TO AID SPANISH CHILDREN

PABLO CASALS

March 28th
1939

PROGRAMME
ONE SHILLING

TO AID SPANISH CHILDREN

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with the

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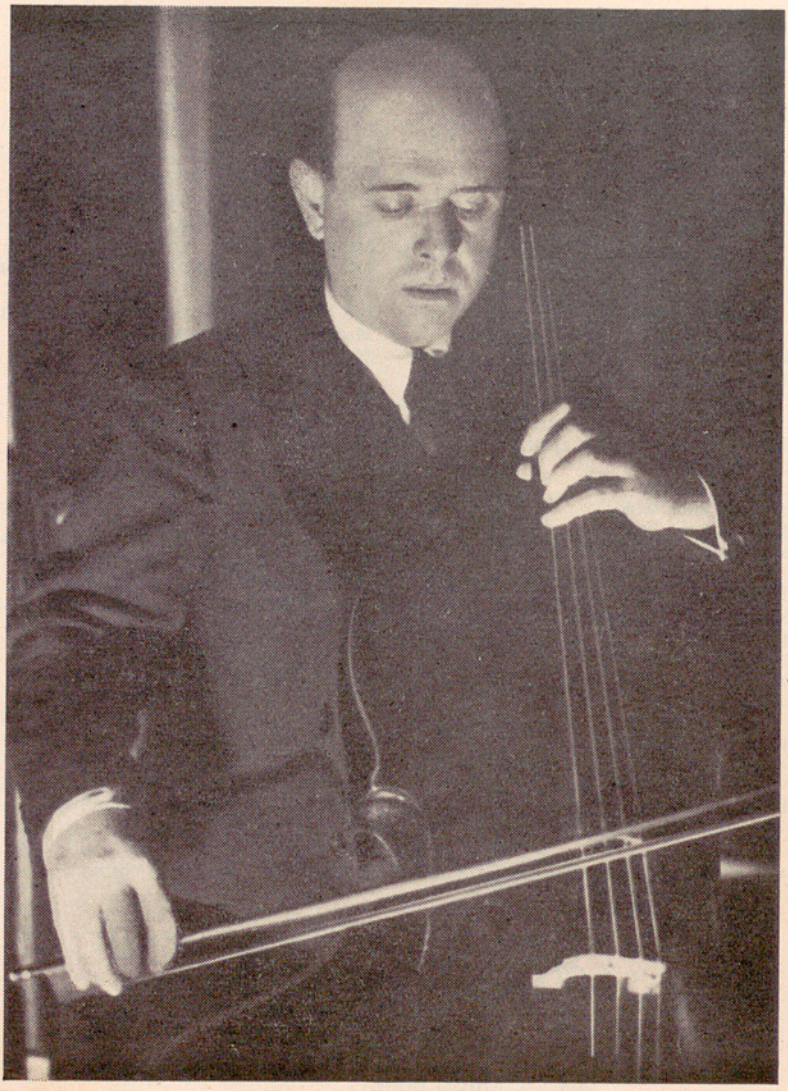

Ursula Hartleben

PABLO CASALS

PROGRAMME

Overture " Le Nozze di Figaro " . . *Mozart*

Concerto No. 1 in D, for Violoncello and Orchestra . *Haydn*

Intermezzo (Introduction to Act IV) from " Carmen " . *Bizet*

Concerto for Violoncello and Orchestra, Op. 85 *Elgar*

INTERVAL

Concerto in B minor, for Violoncello and Orchestra, Op. 104 . *Dvořák*

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ANALYTICAL PROGRAMME

Overture "Le Nozze di Figaro" . . *Mozart*

"Le Nozze di Figaro" was produced at Vienna on May 1st, 1786, the libretto, based on Beaumarchais's comedy, being by the Abbé da Ponte. The work was composed by Mozart in obedience to a command from the Emperor Joseph II. It was first performed in London, in Italian, at the King's Theatre in the Haymarket on June 18th, 1812.

This Overture begins at once with the exuberant and impetuous first theme, given out by the lower strings. It presents an exception to the rules of Sonata form usually observed in Mozart's day, in that it has no development section, the *reprise* coming immediately after the unusually extended statement of the second subject and its attendant themes. There is no connection, save in respect of atmosphere, between the Overture and the opera; both bubble over with the most infectious joy of life and inexhaustible good spirits, which alternate with passing moments of pensiveness. But these are not allowed to cloud the prevailing gaiety for long.

