

ROYAL ALBERT HALL

(Manager: C. S. Taylor)

VICTOR HOCHHAUSER presents

Sunday Evening, 11th April, at 7.0

KARAJAN

with the

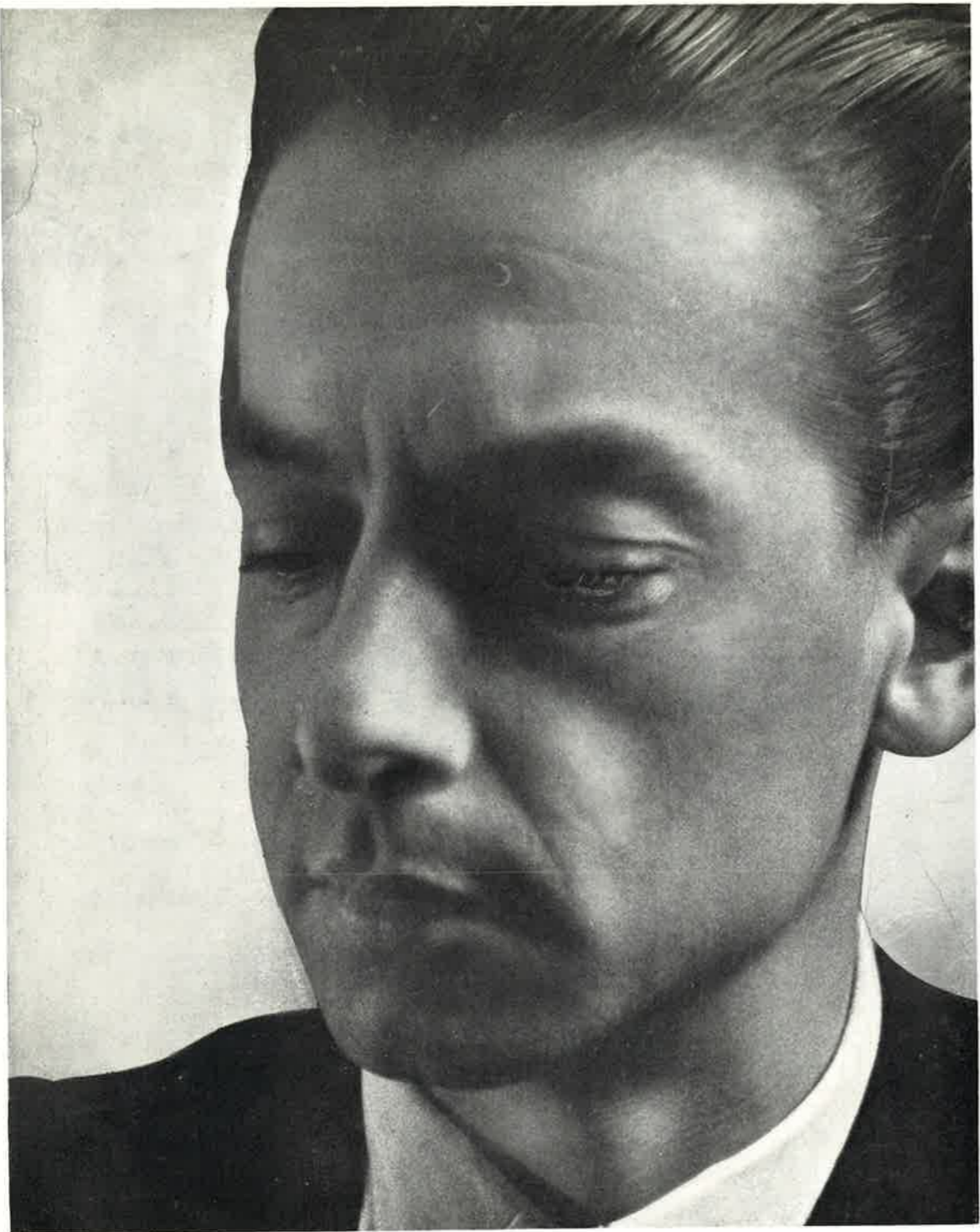
PHILHARMONIA ORCHESTRA

Leader: LEONARD HIRSCH

Soloist:

DINU LIPATTI

Programme
and Notes



HERBERT VON KARAJAN

HERBERT VON KARAJAN

Herbert von Karajan is the most admired and discussed conductor of the younger generation in Europe. He was born in Salzburg in 1908, the youngest son of a doctor. From childhood he had determined to be a musician, but in obedience to his father's wishes he studied as an engineer at the University of Vienna, while preparing himself for music at the Conservatoire in Vienna.

His first appointment was as junior conductor to the Opera House in Ulm, which he left after a few months to take over the musical direction of the opera in Aachen. This was a hard and invaluable education. For several years he worked fourteen hours a day coaching singers and teaching them their parts, training the chorus, rehearsing the orchestra, producing operas, and when occasion demanded, acting stage-manager and even prompter. For all the pressure of operatic work Karajan made time to form a new choir which quickly became famous throughout Central Europe.

