

Central Hall, Westminster

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ROBERT MAYER

# Concerts *for* Children

(TWELFTH SEASON)

SEVENTH CONCERT

Saturday Morning, March 23rd, 1935

Doors Open at 10.40 a.m.

Commence at 11 a.m. sharp.



CONDUCTOR :

DR. MALCOLM SARGENT

Leader - Samuel Kutcher

AND

London Philharmonic Orchestra

SOLOISTS :

ALBERT SAMMONS  
ORREA PERNEL

SAMUEL KUTCHER  
BERNARD ANDREWS

# Programme & Analytical Notes

Notes by EDWIN EVANS

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## *God Save the King*

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Overture—"Egmont" .. .. . *Beethoven* (1770-1827)

"Egmont" is a tragedy by the great German poet, Goethe, for whom Beethoven had a deep admiration. Its hero was a brave Flemish soldier, Lamoral, Count of Egmont, who was beheaded at Brussels by order of the Duke of Alva, the tyrannous Spanish governor of the Netherlands. A few years later the Dutch were successful in freeing themselves from the Spanish yoke. Beethoven wrote this Overture and some incidental music for Goethe's tragedy, and sent him the score. Goethe was so pleased that he invited the composer to visit him when the play was performed the following year at Weimar. The tragedy also portrays the great love of Clara for the heroic soldier, and this provides the composer with a contrast to the tragic gloom of his principal subject. After a slow and impressive introduction the Overture opens with Egmont's theme, which is restless and ominous. Later on the music becomes gentle, to remind us of Clara. At the end the trumpets herald the victory, of which Egmont had dreamed, but which was not won until after his death.

Concerto Grosso in B minor, for Four Violins, Op. 3, No. 10

*Allegro*

*Vivaldi* (1680-1743)

*Largo*

*Allegro*

Solo Violins : ALBERT SAMMONS, ORREA PERNEL,  
SAMUEL KUTCHER, BERNARD ANDREWS.

Antonio Vivaldi was a famous Venetian violinist who was for thirty years musical director at the Ospedale della Pietà. This was a foundling hospital for girls, at which there was a choir and a good orchestra, composed entirely of the girls themselves and the women in charge of them. He wrote a large quantity of music for his instrument, besides other concertos and several operas. About 1715 he published his Op. 3, consisting of twelve concertos for four violins, two violas, 'cello and double bass, with a "continuo," or supporting accompaniment, which might be played on the organ or the piano. Bach thought so highly of these concertos that he arranged half of them for other instruments. Three of them he turned into piano concertos and two into organ concertos, but of this one he made a concerto in A minor for four pianos and strings, in which his sons and pupils took part with him at the concerts he directed at Leipzig. This Concerto was played last December at Queen's Hall, at a concert of the Royal Philharmonic Society. It has, in fact, diverted attention from the original work, which we are to hear to-day. In it Vivaldi uses the violin tone so cleverly and writes such brilliant passages that although the four soloists are playing the same instruments there is no lack of variety in the effect. No wonder that Bach was attracted to it. There are the usual three movements: two lively, with a slow one between them.



Nocturne—"Fêtes" .. .. . Debussy (1862-1918)

Two kinds of artists have called their works "nocturnes," or night-pieces. They were musicians like Chopin, who gave us *songs* of the night, and painters like Whistler, who gave us *pictures* of the night. But when Debussy wrote his three Nocturnes for orchestra he was a *musician* giving us imaginary pictures of the night. He says himself that they are intended to be decorative arrangements of impressions and special lights, and that is what pictures are. This one is called "Festivities." When any festivity is taking place at night in the open air there is always above it a patch of air that seems to dance and there are sudden flashes of light. Debussy is thinking of that patch of dancing light. But the festivity in his mind is not a real one. It is something dreamlike and fantastic, into which there comes a mysterious procession which passes, and is gone, whilst the air continues to dance. This Nocturne is the middle one of three. The others are "Clouds," inspired by the slow and monotonous procession of clouds across the sky, and "Sirens" suggested by the voices of the sea and the wind. But this one soon became the most popular of the three, and is often played by itself.

"On Hearing the First Cuckoo in Spring" .. . . . Delius (1863-1934)

Among the many Norwegian folksongs which Grieg has converted into such charming little pieces for the piano there is one entitled "In the Ola Valley, on the Ola Lake." This delightful tune has also attracted Delius, who has a great affection for Scandinavian folksongs. But he has treated it differently. He has turned it into a beautiful little landscape of the countryside in spring, and, as a finishing touch, added the note of the cuckoo. That bird, which Gardiner in his "Music of Nature" describes as "a foreign musician, and, like many others, remarkable for his cunning, as well as his song," has always been a favourite with composers. The most famous example is a piece for the clavecin (the old piano) by Daquin. Delius was always at his best when inspired by the aspects of nature. He has written several little tone-poems, or musical landscapes, like this one. Even when that is not his principal aim, as in his opera "A Village Romeo and Juliet," he cannot resist painting lovely pictures of nature, such as "The Walk to the Paradise Garden."

Academic Festival Overture .. .. . Brahms (1833-1897)

Thousands of people in London must have seen either the play "Old Heidelberg," or the musical comedy "The Student Prince," or the same story as a film. They will remember that German University students are very fond of their old songs, which they sing while they are drinking beer in the evening. Now in 1880 the University of Breslau paid Brahms the compliment of making him a Doctor of Philosophy. It is usual for anybody who receives such an honour to show his appreciation by doing something in return. As a musician, Brahms was expected to produce a piece of music. So what did he do but bring with him an Overture the principal themes of which were those of the favourite songs of the university students? It begins with some music of his own, but then three trumpets solemnly announce "The Stately House" and then come the students songs: first "Der Landesvater"; then a Freshman's song and, towards the end, the well-known "Gaudeamus Igitur," the Latin words of which mean "Let us be merry while we are young."



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