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Concerto

1934

1934

JUILLIARD SCHOOL OF MUSIC

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Illustrating

THE LITERATURE OF THE CONCERTO

◆

FRIDAY EVENINGS AT EIGHT-THIRTY

January 19 February 2 February 23 March 9 March 23 April 6

◆

Soloists

ROSINA LHEVINNE
OLGA SAMAROFF
GEORGES BARRERE
EDOUARD DETHIER
JOHN ERSKINE
CARL FRIEDBERG
JAMES FRISKIN
ERNEST HUTCHESON
PAUL KOCHANSKI
HANS LETZ
JOSEF LHEVINNE
LOUIS PERSINGER
FELIX SALMOND
ALEXANDER SILOTI
ALBERT STOESSEL
GEORGE VOLKEL
OSCAR WAGNER

◆

Conductor: ALBERT STOESSEL

Associate Conductors:
GEORGES BARRERE CARL FRIEDBERG ERNEST HUTCHESON LOUIS PERSINGER

The Orchestra of the Juilliard School of Music

◆

The programs will include concertos for piano, violin, violoncello, flute, organ, and combinations of two or more instruments

The proceeds of these concerts will be given to the Students' Aid Fund of the Juilliard School of Music

◆

Subscription for the course of six concerts.....$15.00
Students' rate for the course of six concerts..... $3.00

No tickets for single concerts will be sold

◆

Tickets for the course may be obtained at the
Concert Department
JUILLIARD GRADUATE SCHOOL
130 Claremont Avenue
New York City

1934

PROGRAMS

(SUBJECT TO CHANGE)

◆

I

FRIDAY, JANUARY 19, AT 8.30 P. M.

Vivaldi.....Concerto for four violins
EDOUARD DETHIER, HANS LETZ, LOUIS PERSINGER, and ALBERT STOESSEL

Bach-Vivaldi.....Concerto for four pianos
(Transcription of the above concerto by Bach)
ROSINA LHEVINNE, OLGA SAMAROFF, ERNEST HUTCHESON, and OSCAR WAGNER

Händel.....Concerto for organ
GEORGE VOLKEL

Mozart.....Concerto for two pianos
OLGA SAMAROFF and ERNEST HUTCHESON

◆

II

FRIDAY, FEBRUARY 2, AT 8.30 P. M.

Mozart.....Concerto for flute
GEORGES BARRERE

Beethoven.....Concerto for violin
LOUIS PERSINGER

Liszt.....Todtentanz, for piano and orchestra
ALEXANDER SILOTI

◆

III

FRIDAY, FEBRUARY 23, AT 8.30 P. M.

Corelli.....Concerto grosso for string orchestra (Christmas Concerto)

Boccherini.....Concerto in B flat for violoncello
FELIX SALMOND

Griffes.....Poème for flute and orchestra
GEORGES BARRERE

Franck.....Variations symphoniques for piano and orchestra
JAMES FRISKIN

PROGRAMS

(SUBJECT TO CHANGE)

◆

IV

FRIDAY, MARCH 9, AT 8.30 P. M

BEETHOVEN PROGRAM

Concerto in E flat for piano
ERNEST HUTCHESON

Romance in F for violin
LOUIS PERSINGER

Choral Fantasia for piano, orchestra, and chorus with soloists
Piano: OLGA SAMAROFF

◆

V

FRIDAY, MARCH 23, AT 8.30 P. M.

Bach.....Concerto for three pianos
ROSINA LHEVINNE, JOHN ERSKINE, and JAMES FRISKIN

Bach.....Concerto for two violins
HANS LETZ and ALBERT STOESSEL

Brahms.....Concerto in B flat for piano
CARL FRIEDBERG

◆

VI

FRIDAY, APRIL 6, AT 8.30 P. M.

Bloch.....Schelomo for violoncello and orchestra
FELIX SALMOND

Mendelssohn.....Concerto for violin
PAUL KOCHANSKI

Tschaikowsky.....Concerto in B flat minor for piano
JOSEF LHEVINNE

1/19/34

JUILLIARD GRADUATE SCHOOL

SIX ORCHESTRAL CONCERTS

Illustrating

THE LITERATURE OF THE CONCERTO

First Concert

FRIDAY EVENING, JANUARY 19, 1934
at Eight-thirty

130 Claremont Avenue, New York City

PROGRAM

I

Concerto in B minor for four violins and orchestra of strings.....Vivaldi
Allegro Larghetto Allegro
EDOUARD DETHIER, HANS LETZ, LOUIS PERSINGER, and ALBERT STOESSEL

II

Concerto in A minor for four pianos and orchestra of strings.....Vivaldi-Bach
Allegro Largo Allegro
(The same concerto as the above transcribed for pianos by Bach)
ROSINA LHEVINNE, JAMES FRISKIN, ERNEST HUTCHESON, and OSCAR WAGNER

III

Concerto in D minor for organ.....Händel
Adagio—Allegro Larghetto Allegro
Cadenzas by Alexandre Guilmant
GEORGE W. VOLKEL

IV

Concerto in E flat for two pianos.....Mozart
Allegro Andante Rondo (Allegro)
Cadenzas by Erno von Dohnanyi
ROSINA and JOSEF LHEVINNE

Orchestra of the Juilliard School of Music
Conductors: Albert Stoessel and Ernest Hutcheson

Mr. and Mrs. Lhevinne use the Baldwin piano
Messrs. Friskin, Hutcheson, and Wagner use the Steinway Piano
The organ was built by Casavant Frères

The next concert of the course will be given on Friday evening, February 2

2/2/34

JUILLIARD GRADUATE SCHOOL

◆

SIX ORCHESTRAL CONCERTS

Illustrating

THE LITERATURE OF THE CONCERTO

◆

Second Concert

FRIDAY EVENING, FEBRUARY 2, 1934
at Eight-thirty

130 Claremont Avenue, New York City

ALBERT STOESSEL, Conductor

◆

PROGRAM

I

Concerto in D major for flute.....Mozart

Allegro aperto
Andante ma non troppo
Allegro

(Cadenzas by Georges Barrère)

GEORGES BARRÈRE

II

Concerto in D major, op. 61, for violin.....Beethoven

Allegro ma non troppo
Larghetto
Rondo

(Cadenzas by Fritz Kreisler)

LOUIS PERSINGER

III

Danse Macabre.....Liszt

ALEXANDER SILOTI

◆

Orchestra of the Juilliard School of Music

◆

Steinway Piano

◆

The next concert of the course will be given on Friday evening, February 23

3/9/34

JUILLIARD GRADUATE SCHOOL

◆

SIX ORCHESTRAL CONCERTS

Illustrating

THE LITERATURE OF THE CONCERTO

◆

Fourth Concert

FRIDAY EVENING, MARCH 9, 1934

at Eight-thirty

130 Claremont Avenue, New York City

◆

PROGRAM OF COMPOSITIONS BY BEETHOVEN

I

Concerto in E flat for piano, op. 73

Allegro

Adagio un poco moto

Rondo (Allegro)

ERNEST HUTCHESON

II

Romance in G major, op. 40 } for violin
Romance in F major, op. 50 }

LOUIS PERSINGER

Intermission

III

Fantasia for piano, orchestra and chorus, op. 80

Piano: Ernest Hutcheson

Chorus of the Institute of Musical Art, Margarete Dessoff, conductor

◆

Orchestra of the Juilliard School of Music

Conductors: ALBERT STOESSEL and GEORGES BARRÈRE

◆

Steinway Piano

◆

The next concert of the series will be given on Friday evening, March 23

3/23/34

JUILLIARD GRADUATE SCHOOL

◆

SIX ORCHESTRAL CONCERTS

Illustrating

THE LITERATURE OF THE CONCERTO

◆

Fifth Concert

FRIDAY EVENING, MARCH 23, 1934

at Eight-thirty

130 Claremont Avenue, New York City

◆

PROGRAM

I

Concerto in C major for three pianos.....Bach

Vivace
Adagio
Allegro

ROSINA LHEVINNE, JOHN ERSKINE, and JAMES FRISKIN

II

Concerto in D minor for two violins.....Bach

Vivace
Largo
Allegro

HANS LETZ and ALBERT STOESSEL

Intermission

III

Concerto in B flat for piano.....Brahms

Allegro non troppo
Allegro appassionato
Andante
Allegretto grazioso

CARL FRIEDBERG

◆

Orchestra of the Juilliard School of Music

Conductors: LOUIS PERSINGER and ALBERT STOESSEL

◆

Steinway Pianos

◆

The next and last concert of the series will be given Friday evening, April 6

4/6/34

JUILLIARD GRADUATE SCHOOL

◆

SIX ORCHESTRAL CONCERTS

Illustrating

THE LITERATURE OF THE CONCERTO

◆

Sixth and Last Concert

FRIDAY EVENING, APRIL 6, 1934

at Eight-thirty

130 Claremont Avenue, New York City

◆

PROGRAM

I

Schelomo for violoncello and orchestra.....Bloch

FELIX SALMOND

II

Concerto in E minor for violin.....Mendelssohn

Allegro molto appassionato
Andante
Allegretto, ma non troppo—Allegro molto vivace

ALBERT SPALDING

Intermission

III

Concerto in B flat minor for piano.....Tschaikowsky

Andante non troppo e molto maestoso—Allegro con spirito
Andantino semplice
Allegro con fuoco

JOSEF LHEVINNE

◆

Orchestra of the Juilliard School of Music
Conductors: ALBERT STOESSEL, LOUIS PERSINGER, ERNEST HUTCHESON

◆

Mr. Lhevinne uses the Baldwin Piano

1934-35

SEASON 1934-1935

◈

JUILLIARD SCHOOL OF MUSIC

Announces a Second Course of Six Orchestral Concerts
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THE LITERATURE OF THE CONCERTO

FRIDAY EVENINGS AT EIGHT-THIRTY

November 23 December 21 January 11 February 15 March 15 April 12

◈

Soloists

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GEORGES BARRÈRE
ARTHUR CHRISTMANN
JOHN ERSKINE
CARL FRIEDBERG
JAMES FRISKIN
JULIUS HUEHN
ERNEST HUTCHESON
JOSEF LHEVINNE
LOUIS PERSINGER
PAULINE PIERCE
FELIX SALMOND
CARLOS SALZEDO
JUDITH SIDORSKY
ALEXANDER SILOTI
ALBERT SPALDING
RISÉ STEVENS
ALBERT STOESSEL
OSCAR WAGNER

◈

Conductor: ALBERT STOESSEL

Associate Conductors

GEORGES BARRÈRE CARL FRIEDBERG ERNEST HUTCHESON LOUIS PERSINGER

The Orchestra of the Juilliard School of Music

◈

The proceeds of these concerts will be given to the
Students' Aid Fund of the Juilliard School of Music

◈

Subscription for the course of six concerts.....$10.00 and $5.00

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(only to active music-students)

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◈

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New York City

Address.....

.....

Please make cheques payable to
W. J. BERGOLD, Accountant
130 Claremont Avenue, New York

Please address communications to the Concert Department

1934 35

PROGRAMS

(SUBJECT TO CHANGE)

I

FRIDAY, NOVEMBER 23, AT 8.30 P. M.

Bach.....Concerto in D minor for three pianos
JOHN ERSKINE, ERNEST HUTCHESON, and OSCAR WAGNER

Bloch.....Concerto grosso
Piano obbligato: ETHELYN DRYDEN

Brahms.....Concerto for violin and 'cello
ALBERT SPALDING and FELIX SALMOND

II

FRIDAY, DECEMBER 21, AT 8.30 P. M.

Mozart.....Concerto for flute and harp
GEORGES BARRÈRE and CARLOS SALZEDO

Wieniawski.....Concerto in D minor for violin
LOUIS PERSINGER

MacDowell.....Concerto in D minor for piano
ERNEST HUTCHESON

III

FRIDAY, JANUARY 11, AT 8.30 P. M.

Händel.....Concerto grosso

Boccherini.....Concerto in B flat for 'cello
FELIX SALMOND

Delius.....“Cynara,” for baritone and orchestra
JULIUS HUEHN

Beethoven.....Concerto in C for piano
JAMES FRISKIN

PROGRAMS

(SUBJECT TO CHANGE)

IV

FRIDAY, FEBRUARY 15, AT 8.30 P. M.

Mozart.....Concerto in G for violin
LOUIS PERSINGER

Bach.....Cantata No. 53, for solo contralto: “Strike, Thou Hour Immortal”
RISÉ STEVENS

Lambert.....“The Rio Grande,” for solo piano, chorus and orchestra
Solo piano: JUDITH SIDORSKY
Mezzo-soprano solo: PAULINE PIERCE

Schubert-Liszt.....Fantasy in C for piano and orchestra
ALEXANDER SILOTI

V

FRIDAY, MARCH 15, AT 8.30 P. M.

Elgar.....Concerto for violin
ALBERT STOESSEL

Debussy.....Rhapsody for clarinet and orchestra
ARTHUR CHRISTMANN

Liszt.....Concerto in E flat for piano
CARL FRIEDBERG

VI

FRIDAY, APRIL 12, AT 8.30 P. M.

Bach.....Brandenburg Concerto No. 6

Bach.....Cantata No. 51, for solo soprano: “Rejoice Greatly”
JOSEPHINE ANTOINE
Trumpet obbligato: WILLIAM VACCHIANO

Chausson.....Poème for violin and orchestra
ALBERT SPALDING

Chopin.....Concerto in F minor for piano
JOSEF LHEVINNE

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1934-35

SEASON 19

JUILLIARD SC

Announces a Sec

THE LITE

November

JUILLIARD SCHOOL OF MUSIC

◈

COURSE OF SIX ORCHESTRAL CONCERTS
illustrating
THE LITERATURE OF THE CONCERTO

I enclose my cheque in the amount of $.....for.....subscription(s) to the course of Six Concerts.

Name.....

Address.....

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11/23/34

Nov. 23, 1934

JUILLIARD GRADUATE SCHOOL

✧

SIX ORCHESTRAL CONCERTS

Illustrating

THE LITERATURE OF THE CONCERTO

✧

First Concert

FRIDAY EVENING, NOVEMBER 23, 1934
at Eight-thirty

130 Claremont Avenue, New York City

✧

PROGRAM

I

Concerto in D minor for three pianos.....Bach

Allegro
Alla siciliana
Allegro

JOHN ERSKINE, ERNEST HUTCHESON, and OSCAR WAGNER

II

Concerto grosso for string orchestra with piano obbligato.....Bloch

Prelude
Dirge
Pastorale and Rustic Dances
Fugue

Piano obbligato: ETHELYN DRYDEN

III

Concerto for violin and 'cello.....Brahms

Allegro
Andante
Vivace ma non troppo

ALBERT SPALDING and FELIX SALMOND

✧

Orchestra of the Juilliard School of Music

Conductors: CARL FRIEDBERG, ALBERT STOESSEL

Steinway Pianos

12/21/34

JUILLIARD GRADUATE SCHOOL

✧

SIX ORCHESTRAL CONCERTS

Illustrating

THE LITERATURE OF THE CONCERTO

✧

Second Concert

FRIDAY EVENING, DECEMBER 21, 1934
at Eight-thirty

130 Claremont Avenue, New York City

✧

PROGRAM

I

Concerto for flute and harp.....Mozart

Allegro
Andantino
Rondo

GEORGES BARRÈRE and CARLOS SALZEDO

II

Concerto in D minor, Op. 22.....Wieniawski

Allegro moderato
Romance
Finale (alla zingara)

LOUIS PERSINGER

Intermission

III

Concerto in D minor for piano.....MacDowell

Larghetto calmato
Presto giocoso
Largo — molto allegro

ERNEST HUTCHESON

✧

Orchestra of the Juilliard School of Music

ALBERT STOESSEL, Conductor

Steinway Piano

The next concert of the course will be given on Friday evening, January 11

1/11/35

JUILLIARD GRADUATE SCHOOL

✧

SIX ORCHESTRAL CONCERTS

Illustrating

THE LITERATURE OF THE CONCERTO

✧

Third Concert

FRIDAY EVENING, JANUARY 11, 1935

at Eight-thirty

✧

CONCERT HALL

130 Claremont Avenue

NEW YORK CITY

1/4/35

PROGRAM

I

Concerto Grosso in B-flat major, Op. 3, No. 2 ..... Handel

Vivace
Largo
Allegro
Andante Allegro
Andante (Variations)

II

Concerto in B-flat major for 'cello ..... Boccherini

Allegro moderato
Adagio non troppo
Rondo—allegro

FELIX SALMOND

Intermission

III

Rhapsody, Op. 53, for alto, male chorus and orchestra ..... Brahms

Alto solo: LUCIELLE BROWNING

IV

Concerto in G major, Op. 58, for piano ..... Beethoven

Allegro moderato
Andante con moto
Rondo—vivace

JAMES FRISKIN

✧

Orchestra of the Juilliard School of Music

Conductors: ERNEST HUTCHESON and ALBERT STOESSEL

✧

Steinway Piano

The next concert of the course will be given Friday Evening, February 15

Rhapsody for alto, male chorus and orchestra ..... Brahms

Words by Johann Wolfgang von Goethe

But who goes there alone?
In the thicket from his pathway he strays.
After him clash the branches together,
The grass rises again, the desert engulfs him
Who can comfort his anguish, who, if balsam be deathly?
If the hate of men from the fulness of love be drained?
He that was scorned turned to a scorner,
Lonely now devours all he hath of worth in a
barren self-seeking.
Bides there in Thy psalter, all-loving Father,
One strain can but come to his hearing.
Oh, enlighten his heart!
Open his o'er-clouded eyes upon the thousand
well-springs hard by the thirsty one in Thy desert

2/15/35

JUILLIARD GRADUATE SCHOOL

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SIX ORCHESTRAL CONCERTS

Illustrating

THE LITERATURE OF THE CONCERTO

✧

Fourth Concert

FRIDAY EVENING, FEBRUARY 15, 1935

at Eight-thirty

✧

CONCERT HALL

130 Claremont Avenue

NEW YORK CITY

2/15/35

PROGRAM

I

Concerto in G major for violin.....Mozart

Allegro
Adagio
Rondo

(Cadenzas by Eugène Ysaye)

LOUIS PERSINGER

II

Cantata No. 53 for solo contralto.....Bach

("Strike, Thou Hour Immortal")

RISÉ STEVENS

Intermission

III

"The Rio Grande," for solo piano, chorus and orchestra.....Lambert

Solo piano: JUDITH SIDORSKY

Contralto: RISÉ STEVENS

IV

Fantasy in C ("Wanderer" Fantasy).....Schubert-Liszt

ALEXANDER SILOTI

Orchestra of the Juilliard School of Music

Conductors: ALBERT STOESSEL and ERNEST HUTCHESON

Steinway Piano

BY THE RIO GRANDE

By the Rio Grande
They dance no sarabande
On level banks like lawns above the glassy, lolling tide;
Nor sing they forlorn madrigals
Whose sad note stirs the sleeping gales
Till they wake among the trees and shake the boughs,
And fright the nightingales;
But they dance in the city, down the public squares,
On the marble pavers with each colour laid in shares,
At the open church doors loud with light within,
At the bell's huge tolling,
By the river music, gurgling, thin
Through the soft Brazilian air.
The Commendador and Alguacil are there
On horseback, hid with feathers, loud and shrill
Blowing orders on their trumpets like a bird's sharp bill
Through boughs, like a bitter wind, calling
They shine like steady starlight while those other sparks are falling
In burnished armour, with their plumes of fire,
Tireless while all others tire
The noisy streets are empty and hushed is the town
To where, in the square, they dance and the band is playing;
Such a space of silence through the town to the river
That the water murmurs loud
Above the band and crowd together;
And the strains of the sarabande,
More lively than a madrigal,
Go hand in hand
Like the river and its waterfall
As the great Rio Grande rolls down to the sea.
Loud is the marimba's note
Above these half-salt waves,
And louder still the tympanum,
The plectrum, and the kettle-drum,
Sullen and menacing
Do these brazen voices ring
They ride outside,
Above the salt-sea's tide,
Till the ships at anchor there
Hear this enchantment
Of the soft Brazilian air,
By those Southern winds wafted,
Slow and gentle,
Their fierceness tempered
By the air that flows between.

SACHEVERELL SITWELL

PROGRAM

I

Concerto in G major for violin.....Mozart

Allegro
Adagio
Rondo

(Cadenzas by Eugène Ysaye)

LOUIS PERSINGER

II

Cantata No. 53 for solo contralto.....Bach

("Strike, Thou Hour Immortal")

RISÉ STEVENS

Intermission

III

"The Rio Grande," for solo piano, chorus and orchestra.....Lambert

Solo piano: JUDITH SIDORSKY
Contralto: RISÉ STEVENS

IV

Fantasy in C ("Wanderer" Fantasy).....Schubert-Liszt

ALEXANDER SILOTI

Orchestra of the Juilliard School of Music

Conductors: ALBERT STOESSEL and ERNEST HUTCHESON

Steinway Piano

FIFTH CONCERT

The next concert of the course will be given on March 15
with the following program:

Brandenburg Concerto No. VI.....Bach

Piano Concerto in C minor.....Beethoven

CARL FRIEDBERG

Rhapsody for clarinet and orchestra.....Debussy

ARTHUR CHRISTMANN

Symphonie espagnole.....Lalo

ALBERT SPALDING

The last concert of the course will be given on Wednesday, April 17,
instead of Friday, April 12, as originally scheduled

BACH - HANDEL FESTIVAL

Commemorating the 250th Anniversary of the birth of these composers

Under the auspices of the
JUILLIARD SCHOOL OF MUSIC
and
THE ORATORIO SOCIETY OF NEW YORK

✧

Course A.....April 27, 30 and May 3
Course B.....April 29, May 1 and 4
(the programs of the two courses are identical)

✧

For further details communicate with
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3/15/35

JUILLIARD GRADUATE SCHOOL

✧

SIX ORCHESTRAL CONCERTS

Illustrating

THE LITERATURE OF THE CONCERTO

✧

Fifth Concert

FRIDAY EVENING, MARCH 15, 1935

at Eight-thirty

✧

CONCERT HALL

130 Claremont Avenue

NEW YORK CITY

3/15/30

PROGRAM

I

Brandenburg Concerto No. 6 in B-flat major.....Bach
For Violas, 'Cellos and Basses

Allegro moderato
Adagio ma non tanto
Allegro

II

Piano Concerto in C minor.....Beethoven

Allegro con brio
Largo
Rondo, allegro

(Cadenza by Reinecke)

CARL FRIEDBERG

Intermission

III

Rhapsody for clarinet and orchestra.....Debussy

ARTHUR CHRISTMANN

IV

Symphonie espagnole.....Lalo

Allegro non troppo
Scherzando
Andante
Rondo

ALBERT SPALDING

Orchestra of the Juilliard School of Music

Conductors: ALBERT STOESSEL and ERNEST HUTCHESON

Steinway Piano

SIXTH CONCERT

The sixth and last concert of the course will be given on Wednesday, April 17, instead of Friday, April 12, as originally scheduled, with the following program:

Concerto for violin.....Brahms

ALBERT STOESSEL

Cantata No. 51, for solo soprano "Rejoice Greatly".....Bach

JOSEPHINE ANTOINE

Trumpet obbligato: WILLIAM VACCHIANO

Concerto in F minor for piano.....Chopin

JOSEF LHEVINNE

BACH - HANDEL FESTIVAL

Commemorating the 250th Anniversary of the birth of these composers

Under the auspices of the
JUILLIARD SCHOOL OF MUSIC
and
THE ORATORIO SOCIETY OF NEW YORK

✧

Course A.....April 27, 30 and May 3
Course B.....April 29, May 1 and 4
(the programs of the two courses are identical)

✧

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130 Claremont Avenue, New York City

4/17/35

["Literature of the Concerto" 4.17.35 removed to

loose programs]

Student Recitals

March 22, 1934

CONCERT OF OPERATIC EXCERPTS
by
MEMBERS OF THE VOCAL DEPARTMENT
of the
JUILLIARD GRADUATE SCHOOL

under the direction of Alberto Bimboni

Thursday evening, March 22, 1934
at eight-thirty

Institute of Musical Art Recital Hall
120 Claremont Avenue

PROGRAM

1

Pagliacci - Duet from Act I — Leoncavallo
Grace Wallis Huddle, Floyd Worthington

2

Forza del Destino — Verdi
Alma Michelini, Gean Greenwell

3

Favorita — Donizetti
Pauline Pierce, George Britton

4

Der Freischütz - Trio from Act II — Weber
Apolyna Stoskus, Helen Fernum, Walter Nagle

5

Aida - Duet from Act II — Verdi
Martha Dwyer, Rise Stevens

6

Lindá di Chamounix - Duet from Act II — Donizetti
Helen Fernum, Lucielle Browning

7

Manon - Act III — Massenet
Ruby Mercer, Eugene Ramey, Robert Geis

8

Die Meistersinger von Nurnberg-Quintet from Act III — Wagner
Martha Dwyer, Pauline Pierce, Eugene Ramey,
Allen Stewart, Julius Huehn

Alberto Bimboni at the piano

Steinway piano

April 15, 1935

CONCERT OF OPERATIC EXCERPTS
by
MEMBERS OF THE VOCAL DEPARTMENT
of the
JUILLIARD GRADUATE SCHOOL

under the direction of Alberto Bimboni

Monday evening, April 15, 1935

at eight-thirty

Institute of Musical Art Recital Hall

120 Claremont Avenue

PROGRAM

I. (a) MIGNON. Duet des hirondelles (Act first)...Thomas
(b) VERONIQUE. Duet (Act second).....Messager
Virginia Speed, Renaldo Rovers

2. (a) LAKME. Duet (Act first).....Delibes
Signe Gulbrandsen, Margaret Preuss

(b) FALSTAFF. Quartet (Act first, part second)..Verdi
Maxine Stellman, Carolyn Urbanek
Athena Pappas, Margaret Preuss

3. NORMA. Duet (Act second).....Bellini
Emma Beldan, Helen Van Loon

4. RIGOLETTO. Monologue and Duet (Act first)...Verdi
Helen Fernum, Floyd Worthington

5. SAMSON AND DELILAH. Aria and duet (Act second)...
Saint-Saens
Lucielle Browning, Robert Geis

6. LUCIA DI LAMMERMOOR. Mad Scene and Rondo (Act 2nd)
Donizetti
Helen Fernum, Frederick Wilkins (Flute Obbligato)

7. FORZA DEL DESTINO. Duet (Act second).....Verdi
Maxine Stellman, Gean Greenwell

Alberto Bimboni at the piano

January 28, 1936

JUILLIARD SCHOOL OF MUSIC

◈

RECITAL OF VOCAL MUSIC

by

GRADUATE SCHOOL STUDENTS

in the

CONCERT HALL

130 Claremont Avenue, New York City

◈

TUESDAY, JANUARY 28, 1936 at Five o'clock

◈

SOLOISTS

LUCIELLE BROWNING
MAXINE STELLMAN
RISÈ STEVENS
ROMOLO DE SPIRITO
WILLIAM GEPHART
WM. FLETCHER SMITH

◈

THIS CONCERT IS FREE TO THE PUBLIC

Tickets may be obtained from the
CONCERT DEPARTMENT
130 Claremont Avenue
NEW YORK CITY

TUESDAY AFTERNOON, JANUARY 28
at Five o'clock

Program on next page.

January 28. 1936

JUILLIARD SCHOOL OF MUSIC

◈

RECITAL OF VOCAL MUSIC

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GRADUATE SCHOOL STUDENTS

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CONCERT HALL

130 Claremont Avenue, New York City

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TUESDAY. JANUARY 28. 1936 at Five o'clock

JUILLIARD SCHOOL OF MUSIC

130 Claremont Avenue

◈

RECITAL OF VOCAL MUSIC

◈

TUESDAY AFTERNOON, JANUARY 28

at Five o'clock

Program on next page.

January 28, 1936

JUILLIARD SCHOOL OF MUSIC

SEASON 1935 - 1936

◈

RECITAL OF VOCAL MUSIC

◈

TUESDAY AFTERNOON, JANUARY 28, 1936

at Five o'clock

◈

CONCERT HALL

130 Claremont Avenue

NEW YORK CITY

January 26, 1936

PROGRAM

◈

I

Thy glorious deeds inspired my tongue ..... Handel
(from the oratorio "Samson")

Adelaide ..... Beethoven

WILLIAM GEPHART
Emma Endres at the piano

II

Nocturne ..... Marx
Die Zeitlose ..... Strauss
Schlechtes Wetter ..... Strauss
Hat Dich die Liebe beruehrt ..... Marx

MAXINE STELLMAN
Sergius Kagen at the piano

III

Celeste Aida (from the opera "Aida") ..... Verdi
La Girometta ..... Sibella
Lungi dal caro bene ..... Secchi

ROMOLO DE SPIRITO
Brooks Smith at the piano

PROGRAM

◈

IV

Kennst du das Land ..... Wolf
Und willst du deinen Liebsten sterben sehen ..... Wolf
Ich hab' in Penna einen Liebsten wohnen ..... Wolf

RISE STEVENS
Brooks Smith at the piano

V

La maison grise ..... Messager
Beau Soir ..... Debussy
Vision Fugitive (from the opera "Hérodiade") ..... Massenet

WILLIAM FLETCHER SMITH
Robert Turner at the piano

VI

Die Stadt ..... Trunk
Wie sollten wir ..... Strauss
Seitdem Dein Aug' ..... Strauss
Der Ton ..... Marx

LUCIELLE BROWNING
Sergius Kagen at the piano

To preserve the unity of the program there will be no encores.

The Beethoven Chamber Music Concert postponed from the original date of January 14 will take place on Tuesday afternoon, February 4, at 5 o'clock.

March 23, 1936

P R O G R A M

By Students of Mr. Friskin

***

Monday, March 23, 1936

5.00 P. M.

Room 411

***

PROGRAM

I. Concerto in E flat major.....Mozart
(First movement)

LEONARD GILLMAN
RICHARD BALDWIN

II. Capriccio in F sharp minor, Op. 76, No. 1
Capriccio in B minor, Op. 76, No. 2
Intermezzo in A flat major, Op. 76, No. 3.....Brahms
Capriccio in C sharp minor, Op. 76, No. 5
Intermezzo in A major, Op. 76, No. 6
Capriccio in C major, Op. 76, No. 8

IRENE BOTTS

III. Les Djinns.....Franck

MARY HAVERSTICK
IRENE BOTTS

IV. Scherzo in E major, Op. 54.....Chopin

ANNA AUERBACH

V. Concerto in E flat major, Op. 73.....Beethoven
(First movement)

RICHARD BALDWIN
LEONARD GILLMAN

March 24, 1936.

