozart and giving one a thrill with the brilliance of his Liszt."

IRVING WEIL, *Journal*.

December 17, 1929

(First Carnegie Hall Recital)

"It is sometimes the case that a pianist who has performed brilliantly with an orchestra is cheered at the conclusion of his performance, but it is not often the case that a performance by a lone pianist results in a demonstration that delays the progress of a concert. This occurred when Iturbi, who had already made very successful appearances here with orchestra, gave his first public recital here last night. As the last chord of one of the greatest sets of variations in piano literature sounded, the cries of 'Bravo' and the crash of applause caused Iturbi to turn in his chair, to bow repeatedly, and to wait several minutes before being allowed to continue his program. This was one of the outward signs of the inward grace of what looms in a perspective of five seasons as the most interesting piano recital heard by this writer in that period in New York City . . . In three quarters of an hour he proved himself one of the leading virtuosos of this period."

OLIN DOWNES, *Times*.

"How long it takes the musical public of this village to find out there is a new virtuoso in town was demonstrated last evening, when Iturbi played his first recital program in Carnegie Hall to an audience quite as large as the house would contain. For Señor Iturbi, who introduced himself to us at a Philharmonic concert as a delicate and refined interpreter of Mozart, disclosed to his hearers all the magic of a technique, entitling him to be enrolled among the wizards of the keyboard."

W. J. HENDERSON, *Sun*.

"Never in the History of Music in New York has an Artist captured the town more quickly and completely."

"SENSATIONS" fall into two classes. There is the "overnight" sensation, stimulated by novelty, public whim, ballyhoo. This kind doesn't last. And there is the "legitimate" sensation, based on the world's instinctive recognition of permanent and real values. This kind lasts. Such a "sensation" is José Iturbi. A great artist, as remarkable a musician as virtuoso, the Spanish pianist arrived in this country for the first time in October, 1929, sailed again for Europe in January, 1930, and in a little more than three months had made his name a household word in musical America.

Born in Valencia in 1895, Iturbi studied in the Conservatory of his native city, where he was hailed as a child prodigy. From Valencia he went to Barcelona to continue his studies under the well-known Joaquin Malats, then to the Paris Conservatoire from where he was graduated at seventeen with first honors. In 1919 he accepted the post of the head of the piano faculty of the Conservatory of Geneva, a position once held by Liszt. He remained there for four years until his concert work allowed him no further time for teaching. Today he has toured all of Europe, South America and most of the United States, and is the idol of every audience which has heard him.

His first American tour included engagements with the Philadelphia Orchestra under Leopold Stokowski, the New York Philharmonic-Symphony Orchestra, under Willem Mengelberg, the Cincinnati Symphony under Fritz Reiner, the Boston Symphony under Serge Koussevitsky, and the Chicago Symphony under Frederick Stock. He was heard in New York alone ten times, including three appearances with orchestra, and three sold-out Carnegie Hall concerts. His recitals took him as far north as Canada where he appeared in Toronto, Montreal and Winnipeg, and as far west as Duluth. During 1930-31 he plays from Coast to Coast.

PHILIP HALE, *Boston Herald*.

"His performance of the 'Triangle' Concerto of Liszt was one of dazzling brilliance. The work is much more than a parade piece; there are pages of genuine and haunting charm that test the soul as well as the fingers of a pianist. The delicacy and poetry of Iturbi's interpretation of these passages were as conspicuous as his triumphant bravura."

SAMUEL L. LACIAR, *Philadelphia Public Ledger*.

"Playing the G major Concerto of Beethoven, he proved he has everything which goes to make up the real artist. It is little wonder he achieved one of the most conspicuous successes scored in this city in years."

MAURICE ROSENFELD, *Chicago Daily News*.

"One of the great pianists of the day. The finest performance of this concerto that we have heard. Iturbi is deservedly becoming as famous in America as he already is in Europe."

NEW YORK

December 30, 1929

(Second Carnegie Hall Recital)

"Iturbi now classes with the half dozen or so artists who can pack Carnegie Hall as full of people as the law permits. And it has taken only one recital and a single appearance with orchestra to make the town 'Iturbi-minded' in the phrase of the sales manager."

"At his second recital last night, there wasn't a seat or a foot of standing room to be found empty. And the stage had its quota as well as the auditorium. This is, of course, quite as it should be, for Iturbi, although still in his middle thirties, is one of the great men of his time when he sits down before a piano."

IRVING WEIL, *Journal*.

"One must descend into rank poetry to approach an adequate description of Iturbi's performance last night. There have been crowds in Carnegie Hall, many and tremendous in its long history. Seldom has a more demonstrative crowd, which taxed the last inch of standing room, assembled to lay its homage at the feet of a musical giant. We tried to stand apart and take measure of this artist, but the ground, hitherto sturdy enough, fell away beneath us and a gulf of swirling, breath-taking music rose to becloud our human senses."

World.

January 17, 1930

(Third Carnegie Hall Recital)

"The prodigiously fashionable Mr. Iturbi gave his farewell recital yesterday afternoon before an audience that suggested a bloodless collision between the Social Register, Who's Who in Music, and assorted handbills of the city directory. When he appeared and made his way towards his piano along the front of the platform, the density of the audience was equal to that of the air. One could not more accurately suggest the degree of triumph with which the first American season of this remarkable pianist has come to an end . . . Of the Liszt Huneker once remarked: 'One must have fingers of steel, a brain on fire, a heart bubbling with chivalric force.' Mr. Iturbi possesses those things and disclosed them to the rapture of his hearers, who called insatiably for encores . . . Mr. Iturbi is an enchanter, a superb musician, a remarkable artist."

LAWRENCE GILMAN, *Herald Tribune*.

"To hear the twelve Liszt Transcendental Etudes played as Mr. Iturbi played them is a privilege that cannot come to one often in the course of a short human life. He played them all consummately and one felt that it was a pity Liszt did not hear him."

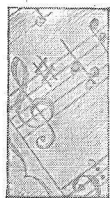
W. J. HENDERSON, *Sun*.



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At last, a piano incomparably superior to all others in America

Jose' Iturbi

JOSE' ITURBI, Pianist

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