

Guiomar Novaes

Pianist

PROGRAM

I

Organ Prelude in G Minor.....	<i>Bach-Siloti</i>
Toccata in D.....	<i>Bach</i>
Allegro	
Adagio	
Fuga	

II

Andantino and Variations in B minor.....	<i>Schubert-Tausig</i>
Two Etudes	<i>Chopin</i>
Scherzo in B flat minor.....	<i>Chopin</i>

III

O ginete do Pierrosinho.....	<i>Villa-Lobos</i>
O chicote do Diabinho.....	<i>Villa-Lobos</i>
El carrer, el Guitarista i el Vell cavall.....	<i>Monpou</i>
Fête Dieu à Seville.....	<i>Albeniz</i>
Navarra	<i>Albeniz</i>

Saint Mary-of-the-Woods College

Cecilian Auditorium

November 14th, 1932

8 p. m.

Steinway Piano

Duo-Art Records

Management

Haensel & Jones, 113 West 57th Street, New York, N. Y.

Division: Columbia Concerts Corporation of Columbia Broadcasting System

SYMPHONY IN E MINOR, NO. 1, OP. 39 JAN SIBELIUS

(Born at Tavastehus, Finland, December 8, 1865; now living at Helsingfors.)

Sibelius has thus far composed four symphonies. The first was composed in 1899 and published in 1902. The first performance of it was probably at Helsingfors, but I find no record of the date. The symphony was played in Berlin at a concert of Finnish music, led by Kejanus, in July, 1900.

The first performance in Boston was at a concert of the Boston Symphony Orchestra, January 5, 1907, when Dr. Muck conducted. A second performance was led by Dr. Muck on November 16, 1912; a third on January 22, 1915 (Dr. Muck); a fourth on November 17, 1916.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, triangle, harp, and strings.

I. Introduction: *Andante ma non troppo*, E minor, 2-2. Over a drum-roll that rises and falls in intensity a clarinet sings a mournful melody, which is of much importance in the Finale of the symphony.

The first violins, after the short introduction, give out the first theme with imitative passages for violas and violoncellos. *Allegro energico*, E minor, 6-4. There are two subsidiary motives, one for wind instruments and one, derived from this last, for strings. A crescendo leads to a climax, with the proclamation of the first chief theme by full orchestra with a furious drum-roll. The second and contrasting chief motive is given to the flutes *piano ma marcato*, against tremulous violins and violas and delicate harp chords. The conclusion of this theme is developed and given to the flutes with syncopated rhythm for the strings. The pace is quickened, and there is a crescendo, which ends in B minor. The free fantasia is of a passionate nature with passages that suggest mystery; heavy chords for wind instruments are bound together with chromatic figures for the strings; wood-wind instruments shriek out cries with the interval of a fourth, cries that are taken from one in the Introduction; the final section of the second theme is sung by two violins with strange figures for the strings, *pianissimo*, and with rhythms taken from the second chief theme. These rhythms in the course of a powerful crescendo dominate at last. The first chief theme endeavors to assert itself, but it is lost in descending chromatic figures. Again there is a crescendo, and the strings have the second subsidiary theme, which is developed until the wild entrance of the first chief motive. The orchestra rages until, after a great outburst and with clash of cymbals, a *diminuendo* leads to gentle echoes of the conclusion of the second theme. Now the second theme tries to enter, but without the harp chords that first accompanied it. Rhythms that are derived from it lead to defiant blasts of the brass instruments, and the movement ends in this mood.