Concerto No. 1 in D, for Violoncello and Orchestra . . . . . *Haydn*
(1732-1809)

Allegro moderato.
Adagio.
Rondo—Allegro.

Haydn wrote in all thirty-one concertos for various solo instruments other than the piano. Nine were for violin and six for 'cello. Until recently this was the only one of the latter known in the concert room, where it has lately won for itself a new lease of popularity. Meanwhile two others, one of which happens to be in the same key, have been published, but this one continues to hold its own.

It was written in 1772, five years after Prince Nicholas Esterhazy had installed himself in his new palace, with Haydn for his Kapellmeister. It was about this time that Prince Louis de Rohan, the French Ambassador to Vienna, visited Esterház, and described it as "having no palace but Versailles to compare to it for magnificence." The 'cellist then was probably Küffel. His predecessor was Joseph Weigl, father of that Joseph Weigl who wrote the popular opera, *Die Schweizerfamilie,* and who could claim Haydn as his godfather. But the elder Weigl had left the Esterhazy service three years earlier to join the orchestra of the Imperial Opera at Vienna.

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From TO-DAY'S Programme

Overture — "Le Nozze di Figaro" (*Mozart*). Vienna Philharmonic Orchestra (Clemens Krauss) C2194

Concerto in D for Violoncello and Orchestra (*Haydn*). Suggia, with Orchestra conducted by John Barbirolli D1518-20

Concerto, Op. 85, for Violoncello and Orchestra (*Elgar*). Beatrice Harrison and the New Symphony Orchestra conducted by the composer D1507-09

Prelude to Final Act of "Carmen" (*Bizet*). Symphony Orchestra B3623

Concerto in B Minor, Op. 104 (*Dvorák*). CASALS and the Czech Philharmonic Orchestra (Georg Szell) DB3288-92

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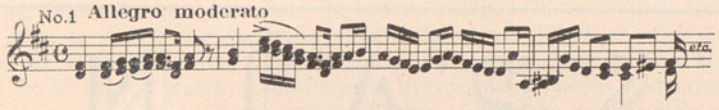
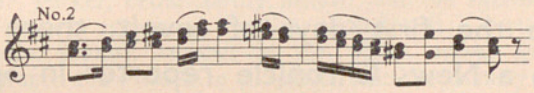
"HIS MASTER'S VOICE"

It may be of interest to recall the dimensions of the orchestra which presumably accompanied Küffel at the first performance. Prince Nicholas, with reckless extravagance, had enlarged it on taking possession of his palace, and it now numbered from sixteen to twenty-two players. The string parts were doubled or trebled. The wind consisted generally of one flute, two oboes, two bassoons and two horns. Although clarinets had been included in the Mannheim orchestra as early as 1759, they were not added to that of Esterház until 1776, four years after the date of this concerto. When, eighteen years later, Haydn came to London, and wrote symphonies for Johann-Peter Salomon, he had an orchestra of forty, which was considered a very large one at the time. The strings alone numbered sometimes as many as twenty-seven.

The first movement of the Concerto opens with the *tutti* that was then customary, introducing the first subject:—

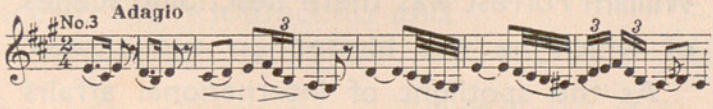


on the violins and violas in thirds, and the second on the woodwind:—



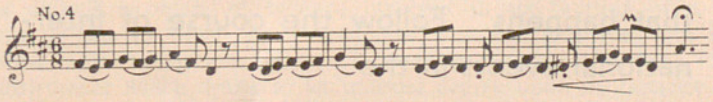
the whole being brought to a conclusion with a new subsidiary figure. Then the 'cello, accompanied by strings, elaborates the first subject, continues it with some florid passages, and proceeds to the second subject, which it discusses with the bassoon. More elaboration follows, then a new theme. After another *tutti* the 'cello has a new melody in the relative minor. From this point the music follows the usual course until the *cadenza* is reached, followed by a *Coda* founded on the first subject.

The *Adagio* somewhat resembles an aria. The melody:—

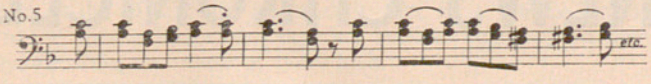


is announced by the solo 'cello and the bassoon, and repeated by the orchestra, after which the solo 'cello proceeds to elaborate it.

