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MUNICIPAL AUDITORIUM—MARCH 19th, 1937—8:30 P. M.

Doors close promptly at 8:30 p. m. Late comers will not be seated until after the first number.

Sixth Concert

ARTHUR ZACK—Conductor

SOLOISTS

YEICHI NIMURA & LISAN, KAY, DANCERS

Lucienne Lavedan, Harpist

Elisabetta Pate, Composer-Conductor

I. BEACH, J. SYMPHONIC PRELUDE: ORLEANS ALLEY MSS

II. RAVEL, M. INTRODUCTION AND ALLEGRO
Lucienne Lavedan

III. SERLY, T. TRANSYLVANIAN SUITE MSS

IV. PATE, ELISABETTA GIPSY BOLERO

V. WILSON, M. OVERTURE: NEW ORLEANS, MARDI GRAS

INTERMISSION

The New Orleans Civic Symphony Orchestra

VI. a. INTRODUCTION TO THE PLAYERS CHABRIER
Yeichi Nimura & Lisan Kay

b. JAVANESE—MONKEY GOD STRICKLAND
Yeichi Nimura

c. URVASI "India Entertaining Twilight" IBERT
Lisan Kay

d. SWORD RITUAL Arranged
*On the eve of battle a warrior prays before his God for victory . . .
Imbued with the spirit of the Deity, he gathers his swords as in a
trance and ferreantly mimes the glory of the combat.*
Yeichi Nimura

VII. a. THE EARTH IS A DRUM (Gong of Destiny)

b. SPEAR EPISODE
Yeichi Nimura

c. WIND RHYTHMS GLAZOUNOW

d. THE WIZARD CAT ASTORI
*(It was an ancient belief that men's souls were sometimes stolen from
them, and their bodies inhabited by "Nekomatae"—Wizard Cats.)*
Yeichi Nimura

e. CHI'EN NIU AND THE SPINNING MAIDEN YMADA
*From the legend of the Celestial Lovers who, parted and banished
to dwell on opposite banks of the "River of Heaven" (Milky Way),
were allowed to meet only once each year, on the Seventh Night of
the Seventh Moon.*
Yeichi Nimura & Lisan Kay

Hubert Carlin at the piano.

Steinway Piano courtesy L. Grunewald

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PROGRAM NOTES

By Walter Goldstein

Prelude, "Orleans Alley".....John Beach

The career of John Beach has a particular interest for New Orleans. Not only has the composer taught and written music here in the past, but he has on several occasions revisited the city in which he has many friends, which holds a high place in his affections, and which he regards as a center that has always stimulated his artistic impulse. The composer was last here to direct his pantomime-ballet "Mardi Gras", performed with orchestra in 1924 by the cast of Le Petit Théâtre du Vieux Carré.

Mr. Beach was born in Gloversville, N. Y. and received his musical education in New England. He was encouraged by Ignace Paderewski, on the occasion of a visit of the musician to Boston, to adopt music as a profession. Mr. Beach taught in Minneapolis, and then came to New Orleans where he lived from 1904 to 1907. There followed a period of study in Paris and his subsequent marriage, after which the Beaches purchased from the son of the poet, Robert Browning, a palatial house in Asolo, near Venice. Since then they have lived in New York, Switzerland, and California.

Early in his career Mr. Beach identified himself with the new American school of composition fostered by the Wa-Wan Press of Massachusetts, which establishment published his early compositions. His "Rhapsody" and "New Orleans Miniatures" for piano have been played locally. From his pen have also come many songs, a string quartet, and two one-act operas, one of which was performed in Paris in 1916. Mr. Beach is at present writing plays to one of which a tryout will soon be given in Pasadena.

The symphonic prelude, "Orleans Alley", was first performed by Mr. Stokowski and the Philadelphia Symphony Orchestra in April, 1927, on the same program with such novelties as Debussy's "Rhapsody for Saxophone and Orchestra" and Eicheim's "Burma Suite". Mr. Stokowski programmed the Prelude as "New Orleans Street Cries at Dawn". From a note at the end of the score, the following: "An impression of early morning in New Orleans. The cries of negro street vendors are heard, at first faintly as from a distance. Gradually they become more frequent and insistent, one interrupting another,—the alluring, chromatic phrase of the buttermilk man, the deep-toned ejaculation of the vendor of clothes-poles, a melancholy chant of the dew-laden blackberry woman, and finally over them all the gay tune of the hot potato cakes,—until the narrow streets and courts are filled with a joyous confusion of sound. Finally they fade away in the distance and the score ends in a quiet mood."

