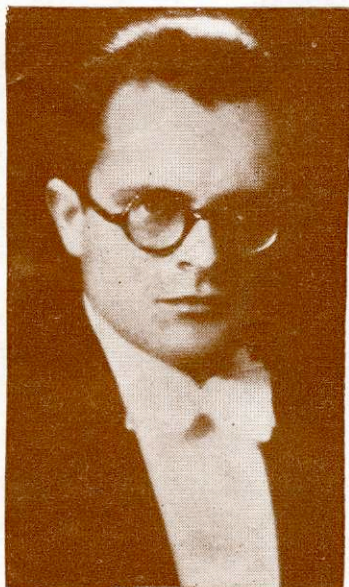


PROF. VYTAUTAS
Bacevicius



PIANO RECITAL

(FIRST PORTLAND APPEARANCE)

Sunday, May 11

1941

at 8 P. M.

**Neighbors of Woodcraft
 Auditorium**

1410 S. W. MORRISON
 PORTLAND, ORE.

Tickets on sale J. K. Gill Co.
 Box Office, May 8, 9, 10

Prof. Vytautas Bacevicius
 Lithuanian Pianist-Composer **Reserved seats \$1.00.—Other seats 60c**

PROGRAM

1. Prelude, Fugue et Variations.....Cesar Franck
 Valse A flat major
 Etude A flat major }.....Chopin
 Polonaise A flat major, Opus 53
2. Petite SuiteTcherepnine
 a. Marche d. Scherzo
 b. Chant sans paroles e. Badinage
 c. Berceuse f. Humoresque
- Melodie.....Rachmaninoff
 Prelude.....K. M. Ciurlionis
 Danse de Feu.....de Falla
3. *Sonata No. 1, Opus 4.....Vytautas Bacevicius
 Allegro Adagio Allegro
 Meditation, Opus 29 }.....Vytautas Bacevicius
 Capriccio, Opus 28
 Etude No. 1, Opus 19 }
 Etude No. 1, Opus 8.....Scriabine
 Cathedrale Engloutie.....Debussy
 Capriccio.....Dohnanyi

*Edition Heugel, Paris

Sponsors: Lithuanian-Ukrainian Societies.
 Steinway Piano Courtesy Sherman-Clay Co.

(Over)

VYTAUTAS BACEVICIUS

PIANIST-COMPOSER

Biographical Sketch

VYTAUTAS BACEVICIUS was graduated in 1928 from the Paris Conservatory with high honors as a composer and pianist-virtuoso, and received the diploma "premier prix". Since 1928 he has toured in the principal cities of Europe: Paris, Berlin, Prague, Warsaw, Copenhagen, Kaunas, Riga, Tallin, Helsinki, etc. In Europe and in South America he has appeared at symphony concerts together with the following well known conductors: Philipp Gaubert (Orchestre National, Paris), Nicolai Malko, Albert Wolff, Gregory Fitelberg, Leon Jongen, Antoni Bednar, Medins, Kacinskas, Juan Jose Castro, etc.

BACEVICIUS' piano compositions are published in Vienna Universal-Edition, and in Paris, Edition Heugel, Au Menestrel. His widely known orchestra compositions are as follows: two Symphonies—the second, "Simfonia de la Guerra" (War Symphony) was written in Buenos Aires; Symphony Poema (188 instruments); an opera "Vaidilute" (three acts, seven scenes); a ballet "At Dawning"; a ballet "Tourmonte de la Vie"; Waltz-Ballet, Overture, Suite; "Poeme Electrique"; two piano Concertos and seven modern compositions for the organ.

In 1938 the Belgian Government invited Bacevicius to attend the International Pianist Contest in Brussels as a member of the Jury. He holds the title of Cavalier of the Crown of Leopold III, King of Belgium, and received the Order of the Crown of Leopold III.

In 1938 he attended the International Festival in London (Societe Internationale de la Musique Contemporaine) as chairman-representative of the Lithuanian Section.

During 1939-1940 Bacevicius had a successful tour of seventeen concerts in Argentina, Uruguay, Brazil and other parts of South America.

On November 28, 1940, Bacevicius recital at Carnegie Hall, New York was praised by the New York press. He also appeared at Town Hall of New York, Chicago Orchestra Hall and played in other leading cities of the eastern coast.

