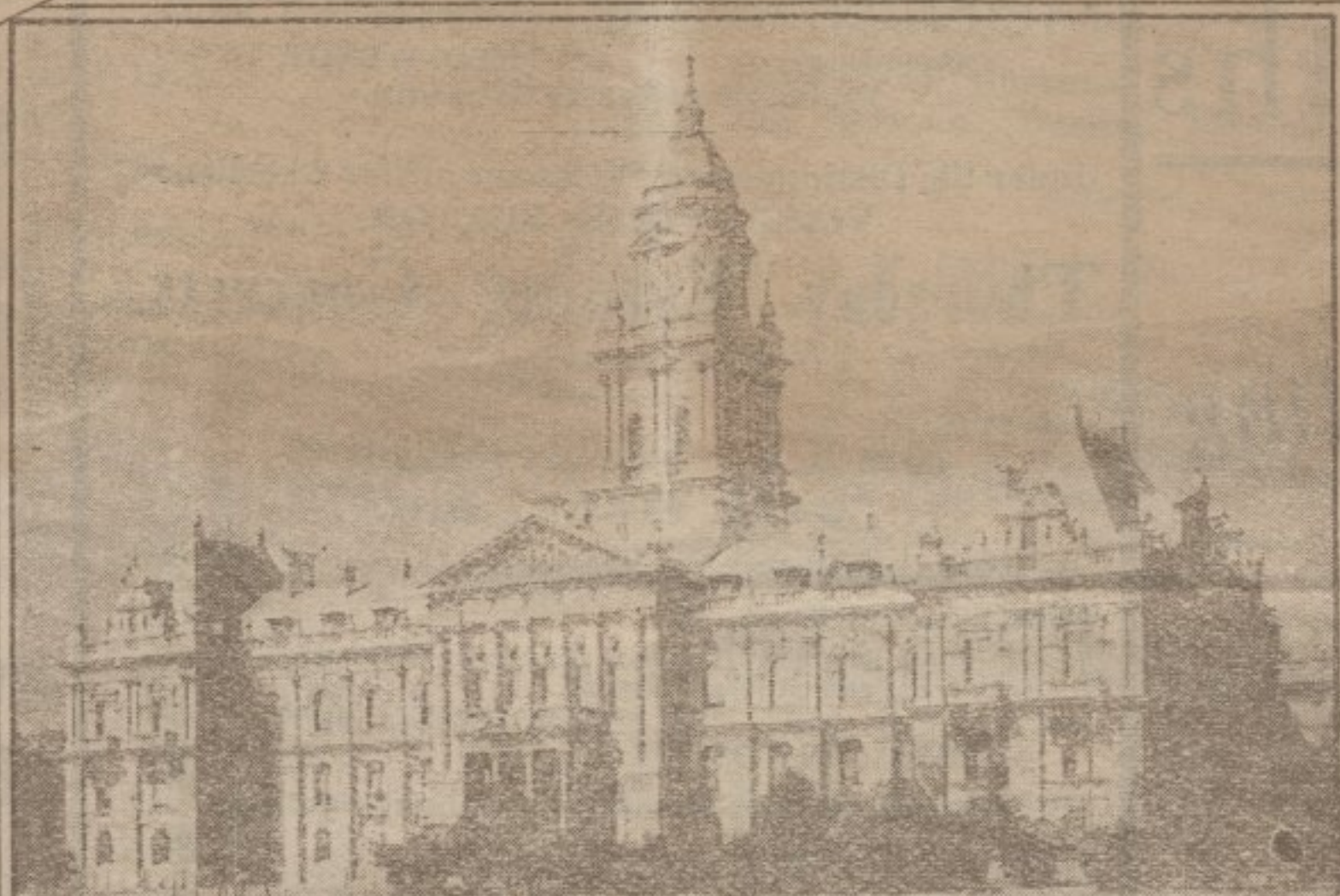