JUILLIARD SCHOOL OF MUSIC

130 Claremont Avenue

◈

RECITAL OF VOCAL MUSIC

◈

TUESDAY AFTERNOON, MARCH 24, 1936

at Five o'clock

◈

PROGRAM

I

Frühlingstraum ..... Schubert
Lachen und Weinen ..... Schubert
Du bist die Ruh' ..... Schubert
Der Musensohn ..... Schubert

HELEN VAN LOON
Milton Schwartz at the piano

II

Die Beiden Grenadiere ..... Schumann
Widmung ..... Schumann
In Meiner Heimat ..... Trunk

GEORGE BRITTON
Alberta Masiello at the piano

III

Beau Soir ..... Debussy
Mandoline ..... Debussy
Air de Lia (L'Enfant Prodigue) ..... Debussy

ANNAMARY DICKEY
Sergius Kagen at the piano

IV

An die Heimat ..... Brahms
Der Abend ..... Brahms
Wechsellied zum Tanz ..... Brahms

MARVEL BIDDLE — ALBERT GIFFORD
DOROTHY DUDLEY — WM. FLETCHER SMITH
Edmund Horn at the piano

V

Alleluja ..... Mozart
Oh Sleep, Why dost thou leave me ..... Handel
The Bird of the Wilderness ..... Horsman
Morning Hymn ..... Henschel

ELEANOR BROWNELL
Emma Endres at the piano

Steinway Piano

A concert of operatic excerpts will take place on Tuesday, April 7, at five o'clock

April 6, 1936

P R O G R A M
by
Students of Mr. Rogers

***

Monday, April 6, 1936

at 5.00 P.M.

Room 607

***

I. Excerpts from "Elijah".....Mendelssohn

Introduction
Renaldo Rovers

Duet: Widow and Elijah
Eleanor Brownell
Renaldo Rovers

"If with all your hearts"
James Curtis

"It is enough"
William Gephart
Eleanor Aller, 'cello obbligato

II. Lungi dal Caro Bene.....Sarti
Quando ti rivedrò.....Donaudy
Spirate pur, spirate.....Donaudy
James Curtis

III. O wüsst ich doch den Weg zurück.....Brahms
Wiegenlied.....Reger
Elfinlied.....Wolf
Ständchen.....Strauss
Signe Gulbrandsen

IV. Four Serious Songs.....Brahms
Gean Greenwell

Emma Endres at the piano

April 7, 1936

JUILLIARD SCHOOL OF MUSIC

◈

CONCERT OF OPERATIC EXCERPTS

UNDER THE DIRECTION OF

ALBERTO BIMBONI

BY

MEMBERS OF THE VOCAL DEPARTMENT

OF THE

JUILLIARD GRADUATE SCHOOL

◈

TUESDAY, APRIL 7, 1936
at Five o'clock
130 Claremont Avenue, New York City

◈

PROGRAM

I

Falstaff (Act II, Part I) ..... Verdi

GLEN DARWIN
PAUL ONCLEY

II

Lakme (Bell Song) ..... Delibes

HELEN FERNUM

III

La Bohême (Act III) ..... Puccini

CAROLYN URBANEK
HELEN FERNUM
ROMOLO DE SPIRITO
GEORGE BRITTON

IV

Aida (Act III) ..... Verdi

MAXINE STELLMAN
ROLAND PARTRIDGE
GEORGE BRITTON

april 9. 1936

P R O G R A M

by

Students of Mr. Connell

***

Thursday, April 9, 1936
at 5.00 P.M.
Room 607

***

I. She never told her love.....Haydn
Der Tod, das ist die kühle Nacht.....Brahms
Sonntag.....Brahms
Ethel Kandel

II. Der Wegweiser.....Schubert
Der Stürmische Morgen.....Schubert
Der Abendstern.....Wagner
Carl Fredrickson

III. At the well.....Hageman
Non più.....Cimara
Leise, leise, fromme weise.....Weber
Vera Weikel

IV. Die Mainacht.....Brahms
Auf dem Schiffe.....Brahms
Eri tu.....Verdi
Paul Oncley

V. Und willst du deinen Liebsten sterben sehen....Hugo Wolf
Love has eyes.....Bishop
De puis le Jour.....Charpentier
Helen Van Loon

Milton Schwartz at the piano

May 11, 1936

PROGRAM

by

V E R A A P P L E M A N
Student of Mr. Friedberg

***

Monday, May 11, 1936

5.00 P.M.

Room 411

***

I. Partita in C minor.....Bach

II. Sonata, Op. 57.....Beethoven

III. Fantasiestücke.....Schumann

IV. Feux d'artifice.....Debussy
Bruyères.....Debussy
Toccata.....Ravel

V. Concerto in B flat major.....Brahms
(first movement)

***

April 30.1937

JUILLIARD GRADUATE SCHOOL

CONCERT OF OPERATIC EXCERPTS
by
MEMBERS OF THE CLASS IN OPERATIC REPERTOIRE

Conducted by Alberto Bimboni

Friday afternoon, April 30, 1937

at five o'clock

Institute of Musical Art Recital Hall

120 Claremont Avenue

PROGRAM

I

LOHENGRIN - duet, act 3.....Wagner
Maxine Stellman, Roland Partridge

II

LES HUGUENOTS - aria and quartet, act 2.Meyerbeer
Dorothea Torbeson, Eleanor Brownell
Virginia Condon, Yolanda Lupachini

III

LA BOHEME - two arias and finale primo....Puccini
Alice George, Romolo De Spirito

IV

THE MASKED BALL - aria and ensemble, act 3..Verdi
Donald Dickson, Gertrude Gibson
Signe Gulbrandsen, Paul Oncley
Lincoln Newfield

Alberto Bimboni at the piano

Steinway piano

February 8. 1938.

JUILLIARD GRADUATE SCHOOL

STUDENT RECITAL

Tuesday, February 8, 1938 at 4:30

in the Concert Hall

PROGRAM

Sonata in A major for 'Cello and Piano.....Sammartini

BERNARD GREENHOUSE
David Stimer at the Piano

Scenes from Childhood.....Schumann

MARY ALLISON

Vier ernste Gesänge.....Brahms

WILLIAM GEPHART
Bertha Melnik at the Piano

Allegro moderato from the D minor Concerto, Opus 22
.....Wieniawski

SOL GLASSBERG
Irene Botts at the Piano

Intermezzo (B minor, Opus 14).....Brahms
Etude (A minor, Opus 25).....Chopin

LEAH EFFENBACH

Steinway Piano

February 15, 1938

JUILLIARD GRADUATE SCHOOL

STUDENT RECITAL

Tuesday, February 15, 1938 at 4:30

in the Concert Hall

PROGRAM

Allegro amabile, from the Sonata in E flat major, Op. 120, No. 2
for viola and piano.....Brahms
Myrtle Wolsfeld
Irene Botts

Sonata in G major, Op. 14, No. 2.....Beethoven
Vera Appleton

An die ferne Geliebte.....Beethoven
James Curtis
Bertha Melnik at the piano

Variations on an original theme.....Brahms
David Stimer

Romance and Finale from the D minor concerto, Op. 22
.....Wieniawski
Leonard Posner
William Schatzkamer at the piano

Steinway Piano

February 24, 1938

JUILLIARD GRADUATE SCHOOL

STUDENT RECITAL

Thursday, February 24, 1938 at 4.30

in the Concert Hall

PROGRAM

Suite in G minor.....Handel

LUCILE HERMANSON

Prelude and Fugue, G minor (for violin alone).....Bach
La Fontaine d'Arethuse.....Szymanowski

EMANUEL VARDI
William Schatzkamer at the piano

Etude in C sharp minor, Opus 25.....Chopin
Etude in C minor, Opus 25.....Chopin

WILLIAM SCHATZKAMER

Beau soir.....Debussy
Apres un reve.....Faure
Faery Song from "The Immortal Hour".....Boughton
The Wraggle Taggle Gipsies-O.....Cecil Sharp
Pastorale.....Veracini

VIVIENNE SIMON
Michael Field at the piano

Nocturne in C sharp minor, Opus 27, No. 1.....Chopin
Scherzo in B flat minor, Opus 31.....Chopin

LEONARD GILLMAN

Steinway Piano

February 28, 1938

- P R O G R A M -
by
students of Mr. Friskin and the chamber music
classes of Mr. Letz

***

Monday, February 28 1938

5.00 P.M.

Room 607

***

I

Toccata in C minor..... ....Bach
Leonid Hambro

II

Capriccio in F sharp minor, op. 76, No. 1.....)
Intermezzo in A minor, op. 76, No. 7.....)Brahms
Capriccio in C major, op. 76, No. 8.....)
Ada Kopitz

III

Evocation.....)
El Puerto.....)Albeniz
Triana.....)
Mary Haverstick

IV

Prelude in F sharp minor, op. 23, No. 1.....)
Prelude in B flat major, op. 23, No. 2.....)Rachmaninoff
Prelude in D minor, op. 23, No. 3.....)
Four Sarcasms.....Prokofieff
Edna Bockstein

V

Octet, op. 11.....Shostakovitch
Prelude
Scherzo

Harry Rosoff	Sol Glassberg
Marjorie Portugal	Leonard Davis
Norman Goldblatt	Robert Spergel
Milton Thomas	Betty Barbour

March 8, 1938

JUILLIARD GRADUATE SCHOOL

STUDENT RECITAL

Tuesday, March 8, 1938 at 4.30

in the Concert Hall

***

PROGRAM

Allegro amabile, from the Sonata in E flat, opus 120, No. 2
for viola and piano.....Brahms

MYRTLE WOLSFELD
IRENE BOTTS

Sonata in G major (Koechel No. 301).....Mozart
Prelude in E major (Piano accompaniment by Schumann).....Bach

HARRY ROSOFF
Mary Haverstick at the piano

Sonata for 'cello and piano, C major.....Haydn-Piatti
Adagio
Tempo di Menuetto - Tema con Variazioni

BETTY BARBOUR
David Stimer at the piano

Gestillte Sehnsucht.....Brahms
Geistliches Wiegenlied.....Brahms

JEAN BRYAN
Myrtle Wolsfeld, viola
Irene Botts at the piano

Sonata in C minor, opus 23..... Prokofieff

HENRY HARRIS

Steinway Piano

March 22, 1938

JUILLIARD GRADUATE SCHOOL

STUDENT RECITAL

Tuesday, March 22, 1938 at 4.30

in the Concert Hall

PROGRAM

Toccata and Fugue in C minor.....Bach

LEONID HAMBRO

Sonata in G minor, "The Devil's Trill".....Tartini

MARJORIE PORTUGAL
Irene Botts at the piano

Invocazione di Orfeo.....Jacopo Peri
Poeme Persiane.....Santoliquido
Invito alla danza.....Respighi
Tamburino.....Castelnuovo-Tedesco

DOROTHY HARTIGAN
Sergius Kagen at the piano

Two Preludes, Opus 32.....Rachmaninoff
G major
A minor

DAVID STONE

Concerto in E minor.....,....Conus

RIVKA IVENTOSCH
Ruth Cumbie at the piano

The next Student Recital
will be on
Tuesday, March 29 at 4.30

Steinway Piano

March 29, 1938

JUILLIARD GRADUATE SCHOOL

STUDENT RECITAL

Tuesday, March 29, 1938 at 4.30

in the Concert Hall

PROGRAM

Sonata in D major, Opus 28.....Beethoven

BERNHARD WEISER

Adagio and Fugue, C major.....Bach
(for Violin alone)

ROLF PERSINGER

Le Calibri.....Chausson
Le Temps des Lilas.....Chausson
Les Papillons.....Chausson
La Mort de Jeanne D'Arc.....Bemberg

BEATRICE BRODY
Bertha Melnik at the piano

Suite, Opus lo.....Sinding

ESTHER RABIROFF
Ruth Cumbie at the piano

Barcarolle.....Chopin

ROBERT STEVENSON

The Next Student Recital

will be on

Tuesday, April 12 at 4.30

Steinway Piano

April 4, 1938

P R O G R A M
by
Students of Mr. Friskin and Mr. Rogers

Monday, April 4-1938

at five o'clock

Room 607

I

Concerto in C minor, op. 37.....Beethoven
First movement: Allegro con brio
CALVIN JACKSON
Leonard Gillman at the second piano

II

Sonata in A major, op. 101.....Beethoven
Allegretto ma non troppo
Vivace alla Marcia
Adagio ma non troppo, con affetto
Allegro
GEORGE DAGGIT

III

Zigeunermelodien, op. 55.....Dvořák
WILLIAM GEPHART
Bertha Melnik at the piano

IV

Etude in E major, op. 10, No. 3)
Etude in C sharp minor, op. 10, No. 4) .....Chopin
LEONID HAMBRO

V

Concerto in C minor, op. 18.....Rachmaninoff
First movement: Moderato
ADA KOPITZ
Mary Haverstick at the second piano

April 22, 1938

JUILLIARD GRADUATE SCHOOL

CONCERT OF OPERATIC EXCERPTS
by
Members of the class in Operatic Repertoire
under the direction of
ALBERTO BIMBONI

Friday afternoon, April 22, 1938
at five o'clock

Concert Hall
130 Claremont Avenue

***

PROGRAM

I

HAMLET - Duet, act I.....Thomas
Annabelle Ott William Fletcher Smith

II

TOSCA - Duet, act I.....Puccini
Emma Beldan Roland Partridge

III

BARBER OF SEVILLE - Duet, act I.....Rossini
James Curtis William Gephart

IV

TRAVIATA - Duet, act II.....Verdi
Eleanor Brownell Raymond Keast

V

ROMEO AND JULIET, Duet, Act IV..... Gounod
Helen Van Loon Roland Partridge

VI

CARMEN.....Bizet
Trio, act III
Helen Van Loon, Virginia Condon, Martha Lipton
Quintet, act II
Helen Van Loon, Virginia Condon, Martha Lipton
Carl Nicholas, William Fletcher Smith

Alberto Bimboni at the piano

April 26. 1938

JUILLIARD GRADUATE SCHOOL

STUDENT RECITAL

Tuesday, April 26, 1938 at 4.30

in the Concert Hall

***

PROGRAM

Sonata in C major, opus 53 (Waldstein).....Beethoven

LEO REWINSKI

Allegro moderato from the B minor Concerto.....Saint-Saens

DOROTHY KESNER
Bertha Melnik at the piano

Concerto in D major for Viola.....Stamitz
Allegro moderato
Largo
Rondo

NATHAN GORDON
Vivian Rivkin at the piano

Allegro aperto, from the A major Concerto.....Mozart
Rondo Capriccioso..... Saint-Saens

JAMES de la FUENTE
Mary Haverstick at the piano

***

Steinway Piano

Orig.
comp.
contents

5/6/32

JUILLIARD SCHOOL OF MUSIC

SEASON 1931-1932

CONCERT OF ORIGINAL CHAMBER MUSIC COMPOSITIONS

BY

STUDENTS OF THE GRADUATE SCHOOL

(Composition Class of Mr. Rubin Goldmark)

FRIDAY EVENING, MAY 6, 1932, at Eight-thirty
in the Concert Hall
130 CLAREMONT AVENUE, NEW YORK CITY

PROGRAM

I

Sonata for Piano and Violin.....*Harriett Johnson*
Allegro con brio
Adagio
Allegro con spirito

DIANE BERNHARD, *Piano* MICHAEL DE STEFANO, *Violin*

II

Fantasia for Piano.....*Paul Nordoff*
(Composer at the Piano)

III

String Quartet.....*Ulric Cole*
Andante—Allegro
Scherzo—allegro molto
Pastorale—allegro

MOSES LEVINE, *Violin* DAVID DAWSON, *Viola*
ROBERT BERNSTEIN, *Violin* MILDRED SANDERS, *'Cello*

IV

Sonata for Piano and Violin.....*Paul Nordoff*
Allegro
Andante
Allegro con brio

PAUL NORDOFF, *Piano* SADAH SHUCHARI, *Violin*

V

Divertimento for Two Pianos and String Orchestra.....*Ulric Cole*
ULRIC COLE, *Piano* NUTA DINCES, *Piano*

The string orchestra of the Graduate School
CHARLES LICHTER, *Conductor*

Steinway Piano

String instruments loaned through the courtesy of Emil Herrmann

This card should be returned by April 30 Please enclose a self-addressed envelope

JUILLIARD SCHOOL OF MUSIC

◆

You are cordially invited to attend

a Concert of

ORIGINAL CHAMBER MUSIC COMPOSITIONS

by

STUDENTS OF THE GRADUATE SCHOOL

(Composition Class of Mr. Rubin Goldmark)

on

Friday Evening, May Sixth

Nineteen hundred and thirty-two

at Eight-thirty o'clock

in the

Concert Hall

130 Claremont Avenue

New York City

May 6, at 8.30 1932.

Name.....

Address.....

This card should be returned by April 30 Please enclose a self-addressed envelope

The Concert Department
JUILLIARD GRADUATE SCHOOL
130 Claremont Avenue

◆

Upon receipt of this card two tickets of admission will be sent to you for the Concert of Original Chamber Music Compositions by Students of the Graduate School on May 6, at 8.30 1932.

Name.....

Address.....

This card should be returned by April 30 Please enclose a self-addressed envelope

5/6/33

JUILLIARD GRADUATE SCHOOL
130 Claremont Avenue
New York City

You are cordially invited to attend a concert of

Original Chamber Music Compositions

by

Students of the Graduate School

(Composition class of Mr. Rubin Goldmark)

in the

Concert Hall

130 Claremont Avenue

New York City

on

Saturday Evening, May Sixth

Nineteen-hundred and thirty-three

at Eight-thirty o'clock

Should you wish to be present at this concert, please fill out and return the enclosed card to us before May 1

Allegro molto
Adagio non troppo
Allegro con brio

PAUL NORDOFF.....*Piano*

and

The STRING ORCHESTRA of the JUILLIARD GRADUATE SCHOOL
CHARLES LICHTER, *Conducting*

Steinway Piano

JUILLIARD SCHOOL OF MUSIC

SEASON 1932-1933

◆

CONCERT OF

ORIGINAL CHAMBER MUSIC COMPOSITIONS

BY STUDENTS OF

THE GRADUATE SCHOOL

(COMPOSITION CLASS OF MR. RUBIN GOLDMARK)

◆

SATURDAY EVENING, MAY 6, 1933

at Eight-thirty o'clock

PROGRAM

1. String Quartet in F minor.....*Charles Naginsky*

   Allegro
   Scherzo; vivace
   Andante
   Allegro non troppo

   CHARLES LICHTER
   ROBERT BERNSTEIN
   DAVID DAWSON
   MILDRED SANDERS

2. Sonata in D major for Piano and Violin.....*Grace Krick Sanford*

   Allegro Moderato
   Largo
   Allegro con brio

   BROOKS SMITH.....*Piano*
   HARRY FRIEDMAN.....*Violin*

3. String Quartet in E minor.....*Paul Nordoff*

   Allegro con spirito
   Adagio
   Allegro

   HARRY GLICKMAN
   FRED BULDRINI
   LOUISE ROOD
   MILDRED SANDERS

Intermission

4. Concerto for Piano with String Orchestra.....*Paul Nordoff*

   Allegro molto
   Adagio non troppo
   Allegro con brio

   PAUL NORDOFF.....*Piano*

   and

   The STRING ORCHESTRA of the JUILLIARD GRADUATE SCHOOL
   CHARLES LICHTER, *Conducting*

Steinway Piano

4/27/34

JUILLIARD SCHOOL OF MUSIC

130 Claremont Avenue

New York City

•

You are cordially invited to attend a concert of

Original Chamber Music Compositions

by

Students of the Graduate School

(Composition Class of Mr. Rubin Goldmark)

Friday Evening, April Twenty-seven

Nineteen-hundred and thirty-four

at Eight-thirty o'clock

in the

Concert Hall

130 Claremont Avenue

New York City

R. S. V. P.

V

Suite for string orchestra.....Herbert Haufreucht

1 Marcia
2 Arietta
3 Scherzino
4 Cortège
5 Moto Perpetuo (fuga)

The String Orchestra of the Graduate School
EDGAR SCHENCKMAN, Conducting

Steinway Piano

Address.....

34

Concert of

ORIGINAL CHAMBER MUSIC COMPOSITIONS

By students of

THE GRADUATE SCHOOL

(Composition class of Mr. Rubin Goldmark)

FRIDAY EVENING, APRIL 27, 1934

at Eight-thirty

PROGRAM

I

Sonata for piano and 'cello.....Dorothea N. Bestor

Allegro con brio
Adagio affetuoso
Allegro vigoroso

CAROLINE GRAY.....Piano
MILDRED SANDERS.....'Cello

II

Tryptich—Three songs (words by Dryden).....Paul Nordoff

ALMA MILSTEAD.....Soprano
JUDITH SIDORSKY at the piano

III

Sonata for piano and violin.....H. Merrills Lewis

Allegro
Andante
Allegro Scherzando

IRENE BOTTS.....Piano
JOSEPH KNITZER.....Violin

Intermission

IV

String Quartet.....Grace Krick Sanford

Allegro (quasi Moderato)
Andante
Scherzo, Presto
Allegro Energico

FREDERICK BULDRINI — LOUISE ROOD
PAUL WINTER — MILDRED SANDERS

V

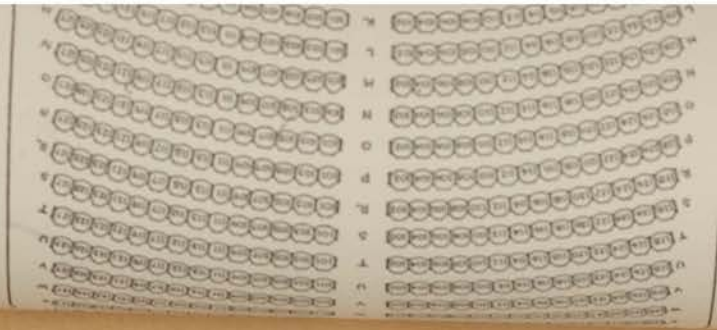
Suite for string orchestra.....Herbert Haufreucht

1 Marcia
2 Arietta
3 Scherzino
4 Cortège
5 Moto Perpetuo (fuga)

The String Orchestra of the Graduate School
EDGAR SCHENCKMAN, Conducting

Steinway Piano

Address.....



1934

The Concert Department
JUILLIARD GRADUATE SCHOOL
130 Claremont Avenue

◆

Upon receipt of this card two tickets of admission will be sent to you for the Concert of Original Chamber Music Compositions on
April 27, at 8.30

This card should be returned by April 19 Please enclose a self-addressed envelope

Name.....

Address.....

2/8/37

["Original Chamber Music Compositions
2.8.37 removed to loose programs]

May 4, 1937

JUILLIARD SCHOOL OF MUSIC

SEASON 1936-1937

✧

Concert of

ORIGINAL CHAMBER MUSIC COMPOSITIONS

By Students of

THE GRADUATE SCHOOL

(Composition classes of Mr. Frederick Jacobi and Mr. Bernard Wagenaar)

✧

TUESDAY EVENING, MAY 4, 1937

at eight-thirty o'clock

✧

CONCERT HALL

130 Claremont Avenue

NEW YORK CITY

for invitation see · Concert for Chamber Orchestra 4/28/37

May 4, 1937

PROGRAM

✧

I

Suite for chamber orchestra ..... Emil Koehler

Introduction
Scherzo
Andante
Finale

BERNARD WAGENAAR, Conducting

II

String Quartet in C major ..... Charles Jones

Allegro energico
Adagio
Allegro

EMANUEL VARDI ..... Violin
GEORGE OCKNER ..... Violin
FRANK BRIEFF ..... Viola
BERNARD GREENHOUSE ..... 'Cello

III

Variations and Fugue (on an original theme)
for two pianos ..... Rudolph Gruen

Andante (theme), Tempo di Valse, Vivace, Andantino, Allegro e leggiero, Funèbre, Allegretto, Molto Allegro con fuoco (a la Rhumba), Adagio, Moderato e energico (Fugue).

FRANCES HALL and RUDOLPH GRUEN

Intermission

IV

Sonatina for string quartet ..... Alexei Haeff

Largo
Allegro moderato

MARA SEBRIANSKY ..... Violin
ILENE SKOLNIK ..... Violin
EUGENIE LIMBERG ..... Viola
DOROTHY TREML ..... 'Cello

PROGRAM

✧

V

Two a capella choruses for women's voices ..... Berenice Robinson

Silver
Cradle Song

CHORUS

Sopranos—Misses Aspinall, Audrone, Benedict, Alexander, Dickerman, Hough, Knoepfel, Ribner
Altos—Misses Bond, Christie, Beltz, Greenberg, Holding, Lehnerts, Sexton, Fairchild

BERENICE ROBINSON, Conducting

VI

Concerto for ten instruments ..... Norman Cazden

Poco Andante — Allegro
Andante
Allegro vivace
Quasi una cadenza
Lento — Allegrissimo

BERNARD WAGENAAR, Conducting

CHAMBER ORCHESTRA

Violins ..... Frederick Dvonch, Mara Sebriansky
Violas ..... Frank Brieff, Myrtle Wolsfeld
Violoncello ..... Milton Forstat, Florence Geschwind
Double Bass ..... Jesse Teiko
Flute ..... Lorna Wren
Oboe ..... Lois Wann
Clarinets ..... Robert Rohman, Leonard Goldstein
Bassoon ..... Stephen Maxymciw
Horn ..... Richard Moore, Norman Pickering
Trumpet ..... Edward Treutel
Percussion ..... George Gaber

Steinway Piano

for invitation see Concert for Chamber Orchestra 4/28/37

May 9. 1938

THE JUILLIARD GRADUATE SCHOOL

requests the pleasure of your attendance at a concert of

ORIGINAL CHAMBER MUSIC COMPOSITIONS

by

STUDENTS OF THE GRADUATE SCHOOL

(Composition classes of Mr. Frederick Jacobi and Mr. Bernard Wagenaar)

Monday evening, May 9, at eight-thirty o'clock

Concert Hall, 130 Claremont Avenue, New York City

PLEASE RETURN THIS RESERVATION BLANK

and upon its receipt two tickets of admission will be sent to you for the Concert of Original Chamber Music Compositions on

Monday evening, May 9, at 8.30

THIS RESERVATION BLANK MUST BE RETURNED BY MAY 2

Please enclose a stamped, self-addressed envelope

Name.....

Address.....

Return to: Concert Department, 130 Claremont Avenue, New York City

["Original Chamber Music Compositions, 5-4-38
removed to loose programs]-

Orch
Concerts

1931
11/31

The President and Directors

of

THE JUILLIARD SCHOOL OF MUSIC

request the pleasure of your attendance

at the first public exercises

in its new building

at

130 Claremont Avenue

◆

November 2

Reception and Inspection of Building

◆

November 7

Orchestra Concert - Leopold Stokowski conducting

◆

November 12

Piano Recital - Sergei Rachmaninoff

◆

November 20 and 21

Opera - "Jack and the Beanstalk"

Owing to the limited capacity of our hall, will you kindly designate on the enclosed card the occasion you would prefer to attend, and return the card as soon as possible to The Concert Department?

11/31 1931

JUILLIARD SCHOOL OF MUSIC

◆

EXERCISES

in dedication of the new building

- ☐ November 2—Reception, at five o'clock
- ☐ November 7—Orchestra Concert, Leopold Stokowski conducting, at eight-thirty
- ☐ November 12—Recital by Sergei Rachmaninoff, at eight-thirty
- ☐ November 20—Opera, "Jack and the Beanstalk," at eight-thirty
- ☐ November 21—Opera, "Jack and the Beanstalk," at eight-thirty

Name.....

Address.....

11/7/31

pr

JUILLIARD SCHOOL OF MUSIC

130 Claremont Avenue, New York City

◆

SEASON 1931-1932

◆

SATURDAY EVENING, NOVEMBER 7, at 8.30

DEDICATORY ORCHESTRA CONCERT

◆

LEOPOLD STOKOWSKI

CONDUCTOR

◆ ◆

Combined Orchestras of the Juilliard Graduate School
and the Institute of Musical Art

11/7/31

PROGRAM

◆

I. WATER MUSIC.....*Händel*

Allegro
Air
Bourée
Hornpipe
Andante
Allegro deciso

II. FUGUE IN G MINOR.....*Bach*

CHORALVORSPIEL
"Christ lag in Todesbanden"

PASSACAGLIA

◆

Intermission

◆

III. NEGRO RHAPSODY.....*Rubin Goldmark*

IV. "ABRAHAM LINCOLN".....*Robert Russell Bennett*
(A Likeness in Symphony form)

His simplicity and his sadness
His affection and his faith
His humor and his weakness
His greatness and his sacrifice

Steinway Piano

11/12/31

JUILLIARD SCHOOL OF MUSIC

SEASON 1931-1932

THURSDAY EVENING, NOVEMBER 12, at 8.30

PIANO RECITAL

BY

SERGEI RACHMANINOFF

130 CLAREMONT AVENUE
NEW YORK CITY

11/12/31

PROGRAM

I. SONATA, D MINOR, OPUS 31, NO. 2 ..... *Beethoven*

Largo—Allegro
Adagio
Allegretto

◆

II. SONATA, B-FLAT MINOR, OPUS 35 ..... *Chopin*

Grave—Doppio movimento
Scherzo
Marche funebre
} without intermission

Finale

◆

III. (*a*) PRELUDE, F-SHARP MINOR ..... *Rachmaninoff*

(*b*) ORIENTAL SKETCH

(*c*) VARIATIONS ON A THEME OF CORELLI

Steinway Piano

1/15/32

JUILLIARD SCHOOL OF MUSIC

SEASON 1931-1932

◈

FIRST CONCERT OF THE

GRADUATE SCHOOL STRING ORCHESTRA

ALBERT STOESSEL, Conductor

◈

FRIDAY EVENING, JANUARY 15, 1932
at Eight-thirty

in the Concert Hall

130 CLAREMONT AVENUE, NEW YORK CITY

PROGRAM

Overture.....*George Philip Telemann (1681-1767)*

Two Four-Part Fantasias.....*Henry Purcell (1658-1695)*

Symphony in B-flat major.....*William Boyce (1710-1779)*

Concerto in D major for Piano, Violin, Flute and Strings....*J. S. Bach*
(Brandenburg Concerto No. 5) (Concert Arrangement by Alexander Siloti)

Moderato
Affettuoso (Larghetto)
Allegro

HELEN FOGEL.....*Solo Piano*
MARY BECKER.....*Solo Violin*
FRANCES BLAISDELL.....*Solo Flute*

Study in Sonority for Ten Violins
or any multiple of Ten.....*Wallingford Riegger*

Concerto Grosso for String Orchestra
with Piano Obbligato.....*Ernest Bloch*

Prelude
Dirge
Pastorale and Rustic Dances
Fugue

Piano Obbligato: JEROME RAPPAPORT

Steinway Piano

2/13/32

THE CHAMBER SYMPHONY ORCHESTRA

◆

JUILLIARD CONCERT HALL

130 Claremont Avenue, New York

◆ 1932?

