

## REGINALD STEWART

Reginald Stewart, distinguished pianist and conductor, was born in Edinburgh, Scotland. He was educated in England and France and began his musical career as boy soloist at St. Mary's Cathedral in his native city. In the years that followed, he studied with some of Europe's outstanding teachers. In 1925, Reginald Stewart made his debut as a pianist in the famous Wigmore Hall in London, with marked success and great promise of future virtuosity. Not long afterwards, his ability as a musician and his knowledge of symphonic literature won for the young pianist an invitation to conduct the London Symphony Orchestra during the Celebrity Series at Albert Hall. When Reginald Stewart, who was destined to contribute much to the cultural development of Canada arrived in Toronto, he was appointed Musical Director of the Canadian Operatic Society and Musical Director of Hart House, University of Toronto. Mr. Stewart then founded the Bach Society and later the Toronto Philharmonic Orchestra, one of the first ranking symphony organizations on this continent. Today, Reginald Stewart is internationally known both as a concert pianist and conductor. In Europe, he has conducted the British Broadcasting Company Orchestra and London Symphony Orchestra; in this country, the New York City Orchestra, the National Symphony Orchestra in Washington, and others. Tonight's appearance as guest conductor of the Ford Symphony Orchestra is his fourth this season.

## GUIOMAR NOVAES

Guiomar Novaes, noted Brazilian pianist, revealed a remarkable talent at an early age. At seven she made her first appearance in public, and was so well received that immediately a concert tour through Brazil was arranged for her. The fame of the brilliant child soon reached officials of the government who became so interested that they sent her to the Paris Conservatory, where, in competition with more than 380 other candidates for admission, she won first place. Her performance before the board of judges must have been reassuring to her friends in Brazil because Debussy, Fauré and Moskowski, impressed by the girl's aptitude, requested an encore of a selection she had played. At the Conservatory, Miss Novaes was an exceptional student and at the end of her second year won the coveted Premier Prix du Conservatoire. Miss Novaes was thereupon offered concert engagements in many European cities, which brought her great success as a virtuoso. On her return to Brazil she was welcomed with tremendous enthusiasm. She has not forgotten the generosity of her government and serves it by concertizing through small cities which never before had had the opportunity to hear good music. The Brazilian people are proud of their musical idol, as is dramatically revealed in a bronze plaque on the façade of the Municipal Theater at Rio de Janeiro which reads, "In This Theater, Guiomar Novaes Played." Miss Novaes' piano technique and interpretative ability have established her among the leading virtuosos in this country.

### NEXT WEEK'S GUESTS

EFREM ZIMBALIST, VIOLINIST  
EUGENE ORMANDY, CONDUCTOR

10 Anna Maria  
FORD  
SUNDAY EVENING  
Reginald Stewart  
HOUR

PROGRAM OF MARCH 16, 1941

GUIOMAR NOVAES, PIANIST  
REGINALD STEWART, CONDUCTOR

- THOMAS . . . . . Overture to *Mignon*  
Orchestra
- SAINT-SAËNS . . . . . Finale from Concerto in C Minor  
Miss Novaes and Orchestra
- GILBERT-SULLIVAN . . . . . When the Foeman Bares His Steel  
from *The Pirates of Penzance*  
Chorus and Orchestra
- TALK BY W. J. CAMERON
- BIZET . . . . . Minuet from *L'Arlésienne* Suite
- BIZET . . . . . Danse Provençale from *L'Arlésienne* Suite  
Orchestra
- LISZT . . . . . Tenth Hungarian Rhapsody  
Miss Novaes
- ROSSINI . . . . . Overture to *William Tell*  
Orchestra
- GIARDINI . . . . . Come Thou Almighty King  
Chorus, Audience and Orchestra

The theme music of this program is *The Prayer* from Humperdinck's fairy opera, *Hänsel and Gretel*.

The Ford Sunday Evening Hour is broadcast coast to coast from 9 to 10 o'clock, Eastern Standard Time, over the Columbia Broadcasting System. This is the twenty-fifth of the 1940-1941 series of programs presented by Henry Ford and Edsel Ford.

