

*The*  
NASSAU PHILHARMONIC  
SOCIETY

Fourth Season 1935-1936

Presents the

Nassau Philharmonic Orchestra

G. PORTER SMITH, Conductor

IN A

YOUTH

CONCERT

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RIVOLI THEATRE

HEMPSTEAD, N. Y.

Saturday Morning, April 25, 1936

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GUEST ARTIST  
MISCHEL PIASTRO  
VIOLINIST

## PROGRAM

April 25, 11 A. M.

Wagner ..... Tannhauser Overture

Wagner ..... Siegfried's Funeral Music  
From *Götterdämmerung*

Played in memory of William P. Tienken, first Treasurer of the  
Nassau Philharmonic Society

Glazounow ..... Concerto for Violin and Orchestra  
MISCHEL PIASTRO

### INTERMISSION

*(The orchestra will come down to meet you)*

Dukas ..... Sorcerer's Apprentice

Debussy-McIntosh ..... The Engulfed Cathedral

Ravel ..... Bolero

### PROGRAM NOTES

Overture to the Opera, Tannhauser.....Wagner 1813-1883

The overture begins with the solemn chant of the Pilgrim's Chorus, drawing nearer and dying away, as the pilgrims pass from sight. Then comes a picture of the seductive and wild revels of Venusberg, with a final return to the Pilgrim's Chorus.

Siegfried's Funeral March (Funeral music from the opera

"Götterdämmerung" ["The Twilight of the Gods"])

Wagner

In the funeral music for a hero, can be heard the summing up of Siegfried's whole life. The music begins at the moment when Siegfried falls, slain by the treacherous Hagen. Then follow—the theme of the Walsungs, Siegfried's heroic ancestors—theme of Death—of the heroism of the Walsungs—of the love between Siegfried's parents—of "Notung" the famous sword of the Walsungs—of triumph in Death—of Brunnhilde's love—and once again the solemn chant of Death.

Concerto in A Minor for Violin and Orchestra

Glazounow 1865-1936

Although in three movements, this concerto is to be performed without interruption. The first movement begins in a minor and melancholy mood of meditation. The solo violin presents the two main themes—the second of which appears again in the second movement in the woodwinds. The second movement ends with a fiery cadenza for the soloist. Listen in the third movement for contrasting voices of

trumpet and violin, in dialogue, and later of violin and horn.

Sorcerer's Apprentice ..... Dukas

This was inspired by a ballad of Goethe. A magician had the power of turning any stick into a human figure, which immediately became his obedient servant. His apprentice, secretly learning the magic words, during his master's absence used them successfully on a pestle. He ordered the newly made figure to bring water. It obeyed and continued to obey until the place was flooded. The apprentice had failed to learn the words to stop him. In dismay, he clove the pestle with an axe. It immediately became *two* obedient servants, both drawing water. The apprentice was finally saved by the return of the magician, who transformed the two servants into their original form, the pestle.

The Engulfed Cathedral ..... Debussy

This is a transcription for orchestra of the well known piano piece from Debussy's first book of preludes, orchestrated by Edith McIntosh.

"The music was suggested by the old Breton legend of the sunken city of Ys. According to the story, the cathedral of Ys, which lies accursed beneath the ocean emerges slowly from the depths of the sea when the weather is clear. Bells ring . . . priests chant . . . and then quietly the vision disappears, leaving a surface calm, unruffled."

Edith McIntosh, Mus. Bac., F.A.G.O., pianist, organist, and composer has studied here and abroad—has been under such masters as La Forge, Berumen, Cortot, Matthoy, Craxton, Dr. William C. Carl, Dr. David Williams, Clement Gale and Philip James. Her orchestral arrangement of "The Engulfed Cathedral" is having a first hearing at this concert.

Bolero ..... Ravel 1875-

This is a "gigantic masterpiece of orchestration, revealing to the utmost the enormous dynamic power and variety of tonal color of the modern symphonic orchestra." Although not really a Bolero it is decidedly Spanish in its flavor. The theme is heard successively in various solo instruments, clarinet, flute, muted trumpet, then groups of instruments. Building up ever, with infinite tonal variety, always on the same maddening theme, it reaches a climax of almost unbelievable excitement using the full power of the orchestra.

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