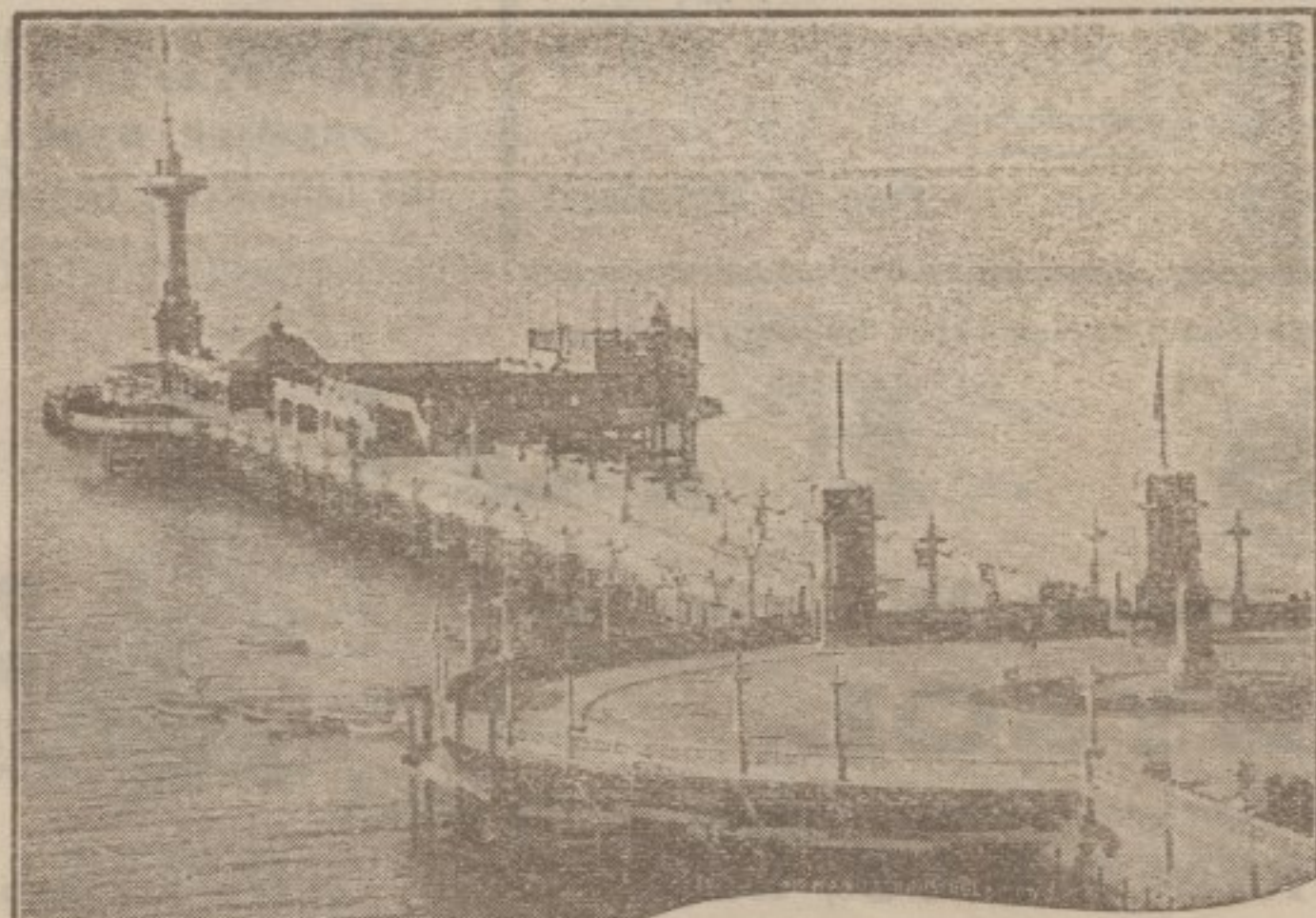


