Aim and Purpose
OF
The Master School of Music of Brooklyn
AND
Appeal for Increased Endowment

The Master School of Music was founded in 1904 by Mrs. Mary Keys Packer and partially endowed by Mrs. Henry K. Sheldon, in order that the young people of America should not have to go abroad to study music, but should be able to get the very best instruction in their own country.

Because of the growing demand for vocal instruction and the lack of standard in this country, in the training of the voice, the vocal department was the first to be opened. The large number of applications for admittance into the school, this year especially, from young people with fine voices, make the Directors feel that the continuance of our work on a larger scale is more necessary than ever.

During the war the school did not raise the cost of tuition in spite of its own greatly increased expenses. But the time has now come when the Directors feel that the Endowment Fund should be very materially added to. We have therefore decided to appeal to all music lovers of Brooklyn to contribute to a school which has always maintained a high standard of scholarship and which was a pioneer of its kind in the city.

We feel that we can best recognize Mrs. Packer's whole-hearted devotion to the Master School by naming this endowment fund as a memorial to her.

To those who wish to help us by a small yearly contribution we appeal to join the Master School of Music Association as Sustaining Members, at $5.00 a year, or to subscribe a larger amount yearly to go towards the Endowment and Scholarship Funds.

All contributions may be sent to

MISS ELMA LOINES, Treasurer
110 Remsen Street, Brooklyn

OFFICERS

Mrs. I. Sherwood Coffin	President
Mrs. Robert Brockway	1st Vice-President
Mrs. E. Blair Leighton	2nd Vice-President
Miss Elma Loines	Treasurer
Miss Sallie Ingalls	Corresponding Secretary
Mrs. Lorenzo Caruana	Recording Secretary

The Board of Directors

OF

The Master School of Music of Brooklyn

request the honor of your presence

AT A

FAREWELL PIANO RECITAL

BY

The Distinguished Brazilian Pianist

GUIOMAR NOVAES

BROOKLYN ACADEMY OF MUSIC, CONCERT HALL

Wednesday evening, April seventh

at 8.15 o'clock

For the Benefit of
The Endowment and Scholarship
Funds

Kindly return coupons with check drawn to **Master School of Music for receipt** *to*
MISS ELLA McKEAN YORK
Registrar
110 Remsen Street, Brooklyn
before Wednesday, March 31st

PENSION FUND BENEFIT CONCERT

at Carnegie Hall

Monday Evening, February 5, at 8:45

Under the Direction of

BRUNO WALTER

Soprano Soloist:

KIRSTEN FLAGSTAD

BEETHOVEN - WAGNER Program

Leonore Overture, No. 2

Scena and Aria, *Ah, Perfido!*

Kirsten Flagstad

Symphony No. 8 in F major

Prelude to *Parsifal*

Siegfried's Death and Funeral Music from *Götterdämmerung*

Prelude and Love-Death from *Tristan and Isolde*

Kirsten Flagstad

Prices: Lower Tier Boxes (seating 8): $100
Upper Tier Box Seats: $4.20
Parquet: $6.00 Dress Circle: $3.60
Balcony: A-H, $3.00; J-N, $2.40
(Prices include 20% Federal tax)

THE PHILHARMONIC-SYMPHONY SOCIETY OF NEW YORK

1842 **1878**

CONSOLIDATED 1928

1950 ONE HUNDRED NINTH SEASON **1951**

Conductor: DIMITRI MITROPOULOS
Guest Conductors: BRUNO WALTER, GEORGE SZELL, VICTOR DE SABATA, LEONARD BERNSTEIN
Associate Conductor: FRANCO AUTORI
For Young People's Concerts: IGOR BUKETOFF

CARNEGIE HALL

4894th Concert

Under the Direction of

GEORGE SZELL

SUNDAY AFTERNOON, JANUARY 7, 1951, at 2:45

Assisting Artist: GUIOMAR NOVAES, *Pianist*

SMETANA — Symphonic Poem, *Vltava* (*The Moldau*) from the cycle, *Má Vlast (My Country)*

CHOPIN — Concerto No. 2, F minor, Opus 21, for Piano and Orchestra

Maestoso
Larghetto
Allegro vivace

Guiomar Novaes

INTERMISSION

BEETHOVEN — Symphony No. 2, D major, Opus 36

Adagio molto; allegro con brio
Larghetto
Scherzo and Trio; Allegro
Allegro molto

Mme. Novaes plays the Steinway Piano

ARTHUR JUDSON, BRUNO ZIRATO, Managers
THE STEINWAY is the Official Piano of The Philharmonic-Symphony Society
*COLUMBIA AND ‡VICTOR RECORDS

