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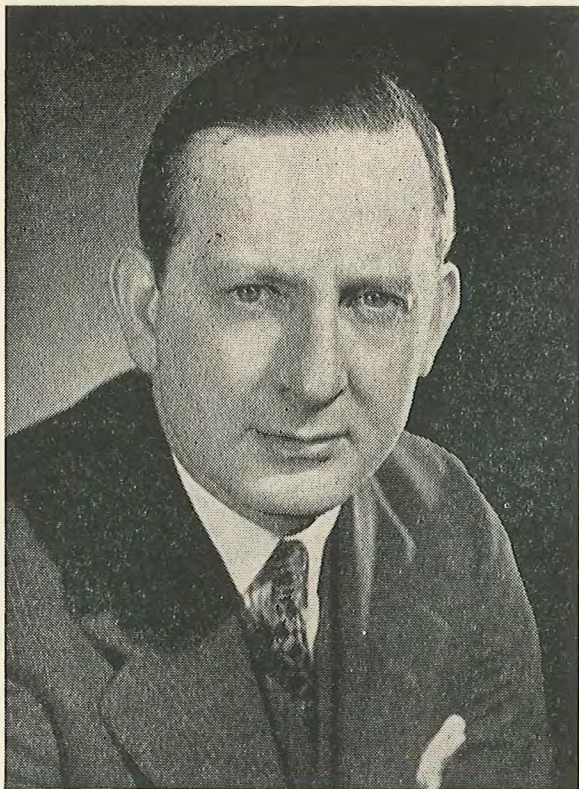
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Bernard Heinze

Professor Bernard Heinze, Musical Adviser to the Australian Broadcasting Commission and Ormonde Professor of Music at Melbourne University, is one of the most outstanding figures in Australian musical life. Whilst abroad last year, Professor Heinze achieved big honours and recognition in the world's leading artistic centres. He met with a great ovation after his concerts with the Finnish National Orchestra, and was presented with a wreath in the name of Finnish composers. Further, he was personally congratulated by the Finnish composer Sibelius on his splendid interpretation of the Sibelius Second Symphony. An Empire broadcast from England featured him with the B.B.C. Symphony Orchestra, and he also conducted the Concert Classique Orchestra, with Elisabeth Schumann as soloist, at Cannes. After his performance in Paris on November 8, the National Orchestra rose spontaneously and cheered him. He appeared in Budapest with marked success. Another distinguished honour conferred on him was the invitation to join the Concours Internationale Eugene Ysaye in Brussels last year. This highly important musical body is an international jury of musical adjudicators.

Since his return, Professor Heinze has resumed his conductorship of the Melbourne Symphony Orchestra, and will also continue to conduct Young People's Symphony concerts, in which he is particularly interested.

His career has been a very notable one. He was born in Ballarat, and, on leaving school, went to London on a scholarship. During the war he served as Captain in the Royal Field Artillery. With his musical gifts he combines splendid business capabilities, and has proved himself an excellent organiser.

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Programme

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1. Symphony No. 5, in E Minor, Op. 95

("From the New World") Dvorák

If Smetana, with his exclusive patriotic ideals and his superb self-sacrifice in the cause of nationality, may be compared with Glinka, Dvorák, who was far more accessible to cosmopolitan influences, may not unfitly be likened to a Czech counterpart of Tchaikovsky. The fates of these four composers show a striking similarity: Smetana and Glinka were canonised after their deaths; Tchaikovsky and Dvorák were worshipped in their lifetime. The former were pioneers, the latter the prosperous settlers in a new world of music.

Dvorák's Fifth Symphony was first performed by the Philharmonic Society of New York on 15th December, 1893. It owes its title, "From the New World," to the fact that it was written during the composer's sojourn in America, and to the utilisation of certain folk-melodies derived from negro sources. Any revival of the hot discussion which followed the appearance of this Symphony as to whether the songs of the negro slaves of the South could in any way lay claim to be regarded as genuine folk-tunes would be out of place here. Dvorák found in them interesting material for development both in this Symphony and in his F major Quartet, Op. 96, just as a contemporary composer has employed an old negro ditty in a very modern work—I refer to Delius's "Appalachia."

