

UNITED STATES RUBBER COMPANY

presents

THE PHILHARMONIC-SYMPHONY ORCHESTRA OF NEW YORK

NEW YORK PHILHARMONIC 1842; NEW YORK SYMPHONY 1878; CONSOLIDATED 1928

In the third Spring and Summer Series of sponsored broadcast concerts

CARNEGIE HALL

SUNDAY AFTERNOON, JULY 1, 1945, AT 3:00 P. M.

4,252ND CONCERT AND 582ND BROADCAST

under the direction of

ARTUR RODZINSKI

REQUEST OF THE TROOPS PROGRAM

MOZART "Eine Kleine Nachtmusik," Serenade for
String Orchestra (K. 525)

I. Allegro

III. Minuetto; allegretto

II. Romanza

IV. Rondo: allegro

WAGNER Prelude to "Die Meistersinger"

INTERMISSION (5 minutes)

TSCHAIKOWSKY Symphony No. 5, in E minor, Opus 64

I. Andante: allegro con anima

II. Andante cantabile, con alcuna licenza

III. Valse: allegro moderato

IV. Finale, andante maestoso; allegro vivace

The Star-Spangled Banner

(Program subject to change without notice)

Broadcast coast-to-coast over the Columbia Network



THE PHILHARMONIC-SYMPHONY SOCIETY OF NEW YORK

113 West 57th Street, New York 19, N. Y.

Artur Rodzinski, Musical Director

Arthur Judson, Manager

Bruno Zirato, Associate Manager

PROGRAM FOR SUNDAY A

MOZART "Eine Kleine Nachtmusik," Serenade for String Orchestra (K. 525)

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791)

This Mozartean treasure, the most popular of his works for orchestra, was written during the summer of 1787 while Mozart was at work on his opera, "Don Giovanni." Nothing more historically is known about the music, however, not even whether it was performed. Mozart listed it in his catalogue as a composition in five movements, including two minuets. What has become of the second minuet is also unknown; only one survives.

Several weeks before composing this "Little Night Music" Mozart wrote his divertimento, "A Musical Joke," a comic piece making fun of bad composers and worse players. The short time that elapsed between the two works leads Alfred Einstein, in his recent book, "Mozart, His Character, His Work," to say:

"All the riddles presented by this work would be solved by the assumption that Mozart wrote it for himself, to satisfy an inner need, and that it served as a corrective counterpart to the 'Musical Joke.' To create that satire on clumsy composing must have been an endless pleasure to him, but at the same time a kind of self-mortification that did violence to nature. A pair of ears so sensitive as his required that the mistakes be corrected . . .

"After Mozart had disturbed the cosmic system by the 'Musical Joke,' he set it to rights again with the 'Kleine Nachtmusik.' The four movements are quite short, but not a note could be added to them. Nothing very personal is said—not even in the *Romanza*, which could be dubbed 'Andante innocente;' only in the middle section does the prevailing innocence give way to a mild unrest. The Minuet is as short and regular as it can be, robust in the principal section, tender in the Trio. This is supreme mastery in the smallest possible frame."

WAGNER Prelude to "Die Meistersinger"

(Born at Leipzig, May 22, 1813; died at Venice, February 13, 1883)

While completing his libretto of "Die Meistersinger" in Paris, Wagner wrote in a letter: "I often laugh out loud when I raise my eyes from my work and see through my windows the Tuileries and Louvre straight opposite; for my real self is now roaming the streets of Nuremberg, and mixing with somewhat blunt, square-cornered folk."

Wagner had searched through old books to learn all he could about the simple working townspeople in medieval Nuremberg and their cultivation of the art of song. There were more than 250 mastersingers in the town, and their contests and the rigid rules governing them gave Wagner the idea for his only comic opera.

The story centers around a romance between Eva, a mastersinger's daughter, and Walther, a young knight, who must qualify as a mastersinger himself before he can compete for her hand. His rival is the middle-aged town clerk who, as official marker at the preliminary trials, gleefully adds up a damaging score of broken rules against Walther. In the end, the knight triumphs over this handicap with the aid of Hans Sachs, the gentle, philosophic cobbler who is himself in love

TERNOON, JULY 1st, 1945

with Eva. By unselfish sacrifice and renunciation, the aging Sachs conceals his own heartache in order to unite the two young lovers.

The prelude summarizes the principal themes of the opera, among them the ceremonial strains of the mastersingers' march, the song of the populace in praise of their art, and various love motives, including a quotation from the famous "Prize Song" with which Walther is finally to win the contest and his beloved Eva.

INTERMISSION (5 minutes)

TSCHAIKOWSKY . . . Symphony No. 5, in E minor, Opus 64

*(Born at Kamsko-Votkinsk, Government of Viatka, May 7, 1840;
died at St. Petersburg, November 6, 1893)*

When Tschaikowsky was 48 he decided that "when I am old and past composing, I shall spend the whole of my time in growing flowers." The time was summer and the surroundings lovely. Tschaikowsky was at his picturesque summer place on a wooded hill, where he could be alone to enjoy his little garden and take long walks in the surrounding forest.

There, amidst the most inspiring scenes, Peter brooded because no inspiration came and he feared he had written himself out. But the summer held more promise than he thought; before it was over he had conceived and completed his Fifth Symphony.

"I have not failed," said the doubt-ridden composer, "it is good." The following November—the year was 1888—Tschaikowsky conducted the first performance at St. Petersburg. The audience enjoyed it and the composer was presented with a laurel wreath, but a few tart remarks in the local press restored his earlier gloom. This mood remained until he presented the symphony in Hamburg and had occasion to trade notes with an esteemed contemporary, Brahms, who remained in town an extra day just to hear the first rehearsal.

Tschaikowsky was pleased to find that Brahms occupied the next room to his in the hotel. After the rehearsal the two composers dined together. Peter found his colleague "very sympathetic" and praised his "frankness and simplicity." Brahms told him that he liked the Fifth Symphony with the exception of the finale, thus agreeing with Tschaikowsky's own opinion. He spoke with such disarming candor that Peter was not hurt, but spoke just as freely of Brahms' music, which he disliked, and even invited Brahms to conduct in Moscow.

THE STAR-SPANGLED BANNER

(The conductor will lead the audience and orchestra in our national anthem)

The Steinway is the Official Piano of The Philharmonic-Symphony Society
Complimentary tickets to these broadcasts will be discontinued after the concert of September 30, 1945. The regular subscription season will begin on Thursday evening, October 4, 1945. Prospectus of The Philharmonic-Symphony Society giving full information on the subscription series for the season 1945-46, is available in the racks in the Carnegie Hall lobby or will be mailed on request.

Subscription orders are now being accepted at the offices of the Society, Room 1609 at 113 W. 57th St., N. Y. 19, N. Y., from 9:30 to 5:00, Saturdays from 9:30 to 12:00.