NOTES ON THE PROGRAM

By HERBERT F. PEYSER

Symphonic Poem, *Vltava (The Moldau)*, from the cycle, *Má Vlast* (My Country)

BEDRICH SMETANA

(Born in Lytomysl, March 2, 1824; died in Prague, May 12, 1884)

Vltava (The Moldau River) is the second and most widely known tone piece of Smetana's cycle of six symphonic poems *Má Vlast (My Country)*, through which he aspired to glorify the land of his birth in the eyes of the outside world. The series consists of the following, in the order named: *Vysehrad, Vltava, Sarka, Z ceskych lubuv a hajuv (From Bohemia's Fields and Groves)*, *Tabor* and *Blanik*. The second and fourth are nature pictures, the others bardic evocations of Czech legendry.

Smetana conceived the cycle not long before he was stricken with deafness in the night of October 19-20, 1874. In spite of his incurable affliction, even more sudden and complete than Beethoven's, he wrote the score of *Vysehrad* almost immediately afterwards and that of *Vltava* on the heels of the former. On the closing page of *Vysehrad* the composer placed the words "In a condition of ear disease"; after the final chord of *Vltava* he set down (December 8, 1874): "I am totally deaf."

Vltava was first performed at Zofin (the Sophien-Insel), Prague, on April 4, 1875. Smetana biographers state that the composer arranged the concert at which the first two numbers of *Má Vlast* were played in order to raise funds to enable him to consult noted foreign ear specialists. The individual works of the cycle are accompanied by programmatic descriptions by V. Zeleny, inspired by the composer himself. The latter was not satisfied with a poem which the publisher, Urbanek, had sent him for reproduction on the title page of the printed score. Smetana then wrote the following sketchy outlines of the pictorial and musical details: "At the beginning, the first source of Vltava—second sources of the river (entrance of the clarinets at the 16th bar) — Forests, the hunt (following the repetition) — Rustic wedding (2-4 time)—Luna, dance of the elves (fifth bar in A flat)—St. John's Rapids (33rd bar in 6-8 time, tempo primo)—Broad flow of the river—Motive of Vysehrad (69th bar before the end)—The river moves to its death."

Zeleny's word-picture which prefaces the score reads: "Two springs gush forth in the shade of the Bohemian forest, the one warm and spouting, the other cool and tranquil. Their waves joyously rushing down over their rocky beds unite and glisten in the rays of the morning sun. The forest brook fast hurrying on becomes the river Vltava, which flowing ever on through Bohemia's valleys grow to be a mighty stream. It flows through thick woods in which the joyous noise of the hunter's horn is heard ever nearer and nearer; through grass-grown pastures and lowlands, where a wedding feast is celebrated with song and dancing. At night the wood and water nymphs revel by moonlight in its shining waves, in which many fortresses and castles are reflected as witnesses of the past glories of knighthood and the vanished war-like fame of bygone ages. At the St. John Rapids the stream rushes on, weaving through cataracts, and with foamy waves beats a path for itself through the rocky chasm into the broad river in which it flows on in majestic repose toward Prague, welcomed by the time honored fortress, Vysehrad. Whereupon it sweeps past the quais and under the bridges of the city, to vanish in the dim distance where the gaze of the poet can no longer follow it."

Hermann Kretzschmar described *Vltava* as based on the rondo form. "The main theme of the river, where it is not a folksong, might be described as derived from Mendelssohn. . . . Other ideas take on the significance of episodes and interludes." Smetana himself referred to the opening, with its purling sixteenth-note flute and clarinet figures as "the first stream." Horns paint a picture of the chase; the peasant wedding brings a polka, enriched with passing notes, while at one point an insistent flute projects into the texture of the dance a syncopated D natural, reiterated through seventeen bars. The shimmering nocturne of the water-sprites' frolic leads to a return of the 6-8 river melody. After the tumultuous passage of the rapids of Svaty Jan (marked by shrill piccolo sounds and momentarily recalling a part of Wagner's *Flying Dutchman* music) the theme reappears in broad major. Then, when the stream approaches the heights of Vysehrad, the orchestra resoundingly proclaims the motive of that storied citadel. The river sweeps on with diminishing force in music resembling that of Wagner's Rhine, till the piece ends on a simple but decisive cadence.

Concerto, No. 2, F minor, Opus 21, for Piano and Orchestra

FRÉDÉRIC FRANÇOIS CHOPIN

(Born in Zelazowa-Wola, February 22, 1810; died in Paris, October 17, 1849)

The F minor Concerto was the first composed but the second published of Chopin's two works in this form. It was written in 1829, the year before the one in E Minor, yet issued as No. 2 and given the misleading classification of Opus 21.