1. The first movement opens with a brief introduction (*Adagio*, E minor, 4/8), in which no traces of the popular melody are discernible. The lower strings, *pianissimo*, give out an initial theme to which flutes and oboes make reply. There is a sudden climax *ff*, in which a brief figure for strings is responded to energetically by drums and horns. A few vigorous detached chords for full orchestra lead up to the *Allegro molto*, the principal subject of which is stated in two sections: the first allotted to horns in unison, the second to woodwind. The theme is syncopated and has the rhythm of the "Scotch snap," the melody being also founded on the pentatonic scale. After this subject has been transferred to the basses and fully elaborated, the flutes and oboes introduce a subsidiary theme, a characteristic feature of which is a flattened seventh. The second subject proper is stated by the flute, "and," says Mr. Philip Hale,

(Continued)



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"is no doubt derived from the familiar melody, 'Swing Low, Sweet Chariot.'" It is accompanied by long-drawn chords *ppp* in the strings. Afterwards the violins take up the melody, but its development is not carried to any great length. At the beginning of the working-out the second subject appears as a piccolo solo, to which the oboes reply with the second half of the first subject. When this re-enters in the tonic it is given to the horns. The return of the second theme comes first in the oboe, followed by an emphatic restatement by the trumpets. There is an immensely vigorous *Coda*, based mainly upon the first subject.

2. *Largo* (D flat major, 4/4). In the slow movement Dvorák is said to have been partially inspired by Longfellow's "Hiawatha's Wooing." It starts with four very soft and impressive introductory bars for clarinets, bassoons, and brass. The principal theme—a romantic and lovely melody—is given out by the *cor anglais* above an accompaniment for muted strings. There is a return to the opening bars in the wood-wind, succeeded by some *pianissimo* bars for strings derived from the first subject. The theme itself is repeated by the *cor anglais* and then by the muted horns, after which we arrive at a somewhat sudden transition to the key of C sharp minor and a section headed *Un poco più mosso*. A brief fresh theme is now given to flute and oboe, but it forms merely a transition to the second subject, heard immediately afterwards in the oboes and clarinets over a *pizzicato* bass. Towards the close of the movement the first theme recurs in its original form on the *cor anglais*; the melancholy introductory chords are also heard again, and then the *Largo* dies away in a *pianissimo* ascending passage for strings, followed by a chord for the basses.

3. The *Scherzo* (*Molto vivace*, 3/4) begins with some preliminary bars anticipating the first theme, which is announced by the flutes and oboes, and is much used in imitation. The second subject (*poco sostenuto*) is allotted to the same instruments as the first, and is more placid and *cantabile* in character. The *Trio* starts with an animated theme for the wind, to which succeeds one for strings in E minor. The *Scherzo* is repeated, and in the *Coda* we shall notice an allusion to the opening subject of the first movement.

4. *Allegro con fuoco* (E minor, 4/4). The *Finale* has nine introductory bars, after which horns and trumpets give out the chief theme, in which we again hear the characteristic flattened seventh. The rest of the orchestra accompany with staccato chords. This broad and fiery theme is elaborated by the strings and the full orchestra. The second subject is introduced by the clarinets. In the course of the development section reference is made to the principal subject of the first movement, the melody for *cor anglais* in the *Largo*, and the opening theme of the *Scherzo*. The *Coda* brings into combination the leading theme of the first and of the last movements.

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2. Concerto for Organ and Orchestra ... *Vivaldi; arr. Siloti*

Antonio Vivaldi was born in 1660. Very little of his early life is known, but in 1707 he was appointed Director of Music to the Duke Phillip of Hesse, a position which he held for some six years. In addition to being a famous violinist, he was a prolific composer, most of his compositions being for his own instrument. They include solos, concertos and chamber music.

