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MUSIC ROOM  
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# SEATTLE SYMPHONY ORCHESTRA

SIR THOMAS BEECHAM, Conductor

Portland Public Auditorium    ●    Tuesday, February 24, 1942, 8:30 P. M.  
Fourth Concert, Greater Artists Series

## PROGRAM

Wolfgang Amadeus Mozart.....Overture, "The Magic Flute"

Wolfgang Amadeus Mozart.....Symphony No. 40 in G minor, K. 550

Allegro molto  
Andante  
Menuetto: allegro  
Finale: allegro assai

Wolfgang Amadeus Mozart.....Concerto No. 17 in G major for  
piano and orchestra, K. 453

Allegro  
Andante  
Allegretto, with presto finale

BETTY HUMBY, Soloist

In celebration of the 150th anniversary of the death of Wolfgang Amadeus Mozart (1756-1791) the Seattle Symphony Orchestra under the direction of Sir Thomas Beecham dedicates the first half of this evening's program to the works of the great master as a part of a Pacific Northwest Mozart Festival.

Wolfgang Amadeus Mozart, the supreme figure among natural geniuses in music, was born at Salzburg, in the Bavarian Alps, on January 27, 1756. By the time he was eighteen years old, he had to his credit something like twenty-three sonatas, eighty-one brief symphonic works, nine masses, three oratorios, five organ sonatas, and miscellaneous works beyond record.

For a most revealing description of the music of Mozart, we quote the following from Mr. Olin Downes, critic of the *NEW YORK TIMES* (December 7, 1941):

"Mozart's genius is a vast inundating sea which fills every channel from the smallest to the widest, and reflects every phase of the life of the universe. . . . Every age has found in this music its fulfillment, and the present age, more complex than any previous one and with a greater multiplicity of problems, turns instinctively to Mozart and finds in him a strangely healing consummation.

"Mozart emerges with an unexpected power which astonishingly affects contemporary feeling. This art reveals and clarifies, transporting us, not away from life, but to its ultimate meaning. Seldom, if ever, since his death has Mozart appeared so popular and potent for the good of humanity. Works by the majority of great masters endlessly divide musical opinion. Mozart's conquest is without violence, and he comes always the more completely into his own."

INTERMISSION

(Program continued on back)



**Coming . . . .**

**GRACE MOORE, March 9 . . . . ARTUR RUBINSTEIN, March 19**

**ROLAND HAYES, March 29 . . JOHN CHARLES THOMAS, April 27**

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## PROGRAM (Concluded)

Hector Berlioz.....Chasse Royale et Orage  
(1803-1869)

"The Royal Hunt and Storm" is an orchestral intermezzo from Part II of the grand opera "The Trojans," which was composed by Berlioz near the conclusion of his strenuous life as conductor, composer and critic. The opera is a monumental work in two parts: "The Fall of Troy" and "The Trojans at Carthage." It was first performed in Paris, November 4, 1863.

The scene is an African virgin forest in the morning. There are sounds of birds and glimpses of Naiads among the trees. The distant sound of a hunting-horn disturbs the quiet and alarms the forest creatures. Gradually the sound of the hunt draws near. But now the music suggests stirring branches and the rustling of leaves lifted by rising wind and rain.

A new fanfare of horns sounds. The storm increases. Lightning flashes. The figures of the hunters run across the stage, scarcely to be distinguished from the Fauns of the startled forest. Dido and Aeneas shelter themselves in a cave. A thunderbolt falls, shatters an oak, and sets it afire. Satyrs seize the burning branches and dance madly. The fire lights streaming rocks and drenched tree trunks. While cries of forest creatures rise above the sound of the wind, ominous voices are heard warning Aeneas, "Italy! To Italy!"

The storm recedes. Naiads reappear. A last hunting fanfare sounds in the distance, melancholy and remote.

Frederick Delius....."The Walk to the Paradise Garden"  
(1863-1934) from "A Village Romeo and Juliet"

"A Village Romeo and Juliet," one of six operas written by Delius, was first performed in London in 1910 under the direction of Sir Thomas Beecham. The work, whose text is based on a story by Gottfried Keller, is in six scenes, or pictures. Between the fifth and sixth scenes occurs the symphonic interlude, "The Walk to the Paradise Garden." One is to imagine two young country lovers, Sali and Vrenchen, kept apart by their parents who maintain a bitter feud, as did the parents of Shakespeare's Romeo and Juliet, yet drawn together as were those other tragic lovers.

Alexis Emmanuel Chabrier.....Orchestral Rhapsody, "Espana"  
(1840-1894)

"Espana" is one of the fruits of a journey to Spain which Chabrier made in 1882. After a rhythmic introduction, there follows a succession of melodies all but one of which was collected in Spain. These melodies are vivacious, fiery Jota tunes and languorous Malaguena melodies, all in triple measure. Frequently the melody spaces itself in four even tones against two triple measures of accompaniment or in other ways contrives to sound the rhythm of two beats against three.

Steinway piano, courtesy of Sherman, Clay & Company . . . Box office, courtesy of The J. K. Gill Company . . . For numbers on this program, inquire at Music Room, Central Library.



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