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THURSDAY, 14th AUGUST, 1919.

PROGRAMME. (Subject to Alteration.)

1. Overture, "Euryanthe" C. M. von Weber

As Philipp Spitta in his admirable article on Weber in Grove's Dictionary of Music rightly maintains, "The historian of German music in the nineteenth century will have to make Weber his starting point." It would lead us too far to pursue this interesting subject further; it suffices to point out that without Weber modern music drama, piano technique, and especially the development of the present-day orchestra are inconceivable. It is a remarkable fact that his overtures still enjoy — after a century — a deserved popularity which is only equalled by those of Beethoven and Wagner.

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introduction to his one grand opera, "Euryauthe," to the fiasco of which his early death must be ascribed. As Schumann wrote: "It is his heart's blood, the very best of which he was capable. The opera has cost him a piece of his life, but it has made him immortal." No one can fail to be charmed by the fiery romanticism of the opening allegro and the tenderness of the second subject, whilst the episode for muted solo strings in the middle of the work (largo) marks an innovation in scoring which in these days it is difficult to realise, since such effects have become part and parcel of a modern composer's outfit.

2. Suite No. 4, "Mozartiana," Op. 6
P. I. Tchaikovski
 1. Gigue. 2. Menuet. 3. Prayer.
 4. Themo with Variations.

As is well known, Tchaikovski was a devoted admirer of Mozart. He held that "many of the excellent short movements of the Master still remain unknown, not only to the general public, but also to musicians. In order to make some of these more popular, he decided to arrange four of these movements in the form of a Suite."—(Preface to the score.)

In this new orchestral dress they make a decidedly attractive group of pieces. The lively Gigue—originally written for piano—is succeeded by a Menuet from one of Mozart's piano Sonatas. The 3rd movement is the celebrated "Ave Verum" for chorus, for the scoring of which Tchaikovski has made use of Liszt's well-known piano-transcription. The orchestration of the 4th and longest movement, a set of piano variations on a popular air of Mozart's day, must have been a labour of love to the Russian musician. Himself a master of



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the Variation form, he has put all his knowledge of the orchestra into service, and a comparison between Mozart's original and Tchaikovski's arrangement is of great interest.

3. Symphonic Poem (No. 4), "Orpheus"
F. Liszt

Like all the other works of the same kind by Liszt, this pleasant poem has a poetic basis. In this instance the composer has sought to picture how "Orpheus, viz., Art, pours forth his melodious waves, their chords vibrating like a soft and irresistible light over the conflicting elements which wound and tear the heart of each individual to the very core of society" (to quote from the preface to the score).

INTERVAL OF 15 MINUTES.

For the convenience of Patrons attending the Concert, Light Refreshments will be provided at moderate charges in the Hall on the First Floor.

4. Symphony in C *Paul Dukas*
 (First Performance in South Africa.)

- I. Allegro non troppo vivace, ma con fuoco, 6-8.
- II. Andante espressivo e sostenuto, 4-8.
- III. Allegro spiritoso, 3-4-9-8.

Paul Dukas has suffered throughout his career as a composer from the fact that he has written one work which has achieved immense popularity. As he himself has complained, the public have persuaded themselves to believe that he has written "L'Apprenti Sorcier" and nothing else. No matter how good his subsequent work has been,

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he is still treated as a "one-work" composer. Yet this is manifestly absurd and unfair: the man who could write that brilliant Scherzo, teeming with life and humour and touches of genius, surely had it in him to turn out further masterly compositions. His chief recent works comprise an Opera and a Ballet which has been produced successfully by the Russian Ballet.

Such works are, of course, closed books to Capetown, but not so the very interesting Symphony which is to be produced to-right. It is by no means a recent work, it was written as long ago as 1895-1896, but well deserves being heard. The composer's sure touch—considering he was only nineteen when he wrote it—is astounding, whilst in his aloofness from all that is trivial or sentimental its composer shows himself an aristocrat. This fastidiousness is a characteristic of all those fine French musicians who gathered around César Franck, of whom Dukas is not the least distinguished.

It is naturally impossible to analyse such a work without musical examples. A few words, however, regarding its general features may be helpful.

Dukas is content to employ the traditional symphonic form as handed down to the present generation by Beethoven via César Franck. It will be observed that there are only three movements. He probably felt that—apart from considerations of time—the brilliancy and rhythmical verve of the corner movements would not admit of a Scherzo being included in his scheme. Further, it should be noted that the principal theme of the first movement is used also in the slow movement (No. 2) in a variety of ways.

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ON TUESDAY, AUGUST 19TH.
CITY HALL, 8.10 p.m.

Kindly assisted by the following Artists:

Mrs. R. B. YOUNG (Johannesburg).

Miss DOROTHY MAGGS.

Mrs. F. MAYERS. Miss MONA WATSON.

Mr. CON. MORRIS. Mr. ELLIE MARX.

Mr. WOLFE WOLFINSOHN.

THE MUNICIPAL CHORAL SOCIETY

and

THE MUNICIPAL ORCHESTRA.