His fame as a symphonic conductor dates from the late nineteen-thirties when Karajan appeared as guest conductor in Scandinavia, the Low Countries and in Italy. In 1938 he was invited to the Berlin Opera to conduct the Magic Flute (Die Zauberfloete) and Die Meistersinger. His success was immediate and sensational, within a year he became one of the most highly paid conductors in Europe, and permanent conductor of the Berliner Staatskapelle.

His marriage to a girl of Jewish origin in 1943 closed the account of his career in Nazi Germany, and he spent the last years of the war in temporary retirement.

Karajan is a musician of the rarest sensibility, and an orchestral trainer of the highest order. A man of extraordinary nervous tension, iron will and hypersensitive hearing, he rehearses an orchestra to produce the most exquisite beauty of sound, flexibility of line and variety of sonority. He is a musician not by profession but by obsession. He conducts without a score and with closed eyes.

Apart from music Karajan is a man of wide culture, a remarkable linguist (he speaks English, French and Italian fluently), a connoisseur of painting, a brilliant conversationalist, and an expert swimmer, skater and tennis player.



DINU LIPATTI

DINU LIPATTI

Born in Bucarest in 1917, Dinu Lipatti started to play the piano at the age of four. After completion of his studies at the Conservatoire in Bucarest in 1933 he won the prize at the International competition for pianists in Vienna and went to study in Paris with Alfred Cortot and Nedea Boulanger. Dinu Lipatti also made his debut as a composer in 1933 with his Symphonic Suite "SATRARII" which, in the following year, gained the first prize for competition from Georges Enesco in Bucharest. Following a brilliant career as virtuoso pianist Dinu Lipatti played in nearly all the countries in Europe, and in 1943 the Conservatoire of Geneva asked him to take the virtuoso class there. Dinu Lipatti accepted this offer and settled in Switzerland.

Dinu Lipatti's recent recordings of the Grieg Concerto with Alceo Galliera and the Philharmonia Orchestra, and of the Chopin B minor Sonata have been enthusiastically received in England.

Extracts from Press notices :

Lausanne, 1946: "We salute in Dinu Lipatti one of the greatest pianists of our time."

Paris, 1946 "Dinu Lipatti's recital confirms the impression of a magnificent talent at the top of it's power. The warm sonority, the first-class technique is put entirely at the service of a sensitivity alternative to the slightest nuance."

Geneva, 1947: "Dinu Lipatti is one of the masters who stands above the work they play, who recreates it in a spirit always completely faithful to it's contents. With a delicacy of detail and a vivid clarity of each phrase."

PROGRAMME

Tone Poem, "Don Juan" - Richard Strauss

Piano Concerto in A minor, Op. 54 - Schumann

Allegro affetuoso — Andante espressivo — Allegro
Intermezzo: *Andantino grazioso — Allegro vivace*

INTERVAL

Symphony No. 5 in C minor, Op. 67 Beethoven

Allegro con brio. Andante con moto
Scherzo and Trio: *Allegro — Finale: Allegro — Presto*

NOTES ON THE MUSIC

By DYNELEY HUSSEY
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Although he had already composed "Aus Italien" and "Macbeth," **Don Juan**, which was produced in 1888, when he was twenty-four years old, was the work that proclaimed the arrival of a new and original master, a potential successor to Liszt and Wagner.

It is natural that this early work should conform more closely to the Lisztian model than the later tone-poems in which Strauss becomes more and more objective in his description of detail. But already in "Don Juan" he shows that he is more interested in the psychology of his subject than in the production of a musical paraphrase of his poet, which was Liszt's object. The poet in this instance is Lenau, whose Don Juan is something more than the heartless profligate of the plays of Molière and Shadwell and of the 18th century operas based upon them, something more than the romantic adventurer of Byron; Don Juan has acquired a conscience and seeks an ideal—an ideal woman, of course. But his search is in vain, and his amorous pursuits bring him only disillusion and disgust, until at last, after a plunge into hectic dissipation in the vain hope of quieting conscience, he falls in a dual.

In form, "Don Juan" is a large sonata-movement with all the regular features of exposition, development, recapitulation and coda—the last a beautiful description of the hero's death. There are two contrasted groups of subjects—the one masculine and enormously energetic, the other feminine and yielding. Don Juan's self-disgust is portrayed in a chromatic theme, which is precisely the late 19th century equivalent of Mozart's formula for the depiction of the melancholy. The work can, in fact, be enjoyed as a piece of "absolute" music without regard to its literary basis.