Steinway Piano Used

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# COMMENTS ON THE PROGRAM

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## AMBROISE THOMAS: Overture to *Mignon*

(7 minutes, 40 seconds)

"Mignon," an opera in three acts by Ambroise Thomas, was first produced at the Opéra Comique, Paris, in 1866. The libretto relates the story of Mignon who as a baby was kidnapped from her home by gypsies. For years her father, Lothario, in the disguise of a minstrel, wanders about the country looking for his daughter to find her at last, a reluctant dancer in a gypsy street show. Lothario's efforts to rescue Mignon are unsuccessful until he is befriended by a handsome stranger named Wilhelm who purchases Mignon's liberty from the gypsy chief. The Overture to "Mignon," known the world over as a concert piece, is a typical example of the grace and delicacy so characteristic of the French school of operatic music.

## SIR ARTHUR SULLIVAN: When the Foeman Bares His Steel from *The Pirates of Penzance*

(4 minutes)

"The Pirates of Penzance," the delightful operetta by Gilbert and Sullivan, relates the adventure of Frederic, who through the intellectual poverty of his nurse, was apprenticed to a pirate instead of a pilot. While he is serving his apprenticeship, he informs the pirates that he remains, merely because it is his duty to do so, but that after the termination of his apprenticeship, he will devote himself to the extermination of their entire band. In Act Two, when Frederic is about to lead an expedition against his former associates, the reluctant police envision the varied dangers to which they will be exposed when the foreman bares his steel.

## GEORGES BIZET: Minuet and Danse Provençale from *L'Arlésienne* Suite

(5 minutes, 45 seconds)

Georges Bizet's "L'Arlésienne," a set of two symphonic suites, was originally written as incidental music for Daudet's drama of the same name. The story tells of Frederic, a young farmer, deeply in love with L'Arlésienne, a woman of the town. He is persuaded by his parents to marry Vivette, a girl whom he has known since childhood. After the wedding plans have been made, the unfortunate Frederic hears the music of a dance in which L'Arlésienne was particularly alluring, and in despair, hurls himself from the high loft of a farmhouse. The drama was a failure; but, to salvage the music, Bizet arranged it in its present form. The "Minuet" is a charming melody suffused with a reflective melancholy, while the "Danse Provençale" is a rollicking country dance in which the peasants celebrate the ill-fated wedding.

## FRANZ LISZT: Tenth Hungarian Rhapsody

(6 minutes, 25 seconds)

Franz Liszt composed in all twenty Hungarian Rhapsodies based on gypsy melodies which had been handed down from generation to generation. It was his desire to use these characteristic tunes not merely to create colorful music, but to preserve for all time the spirited folk-music of the Hungarians. So successful was Liszt in establishing world-wide popularity for this music, which he thought constituted the basis for a great "gypsy epic," that a group of Magyar nobles presented him with a traditional sword, symbolizing Hungary's appreciation to her native-born musical idol. In composing his Rhapsodies, Liszt used as a pattern the Czardas, the Hungarian national dance, which is divided into two movements: a slow, languorous "Lassen" and a rapid, stirring "Friska."

## GIOACCHINO ROSSINI: Overture to *William Tell*

(9 minutes, 40 seconds)

Rossini's opera "William Tell," which relates the famous story of the Swiss patriot who, because of his refusal to submit to tyranny was commanded to shoot an arrow through an apple on the head of his son, is seldom produced in the modern theater. The Overture to the opera, however, is probably the most popular in the Italian operatic repertory. The Overture is unique in that it has many of the characteristics of a symphonic poem. It is divided into four movements, each describing in glowing color some phase of life in the Alps. The first pictures a sunrise among the mountains; the second portrays an Alpine storm; the third announces a shepherd's thanksgiving for the end of the storm, while the fourth, giving out the dramatic call of trumpets, summons the Swiss soldiers to rise against their oppressors.

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**NOTICE TO LISTENERS:** This program, because of circumstances beyond the control of the sponsor, is subject to change without notice. However, changes will be made only when absolutely necessary, and compositions which are omitted will be performed on subsequent programs whenever possible. The timings are approximate.

Your comments and criticisms upon the Ford Sunday Evening Hour—the selection of music, the quality of radio reproduction, the soloists' performances, and Mr. Cameron's talks—will be greatly appreciated.