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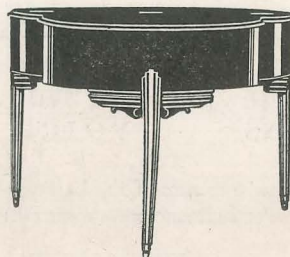
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January 16, 1940

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National Symphony Orchestra

HANS KINDLER, *Conductor*

Tuesday, January 16, 1940, at 8:30 P.M.

Lyric Theatre, Baltimore, Md.

Soloist: Guiomar Novaes, Pianist



PROGRAM

SUITE

Handel

Polonaise—Arietta—Passacaglia

CONCERTO IN E FLAT MAJOR FOR PIANO AND ORCHESTRA (KV 271)
Mozart

Allegro

Andantino

Rondo: (Presto)

Miss Novaes

(Intermission)

MOMO PRECOCE

Villa Lobos

(First time in North America)

Miss Novaes

SUITE FROM L'OISEAU DE FEU

Stravinsky

Introduction

Danse de l'Oiseau de Feu

Ronde des Princesses

Danse Infernale du Roi Kastchei

Berceuse

Finale

The Steinway is the official Piano of the National Symphony Orchestra
Hecht Bros., Baltimore Representatives

Next Concert—Tuesday, February 13, at 8:30 P.M.

Soloist, KIRSTEN FLAGSTAD, Soprano,
EDWIN MCARTHUR, Guest Conductor

Headlines Tell the Story!

THE RECEPTION accorded the National Symphony Orchestra and its distinguished conductor on their recent tour was more enthusiastic than ever before. Dr. Kindler once remarked: "It is not half as difficult to make a favorable initial impression as it is to maintain it." Since the orchestra had played five or six previous engagements in several of the cities visited last month, the encomiums received from the press this season are incontrovertible proof, if any were needed, of the consistent artistic growth of the National Symphony Orchestra and of its increasing importance in the musical life of the country.

"Wild Applause Won by Music of Kindler and His Artists."—*Post-Standard*, Syracuse, New York.

"Tremendous Ovation Followed the Sibelius Second Symphony."—*Ithaca Journal*.

"National Symphony Orchestra Scores Big Hit with Elmira Audience."—*Elmira Star-Gazette*.

"Capacity Audience Thrills to Music of Hans Kindler's National Symphony."—*Elmira Advertiser*.

"Trojans Acclaim Hans Kindler at Music Hall Event. National Symphony Enthusiastically Received."—*Times-Record*, Troy, New York.

"Kindler Presents Fine Concert in Auditorium Series. National Symphony Orchestra Gives Impressive Interpretation."—*Springfield Daily Republican*.

"Bushnell Concert Wins an Ovation for Dr. Kindler."—*Hartford Times*.

"Hail Kindler and National at Bushnell. Audience Fires off Both Barrels for Orchestra and Conductor at Concert."—*Hartford Daily Courant*.

"Prolonged Ovation Given Hans Kindler, Symphony Orchestra."—*Kingston Daily Freeman*.

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Notes on the Program

By EDWARD N. WATERS



Suite (Polonaise, Arietta and Passacaglia)

Georg Friedrich Händel (1685-1759)

A glance at the ninety-seven volumes comprising Händel's complete works (and not entirely complete at that!) brings the realization that comparatively little of this composer's music is known. This regrettable situation may never be fully remedied, but at all events suites arbitrarily put together, like the one played this evening, give concert-goers an opportunity to listen to certain short pieces rarely if ever heard. Many of these compositions are true gems that need but a single presentation in order to become popular. The *Polonaise*, *Arietta* and *Passacaglia* were assembled and transcribed for the modern symphony orchestra by Sir Herbert Hamilton Harty, eminent Irish conductor and composer, who was born in 1879. Dr. Harty selected the *Polonaise* from the third *Concerto Grosso*, the *Arietta* from a tenor aria in the opera *Rodrigo* (2d act), and the *Passacaglia* from the overture to the same opera.

Concerto in E flat major, for Piano and Orchestra (K. V. 271)

Wolfgang Amadeus Mozart (1756-1791)

Regardless of whether one can agree or not with a master critic like Donald Francis Tovey in defining the ideal classical concerto, one is forced to admit that this form differs in several respects from any other contemporary musical structure. It has been said, not without some justification, that the concerto of the classical period is a symphony with a particular instrument singled out for special attention. Granted that there are many similarities, it must be conceded that the concerto has many problems of its own which arise from the peculiarities of the medium employed. The solo instrument is not chosen at random, but selected as the one best suited to present and emphasize the composer's musical message. In the interest of formal clarity, therefore, as well as of dramatic vitality, the composer must adhere to principles and practices which would be over-refined or in questionable taste in the symphony. Another point of paramount importance in the concerto is that of tonal balance and contrast. In order to set off the solo instrument properly, the control of the accompanying orchestra reaches new significance, while the opposition of the different tone colors must be expertly handled if a nicety of balance and variety is to be maintained.