In 1714 he was appointed violinist at St. Mark's, Venice. Another position he held was *Maestro di Concerti* at the Ospedale della Pietà. He was still in this position when he died in 1743.

Vivaldi's output of music was enormous, though very little of it has actually been printed. It is stated that there are at least 80 manuscript concertos in the Dresden Museum. Of his published works the majority are for instrumental combinations.

Bach was particularly attracted by Vivaldi's work, and made a great study of his compositions. Many of the Vivaldi violin concertos for clavier and organ were transcribed by Bach, though it is now known that many of the works transcribed which were ascribed to Vivaldi were actually composed by other men. Among these are an oboe concerto by Benedetto Marcello, and a violin concerto by the Duke Johann Ernst von Weimer.

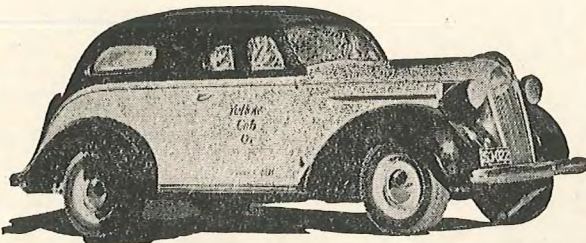
It is of interest to note that not only have the originals been questioned, but some scholars even question whether the actual transcriptions themselves were made by Bach.

The concerto we are to hear this evening is said to have been a particular favourite of Bach's, and the splendid arrangement of the work (originally written for strings alone) for full orchestra has been made by Alexander Siloti, a brilliant pianist and an eminent pupil of Franz Liszt.

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He is Austrian by birth, and grew up in Vienna, where he studied pianoforte under Leschetizky. There was nothing of the precocious prodigy about him, although, as a mere boy, he had to serve as an example to the more mature members of the Leschetizky class. But, in spite of this extraordinary ability, well known in Viennese musical circles, Schnabel was never exploited as an infant prodigy. On the other hand, he began his "mature" career at the very early age of sixteen, when he toured Germany for the first time.

Schnabel's gradual advance to his present pre-eminent position, comparable in recent years only with Busoni's, has been steady and entirely unsensational. Schnabel has never made concessions to musical fashions, while exploitation of personality is profoundly distasteful to him. From the beginnings of his career he has steadily and exclusively followed his artistic convictions and the dictates of his conscience. Here is a most serious and conscientious artist. Everything he does has a seriousness and a prepared mind about it. He goes to the heart of a composer, guided by artistic intuition and intellectual analysis, and employs his magnificent technique for no other purpose than the reproduction of what he has found in the composer. Although Schnabel is regarded as the greatest living interpreter of Beethoven, he is equally fine as an exponent of Brahms and the German romantic school. He is also a composer of great originality, writing in the modern idiom. On the Continent his compositions have aroused great interest.

He has made innumerable tours through Europe, the British Isles, and is an established favourite with American audiences.