The final *Rondo* has all Haydn's usual liveliness. The solo 'cello announces the theme:—



which is at once taken up by the orchestra. The soloist then introduces an episode:—



SPAIN

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after which a return is made to the opening theme. This is the normal procedure in a *Rondo,* and it is repeated with other episodes, the solo part becoming progressively more and more elaborate. Finally, the cadenza is reached, after which there is a *Coda,* founded on the opening subject, which is entrusted to the woodwind, whilst the soloist is occupied with his or her final display of *bravura.*

Intermezzo (Introduction to Act IV) from "Carmen" . . . . *Bizet*

Ever since *Carmen* was first produced at the Opéra-Comique in Paris on March 3rd, 1875, critics have disputed as to how far its music may be considered genuinely Spanish. Bizet certainly had access to collections of popular Spanish melodies, and he acknowledged himself that Carmen's first song in Act I (the *habanera*) was a deliberate imitation of a song by Sebastian Yradier. "What the composer did," says Mr. D. C. Parker in his Life of Bizet, "was to assimilate the forms, the rhythms and accents of the songs, after which he created new themes, wherein the Spanish melody came to life again, wherein his own personality is evident." Julien Tiersot, quoted by Mr. Parker, could hardly believe that the *Intermezzo* between Acts III and IV was composed by Bizet himself. It is certainly the most characteristically Spanish number in the whole opera, and subsequent research has traced the melody to a Spanish musical comedy of 1804 composed by Manuel Garcia.

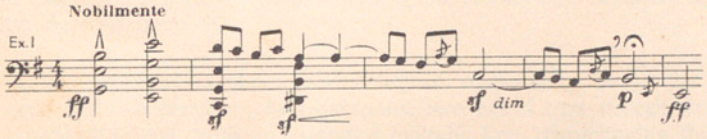
The piece is in D minor, but it begins and ends on the dominant, A, and all the way through there is the typical hesitation between D and A, and the four notes of the descending minor scale—D, C, B flat, A used as a repeated bass—common to a large amount of Spanish music from Domenico Scarlatti to Albeniz and Granados.

Concerto for Violoncello and Orchestra, Op. 85 . . . . *Elgar*
(1857-1934)

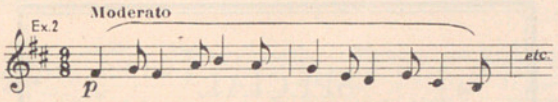
This work was composed in the summer of 1919 and followed immediately upon the three chamber works (Violin Sonata, Op. 82; String Quartet, Op. 83; Piano Quintet, Op. 84). It was first performed on October 27th, 1919, under the composer's direction at a concert of the London Symphony Orchestra, with Mr. Felix Salmond as soloist.

The difficult problem of balance involved in the writing of a 'cello concerto is one to which every composer who has grappled with it has furnished his own solution. Elgar's is to adopt a mode of writing for the solo instrument which draws to an unusual degree upon its capacity for a chivalrous mode of expression (*nobilmente*) whilst, at the same time, treating the orchestra with more than usual reticence and discretion. But for the prominence thereby given to the soloist the result might be chamber music on a larger scale. The form adopted is that of a sonata-fantasy, whose culmination is in the finale, the opening section being of an introductory character indicating the mood of the whole.

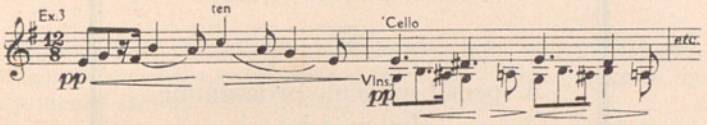
This first section opens *Adagio* with a recitative for the 'cello:—



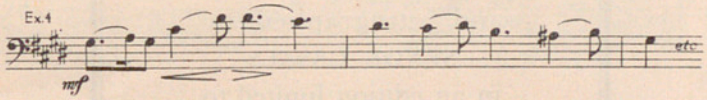
which at the same time gives a key to the significance of the work and discloses material of which more use will be made later. The main portion of the movement, *Moderato,* commences on the violas with:—



which is afterwards taken up by the solo 'cello attended by clarinets and horns, and further developed to a *fortissimo* climax. Presently the time changes to 12-8 for the second subject:—