The subject of virtuosity also calls for consideration. Display for its own sake can seldom be defended, yet how often one hears the statement that a concerto enables the soloist to exhibit his executive prowess. But there are reasons for this, and Tovey recounts them very succinctly: "A modern concerto *must* be technically difficult, because all the easy ways in which a solo can stand out against an orchestra are harmonically and technically obvious, being the elementary things for which the instrument must be constructed if it is to be practicable at all; and as the orchestra becomes more varied and powerful, the soloist must dive deeper into the resources of his instrument." Consequently virtuosity may be expected in the presentation of a concerto, but it need not be anticipated. It is an element which, in the hands of a great composer, produces effects

The National Symphony Orchestra

presents



KIRSTEN FLAGSTAD

"First Lady of the Metropolitan Opera"

as its soloist

Tuesday, Feb. 13

8:30 P. M.

with

EDWIN McARTHUR

as guest conductor

PROGRAM

OVERTURE, "ROSAMUNDE"	Schubert
RECITATIVE AND ARIA: "LEISE, LEISE" FROM "DER FREISCHÜTZ"	Weber
Madame Flagstad	
L'APRES MIDI D'UN FAUNE	Debussy
FÊTES	Debussy
LA VALSE	Ravel
SONGS WITH ORCHESTRA:	
FRA MONTE PINCIO	Grieg
EN SVANE	Grieg
EN DROM	Grieg
Madame Flagstad	
BRUNNHILDE'S "IMMOLATION SCENE" FROM "GÖTTERDÄMMERUNG"	Wagner
Madame Flagstad	
GOOD FRIDAY SPELL FROM "PARSIFAL"	Wagner
OVERTURE, "THE FLYING DUTCHMAN"	Wagner

FUTURE CONCERTS

- March 5—Soloist, MARJORIE LAWRENCE, Soprano
 March 28—Soloist, PERCY GRAINGER, Pianist
 April 9—ANNUAL REQUEST PROGRAM
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Notes on the Program—(Continued)

of dazzling beauty; in the hands of a lesser author it reveals lack of originality and barren imagination.

In the writing of concertos Mozart probably came closer to perfection than any other composer. Beside the intrinsic value of his music in this form, his treatment of all the characteristic problems shows an ease and facility that were surely intuitive. The concerto in E flat major is no exception, for it reveals his traditional skill and inspiration, and indicates a deeper expressiveness than most of his previous compositions. It was written in January, 1777, in Salzburg. According to Wyzewa and Saint-Foix, this work marked the first that Mozart composed for a celebrated virtuoso. The pianist in question was a woman, Mademoiselle Jeunehomme, who had become widely known through her tours and who was heartily acclaimed wherever she appeared. She must have played in Salzburg late in 1776 or very early in 1777. Aside from the concerto itself, the most gratifying part of the encounter is that Mozart, then only twenty-one, was known as a composer and not as a former prodigy. It is doubtful that the pianist would have received a new piece from a young composer who was little known as an instrumental composer. The concerto is considerably in advance of anything similar that Mozart had written, and practically every page shows an impassioned vein as his bold spirit and firm touch collaborated in a perfect union. The almost immediate appearance of the piano at the beginning, the remarkable effects of dialogue between the simple orchestra (2 oboes, 2 horns and strings) and piano, and the general manipulation of themes in the first movement indicate that Mozart had progressed beyond the *galant* style of earlier years. The slow movement has been likened to an operatic *arioso* tempered by recitatives. Mozart's French biographers, already referred to, find here a noble, tragic depth which recalls the best of Rameau and Gluck, a movement in which classical expressionism reveals its fullest possibilities. The finale is lengthy, but brilliant and sparkling. An unusual feature appears in the middle, a minuet in A flat major, which was probably intended to exhibit the grace and singing quality of Mademoiselle Jeunehomme's art.

Mômo Precoce (Fantasy for piano and orchestra)

Heitor Villa-Lobos (1890-)

Within recent years the music of South American composers has become far better known to audiences in the United States than formerly. As this healthy trend continues, the names of prominent musicians grace our programs with greater frequency and give to their contents a wholesome variety which adds immeasurably to our own musical experience. Perhaps the most familiar of these new names is that of Heitor Villa-Lobos, a Brazilian, who is now firmly established among the leading musical creators of the day.