* * *

In 1841, the year after his marriage to Clara Wieck, Schumann composed a fantasia for pianoforte and orchestra, to which, four years later, he added two further movements. In its completed form the **Concerto in A minor** was first performed at Leipzig on 1st January, 1846, by Clara Schumann. The original design of the first movement as an independent work accounts for its unusual form. There is no formal orchestral introduction, and indeed the orchestra is treated throughout in the manner of the strings in a chamber-work with pianoforte. Moreover, though the movement contains a slow section in the middle, all the music is derived from one theme. In this *Andante* section a new version of the theme in 6/4 time is the subject of an affectionate dialogue between soloist and orchestra. Then the *Allegro* is suddenly resumed by the pianist and the music is brought back to the original key of A minor by way of a passionate climax. The recapitulation contains an unaccompanied cadenza, at the end of which the orchestra enters with a new version of the first bar of the main theme in quick march rhythm.

The Intermezzo begins with a tenderly happy dialogue between the solo and orchestra in Schumann's most playful vein. This is followed by a more passionate melody with wide sweeping gestures played by the violoncellos. At the end of

this brief movement the salient feature of the theme in the first movement re-appears and serves as a link to the finale, which is singularly rich in thematic material and impetuously happy in mood. Indeed, the whole work gives the impression of having been created out of a deep-felt happiness rooted in Schumann's love for his wife. To this is due, without doubt, the high place that the Concerto has won in the affections of audiences during its century of existence.

* * *

Beethoven's Fifth Symphony has become so familiar that it is difficult for us to realize the full force of its impact upon the audience who first heard it in 1808. Here Beethoven's genius found completely unfettered expression for the first time in a symphony that broke many of the conventions and achieved absolute artistic unity within the novel forms created. The most important innovation was the shifting of the main weight of the music to the finale. In the symphonies of Haydn and Mozart the most serious business was transacted in the opening movement, which was followed by a slow movement, a minuet and a gay rondo that brought the work to a happy ending. Mozart's "Jupiter" Symphony provides an exception to the rule with its monumental fugue and foreshadowed developments to come. Beethoven desired to give complete poetic unity to the whole symphony, and he perceived that to make the first movement the most important was to belittle the rest. Therefore he must find some way of delaying the emotional and dramatic climax until the end without, at the same time, deminishing the musical importance of the opening movement in sonata-form.

In the C minor Symphony he achieved his purpose by a stroke of genius and a stroke of orchestration. He had already developed the old minuet into the "scherzo," which was one of his most remarkable inventions, and he wrote for this symphony a scherzo of exceptional power and grimness with a lengthy *coda* or tailpiece of some fifty bars during which the drummer hits the note C and the lower strings hold the same note first very softly but gradually increasing in volume, while the violins play a version of the main scherzo theme so arranged as to rouse expectation to the highest pitch until the rest of the orchestra can hold back no longer, and the whole band launches straightway without pause into a triumphant fanfare in the blazing glory of C major and the finale has begun. Further to weld the work together, he introduced into the middle of the movement a short *reprise* of the scherzo. It is, of course, not the novelty of this procedure that matters, but its complete artistic success, and its success is due to its not being an exact repetition of what has been heard before, but a calmer version, as of an emotion recollected in tranquillity. The stroke of orchestration is the introduction of the trombones at the opening of the finale. They had never before been used in a symphony and the effect on that first audience must have been tremendous. Even now, when we are accustomed to so much richness, their sudden appearance never fails to thrill us with its fiery glow.

Of the first movement it is only necessary to say that the listener will be wise to dismiss all idea of a "programme" from his mind. Doubtless, Beethoven did mention something about Destiny knocking at the door, but perhaps he only meant that with this work he was opening up new vistas of symphonic composition. It is better to concentrate upon the music itself and particularly on the marvellous skill with which the long melodic paragraphs are fashioned out of what appears to be a scrap of four notes.

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VICTOR HOCHHAUSER presents

(under the auspices of M.C.S.)

A GRAND

TCHAIKOVSKY CONCERT

SUNDAY, MAY 9th, at 7 p.m.

WITH THE

PHILHARMONIA ORCHESTRA

(Leader: LEONARD HIRSCH)

Conductor: **MUIR MATHIESON**

Soloists:

LOUIS KENTNER
YFRAH NEAMAN

PROGRAMME

"Casse Noisette" (Nutcracker Suite)

Piano Concerto No. 1 in B flat minor

Violin Concerto in D

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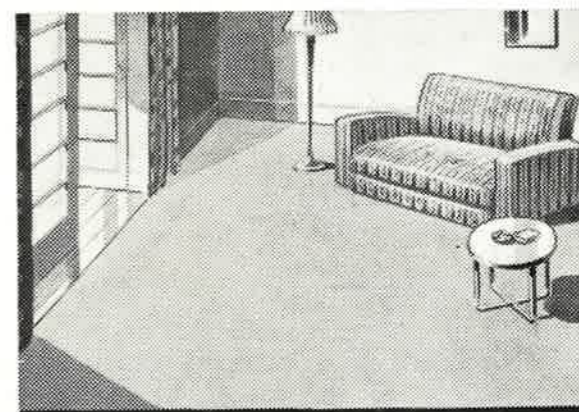
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