SATURDAY EVENING, FEBRUARY 13, at Eight-thirty

◆

CHARLES LICHTER BERNARD HERRMANN

Conductors

PROGRAM

Overture, "The Portuguese Inn" ..... *Cherubini*

Symphony in D major ..... *C. P. E. Bach*

CHARLES LICHTER

Symphony in G major, No. 13 ..... *Haydn*

BERNARD HERRMANN

Intermission

Paeans ..... *Jerome Moross*

(first performance)

Two Gymnopedies ..... *Eric Satie-Debussy*

A Charleston Rhapsody ..... *Robert Russell Bennett*

BERNARD HERRMANN

"Job" ..... *A. Lehman Engel*

(first performance)

Tenor Solo: JACK SEULITRINIC

Sinfonietta ..... *Bernard Wagenaar*

CHARLES LICHTER

2/26/32

JUILLIARD GRADUATE SCHOOL
130 Claremont Avenue
New York City

Cordially invites you to attend a performance of

The Art of Fugue

Johann Sebastian Bach

in the

instrumentation of Wolfgang Graeser's edition

Friday Evening - - February 26, at 8.30

Saturday Evening - February 27, at 8.30

in the

Concert Hall

130 Claremont Avenue

New York City

◆

Albert Stoessel, Conductor

Beula Duffey, Cembalo Caroline Gray, Cembalo

George Volkel, Organ

The Orchestra is composed of the Graduate School String Orchestra augmented by Members of the Orchestra of the Institute of Musical Art

2/26/32

February 9 32
21

THE JUILLIARD SCHOOL OF MUSIC
ORCHESTRA

JOHANN SEBASTIAN BACH'S

THE ART OF FUGUE

In the instrumentation of
Wolfgang Graeser's edition

ALBERT STOESSEL
Conductor

2/26/32

PROGRAM

◆

ORGAN CHORAL PRELUDE

"How Brightly Shines the Morning Star"

(One of the earliest of the Organ Preludes)

◆

THE ART OF FUGUE—arrangement of numbers

1— 4	Fugues for Solo Strings
5— 7	Fugues for String Orchestra and Organ
8	Double Fugue for Strings, Trumpets, Trombones and Organ
9—10	Double Fugues for Strings and Wood Winds
11	Triple Fugue for Strings, Wood Winds, Brass and Organ

Intermission

12, 13	Two-part Canons for Cembalo
14—15	Two-part Canons for Organ
16	"Mirror" Fugue for Flute, Oboe da Caccia and Bassoon
17	"Mirror" Fugue for two Pianos
18	"Mirror" Fugue for String Orchestra
19	Quadruple Fugue (unfinished) for Strings, Wood Winds, Brass and Organ
20	Chorale-Prelude for Organ, *"Vor Deinen Thron tret ich hiermit"*

NOTE: Nos. 13, 14-15 will be omitted at this performance

Steinway Pianos Used

JUILLIARD SCHOOL OF MUSIC

130 Claremont Avenue, New York City

SEASON 1931-1932

◆

THE ART OF FUGUE

JOHANN SEBASTIAN BACH

◆

FRIDAY EVENING, FEBRUARY 26 - - - at 8.30

SATURDAY EVENING, FEBRUARY 27 - at 8.30

◆

Solo Strings

CHARLES LICHTER, *Violin*
HELEN MARSHALL, *Violin*
MARY LACKLAND, *Viola*
MILDRED SANDERS, *'Cello*

Solo Wood Winds

ROBERT STEPHEN BOLLES, *Flute*
JOHN ALEXANDER PETRIE, *Flute*
HAROLD FELDMAN, *English Horn*
LUDWIG KOSSAKOWSKI, *Oboe*
SOL SCHOENBACH, *Bassoon*
ELIAS CARMEN, *Bassoon*

Pianos—BEULA DUFFEY and CAROLINE GRAY

Theremin Fingerboard Instrument—MILTON FORSTAT
(Instrument through courtesy of Professor Leon Theremin)

Organ—GEORGE VOLKEL

◆

ALBERT STOESSEL, *Conductor*

PROGRAM

◆

ORGAN CHORAL PRELUDE

"How Brightly Shines the Morning Star"

(One of the earliest of the Organ Preludes)

◆

THE ART OF FUGUE—arrangement of numbers

1— 4	Fugues for Solo Strings
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NOTE: Nos. 13, 14-15 will be omitted at this performance

Steinway Pianos Used

DIE KUNST DER FUGUE

(THE ART OF FUGUE)

Notes by RICHARD ALDRICH

Bach's "Art of Fugue" was the last achievement of Bach's life, on which he was engaged from time to time in his last three years and on which he was working when he died on July 28, 1750. It has caused a little bewilderment among his biographers, a diversity of opinion as to its real purport and musical value and some uncertainty as to the form and the succession in which he intended its several parts to appear. All are agreed, however, that it is the most complete and comprehensive, the most masterly and consummate embodiment of the last and highest development of the contrapuntal art of the eighteenth century. That art found its greatest and final expression in Bach's work. After his death there was a rapid and almost complete disintegration of the great contrapuntal traditions. From that time forth music became definitely and entirely something different from what it had been.

The "Art of Fugue" consists of nineteen numbers. Of these, fifteen are fugues of almost every known variety and complexity—although in the original edition they are not so called, but are marked simply "Contrapunctus"—and four are canons, in different intervals. These are all based on one theme, or different treatments, variations and adaptations of it, with, in a few cases, the addition of new themes combined with it. There are two fugues for two players on two harpsichords. The others are all written, in the original edition, in score, that is, with each part on a separate stave, and with the frequent use of the C clefs, now generally abandoned except for orchestral instruments. Though they are all playable on the harpsichord, and in modern editions have been printed in "short score," that is, on two staves, and with the G and F clefs, as pianoforte music is now usually printed, some commentators of high standing have considered them as more or less "abstract" music, contrapuntal propositions, solved as geometrical theorems are solved, merely illustrative of different problems in contrapuntal science, and not suitable to be played and listened to as music. Thus Forkel, Bach's first biographer, says that the composer's purpose was "to give a view of what it was possible to do with a single fugue theme." Sir Hubert Parry, one of the modern and most sympathetic of Bach scholars, wrote:

> As to the intention of the work, there is no possibility of arriving at any kind of certitude. The greater part of it does not come within the range of practical music at all, and Bach could never have intended it to be presented to an audience as a consistent work of art. What seems most probable is that he amused himself by experimenting on the possibilities of many of the different kinds of artistic devices which he had accumulated and assimilated in the course of his constantly active life —dexterities which afforded him pleasure in the exercise, and which in this case were, exceptionally, the aim of his labors.

3/31/32

JUILLIARD SCHOOL OF MUSIC
130 Claremont Avenue
New York City

Cordially invites you to attend a

CONCERT

by the

GRADUATE SCHOOL STRING ORCHESTRA

Albert Stoessel, Conductor

on

Thursday Evening, March the Thirty-first

Nineteen hundred and thirty-two

at Eight-thirty o'clock

in the

Concert Hall

130 Claremont Avenue

New York City

Address.....

JUILLIARD SCHOOL OF MUSIC

SEASON 1931-1932

GRADUATE SCHOOL STRING ORCHESTRA

ALBERT STOESSEL, Conductor

THURSDAY EVENING, MARCH 31, at Eight-thirty
in the Concert Hall
130 CLAREMONT AVENUE, NEW YORK CITY

PROGRAM

Chaconne in G minor.....*Henry Purcell*

Fantasia, Pastorale and Fugue.....*J. S. Bach*
(Arranged from the original organ works by George William Volkel for strings and organ)

(*a*) Madrigal.....*Carlo Gesualdo da Venosa*
(*b*) Sonata XXX (Cat's Fugue).....*Domenico Scarlatti*
(Arranged for strings by A. Walter Kramer)

Moto Perpetuo.....*Niccolò Paganini*
(Played by 20 violins with the composer's original orchestration of the accompaniment)

Intermission

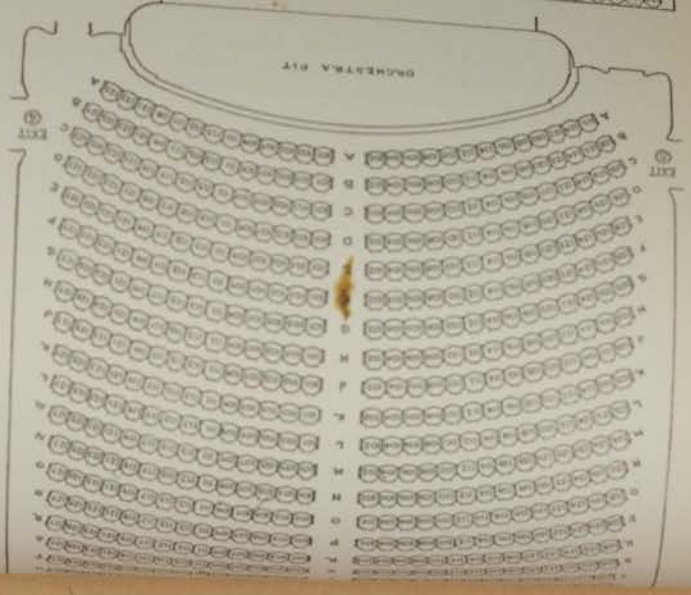
Concerto Sacro, No. 1.....*Werner Josten*
For string orchestra and piano
JASCHA SILBERMAN *at the piano*

1. *Annunciation*
   Mary's slumber; O Sanctissima; the Angel proclaims victory over death; Mary's Ecstasy; The Angel departs; Mary sinks again to sleep.
2. *The Miracle*
   Mary's fear and anguish; Voice of comfort from above; Mary remembers the prophecy; the miracle is preparing; the miracle is wrought.

St. Paul's Suite.....*Gustav Holst*
Gig-vivace
Ostinato-presto
Intermezzo—andante con moto
Finale—(Dargason) allegro

Steinway Piano

Address.....



JOHN J. DORMAN
Fire Commissioner

Keep your eye on the door nearest to the stage.

The Concert Department
JUILLIARD GRADUATE SCHOOL
130 Claremont Avenue

◈

Upon receipt of this card two tickets of admission will be sent to you for the Concert of the Graduate School String Orchestra on
March 31, at 8.30 1932

This card should be returned by March 25 Please enclose a self-addressed envelope

Name.....

Address.....

12/3/32

Nonsubscription

JUILLIARD SCHOOL OF MUSIC

SEASON 1932-1933

◆

FIRST CONCERT OF THE

GRADUATE SCHOOL ORCHESTRA

ALBERT STOESSEL, Conductor

◆

SATURDAY EVENING, DECEMBER 3, 1932

at Eight-thirty

130 CLAREMONT AVENUE, NEW YORK CITY

PROGRAM

I

Concerto Grosso XII in B minor, for string orchestra.....*Handel*

Largo—Allegro
Larghetto
Largo—Allegro

HARRY GLICKMAN.....*Solo Violin*
SAMUEL ANTEK.....*Solo Violin*
MILDRED SANDERS.....*Solo 'Cello*

II

(*a*) Andante from solo sonata in A minor.....*Bach*
(arranged for string orchestra by Frederick Stock)

(*b*) Grosse Fuge (string quartet, op. 133).....*Beethoven*
(arranged for string orchestra by Felix Weingartner)

III

Concerto in C minor, op. 37, for piano and orchestra.....*Beethoven*

Allegro con brio
Largo
Rondo (Allegro)

JEROME RAPPAPORT.....*Soloist*

IV

Variations on a Theme by Tschaikowski, for string orchestra..*Arensky*

V

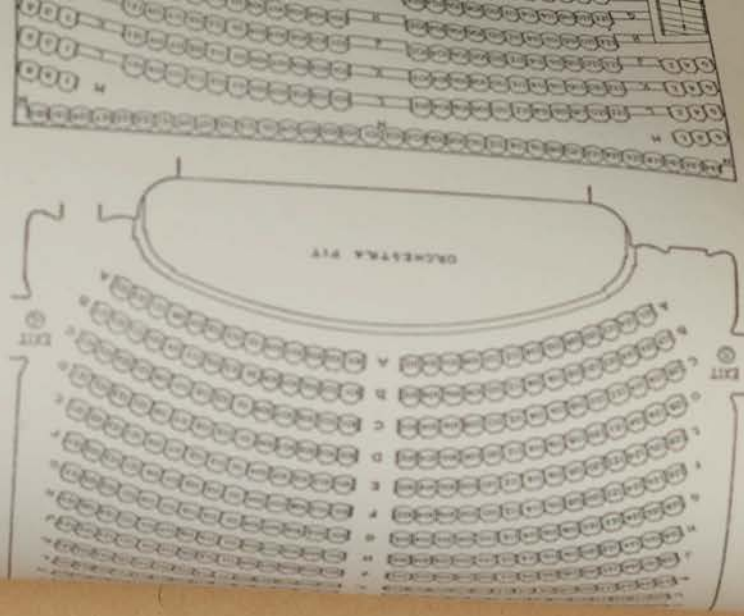
Suite for Strings.....*Frank Bridge*

Prelude
Intermezzo
Nocturne
Finale

Steinway Piano

Name.....

Address.....



The Concert Department
JUILLIARD GRADUATE SCHOOL
130 Claremont Avenue

1932

◈

Upon receipt of this card two tickets of admission will be sent to you for the Concert of the Graduate School Orchestra on December 3, at 8.30

This card should be returned by November 26. Please enclose a self-addressed envelope

Name.....

Address.....

1/27/33

JUILLIARD GRADUATE SCHOOL
130 Claremont Avenue
New York City

Cordially invites you to attend a

CONCERT

by the

GRADUATE SCHOOL ORCHESTRA

Albert Stoessel, Conductor

on

Friday Evening, January Twenty-seventh
Nineteen-hundred and thirty-three
at Eight-thirty o'clock

in the

Concert Hall
130 Claremont Avenue
New York City

4. Tortues
5. L'Eléphant
6. Kangourous
7. Aquarium

11. Pianistes
12. Fossiles
13. Le Cygne
14. Finale

NUTA DINCES.....*Solo Pianist*
HANNAH KLEIN.....*Solo Pianist*
VIRGINIA QUARLES.....*Solo 'Cellist*

Steinway Pianos

Address.....

JUILLIARD SCHOOL OF MUSIC

SEASON 1932-1933

SECOND CONCERT OF THE

GRADUATE SCHOOL ORCHESTRA

ALBERT STOESSEL, Conductor

FRIDAY EVENING, JANUARY 27, 1933

at Eight-thirty

130 CLAREMONT AVENUE, NEW YORK CITY

PROGRAM

1. (*a*) Toccata e Bergamasca.....*Frescobaldi*
   (*b*) Prelude from the E major Violin Sonata.....*J. S. Bach*
   The solo part played by the entire second violin section
   Both pieces set for strings by Albert Stoessel

2. Concerto for Two Violins, String Orchestra and Organ
   Allegro—Larghetto—Allegro Moderato *Vivaldi-Nachèz*
   CHARLES LICHTER.....*Solo Violin*
   HARRY GLICKMAN.....*Solo Violin*
   GEORGE WILLIAM VOLKEL.....*Organ*

3. Three Dances from the Heroic Ballet, "Céphale et Procris"
   1. Tambourin
   2. Menuetto (Les Nymphes de Diane)
   3. Gigue
   Gretry-Mottl

4. Concerto for Violin and Orchestra, Op. 14.....*Nicolai Berezowsky*
   Allegro de Bravuro, ma non troppo
   Adagio sostenuto
   Allegro giusto
   NICOLAI BEREZOWSKY.....*Solo Violin*

5. Le Carnaval des Animaux (Grande Fantaisie Zoologique).....*St. Saëns*
   1. Introduction et Marche royale du Lion
   2. Poules et Coques
   3. Hémiones
   4. Tortues
   5. L'Eléphant
   6. Kangourous
   7. Aquarium
   8. Personnages à longues oreilles
   9. Le Coucou au fond des bois
   10. Volière
   11. Pianistes
   12. Fossiles
   13. Le Cygne
   14. Finale

   NUTA DINCES.....*Solo Pianist*
   HANNAH KLEIN.....*Solo Pianist*
   VIRGINIA QUARLES.....*Solo 'Cellist*

Steinway Pianos

Address.....

The Concert Department
JUILLIARD GRADUATE SCHOOL
130 Claremont Avenue

◆

Upon receipt of this card two tickets of admission will be sent to you for the Concert of the Graduate School Orchestra on
January 27, at 8.30

This card should be returned by January 20. Please enclose a self-addressed envelope

Name.....

Address.....

3/25/33

JUILLIARD SCHOOL OF MUSIC

SEASON 1932-1933

THIRD CONCERT OF THE

GRADUATE SCHOOL ORCHESTRA

ALBERT STOESSEL, Conductor

SATURDAY EVENING, MARCH 25, 1933

at Eight-thirty

130 CLAREMONT AVENUE, NEW YORK CITY

PROGRAM

1. Overture, "Coriolanus" ..... *Beethoven*

2. Variations on a Theme by Thomas Tallis
   for Double String Orchestra ..... *Ralph Vaughan Williams*

3. Symphony in D major (Haffner) ..... *Mozart*
   - Allegro con spirito
   - Andante
   - Menuetto; Trio
   - Finale: Presto

INTERMISSION

4. Suite from Music for the Royal Fireworks ..... *Handel-Harty*
   - Overture
   - Alla Siciliana
   - Bourrée
   - Menuetto

5. Soliloquy for Flute and String Orchestra ..... *Bernard Rogers*
   FREDERICK WILKINS ..... *Solo Flute*

6. Piano Concerto in E flat for Piano and Orchestra ..... *Liszt*
   SASCHA GORODNITZKI

Steinway Piano

4/12/33

JUILLIARD SCHOOL OF MUSIC

GRADUATE SCHOOL

◆

SEASON 1932-1933

◆

WEDNESDAY EVENING, APRIL 12, at Eight o'clock
THURSDAY EVENING, APRIL 13, at Eight o'clock

◆

THE PASSION ACCORDING TO ST. MATTHEW

Johann Sebastian Bach

◆

ALBERT STOESSEL, Conductor

◆

130 CLAREMONT AVENUE
NEW YORK CITY

4/12/33

SOLOISTS

April 12		April 13
Josephine Antoine	*Soprano*	Florence Vickland
Margaret Olson	*Contralto*	Janice Kraushaar
Willard Young	*Tenor*	Charles Haywood
Julius Huehn	*Baritone*	Harold Boggess
Raymond Middleton	*Baritone*	George Newton

Joseph Knitzer ..... *Violin*
Charles Lichter ..... *Violin*
Frederick Wilkins ..... *Flute*
John Petrie ..... *Flute*
Stefan Pecha ..... *Oboe*
Harold Feldman ..... *Oboe*
Viola Peters ..... *Cembalo*
George Volkel ..... *Organ*

Orchestra of the Graduate School

PROGRAM

PART I

1 Chorus ..... Come, ye daughters
2 Recitative ..... When Jesus now had finished
3 Chorale ..... O blessed Jesu
4 Recitative ..... Then assembled the chief priests
5 Chorus ..... Not upon the feast
6 Recitative ..... Now, when Jesus was in Bethany
7 Chorus ..... Wherefore wilt thou be so wasteful
8 Recitative ..... And Jesus, perceiving it
9 Recitative ..... Thou, dear Redeemer mine
10 Aria ..... Grief and pain
11 Recitative ..... Then one of the twelve
12 Chorus ..... Where wilt thou
13 Recitative ..... He said: Go ye into the city
14 Chorus ..... Lord, is it I
15 Chorale ..... The sorrows thou art bearing
16 Recitative ..... He answered them
17 Recitative ..... Although my eyes with tears
18 Aria ..... Never will my heart refuse thee
19 Chorale ..... Here will I stay beside thee
20 Recitative ..... Then came Jesus with them
21 Tenor Solo and Chorus ..... I would beside my Lord
22 Recitative ..... And He came to the Disciples
23 Chorale ..... Now may the will of God be done
24 Recitative ..... And again He came
25 Duet and Chorus ..... Alas, my Jesus now is taken
26 Chorus ..... Ye lightnings, ye thunders

PART II

27 Aria with Chorus ..... Ah! now is my Saviour gone
28 Recitative ..... And they that laid hold
29 Chorus ..... He guilty is of death
30 Chorale ..... O Lord, who dares to smite Thee
31 Aria ..... O pardon me, my God
32 Recitative ..... And when the morning came
33 Aria ..... Give me back my dearest Master
34 Recitative ..... Now upon that feast
35 Chorus ..... Let Him be crucified
36 Chorale ..... What wondrous punishment
37 Recitative ..... The governor answered
38 Chorus ..... Let Him be crucified
39 Recitative ..... Then He released Barabbas
40 Aria ..... From love unbounded
41 Recitative ..... Then straightway the soldiers
42 Chorus ..... We hail Thee
43 Recitative ..... And after they had mocked Him
44 Recitative-Aria ..... Ah, Golgotha
45 Recitative ..... And from the sixth hour
46 Chorale ..... When I too am departing
47 Recitative ..... And now behold the veil of the Temple
48 Arioso ..... At evening, hour of calm and rest
49 Recitative with Chorus ..... And now the Lord to rest is laid
50 Closing Chorus ..... In deepest grief

April 23-1933

LIBRARY OF CONGRESS FESTIVAL OF CHAMBER MUSIC

ELIZABETH SPRAGUE COOLIDGE FOUNDATION

::

PROGRAMS

APRIL

23 : 24 : 25

1933

WASHINGTON, D.C.

April 23-1938

PROGRAMS

April 23-1933

THE String Sextet by Bohuslav Martinů (*Elizabeth Sprague Coolidge Prize, 1932*), the String Quartet by Ildebrando Pizzetti, and the Wind Quintet by Gustav Strube will be played for the first time in public; the Nine Pieces, Op. 45, for string quartet, by Adolf Busch, will receive their first public performance in America; the opera by Cimarosa, and the compositions by Copland, Stravinsky, Ravel, and Hindemith will be played for the first time in Washington. Messrs. Busch and Serkin will play J. S. Bach's Sonata in G, for violin and piano, after the original manuscript in the State Library at Berlin.

SUNDAY EVENING, APRIL 23
at 8:45 o'clock

THE SECRET MARRIAGE
(1792)

Opera buffa in two acts
By Giovanni Bertati and
DOMENICO CIMAROSA
1749–1801

The English translation by
Reginald Gatty and Albert Stoessel,
with new recitatives by Albert Stoessel

GERONIMO, *a rich merchant* - - - - Roderic Cross

ELISETTA, *his elder daughter, betrothed to the Count* - - - - - - - - - Ruthe Huddle

CAROLINA, *his younger daughter, the secret wife of Paolino* - - - - - - - Josephine Antoine

FIDALMA, *sister of Geronimo, a widow* - - Marion Selee

COUNT ROBINSON - - - - - - - - Julius Huehn

PAOLINO, *in Geronimo's employ* - - - Charles Haywood

Produced by the Juilliard School of Music

Stage Direction: Alfredo Valenti
Musical Direction: Albert Stoessel

April 23-1933

MONDAY MORNING, APRIL 24
at 11:15 o'clock

The First Appearance in America

of the

ADOLF BUSCH STRING QUARTET

ADOLPH BUSCH, *First Violin*–GÖSTA ANDREASSON, *Second Violin*
KARL DOKTOR, *Viola* – HERMANN BUSCH, *Violoncello*

I ILDEBRANDO PIZZETTI (1880–)
Quartet in D (1933)

Molto sostenuto—Assai mosso, ma non agitato
Adagio
Movimento di scherzo
Molto concitato—Andante largo

II ADOLF BUSCH (1891–)
Nine pieces, Op. 45

1. Lento; 2. Allegretto, non troppo presto; 3. Presto; 4. Andante sostenuto ed espressivo; 5. Allegro assai con vehemenza; 6. Allegretto grazioso, ma sempre tranquillo; 7. Poco adagio; 8. Prestissimo e molto leggero; 9. Allegro moderato, ma con brio.

III LUDWIG VAN BEETHOVEN (1770–1827)
Quartet in E flat, Op. 127 (1824)

Maestoso—Allegro
Adagio, ma non troppo e molto cantabile
Scherzando vivace
Finale

MONDAY EVENING, APRIL 24
at 8:45 o'clock

I J. S. BACH (1685–1750)
Suite in B minor

Grave; Allegro; Lentement; Rondeau; Sarabande; Bourée I and II; Polonaise et Double; Menuet; Badinerie.

For flute and strings, with harpsichord

II AARON COPLAND (1900–)
Music for the Theatre, suite in five parts (1925)

1. Prologue; 2. Dance; 3. Interlude; 4. Burlesque; 5. Epilogue.

For small orchestra

III IGOR STRAVINSKY (1882–)
Octuor (1923)

Sinfonia (Lento—Allegro moderato); Tema con variazione (Andantino); Finale (Tempo giusto).

For wind instruments

IV MAURICE RAVEL (1875–)
Introduction et Allegro (1906)

For harp, with string quartet, flute, and clarinet

V PAUL HINDEMITH (1895–)
Kammermusik No. I; Op. 24, No. 1 (1922)

Sehr schnell und wild; Mässig schnelle Halbe (sehr streng im Rhythmus); Quartett (sehr langsam und mit Ausdruck); Finale: 1921 (äusserst lebhaft).

For small orchestra

SERGE KOUSSEVITZKY, *Conductor*

The players are members of the Boston Symphony Orchestra

First Violins: R. Burgin, J. Theodorowicz, G. Elcus; *Second Violins:* P. Cherkassky, P. Mayer; *Violas:* J. Lefranc, L. Artières; *Violoncellos:* J. Bedetti, A. Zighera; *Double-Bass:* M. Kunze; *Flute:* G. Laurent; *Oboe:* F. Gillet; *Clarinet:* V. Polatschek; *Bassoons:* A. Laus, R. Allard; *Trombones:* J. Raichman, L. Hansotte; *Trumpets:* H. Mager, M. Lafosse; *Percussion:* S. Sternburg; *Harp:* B. Zighera; *Piano:* J. Sanromà; *Organ:* A. Snow.

April 23-1933

TUESDAY MORNING, APRIL 25
at 11:15 o'clock

I BOHUSLAV MARTINŮ (1890–)
String Sextet (1932)

Lento—Allegro poco moderato
Andantino—Allegretto moderato
Allegretto poco moderato

II GUSTAV STRUBE (1867–)
Quintet for Wind Instruments (1930)

Non troppo allegro
Andante
Scherzo
Finale

III ARNOLD SCHÖNBERG (1874–)
"Verklärte Nacht", Op. 4 (1899)
After the poem by Richard Dehmel
For string sextet

THE KROLL SEXTET of New York

Violins: William Kroll and Nicolai Berezowsky
Violas: Leon Barzin and David Sackson
Violoncellos: Milton Prinz and Ossip Giskin

and

THE LAURENT WIND QUINTET of Boston

Flute: Georges Laurent
Oboe: Fernand Gillet
Clarinet: Victor Polatschek
Bassoon: Abdon Laus
French Horn: Georg Boettcher

TUESDAY EVENING, APRIL 25
at 8:45 o'clock

The First Appearance in America of

ADOLF BUSCH and RUDOLF SERKIN

in a Sonata Recital for Violin and Piano

I J. S. BACH
Sonata in G (Second version)

1. Vivace; 2. Largo; 3. Cembalo solo; 4. Adagio; 5. Violino solo e basso accompagnato; 6. Vivace.

II MAX REGER
Sonata in E minor, Op. 122

Moderato
Vivace
Adagio
Allegretto espressivo

III LUDWIG VAN BEETHOVEN
Sonata in E flat, Op. 12, No. 3

Allegro con spirito
Adagio con molt' espressione
Rondo (Allegro molto)

April 23-1938

11/19/33

JUILLIARD SCHOOL OF MUSIC
130 Claremont Avenue
New York City

You are cordially invited to attend a concert
by the
Orchestra of the Juilliard School of Music
Albert Stoessel, Conductor
on
Sunday Evening, November Nineteenth
Nineteen-hundred and thirty-three
at Eight-thirty o'clock
in the
Concert Hall
130 Claremont Avenue
New York City

III. Molto moderato e maestoso—Allegro non troppo

MARY BECKER

4. Overture to "The Flying Dutchman".....*Wagner*

Steinway Piano

3

JUILLIARD SCHOOL OF MUSIC

SEASON 1933-1934

First Concert

◆

ORCHESTRA

of the

JUILLIARD SCHOOL OF MUSIC

ALBERT STOESSEL, Conductor

Soloist: MARY BECKER, Violinist

◆

SUNDAY EVENING, NOVEMBER 19, 1933
at Eight-thirty o'clock

in the

CONCERT HALL, 130 Claremont Avenue, New York City

PROGRAM

1. Symphony No. II in D major.....*Sibelius*

   I. Allegretto
   II. Tempo andante, ma rubato
   III. Vivacissimo
   IV. Allegro moderato

Intermission

2. Symphonic Poem,
   "The Pleasure Dome of Kubla Khan".....*Charles T. Griffes*

3. Concerto for Violin and Orchestra in B minor.....*Saint-Saëns*

   I. Allegro non troppo
   II. Andantino quasi allegretto
   III. Molto moderato e maestoso—Allegro non troppo

   MARY BECKER

4. Overture to "The Flying Dutchman".....*Wagner*

Steinway Piano

3/17/34

JUILLIARD SCHOOL OF MUSIC

130 Claremont Avenue

New York City

◆

You are cordially invited to attend a concert

by the

Orchestra of the Juilliard School of Music

Albert Stoessel, Conductor

on

Saturday Evening, March Seventeenth

Nineteen-hundred and thirty-four

at Eight-thirty o'clock

in the

Concert Hall

130 Claremont Avenue

New York City

Solo piano: JUDITH SIDORSKY

Mezzo soprano solo: PAULINE PIERCE

4. The Enigma Variations.....Edward Elgar

Steinway Piano

SEASON 1933-1934

◆

ORCHESTRA

of the

JUILLIARD SCHOOL OF MUSIC

ALBERT STOESSEL, Conductor

◆

SATURDAY EVENING, MARCH 17, 1934
at Eight-thirty o'clock
in the
CONCERT HALL, 130 Claremont Avenue, New York City

A PROGRAM OF ORCHESTRAL WORKS

BY

CONTEMPORARY BRITISH COMPOSERS

---

1. A London Symphony.....Ralph Vaughan Williams
   - I. Lento—Allegro Risoluto
   - II. Lento
   - III. Scherzo (nocturne)
   - IV. Andante con moto—Maestoso alla marcia

Intermission

2. On hearing the first cuckoo in spring.....Frederick Delius

3. The Rio Grande.....Constant Lambert

   For solo piano, chorus and orchestra

   Solo piano: JUDITH SIDORSKY

   Mezzo soprano solo: PAULINE PIERCE

4. The Enigma Variations.....Edward Elgar

Steinway Piano

The Concert Department
JUILLIARD SCHOOL OF MUSIC
130 Claremont Avenue

◆

Upon receipt of this card two tickets of admission will be sent to you for the Concert of the Orchestra of the Juilliard School of Music on
March 17, at 8.30

This card should be returned by March 5 Please enclose a self-addressed envelope

Name.....

Address.....

3/17/34

PROGRAM NOTES

A LONDON SYMPHONY.....Ralph Vaughan-Williams
(Born in Gloucestershire, 1872)

First Movement

Daybreak by the river—London sleeps—Westminster chimes—Bustle and clangor of the city—Cockney vulgarity of themes serves to remind us that this is music in direct contact with unadorned realities.

Second Movement

Bloomsbury at dusk—Damp, foggy and ghost-like atmosphere—Old fiddler outside of "pub" interrupts his playing to warm his fingers by blowing on them.