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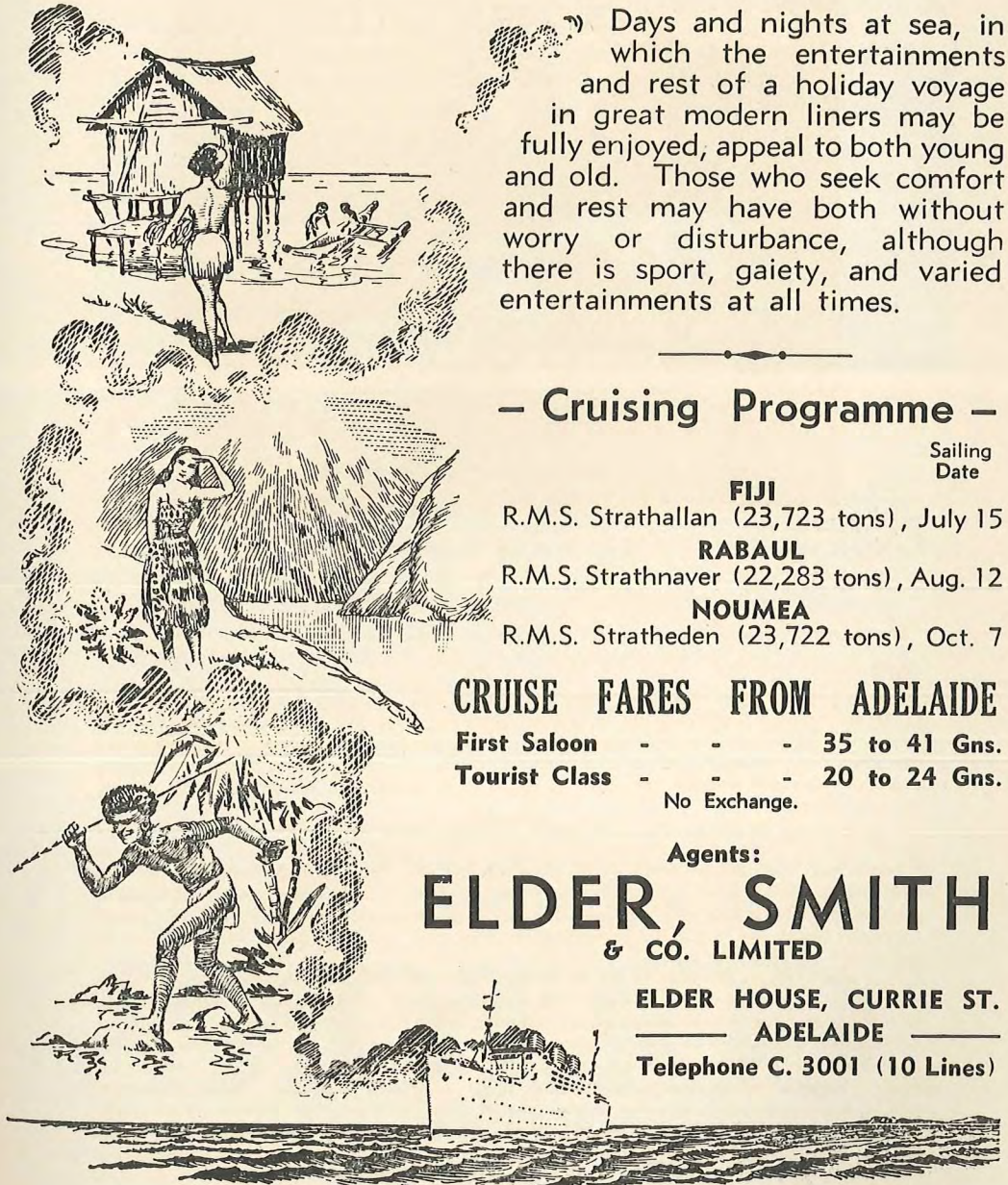
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3. Concerto in B Major (K595),
for Pianoforte and Orchestra Mozart

Allegro.

Larghetto.

Rondo-Allegro.

Soloist: ARTUR SCHNABEL.

Born at Salzburg on January 27th, 1756, Wolfgang Amadeus Mozart exhibited musical aptitude at a very early age. He had a sister, Maria Anna, who, although five years his senior, also showed remarkable musical ability. When young Mozart was six years old his father took him and his sister to Munich, where they created a profound impression by their playing of the harpsichord, special praise being given to them by the Elector. From Munich they proceeded to Vienna, preceded by their Munich reputation, and were warmly welcomed at the Court.

At the age of 7 Mozart and his father and sister undertook a tour, which included both Paris and London, the young composer's work being received with tremendous enthusiasm. Three years later he returned to his native town, where his general education and musical studies were continued. Two years later he again visited Vienna, when his operetta, "Bastian and Bastienne," was produced. He was invited to appear before the Emperor, and was also commanded to write a Mass and other works suitable for the Consecration of a new Church. Later he proceeded on a tour of Italy, where the Order of the Golden Spur was bestowed on him by the Pope.

