

simplicity, leading without pause into the passionately romantic Finale — all this could not have been more perfectly adapted thematically to the first movement if it had been written in the white heat of an original inspiration. As Tovey says: "Never has a long and voluble peroration been more masterly in its proportions and more perfectly in character with the great whole which it crowns with so light a touch. Every note inspires affection, and only the inattentive critic can suspect the existence of weaknesses to condone. Fashion and musical party-politics have tried to play many games with Schumann's reputation, but works like this remain irresistible."

*Program notes prepared by W. G. Hill*

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## UNIVERSITY OF ILLINOIS THE STAR COURSE

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# GUIOMAR NOVAES

Pianist

Assisted by

THE UNIVERSITY OF ILLINOIS SYMPHONY  
ORCHESTRA

BERNARD GOODMAN, Conductor

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Auspices

THE UNIVERSITY CONCERT AND  
ENTERTAINMENT BOARD

*University Auditorium  
Monday evening, March thirtieth  
Nineteen hundred fifty-three  
Eight o'clock*

## PROGRAM

GUIOMAR NOVAES was born in Brazil and studied at the Paris Conservatory. She made her debut at the age of sixteen. Mme. Novaes played with every major orchestra in England, France, Germany, and Switzerland. Wherever she appeared, success was instantaneous.

Whether she plays at the White House, at the Brazilian Embassy in Washington, or on the Concert series of a university town, whether she performs as the featured soloist with a great symphony orchestra or alone in a recital before New York's exacting public, Mme. Novaes is admired and loved as a unique artist and one of the greatest women of our generation.

Although by now she is world-famous, Mme. Novaes has never forgotten the help extended to her by the Brazilian government. As Brazil's most ardent ambassadress, she has done more for the educational and cultural growth of her native land than any other artist. Brazil, in turn, loves her distinguished daughter. The large Brazilian cities have placed plaques in her honor in many of the theatres and concert halls. And visitors to Rio de Janeiro, approaching Brazil's largest theatre, see a simple but proud statement on a bronze plaque at the entrance. "IN THIS THEATRE GUIOMAR NOVAES HAS PLAYED."

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### ANNOUNCEMENTS

The next Star Course Series concert will be presented by Mack Harrell, baritone, on April 14, 1953, at 8:00 o'clock.

### Organ Prelude in G minor . . . . . *Bach-Siloti*

This Prelude is a very early work— from about 1709, composed at Weimar, or perhaps even earlier. It, in its original form, had a fugue associated with it, one that used a subject that was hinted at in the Prelude. The version used tonight presents only the prelude in a turn of the century dress as a piano transcription. The prelude itself is quite brief, containing but forty-two measures, which are, however, expanded to seven pages extent by the use of rapid notes as filler to give the sonorous pianistic effect so much appreciated a generation or two ago.

### Sonata in C sharp minor, Opus 27, No. 2 . . . . . *Beethoven*

Adagio sostenuto

Allegretto

Presto agitato

This sonata is undoubtedly the best known work of its type in the world—and thus the least likely to need the introduction of program notes. It is superficially the most familiar and loved of such works—if not the best understood. The reason for this no doubt results from stories regarding the work that have grown up since Beethoven's time—and that he would have been much surprised to hear. But the sonata can be heard at least as effectively without the apparatus of the trumped up emotionalism of the program. Listened to as music pure and simple the work is more effective than any program can make it.

### INTERMISSION

### Concerto in A minor, Opus 54 . . . . . *Schumann*

Allegro affetuoso

Intermezzo: Andantini grazioso —

Allegro vivace

This Concerto is usually thought of as the ultimate in musical romanticism of the lush sort that gives free rein to personal expression, to subjective feeling that denies itself nothing in the effort to revel at will in unbridled hedonism. This view has been modified more recently, however, and the work seen in a different light. Reti has spoken of the remarkable integrity with which the composer maintains his thematic "rectitude" throughout the course of the whole work. He has pointed out the fact, among other things, that the main themes used in the first and last movements, for instance, are mere transformation of the same basic idea—and not very remote transformations at that.

The first movement had been composed in 1841, and had led an independent existence for four years as a fantasia for pianoforte and orchestra. Schumann's instinct was true when in 1845 he recognized that it was only the first movement of a larger work. The added slow movement with its intimate and childlike