

# *South American Fortnight*

*Presents*

**GUIOMAR NOVAES, Pianist**

*with the*

**DALLAS SYMPHONY ORCHESTRA**

*PAUL KLETZKI, Musical Director*

*ALBERTO BOLET, Conducting*

**FRIDAY, OCTOBER 30, 1959**

**8:30 P. M.**

**McFARLIN AUDITORIUM**



This concert is part of the South American Fortnight jointly sponsored by Neiman-Marcus, The Grace Line and Pan American-Grace Airways, with the assistance of Braniff International Airways.



# PROGRAM



Obertura para el 'Fausto' Criollo.....A. Ginastera

(1916)

This Argentinian composer, like Villa-Lobos, is a gifted and prolific writer. His compositions include two ballets, four works for orchestra, numerous pieces of chamber music, works for piano, and songs. He visited this country in 1946-7 on a Guggenheim Fellowship. His music, in advanced contemporary style, has definite national influences. His first string quartet had an initial hearing in Dallas in 1955 when the Paganini Quartet played it at Scott Hall. This Overture was first heard in Santiago, Chile, on May 12, 1944.

## INTERMISSION

Concerto in D minor, (K. 466).....W. A. Mozart

(1756-1791)

Allegro - Romanze - Allegro assai

MME. GUIOMAR NOVAES

The six piano concertos which Mozart wrote between the years of 1785-1786 were the culmination of his art in this field. Only one later piano concerto (the one in B flat, K, 595) can be compared with these masterpieces.

This D minor Concerto was the first of the great six. What happened to Mozart in the eight weeks between the composition of his F major Concerto, (K, 459), finished on December 11, 1784, and the completion of this D minor Concerto on February 10? In between — and one must remember that eight weeks to Mozart's incredible genius for composition amounted to eight months and more to Beethoven's — he produced two string quartets, a set of variations for piano and innumerable minuets and contredanses for orchestra. But this does not explain the contrast between the two concertos. Perhaps the minor mode inspired Mozart toward more passionate outpourings — one has only to mention the C minor Wind Octet, the G minor Piano Quartet, the G minor String Quintet, the D minor String Quartet, the C minor Piano Concerto and the G minor Symphony (No. 40), to prove the point. The fact remains that no concerto prior to this had brought so much drama, pathos and intense feeling to the form.

It is in this D minor Concerto that we see the shadow of things to come — in the form of Beethoven. Beethoven, in fact, was so influenced by this work that he wrote cadenzas for it. Of all of Mozart's piano concertos, this one has enjoyed the greatest popularity.

## INTERMISSION

Momo Precoco: Fantasy for Piano and Orchestra.....Villa Lobos

MME. NOVAES

This Fantasy was first performed in Paris, February 23, 1930. It bears the sub-title of "Carnaval das Crianças Brasileiras." The work was revised and published in 1942.

Choros No. 6.....Villa-Lobos

Villa-Lobos wrote fourteen of these Choros between the years 1920-1929. Each work was scored for a different combination of instruments or voices. The title, originated by the composer, is derived from the Brazilian word *choro*, a name applied to a sentimental song sung by strolling musicians. The composer considers his Choros as serious music, "with all elements of my country welded together — the birds, the forests, the mountains, the Indians, the cries, the people, and the gay, boisterous carnivals." He further describes the form as music "in which are synthesized the different modalities of Brazilian, Indian, and popular music, having for principal elements Rhythm and any typical melody of popular character. The word 'serenade' gives an approximate idea of the significance of Choros."



## BIOGRAPHIES

ALBERTO BOLET

Alberto Bolet is no stranger to Dallas audiences. He, with his brother, the pianist, appeared with the Dallas Symphony no longer ago than January 6, 1958.

Mr. Bolet was the conductor of the Havana Philharmonic while it was in existence, and he is, in fact, credited with building that organization to its strongest position. As conductor, he will appear with many orchestras in Europe and the U. S. this season.

GUIOMAR NOVAES

Madame Novaes was born in Sao Joao da Boa Vista, Brazil. Her early progress in piano was so rapid that by the time she was nine years of age she was exhibited as a prodigy. The Brazilian Government made it possible for the young pianist to go to Paris for study. Here she entered the Paris Conservatory, after being auditioned by Debussy, Faure, and Moskowski. After two years of study with I. Philipp, the sixteen-year-old girl won first prize at the Conservatory.

Shortly after her graduation, Mme. Novaes made her debuts in Paris and London which launched her successfully as a virtuoso. Since that time she has toured the United States, Europe, and, of course, South America many times.