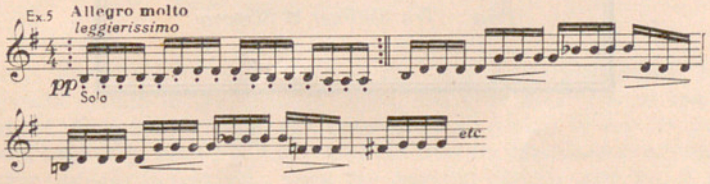


the continuation of which passes into the major with:—

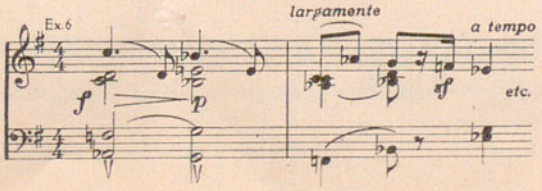


This proceeds quietly until the return of Ex. 2, soon after which the movement subsides upon a sustained bass which links it to the next.

The second section, like the first, is preceded by a recitative (*lento*), with hints from the orchestral strings of the theme that is coming. After a cadenza this reveals itself as:—



It is developed against an orchestral background too slight to prejudice the delicate tones of the 'cello's upper register. A change of mood prepares the way for the second subject:—



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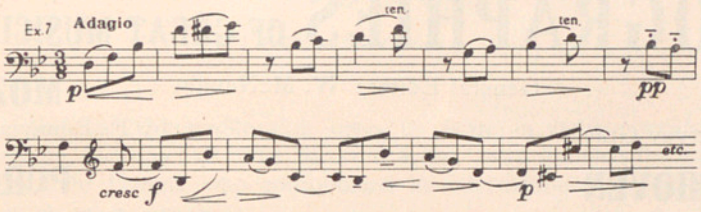
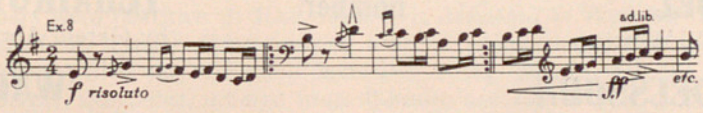
which provides a marked contrast. The two reappear alternately and are heard in association towards the end, No. 6, on violins and clarinets against figuration derived from Ex. 5.

The slow movement is short, consisting of some sixty bars, and it is scored only for two clarinets, two bassoons, two horns and strings. It is of purely lyrical character, with an extended melodic line, commencing thus:—

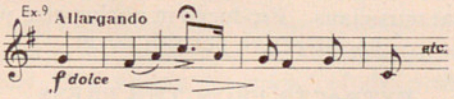


the last portion of which is to reappear for a moment in the Finale. The music becomes more impassioned and then dies down to a whisper.

The Finale follows immediately, commencing with a short *Allegro,* comprising declamatory passages all derived from Ex. 1. These prepare the way for the principal theme, which is clearly related:—



and which is heralded by a short cadenza. This subject dominates the movement, but the second subject:—



also plays an important part. This is the only movement which has a development section in the ordinary sense, and even here it is so free that one cannot dissociate it from the recapitulation, which is just as varied. The coda, beginning *poco più lento,* expands into an impassioned epilogue in which the *Adagio* is recalled. Then the opening chords, and Ex. 8 bring the work to a vigorous conclusion.

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INTERVAL

Concerto in B minor for Violoncello and Orchestra, Op. 104 . . . *Dvořák*

(1841-1904)

Allegro.

Adagio ma non troppo.

Allegro moderato.

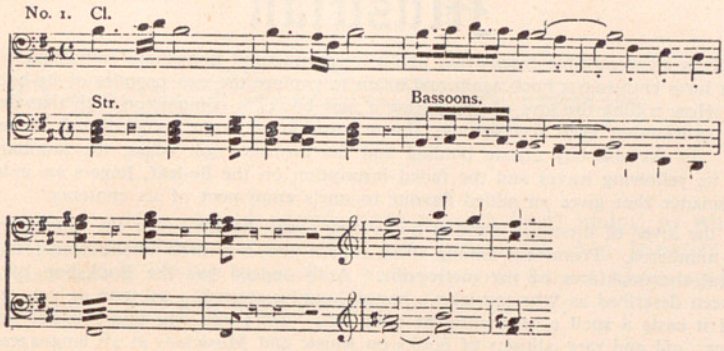
The music of Czecho-Slovakia owes its fame in largest measure to Smetana, the composer of "The Bartered Bride," who founded the national school, and to Dvořák who consolidated its international position by his triumphs in many countries.