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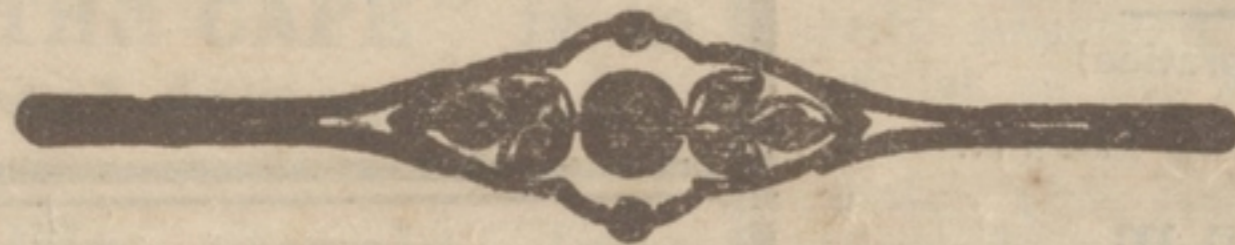
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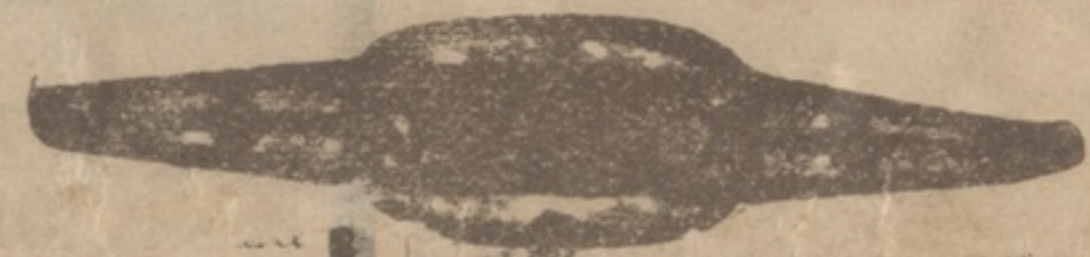
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Solid Gold Brooches set with various gems.
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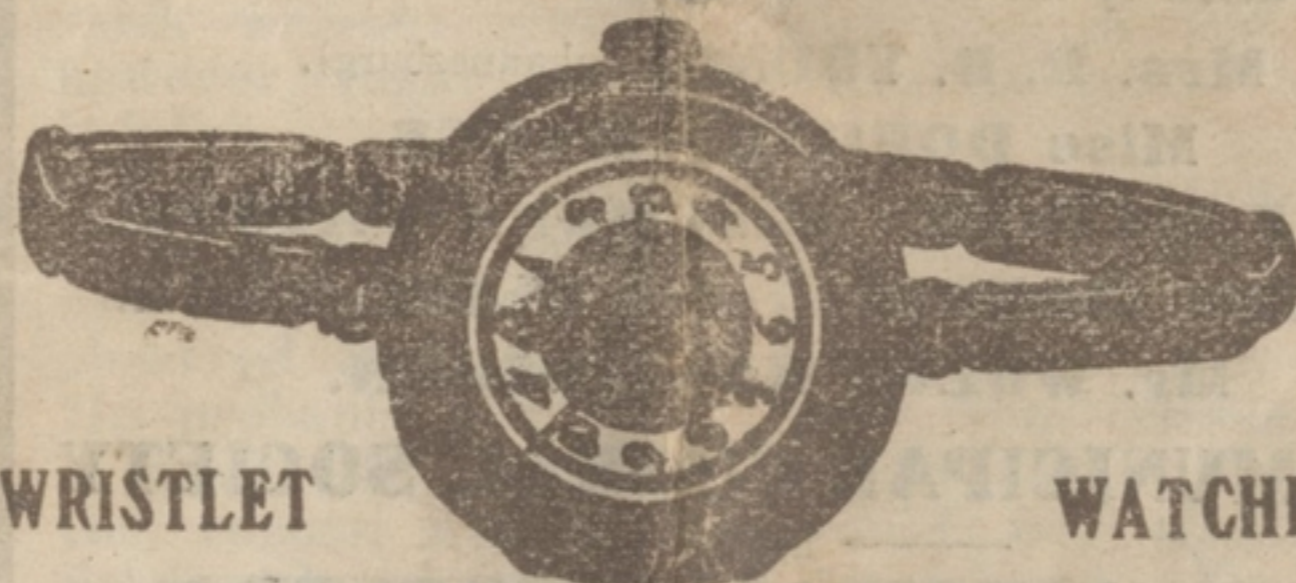
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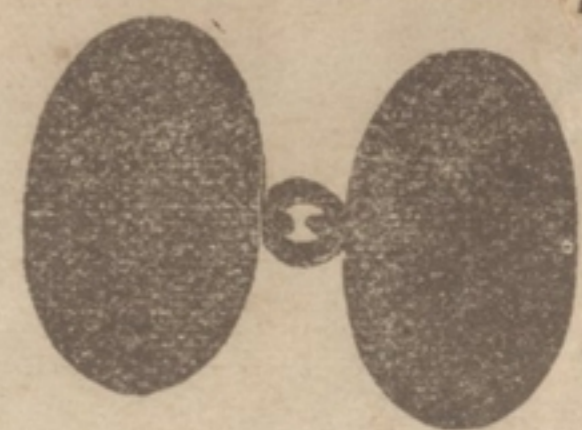
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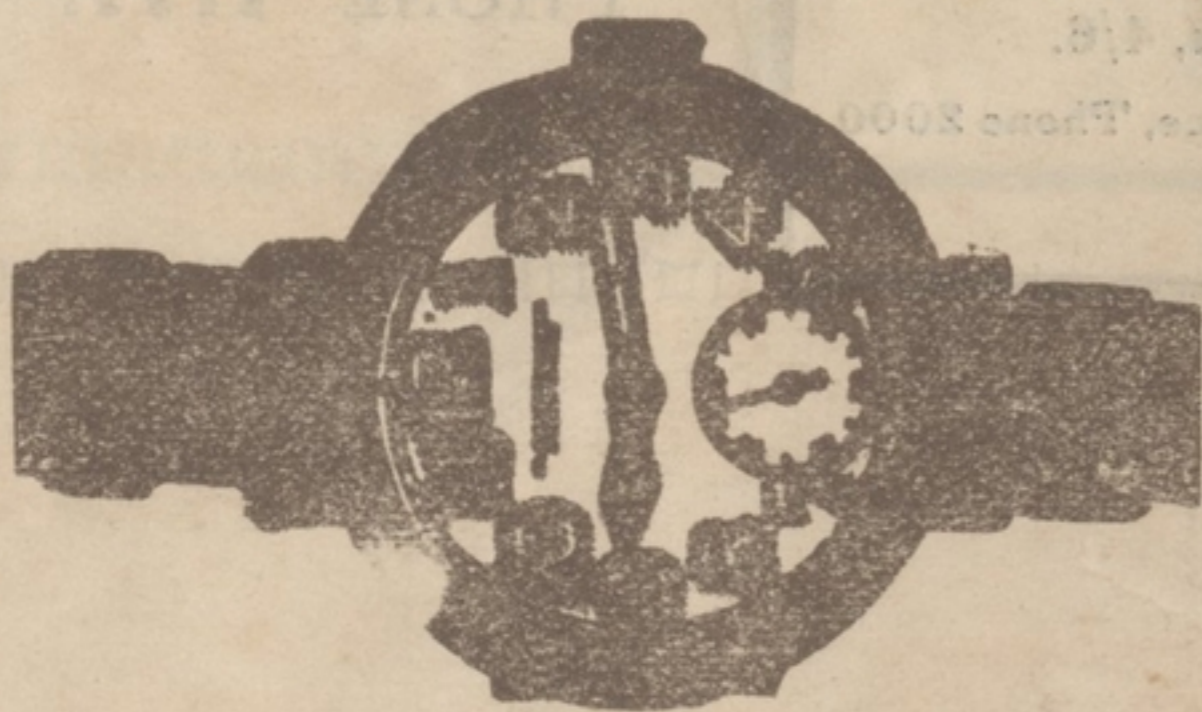
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Mr. THEO. WENDT'S

Grand

Orchestral Concert

(By permission of the Corporation of Capetown.)

CITY HALL,
Tuesday, August 19th, 8.10. p.m.

Kindly assisted by the following
ARTISTS :

Mrs. R. B. Young
Mrs. F. Mayers Miss Mona Watson
Mr. Ellie Marx Mr. Wolfe Wolfensohn
Mr. Con Morris

THE CAPETOWN MUNICIPAL CHORAL SOCIETY

(Choirmaster : Mr. N. R. Ingleby, F.R.C.O., City Organist.)

and

THE CAPETOWN MUNICIPAL ORCHESTRA

Conductor : THEO. WENDT.

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