PRESS COMMENTS:

Le Courier Musical: Paris, France.

"His playing is interesting, the sonority great. Bacevicius expresses a marvelous musical taste. Scriabine and Ravel were excellently presented by this gifted artist."

Sevodnia: Riga, Latvia.

"Bacevicius' rhythms are firm and stable like Stravinsky's and Prokofiev, his music is full, a rare cleanliness and logic. His playing attracts with its marvelousness and warmth. He is from all points of view a remarkable musician."

Idishe Shtime: Kaunas, Lithuania.

"Bacevicius is an excellent interpreter. He proved it in the difficult and modern Concerto of Maurice Ravel. His technique is perfect and of rare purity."

La Prensa: Buenos Aires, Argentina.

"Bacevicius is an instrumentalist

with an immense capacity of musical means and a musical personality of great ability."

New York Post: N. Y.

"Bacevicius commands a tone quality that is generally clear and pleasing. Nov. 29, 1940."

New York Sun: N. Y.

"In the works heard by this reviewer Bacevicius was impressive in his grasp and intellectuality, a musician with a sense of form and great quality."

Musical Courier: New York.

"Mr. Bacevicius displayed a completely functioning technique, a host of varied dynamics and much artistic sensibility. Danse de Feu was played with an electric vitality. The Tcherepnine work saw lucid and brilliant playing."

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In 1938 the Belgian Government invited Bacevicius to attend the International Pianist Contest in Brussels, as a member of the Jury. He holds the title of Cavalier of the Crown of Leopold III, King of Belgium, and received the Order of the Crown of Leopold III.

During 1939-1940 Bacevicius had a successful tour of seventeen concerts in Argentina, Uruguay, Brazil and other parts of South America.



In 1938 he attended the International Festival in London (Societe Internationale de la Musique Contemporaine) as chairman-representative of the Lithuanian Section. He held the same position in Warsaw in 1939.

Press Comments:

Le Courier Musical:
Paris, France

His playing is interesting, the sonority great. Bacevicius expresses a marvelous musical taste. Scriabine and Ravel were excellently presented by this gifted artist.

La Liberte: Paris, France

He appeared as a remarkable excellent technician.

Sevodnja: Riga, Latvia

Bacevicius' rhythms are firm and stable like Stravinsky's

and Prokofiev, his music is full, a rare cleanness and logic. His playing attracts with its marvelousness and warmth. He is from all points of view a remarkable musician.

Idishe Shtime: Kaunas,
Lithuania

Bacevicius is an excellent interpreter. He proved it in the difficult and modern Concerto of Maurice Ravel. His technique is perfect and of rare purity.

La Prensa: Buenos Aires,
Argentine

Bacevicius is an instrumentalist with an immense capacity of musical means and a musical personality of great ability.

La Manana: Montevideo,
Uruguay

His perfect technique is expressed by his musical virtuosity. He deserved the appreciation of the audience. He combines a rare purity and a magnificent interpretation.

Journal da Mancha:
Sao Paulo, Brazil

Vytautas Bacevicius shows qualifications of great valor. He was perfectly understood by the audience, which cheered him after every appearance.

Reprinted from "Musical Courier", Dec. 15, 1940

Bacevicius Touring U. S.

Vytautas Bacevicius, composer-pianist, who made his debut in Carnegie Hall, New York, on Nov. 28, is now on tour and will fulfill engagements in Detroit, Cleveland, Philadelphia, Boston and Chicago. Mr. Bacevicius came to the United States after touring the principal cities of South America. In many instances his Poema Electrico, for orchestra, also was pres-

ented, among them at the Teatro Colon, Buenos Aires. He presented his own first sonata, second etude, Meditation and Capriccio at his New York debut.

Mr. Bacevicius in 1938 was a member of the jury in the pianists contest in Brussels and the same year in London was chairman of the Lithuanian section at the International Festival of the Contemporary Music Society. He has been heard in cities of Europe as assisting artist with orchestra under many noted conductors. He is here as the representative of Musical Art of the Soviet Lithuanian Republic.