Villa-Lobos was born in Rio de Janeiro. His father, besides being an author and teacher, was also an accomplished musician and able to direct his son's precocious talent wisely and well. At the age of twelve the boy was already a successful violoncellist, but after the father's death the family felt the pinch of economic need. In spite of handicaps, however, the youthful musician continued his studies, which were gradually expanded, and at the age of nineteen made a concert tour of Brazil. Shortly thereafter, when he devoted himself exclusively to composition, he was the most discussed composer in his native land. In 1923 he introduced

Notes on the Program—(Continued)

some of his music to Paris and his European reputation swiftly grew to enviable proportions. Irving Schwerké (in his *Kings Jazz and David*, Paris 1927) has written the following laudatory statements about this fascinating and exotic personality. "Villa-Lobos is a master of style. A glance at his compositions discloses a surprising wealth of manner or at-home-ness in all styles from the remote ancient and classical to the most daring and intrepid of present-day practices. . . . He is intellectually and emotionally alive to all that goes on around him. His is a nature that seeks to transcribe everything it finds in life. In him elements of savage races and exquisitely civilized peoples meet and this union of temperamental extremes is the determining cause of his rare sensibility."

Mômo Precoco (Youthful Momus) is a brilliant fantasy for piano and orchestra. It was published in Paris in 1934, and the title-page bears the subtitle "Fantasy . . . on the 'Carnival of the Brazilian Children.'" This Carnival of Children is a national institution in Brazil, a time of jollity and merriment, a period of universal celebration. When the score arrived in Washington, the following commentary accompanied it. The translation from the Portuguese was made available through the kind cooperation of Dr. Jules Alciatore of the Catholic University of America.

This was composed in Paris, in 1929. It is a fantasy for piano and orchestra, written on themes from the suite for solo piano, which had been inspired by the Carnival of Brazilian Children. In writing this fantasy, wherein the piano should appear only as a preeminently solo instrument, the author intended to translate into music the omnipresent happiness and excitement evidenced by the juvenile maskers in colors of the most brilliant hue.

Mômo Precoco cannot be classified as a type already familiar to music, not even in respect to form. It is a suite of divers pieces interrupted at certain moments by a series of piano cadenzas, thus assuming precisely the character of symphonic tone pictures.

In an interview granted in France, when *Mômo Precoco* was played for the first time, Villa-Lobos explained how he was inspired to write the fantasy.

"Momus is the god of jesters and carnival dancers in Brazil [and] the Brazilian carnival is the chief occasion for national merrymaking. It is in reality the most popular festival of my country, the most original and typical, especially in Rio [de Janeiro]. The liveliest impression, during the three days, comes from witnessing the dancing of the masked children, rich or poor, aristocratic or middle-class, all joined together and closely united in a single purpose—to enjoy themselves tremendously, as much as possible, and in unrestrained liberty.

"—A little Pierrot, who is astride a broomstick, pretends he is riding the fieriest steed.

"—A little red devil roars and leaps, swishing his long tail on all sides.

"—A tiny Pierrette, who cries in fear of some hideous mask.

"—A small Domino, who merrily jingles his little bells with their piercing tinkle.

"—The adventures of a miniature *trapeira* [i.e., rag-gatherer].

"—The impish pranks of a band of juvenile maskers.

"—The pipes and horns of the youthful carnival musicians.

"—And, finally, various groups of dancing children.

"But—the grown-ups enjoy themselves as much as the youngsters, and I never cease deriving satisfaction therefrom."

Suite from "L'Oiseau de Feu"

Igor Fedorovich Stravinsky (1882-)

L'Oiseau de Feu (The Fire Bird) is the title of a ballet projected by Serge Diaghilev and composed by Stravinsky when the latter was still under thirty. Diaghilev had been so impressed by the young composer's

Notes on the Program—(Continued)

Scherzo Fantastique (Op. 3) for orchestra that he immediately engaged him to write the necessary music for this *conte dansé*. For Stravinsky it was a happy accident, because Liadov had already been commissioned to compose a setting for the same story, but Liadov was too dilatory to suit the impresario and his music was utilized in a later ballet. When *The Fire Bird* was first performed (Paris, June 25, 1910), under the direction of Gabriel Pierné, it created a sensation, and the music has been in the repertoire of every large orchestra since that day.

The legend of the Fire Bird, springing from Russian folk-lore, tells of a handsome young prince who wanders at night into the realm of Kastchei, a ferocious ogre. He sees the glorious bird of flaming plumage plucking fruit in an enchanted garden and captures her. Then moved by piteous entreaties, he lets her go, receiving in exchange one of her shining feathers. When dawn comes, thirteen lovely princesses, held in captivity by King Kastchei, appear and dance. The thirteenth is endowed with indescribable beauty and arouses the ardor of the prince. The maidens beg him to escape before the ogre casts a spell over him, but he refuses. Soon Katschei and all his ugly retinue approach in solemn procession, but the prince is protected by the magic feather, and the scintillating bird aids him by making the monster and his followers dance furiously until they drop from utter exhaustion. Then the prince slays the ogre by smashing an egg that contains his "immortality," sets free the fair prisoners, and wins the coveted thirteenth princess.

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