The note omits mention of the charcoal-vendor's cry, and of a reminiscence of the negro spiritual, "Li'l David, play on yo' hawp," which are also heard in the score.

PROGRAM NOTES

Like all of Mr. Beach's compositions, the music is subtle, refined, and delicately wrought in the impressionistic manner that he has made his own.

Introduction et Allegro.....Maurice Ravel

The Introduction and Allegro, for harp solo with accompaniment of string quartet, flute, and clarinet, was published in 1906. This bravura composition displays the composer's insight into the technical possibilities of the harp as a virtuoso instrument. Brilliance and charm, rather than depth and sentiment, are predominant. The idiom is that of the French Impressionist school of 1900.

Maurice Ravel, born in the south of France in 1875, near enough to the border to have absorbed the atmosphere of Spain, so marked in many of his compositions, is a typical Frenchman in wit and intellect. He was trained at the Paris Conservatory, where his advanced tendencies caused much conflict with the authorities. His work is characterized by fineness of detail in craftsmanship.



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Director, New Orleans
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Lucienne Lavedan, soloist in the Ravel composition, and regular harpist of the New Orleans Civic Symphony Orchestra, studied locally with her mother, with Mme. Aymar, and with the late Giuseppe Ferrata. Later she worked in Boston under teachers of the New England Conservatory, in Chicago with eminent instructors, and in New York with Carlos Salzedo, renowned harpist.

Miss Lavedan made her debut with the New Orleans French Opera Company in the year that the Opera House was destroyed by fire. Her harp was saved from the holocaust. She has appeared often in New England, has been soloist with the Chicago Civic Orchestra and with the Evanston University Club, and has played numerous times in her home city.

Transylvanian Suite.....Tibor Serly

Tibor Serly was born of Hungarian parents at Losonc, now a part of Czechoslovakia. His father, Lagof Serly, was a composer of songs and operettas and directed the National Light Opera House in Budapest. When Tibor was three years old the family came to New York, where later the youth had his academic and musical education. During the years 1921-1924 Tibor attended the Royal Academy of Music in Budapest, studied composition with Kodaly, and was graduated with highest honors. In 1924 he returned to the United States, and until last season, when he resigned to devote himself to composition, he was engaged regularly as a member of the viola sections of the Cincinnati and the Philadelphia Symphony Orchestras. Last July he conducted the Budapest Philharmonic Symphony.

The Transylvanian Suite is a musical translation of the folk spirit of that section of Europe which was formerly southeast Hungary but is now a part of Rumania. It was performed for the first time last November by the Concertgebouw Sinfonietta at Amsterdam, and was again played January 26th at Carnegie Hall, New York, by the Philadelphia Symphony Orchestra, in a program devoted by Mr. Ormandy to Beethoven, Schonberg, and Serly.

Scored for flute, clarinet, horn, solo violin, and strings, the Suite has a folk-like Hungarian character. The writing is almost primitive and of simple orchestral construction. Melody predominates. It opens in a moderate tempo with the strings.

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PROGRAM NOTES

After eleven measures there is a short cadenza for the B-flat clarinet. Gradually more instruments are added, and there is much speed variation in the Hungarian manner. Toward the middle there appears a graceful folk-melody accompanied by plucked strings.

Bolero, "Gypsy" Elizabetha Pate

The "bolero" is a Spanish dance the accompaniment to which goes on in a monotonously characteristic rhythm emphasized by the click of castanets.

Mrs. Louis B. Pate is a native of Montevideo, Uruguay. At the age of eleven she received her degree in piano, and at this time began to compose waltzes and marches. She is the first woman to conduct a symphony orchestra in South America, and the only woman whose works have been performed by the Pan-American Band (Washington, D. C.), composed of members of the United States Marine Band, and the Army and Navy Bands. She is also the only woman who has conducted her own compositions at one of these concerts. The composer has been guest conductor of the National Symphony Orchestra of Montevideo and of the orchestra of the Parana Conservatory of Brazil. Mrs. Pate has been a resident of New Orleans for the past ten years.