Bacevicius in Debut

Vytautas Bacevicius, Lithuanian composer-pianist, well known in Europe and South America, made his United States debut at Carnegie Hall on Nov. 28. Mr. Bacevicius, displaying a completely functioning technique, a host of varied dynamics and much artistic sensibility, offered in his first half of the program the Franck Prelude, Fugue et Variations, a Chopin group, a Petite Suite by Tcherepnine, Rachmaninoff's Melodie, a Prelude by Ciurlionis and de Falla's Danse de Feu. The latter was played with an electric vitality. The Tcherepnine work saw lucid and brilliant playing.

Mr. Bacevicius then played his own Sonata No. 1 Op. 4, a Meditation, Capriccio and Etude. The Sonata, divided into three movements, *allegro*, *adagio* and *allegro*, proved to have many grateful points, both of individual strength and musical meaning. It was heartily applauded by the audience. Mr. Bacevicius concluded with composition by Scriabin, Debussy and Dohnanyi. He was compelled to give several encores.

Reprinted from "New York Post", Nov. 29, 1940

Lithuanian Pianist Makes Debut Here

Vytautas Bacevicius, a Lithuanian pianist-composer, made

his first appearance at Carnegie Hall last night. He dealt first with music of other composers, playing Franck's Prelude, Fugue and Variations; a group of pieces by Chopin, Tcherepnine's Petite Suite, and numbers by Rachmaninoff, Ciurlionis and Falla. Then, Mr. Bacevicius played his own Sonata No. 1. Opus 4, and a group of short pieces consisting of Meditation, Capriccio and Etude. Following these, works by Scriabine, Debussy and Dohnanyi were heard.

Mr. Bacevicius is a pianist and a composer of merit, equally proficient and worthy of commendation in either case. His playing is sturdy and compact without being imaginative or arresting. He commands a tone quality that is generally clear and pleasing. Several short things, such as the Rachmaninoff Melodie or sections of the Tcherepnine suite, he did excellently; but the impression he left is that he is a pianist who composes well and a composer who plays the piano well.

Reprinted from "New York Journal," Nov. 29, 1940

Lithuanian Pianist in First N. Y. Recital

Bacevicius Offers Own Composition in Program

By GRENA BENNETT

Last evening in Carnegie Hall, Vytautas Bacevicius, Lithuanian pianist, gave his first New York recital. He came to this country after successes as a composer and pianist in various European countries, and qualified in both capacities in last night's program.

Featured numbers on the list were his own sonata, "Meditation," a capriccio and an etude. As a composer, M. Bacevicius possesses certain individuality in idiom and harmonization.

His pianism in other compositions was illustrated in Franck's prelude, fugue and variations; valse etude and polonaise by Chopin; Petite Suite by Tcherepnine; and other pieces by Rachmaninoff, Ciurlionis, Scriabine, Debussy and Dohnanyi.

In the works heard by this reviewer he was impressive in his grasp and intellectuality, a musician with a sense of form, receptive to moods and capable of communicating the obvious and inner meaning of the scores to his hearers with imagination and atmosphere.

Reprinted from "PM",
Nov. 29, 1940

By HENRY W. SIMON

Downstairs in the main concert hall the Lithuanian pianist-composer Vytautas Bacevicius was making his New York debut, of which I heard the second half. His own sonata and a group of short original compositions showed a clear, vigorous, aggressive talent in both the composition and the playing. So it was with his playing of other composer's works. He has a technique that never seems to miss a note and a tone that easily filled the big hall.

PRESS COMMENTS

The New Yorker, N.Y.—December 7, 1940.—Robert A. Simon.

"Vytautas Bacevicius, a debutant, although no beginner, applied a good technique impartially to his own writings and to the works of other composers. Pianists looking for novelties may find Mr. Bacevicius' 'Capriccio' of interest."

Musical Courier, N.Y.—January 15, 1941.

"Vytautas Bacevicius, pianist and composer, was one of the artists appearing in a jubilee concert in Town Hall, New York, on Dec. 28. Mr. Bacevicius opened the program with

the *Petite Suite* of Tcherépnine, done with a brilliant technique and imagination. His second group included the Chopin *Valse in A flat major Capriccio and Meditation* by the performer and the *Danse de feu* by de Falla. Mr. Bacevicius' compositions proved to have much charm, rhythmic vitality and lyricism, and the de Falla was a feat of virtuosity."