Third Movement

Saturday night on the embankment—Coster's jig—Concertina and hurdy-gurdy.

Fourth Movement

Tragedy of the city—London of the unemployed and hunger marchers—Epilogue—Night again enshrouds the picture and the placid Thames flows on and on.

THE RIO GRANDE.....Constant Lambert
(Born in London, 1905)

Poem by Sacheverell Sitwell
set for
Chorus, Orchestra and Solo Pianoforte

Constant Lambert is the son of the well known portrait painter, George Lambert, A.R.A. He studied with R. Vaughan-Williams. In his setting of Sitwell's colorful poem, Constant Lambert has successfully mirrored the fascinating atmosphere of the poet's word-picture with music that is gay and brilliant and abounding in vitality. Utilizing the latest jazz twists of present-day dance music, Lambert's piece is a *tour de force* of telling solo piano writing combined with apt choral and orchestral texture. It is scored for strings, brass and many percussion instruments. The absence of all woodwinds gives the orchestral setting a hard brilliancy of sound. The chorus for this performance will be sung by vocal fellowship holders of the Graduate School.

3/17/34

By the Rio Grande
They dance no sarabande
On level banks like lawns above the glassy, lolling tide;
Nor sing they forlorn madrigals
Whose sad note stirs the sleeping gales
Till they wake among the trees and shake the boughs,
And fright the nightingales;
But they dance in the city, down the public squares,
On the marble pavers with each colour laid in shares,
At the open church doors loud with light within,
At the bell's huge tolling,
By the river music, gurgling, thin
Through the soft Brazilian air.
The Commendador and Alguacil are there
On horseback, hid with feathers, loud and shrill
Blowing orders on their trumpets like a bird's sharp bill
Through boughs, like a bitter wind, calling
They shine like steady starlight while those other sparks are falling
In burnished armour, with their plumes of fire,
Tireless while all others tire.
The noisy streets are empty and hushed is the town
To where, in the square, they dance and the band is playing;
Such a space of silence through the town to the river
That the water murmurs loud
Above the band and crowd together;
And the strains of the sarabande,
More lively than a madrigal,
Go hand in hand
Like the river and its waterfall
As the great Rio Grande rolls down to the sea.
Loud is the marimba's note
Above these half-salt waves,
And louder still the tympanom,
The plectrum, and the kettle-drum,
Sullen and menacing
Do these brazen voices ring.
They ride outside,
Above the salt-sea's tide,
Till the ships at anchor there
Hear this enchantment
Of the soft Brazilian air,
By those Southern winds wafted,
Slow and gentle,
Their fierceness tempered
By the air that flows between.

SACHEVERELL SITWELL

Words reprinted by kind permission of Gerald Duckworth & Co.

"ON HEARING THE FIRST CUCKOO IN SPRING".....Frederick Delius
(Born in Bradford, England, 1863)

This is the first of two pieces for small orchestra. Like its companion-piece, "Summer night on the river," it is a fine example of Delius's delicate and sensitive impressionism. Although scored only for strings and a few woodwinds, it has all of the harmonic richness of texture that we have come to associate with Delius. Last year the composer celebrated his seventieth birthday.

THE "ENIGMA" VARIATIONS, Op. 36.....Edward Elgar
(Born in Broadheath, England, June 2, 1857; died in Malvern, England, February, 1934)

The passing of Elgar a few weeks ago saddened the whole music world. It is fitting to consider this performance of his best known orchestral work as a memorial tribute to one of the great masters of our own time.

This work was first played in June, 1899, under Hans Richter. The score bears the dedication, "To my friends pictured within. Malvern, 1899."

The title "Enigma" prefixed to the theme is to be interpreted by the composer's statement that the theme is a counterpoint to another theme which is not heard, and which has not yet been disclosed. Each Variation bears the initial or name of one of the composer's friends. Certain of the identities are not difficult to discern; but a complete list is known only to members of the composer's personal circle.

Theme "Enigma." Andante.
Variation I. (C. A. E.) Same tempo.
Variation II. (H. D. S.-P.) Allegro.
Variation III. (R. B. T.) Allegretto.
Variation IV. (W. M. B.) Allegro di Molto.
Variation V. (R. P. A.) Moderato.
Variation VI. (Ysobel.) Andantino.
Variation VII. (Troyte.) Presto.
Variation VIII. (W. N.) Allegretto.
Variation IX. (Nimrod.) Adagio.
Variation X. (Dorabella.) Allegretto.
Variation XI. (G. R. S.) Allegro di Molto.
Variation XII. (B. G. N.) Andante.
Variation XIII. (* * *) Romanza.
Variation XIV. (E. D. U.) Finale; Allegro.

JUILLIARD SCHOOL OF MUSIC

130 Claremont Avenue

New York City

✧

You are cordially invited to attend a concert

by the

Orchestra of the Juilliard School of Music

Albert Stoessel, Conductor

on

Saturday Evening, December Fifteenth

Nineteen-hundred and thirty-four

at Eight-thirty o'clock

in the

Concert Hall

130 Claremont Avenue

New York City

This card should be returned by December 7 Please enclose a self-addressed envelope

Name.....

Address.....

Program on next page

Dec 15, 1934

The Concert Department
JUILLIARD GRADUATE SCHOOL
130 Claremont Avenue

◈

Upon receipt of this card two tickets of admission will be sent to you for the Concert by the Orchestra of the Juilliard School of Music on December 15, at 8.30

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Name.....

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Program on next page

JUILLIARD SCHOOL OF MUSIC

SEASON 1934-1935

✧

ORCHESTRA

OF THE

JUILLIARD SCHOOL OF MUSIC

ALBERT STOESSEL, Conductor

✧

SATURDAY EVENING, DECEMBER 15, 1934
at Eight-thirty o'clock

✧

CONCERT HALL
130 Claremont Avenue
NEW YORK CITY

PROGRAM

✧

I

Symphony No. III in F major, op. 90 ..... Johannes Brahms

Allegro con brio
Andante
Poco Allegretto
Allegro

II

Concerto in A minor for violin and orchestra ..... Alexander Glazounow

JOSEPH KNITZER

III

Canticum Fratris Solis, set for voice and chamber orchestra ..... Charles Martin Loeffler

To the hymn of "St. Francis of Assisi," in a modern version by Gino Perera

Solo Voice: MARTHA DWYER

Symphonic Poem—Pan and the Priest ..... Howard Hanson

Steinway Piano

CANTICLE OF THE SUN

Most high omnipotent good Lord,
Thine are the praises, the glory, the honor, and all benediction.
To Thee alone, Most High, do they belong,
And no man is worthy to mention Thee.

Praised be Thou, my Lord, for our Sister Mother Earth,
Who sustains and governs us,
And produces various fruits with colored flowers and herbage.

Praised be Thou, my Lord, for Sister Water,
Which is very useful and humble and precious and chaste.

Praised be Thou, my Lord, for Brother Wind,
And for the air and cloudy and clear and every weather,
By which Thou givest sustenance to Thy creatures.

Praised be Thou, my Lord, for Brother Fire,
By whom Thou lightest the night,
And he is beautiful and jocund and robust and strong.

Praised be Thou, O Lord, for our Sister Bodily Death,
From whom no living man can escape.
Woe to those who die in mortal sin.
Blessed those who have discovered Thy most holy will,
For to them the second death can do no harm!

Praised be Thou, O Lord, for those who give pardon for Thy love
And endure infirmity and tribulation,
Blessed those, who endure in peace,
Who will be, Most High, crowned by Thee!

Praised be Thou, my Lord, for Sister Moon and the Stars,
Thou hast formed them in heaven clear and precious and beautiful.

Praised be Thou, my Lord, with all Thy creatures,
Especially the honored Brother Sun,
Who makes the day and illumines us through Thee.
And he is beautiful and radiant with great splendor
Bears the signification of Thee, Most High One.

Praise and bless my Lord and give Him thanks
And serve Him with great humility.

From Johannes Jorgensen's "St. Francis of Assisi,"
translated by T. O'Conor Sloane; London: Longmans, Green

1/18/35

JUILLIARD SCHOOL OF MUSIC

130 Claremont Avenue

New York City

✧

You are cordially invited to attend a concert

by the

Orchestra of the Juilliard School of Music

Albert Stoessel, Conductor

on

Friday Evening, January Eighteenth

Nineteen-hundred and thirty-five

at Eight-thirty o'clock

in the

Concert Hall

130 Claremont Avenue

New York City

Upon receipt of this card two tickets of admission will be sent to you for the Concert by the Orchestra of the Juilliard School of Music on January 18, at 8.30

This card should be returned by January 10 Please enclose a self-addressed envelope

Name.....

Address.....

Program on next page

The Concert Department
JUILLIARD GRADUATE SCHOOL
130 Claremont Avenue

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JUILLIARD SCHOOL OF MUSIC

SEASON 1934-1935

✧

ORCHESTRA

OF THE

JUILLIARD SCHOOL OF MUSIC

ALBERT STOESSEL, Conductor

✧

FRIDAY EVENING, JANUARY 18, 1935

✧

CONCERT HALL
130 Claremont Avenue
NEW YORK CITY

PROGRAM

I

Two organ preludes.....Bach

1. "Das alte Jahre vergangen ist" (The old year has passed)
2. "In Dir ist Freude" (In Thee is joy)

Orchestrated by Edgar Schenkman

II

Concerto in D minor, op. 15, for piano and orchestra.....Brahms

Maestoso

Adagio

Rondo, Allegro non troppo

MURIEL KERR

Intermission

III

Don Quixote.....Strauss

Fantastic variations for orchestra on a theme of knightly character

Solo violoncello.....FELIX SALMOND

Solo viola.....BERNARD ROBBINS

Solo violin.....ALICE ERICKSON

DON QUIXOTE

Introduction—The theme of Don Quixote in his knightly yearnings (solo 'cello) contrasted with that of his droll companion Sancho Panza (tenor tuba).

Variation I. Departure—Adventure with the windmills

Variation II. The adventure with the sheep

Variation III. Sancho's wishes, peculiarities of speech, and maxims
Don Quixote's descriptions of the fairyland which they must conquer

Variation IV. The adventure with the procession

Variation V. Don Quixote's vigil during the summer night
Dreams of Dulcinea

Variation VI. The adventure with the three rustic maidens

Variation VII. Don Quixote's ride through the air on a wooden horse

Variation VIII. The journey in the boat that never leaves shore

Variation IX. The attack on the begging monks

Variation X. The duel and the return home

Epilogue: Don Quixote's mind clears and here follows a melancholy meditation over the illusions he has suffered and then final transfiguration in death.

The first performance of this work took place in Cologne in 1898

◇

Steinway Piano

March 1 + 2, 1935

The Concert Department
JUILLIARD GRADUATE SCHOOL
130 Claremont Avenue

✧

Upon receipt of this card two tickets of admission will be sent to you for the Concert by the Orchestra of the Juilliard School of Music on March 1, at 8.30

This card should be returned by February 22 Please enclose a self-addressed envelope

Name.....

Address.....

The Concert Department
JUILLIARD GRADUATE SCHOOL
130 Claremont Avenue

✧

Upon receipt of this card two tickets of admission will be sent to you for the Concert by the Orchestra of the Juilliard School of Music on March 2, at 8.30

This card should be returned by February 22 Please enclose a self-addressed envelope

Name.....

Address.....

3/1/35

JUILLIARD SCHOOL OF MUSIC

SEASON 1934-1935

✧

ORCHESTRA

OF THE

JUILLIARD SCHOOL OF MUSIC

Conducted by members of the Conducting Class
of the Graduate School

✧

FRIDAY EVENING, MARCH 1, 1935
at 8.30 o'clock

✧

CONCERT HALL
130 Claremont Avenue
NEW YORK CITY

3/1/30

PROGRAM

✧

I

Symphony Concerto in E flat for Violin and Viola.....Mozart

Allegro maestoso
Andante
Presto

HARRY FRIEDMAN and BERNARD ROBBINS
Conductor.....FRANCIS BUEBENDORF

II

Concerto in B flat major for Piano.....Beethoven

Allegro con brio
Adagio
Rondo

ROSALYN TURECK
Conductor..... WILLIAM LIBERMAN

Intermission

III

Poëme for Violin.....Chausson

MARJORIE FULTON
Conductor.....OSBOURNE McCONATHY

IV

Burleske for Piano.....Strauss

CATHERINE CARVER
Conductor..... EDGAR SCHENKMAN

Steinway Piano

BACH - HANDEL FESTIVAL

Commemorating the 250th Anniversary of the birth of these composers

Under the auspices of the
JUILLIARD SCHOOL OF MUSIC
and
THE ORATORIO SOCIETY OF NEW YORK

✧

Course A.....April 27, 30 and May 3
Course B.....April 29, May 1 and 4
(the programs of the two courses are identical)

✧

For further details communicate with
Concert Department
JUILLIARD GRADUATE SCHOOL
130 Claremont Avenue, New York City

3/2/35

JUILLIARD SCHOOL OF MUSIC

SEASON 1934-1935

✧

ORCHESTRA

OF THE

JUILLIARD SCHOOL OF MUSIC

Conducted by members of the Conducting Class
of the Graduate School

✧

SATURDAY EVENING, MARCH 2, 1935
at 8.30 o'clock

✧

CONCERT HALL
130 Claremont Avenue
NEW YORK CITY

3/2/35

PROGRAM

◇

I

Concertino for Flute.....Chaminade

FREDERICK WILKINS

Conductor.....MAX WEINSTEIN

II

Concerto for Violin.....Mendelssohn

Allegro molto appassionato

Andante

Allegro molto vivace

PHILIP WILLIAMS

Conductor.....HENRY AARON

Intermission

III

Variations Symphoniques for 'Cello.....Boëllmann

ELEANOR ALLER

Conductor.....MILTON FORSTAT

IV

Concerto in C minor for Piano.....Rachmaninoff

Moderato

Adagio sostenuto

Allegro scherzando

JACK ABRAM

Conductor.....ARTHUR PLETTNER

Steinway Piano

BACH - HANDEL FESTIVAL

Commemorating the 250th Anniversary of the birth of these composers

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(the programs of the two courses are identical)

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For further details communicate with

Concert Department

JUILLIARD GRADUATE SCHOOL

130 Claremont Avenue, New York City

January 17, 1936

JUILLIARD SCHOOL OF MUSIC
130 Claremont Avenue
New York City

◈

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by the

Orchestra of the Juilliard School of Music

Albert Stoessel, Conductor

on

Friday Evening, January Seventeenth

Nineteen hundred and thirty-six

at eight-thirty o'clock

in the

Concert Hall

130 Claremont Avenue

New York City

CONCERT HALL
130 Claremont Avenue
NEW YORK CITY

January 17, 1936

JUILLIARD SCHOOL OF MUSIC

SEASON 1935 - 1936

◈

ORCHESTRA

OF THE

JUILLIARD SCHOOL OF MUSIC

ALBERT STOESSEL, Conductor

◈

FRIDAY EVENING, JANUARY 17, 1936

at Eight-thirty o'clock

◈

CONCERT HALL

130 Claremont Avenue

NEW YORK CITY

January 17, 1936

PROGRAM

◈

I

Choral Prelude
Ich ruf' zu dir, Herr Jesu Christ ..... J. S. Bach
(Transcribed for strings and organ by Alexander Siloti)

II

Concerto Grosso for strings and piano ..... Albert Stoessel
(First performance)

I. Allegro energico, ma moderato
II. Sarabande
III. Pavan
IV. Introduction and gigue

Piano obbligato ..... ERNEST HUTCHESON

Intermission

III

"Till Eulenspiegel's Merry Pranks,"
Tone Poem for Orchestra ..... Richard Strauss

IV

Concerto for violoncello and orchestra ..... Frederick Jacobi
(First New York performance)

Allegro cantabile
Allegretto
Allegro ritmico

HARRY FUCHS

V

Overture to Benvenuto Cellini ..... Hector Berlioz

Steinway Piano

PROGRAM NOTES

◈

CONCERTO GROSSO FOR STRINGS AND PIANO

ALBERT STOESSEL
(Born Oct. 11, 1894)

Albert Stoessel's Concerto Grosso for strings and piano was written during the summer of 1935 and receives its first performance on January 17, 1936. Cast in four movements, this work follows more or less the plan of the orchestral concerti of Bach and Handel. A formal Allegro movement in contrapuntal style opens the composition; the two middle movements are in the style of the old dances, Sarabande and Pavan, and the final division is an Introduction and Gigue. Frequently passages are given to a solo violin, viola, 'cello and piano, and at times the entire string body is subdivided into as many as ten separate parts.

While the form suggests the older concerti, the melodic content and harmonic treatment are of the present day. The composer has dedicated the work to Ernest Hutcheson. It has been published by J. Fischer.

◈

CONCERTO FOR VIOLONCELLO AND ORCHESTRA

FREDERICK JACOBI
(Born May 4, 1891)

The composer would like it to be noted that this is not a concerto in the usual sense of the word. There is little in it of a "virtuoso" nature, and it was not written with the purpose of exploiting the instrument or its performer. The composer feels the 'cello to be predominantly lyric in nature and has treated it as such. The work is introspective and intimate. The three movements were inspired respectively by the Ninetieth, the Ninety-first, and the Ninety-second Psalms, and they present, in a way, three different aspects of the same religious mood, the tender, the more buoyant and the more poignantly dramatic. The structure, however, is more or less classic and the harmonic substance a very definite return to a pure and open style. For these reasons the composer has preferred to call the work "concerto" rather than to give it a title which might be more picturesque. The orchestra, without percussion, consists of two flutes, two clarinets, two bassoons, two horns and strings.

April 8, 1936
May 8 & 9 - 1936

THE JUILLIARD SCHOOL OF MUSIC

requests the pleasure of your attendance at one of

THREE CONCERTS

given by

MEMBERS OF THE CONDUCTING CLASS

of the

GRADUATE SCHOOL

◈

CONCERT HALL
One Thirty Claremont Avenue
NEW YORK CITY

◈

Wednesday evening.....April 8, at 8:30
Friday evening.....May 8, at 8:30
Saturday evening.....May 9, at 8:30

Please designate on the enclosed card which concert
you would like to attend

Address.....

see next page for programs

April 8, 1936
May 8 & 9-1936

WEDNESDAY EVENING, APRIL 8, 1936

at Eight-thirty o'clock

◈

PROGRAM

I

Concerto in D minor for two violins and strings ..... Bach

PAUL WINTER and CAROL GLENN

Conductor ..... MILTON FORSTAT

II

Concerto for violin and orchestra ..... Brahms

BESSIE SIMON

Conductor ..... MAX WEINSTEIN

Intermission

III

Poem for flute and orchestra ..... Griffes

FREDERICK WILKINS

Conductor ..... OSBOURNE McCONATHY

IV

Concerto in G minor for piano and orchestra ..... Saint-Saëns

STANLEY HUMMEL

Conductor ..... MORITZ VON BOMHARD

FRIDAY EVENING, MAY 8, 1936

at Eight-thirty o'clock

◈

PROGRAM

I

Concerto in G minor for oboe ..... Handel

MARTIN LESKOW

Conductor ..... ISA McILWRAITH

II

Concerto in E minor in one movement for violin and orchestra ..... Conus

HELEN BACCHUS

Conductor ..... FRANCIS BEUBENDORF

Intermission

III

Schelomo — Rhapsodie Hebraeique
for violoncello and orchestra ..... Bloch

ALAN SHULMAN

Conductor ..... ELIE SIEGMEISTER

IV

Concerto in E flat major for piano and orchestra ..... Liszt

BENJAMIN OWEN

Conductor ..... ROBERT LAWRENCE

Address .....

see next page for programs

II

Concerto for violin, violoncello and orchestra ——— Brahms

FREDERICK DYONCH and BERNARD GREENHOUSE

Conductor ——— MAX EUGENE WEINTRAUB

Intermission

III

Concerto in D major for violin and orchestra ——— Mozart

FREDERICK BULDRINI

Conductor ——— FREDERICK DYONCH

The Concert Department
JUILLIARD SCHOOL OF MUSIC
130 Claremont Avenue
NEW YORK CITY

◈

Upon receipt of this card two tickets of admission will be sent to you. Please check the concert you wish to attend.

Wednesday Evening, April 8, at 8.30 ☐ Friday Evening, May 8, at 8.30 ☐

Saturday Evening, May 9, at 8.30 ☐

THIS CARD MUST BE RETURNED BY APRIL 1

Please enclose a self-addressed envelope

Name.....

Address.....

see envelope for programs?

April 8. 1936
May 8 + 9 - 1936

[Student Concerto Series 4.8, 5.8, 5.9, 1936
removed to loose programs]

10/22/36

[Orchestra concert, 10.22.36, removed to loose programs]

11/21/36

JUILLIARD GRADUATE SCHOOL

You are invited to attend a concert

by the

Orchestra of the Juilliard School of Music

under the direction of members of the

Conducting Class of the

Graduate School

on

Saturday Evening, November Twenty-first

Nineteen hundred thirty-six

at eight-thirty

in the

Concert Hall

130 Claremont Avenue

New York City

you for the orchestral concert on

SATURDAY EVENING, NOVEMBER 21, at 8.30

This card must be returned by November 15. Please enclose a self-addressed envelope

Name.....

Address.....

11/21/36

JUILLIARD GRADUATE SCHOOL

SEASON 1936-37

◈

STUDENTS' CONCERTO SERIES

◈

First Concert

SATURDAY EVENING, NOVEMBER 21, 1936

at eight-thirty o'clock

The Concert Department
JUILLIARD GRADUATE SCHOOL
130 Claremont Avenue
NEW YORK CITY

◈

Upon receipt of this card two tickets of admission will be sent to you for the orchestral concert on

SATURDAY EVENING, NOVEMBER 21, at 8.30

This card must be returned by November 15. Please enclose a self-addressed envelope

Name.....

Address.....

11/21/36

JUILLIARD GRADUATE SCHOOL

SEASON 1936-37

◈

STUDENTS' CONCERTO SERIES

◈

First Concert

SATURDAY EVENING, NOVEMBER 21, 1936

at eight-thirty o'clock

◈

CONCERT HALL

130 Claremont Avenue

NEW YORK CITY

11/21/36

PROGRAM

◈

I

Overture to Don Giovanni ..... Mozart
(with the concert ending by Busoni)
Conductor ..... MAX WEINSTEIN

II

Concerto No. 5 in E flat major for piano and orchestra ("Emperor") ..... Beethoven

Allegro
Adagio un poco mosso
Allegro

ALBERTA MASIELLO
Conductor ..... MORITZ VON BOMHARD

Intermission

III

Concerto No. I in A minor, op. 33, for violoncello and orchestra ..... Saint-Saëns

ELEANOR ALLER
Conductor ..... FREDERICK DVONCH

IV

Poème for violin and orchestra ..... Chausson

CARROLL GLENN
Conductor ..... FRANK BRIEFF

V

Symphonic Variations for piano and orchestra ..... Franck

MERLE FREELAND
Conductor ..... JACOB SCHWARTZDORF

Steinway Piano

12/19/36

[Students' Concerto Series, 12.19.36
removed to loose programs]

1/23/37

[Orchestra concert, 1.23.37, removed to loose programs]

2/13/37

[Pushkin concert 2.13.37, removed to loose programs]

3/20/37

[orchestra concert 3.20.37 removed to loose programs]

4/3/37

[Students' Concerto Series 4.3.37,
removed to loose programs]

April 29, 1937
May 4, 1937

THE JUILLIARD GRADUATE SCHOOL

requests the pleasure of your attendance at

A CONCERT FOR CHAMBER ORCHESTRA

Conducted by Edgar Schenkman

Wednesday evening, April 28, 1937 at eight-thirty o'clock

and a Concert of

ORIGINAL CHAMBER MUSIC COMPOSITIONS

by

Students of the Graduate School

(Composition classes of Mr. Frederic Jacobi and Mr. Bernard Wagenaar)

Tuesday evening, May 4, 1937 at eight-thirty o'clock

in the

Concert Hall, 130 Claremont Avenue

New York City

Please indicate on reservation card whether you would like tickets for one or both concerts

Please enclose a stamped, self-addressed envelope

Name.....

Address.....

April 29, 1937
May 4, 1937

The Concert Department
JUILLIARD GRADUATE SCHOOL
130 Claremont Avenue
NEW YORK CITY

✧

Please return this reservation card and upon its receipt tickets will be sent to you.

Wednesday evening, April 28, at 8.30 ☐ Tuesday evening, May 4, at 8.30 ☐

THIS RESERVATION BLANK MUST BE RETURNED BEFORE APRIL 22

Please enclose a stamped, self-addressed envelope

Name.....

Address.....

April 28, 1937

JUILLIARD GRADUATE SCHOOL

✧

CONCERT OF MUSIC FOR CHAMBER ORCHESTRA

EDGAR SCHENKMAN, Conductor

ORCHESTRA OF THE JUILLIARD SCHOOL OF MUSIC

WEDNESDAY EVENING, APRIL 28, 1937
at eight-thirty o'clock

Concert Hall, 130 Claremont Avenue, New York City

✧

PROGRAM

Concerto in B minor for four violins and String Orchestra ..... Vivaldi

Allegro
Largo
Allegro

BESSIE SIMON, FREDERICK DVONCH, BERNARD KUNDELL, DOROTHY KESNER

Symphony No. 5 in B flat major ..... Schubert

Allegro
Andante con moto
Menuetto (Allegro molto)
Allegro vivace

Intermission

Saturday's Child ..... Emerson Whithorne

An Episode in Color for Mezzo-Soprano, Tenor and Chamber Orchestra
Poems by Countee Cullen

MARY LOUISE BELTZ ..... Mezzo-Soprano
ALLEN STEWART ..... Tenor

Introduction and Scherzo from a Suite for Chamber Orchestra ..... Emil Koehler
(First performance)

Four Episodes for Chamber Orchestra ..... Ernest Bloch

Humoresque macabre
Obsession
Calm
Chinese

November 19, 1937

JUILLIARD SCHOOL OF MUSIC

SEASON 1937-38

✧

ORCHESTRA

OF THE

JUILLIARD SCHOOL OF MUSIC

ALBERT STOESSEL.....Conductor

ALEXANDER SILOTI.....Pianist

✧

FRIDAY EVENING, NOVEMBER 19, 1937

at eight-thirty o'clock

✧

CONCERT HALL

130 Claremont Avenue

NEW YORK CITY

1938-39. Subscription Series

November 19, 1937

PROGRAM

✧

I

Tone Poem "A Night on Bald Mountain" ..... Moussorgski

II

Concerto No. 1 in B flat minor, for piano and orchestra ..... Tschaikowsky

Andante non troppo e molto maestoso — Allegro con spirito
Andantino semplice — Presto — Andantino
Allegro con fuoco

Intermission

III

"Wanderer"-Fantasy for piano and orchestra ..... Schubert-Liszt

IV

"Dance of Death," paraphrase on "Dies irae,"
for piano and orchestra ..... Liszt

✧

Nos. 2, 3, and 4 will be played in Mr. Siloti's revision

✧

Steinway Piano

1937-38

[miscellaneous tickets removed]

December 10, 1937

JUILLIARD SCHOOL OF MUSIC

SEASON 1937-38

✧

ORCHESTRA

OF THE

JUILLIARD SCHOOL OF MUSIC

ALBERT STOESSEL.....Conductor

✧

FRIDAY EVENING, DECEMBER 10, 1937

at eight-thirty o'clock

✧

CONCERT HALL

130 Claremont Avenue

NEW YORK CITY

December 10 1937

PROGRAM

✧

I

Overture to Euryanthe ..... Weber

II

Symphony No. 4 in E minor, op. 98 ..... Brahms

Allegro non troppo
Andante moderato
Allegro giocoso
Allegro energico e passionato

Intermission

III

(a) Adagio for strings, op. 3 ..... Lekeu

(b) Scherzo in G minor from the Octet ..... Mendelssohn
(Orchestrated by the Composer)

IV

Dances from Galanta ..... Kodaly

February 5, 1938

[Students' Concerto Series 2.5.38
Removed to loose programs]

March 12, 1938

JUILLIARD SCHOOL OF MUSIC

SEASON 1937-38

✧

ORCHESTRA OF THE JUILLIARD SCHOOL OF MUSIC

ALBERT STOESSEL, Conductor

Saturday evening, March 12, 1938, at eight-thirty o'clock

CONCERT HALL

130 Claremont Avenue, New York City

✧

PROGRAM

I

Suite from "Dardanus" ..... Rameau

Overture

Minuet

Rondeau tendre

Tambourin

(Transcribed for orchestra by Eric Delamarter)

II

Concerto for piano and orchestra ..... Frederick Jacobi

Maestoso — Allegro

Andante sostenuto

Allegro ritmico

JACQUES ABRAM

III

Tone Poem, "Death and Transfiguration" ..... Richard Strauss

Intermission

IV

(a) Venusberg music from "Tannhäuser" .....

(b) Prelude to "Lohengrin" ..... } Richard Wagner

(c) Prelude to "The Mastersingers" .....

Steinway piano

April 30, 1938

JUILLIARD GRADUATE SCHOOL

SEASON 1937-1938

✧

STUDENTS' CONCERTO SERIES

✧

SATURDAY EVENING, APRIL 30, 1938

Concert Hall, 130 Claremont Avenue, New York City

✧

PROGRAM

I

Concerto in B minor for four violins, op. 3, No. 10 ..... Vivaldi

Allegro

Largo — Larghetto

Allegro

ALICE PLUMLEE, MARJORIE PORTUGAL, DIANA DIPSON, ILENE SKOLNIK

HARRY WILSON ..... Conductor

II

Concerto for piano, op. 54 ..... Schumann

Allegro affettuoso

Intermezzo

Allegro vivace

JOSEPH BATTISTA ..... Piano

ROBERT LAWRENCE ..... Conductor

Intermission

III

Concerto for violin, op. 47 ..... Sibelius

Allegro moderato

Adagio di molto

Allegro, ma non tanto

CARROLL GLENN ..... Violin

DEAN DIXON ..... Conductor

IV

Concerto in A major for piano ..... Liszt

LEONARD GILLMAN ..... Piano

CHARLES KENT ..... Conductor

Steinway Piano

[Students' Concerto Series, 5.14.38,
removed to loose programs]

11/20/31

THE JUILLIARD SCHOOL OF MUSIC

130 Claremont Avenue

New York City

◆

You are invited to attend a performance of

"JACK AND THE BEANSTALK"

Music by Louis Gruenberg

Libretto by John Erskine

in the new hall of

The Juilliard Graduate School

◆

Performances will be given on

Friday Afternoon- - November 20, at 2.30

Friday Evening- - - November 20, at 8.30

Saturday Evening - November 21, at 8.30

Please sign the enclosed card for the performance which you would like to attend, and return it to us by November 16

, please return them to you so that someone else may have them.

Name.....

Type or Print

Address.....

This card is valid until November 16

11/20/31

1931

The Concert Department
JUILLIARD GRADUATE SCHOOL
130 Claremont Avenue
New York City

◈

Please send me.....ticket(s) for "Jack and the Beanstalk." I should like to attend the performance on SATURDAY, NOVEMBER 21, at 8.30 in the evening. If I find that I cannot use the tickets, I shall return them to you so that someone else may have them.

