

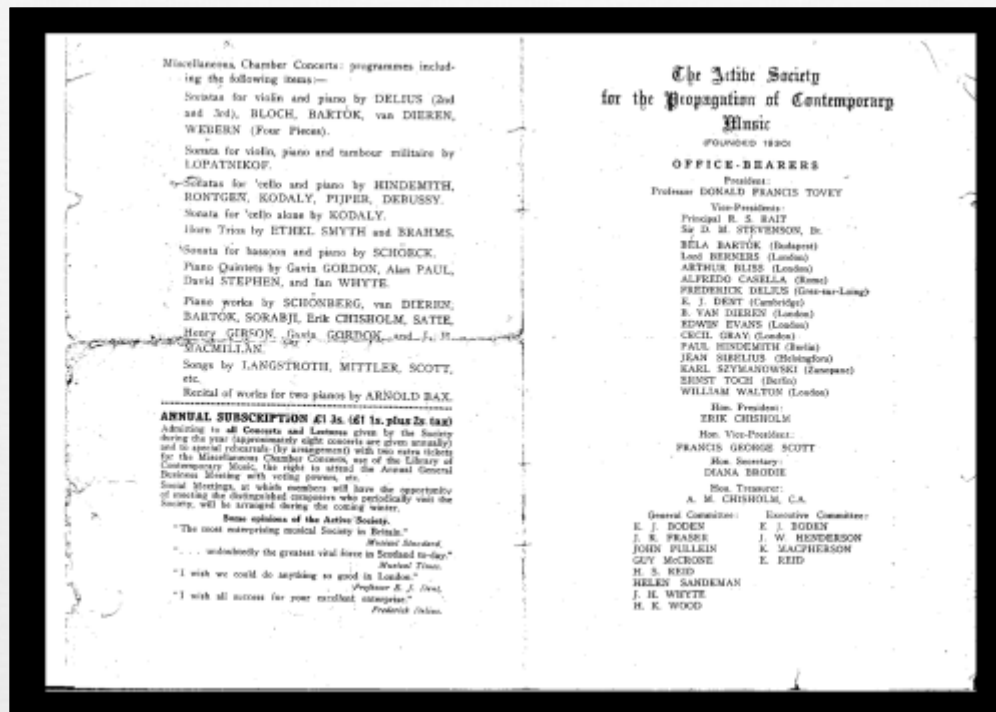
# The Russian Connection: Erik Chisholm and the Active Society for the Propagation of Contemporary Music



Dr Christina Guillaumier

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Royal Conservatoire of Scotland



# Active Society Pamphlet



Front page

# Piano Recital by Erik Chisholm



McLennan Galleries Poster  
16 February 1926

RUSSO-SOOTTISH SOCIETY.

**Pianoforte Recital**  
OF  
Russian Music  
BY  
**ERIK CHISHOLM**  
AT  
M'Lellan Galleries, Glasgow,  
TUESDAY, 16th FEBRUARY, 1926,  
AT 8 P.M.

TICKETS, reserved 2/4; reserved 1/3 (including Tax).

Booking at PATERSON SONS & CO., LTD.,  
122 Buchanan Street, Glasgow.