The Cleveland Plain Dealer,
Monday, March 10, 1941. —

Herbert Elwell.

"The program of Vytautas Bacevicius, at the Little Theatre of Public Hall, opened with the *Prelude, Fugue and Variations* of Cesar Franck and contained groups by Chopin and Tcherépnine, together with pieces by Rachmaninoff, Ciurlionis and de Falla. Later, the pianist presented several of his own works, including a *Sonata No. 1, Opus 4*. He concluded with a Scriabine *Etude*, Debussy's 'Sunken Cathedral' and Dohnanyi's 'Capriccio.' In all this there was ample evidence of solid musicianship as well as brilliant pianistic accomplishment. Bacevicius plays with assurance, a persuasive tone and an intelligent grasp of his material. His own compositions, though not all to clear in form on first hearing and rather elaborately pianistic, suggested interesting moods, a certain affinity with Scriabine and a robust quality of expression that was evident also in his playing."

The Cleveland Press: Monday,
March 10, 1941. — Arthur
Loesser.

"The recital at the Little Theater of the Public Auditorium Hall yesterday, by the Lithuanian pianist Vytautas Bacevicius in the afternoon was fairly well attended. Mr. Bacevicius is a highly accomplished pianist and his performance was compatible with his record as a prize student of the Paris

Conservatory and frequent soloist with European orchestras. On the whole it seemed that his presentation of incisive, percussive music were more convincing than those of works of more lyric or atmospheric quality. Chopin's *A flat major 'Polonaise'* was done with robust exhilarating rhythm and good athletic octaves; a well-known Dohnanyi 'Capriccio' was given with exceptional brilliance. A little suite by Tcherépnine was unfamiliar and amusing. Mr. Bacevicius also exhibited himself in the role of composer, playing one of his sonatas as well as several smaller works. He speaks a modern musical idiom, which suggests an affinity for, though is by no means derivative of, that of Prokofiev."

The Cleveland News: Monday,
March 10, 1941.—Elmore Bacon.

"Vytautas Bacevicius, gifted Lithuanian pianist, gave a fine exhibition of his prowess at the Little Theatre of the Public Auditorium Hall. A good-sized audience was thrilled by his performance. He proved himself an experienced pianist of unusual ability, with a fine technical equipment, and a thorough musical understanding. He appeared also as a composer of modernistic and impressionistic tendencies. In his own *Sonata* he displayed originality of design and a flair for florid decoration. His Chopin was expertly executed, but rather more Bacevicius than Chopin. And at times there was a heaviness not Chopin. The Franck *Prelude, Fugue and Variations* were notably well done. The concert was under the auspices of Lyros Chorus.

Chicago Daily News: Monday,
March 17, 1941. — Eugene
Stinson.

"Vytautas Bacevicius, pianist, gave his first Chicago recital on

Sunday afternoon at Orchestra Hall, his appearance sponsored by the Lithuanian Culture Society. His program was most comprehensive and included the pianist's own *sonata* and other pieces. It also included a group of songs sung by the L.K.M. chorus, Joseph Kenton directing Mr. Bacevicius is an excellent pianist, having a magnificent technique and producing a tone of very beautiful quality."

Chicago Herald - American:

Monday, March 17, 1941. —

Herman Devries.

"Vytautas Bacevicius, composer-pianist, a celebrated figure in Europe and South America, appeared here for the first time in recital at Orchestra Hall yesterday afternoon. His tendency in composing is that of an ultra-modernist-with reservations, if we take his *Sonata No. 1* as a model. His 'Meditation,' 'Capriccio' and *Etude No. 2* are written in the same vein. As a pianist the young Lithuanian is endowed with, originality, and, furthermore, his tone is of singing quality and his technique permits him to play the variegated assortment of his program with great fluency and ease."

Chicago Daily Tribune: March
17, 1941.—Cecil Smith.

"Vytautas Bacevicius, Lithuanian pianist and composer, gave his first Chicago piano recital in Orchestra Hall yesterday afternoon. His program included works by Chopin, Franck, Tcherépnin, and quasimodern composers of the early 20th century, as well as a *sonata* and shorter pieces by himself. The pianist's playing was technically competent. The 'Petite Suite' by Tcherépnin was capably interpreted."