The 'Cello Concerto is one of three works, the others being the string quartets in A flat and G, which date from 1895, the year of the composer's return from America, where he had spent three years. As he had been notoriously homesick, it is not unreasonable to regard these works as reflecting his feelings at the early prospect of returning to his native land. It was begun November 8th, 1894, and completed February 9th, 1895, but the last sixty bars were rewritten in June 1896. It is dedicated to Professor Hanus Wihan, of the Prague Conservatoire, four of whose pupils had founded three years earlier the celebrated Bohemian String Quartet. One of these, Otto Berger, the 'cellist, suffered from ill-health and had to give up his post in 1893, whereupon Professor Wihan himself took his place, which he retained until 1918. From 1898 onwards he was a frequent visitor to England as 'cellist of the Quartet.

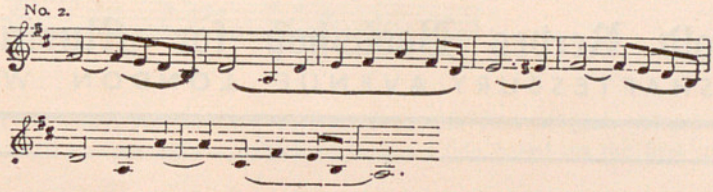
Concertos for a solo instrument, with orchestra, range from those in which the latter is relegated to the position of an accompanist, to those in which the former is merely "first among his peers" of the orchestra. Dvořák's 'Cello Concerto stands about midway. At first 'cellists were inclined to complain that he had not given them sufficient prominence, but even then the "virtuoso" concerto was in its decline, and whilst many works which satisfied them in this respect have sunk into unregretted oblivion, this one maintains the hold it has acquired on the affections both of 'cellists and of the public. Brahms is reputed to have said of it that, had he known that it was possible to write such a fine 'cello concerto, he would have attempted one himself. That a 'cello concerto is no easy task for a composer is proved by the very small number of those which can be said to belong to the current concert repertoire.

The first performance was given under the composer's direction at a concert of the Philharmonic Society in London on March 19th, 1896, with Leo Stern as the soloist.

The first movement opens with the customary *tutti,* the principal theme being stated at the outset by the clarinets, followed by bassoons:—

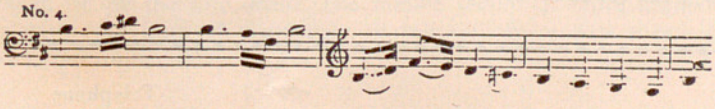


It is elaborated and worked up to a climax, after which the second subject:—

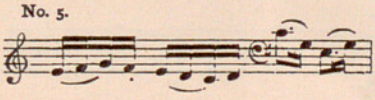


is introduced by the horns, followed by wood-wind. Another theme, of rhythmical character:—

is heard before the end of the *tutti.* The exposition being now completed, the solo instrument enters, *quasi improvisando,* with material derived from the first theme:—

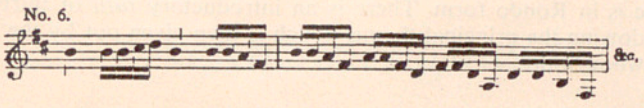


In the continuation:—



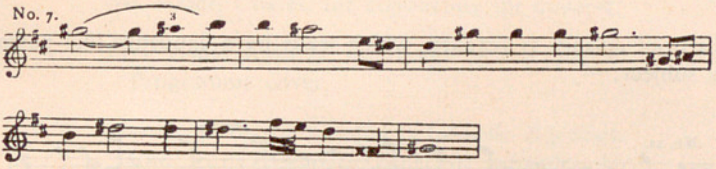
is heard. Presently a point is reached where the solo instrument has a long trill, whilst the wood-wind has fragments of the principal theme. This is then taken up by the solo 'cello *staccato* in semi-quavers:—

No. 6.