Name.....
Type or Print

Address.....

This card is valid until November 16

11/19/31

12/18/31

JUILLIARD GRADUATE SCHOOL

SEASON 1931-1932

Private Performance by the

OPERA CLASS OF THE GRADUATE SCHOOL

FRIDAY EVENING, DECEMBER 18, 1931
at Eight-thirty
in the Concert Hall

ALBERT STOESSEL, Conductor
ALFREDO VALENTI, Stage Director

PROGRAM

FAUST (Act II) - - - - - - - - - Gounod

Faust.....ROLAND PARTRIDGE
Mephistopheles.....JULIUS HUEHN
Marguerita.....HELEN MARSHALL
Siebel.....RUTH CHAPELLE
Martha.....BERTHA SCHWAN

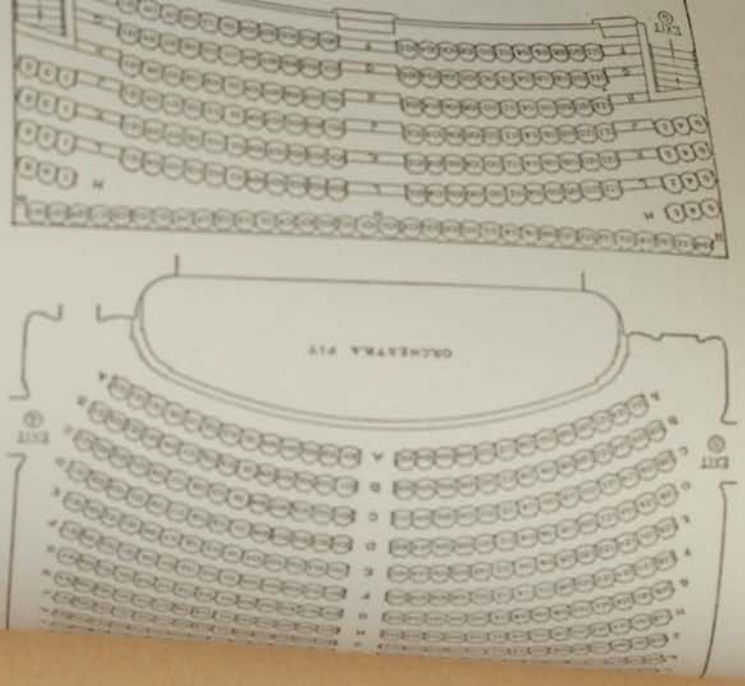
MARTHA (Act II) - - - - - - - - Flotow

Lady Harriet (Martha).....JOSEPHINE ANTOINE
Nancy.....HELEN LOCKWOOD
Lionel.....JOHN BARR
Plunkett.....ROY NICHOLS

Steinway Pianos

130 CLAREMONT AVENUE
NEW YORK CITY

130 Claremont Avenue, New York City



JUILLIARD SCHOOL OF MUSIC

◆

Private Performance of the

OPERA CLASS of the GRADUATE SCHOOL

(ALBERT STOESSEL, Conductor)

◆

FRIDAY EVENING, DECEMBER 18, at 8.30

in the

CONCERT HALL

130 Claremont Avenue, New York City

2/18/32

JUILLIARD SCHOOL OF MUSIC

◆

You are cordially invited to attend performances of

"DIDO AND AENEAS" - - - - - - - Henry Purcell

and

"LA SERVA PADRONA" - - - - - - Giovanni Pergolesi

Given by Fellowship Holders of the Graduate School

ALBERT STOESSEL, Conductor

◆

Performances will be given on

Thursday Afternoon, February 18, at 3.00 — Friday Evening, February 19, at 8.30
Friday Afternoon, February 19, at 3.00 — Saturday Evening, February 20, at 8.30

in the Concert Hall, 130 Claremont Avenue

◆

CAST FOR "DIDO AND AENEAS"

DIDO, Queen of Carthage.....INGA HILL.....Thursday Aft. and Friday Ev'g
JANICE KRAUSHAAR.....Friday Aft. and Saturday Ev'g

BELINDA, a lady in waiting.....ALMA MICHELINI.....Thursday Aft. and Friday Ev'g
EDNA WEESE.....Friday Aft. and Saturday Ev'g

SECOND WOMAN.....APOLYNA STOSKUS.....Thursday Aft. and Friday Ev'g
BEATRICE GILMAN.....Friday Aft. and Saturday Ev'g

SORCERESS.....FLOYD WORTHINGTON

SPIRIT.....HAROLD BOGGESS

FIRST WITCH.....BERTHA MAE SCHWAN

SECOND WITCH.....ELIZABETH WYSOR

AENEAS, a Trojan Prince.....CHARLES HAYWOOD.....Thursday Aft. and Friday Ev'g
ROLAND PARTRIDGE.....Friday Aft. and Saturday Ev'g

A SAILOR.....JOHN BARR.....Thursday Aft. and Friday Ev'g
JOHN SEULITRINIC.....Friday Aft. and Saturday Ev'g

COURTIERS, PEOPLE, WITCHES, AND SAILORS

Chorus supplemented by members of the New York Oratorio Society

CAST FOR "LA SERVA PADRONA"

DOCTOR PANDOLFO.....RAYMOND MIDDLETON....Thursday Aft. and Friday Ev'g
JULIUS HUEHN.....Friday Aft. and Saturday Ev'g

ZERPINA, his maid.....JOSEPHINE ANTOINE.....Thursday Aft. and Friday Ev'g
RUTHE HUDDLE.....Friday Aft. and Saturday Ev'g

SCAPIN, his manservant.....RODERIC CROSS

FRIDAY EVENING, FEBRUARY 19, at 8.30

in the

CONCERT HALL

130 Claremont Avenue, New York City

Admit One

JUILLIARD SCHOOL OF MUSIC

Opera Department

◆

"DIDO AND AENEAS"

"LA SERVA PADRONA"

◆

FRIDAY EVENING, FEBRUARY 19, 1932 at 8.30

in the

CONCERT HALL

130 Claremont Avenue, New York City

Admit One

2/18/32

OPERA DEPARTMENT OF THE

JUILLIARD SCHOOL OF MUSIC

130 Claremont Avenue, New York City

SEASON 1931-1932

DIDO AND AENEAS

HENRY PURCELL

LA SERVA PADRONA

GIOVANNI PERGOLESI

ALBERT STOESSEL, Conductor

ALFREDO VALENTI, Stage Director

MATINEE PERFORMANCES

Thursday Afternoon - - - February 18, at 3.00

Friday Afternoon - - - - February 19, at 3.00

EVENING PERFORMANCES

Friday Evening - - - - - February 19, at 8.30

Saturday Evening - - - - February 20, at 8.30

2/18/32

"DIDO AND AENEAS"

An Opera in Four Scenes

By HENRY PURCELL

◆

CAST

DIDO, Queen of Carthage.....INGA HILL.....Thurs. Aft. and Fri. Ev'g
JANICE KRAUSHAAR.....Fri. Aft. and Sat. Ev'g

BELINDA, a lady in waiting..ALMA MICHELINI.....Thurs. Aft. and Fri. Ev'g
EDNA WEESE.....Fri. Aft. and Sat. Ev'g

SECOND WOMAN.....APOLYNA STOSKUS.....Thurs. Aft. and Fri. Ev'g
BEATRICE GILMAN.....Fri. Aft. and Sat. Ev'g

SORCERESS.....FLOYD WORTHINGTON

SPIRIT.....HAROLD BOGGESS

FIRST WITCH.....BERTHA MAE SCHWAN

SECOND WITCH.....ELIZABETH WYSOR

AENEAS, a Trojan Prince.....CHARLES HAYWOOD.....Thurs. Aft. and Fri. Ev'g
ROLAND PARTRIDGE.....Fri. Aft. and Sat. Ev'g

A SAILOR.....JACK SEULITRINIC.....Thurs. Aft. and Sat. Ev'g
JOHN BARR.....Fri. Aft. and Fri. Ev'g

Courtiers, People, Witches and Sailors

Ensemble of the JUILLIARD GRADUATE SCHOOL supplemented
by members of the NEW YORK ORATORIO SOCIETY

Dances arranged by Miss NELLY REUSCHEL

◆

NOTE

The researches of W. Barclay Squire have clearly established the fact that the opera "Dido and Aeneas" was composed and first performed about the year 1689, when the composer was thirty-one years of age. This first production took place at a school for girls kept by Josias Priest in Chelsea, the work having been expressly composed for his pupils. As far as is known, the opera was never put on the stage again until 1895, when the bicentenary of the composer's death was celebrated by a performance given by students of the Royal College of Music in London under the direction of the late Sir Charles Stanford.

The story of the love of the hero, Aeneas, for Dido, Queen of Carthage, of their separation by Jove's command, and of Dido's death is told in wonderfully pure and moving music. The overture is in the form which Lully established. The little episodes, the choruses and dances of the witches who plot against the lovers, and the merry-making of the sailors have decided point and character, and add variety to the scenes. One song, "Dido's Lament," is particularly noteworthy as it is probably the finest of Purcell's songs, and is unsurpassed by anything of the kind written by other composers of his time. It is on the same "ground-bass" that was afterwards used by Bach for the "Crucifixus" of the B minor mass.

The author of the text was Nahum Tate, born in Dublin, 1652. The performance by the Juilliard Opera School follows the edition of Edward J. Dent and retains the original orchestration of strings and cembalo.

"LA SERVA PADRONA"

(THE MAID AS MISTRESS)

An Opera (Intermezzo in Two Acts)

By GIOVANNI PERGOLESI

◆

CAST

DOCTOR PANDOLFO.....JULIUS HUEHN.....Thurs. Aft. and Fri. Ev'g
RAYMOND MIDDLETON.....Fri. Aft. and Sat. Ev'g

ZERPINA, his maid.....JOSEPHINE ANTOINE.....Thurs. Aft. and Fri. Ev'g
RUTHE HUDDLE.....Fri. Aft. and Sat. Ev'g

SCAPIN, his manservant.....RODERIC CROSS

◆

NOTE

Composed in 1733 for the birthday celebration in Naples of Empress Christina, wife of Charles VI, this little opera soon found favor on every operatic stage in Europe.

Pergolesi's merry little masterpiece owes its effect in no small degree to the popularly conceived and vivid book from the pen of the Neapolitan poet G. A. Frederico. The plot is of the simplest nature possible and is carried solely by two singing actors and one mute character. Dr. Pandolfo, a morose old bachelor, is tired of the continual quarrels with Zerpina, his despotic young maid, and decides to marry and set up a household of his own. Zerpina welcomes the idea and seeks to induce the old man to take her for his wife. For this purpose she puts Scapin, the foolish and dumb servant, into the guise of a fierce warrior and presents him to the horrified Pandolfo as her betrothed. From fear and pity the old man finally agrees to marry Zerpina, whereupon the whole masquerade is merrily disclosed.

The version used at the Juilliard performance is that of the Parisian score of 1756 which contains spoken dialogue instead of secco-recitative. Pergolesi's orchestration consists of strings and cembalo. The English translation used at this performance is by Sydney Rosenfeld.

The Harpsichord-piano is by courtesy of Steinway

OPERA ORCHESTRA OF THE JUILLIARD GRADUATE SCHOOL

Stage settings designed by ALFREDO VALENTI

3/18/32

JUILLIARD SCHOOL OF MUSIC

SEASON 1931-1932

Private Performance by

STUDENTS IN THE OPERA SCHOOL

FRIDAY EVENING, MARCH 18, at Eight-thirty
in the Concert Hall

ALBERT STOESSEL, Conductor
ALFREDO VALENTI, Stage Director

PROGRAM

MADAME BUTTERFLY (Act Two) - - - - Puccini

Madame Butterfly (Cho-Cho-San) ..... ALMA MILSTEAD
Suzuki (Cho-Cho-San's Servant) ..... MARION SELEE
Sharpless (United States Consul) ..... MORDECAI BAUMAN
Goro (A Marriage Broker) ..... JACK SEULITRINIC
Prince Yamadori ..... FLOYD WORTHINGTON

VIOLA PETERS at the piano

IL BARBIERE DI SIVIGLIA - - - - - - Rossini

Rosina ..... RUBY MERCER
Berta ..... MARION SELEE
Figaro ..... DONALD BELTZ
Count Almaviva ..... ROBERT BETTS
Dr. Bartolo ..... RODERIC CROSS
Don Basilio ..... RAYMOND MIDDLETON
An Officer ..... ROLAND PARTRIDGE

GREGORY ASHMAN at the piano

Steinway Piano

130 CLAREMONT AVENUE, NEW YORK CITY

4/28/32

1932

JUILLIARD SCHOOL OF MUSIC
GRADUATE SCHOOL

The Opera School cordially invites you to attend

performances in English of

"IL FINTO ARLECCHINO" - - C. Francesco Malipiero
(The False Harlequin) (American Premiere)

and

"IL SEGRETO DI SUZANNA" - Ermanno Wolf-Ferrari
(The Secret of Suzanne)

Matinees	Evening
Thursday - - April 28, at 3	Friday - - - April 29, at 8.30
Friday - - - - April 29, at 3	Saturday - April 30, at 8.30

in the

Concert Hall

130 Claremont Avenue, New York City

Albert Stoessel, Conductor

Alfredo Valenti, Stage Director

Please sign the enclosed card for the performance you would like to attend

4/28/32

OPERA DEPARTMENT OF THE

JUILLIARD SCHOOL OF MUSIC

130 Claremont Avenue, New York City

◆

SEASON 1931-1932

◆

IL FINTO ARLECCHINO

(The False Harlequin)

G. FRANCESCO MALIPIERO

AND

IL SEGRETO DI SUSANNA

(The Secret of Suzanne)

E. WOLF-FERRARI

◆

ALBERT STOESSEL, Conductor

ALFREDO VALENTI, Stage Director

◆

MATINEE PERFORMANCES

Thursday Afternoon - - - - - - April 28, at 3.00

Friday Afternoon - - - - - - - April 29, at 3.00

EVENING PERFORMANCES

Friday Evening - - - - - - - - April 29, at 8.30

Saturday Evening - - - - - - - April 30, at 8.30

4/28/32

IL FINTO ARLECCHINO

(THE FALSE HARLEQUIN)

Operatic Comedy in Two Parts

By G. FRANCESCO MALIPIERO

◆

CAST

DONNA ROSAURA.....RUBY MERCER
Thursday Afternoon and Friday Evening
RUTH CHAPELLE
Friday Afternoon and Saturday Evening

THE FALSE HARLEQUIN.....CHARLES HAYWOOD
Thursday Afternoon and Friday Evening
LANCELOT ROSS
Friday Afternoon and Saturday Evening

DON TRIFONIO.....JULIUS HUEHN
Thursday Afternoon and Friday Evening
HAROLD BOGGESS
Friday Afternoon and Saturday Evening

DON FLORINDO.....ROLAND PARTRIDGE
Thursday Afternoon and Friday Evening
Friday Afternoon and Saturday Evening

DON OTTAVIO.....MORDECAI BAUMAN
Thursday Afternoon and Friday Evening
ROY NICHOLS
Friday Afternoon and Saturday Evening

DON PAOLUCCIO.....JOHN BARR
Thursday Afternoon and Friday Evening
Friday Afternoon and Saturday Evening

COLOMBINA, maid to Donna Rosaura.....ALMA MILSTEAD
Thursday Afternoon and Friday Evening
JOSEPHINE ANTOINE
Friday Afternoon and Saturday Evening

DANCING MASTER.....JACK SEULITRINIC
Thursday Afternoon and Friday Evening
Friday Afternoon and Saturday Evening

LADIES: Bettina Cotlove, Judith Cooperman, Bettina Steindler, Inda Howland, Gertrude Mitchell

◆

The action takes place in Venice about the Eighteenth Century

IL SEGRETO DI SUSANNA

(THE SECRET OF SUZANNE)

Interlude in One Act

By ERMANNO WOLF-FERRARI

◆

CAST

COUNT GIL.....RAYMOND MIDDLETON
Thursday Afternoon and Friday Evening
ROBERT CRAWFORD
Friday Afternoon and Saturday Evening

COUNTESS SUZANNE, his wife.....FLORENCE VICKLAND
Thursday Afternoon and Friday Evening
RUTHE HUDDLE
Friday Afternoon and Saturday Evening

SANTE, a servant.....JACK SEULITRINIC
Thursday Afternoon and Friday Evening
Friday Afternoon and Saturday Evening

◆

OPERA ORCHESTRA
of the
JUILLIARD SCHOOL OF MUSIC

◆

Stage settings designed by ALFREDO VALENTI

12/15/32

JUILLIARD SCHOOL OF MUSIC
GRADUATE SCHOOL

◆

The Opera School cordially invites you to attend a

performance in English of

"XERXES"

a comic opera by George Frederic Handel

(First performance in New York)

in the

Concert Hall

130 Claremont Avenue, New York City

Albert Stoessel, Conductor

Alfredo Valenti, Stage Director

◆

Matinees	Evenings
THURSDAY - - - DECEMBER 15, at 3	FRIDAY - - - DECEMBER 16, at 8.30
FRIDAY- - - - - DECEMBER 16, at 3	SATURDAY - DECEMBER 17, at 8.30

Please indicate on the enclosed card the performances for which you would like tickets

12/15/32

OPERA DEPARTMENT OF THE

JUILLIARD SCHOOL OF MUSIC

130 Claremont Avenue, New York City

SEASON 1932-1933

"XERXES"

An Opera in Three Acts

By GEORGE FREDERIC HANDEL

ALBERT STOESSEL, Conductor

ALFREDO VALENTI, Stage Director

MATINEE PERFORMANCES

Thursday Afternoon - - December 15, at 3.00

Friday Afternoon - - - December 16, at 3.00

EVENING PERFORMANCES

Friday Evening - - - - December 16, at 8.30

Saturday Evening - - - December 17, at 8.30

12/15/32

"XERXES"

An Opera in Three Acts

By GEORGE FREDERIC HANDEL

This opera occupies a special position among the theatrical works of Handel as his only comic or burlesque opera. It was a trick of fate that Handel should have written this score at the most critical moment of his career (1738), when serious illness and financial reverses threatened him.

The origin of the libretto is not clear. Judging from the condition of the manuscript, Chrysander conjectures that part of the music was borrowed from an Italian opera which preceded it by forty to fifty years. Handel apparently also drew from his own store, for more than once the music recalls the days of his own youth in Hamburg, of Reinhard Keiser's dainty songs, and of Almira.

Brief Outline of Story

Xerxes, a young oriental king, and his brother, Arsamene, are both in love with Romilda, the daughter of the General, Ariodat. Xerxes, already betrothed to the Royal Princess Amastris, banishes his rival and brother to have a free hand with Romilda. Romilda, however, loves Arsamene and repulses the advances of Xerxes. The situation is further complicated by Romilda's somewhat deceitful sister, Atalanta, who secretly loves Arsamene and tries to take him away from Romilda by telling her that he is faithless. Xerxes finds an excuse for his infatuation with Romilda, who is not of royal lineage, in telling her father, Ariodat, that as a reward for his military deeds his daughter will have a husband of royal blood. Amastris, suspecting Xerxes, disguises herself as a warrior and learns the state of affairs.

Atalanta intercepts a love-letter Arsamene is sending to Romilda by Elviro, his thick-witted servant. Atalanta then tells Xerxes that the letter was written to her by Arsamene who, she says, loves her. Xerxes, elated, calls Romilda from her house to inform her of her lover's deceit. She, however, remains loyal to Arsamene.

Amastris, still in disguise, now approaches Xerxes and by a ruse has him appoint her guard of Ariodat's house. Elviro appears on the scene and Amastris punishes him for giving Atalanta his master's letter by telling him that Arsamene in despair has probably drowned himself. Elviro immediately proceeds to drown his own sorrows in wine. Xerxes attempts to enter the house of Romilda, but is restrained by the disguised Amastris. Ariodat is aroused by the commotion, whereupon Xerxes tells him to assemble the guests to celebrate the wedding of Romilda and the promised bridegroom of royal blood. Ariodat, rejoicing, thinks that Arsamene is meant by the king and prepares for the festivities. The lovers are united, but Xerxes seeks to frustrate their wedding. He is again foiled by his own betrothed, Amastris, who this time appears before him in gorgeous woman's attire. Realizing that he is caught, nothing remains for Xerxes but to give his blessing, and the assembled guests celebrate the happy ending with a hymn of joy and praise of love.

"XERXES"

CAST

XERXES	Charles Haywood	Thurs. Aft. and Fri. Ev'g
	Willard Young	Fri. Aft. and Sat. Ev'g
AMASTRIS	Margaret Olson	Thurs. Aft. and Fri. Ev'g
	Janice Kraushaar	Fri. Aft. and Sat. Ev'g
ARSAMENE	Mordecai Bauman	Thurs. Aft. and Fri. Ev'g
	Harold Boggess	Fri. Aft. and Sat. Ev'g
ARIODAT	George Britton	Thurs. Aft. and Fri. Ev'g
	George Newton	Fri. Aft. and Sat. Ev'g
ROMILDA	Florence Vickland	Thurs. Aft. and Fri. Ev'g
	Apolyna Stoseus	Fri. Aft. and Sat. Ev'g
ATALANTA	Josephine Antoine	Thurs. Aft. and Fri. Ev'g
	Alma Milstead	Fri. Aft. and Sat. Ev'g
ELVIRO	Roderic Cross	Thurs. Aft. and Fri. Ev'g
	Floyd Worthington	Fri. Aft. and Sat. Ev'g

Ensemble of the Opera Department supplemented by members of the New York Oratorio Society

Opera Orchestra of the Juilliard Graduate School

Stage settings by Alfredo Valenti

1933

1933

JUILLIARD CHAMBER OPERA PRODUCTIONS

of Eighteenth Century Masterpieces

"The Secret Marriage"

◆

THE SECRET MARRIAGE.....Cimarosa

Double Bill:

(a) BASTIEN AND BASTIENNE.....Mozart

(b) LA SERVA PADRONA.....Pergolesi

1933

WITHIN the last three years the opera department of the Juilliard Graduate School has revived a number of nearly forgotten works by Monteverdi, Purcell, Handel, Cimarosa, Pergolesi and Mozart. Written for the small ballroom theatres of various European noblemen, some of these operas are ideal for production in small concert halls and theatres.

Unusually effective for this type of presentation are "The Secret Marriage" by Cimarosa, "La Serva Padrona" by Pergolesi, and Mozart's "Bastien and Bastienne." Each is famous in the annals of musical history. Cimarosa's merry little work literally swept Europe and America off its feet; the Pergolesi work played an important role in the war of the buffoons (Gluck and Puccini controversy) and Mozart's opera is an extraordinary proof of its composer's creative genius at the age of twelve.

New and attractive English translations are used. Special scenery, easily adaptable for small ballroom or theatre stages, provides a proper background.

Either piano or string ensemble accompaniment may be used.

Cimarosa's "The Secret Marriage" requires six principals and "La Serva Padrona" and "Bastien and Bastienne" three each.

Principal roles will be filled from the following group of Artists:

Sopranos
- JOSEPHINE ANTOINE
- GRACE HUDDLE
- RUBY MERCER
- FLORENCE VICKLAND

Mezzo-Sopranos
- BEATRICE GILMAN
- MARION SELEE

Tenors
- CHARLES HAYWOOD
- ROLAND PARTRIDGE

Baritones
- HAROLD BOGGESS
- RODERIC CROSS
- GEAN GREENWELL
- JULIUS HUEHN

PRESS COMMENTS

"THE SECRET MARRIAGE"

CHAMBER MUSIC FESTIVAL, LIBRARY OF CONGRESS, WASHINGTON D. C. — April, 1933

"A comic delight written over a century ago opened the Festival."

—Washington News

"The performance last evening proved that the beautiful melodies and real humor were not too old fashioned to be enjoyed by a modern audience. . . . The unusually fine diction of the singers helped greatly. Seldom does one hear on concert or operatic stage such distinct enunciation. In every respect the cast could not have been better chosen. The voices were excellent, with an individual color that was particularly well suited to the roles."

—Washington Star

NEW YORK CITY—April, 1933

"Once more we are indebted to the Juilliard School of Music for acquainting us with a neglected masterpiece. . . . In listening to Cimarosa's music for the first time it was almost as though one were discovering a new opera by Mozart."

—New York Telegram

"Too much cannot be said for the four performances in the Juilliard Auditorium . . . Miss Antoine and Mr. Haywood in particular, should be singled out for excellencies in singing, action, and all around achievement. . . . The orchestra played admirably."

—Musical Digest

"What loveliness of line much of this Eighteenth Century music has, what purity and grace and delicate suggestiveness! 'Il Matrimonio Segreto' is a little masterpiece that we should have heard and become familiar with long ago, on the stage of the Metropolitan."

—Brooklyn Eagle

WORCESTER FESTIVAL—October, 1933

" 'The Secret Marriage,' a comedy opera, delighted those at last night's concert."

—Worcester Telegram

"Julius Huehn as Count Robinson won the particular honors of the evening. He has a fine stage presence and he used his rich baritone voice with skill and intelligence."

—Worcester Gazette

"Under the direction of Mr. Stoessel, the charming work was once again heard to fine advantage."

—Musical America

1/20/33

JUILLIARD GRADUATE SCHOOL

SEASON 1932-1933

Private Performance by the

OPERA CLASS OF THE GRADUATE SCHOOL

FRIDAY EVENING, JANUARY 20, 1933
at Eight-thirty
in the Concert Hall

ALBERT STOESSEL, Conductor
ALFREDO VALENTI, Stage Director

PROGRAM

LA BOHEME (Act III) - - - - - - Puccini
(In Italian)

Mimi..... HELEN SNOW
Musetta..... HELEN MARSHALL
Rodolfo..... CHARLES HAYWOOD
Marcello..... DONALD BELTZ

CONTES D'HOFFMANN (Act III) - Offenbach
(In French)

Antonia..... RUBY MERCER
Hoffman..... ROLAND PARTRIDGE
Dr. Miracle..... RAYMOND MIDDLETON
Crespel..... ROBERT GEIS
Franz..... JOHN BARR
Voice..... APOLYNA STOSKUS

Steinway Pianos

130 CLAREMONT AVENUE
NEW YORK CITY

2/33
3/33
4/33

THE GRADUATE SCHOOL
of the
JUILLIARD SCHOOL OF MUSIC

Cordially invites you to attend two of the following performances. You are requested to check your preferences on this sheet and return it to us immediately. On its receipt we will reserve seats for you tentatively. Tickets will be mailed to you only in exchange for the enclosed cards, which should reach us two weeks before the event indicated.

◈

1. FOUR PERFORMANCES OF THE FOLLOWING DOUBLE-BILL:

{ "CORONATION OF POPPEA" .....Monteverdi
{ "GIANNI SCHICCHI" .....Puccini

Thursday Aft., February 23, at 3.00.....☐ Friday Ev'g, February 24, at 8.30.....☐
Friday Aft., February 24, at 3.00.....☐ Saturday Ev'g, February 25, at 8.30.....☐

◈

2. CONCERT BY THE JUILLIARD GRADUATE SCHOOL ORCHESTRA
Saturday Ev'g, March 25, at 8.30.....☐

◈

3. TWO PERFORMANCES OF "ST. MATTHEW'S PASSION".....Bach

Wednesday Ev'g, April 12, at 8.00.....☐ Thursday Ev'g, April 13, at 8.00.....☐

◈

4. FOUR PERFORMANCES OF THE "SECRET MARRIAGE".....Cimarosa

Tuesday Aft., April 25, at 3.00.....☐ Wednesday Ev'g, April 26, at 8.30.....☐
Wednesday Aft., April 26, at 3.00.....☐ Thursday Ev'g, April 27, at 8.30.....☐

◆

Do you wish to indicate a second choice should tickets be exhausted for the dates which you have checked? If so, please write the words "second choice" beside the performance you prefer.

Name.....

Address.....

Name.....

Address.....

This card is to be returned so that it will reach the Juilliard Graduate School exactly two weeks before the event scheduled. Tickets will be mailed only on receipt of this card

Not more than two tickets are obtainable for any one performance

2/33
3/33
4/33

Concert Department
JUILLIARD GRADUATE SCHOOL
130 Claremont Avenue
New York City

1933

◆

Kindly mail me in enclosed self-addressed envelope ( ) ticket for the performance on (Date).....at.....o'clock as checked by me on your list of February 7.

Name.....

Address.....

This card is to be returned so that it will reach the Juilliard Graduate School exactly two weeks before the event scheduled. Tickets will be mailed only on receipt of this card

Not more than two tickets are obtainable for any one performance

2/23/38

OPERA SCHOOL OF THE

JUILLIARD SCHOOL OF MUSIC

130 Claremont Avenue, New York City

SEASON 1932-1933

"Coronation of Poppea"

By CLAUDIO MONTEVERDI

and

"Gianni Schicchi"

By GIACOMO PUCCINI

ALBERT STOESSEL
Musical Director of the Opera School

ALFREDO VALENTI, Stage Director

MATINEE PERFORMANCES

Thursday Afternoon - - - February 23, at 3.00
Friday Afternoon - - - - February 24, at 3.00

EVENING PERFORMANCES

Friday Evening - - - - - February 24, at 8.30
Saturday Evening - - - -- February 25, at 8.30

2/23/38

"THE CORONATION OF POPPEA"

(Sung in Italian)

A Music Drama

By CLAUDIO MONTEVERDI

◆

CAST

POPPEA	APOLYNA STOSKUS	Thurs. Aft. and Fri. Ev'g
	MARGARET OLSON	Fri. Aft. and Sat. Ev'g
OCTAVIA (wife of Nero)	JANICE KRAUSHAAR	Thurs. Aft. and Fri. Ev'g
	FLORENCE VICKLAND	Fri. Aft. and Sat. Ev'g
PAGE	HELEN MARSHALL	Thurs. Aft. and Fri. Ev'g
	ALMA MILSTEAD	Fri. Aft. and Sat. Ev'g
LADY-IN-WAITING	RUTH CHAPELLE	Thurs. Aft. and Fri. Ev'g
	HELEN SNOW	Fri. Aft. and Sat. Ev'g
OTHO	HAROLD BOGGESS	Thurs. Aft. and Fri. Ev'g
		Fri. Aft. and Sat. Ev'g
NERO	MALCOLM HILTY	Thurs. Aft. and Fri. Ev'g
	WILLARD YOUNG	Fri. Aft. and Sat. Ev'g
SENECA	GEORGE NEWTON	Thurs. Aft. and Fri. Ev'g
	ROBERT GEIS	Fri. Aft. and Sat. Ev'g
FIRST SOLDIER	JOHN BARR	Thurs. Aft. and Sat. Ev'g
	LANCELOT ROSS	Fri. Aft. and Fri. Ev'g
SECOND SOLDIER	FLOYD WORTHINGTON	Thurs. Aft. and Fri. Ev'g
		Fri. Aft. and Sat. Ev'g

◆

Choral ensemble made up of members of the ORATORIO SOCIETY OF NEW YORK *and the* NEW YORK UNIVERSITY GLEE CLUB

Mmes. Tuttle, Bull, Troeger, Kramer, Jansen, Malolie, Burnside, Lustman, Garratt.