Musical Courier, New York:
April 1, 1941.

VYTAUTAS BACEVICIUS MAKES CHICAGO BOW

"Unheralded, Vytautas Bacevicius, Lithuanian composer-pianist, was greeted by a flock of his compatriots at his first recital here in Orchestra Hall. Whether as an interpreter of the classic, romantic or modernist schools or of his own compositions the newcomer has imposed all his own which he expressed with the vitality and marked ability. Mr. Bacevicius boasts a lovely touch, physical and mental power and the ability to project the music accurately, often tellingly and always interestingly."

Musical Courier, New York:
April 15, 1941.

BACEVICIUS PLAYS HIS SONATA IN DETROIT BOW

"Detroit, Mich. — Vytautas Bacevicius, Lithuanian pianist-composer, gave a concert on March 23, at the Masonic Temple assisted by the Aido Chorus under the direction of Walter Gugas. Mr. Bacevicius played a Suite by Tcherepnin: Prelude, Fugue and Variations by Franck; compositions of Chopin, Rachmaninoff, de Falla, Dohnanyi and others, and his own Sonata No. 1, Opus 4, which was well received by the audience. The pianist made a fine impression in his first appearance in Detroit, with his clear-cut technique, lovely tone and with his attractive composition." Dorothy Halstead.

The Mason County Press, Scottdale, Mich.: Thursday, April 10, 1941.

"Community Hall was well filled Sunday afternoon when Vytautas Bacevicius, famous pianist, gave a concert there.

From comments expressed, the audience was well satisfied with the artist's interpretation of his numbers."

The Daily News, Ludington, Michigan, April 8, 1941.

"The large audience which heard Vytautas Bacevicius at Community Hall, Sunday afternoon, realized they had been present at one of those rare occasions when they had been given something unusual. Aside from the very obvious technique, and ability to interpret the fine music of the world, the pianist-composer gave his audience that feeling of communicating to them his own joy and appreciation of the best in music."

Boston Post, Mass.: April 21, 1941.—Warren Storey Smith.

"At Steinert Hall yesterday afternoon, Vytautas Bacevicius, Lithuanian pianist and composer now touring this country as a cultural representative of the Soviet Lithuanian Republic, appeared in recital there and on his programme stood compositions of his own and of K. M. Ciurlionis. An audience, presumably recruited in large part from Boston's Lithuanian colony, completely filled the hall and was outspoken in its expression of approval. A musical cosmopolite, Mr. Bacevicius drew from composers of several nationalities. Also on his list were Franck, Chopin, Tcherepnine, de Falla, Scriabine, Debussy and Dohnanyi. Possessed of a formidable technical equipment, Mr. Bacevicius proved himself a highly efficient pianist. His own compositions, a sonata, mediation and an etude, together with a prelude of Mr. Ciurlionis proved of considerable musical substance."

New York World-Telegram:—
April 30, 1941.—Robert Bagar.

"Carnegie Hall—Mr. Bacevicius started things off with Shostakovich, went through Prokofieff and Scriabin and wound up with himself, programmatically speaking. He played with vim and verve, if not too subtly, and for good measure he added a brace of Spanish pieces, also done on the vimmy and vervey side."

New York Herald Tribune: —
April 30, 1941.—Francis D. Perkins.

"Carnegie Hall — Vytautas Bacevicius, who gave his first New York recital earlier in the season, provided some vigorous piano playing and displayed technical skill in music by Shostakovich, Prokofieff, Scriabin and himself. Mr. Bacevicius was recalled for encore."

New York Sun: — April 30, 1941. — Oscar Thompson.

"Carnegie Hall—After sounding the keynote of the evening with music by Shostakovich and Prokofieff, Vytautas Bacevicius, pianist, played compositions by Scriabin and himself. When called back for more, he played de Falla's 'Ritual Fire Dance'."

New York Journal and American: April 30, 1941. — Grena Bennett.

"Carnegie Hall—Mr. Bacevicius opened the program, sharing the stage with an overflow audience of two hundred. He played three Dances by Shostakovich realistically labelled "Fantastic"; a pair of rhythmic pieces by Prokofieff; a prelude and an etude by Scriabin and two of his own compositions. All seemed to have a family resemblance in their modernistic medium and metric urge."