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PROGRAMME

<p>1. "PICTURES AT AN EXHIBITION" <i>Andante. Favourite. Moderato.</i> The picture which has in the composition of this work was the subject in 1914 of a sketch by the author, Slavov. Slavovsky paid his tribute by "Copying to music" the face of the picture. The illustration is entitled "FRODOBARE," and as the resemblance represents the picture of the musician from one picture to another.</p> <p>1. GNOMUS. A dancing composition of a folk genre (begging himself along with a good step) by the folk named gn.</p> <p>2. IL VECCHIA CASTELLO. A march of the Middle Ages, when which a troubadour is singing.</p> <p>3. TULIERIES. Chopin's sleeping after their play.</p> <p>4. BYOLO. A Polish waltz with entrance which covers by case.</p> <p>5. BALLEY OF CHICKENS IN THEIR SHELLS. Two Polish Jews, one one rich, the other poor.</p> <p>6. SAMUEL GOLDENBERG AND SCHMIDT. The Jewish Jews, one one rich, the other poor.</p> <p>7. LIMOGES, THE MARKET PLACE. Waltz (second edition).</p> <p>8. CATACOMBS. Bourgeois pretence (waltz) resembling the interior of the Catacombs in Paris by the light of a candle.</p> <p>9. THE HUT ON POWELL'S LEGS. The evening scene is set in the hut of the hut of St. Peter, the Bohemian which on the edge of town. Slavovsky added the which setting on the top, and on the market. As a whole it suggests of the Dutch. What starting the waltz over a meeting for.</p> <p>10. THE GATE OF THE BOHATYRS AT KIEV. <i>(First Russian Performance in Scotland.)</i></p>	<p>"FIVE SONGS FOR CHILDREN." <i>(The Story-telling of the Jews—The Jews—The Jews.)</i> Wines Campbell, Thomson, Bain, Scott, Miller &amp; Elliot <i>(Song in Russian.)</i> At the Piano, — — — Miss Jessie Macdonald. <i>(First Performance in Scotland.)</i></p> <p>NOCTURNE in "B" flat (Op. 9) — — — Fauré PROCESSION OF CRABS — — — Erik Chisholm <i>(Written by Chisholm.)</i></p> <p>TANGO — — — — — Erik Chisholm</p> <p>JAVA SUITE, — — — — — Sergei Rachmaninov</p> <p>1. GABRIEL'S <i>This is the title of the entire work, played by the composer in 1892 (original instrument).</i></p> <p>2. WATANG PUEWA (Puppet Shadow Play).</p> <p>3. CHATTERING MORNINGS <i>At the Rural Lake of Wladis.</i></p> <p>4. THE BROWN VOLCANO, <i>And the Red Sea in Denmark.</i> <i>(First Performance in Scotland.)</i></p> <p>SONG OF THE VOLGA BARGE MEN. — — — Glazounov</p> <p>PETITE VALSE. — — — — — Fauré</p> <p>IN A THREE-HORSE SLEIGH, — — — — — Tchaikovsky</p> <p>COPAK, — — — — — Slavovsky</p> <p>PRELUDE in "C" sharp minor. — — — — — Bach</p>
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# Correspondence



ERIK CHISHOLM, PAVLIK-MANNON, A. M. CHISHOLM, C.A. GLASGOW, C.A.

Jan. 17

12 January, 1931.

Dear Mr. Prokofieff,

We have a very enterprising Society in Glasgow which performs works by Contemporary Composers. This year, among others, we are having or have had visits from Hindemith, Meitner, Casella, van Dieren and William Walton. I am very much interested in a large number of your compositions and admire them greatly.

Would it be possible for you to come to Glasgow, some time when you are in this Country and give a recital of your works to our Society.

We would be greatly honoured to have a visit from so distinguished a composer.

We could assure you a musicianly and sympathetic audience. Any time in March, April or May would be most convenient for us, or if during these months you are not in this Country, then some time after the Summer.

Best Wishes for 1931,

Your sincere admirer,

*ERIK CHISHOLM*

P.S. I see from yesterday's "Times" that you are playing in London on Saturday next. Could you possibly play here the Wednesday after that, i.e. Jan 21st? We have one of our own concerts on that date, but could easily postpone this and arrange your concert in a couple of days. Will you please wire me your decision? We

159  
5, Rue Valentin Hadu,  
Paris XV, France.

February 20, 1933.

Mr. Erik Chisholm,  
118 University Avenue,  
Glasgow.

Dear Mr. Chisholm,

Please excuse my long silence : after Russia I have been in America and returned to Paris only a week ago. Upon my return I found your letter of January 17th, with your new address.

The musicians of Moscow would be glad to perform your Double-Trio and the melodies of P. Scott. In April I expect to go there again, and if by this time you can send me the music mentioned above, I will take it with me. Would you like in exchange to perform in Glasgow the string quartet N. 2 in C-minor by N. Miaskovsky? It has been published in Russia a few months ago and was much praised by the musicians of Moscow. In the affirmative, I will send you the music. In the negative, i.e. if you will prefer to have trios instead of quartets, I will look for them in the course of my future trip to Russia in April.

The question of my coming to England has not yet been settled. The B.B.C. has proposed the date of January 20th, which I could not accept on account of my trip to America ; my manager has tried to arrange another date, but could not yet reach satisfactory results.

Sincerely yours,

P.S.- Kindly note that my proposition of exchange between Glasgow and Moscow has nothing to do with the Triton of Paris (see my letter of November 19, 1932, from Warsaw).

# Weekly Herald, November 23, 1935



- ❧ “Music has never made such great technical (sic) demands on performers as it does to-day.”
- ❧ “The languages of the composers are so individual and have so little in common with the musical language of the last century”
- ❧ “From the listener’s point of view, it is also imperative that the individualistic outlook [...] be fully understood by him before he is in a position to “follow [...] intelligently.”