Messrs. Ammann, Bach, Dougherty, Elfenbein, Everett, Levine, Hightower, Limouge, Powell, Pratt, Robinson, Schmitt, Tierney, Van Woert, Warren.

◆

Opera Orchestra of the JUILLIARD GRADUATE SCHOOL

Stage settings by ALFREDO VALENTI

"THE CORONATION OF POPPEA"

(Sung in Italian)

A Music Drama

Libretto by GIOVANNI FRANCESCO BUSENELLO

Music by CLAUDIO MONTEVERDI

◆

In the light of the present-day operatic situation it is highly illuminating to read of a parallel condition existing almost three hundred years ago in the affairs of operatic Italy. In Henry Pruniere's excellent work on the life of Monteverdi we find this interesting description:

"It was at Venice that the first public opera house was opened in 1637. Till then, opera had been 'a spectacle for princes,' whether in Rome, Florence, or Mantua. Henceforth, the success of the performance was no longer to depend on a few great nobles, but entirely on the audiences who had bought, with the price of their seats, the right to criticize the work presented to them.

"There were two opera seasons each year; the first took place in the autumn, the second lasted throughout carnival-time. The latter was the more brilliant. It was a season at which Venice seemed to run wild, when everyone was in costume, even the priests on their way to mass, even the austere councillors; a time when the ladies of the Venetian nobility could at last go in search of the adventures of which they dreamed for the rest of the year, shut up in their palaces.

"Monteverdi's last operas were written for these audiences, who seemed entirely given over to a furious desire for enjoyment. The conditions of the performance differed as widely as the audience from anything he had known before at Mantua, Parma, Florence or Rome. The performances were given in a sumptuous setting. At Venice, the impresario had to attract the public, but he also had to balance his expenditures. The scenery was much simplified. The orchestra was reduced to a small number of stringed instruments grouped round a harpsichord and a few theorboes."

This opera was played in Venice for the first time in the autumn of 1642. The poet, Francesco Busenello, was a librettist after Monteverdi's own heart. From the strictly dramatic point of view the "Coronation of Poppea" may be regarded as the unrivalled masterpiece of the new genre, the historical opera.

In the original version there are three acts divided into twenty-six scenes. The performances by the Juilliard Opera School are given according to the selection and edition of the work made by Vincent d'Indy for his Paris Schola Cantorum in 1905. D'Indy's

"THE CORONATION OF POPPEA"

(Sung in Italian)

A Music Drama

By CLAUDIO MONTEVERDI

◆

CAST

POPPEA	APOLYNA STOSKUS	Thurs. Aft. and Fri. Ev'g
	MARGARET OLSON	Fri. Aft. and Sat. Ev'g
OCTAVIA (wife of Nero)	JANICE KRAUSHAAR	Thurs. Aft. and Fri. Ev'g
	FLORENCE VICKLAND	Fri. Aft. and Sat. Ev'g
PAGE	HELEN MARSHALL	Thurs. Aft. and Fri. Ev'g
	ALMA MILSTEAD	Fri. Aft. and Sat. Ev'g
LADY-IN-WAITING	RUTH CHAPELLE	Thurs. Aft. and Fri. Ev'g
	HELEN SNOW	Fri. Aft. and Sat. Ev'g
OTHO	HAROLD BOGGESS	Thurs. Aft. and Fri. Ev'g
		Fri. Aft. and Sat. Ev'g
NERO	MALCOLM HILTY	Thurs. Aft. and Fri. Ev'g
	WILLARD YOUNG	Fri. Aft. and Sat. Ev'g
SENECA	GEORGE NEWTON	Thurs. Aft. and Fri. Ev'g
	ROBERT GEIS	Fri. Aft. and Sat. Ev'g
FIRST SOLDIER	JOHN BARR	Thurs. Aft. and Sat. Ev'g
	LANCELOT ROSS	Fri. Aft. and Fri. Ev'g
SECOND SOLDIER	FLOYD WORTHINGTON	Thurs. Aft. and Fri. Ev'g
		Fri. Aft. and Sat. Ev'g

◆

Choral ensemble made up of members of the ORATORIO SOCIETY OF NEW YORK *and the* NEW YORK UNIVERSITY GLEE CLUB

Mmes. Tuttle, Bull, Troeger, Kramer, Jansen, Malolie, Burnside, Lustman, Garratt.

Messrs. Ammann, Bach, Dougherty, Elfenbein, Everett, Levine, Hightower, Limouge, Powell, Pratt, Robinson, Schmitt, Tierney, Van Woert, Warren.

◆

Opera Orchestra of the JUILLIARD GRADUATE SCHOOL

Stage settings by ALFREDO VALENTI

"GIANNI SCHICCHI"

(Sung in English)

An Opera in One Act

By GIACOMO PUCCINI

◆

CAST

GIANNI SCHICCHI	JULIUS HUEHN	Thurs. Aft. and Fri. Ev'g
	RAYMOND MIDDLETON	Fri. Aft. and Sat. Ev'g
LAURETTA (his daughter)	RUTHE HUDDLE	Thurs. Aft. and Fri. Ev'g
	RUBY MERCER	Fri. Aft. and Sat. Ev'g
ZITA (called the "Old Woman," cousin to Buoso)	PAULINE PIERCE	Thurs. Aft. and Fri. Ev'g
	BEATRICE GILMAN	Fri. Aft. and Sat. Ev'g
RINUCCIO (Zita's nephew, in love with Lauretta)	CHARLES HAYWOOD	Thurs. Aft. and Fri. Ev'g
	ROLAND PARTRIDGE	Fri. Aft. and Sat. Ev'g
GHERARDO (Buoso's nephew)	JOHN BARR	Thurs. Aft. and Fri. Ev'g
	JACK SEULITRINIC	Fri. Aft. and Sat. Ev'g
NELLA (his wife)	HELEN MARSHALL	Thurs. Aft. and Fri. Ev'g
	ROSE YELENICH	Fri. Aft. and Sat. Ev'g
GHERARDINO (their son)	NORMAN HUTCHESON DUFFEY	
BETTO (a cousin)	MORDECAI BAUMAN	Thurs. Aft. and Fri. Ev'g
	DONALD BELTZ	Fri. Aft. and Sat. Ev'g
SIMONE (a cousin to Buoso)	RODERIC CROSS	Thurs. Aft. and Fri. Ev'g
		Fri. Aft. and Sat. Ev'g
MARCO (his son)	GEORGE BRITTON	Thurs. Aft. and Fri. Aft.
	HAROLD BOGGESS	Fri. Ev'g and Sat. Ev'g
LA CIESCA (Marco's wife)	RUTH CHAPELLE	Thurs. Aft. and Fri. Ev'g
	ANNAMARY DICKEY	Fri. Aft. and Sat. Ev'g
MASTER SPINELLOCCIO (Physician)	GEORGE NEWTON	Thurs. Aft. and Fri. Ev'g
		Fri. Aft. and Sat. Ev'g
AMANTIO DI NICOLAO (Notary)	FLOYD WORTHINGTON	Thurs. Aft. and Fri. Ev'g
		Fri. Aft. and Sat. Ev'g
PINELLINO (Shoemaker)	ROBERT GEIS	Thurs. Aft. and Fri. Ev'g
		Fri. Aft. and Sat. Ev'g
GUCCIO (a Dyer)	GEAN GREENWELL	Thurs. Aft. and Fri. Ev'g
		Fri. Aft. and Sat. Ev'g

4/25/33

OPERA DEPARTMENT OF THE

JUILLIARD SCHOOL OF MUSIC

130 Claremont Avenue, New York City

SEASON 1932-1933

"THE SECRET MARRIAGE"

Comedy Opera in Two Acts

By DOMENICO CIMAROSA

ALBERT STOESSEL
Musical Director of the Opera School

ALFREDO VALENTI, Stage Director

MATINEE PERFORMANCES

Tuesday Afternoon - - - - - - - - April 25, at 3.00
Wednesday Afternoon - - - - - - - April 26, at 3.00

EVENING PERFORMANCES

Wednesday Evening - - - - - - - April 26, at 8.30
Thursday Evening - - - - - - - - April 27, at 8.30

4/25/33

"THE SECRET MARRIAGE"

(IL MATRIMONIO SEGRETO)

COMEDY OPERA IN TWO ACTS

◆

Music by DOMENICO CIMAROSA (1749-1801)
with new recitatives by ALBERT STOESSEL

◆

Adapted from "The Clandestine Marriage" of G. COLMAN and DAVID GARRICK
By GIOVANNI BERTATI

Translated from the Italian by REGINALD GATTY and ALBERT STOESSEL

◆

Performed for the first time in Vienna, 1792

CAST

GERONIMO	RAYMOND MIDDLETON	Tues. Aft. and Wed. Ev'g
	RODERIC CROSS	Wed. Aft. and Thur. Ev'g
ELISETTA	FLORENCE VICKLAND	Tues. Aft. and Wed. Ev'g
	RUTHE HUDDLE	Wed. Aft. and Thur. Ev'g
CAROLINA	RUBY MERCER	Tues. Aft. and Wed. Ev'g
	JOSEPHINE ANTOINE	Wed. Aft. and Thur. Ev'g
FIDALMA	BEATRICE GILMAN	Tues. Aft. and Wed. Ev'g
	MARION SELEE (*Graduate student*)	Wed. Aft. and Thur. Ev'g
COUNT ROBINSON	HAROLD BOGGESS	Tues. Aft. and Wed. Ev'g
	JULIUS HUEHN	Wed. Aft. and Thur. Ev'g
PAOLINA	JOHN BARR	Tues. Aft. and Wed. Ev'g
	CHARLES HAYWOOD	Wed. Aft. and Thur. Ev'g

◆

Opera Orchestra of the JUILLIARD GRADUATE SCHOOL

Stage settings by ALFREDO VALENTI

◆

The performance on Thursday evening, April 27, conducted by
GREGORY ASHMAN

12/13/33

JUILLIARD SCHOOL OF MUSIC

◆

You are cordially invited to attend a performance of

"THE MARRIAGE OF FIGARO"

WOLFGANG AMADEUS MOZART

◆

Performances will be given on

WEDNESDAY .....December 13, at 8.30
THURSDAY.....December 14, at 8.30
FRIDAY .....December 15, at 8.30
SATURDAY.....December 16, at 8.30

◆

CAST

COUNT ALMAVIVA.....Julius Huehn.....Wednesday and Friday Evenings
George Britton.....Thursday and Saturday Evenings

FIGARO (his servant).....Roderic Cross.....Wednesday and Friday Evenings
Mordecai Bauman.....Thursday and Saturday Evenings

DR. BARTOLO.....Gean Greenwell

DON CURZIO.....Charles Haywood.....Wednesday and Friday Evenings
Roland Partridge.....Thursday and Saturday Evenings

DON BASILIO.....Allan Stewart.....Wednesday and Friday Evenings
Eugene Ramey.....Thursday and Saturday Evenings

ANTONIO (a gardener).....Floyd Worthington.....Wednesday and Friday Evenings
Robert Geis.....Thursday and Saturday Evenings

COUNTESS ALMAVIVA.....Florence Vickland.....Wednesday and Friday Evenings
Apolyna Stoskus.....Thursday and Saturday Evenings

SUSANNA (her maid).....Ruby Mercer.....Wednesday and Friday Evenings
Helen Marshall.....Thursday and Saturday Evenings

CHERUBINO (a young page).....Alma Milstead.....Wednesday and Friday Evenings
Helen Snow.....Thursday and Saturday Evenings

MARCELLINA
(old housekeeper of Dr. Bartolo).....Pauline Pierce.....Wednesday and Friday Evenings
Beatrice Gilman.....Thursday and Saturday Evenings

◆

Musical Director.....ALBERT STOESSEL
Stage Director.....ALFREDO VALENTI

Please indicate a second choice of performance in case it is not possible to accommodate you in your first choice

This card should be returned by December 10

Name.....

Address.....

Please enclose self-addressed envelope

/33

The Concert Department
JUILLIARD GRADUATE SCHOOL
130 Claremont Avenue

◆

Upon receipt of this card two tickets of admission will be sent to you. Please check the performances you wish to attend

Thursday Aft., Dec. 15, at 3.00.....☐ Friday Ev'g, Dec. 16, at 8.30.....☐
Friday Aft., Dec. 16, at 3.00.....☐ Saturday Ev'g, Dec. 17, at 8.30.....☐

Please indicate a second choice of performance in case it is not possible to accommodate you in your first choice

This card should be returned by December 10

Name.....

Address.....

Please enclose self-addressed envelope

12/13/33

Marriage of Figaro
invitation taken
out by Miss Hulsen
12/36

[Marriage of Figaro, Dec 13-16, 1933,
removed to loose programs]

2/28/34

JUILLIARD SCHOOL OF MUSIC

GRADUATE SCHOOL

The Opera School cordially invites you to attend the

Première Performance

of

"Helen Retires"

Music by George Antheil

Libretto by John Erskine

Wednesday Evening, February Twenty-Eighth

Nineteen-hundred and thirty-four

at Eight-thirty o'clock

in the

Concert Hall

130 Claremont Avenue

New York City

R. S. V. P.

The Concert Department
JUILLIARD GRADUATE SCHOOL
130 Claremont Avenue

Upon receipt of this card two tickets of admission will be sent to you for the Première Performance of "Helen Retires" on February 28, 1934

This card must be returned by February 15 Please enclose a self-addressed envelope

Name.....

Address.....

34

The Concert Department
JUILLIARD GRADUATE SCHOOL
130 Claremont Avenue

◆

Upon receipt of this card two tickets of admission will be sent to you for the Première Performance of "Helen Retires" on
February 28, 1934

This card must be returned by February 15 Please enclose a self-addressed envelope

Name.....

Address.....

2/28/34

pr

JUILLIARD SCHOOL OF MUSIC

GRADUATE SCHOOL

The Opera School cordially invites you to attend

a performance of

"Helen Retires"

Music by George Antheil

Libretto by John Erskine

in the

Concert Hall

130 Claremont Avenue

New York City

Performances will be given on

Thursday Evening - - - March 1, at 8.30

Friday Evening - - - - - March 2, at 8.30

Saturday Evening - - - March 3, at 8.30

Thursday.....December 14, at 8.30 ☐ Saturday .....December 16, at 8.30 ☐

This card must be returned by December 6 Please enclose a self-addressed envelope

Please indicate a second choice of performance in case it is not possible to accommodate you in your first choice

Name.....

Address.....

4

The Concert Department
JUILLIARD GRADUATE SCHOOL
130 Claremont Avenue

◆

Upon receipt of this card two tickets of admission will be sent to you. Please check the performance you wish to attend

Thursday Evening.....March 1, at 8.30 ☐ Friday Evening.....March 2, at 8.30 ☐
Saturday Evening.....March 3, at 8.30 ☐

This card must be returned by February 15 Please enclose a self-addressed envelope

Please indicate a second choice of performance in case it is not possible to accommodate you in your first choice

Name.....

Address.....

The Concert Department
JUILLIARD GRADUATE SCHOOL
130 Claremont Avenue

◆

Upon receipt of this card two tickets of admission will be sent to you. Please check the performance you wish to attend

Thursday.....December 14, at 8.30 ☐ Saturday .....December 16, at 8.30 ☐

This card must be returned by December 6 Please enclose a self-addressed envelope

Please indicate a second choice of performance in case it is not possible to accommodate you in your first choice

Name.....

Address.....

2/28/34

OPERA DEPARTMENT OF THE

JUILLIARD SCHOOL OF MUSIC

130 Claremont Avenue, New York City

◆

SEASON 1933-1934

◆

"HELEN RETIRES"

An Opera in Three Acts

Music by
GEORGE ANTHEIL

Book by
JOHN ERSKINE

◆

ALBERT STOESSEL.....Musical Director
ALFREDO VALENTI.....Stage Director
FREDERICK KIESLER.....Guest Director

◆

PERFORMANCES

Wednesday Evening - - - - -	February 28, at 8.30
Thursday Evening - - - - - - -	March 1, at 8.30
Friday Evening - - - - - - -	March 2, at 8.30
Saturday Evening - - - - - - -	March 3, at 8.30

2/28/34

CAST

ETEONEUS	Gean Greenwell	Wednesday and Friday Evenings
	Roderic Cross	Thursday and Saturday Evenings
PRIEST	Charles Haywood	Wednesday and Friday Evenings
	Roland Partridge	Thursday and Saturday Evenings
FIRST SERVANT	Robert Dunn	Wednesday and Friday Evenings
	Gifford Nash	Thursday and Saturday Evenings
SECOND SERVANT	Floyd Worthington	Wednesday and Friday Evenings
	Milton Moore	Thursday and Saturday Evenings
FIRST GUEST	Allen Stewart	Wednesday and Friday Evenings
	Albert Gifford	Thursday and Saturday Evenings
SECOND GUEST	Eugene Ramey	Wednesday and Friday Evenings
	Willard Young	Thursday and Saturday Evenings
ACHILLES	Julius Huehn	Wednesday and Friday Evenings
	George Britton	Thursday and Saturday Evenings
MENELAOS	Mordecai Bauman	Wednesday and Friday Evenings
		Thursday and Saturday Evenings
HECTOR	Willard Young	Wednesday and Friday Evenings
	Eugene Ramey	Thursday and Saturday Evenings
AGAMEMNON	Allen Stewart	Wednesday and Friday Evenings
	Albert Gifford	Thursday and Saturday Evenings
PATROKLOS	Floyd Worthington	Wednesday and Friday Evenings
	Milton Moore	Thursday and Saturday Evenings
PARIS	Roland Partridge	Wednesday and Friday Evenings
	Charles Haywood	Thursday and Saturday Evenings
AJAX	Robert Geis	Wednesday and Friday Evenings
	Gifford Nash	Thursday and Saturday Evenings
YOUNG FISHERMAN	Arthur Mahoney (solo dancer)	Wednesday and Friday Evenings Thursday and Saturday Evenings
OLD FISHERMAN	Gean Greenwell	Wednesday and Friday Evenings
	Roderic Cross	Thursday and Saturday Evenings
HELEN	Marvel Biddle	Wednesday and Friday Evenings
	Martha Dwyer	Thursday and Saturday Evenings

SYNOPSIS OF SCENES

ACT I—The Inner Court of the House of Menelaos, at Sparta

ACT II—The Island of the Blest

ACT III—In the Elysian Fields

Opera Orchestra of the Juilliard School of Music

Ensemble of the Opera Department supplemented by members of the Oratorio Society
Chorus Master, Gregory Ashman

◆

DANCERS

Misses Beringer, Millar, Schlaffer, Willman
Messrs. Jacobsen, Lefebre, Day, Walters, Hillery, Warchoff
Solo dance: Arthur Mahoney

◆

Stage settings and costumes by Frederick Kiesler

Choreography directed by Frederick Kiesler and Elsa Findlay

2/28/34

SYNOPSIS

After Troy, Helen and Menelaos returned to Sparta. There, in the course of time, he died of old age, greatly exasperated with her imperturbable beauty, which refused to be embarrassed and which was undamaged by time.

At the funeral feast, when the priest warns Helen that in spite of appearances she is an old woman, she says she has resolved to make the best use of her remaining years. She wishes to miss no experience; before she dies she would have a love affair. Living in a small town like Sparta, she had done the best she could with what she had, but Menelaos and Paris were not important men. Had she ever met a real man, she would have honored him with a great love.

The only eligible candidate she can think of is Achilles, whom she has never met, and who unfortunately is long dead. She sets out for the Island of Blest, to look up his ghost.

In the other world the ghosts are unhappy. The fact that they are immortal and famous does not console them for the loss of the sunlight. But when the ghost of Menelaos arrives, they cheer up. After he has told them the latest news of Helen, and of the mischief she still works, they are content to be dead, and they are thankful that in the Greek heaven the men and women are segregated.

At this point, to their terror, Helen arrives. The ghosts know they ought not to look at her beauty, but one by one they succumb, Achilles last of all. She vamps him successfully. He comes suddenly to life, and carries her off to a more secluded spot.

Their happiness is all that Helen hoped for. They spend eternity in a prolonged duet. The ghosts try to recall Achilles to a man's world, but Helen has hypnotized him.

An old fisherman, with a group of young men, interrupts the beatitude of the lovers. The fisherman is angry. He is on the way home after long toil in the deep, and his boat, for no good reason, has grounded on the Island of the Blest, and can't be got off. He suspects magic. Helen explains that the magic is the attractive aspect of their immortal love. The old fisherman is not impressed. He wishes to get home to his wife. Helen wants to know if he loves his wife so much. The old fellow laughs. It's fifty years or so, he says, since he was in love, but she's his wife, and he's used to her. In pity, Helen lets him go, and he departs, dragging after him one particularly handsome and reluctant young fisherman, who has been watching Helen.

Helen becomes thoughtful. She asks Achilles if their love could possibly be happier. If not, they might as well be the first two who ever stopped in time. Against his will she sends him back to be a ghost, and she prepares for death, having, as she thinks, exhausted the possibilities of a good life.

But the young fisherman returns. He refused to go home with the others. Helen reconsiders her intention to retire.

JOHN ERSKINE

NOTES ON THE MUSIC

An overture precedes the first act, and in it are heard some of the motives and melodies which figure in the opera proper. This brief overture establishes the mood of the entire work, extremely lyrical episodes alternating with energetic figures of present-day terseness. In the opera itself the composer has abandoned the leit-motif system, and has utilized judicious repetition to produce the architectural symmetry of the whole.

The music of the opening scene, explanatory of the situation upon which the opera is based, is light, but assumes more significance with the entrance of the funeral guests. After Helen's monologue, descriptive of her feelings and decision to seek Achilles, the musical setting again changes to reflect the reaction of Eteoneus, the Priest, and Helen's friends. The composer does not attempt to correlate the music with single situations. Rather he matches the general disposition and overtones of the action with a fitting atmosphere. Herein he departs from the school of Strauss and other realists of the opera.

The sombre treatment of the second act contrasts sharply with the dominant gayety (at times ironic) of the first. The opening music corresponds with the mood of the bored and reminiscent heroes of the Trojan war. Short male choruses intersperse the ariosi. The music brightens with the coming of Menelaos and the conviction that the warriors' abode will remain womanless. But here Helen arrives. A vigorous chorus, foreboding evil, prepares her entrance, and some impertinent music expresses the reactions of Paris and Menelaos on encountering Helen. Paris even sings a love song in our own crooning manner, to an accompaniment by a lush orchestra, playing simultaneously in two keys. The act closes brilliantly with the chorus of Heroes.

The prelude to the third act contemplates the monotony of eternal blessedness, and then moves into the opening love dialogue. With the approach of the fishing boat music shifts again, resembling in the solo utterances a part of Act I. A "salty" quality characterizes the Old Fisherman's song. Helen's increasing boredom and Achilles' mounting ardor are carried along by the music to the climax of the act, when Helen sends Achilles back to his friends. The chorus comments savagely on this action. The barbaric episode stops suddenly with the orchestra playing alone, while Helen prepares to die. Instead, however, she becomes enamoured of one of the young fishermen. Here the music rises again, but briefly, to ironic energy before subsiding to the philosophic conclusion—the eternal feminine has immortalized Helen.

* * *

2/28/34

The author and the composer have reverted to the Greek drama in their use of the chorus in "Helen Retires." It comments on and reflects the changing humors of the play. Unencumbered by action, the chorus concentrates on singing, and the composer may use it to point out situations or build climaxes regardless of the necessity for a chorus in the action. A dance group supplies any needed choral action.

The harmonic texture of Antheil's music is direct. He departs from the luxuriant methods of the late romanticists, and evolves a simple, somewhat hard line. Relevant and often irrelevant motives as decorative devices supplant the sumptuous "swell" harmonies of the early nineteen twenties. The orchestration presents another revolt from post-war modernism. Only primary colors are used, with little blending in the manner of Richard Strauss. The sound effects lean toward the hard and brilliant. Extraordinary demands are made on many instruments in the orchestra: an extremely high range for trumpets, which are used with several varieties of mutes; a tympani part which resembles that of a piano and demands a specially constructed instrument; and an unusually brilliant piano part. The treatment of the principal parts is predominantly lyrical.

ALBERT STOESSEL

The following operas have been performed by the Juilliard School of Music since 1929:

HAENSEL AND GRETEL.....Humperdinck

JULIUS CAESAR.....Händel

*JACK AND THE BEANSTALK.....Louis Gruenberg

DIDO AND AENEAS.....Purcell

LA SERVA PADRONA.....Pergolesi

IL FINTO ARLECCHINO.....Malipiero

THE SECRET OF SUZANNE.....Wolf-Ferrari

XERXES.....Händel

THE CORONATION OF POPPEA.....Monteverdi

GIANNI SCHICCHI.....Puccini

THE SECRET MARRIAGE.....Cimarosa

THE MARRIAGE OF FIGARO.....Mozart

*HELEN RETIRES.....George Antheil

Now in preparation:

ARIADNE AUF NAXOS.....Strauss

* World première—Libretto by John Erskine

4/18/34

JUILLIARD SCHOOL OF MUSIC
GRADUATE SCHOOL

The Opera School cordially invites you to attend
a performance of

"Ariadne auf Naxos"

by

Richard Strauss

in the

Concert Hall

The Opera School of the Juilliard School of Music regrets to inform you that the production of Richard Strauss' "Ariadne auf Naxos," announced for April 18-21, has been unavoidably postponed until the beginning of next season. We hope that you will be able to attend one of the performances at that time.

ERNEST HUTCHESON, Dean

the performance you wish to attend

Wednesday Evening..April 18, at 8.30 ☐ Friday Evening.....April 20, at 8.30 ☐
Thursday Evening.....April 19, at 8.30 ☐ Saturday Evening.....April 21, at 8.30 ☐

This card must be returned by April 9 Please enclose a self-addressed envelope

Please indicate a second choice of performance in case it is not possible to accommodate you in your first choice

Name.....

Address.....

1934

The Concert Department
JUILLIARD GRADUATE SCHOOL
130 Claremont Avenue

◆

Upon receipt of this card two tickets of admission will be sent to you. Please check the performance you wish to attend

Wednesday Evening..April 18, at 8.30 ☐ Friday Evening.....April 20, at 8.30 ☐
Thursday Evening.....April 19, at 8.30 ☐ Saturday Evening.....April 21, at 8.30 ☐

This card must be returned by April 9 Please enclose a self-addressed envelope

Please indicate a second choice of performance in case it is not possible to accommodate you in your first choice

Name.....

Address.....

12/5/34

JUILLIARD SCHOOL OF MUSIC
GRADUATE SCHOOL

SEASON 1934-1935

The Opera School cordially invites you to attend
a performance of

"Ariadne auf Naxos"

by

Richard Strauss

in the

Concert Hall
130 Claremont Avenue
New York City

◈

Performances will be given on

Wednesday Evening - - December 5, at 8.30
Thursday Evening - - - December 6, at 8.30
Friday Evening - - - - - December 7, at 8.30
Saturday Evening - - - December 8, at 8.30

This card must be returned by November 24 Please enclose a self-addressed envelope

Please indicate a second choice of performance in case it is not possible to accommodate you in your first choice

Name.....

Address.....

Program on next page

12/5/34

The Concert Department
JUILLIARD GRADUATE SCHOOL
130 Claremont Avenue

◈

Upon receipt of this card two tickets of admission will be sent to you. Please check the performance you wish to attend

Wednesday Evening....Dec. 5, at 8.30 ☐ Friday Evening.....Dec. 7, at 8.30 ☐
Thursday Evening.....Dec. 6, at 8.30 ☐ Saturday Evening.....Dec. 8, at 8.30 ☐

This card must be returned by November 24 Please enclose a self-addressed envelope

Please indicate a second choice of performance in case it is not possible to accommodate you in your first choice

Name.....

Address.....

Program on next page

1934

OPERA DEPARTMENT OF THE

JUILLIARD SCHOOL OF MUSIC

130 Claremont Avenue, New York City

✧

SEASON 1934-1935

✧

"ARIADNE ON NAXOS"

An Opera in One Act and a Prelude

(First performance in New York)

Music by
RICHARD STRAUSS

Text by
HUGO VON HOFMANNSTHAL

✧

ALBERT STOESSEL.....Musical Director
ALFREDO VALENTI.....Stage Director
FREDERICK KIESLER.....Stage Setting and Costumes

✧

PERFORMANCES

Wednesday Evening - - - - - - December 5, at 8.30
Thursday Evening - - - - - - December 6, at 8.30
Friday Evening - - - - - - - December 7, at 8.30
Saturday Evening - - - - - - December 8, at 8.30

CAST

MAJOR DOMO	Gean Greenwell	All performances
MUSIC TEACHER	George Britton	Wednesday and Friday Evenings
	Harold Boggess	Thursday and Saturday Evenings
COMPOSER	Maxine Stellman	Wednesday and Friday Evenings
	Alice Mary Anderson	Thursday and Saturday Evenings
TENOR (BACCHUS)	Albert Gifford	Wednesday and Friday Evenings
	Roland Partridge	Thursday Evening
	Eugene Ramey	Saturday Evening
OFFICER	Robert Lawrence	All performances
DANCING MASTER	Jack Seulitrinic	All performances
WIG MAKER	Joseph Epley	All performances
LACKEY	Renaldo Rovers	All performances
ZERBINETTA	Josephine Antoine	Wednesday and Friday Evenings
	Ruby Mercer	Thursday and Saturday Evenings
PRIMA DONNA (ARIADNE)	Martha Dwyer	Wednesday and Friday Evenings
	Marvel Biddle	Thursday and Saturday Evenings
ARLECCHINO	Robert Dunn	Wednesday and Friday Evenings
	Floyd Worthington	Thursday and Saturday Evenings
SCARAMUCCIO	Allan Stewart	All performances
TRUFFALDINO	Robert Geis	Wednesday and Thursday Eve'gs
	Mack Harrell	Friday and Saturday Evenings
BRIGHELLA	Arthur de Voss	All performances
NAIAD	Helen Marshall	Wednesday and Friday Evenings
	Carolyn Urbanek	Thursday and Saturday Evenings
DRYAD	Risé Stevens	Wednesday and Friday Evenings
	Lucielle Browning	Thursday and Saturday Evenings
ECHO	Helen Van Loon	Wednesday and Friday Evenings
	Helen Fernum	Thursday and Saturday Evenings

STORY OF THE OPERA

PRELUDE

The curtain rises on a scene disclosing a large room in the palace of "the wealthiest man in Vienna." Preparations for a grand fête are in evidence. Conversation between the Music-master and the Major-domo reveals that after the banquet a series of entertainments consisting of a Commedia dell' arte play, "Ficklehearted Zerbinetta," the Opera "Adriadne on Naxos," and, finally, a display of fireworks, are to be offered to the guests. Considerable argument ensues as to whether the opera or the comedy play should have first place on the program. The scene is enlivened by the building of the stage set and the preparatory activities of the artists. Naturally the most excited person is the young composer of the opera, who is not at all happy over the fact that his opera is to be a sort of "aid to the digestion" for the fashionable guests. Complete consternation is caused by a second announcement of the Major-domo that his Lord and Master has the whim of wishing to see both the play and the opera given simultaneously. The composer is in complete despair but, submitting to his desire to hear his opera under any circumstances and succumbing to the blandishments of the practical Zerbinetta, he consents.