On October 3, 1829, Chopin wrote to his friend, Tytus Woyciechowski: "I have—perhaps to my misfortune—already found my ideal, which I worship faithfully and sincerely. Six months have elapsed and I have not yet exchanged a syllable with her of whom I dream every night. Whilst my thoughts were with her I composed the Adagio (*sic!*) of my concerto and early this morning she inspired the waltz which I send you along with this letter." This very temporary "ideal" was a certain Konstancja Gladkowska, twenty years old and beautiful, a vocal student at the Warsaw Conservatory. She harbored operatic ambitions and made her stage debut in Paer's *Agnese.* Chopin went to hear her and dissolved in rapture. "She looked better on the stage than in the salon; left nothing to be desired in her tragic acting; managed her voice excellently up to the high F and G; shaded in a wonderful manner. . . . No singer can be compared to Miss Gladkowska, especially as regards just intonation and genuine warmth of feeling."

Niecks declares that this was not wholly exaggeration. "The success of the lady was real; for at the close of the opera the audience overwhelmed her with applause." Chopin poured out his love in the songful *Larghetto* of the F minor Concerto, which he played for the first time publicly on March 17, 1830, at his initial concert in Warsaw. In due course Konstancja passed out of the composer's life; later he learned that she had married and gone blind. In 1836 the concerto was printed and dedicated to the Countess Delphine Potocka.

Chopin told Woyciechowski that his teacher, Elsner, had praised the *Larghetto* and said there was "something new in it." Whether Elsner at that time said anything about the first movement we do not know. Certainly the composer himself imparts little about it. He was not satisfied at first with his attempts at a concluding *Rondo.* It troubled him for some time and he found it necessary to cut short a visit to the estate of Prince Radziwill because the concerto "was impatiently waiting for its finale." When the F minor was finally performed the first movement was separated from the *Larghetto* and the *Rondo* by a divertissement for the horn "composed and played by Görner." The theatre was sold out three days in advance. The impression created by the concerto was not satisfying to Chopin, though the second and third movements "produced a very great effect, and after them the applause and the 'Bravos' came really from the heart." But he complained that the *Allegro* "was not intelligible to all." Some criticised Chopin for not playing loud enough. The concerto found general acceptance when it was repeated a week later, though one reviewer counselled the composer "to hear Rossini but not to imitate him." On the other hand, a certain Orlowski wrote waltzes and mazurkas on the themes of the concerto and coined money thereby.

In his *Geschichte des Instrumentalkonzerts* the German theorist, Arnold Schering, pointed out definite resemblances between Fredrich Kalkbrenner's D minor Concerto and Chopin's Concerto in E minor. But Schering, misled by the dedication of the latter score to Kalkbrenner, failed to observe that the "relationship" he cites is much closer to the opening of Chopin's F minor Concerto. Niecks likened the Chopin concerto movements to Hummel; "but if the bones are Hummel's the flesh, blood and soul are Chopin's." Liszt called the *Larghetto* a *"morceau d'une surprenante grandeur,"* while Schumann exclaimed: "What are ten editorial crowns compared to one such *Adagio?*" Gerald Abraham, in *Chopin's Musical Style,* discussing the *Larghetto,* alludes to its "long-breathed, sensitive, passionate cantilena proceeding . . . like a vocal melody and ornamented by exquisite piano-coloratura"; and he adds: "It is worth pointing out in passing that the operatic flavor of the F minor slow movement is heightened by its recitative-like middle section the accompaniment to which (tremolo string chords with ominous double-bass pizzicati) is, as Tovey says, 'as fine a piece of instrumentation as Berlioz could have chosen to quote in his famous treatise.' The final movements of both concertos are . . . Hummelian rondos; the F minor by Hummel out of the mazurka."

The F minor Concerto has been variously edited and newly instrumented. In 1868 Karl Klindworth rescored it and some years later Richard Burmeister did some orchestrating of his own.

Symphony No. 2, D major, Opus 36

LUDWIG VAN BEETHOVEN

(Born in Bonn, December 16, 1770; died in Vienna, March 26, 1827)

The year 1802 was a period of wretchedness for Beethoven. His deafness had increased alarmingly; he was afflicted with intestinal troubles and tortured by colic. He went from doctor to doctor, took mineral baths, had recourse to fantastic remedies, and, when these proved vain, tried the effects of country holidays. One of his physicians, a Dr. Schmidt, had recommended the village of Heiligenstadt, at the approaches to the Kahlenberg. The composer knew the place, liked it, and believed he could enjoy unusual quiet and solitude there. The period from May through October, therefore, he spent at Heiligenstadt, living more or less like an anchorite in a whitewashed peasant house on the western outskirts of the town, visited, now and then, only by his doctor and his pupil, Ferdinand Ries. He had resolved "as far as possible to defy my fate, although there must be moments when I shall be the most miserable of God's creatures. . . . I will grapple with fate; it shall never pull me down." However his seclusion may have spared his hearing, it aggravated a depression of spirit which invited suicidal thoughts.