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PROGRAM NOTES

Overture, "New Orleans" (Mardi Gras) Mortimer Wilson

Mortimer Wilson was born in Iowa in 1876. He received his musical training under the best teachers in Chicago. For a time he taught at the University of Nebraska, and then went to Germany to pursue composition more intensively. During his studies he taught in Leipzig. From 1911 to 1915 he was conductor of the Atlanta Symphony Orchestra. Later he accepted the chair of theory of music and composition at Brenau College. His compositions in the larger form consist of chamber music and symphonic works.

Wilson's Overture, "New Orleans", was awarded the five hundred dollar prize offered in 1920 by Hugo Riesenfeld of the Rivoli and Rialto Theatres in New York, for the best original American overture. The music tends toward the popular idiom in its ingratiating melodic and harmonic charm, and is in the best sense frankly theatre music. It contains gay sentimentality and abounds in the rhythmic devices familiar in jazz. Unlike the Beach Prelude, the Overture contains no local allusions and might depict a fiesta anywhere. In the carefree opening melody, somewhat Celtic in character, there is a color wistfully gay and reminiscent.

INTRODUCING THE GUEST ARTISTS

Yeichi Nimura was born in Japan of an aristocratic line of warriors, statesmen, and priests who for five hundred years have maintained the Samurai tradition. Destined for a military career, Nimura was reared in the traditional Shinto faith and given the Spartan-like training and discipline becoming an aristocrat and warrior.

At fourteen he went to college in Tokio and was later sent to America to complete his academic education at Columbia University.

Already a master of the Oriental dance, while in New York he became interested in the dance technique of the Western world and undertook to make himself equally master of that art. His aim has been to combine the highly-developed dance technique of the West with the spiritual values—the "feeling"—of the East—to produce a more complete dance-form that will encompass the entire scope of humanity.

The art of Nimura can not be classified under any known dance-form, but is applauded lustily by all the various schools. During his triumphal tours of Europe in the past four years he has been acclaimed both by the critics, for his amazing technique, and by the general public for his romantic and thrilling performances. He is completely a modern dancer, thoroughly steeped in the best tradition of both the Orient and the West, blending all into a highly original style.

His present tour of America, which ends with tonight's performance before Nimura sails from New Orleans to Havana and South America, has given the American public its first opportunity to see this unusual dancer since his debut in this country five years ago.

Lisap Kay, who appears with Nimura, is an American girl who went to Buxton, England, to study with him, and whom he has trained to be his partner.

Putting Our Opera Glasses On

There are in the United States today at least a dozen cities which can boast of well known symphony orchestras. Some of these orchestras are internationally famous; all of them are excellently drilled bodies of musicians whose present eminence is the result of many years of training and experience. One fact common to all of these organizations is that not one of them achieved fame and distinction overnight. All passed through a period of what might be called apprenticeship; a period of growth and development during which the group was welded into a smooth-working unit.

A brief checking of dates reveals that the Boston Symphony Orchestra was founded in 1832; the Cincinnati, in 1895; the Cleveland, in 1913; the Detroit, in 1914; the Kansas City, in 1910; the Minneapolis, in 1903; the St. Louis, in 1907; the San Francisco, in 1909; the St. Paul, in 1908; the Philadelphia, in 1900; the New York Philharmonic, in 1842; the New York Symphony Society, in 1878, and the most recent of all, the National Symphony Orchestra, of Washington, D. C., in 1933.

Many of these orchestras received, in their early days, the backing of patrons who saw that deficits were taken care of and that funds for sufficient rehearsals were available. Others were more or less adopted by their city and its citizens, who realized the importance of support in the formative days of such an institution. Neither patron nor citizen, however, expected or received an immediate return of perfection on their investment.

The New Orleans Civic Symphony Orchestra is facing the same problems today that faced the Boston, Philadelphia and New York orchestras in the period immediately following their inception. What are these problems?

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. . . Mr. Zack

Obviously, one of the most important problems facing any orchestra, is the problem of the conductor. Is he, anyone who is interested in an orchestra has a right to ask, fitted for his post? Does he know music, or is he merely a prima donna of the podium? Arthur Zack is conductor of the New Orleans Civic Symphony. What is his background, his training.