THE OPERA, "ARIADNE ON NAXOS"

Ariadne, daughter of King Minos, after helping Theseus to escape from the labyrinth of the Minotaur, was carried by him to the island of Naxos. There he had deserted her and pursued his homeward way alone.

The scene shows Ariadne motionless on a rock, lamenting her fate and longing for death. Three nymphs, Naiad, Echo, and Dryad, bewail her sad plight.

Ariadne's lamentations are interrupted by the players of the Commedia dell' arte, who attempt to divert and console her with their pranks. They join in a merry dance. As Ariadne persists in her apathy, Zerbinetta addresses her in a long and florid aria, but with the same lack of success. After this futile effort has been abandoned, the men contend for Zerbinetta's favor, and finally she disappears from the stage for an amorous rendezvous with Arlecchino.

This comic intermezzo over, the mood suddenly resumes the character of classic opera, and the nymphs announce the approach of the god, Bacchus. He is heard calling on Circe, whom he has recently left, immune through his godhood to her sorceries. Ariadne, on seeing him, first thinks that Theseus has returned to her, then imagines that the messenger of Death, for whom she waits, has appeared. These misconceptions are cleared up. Bacchus finds true love instead of enchantment, and Ariadne is blessed with an immortal lover. Before the curtain falls, however, the frivolous Zerbinetta puts in a last word to the effect that Ariadne is, after all, like herself and other mortal women, as easily satisfied with a new lover as with the hero she had lamented.

1934

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STORY OF THE OPERA

PRELUDE

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✧

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HISTORY OF THE OPERA

The first version of "Ariadne on Naxos" was written in 1911 by Richard Strauss and Hugo von Hofmannsthal in gratitude to Max Reinhardt for his help in staging the Dresden première of "Der Rosenkavalier." Their original plan was to provide Reinhardt with a new treatment of a classical comedy with incidental music by Strauss. They chose for their subject Molière's play, "Le Bourgeois Gentilhomme," but added to the action the sub-plot of a musical and dramatic performance in the house of Jourdain, a ***nouveau riche,*** on the occasion of his dinner to the Marquis.

Jourdain, graciously permitting a young composer to present an opera, also orders a troupe of Italian players to enliven the seriousness of the performance by the merry improvisations of the Commedia dell' arte. Three distinct forms of expression thus rise in perspective: the realistic comedy of Molière, the burlesque intermezzo of the comedians, and the romantic opera of "Ariadne."

This first version had its première in 1912 at the Stuttgart Court Theatre. In spite of its success the authors decided to revise the piece, reducing its length and simplifying its action.

In the present version, completed and first produced at the Vienna Court Theatre in 1916, the Molière comedy is completely abandoned. The fiction is retained that the performance had been ordered by a wealthy art patron, whose whim it was to present a serious and a merry play. The preliminary scenes are reduced to a Prelude, and the importance of the opera itself is heightened.

The instrumentation of the work is unique. Only thirty-seven players are required: six violins, four violas, four 'cellos, two contrabasses, two each of flutes, clarinets, oboes, bassoons, and horns, one trumpet, one trombone, two harps, piano, harmonium, celesta, and percussion are designated in the score. Each is treated as a solo instrument. Often the accompaniment is played by a string quartet or a few woodwinds. Equally novel is the unprecedented mixture of spoken play, ballet, and opera in the work as a whole.

✧

Opera Orchestra of the JUILLIARD SCHOOL OF MUSIC

Dances arranged by ARTHUR MAHONEY

Costumes in charge of MRS. C. B. MacDONALD

Settings and costumes executed at the JUILLIARD SCHOOL OF MUSIC

1934

The following operas have been performed by the Juilliard School of Music since 1929:

HAENSEL AND GRETEL.....Humperdinck

JULIUS CAESAR.....Händel

*JACK AND THE BEANSTALK.....Louis Gruenberg

DIDO AND AENEAS.....Purcell

LA SERVA PADRONA.....Pergolesi

IL FINTO ARLECCHINO.....Malipiero

THE SECRET OF SUZANNE.....Wolf-Ferrari

XERXES.....Händel

THE CORONATION OF POPPEA.....Monteverdi

GIANNI SCHICCHI.....Puccini

THE SECRET MARRIAGE.....Cimarosa

THE MARRIAGE OF FIGARO.....Mozart

*HELEN RETIRES.....George Antheil

ARIADNE ON NAXOS.....Richard Strauss

---

* World première—Libretto by John Erskine

1/30/35

JUILLIARD SCHOOL OF MUSIC
GRADUATE SCHOOL

SEASON 1934-1935

The Opera School cordially invites you to attend
a performance of

"ORPHEUS"

by

Christoph Willibald Gluck

in the

Concert Hall

130 Claremont Avenue

New York City

✧

Performances will be given on

Wednesday Evening - - January 30, at 8.30
Thursday Evening - - - January 31, at 8.30
Friday Evening - - - - - February 1, at 8.30
Saturday Evening - - - February, 2, at 8.30

Upon receipt of this card two tickets of admission will be sent to you. Please check the performance you wish to attend

Wednesday Evening ..Jan. 30, at 8.30 ☐ Friday Evening .....Feb. 1, at 8.30 ☐
Thursday Evening.....Jan. 31, at 8.30 ☐ Saturday Evening.....Feb. 2, at 8.30 ☐

This card must be returned by January 20 Please enclose a self-addressed envelope

Please indicate a second choice of performance in case it is not possible to accommodate you in your first choice

Name.....

Address.....

1/30/35

The Concert Department
JUILLIARD GRADUATE SCHOOL
130 Claremont Avenue

Upon receipt of this card two tickets of admission will be sent to you. Please check the performance you wish to attend

Wednesday Evening ..Jan. 30, at 8.30 ☐ Friday Evening .....Feb. 1, at 8.30 ☐
Thursday Evening.....Jan. 31, at 8.30 ☐ Saturday Evening.....Feb. 2, at 8.30 ☐

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Name.....

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OPERA DEPARTMENT OF THE

JUILLIARD SCHOOL OF MUSIC

130 Claremont Avenue, New York City

✧

SEASON 1934-1935

✧

"ORPHEUS"

An Opera in Three Acts

Music by
CHRISTOPH WILLIBALD GLUCK

Text by
RANIERO DE' CALZABIGI

✧

ALBERT STOESSEL.....Musical Director
ALFREDO VALENTI.....Stage Director
ARTHUR MAHONEY.....Director of Dancing

✧

PERFORMANCES

Wednesday Evening - - - - - -	January 30, at 8.30
Thursday Evening - - - - - - -	January 31, at 8.30
Friday Evening - - - - - - - -	February 1, at 8.30
Saturday Evening - - - - - - -	February 2, at 8.30

CAST

ORPHEUS	Risé Stevens	Wednesday and Friday Evenings
	Pauline Pierce	Thursday and Saturday Evenings
EURYDICE	Marvel Biddle	Wednesday and Friday Evenings
	Emma Beldan	Thursday and Saturday Evenings
AMOR	Maxine Stellman	Wednesday and Friday Evenings
	Annamary Dickey	Thursday and Saturday Evenings

CHORUS

Misses Allemann, Ball, Barsamian, Benedict, Bode, Bradley, Bull, Burnside, Burns, de Stephano, Goldberg, Guerrisi, Henderson, Henry, Hill, Luques, MacCrate, McCarthy, Neil, Norton, Ott, Schabbehar, Stocklin, Suarez, Tannenbaum, Troeger, Van Wagner, Waltenberg, Wisecup, Wolf, Wooten.

Messrs. Bell, Beves, Brown, Eaton, Epley, Etienne, Fargason, Fisher, Gauthier, Hesse, Hightower, Hill, Johnson, MacCrate, McKinley, Merrill, Morden, Parmental, Petersen, Poller, Robinson, Wisecup

(Ensemble of the Opera Department supplemented by members of the Oratorio Society)

GREGORY ASHMAN, Chorus Master

BALLET

THALIA MARA, Solo Dancer

Misses Baker, Blaine, Bluestone, Bogorad, Donnelly, Fox, Goldenweiser, Mershon, Morris, Nezin, Ostroff, Parris, Remos, Robinson, Robrish, Rosenberg, Saks, Satlien, Stein, Stuart, Tracht, Wassell.

✧

Opera Orchestra of the JUILLIARD SCHOOL OF MUSIC

✧

OPERA COACHES

GREGORY ASHMAN — ETHELYN DRYDEN
ALBERTO BIMBONI — VIOLA PETERS

NOTES ON THE PROGRAM

By LAWRENCE GILMAN

✧

ORPHEUS AND EURYDICE

Opera in Three Acts

Book by RANIERO DE' CALZABIGI

MUSIC by CHRISTOPH WILLIBALD, RITTER VON GLUCK

(Born at Weidenwang, in the Upper Palatinate, July 2, 1714; died at Vienna, November 15, 1787)

✧

It was almost a century and three-quarters ago that Gluck, impatient with the inanities of Italian opera, perceived that the first step in the reform which seemed to him imperative was the choice of a libretto capable of interesting a reasonably adult mind. At Vienna, shortly before 1762, he might well have echoed the remark of Grétry about the opera at Rome soon after the middle of the Eighteenth Century: "When anybody went there, it was to hear this or that singer; but when the latter was no longer on the stage, everyone yawned, or retired to his box to play cards and eat ices." Years earlier, Marcello had written his scarifying satire upon the intellectual degradation of the Italian stage.

Gluck, from the first, had had vague leanings toward the ideal of making opera a more dramatic and unified art-form. Even in his first opera, "Artaserse" (1741), he had dared to be dramatic in a rudimentary way. It was long, however, before he succeeded in working out a definite and viable formula; his innovations were essentially evolutionary. Yet what he did even in his works prior to "Orpheus," as W. F. Apthorp has pointed out, "was new enough to scare the critics, who, as academic policemen, guarded nothing more carefully than the inviolability of traditional forms."

Gluck, in his middle years, was an earnest student of art and literature. His associates in Vienna were men of cultivated tastes and habits. It was inevitable that his vigorous and challenging mind should have revolted against the typical libretto of the Italian opera of his day, with its extreme intellectual frugality and its cheerful imbecility. By the time he had reached his forty-ninth year, he perceived that the operatic reforms which he projected would require something quite different: a libretto with which expressive music might effect an honorable alliance, to the advantage of both. He met, about 1760, Raniero de' Calzabigi, an Italian man of letters. Calzabigi, who was born at Livorno in 1715, dwelt for a time in Paris, and went later to Vienna. He had made some name for himself as a critic and poet, and had expounded his notions of dramatic consistency in a two-hundred-word preface to a collection of his poems.

Obviously, he was Gluck's man. Together they worked upon the text of "Orpheus." Gluck's share in the preparation of the libretto is not definitely known. It was in all likelihood a supervisory one. Doubtless he saw to it that the text was free of those idiocies which have been largely responsible for making the very word "operatic" a term of derision. For Gluck would have been capable of originating the immortal witticism of Beaumarchais: "That which is too silly to be spoken, is sung." Doubtless he saw to it that stereotyped phrases and sham sentiment were excluded from the libretto of "Orpheus"; that dramatic truth was observed; that the words for the arias were expressive, and the choruses at least as vital as those of Rameau, whose opera, "Castor and Pollux," was probably not far from Gluck's thoughts when he set out to compose his "Orpheus."

Gluck's cardinal purpose was the attainment of dramatic truth and musical expressiveness. He was honestly determined to make his music as faithful a reflection of the drama as it was within his power to do; and, despite the binding influence upon him of certain conventions of his time, he succeeded; and "Orpheus" emerges to the observation of our day as a genuine and effective music-drama.

* * *

The completed work, "Orfeo ed Euridice," was brought out at the Vienna Burgtheater on October 5, 1762. The rôle of Orfeo was sung by the famous castrato, Gaetano Guadagni. Marianna Bianchi was the Eurydice; Lucia Clavarau the Amore.

That performance has been described as "the first cannon-shot of the new operatic Revolution." The première, as might have been expected, aroused some opposition, and opened very wide the eyes of the Viennese. But the antagonism subsided, and by the time the work reached its fifth performance, its place was definitely assured. It conquered the public even in Italy, and (as Desnoiresterres records), "at Parma itself, Traetta, one of the greatest masters of that time, was unable to have his 'Armida' performed; the public wished only to hear 'Orfeo.'"

Yet when Gluck's "Alceste" was given at Vienna five years later, it was not at first received with whole-hearted enthusiasm. Many of the less thoughtful opera-goers found it a bit too solemn for them. "If that is the sort of evening's entertainment the Court Opera is to provide," they said, "good-bye! We can go to church without paying two gulden." Gluck had to learn, as one of his commentators has sagely observed, that fighting long-established conventions is no child's play, and that "impeccably attired patrons of aristocratic Opera are much inclined to resent seriousness that has not been mitigated by sweetly warbling divinities of the virtuoso species."

* * *

On August 2, 1774, a dozen years after its première at Vienna, "Orpheus" was produced at the Académie Royale de Musique, Paris, with the Italian text translated into French by Pierre Louis Moline. Gluck found it needful to make various alterations in his score. There was no suitable contralto singer available for the title-rôle, so the part had to be rewritten for a counter-tenor—"thereby losing," according to Fétis, "that character of profound melancholy which suited the character so admirably." The alteration involved some damaging changes of tonality. The first aria was transposed from F to C, and the "Che farò" from C to F (Gluck also added a few measures to the air).

At the first Paris performance, the altered music of the title-rôle was sung by Joseph Legros; Sophie Arnould was the Eurydice, Rosalie Levasseur the Eros.

To placate Legros, who insisted on having an effective exit at the end of Act I, Gluck introduced, after the recitative which had closed the Act, the air beginning "Addio, addio, O miei sospiri." This air was retained by Berlioz in the great revival prepared by him for the Théâtre Lyrique in 1859, despite his feeling that the style of the aria was inharmonious with the rest of the music; for it was Berlioz's conviction that Gluck had borrowed this aria from Bertoni's "Tancredi," performed in 1767, seven years before the Paris production of Gluck's "Orfeo." Berlioz asserted that he had seen the music of this aria in Bertoni's score, and that Bertoni, in a letter, had declared it to be his own. Berlioz printed Bertoni's letter, and the matter appeared to be settled. Later research, however, has established the fact that the innocent Gluck borrowed the air, not from Bertoni, but from his own "Parnasso confuso," produced at Schönbrunn (with four archduchesses singing in the cast and an archduke conducting) in 1765, two years before Bertoni's "Tancredi" was produced. Gluck had used the aria also in his "Aristeo," performed in 1769. Nevertheless, the air, "Addio, addio, O miei sospiri," is still credited to "Bertoni, Tancredi"(!) in the Peters edition of the orchestral score of "Orfeo" (No. 17).[1]

The success of the Paris production of "Orphée et Euridice: Tragédie-Opéra en trois actes," was unqualified, and the opera had a long run. The journals, letters, and memoirs of the time were filled with eulogies of it. Rousseau said of it: "I know nothing more perfect, in what is called congruity, than the ensemble of the Elysian Fields in the opera, 'Orphée.'"

* * *

The first performance of "Orpheus" in America was at the Winter Garden, New York, May 25, 1863, in an English translation by Fanny Malone Raymond. It was produced at the Metropolitan Opera House on December 30, 1891, serving (by a happy burst of inspiration on the part of Messrs. Abbey and Grau) as a curtain-raiser for "Cavalleria Rusticana." Mme. Ravogli was the Orpheus. But the most notable American stage production of the work was the revival of the work at the Metropolitan on December 23, 1909, under the direction of Arturo Toscanini, with Louise Homer as Orpheus, companioned in the cast by Johanna Gadski and by Alma Gluck.

* * *

Orpheus, the supreme virtuoso among the mortals of the legendary world, was the very sign and symbol of musical magic. So irresistible was his playing upon the lyre given him by Apollo, that he captivated not only the beasts of the field and of the forest, but even the rocks and trees upon Olympus, so that they moved from their places to follow the sound of his enchanting tones. He married the nymph Eurydice, whom he adored. But Eurydice died of a serpent's bite, and Orpheus was inconsolable.

The story of Gluck's opera begins at this point. The opening scene shows the tomb of Eurydice, with shepherds and maidens bringing flowers and myrtle to adorn it, while Orpheus breaks in upon their mournful chorus with his despairing cry, "Eurydice!" He has just resolved to descend into the underworld and seek his bride, when Eros appears and tells him of the condition on which the gods will permit him to bring back Eurydice from the world of shadows. It is this: he must not look upon her face until they have reached their goal.

In the Second Act, Orpheus descends into Hades, subdues the Furies by the eloquence of his song, wins his way to the Elysian Fields, and there, in a landscape of ineffable beauty and serenity, finds Eurydice. Taking her by the hand, he leads her, with his face averted, toward life and liberation.

The opening of the Third Act discloses Orpheus and Eurydice wandering in a vast and murky cavern, seeking the upper world. Orpheus, his face still turned from his bride, in obedience to the gods' command, will not look at her nor speak to her. When he can resist no longer her piteous entreaties, he turns and clasps her desperately in his arms. Immediately she sinks down, lifeless. As Orpheus is about to kill himself, Eros appears, and tells him that the gods have had sufficient proof of his fidelity. Eurydice is restored to life, and the opera ends with dancing and jubilation.

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1. When Mr. Toscanini directed the memorable revival of "Orpheus" at the Metropolitan Opera House in 1909, he introduced at this point in the score, instead of the air mistakenly attributed to Bertoni, the Italian version of "Divinités du Styx," from Gluck's "Alceste," sung by Mme. Homer as Orpheus—a substitution that had been employed at a revival of the opera in Brussels sixteen years before. Later, when the rôle of Orpheus was sung at the Metropolitan by Marie Delna, Mr. Toscanini permitted her to interpolate, in place of the "Divinités du Styx," an air from Gluck's "Echo et Narcisse."

Thus is art far kindlier than legend; for in the mythical form of the story, Orpheus, after he has disobeyed the gods' command, sees Eurydice no more.

* * *

The fabulous Sophie Arnould, who sang Eurydice in the Paris version of "Orpheus" in 1774, called Gluck "the musician of the soul"; and that troubling intensity of Gluck's, that passionate authenticity which he has at his best, and to which we yield inevitably when he exerts it, is still a living presence in his music. But so, too, are his grandeur and his grace of line, the limpid loveliness of his instrumental color, his sweeping and magnificent sense of formal balance and integrity. Those are classic qualities, and they are Gluck's. To be sure, there are some who think none too well of Gluck, either as classic or romantic. A caustic and learned French critic, Louis Laloy, for example, classes his music with "the works of Winckelmann and the pictures of David" (which, after all, have their merits). But there are few such disparagers. Most of us believe in the genius of Gluck—in his tenderness, his dramatic power, his nearness to our own time when he is most moved and most moving.

That admirable English critic of a century ago, Henry Chorley, who can still be read with pleasure and profit, said of Gluck's "Orpheus" that "there is no other opera in the world's long list which, with merely three female voices and a chorus, can return to the stage, in days like ours, to make the heart throb and the eyes water." We have moved along a bit since Chorley's day, but what he wrote of "Orpheus" in young Victoria's time is true of it now. It was, and is, an astonishing feat that Gluck accomplished in this opera; and even if one must mention the orchestra as an addition to what Chorley called its "merely three female voices and a chorus," it is still astonishing. The effect of the poignant and simple drama, as it comes to us through the power and pathos and nobility of Gluck's transforming imagination, is irresistible.

This music is one hundred and seventy-two years old. Yet how much in the score, despite the conventional quality of certain passages, remains impressive and affecting! It is not easy to forget that savage and terrible "No!" of the chorus of Furies that breaks in repeatedly upon the anguished supplications of Orpheus at the beginning of the Second Act. And at the other end of the gamut is the deathless beauty of the scene in the Elysian Fields. Is there anything more perfect in its kind than this beatific music, which gives us, with such exquisite certainty of touch, a sense of the beauty and serenity of an ineffable world? How simple, yet how magical, are the means by which this music suggests the quivering of light and the flowing of quiet streams and the stirring of soft airs, in some unimaginable country of the dreaming mind! And did Gluck ever write a more entrancing melody than the oboe solo that introduces the air of Orpheus, "Che puro ciel," with its prophetic resemblance to the theme of the slow movement of Mozart's "Jupiter" Symphony?

* * *

Mr. Ernest Newman, in his valuable study of Gluck, points out that the composer was impeded in the carrying out of his operatic reforms by various compromises and contradictions resulting from his acceptance of a poorly constructed libretto, and from his irresolute attitude toward certain conventions of his time. Yet "Orpheus," at its greatest, still holds us by its beauty and its power and its dramatic truth; and thus it fulfills, essentially, Gluck's purpose and ideal.

4/8/35

THE JUILLIARD SCHOOL OF MUSIC

requests the pleasure of your attendance at the

Première

of

"MARIA MALIBRAN"

Music by Russell Bennett

Libretto by Robert A. Simon

on

Monday Evening, April Eighth
Nineteen hundred and thirty-five
at Eight-thirty o'clock

in the

Concert Hall
130 Claremont Avenue
New York City

R. S. V. P. before March Fifteenth

Upon receipt of this card two tickets of admission will be sent to you. Please check the performance you wish to attend

Tuesday Evening....April 9, at 8.30 ☐ Wednesday Evening....April 10, at 8.30 ☐
Thursday Evening....April 11, at 8.30 ☐

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Name.....

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THE JUILLIARD SCHOOL OF MUSIC

requests the pleasure of your attendance at

a performance of

"MARIA MALIBRAN"

Music by Russell Bennett

Libretto by Robert A. Simon

in the

Concert Hall

130 Claremont Avenue

New York City

✧

Performances will be given on

Tuesday Evening - - - - April 9, at 8.30

Wednesday Evening - - - April 10, at 8.30

Thursday Evening - - - - April 11, at 8.30

The Concert Department
JUILLIARD GRADUATE SCHOOL
130 Claremont Avenue

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Thursday Evening....April 11, at 8.30 ☐

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Name.....

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OPERA DEPARTMENT OF THE

JUILLIARD SCHOOL OF MUSIC

130 Claremont Avenue, New York City

✧

SEASON 1934-1935

✧

"MARIA MALIBRAN"

An Opera in Three Acts

Music by

ROBERT RUSSELL BENNETT

Book by

ROBERT A. SIMON

✧

ALBERT STOESSEL.....Musical Director
ALFREDO VALENTI.....Stage Director
FREDERICK J. KIESLER....Stage Settings and Costumes

✧

PERFORMANCES

Monday Evening - - - - - - - -	April 8, at 8.30
Tuesday Evening - - - - - - - -	April 9, at 8.30
Wednesday Evening - - - - - - -	April 10, at 8.30
Thursday Evening - - - - - - - -	April 11, at 8.30

"MARIA MALIBRAN"

THE CAST

(In order of appearance)

DOLLY MORTON	Annamary Dickey	Monday, Tuesday, Wednesday, and Thursday Evenings
VIRGINIA PERRY	Margaret Preuss	Monday, Tuesday, Wednesday, and Thursday Evenings
JACOB VON POST	Harold Boggess	Monday and Wednesday Evenings
	Gean Greenwell	Tuesday and Thursday Evenings
FITZ-GREENE HALLECK	Renaldo Rovers	Monday, Tuesday, Wednesday, and Thursday Evenings
CORNELIA BAYARD	Risé Stevens	Monday and Wednesday Evenings
	Beatrice Gilman	Tuesday and Thursday Evenings
PHILIP CARTWRIGHT	Allen Stewart	Monday and Wednesday Evenings
	Arthur de Voss	Tuesday and Thursday Evenings
D. G. ETIENNE	George Britton	Monday and Wednesday Evenings
	Floyd Worthington	Tuesday and Thursday Evenings
MARIA FELICITA GARCIA	Helen Marshall	Monday and Wednesday Evenings
	Josephine Antoine	Tuesday and Thursday Evenings
PETER CORLEAR	Richard Browning	Monday, Tuesday, Wednesday, and Thursday Evenings
RENFIELD	Eugene Ramey	Monday, Tuesday, Wednesday, and Thursday Evenings
MRS. PRESCOTT	Judith Doniger	Monday, Tuesday, Wednesday, and Thursday Evenings
CLAIRE PRESCOTT	Emily Stephenson	Monday, Tuesday, Wednesday, and Thursday Evenings
ANNETTE	Signe Gulbrandsen	Monday, Tuesday, Wednesday, and Thursday Evenings
A STREET SINGER	Albert Gifford	Monday, Tuesday, Wednesday, and Thursday Evenings
CHILDREN		
Eudoxia Zikk	Gloria Frey	Monday, Tuesday, Wednesday, and Thursday Evenings
Stuyvesant Sturtevant	Norman Duffey	Monday, Tuesday, Wednesday, and Thursday Evenings

and a Group of Early New Yorkers

CHORUS

Misses Alleman, Barsamian, Beldan, Biddle, Bradley, Browning, de Stefano, Dwyer, Fernum, George, Hill, Norton, Olsen, Ott, Pappas

Messrs. Browning, Dunn, Geis, Harrell, Hesse, Irving, McKinley, Morden, Newfield, Partridge, Rovers, Seulitrinic

MUSICIANS

Messrs. Aaron, Abram, Buebendorf, Greenhouse, Hosmer, Larner

OPERA COACHES

GREGORY ASHMAN
ALBERTO BIMBONI
ETHELYN DRYDEN
VIOLA PETERS

Opera Orchestra of the JUILLIARD SCHOOL OF MUSIC

Furniture for the second and third acts by courtesy of the CHARAK FURNITURE COMPANY, INC.

Spinetgrand Piano by courtesy of the MATHUSHEK & SON PIANO CO.

Shoes by I. MILLER & SONS, INC.

Costumes of principals executed by EAVES COSTUME COMPANY

Costumes of chorus from EAVES COSTUME COMPANY

Porcelain by courtesy of McCUTCHEON'S

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SYNOPSIS

ACT I. Vauxhall Gardens. An evening late in May, 1826.

ACT II. At Mrs. Prescott's. An October evening, 1827.

ACT III. At Maria's. A few weeks later.

STORY OF THE OPERA

THE FIRST ACT

It's a charming evening late in the May of 1826, and gregarious New Yorkers are sampling the delights of the Vauxhall Gardens. The eminent burgher, Jacob Von Post, is entertaining (but not especially) Dolly Morton and Virginia Perry. We never shall know what Jacob said that aroused the skepticism of the young ladies, but to prove his position as one of New York's Great Men, he calls on the distinguished literary man, Fitz-Greene Halleck, whose book of verses, "Fanny," recently has appeared, to testify in his behalf. Halleck is squiring—or perhaps chaperoning—Cornelia Bayard, one of the city's most charming and disillusioned ladies of society.

Von Post regales the assembly with a song written in his honor—a canticle of Von Post's achievements as a member of the Volunteer Fire Brigade. His rapture over his own singing of his own eulogy is diminished by the jibes of young Philip Cartwright.

Philip has manifested interest in Claire Prescott, Von Post's pretty niece; but he also has written verses to Maria Felicita Garcia, the youthful prima donna of the Italian Grand Opera Company at the Park Theatre. He announces that if ever he encounters Maria, he will woo her with devices more potent than rhymes.

Philip's declaration is interrupted by the noted musician, M'sieu D. G. Etienne, a gentle fellow, who, nevertheless, will hear no light talk of Maria. There are threats and gestures, and then—

"Eh, mis amigos! What is this?
"A duel to the death with your eyes as weapons?"

Maria, clad in the lively habiliments of the expert horsewoman that she is, has entered the Gardens. Cornelia suggests to Philip that he tell Maria what he had promised to say to her, but an embarrassing moment is obviated by a fire alarm, which calls to duty the volunteers, of whom many are present.

Finally, left alone in the Gardens, Philip and Maria become acquainted. She remembers his verses. Romance is imminent—but it cannot be. This is Maria's last evening of freedom. Tomorrow she must be married to the elderly Malibran. She does not love him; but he has done much for her father, and this marriage will be of great assistance to the Senor Garcia. Her word has been given. "That is all—that is everything." She cannot break it. She asks that Philip do her one favor: never again to see her. One day he will understand. It is good evening and good-bye.

THE SECOND ACT

It is almost a year and a half later, and the home of Mrs. Prescott, mother of Claire, and sister of Jacob Von Post, is a-bustle, as is Mrs. Prescott, over the engagement reception for Claire and her fiancé, Philip Cartwright. Mrs. Prescott's "surprise

of the evening" is to be an entertainment by Mme. Maria Malibran, now singing at the Bowery Theatre of evenings, at Grace Church of Sundays.

The inevitable meeting of Maria and Philip is a poignant one. She, miserable in her marriage, still loves him. He, seeing her again, knows that she still is the woman whom he had idolized. Although this reunion with Philip and the obvious condescension of Mrs. Prescott tempt Maria to leave the house, she remains at Philip's request. Once more she is true to her code; she has promised, and she will keep her promise.

After Maria's first offering, an air from Rossini's "The Barber of Seville," she goes to change her costume. The guests ask the bridegroom-to-be to comment on the occasion of his engagement reception. Still dazed by his meeting with Maria, he utters unfortunate phrases, and the tension is relieved only by the reappearance of Maria to sing a scene from Zingarelli's "Romeo and Juliet," in which she plays the part of Romeo. Mrs. Prescott and her group are horrified by Maria's costume, although Von Post approves its revelations. Mrs. Prescott, convinced that Maria is a source of evil, denounces her. Claire breaks off the engagement. And Philip escorts Maria back to "her world."

THE THIRD ACT

A few weeks later, Maria is making her farewell appearance at the Bowery Theatre. She is to sail for France, leaving behind her the impossible M'sieu Malibran and other unhappy memories. Philip, however, has discovered a technical point of law by which her marriage may be annulled.

Maria's joy is dimmed by the observations of M'sieu Etienne. He is one of her oldest friends, but he can predict no good outcome for her marriage with Philip. Philip loves the woman—not the artist. A clash is inevitable. Maria, troubled but not convinced, dismisses Etienne, who invites her to join his colleagues for a late farewell supper at the Vauxhall Gardens.

Philip's interview with Maria must be a discreet one; if he were seen in her rooms at night, the annullment proceedings might be themselves eligible for nullification. An untimely visit from Von Post, whose intentions are more aggressive than respectful, almost terminates Philip's plans. But Maria disposes of Von Post.

Now, however, Etienne's warning proves to be only too well founded. Philip is anxious to take Maria out of "her world"—and into his. But Maria knows that she never can live outside of hers. Rather a heartbreak now than years of heartbreak for both of them hereafter. She bids Philip farewell. "It is the next to last chapter in a romance that will have no last chapter—because that would be unhappy." And as Philip returns to his world, Maria, perhaps still longing to go with him, returns to hers.