Apart from his deafness, Beethoven was still keenly aware of his love for Giulietta Guicciardi ("a charming child who loves me and is loved by me," he had described her to Wegeler late in 1801). He had felt for a while, he told Wegeler, that "marriage could make me happy," and he asked the girl's parents for her hand, though "she is not of my rank in life." Seemingly her father refused to give his daughter to a man without title or discernible prospects of wealth and position; and "now I certainly cannot marry."

Brooding over his accumulating moods and melancholies during those summer months of 1802, Beethoven set down, on October 6, that heart-shaking letter to his brothers known as the "Heiligenstadt Will." The

document served, no doubt, to relieve in some degree his overwrought feelings. Phrases like "As the autumn leaves fall and wither so have my hopes withered. . . . Even the lofty courage which so often inspired me has vanished. . . . Almost as I came, so I depart. . . . With joy I hasten to meet death face to face," and many more of the sort appear, on the surface, to indicate that the composer harbored thoughts of self-destruction And his friend Breuning wrote to Dr. Wegeler: "You cannot believe the indescribable, I might say horrible, effect, which the loss of his hearing has produced on him." Yet the way out of this despondency lay not in suicide, but in the composition of the *Second* Symphony, the least morbid creation imaginable.

Although the autograph of the *Second* Symphony, like that of the *First,* has been lost, the period of its completion is almost certainly the latter part of 1802. It was long believed to have been written two years earlier, but the acquisition by a Dr. Kessler of a quantity of sketches at a sale of Beethoven's effects fixes the time as the winter of 1802-03.

The *Second* Symphony was dedicated to Prince Karl Lichnowsky. The first performance took place at the Theater an der Wien, April 5, 1803. Other numbers on the program were the *First* Symphony, the oratorio, *Christ on the Mount of Olives,* the C minor Piano Concerto, and, in the words of Ries, "a new piece which I do not remember." There was a stormy rehearsal at eight in the morning on the day of the concert. Lichnowsky, who was present throughout, and who was eager that Beethoven's first large-scale effort in the field of oratorio should be worthily presented, ordered food and wine for the performers, greatly on edge after nearly three hours of intensive rehearsing, and then asked them to go through the choral work once more. Ries says that the concert began at six, "but was so long that certain pieces were not performed." Prices were raised—in some cases tripled. The new symphony appears to have stirred up less response than the oratorio, which obtained, at least, a review of four lines, whereas the orchestral novelty was ignored. When the symphony was performed in Leipzig, April, 1804, the critic Spazier (well regarded by his contemporaries) likened it to "a gross monster, a pierced dragon which will not die, and even in losing its blood (in the *Finale*), wild with rage, still deals vain but furious blows with its tail, stiffened by the last agony."

Berlioz saluted the symphony as "noble, energetic, proud," and called the slow introduction "a masterpiece. . . . The song is of a touching solemnity . . . the rhythm already bolder, the instrumentation richer, more sonorous, more varied. An *Allegro con brio* of enchanting dash is joined to this admirable *Adagio.* The *gruppetto* which is found in the first measure of the theme, given at first to the violas and cellos in unison, is taken up again in an isolated form, to establish either progressions in a *crescendo* or imitative passages between wind instruments and the strings. All these forms have a new and animated physiognomy. . . . The *Larghetto* is a pure and frank song, which at first is sung simply by the strings, and then embroidered with a rare elegance by means of light and fluent figures, whose character is never far removed from the sentiment of tenderness which forms the distinctive character of the principal idea. . . . The *Scherzo* is as frankly gay in its fantastic capriciousness as the *Larghetto* has been wholly and serenely happy; for this symphony is smiling throughout; the warlike bursts of the first *Allegro* are wholly free from violence; there is only the youthful ardor of a noble heart in which the most beautiful illusions of life are preserved untainted."

GUIOMAR NOVAES

Guiomar Novaes is a native of Brazil, whose government recognized her gifts as a child and endowed her studies in Paris. There she was trained by Isidor Philipp at the Paris Conservatoire, and won first prize among 388 piano contestants from many countries. Mme. Novaes also coached with Sigismund Stokjowski, himself a pupil of Paderewski. The pianist made her New York debut at the age of sixteen. Since then, she has concertized extensively in Canada, the United States and in South America.