Let's put our opera glasses on Mr. Zack for a moment. Bring him into focus . . . now, there he is. Who is he? He is a person who has given his life to music. Born in Russia, he came to New York and studied at a preparatory institution, graduating in the same class with, among others, Sascha Jacobsen and Leo Ornstein. Pursuing his studies, he completed the course at the Institute of Musical Art, the forerunner of the present Juillard Institute. Specializing on the cello, he included in his work all the background and fundamental training necessary for a thorough musical education.

(Continued)

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In 1919 he played in the New York Symphony Orchestra, and, in 1920, with National Philharmonic Orchestra in the metropolis. In 1921, Mr. Zaack went Paris and enrolled as a charter student in the Fontainebleau school, where he continued his studies in all branches of musical art, including the art of conducting, which he studied under Albert Wolff.

Returning to this country in 1923, Mr. Zaack made Chicago his headquarters, spent two years in concert work. In 1925 he went to Brussels, where he worked with Gaillard and continued his concertizing. In 1926, he made his Berlin debut, introducing the Pizzetti concerto to the German capital.

On his return to the United States in 1927, Mr. Zaack joined the Cincinnati Symphony Orchestra, under the direction of Fritz Reiner, as one of the principal cellists.

During his eight years with the symphony and Reiner, Mr. Zaack organized the Cincinnati Civic Orchestra, which he conducted for six years. In his capacity as musician, Mr. Zaack has played under Damrosch, Enesco, Respighi, Stravinsky, Sokoloff, Goossens and Mengelberg, in addition to Reiner.

Mr. Zaack thus comes to the New Orleans Civic Symphony Orchestra with the very necessary qualifications, in addition to his attainments as a cellist. He knows conducting; he understands the reactions and problems of the members of the orchestra, having played in several orchestras himself, and he comprehends the difficulties.

(Continued)

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Watching a conductor during a concert, it must occur to many members of an audience to wonder what he does between his appearances on the podium. Actual conducting is only a part of an orchestra leader's duties and responsibilities. A few of the matters which occupy his time are rehearsals, auditions, building of programs, conferences with his board on the orchestra's policies, sensing and smoothing out clashes of temperament among his musicians, study of scores, and a continual striving for perfection in himself and in his orchestra. A conductor is a combination of musician, executive, business man, diplomat and student. In his progress toward the realization of an ideal, he must be a very practical person. The two sides of his nature, however, must be balanced so that neither will completely submerge the other. Especially is this true when the conductor is guiding a young organization. He must not devote all of his time to obtaining support for the orchestra; he must not give all of his thought and energy to performances, leaving the practical affairs of the orchestra to take care of themselves.

The history of all the great orchestras shows that none of them ever had a conductor who was a magician; a conductor who could pull perfection out of a hat. Perfection is the result of painstaking work spread over a period of years. It can be attained, given a conductor to direct the enthusiasm of his orchestra, to arouse this enthusiasm when it lags, and to understand completely the problems and difficulties in the path of perfection.

Unless, however, the conductor has the confidence and respect of his men, his efforts and talents will be wasted. An orchestra can sense at once whether a conductor knows his business, or whether he is merely a futile stick waver. Honesty and artistic integrity in a conductor engender the same qualities in his orchestra.

One indication of a conductor's purpose and attitude may be found in the music he chooses for his concerts. Superficial, trashy, cheap and purely sensational music is not transmuted into something finer merely by a fine performance. A conductor who has a taste for mediocrity in music, who is satisfied with superficiality, is a superficial person, not qualified to guide the destinies of any orchestra.

What types of music have interested Mr. Zack? Knowing his background and experience, and his personal dedication to music, his programs with the Civic Symphony in New Orleans have been exactly what one might take for granted from him: Brahms, Schubert, Cesar Franck, Bach, Saint-Saens, Wagner, Tchaikowsky, Berlioz, Purcell . . . several notable works performed in New Orleans for the first time. His programs have shown a catholicity of taste which augurs well for audiences interested in living music, and a skill in arrangement which has made of each program a unit, a musical whole of artistic distinction.

An outstanding fact about the Civic Symphony is that the group, although young and still growing, has not been fed pap. It is being brought to musical maturity on great music. When the orchestra is older, it won't have anything to forget. A few years from now, when it returns from one of its European trips, the personnel's glow of pleasure over its success in Paris will not be dimmed by the recollection of a dubious past.



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