On attaining his majority, therefore, Mozart had already established himself not only as a composer of considerable note, but as an accomplished performer on the harpsichord, violin and organ. Although his childhood had been a series of triumphs, his later years were full of worry and disappointment. Leaving Salzburg in 1777, he failed to secure any permanent appointments, and his livelihood depended upon teaching, giving of concerts and such return as he could gain from the sale of his compositions.

A year after he left Salzburg his mother died, and, after wandering from place to place, he eventually settled in Vienna, where he spent most of the remaining ten years of his life. Although unremunerative, his performances and compositions were considered artistic triumphs, and his creative ability did not diminish. He established a close friendship with Joseph Haydn, from whom he received much inspiration. His later years, although responsible for his finest works were a constant struggle against poverty, and on December 5th, 1791, he died a pauper.

It was Mozart who reduced the concerto to a definite form. Before him the concerto was a composition in almost any form for orchestra where one or perhaps several instruments figured more prominently than the rest of the band. The form in which he constructed it was in three movements, consisting generally of an Allegro, an Adagio, and usually a Rondo.

The ordinary Sonata form was used for the first movement, but with a double exposition in which the two main themes frequently in the Tonic Key were first announced by the orchestra. The solo instruments then repeated the main subjects, very often in a decorated version, with the second subject in the normal Key of the Dominant. Then followed in the ordinary way the development and recapitulation, but the entry of the soloist was delayed until the section had been introduced by the orchestra. Generally the Cadenza for the solo instruments preceded the Coda, which was played by the orchestra alone. The slow movement was like that of a Sonata, and might be in ternary or variation form or even a romance. A short Cadenza was often introduced.

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The last movement was nearly always a Rondo, though it sometimes took the form of variations. As many as three short Cadenzas were very often contained in the last movement.

The concerto we are to hear this evening was written just prior to Mozart's death, and is the last of the twenty-five pianoforte concertos which he wrote. These were nearly all written for performance at his own concerts. The B Flat concerto is considered in some ways to be the finest of his compositions in concerto form.

The first movement, *Allegro*, is in the form which was invariably used by Mozart for the first movements of his concerto. The principal themes, both in the Tonic Key, are first announced by the orchestra, then follows a long bridge passage which leads into the piano entry, the latter being a decorated version of the first theme. Then follows some florid work for the solo instrument leading to the link passage which joins the two chief subjects. The second theme originally announced by the orchestra then appears in the normal key of F Major. It is followed by a tutti passage, which introduces the short development in which piano and wood-wind play prominent parts. This section is based entirely on the principal theme announced by the orchestra, and is taken through many keys before it returns to the original Key of B Flat. The solo instrument is then responsible for some ornamented bridge-passages. Then follows a brief recapitulation of the chief themes and a brilliant piano Cadenza, the orchestra ending the movement with a brief Coda.

The slow movement, *Larghetto*, in ternary form is in the Key of the Sub-Dominant (E Flat).

The piano opens the first subject, and the theme is repeated by the orchestra. After a slight diversion the solo instrument again returns to the first subject, the orchestra adding a few bars of new material which ends this section.

The middle section consists of a solo by the piano with orchestral accompaniment throughout, a series of shakes rising by semitones leads to a repetition of the first part of the movement, practically unaltered.

The last movement, *Allegro*, is again in the Key of B Flat. It is a Rondo, and the chief subject is introduced by the piano, which is immediately repeated by the orchestra. This re-appears throughout the movement, alternating with various other subjects, the piano eventually breaking off into a short Cadenza which, however, merges again into the chief subjects.

There is a short development by the orchestra, followed by some rapid scale-passages for the piano. Then the main subject is announced, this time in the key of E Flat, and the first part of the movement is repeated. After another Cadenza it ends with a Coda, which consists in the main of the principal theme.

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