The second *tutti* opens with a *grandioso* passage in D major, to which a trumpet fanfare adds brilliance. The solo instrument then re-enters with more elaboration. What appears to be an episode occurs when, against a string *tremolo*, flute and oboe introduce a new phrase:—

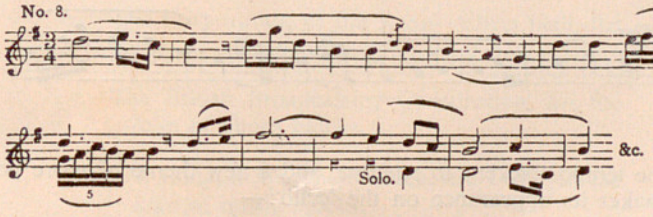
No. 7.



but it is really yet another derivative of the first subject. There is no cadenza to this movement, which ends in a Coda based on the first subject.

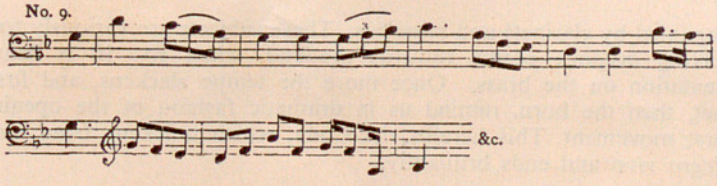
The slow movement begins with a simple idyllic melody given out by the clarinet:—

No. 8.



and taken up by the solo 'cello. The middle section is more dramatic. It opens with four bars of vigorous *tutti* followed by a new theme on the 'cello:—

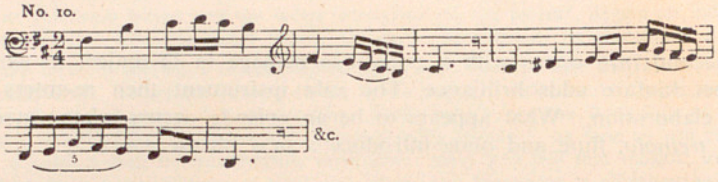
No. 9.



with *staccato* accompaniment on the violins and a counter-subject on the clarinet. When the first melody returns it is given to the horns against *pizzicato* on the basses. There follows further elaboration by the solo instrument and some of the wood-wind, and the movement ends quietly.

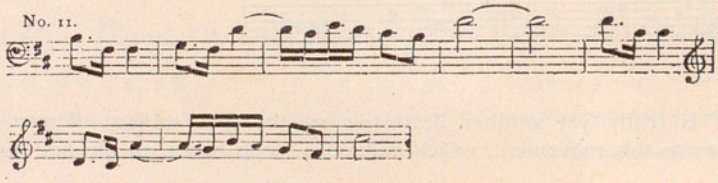
The Finale is in Rondo form. There is an introductory *tutti* of thirty-two bars foreshadowing the principal theme, which is then given out by the 'cello against the wood-wind:—

No. 10.



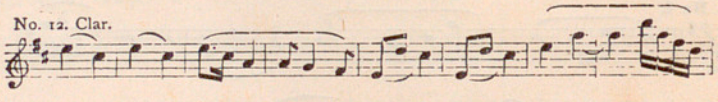
Soon a brief episode is reached, which leads by a candenza-like passage to a new subject:—

No. 11.



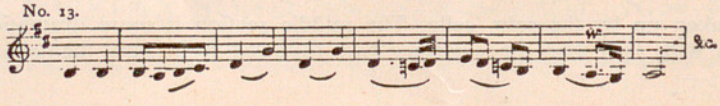
followed at no great distance by another on the clarinet:—

No. 12. Clar.



Presently the tempo slackens to *andante*, and a new theme of more pensive character makes its appearance on the 'cello:—

No. 13.



accompanied by clarinets and bassoons. These subjects are variously treated. A striking instance occurs towards the end, when Ex. 10 is heard in augmentation on the brass. Once more the tempo slackens, and first the clarinet, then the horn, remind us in dramatic fashion of the opening of the first movement. This heralds the Coda, which quickens from *andante* to *allegro vivo* and ends brilliantly.

Acknowledgments

The Members of the Organizing Committee, on behalf of Señor Casals and themselves, offer their sincere thanks to the following:

Mr. Albert Coates, for conducting the concert.

Mrs. Gwen Raverat, for designing the Special Programme cover.

Messrs. British & Continental Music Agencies Ltd., J. B. Cramer & Co. Ltd., Lengnick & Co. Ltd., and Novello & Co., Ltd., for providing the orchestral parts.

Mr. Edwin Evans for programme notes on the Concertos.

Messrs. Ibbs & Tillett, for undertaking the management.

The Corporation of the Royal Albert Hall, for special concessions.

The British Broadcasting Corporation, for the loan of photo blocks.

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