12/11/30

THE JUILLIARD SCHOOL OF MUSIC

requests the pleasure of your attendance
at a performance of

"THE MAGIC FLUTE"

an opera in two acts by

Wolfgang Amadeus Mozart

in the
Concert Hall
130 Claremont Avenue
New York City

◈

Performances will be given on
Thursday Evening - - December 12, at 8.30
or
Friday Evening - - - - December 13, at 8.30
or
Saturday Evening - - December 14, at 8.30

Thursday Evening, Dec. 12, at 8:30 ☐ Friday Evening, Dec. 13, at 8:30 ☐
Saturday Evening, Dec. 14, at 8:30 ☐

THIS CARD MUST BE RETURNED BY NOVEMBER 30

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THE JUILLIARD SCHOOL OF MUSIC

requests the pleasure of your attendance at the opening night of

"THE MAGIC FLUTE"

an opera in two acts by

Wolfgang Amadeus Mozart

on

Wednesday Evening, December Eleven
Nineteen hundred and thirty-five
at eight-thirty

in the
Concert Hall
130 Claremont Avenue
New York City

R.S.V.P. BEFORE NOVEMBER 27

Thursday Evening, Dec. 12, at 8:30 ☐ Friday Evening, Dec. 13, at 8:30 ☐
Saturday Evening, Dec. 14, at 8:30 ☐

THIS CARD MUST BE RETURNED BY NOVEMBER 30

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JUILLIARD SCHOOL OF MUSIC

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Upon receipt of this card two tickets of admission will be sent to you for the opening night performance of "The Magic Flute" on

Wednesday Evening, December 11, 1935

THIS CARD MUST BE RETURNED BY NOVEMBER 27

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Name.....

Address.....

If you cannot attend the opening performance, will you please check the enclosed card, and we shall be glad to send you tickets for another evening.

JUILLIARD SCHOOL OF MUSIC

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Upon receipt of this card two tickets of admission will be sent to you. Please check the performance you wish to attend

Thursday Evening, Dec. 12, at 8:30 ☐ Friday Evening, Dec. 13, at 8:30 ☐

Saturday Evening, Dec. 14, at 8:30 ☐

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12/11/35

OPERA DEPARTMENT OF THE

JUILLIARD SCHOOL OF MUSIC

130 Claremont Avenue, New York City

◈

SEASON 1935-36

◈

"THE MAGIC FLUTE"

An Opera in Three Acts

Music by

WOLFGANG AMADEUS MOZART

Libretto by

SCHIKANEDER AND GIESECKE

◈

ALBERT STOESSEL.....Conductor

ALFREDO VALENTI.....Stage Director

◈

PERFORMANCES

Wednesday Evening - - - -	December 11 at 8.30
Thursday Evening - - - - -	December 12 at 8.30
Friday Evening - - - - - -	December 13 at 8.30
Saturday Evening - - - - -	December 14 at 8.30

THE CAST

THE QUEEN OF NIGHT	Genevieve Rowe	Wednesday and Friday Evenings
	Helen Fernum	Thursday and Saturday Evenings
PAMINA, her daughter	Marvel Biddle	Wednesday and Friday Evenings
	Annamary Dickey	Thursday and Saturday Evenings
PAPAGENA	Emily Stephenson	Wednesday and Friday Evenings
	Dorothea Torbeson	Thursday and Saturday Evenings
THREE LADIES OF THE QUEEN OF NIGHT	Maxine Stellman	Wednesday and Friday Evenings
	Alice George	
	Lucielle Browning	
	Emma Boldan	Thursday and Saturday Evenings
	Judith Doniger	
	Karen Olson	
THREE GENII OF THE TEMPLE	Helen Van Loon	Wednesday and Friday Evenings
	Virginia Speed	
	Dorothy Dudley	
	Signe Gulbrandsen	Thursday and Saturday Evenings
	Myrtle van Pelt	
	Yolanda Lupachini	
TAMINO, an Egyptian Prince	Arthur de Voss	Wednesday and Friday Evenings
	Allen Stewart	Thursday and Saturday Evenings
MONOSTATOS, a Moor, in the service of Sarastro	Albert Gifford	Wednesday and Friday Evenings
	Richard Browning	Thursday and Saturday Evenings
SARASTRO, High Priest of the Temple	Gean Greenwell	Wednesday and Friday Evenings
	Robert Geis	Thursday and Saturday Evenings
PAPAGENO, a vendor of birds	Floyd Worthington	Wednesday and Friday Evenings
	George Britton	Thursday and Saturday Evenings
THE SPEAKER OF THE TEMPLE	Glenn Darwin	Wednesday, Thursday, Friday and Saturday Evenings
PRIESTS	Gordon Dilworth	Wednesday, Thursday, Friday and Saturday Evenings
	Lincoln Newfield	
ARMED MEN	Gordon Dilworth	Wednesday, Thursday, Friday and Saturday Evenings
	Lincoln Newfield	

CHORUS

Misses Alleman, Audroue, Barsamian, Bradley, Dahl, Elson, Goldberg, Guerrisi, Hohenstein, Kelly, Lehnerts, McKinney, Moskowitz, Ott, Peterson

Messrs. Bailey, Barber, Berniker, Castero, Dunn, Elliott, Gregory, Hesse, Jones, Katy, Lea, Linville, McKinley, Middleton, Oncley, Reeves, Smith, Warchoff

GREGORY ASHMAN, Chorus Master

OPERA COACHES

Gregory Ashman — Ethelyn Dryden
Alberto Bimboni — Viola Peters

Stage Settings by ALFREDO VALENTI

Opera Orchestra of the JUILLIARD SCHOOL OF MUSIC

◈

SYNOPSIS

The action takes place in the neighborhood of a Temple of Isis in Egypt

ACT I

Scene I. A rocky scene.
Scene II. An Egyptian interior.
Scene III. A grove with temples.

ACT II

Scene I. A grove.
Scene II. A porch of the temple.
Scene III. A garden.

ACT III

Scene I. A large hall.
Scene II. A vault beneath the temple.
Scene III. A corridor.
Scene IV. The portals of Fire and Water.
Scene V. A lonely garden.
Scene VI. The temple.

(Originally the opera was divided into two acts)

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CHORUS

Misses Alleman, Audroue, Barsamian, Bradley, Dahl, Elson, Goldberg, Guerrisi, Hohenstein, Kelly, Lehnerts, McKinney, Moskowitz, Ott, Peterson

Messrs. Bailey, Barber, Berniker, Cestero, Dunn, Elliott, Gregory, Hesse, Jones, Katy, Loa, Linville, McKinley, Middleton, Oncley, Reeves, Smith, Warchoff

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Scene IV. The portals of Fire and Water.
Scene V. A lonely garden.
Scene VI. The temple.

(Originally the opera was divided into two acts)

"THE MAGIC FLUTE"

("Die Zauberflöte")

Opera in two acts; music by Wolfgang Amadeus Mozart; libretto by Schikaneder and Giesecke, adapted from a tale by Wieland, "Lulu, or the Magic Flute." First produced on September 30, 1791, at the Theater auf der Wieden, Vienna. First New York production, April 17, 1833, at the Park Theatre, in English.

Written at the request of his friend and Masonic Lodge brother, Schikaneder, Mozart's "Magic Flute" had a consecutive run of over one hundred performances. While the gay Viennese flocked to hear Mozart's incomparable melodies sung in their own German language, the composer lay on his death bed struggling to complete the "mysteriously" ordered Requiem while yet he had strength. Schikaneder's theatre was saved from financial ruin by the "Magic Flute" but in less than three months after its production the composer was carried to an unknown pauper's grave.

The story of the "Magic Flute," a strange mixture of the fantastic and symbolical, has been given a musical setting by the composer that casts a unifying spell of poetry and mysterious beauty over the whole. While there are suggestions of Gluck in the arioso-recitatives and dramatic scenes, pure Italian style in the Queen of Night arias, Bach in the figured chorale of the two armed men episode, and even of the Viennese street song in Papageno's ditties, the music is always Mozart in the very flower of his genius.

The opera opens on a scene picturing Prince Tamino fleeing from a "dreadful serpent." He is rescued by the three ladies-in-waiting of the Queen of Night, who slay the serpent. They show Tamino the portrait of the Queen's abducted daughter and he at once falls in love with the image. The Queen herself appears and bids Tamino rescue her daughter, Pamina. For his aid, Tamino is given a magic flute and a comrade, the bird-man, Papageno, who carries a magic chime of bells.

Pamina has been abducted by Sarastro, high priest of Isis, who holds that the Queen of Night is not a proper person to bring up a daughter. With the help of Papageno, the Prince finds Pamina and the pair at once fall in love. Sarastro, recognizing the depth of their affection, promises them that, if in undergoing a series of trials they prove themselves worthy, the two shall be united. The Prince and Pamina gladly go through many hazardous trials for the sake of their love. The Moor, Monastatos, a disappointed suitor for the hand of Pamina, plots with the Queen to prevent the union of the young people, but in the end virtue and youth triumph. Papageno, the clown, also finds a mate for himself in the bird-woman, Papagena, and all ends happily.

Schikaneder, always the adroit showman, was ever ready to incorporate in his productions anything that would reflect the popular topic of the day. In the "Magic Flute" he played on the public interest in Freemasonry. It has generally been held that the "Queen of Night" is the Masonic view of the Empress Maria Theresa; that the good Sarastro is Ignaz von Born, an eminent Austrian scientist and Freemason of Mozart's circle; the hero, Tamino, is the Emperor Joseph II; Pamina is the Austrian people; while the wicked Moor, Monastatos, represents the clerics in general and the Jesuits in particular (Newman, "Stories of the Great Operas").

3/9-10-11-12/36.

THE JUILLIARD SCHOOL OF MUSIC

requests the pleasure of your attendance at the

performance of

"L'Heure Espagnole"

an opera in one act by

Maurice Ravel

(In the English version of Robert A. Simon)

and the first performance of

"Joseph and His Brethren"

a new ballet by

Werner Josten

on

Monday Evening, March Ninth

Nineteen hundred thirty-six

at eight-thirty

in the

Concert Hall, 130 Claremont Avenue

New York City

R.S.V.P. BEFORE FEBRUARY 21

136.

THE JUILLIARD SCHOOL OF MUSIC

requests the pleasure of your attendance at a

performance of

"L'Heure Espagnole"

an opera in one act by

Maurice Ravel

(In the English version of Robert A. Simon)

and

"Joseph and His Brethren"

a new ballet by

Werner Josten

in the

Concert Hall, 130 Claremont Avenue

New York City

◈

Performances will be given on

Tuesday Evening - - - - March 10, at 8.30

Wednesday Evening - - March 11, at 8.30

Thursday Evening - - - - March 12, at 8.30

3/9-10-11-12/36

JUILLIARD SCHOOL OF MUSIC

◈

Upon receipt of this card two tickets of admission will be sent to you for the opening night performance of "L'Heure Espagnole" and "Joseph and His Brethren" on

Monday Evening, March 9, 1936

THIS CARD MUST BE RETURNED BY FEBRUARY 21

Please enclose a self-addressed envelope

Name.....

Address.....

If you cannot attend the opening performance, will you please check the enclosed card, and we shall be glad to send you tickets for another evening.

3/9-10-11-12/36

OPERA DEPARTMENT OF THE

JUILLIARD SCHOOL OF MUSIC

130 Claremont Avenue, New York City

◈

SEASON 1935-36

◈

"JOSEPH AND HIS BRETHREN"

A New Ballet by

WERNER JOSTEN

and

"L'HEURE ESPAGNOLE"

An Opera in One Act

Music by

MAURICE RAVEL

Book by

FRANC NOHAIN

(In the English version of Robert A. Simon)

◈

ALBERT STOESSEL.....Musical Director

ALFREDO VALENTI.....Stage Director

ARTHUR MAHONEY.....Choreographer

◈

PERFORMANCES

Monday Evening - - - - -	March 9, at 8.30
Tuesday Evening - - - - -	March 10, at 8.30
Wednesday Evening - - - -	March 11, at 8.30
Thursday Evening - - - - -	March 12, at 8.30

3/9-10-11-12/36

"JOSEPH AND HIS BRETHREN"

Ballet-Pantomime (composed in 1932)

DANCERS

JACOB	Roger Pryor Dodge
JOSEPH	Arthur Mahoney
BENJAMIN (as a child)	Harding Blum
(as a young man)	Sidney Stark
POTIPHAR'S WIFE	Fe Alf
PHARAOH	Roger Pryor Dodge
ORIENTAL DANCER	Marian Lawrence
BRETHREN	George Barry Don Begenau Todd Bolender Bernard Day Lester Gittelson Harry Hakam Barry Mahool Joseph Secker Lee Sherman Sidney Stark
ISHMAELITES	Romolo de Spirito Renaldo Rovers William Fletcher Smith
SERVANTS TO PHARAOH	William Gephart Lincoln Newfield
NARRATOR	David Otto

NOTES ON THE BALLET

The ballet is written in six numbers, depicting the principal Biblical incidents in Joseph's life.

I. PRELUDIO — "Jacob praying"

At the end of the Prelude the rising curtain discloses the patriarch Jacob praying to God and pouring a libation on the altar.

II. PASTORALE — "The beloved son"

Joseph and Benjamin are in a playful dance, while their father watches affectionately. Jacob gives Joseph a coat of many colours. The ten brethren appear in time to witness this act with jealousy, but retreat under the stern glance of the patriarch.

III. SONATA — "Joseph sold into Egypt"

The ten brethren conspire against Joseph. Joseph arrives, bringing a message from Jacob, the brethren mock him, rob him of his multi-coloured coat, and cast him into the pit. Merchantmen pass on their way to Egypt and Joseph is sold into bondage. Reuben is distraught when he returns and finds the pit empty.

IV. CANZONA — "Joseph and Potipher's wife"

Joseph serves in the house of Potiphar, a captain in Pharaoh's guard. His wife has cast her eyes on Joseph, who refuses to be disloyal to his master and concede to her wishes. As he flees from her, she catches him by his garment which he leaves in her hand. Angered, she causes Potiphar to throw Joseph into prison.

V. CERMONIA — "Joseph interprets Pharaoh's dreams"

Pharaoh is oblivious to the charms of the court dancer who entertains him with a dance. His mind is troubled by strange dreams. Joseph is summoned as one who can interpret them. Pharaoh, greatly pleased with Joseph's wisdom, makes him ruler over all the land of Egypt.

VI. SINFONIA — "Joseph makes himself known to his brethren"

Jacob has sent his sons into Egypt to buy corn. Joseph, who remains unrecognized, allows them to fill their sacks, but causes a silver cup to be hidden in the sack of the youngest. The brothers are apprehended and brought back to Joseph. They protest their innocence, but the search reveals the missing cup in Benjamin's sack. At Judah's pleas for Benjamin's freedom, Joseph makes himself known to his brethren and assures them of his forgiveness. Amid the great rejoicing their father, Jacob, arrives. Pharaoh, who hears of the good tidings, graciously bids them welcome and receives the blessing of the old patriarch.

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Rovers
Fletcher Smith
Gephart
Newfield
Otto

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"L'HEURE ESPAGNOLE"

CAST

RAMIRO, a muleteer	George Britton	Mon. and Wed.
	Raymond Middleton	Tues. and Thurs.
TORQUEMADA, a watchmaker	Richard Browning	Mon. and Wed.
	John Scully	Tues. and Thurs.
GONZALVO, Admirers of Concepcion	Allen Stewart	Mon. and Wed.
	Roland Partridge	Tues. and Thurs.
DON INIGO GOMEZ, Admirers of Concepcion	Glenn Darwin	Mon. and Wed.
	Roderic Cross	Tues. and Thurs.
CONCEPCION, wife of Torquemada	Ruby Mercer	Mon. and Wed.
	Mary Catherine Akins	Tues. and Thurs.

◈

THE STORY OF THE OPERA

The story, "L'Heure Espagnole," centers around a Spanish hussy named Concepcion whose husband, Torquemada, keeps a watch and clock shop in Toledo. Early in the action Concepcion reminds her husband that Thursday is his day to wind the municipal clocks and by this ruse clears the way for the visit of her lover Gonzalvo. The situation is complicated though by the presence of Ramiro, a governmental mule-driver who has come to have his watch repaired and who insists on remaining in the shop until the proprietor returns. To get rid of him, Concepcion asks him to carry a huge clock upstairs to her bedroom and the good-natured mule-driver obliges. In the interim Gonzalvo, the lover, arrives and Concepcion receives him rapturously. Gonzalvo, however, is an indifferent lover who is more interested in his skill as a poet than in the charms of Concepcion. The annoyed lady is further vexed by the return of the muleteer, who reports that he has delivered the clock according to her instructions. She gets rid of him again by telling him that she has changed her mind and wishes another large clock taken upstairs in the place of the first one. The situation is further complicated by the

3/9-10-11-12/36

arrival of another suitor for the favors of the clockmaker's wife. This time it is Don Inigo, a wealthy banker. The first lover is hidden in a clock to conceal his presence from the second. The action from here on is centered on the muleteer who, at the lady's bidding, carries clocks up and down stairs with stolid indifference to the fact that now they are freighted with the presence of the lady's lovers. Concepcion's annoyance at both her lovers' lack of ardour is counteracted by an increasing admiration of the muleteer's brute strength, and when after considerable manipulation both clocks (with the lovers still in them) are again deposited in the shop, she goes off for a quiet rendezvous with Ramiro.

Torquemada, returning, finds both Gonzalvo and Don Inigo in the clocks and they excuse themselves by pretending to be interested in the inward mechanism with a view to purchase. The opera ends with a charming ensemble in which the singers address themselves directly to the audience.

Settings and Costumes by members of the course in Stagecraft
directed by FREDERICK J. KIESLER

"JOSEPH AND HIS BRETHREN"

Settings and Costumes.....Nathalie Swan*
Lighting.....Logan Chappell*

"L'HEURE ESPAGNOLE"

Settings.....Bruno Funaro*
Pasquale Carbonara*
Costumes.....Graham Erskine*
Lighting.....Harmon Goldstone*

*Member of the School of Architecture of Columbia University

◈

Opera orchestra of the Juilliard School of Music

Costumes executed by Ann Elliott

April 22-23-24-25-1936

Program on next page.

April 22-23-24-25 1936

OPERA DEPARTMENT OF THE

JUILLIARD SCHOOL OF MUSIC

130 Claremont Avenue, New York City

◈

SEASON 1935-36

◈

"THE MERRY WIVES OF WINDSOR"

Opera-Comique

Music by

OTTO NICOLAI

Book by

S. H. VON MOSENTHAL

(In the English version of H. E. Krehbiel)

◈

Musical Director.....ALBERT STOESSEL

Stage Director.....ALFREDO VALENTI

Settings by members of the Class
in Stagecraft directed by FREDERICK J. KIESLER

◈

PERFORMANCES

Wednesday Evening - - - - - -	April 22, at 8.30
Thursday Evening - - - - - - -	April 23, at 8.30
Friday Evening - - - - - - - -	April 24, at 8.30
Saturday Evening - - - - - - -	April 25, at 8.30

April 22-23-24-25 1936

THE CAST

MISTRESS FORD	Annamary Dickey	Wednesday and Friday
	Maxine Stellman	Thursday and Saturday
MISTRESS PAGE	Risé Stevens	Wednesday and Friday
	Lucielle Browning	Thursday and Saturday
SIR JOHN FALSTAFF	Gean Greenwell	Wednesday and Friday
	Glenn Darwin	Thursday and Saturday
MR. FORD	George Britton	Wednesday and Friday
	Renaldo Rovers	Thursday and Saturday
MR. PAGE	Robert Geis	Wednesday and Friday
	Ira Katy	Thursday and Saturday
FENTON	Romolo de Spirito	Wednesday and Friday
	Albert Gifford	Thursday and Saturday
ANNE PAGE	Genevieve Rowe	Wednesday and Friday
	Signe Gulbrandsen	Thursday and Saturday
MASTER SLENDER	Allen Stewart	Wednesday and Friday
	Richard Browning	Thursday and Saturday
DR. CAIUS	Carl Fredrickson	Wednesday and Friday
	William Fletcher Smith	Thursday and Saturday
FIRST CITIZEN	Richard Reeves	Wednesday, Thursday, Friday and Saturday
SECOND CITIZEN	Gilbert Linville	Wednesday, Thursday, Friday and Saturday
THIRD CITIZEN	Albert Robinson	Wednesday, Thursday, Friday and Saturday
WAITER	Jack Wengrow	Wednesday, Thursday, Friday and Saturday
SERVANTS	Donald Morris, Robert Lissauer	Wednesday, Thursday, Friday and Saturday

CHORUS

Misses Alleman, Audroue, Barsamian, Bradley, Breakstone, Dolloff, Elson, Goldberg, Guerrisi, Lauder, Pappas, Ott, Shapiro

Messrs. Accola, Brewster, Dickson, Dilworth, Dunn, Elliott, Erickson, Hawkins, Linville, Reeves, Robinson, Simonds, Warchoff

DANCERS

Misses Bernstein, Malamut, Moss, Pattis, Peterson, Rosenzweig

Dances directed by ARTHUR MAHONEY

◈

The setting is based on a courtyard stage of the Shakespearean theatre, designed by students from the class in Stagecraft: Pasquale Carbonara, Bruno Funaro, Logan Chappell.

Costumes from Stivanello-Culcasi Costume Co.

◈

OPERA ORCHESTRA OF THE JUILLIARD SCHOOL OF MUSIC

◈

THE STORY OF THE OPERA

"The Merry Wives of Windsor" (first produced in Berlin in 1849 and New York in 1863) follows closely the Shakespearean comedy. Although the action is principally concerned with Falstaff's adventures with the merry wives, the attachment between Fenton and Anne furnishes the romantic interest. It is unnecessary to indicate the plot in further detail than to say that it includes the receipt of Sir John's amatory epistles by Mrs. Ford and Mrs. Page, his concealment among the soiled linen in the hamper and subsequent sousing in the Thames, his sad experience with Ford's cudgels, and his painful encounter with the mock fairies, elves, and other sprites in Windsor Park.

THE JUILLIARD SCHOOL OF MUSIC

announces a course of

THREE OPERAS

Dec. 12, 1936; Feb. 27, 1937; April 24, 1937

◈

"THE FRANTIC PHYSICIAN"

Molière–Gounod

Saturday evening, December 12, 1936

"GARRICK"

Robert A. Simon–Albert Stoessel

Saturday evening, February 27, 1937

"THE POISONED KISS"

Evelyn Sharp–R. Vaughan Williams

Saturday evening, April 24, 1937

◈

ALBERT STOESSEL.....Musical Director

ALFREDO VALENTI.....Stage Director

FREDERICK KIESLER.....Production Manager

◈

The casts and orchestra are composed entirely of students in the school

◈

Concert Hall

JUILLIARD SCHOOL OF MUSIC

130 Claremont Avenue

NEW YORK CITY

12/9-10-11-12-36

Program on next page

[1 "The Frantic Physician" Dec 1936
removed to loose programs]

2-24-25-26-27-1937

["Garrick" Feb. 1437 removed
to loose programs]

4/21-22-23-24-37

April 21-22-23-24 1937

Opera Department of the

JUILLIARD SCHOOL OF MUSIC

130 Claremont Avenue, New York City

✧

SEASON 1936-1937

✧

The American Première of

"THE POISONED KISS"

or

"THE EMPRESS AND THE NECROMANCER"

A romantic extravaganza in three acts

Music by R. VAUGHAN WILLIAMS

Book by EVELYN SHARP

✧

Musical Director.....ALBERT STOESSEL

Stage Director.....ALFREDO VALENTI

Production Manager.....FREDERICK J. KIESLER

✧

PERFORMANCES

Wednesday evening - - - - - -	April 21, at 8.30
Thursday evening - - - - - - -	April 22, at 8.30
Friday evening - - - - - - -	April 23, at 8.30
Saturday evening - - - - - - -	April 24, at 8.30

April 21-22-23-24 1937

"THE POISONED KISS"

THE CAST

In order of appearance

ANGELICA (Tormentilla's Maid)	Annamary Dickey	Wednesday and Friday
	Helen Van Loon	Thursday and Saturday
GALLANTHUS (The Prince's Attendant)	William Fletcher Smith	Wednesday and Friday
	Glenn Darwin	Thursday and Saturday
HOB (Magician's Hobgoblin)	Carl Nicholas	Wednesday and Friday
	Lee Couch	Thursday and Saturday
GOB (Magician's Hobgoblin)	Wister Yeersley	Wednesday and Friday
	William Gephart	Thursday and Saturday
LOB (Magician's Hobgoblin)	Lincoln Newfield	Wednesday and Friday
	Richard Reeves	Thursday and Saturday
DIPSACUS (A Magician)	Gean Greenwell	Wednesday and Friday
	David Otto	Thursday and Saturday
AMARYLLUS (The Prince)	Albert Gifford	Wednesday and Friday
	Arthur De Voss	Thursday and Saturday
TORMENTILLA (The Magician's Daughter)	Alice George	Wednesday and Friday
	Marvel Biddle	Thursday and Saturday
FIRST MEDIUM (Empress's Assistant)	Signe Gulbrandsen	Wednesday and Friday
	Dorothea Torbeson	Thursday and Saturday
SECOND MEDIUM (Empress's Assistant)	Athena Pappas	Wednesday and Friday
	Annabelle Ott	Thursday and Saturday
THIRD MEDIUM (Empress's Assistant)	Dorothy Dudley	Wednesday and Friday
	Dorothy Hartigan	Thursday and Saturday
EMPRESS PERSICARIA	Mary Frances Lehnerts	Wednesday and Friday
	Mary Louise Beltz	Thursday and Saturday
AN ATTENDANT	Peter Page	Wednesday, Thursday, Friday, and Saturday

CHORUS

Misses Alarie, Alexander, Audroue, Brownell, Chieffo, Elson, Glickman, Kandell, Lambrose, Lupachini, Marriner, Morrison, Neil, Neilson, Nelles, O'Brien, Reph, Skinner, Speed, Swenson.

Messrs. Austin, Baker, Barniker, Bray, Browning, Bundock, Curtis, Erickson, Goodrich, Kocsis, Lambrose, Linville, Loadwick, McClement, Page, Tyers, Warchoff, Warnick.

GREGORY ASHMAN, Chorus Master

✧

Settings: William Lunt and Natalie Swan from the class in Stagecraft under the direction of Frederick J. Kiesler

Costumes by Eaves Costume Company Animal designs in first act by Paul Oppenheim

Scenery executed at workshops of the school

OPERA ORCHESTRA OF THE JUILLIARD SCHOOL OF MUSIC

SCENES

ACT I—The Magician's Haunt in the Forest

ACT II—Tormentilla's Apartment in Golden Town (a week later)

ACT III—A Room in the Palace of the Empress (the next day)

✧

OPERA COACHES

GREGORY ASHMAN
ALBERTO BIMBONI
ETHELYN DRYDEN
MADELEINE MARSHALL (Diction)
VIOLA PETERS
JEROME RAPPAPORT

✧

The following notation appears on the composer's score: — "The audience is requested NOT to refrain from talking during the overture, otherwise they will know all the tunes before the opera begins."

✧

THE STORY OF THE OPERA

ACT I

The curtain rises on a scene depicting the Magician's haunt in the forest. There is a confused noise of owls, bats, cats, etc. Gallanthus, the servant of Prince Amaryllus, wanders on the scene and encounters Angelica, the maid of all work of Dipsacus, the necromancer. In the dialogue between the two they lay the foundation of the plot. Prince Amaryllus, disguised as a goatherd, has fallen in love at first sight with Tormentilla, the necromancer's daughter, but gets off to a bad start by killing her pet snake. Gallanthus emulates his master by falling in love with Angelica. The progress of the young lovers is interrupted, however, by the workings of the necromancer's magic spells. After this episode, Dipsacus tells his daughter of the deep laid plot of revenge he has conceived against the Empress who thwarted him in love and who now sets herself up as a rival necromancer. To accomplish his purpose Dipsacus has brought up his daughter on poisons so that the first man she kisses will die, and of course, this first man is to be the prince, Amaryllus, son of the Empress.

ACT II

Act two reveals the apartment of Tormentilla in Golden Town. The Empress has heard of her son's infatuation and dispatches her three mediums to present Tormentilla with a box of poisoned chocolates. In the meanwhile Dipsacus has sent his hobgoblins to spy on his daughter and to complete his evil design. The lovers meet, and Tormentilla gives Prince Amaryllus the "Poisoned Kiss." In spite of having been brought up on antidotes by his mother, the prince gradually loses consciousness.

ACT III

The third act opens in the palace of the Empress. The three mediums are going through their mystic rituals. The Empress is in despair over the condition of her son. The crystal reveals the plot of the necromancer. She attempts a counter spell against Dipsacus. Evidently the spells neutralize each other, because the only cure for her son's condition seems to be his marriage with Tormentilla. The parents finally relent. The plot ends merrily with all the lovers united. All express their joy to the tune of a jolly hornpipe and the curtain falls.

January 20-21-22-1938

THE OPERA SCHOOL

of the

JUILLIARD SCHOOL OF MUSIC

requests the pleasure of your attendance at a

performance of

"THE SLEEPING BEAUTY"

Music by Beryl Rubinstein

Libretto by John Erskine

in the

Concert Hall

130 Claremont Avenue

New York City

✧

Performances will be given on

Thu

Fri

Sat

The Concert Department
JUILLIARD SCHOOL OF MUSIC
130 Claremont Avenue
NEW YORK CITY

✧

Upon receipt of this card two tickets of admission will be sent to you. Please check the performance you wish to attend.

Thursday evening.....January 20, at 8.30 ☐

Friday evening.....January 21, at 8.30 ☐

Saturday evening.....January 22, at 8.30 ☐

THIS CARD MUST BE RETURNED BY JANUARY 8

Please enclose a self-addressed envelope

Please indicate a second choice of performance in case it is not possible to accommodate you in your first choice

Name.....

Address.....

January 20-21-22-1938

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Friday Evening . . . . . January 21, at 8.30
Saturday Evening . . . . January 22, at 8.30

January 19-20-21-22/1938

["The Sleeping Beauty, Jan. 1938
removed to loose programs]

March 5, 1938

JUILLIARD GRADUATE SCHOOL

The Opera School cordially invites you to attend an evening of

OPERATIC EXCERPTS

by students in the class of

LEOPOLD SACHSE

Saturday evening, March fifth, at eight-fifteen o'clock

in the

Concert Hall, 130 Claremont Avenue
New York City

✧

PROGRAM

I

AIDA (Act II, scene I, and Act IV, scene I).....Verdi

II

FAUST (Act IV).....Gounod
with orchestral and choral recordings by courtesy of Vladimir Shavitch

III

CARMEN (Act I).....Bizet
with Chorus and Orchestra of the Juilliard Graduate School
Jacob Schwartzdorf, conducting

✧

Modern dress, instead of period costumes, will be used

The Concert Department
JUILLIARD GRADUATE SCHOOL
130 Claremont Avenue
NEW YORK CITY

✧

Please return this reservation card and upon its receipt tickets will be sent to you.

Saturday evening, March 5

THIS RESERVATION BLANK MUST BE RETURNED BEFORE FEBRUARY 22

Please enclose a stamped, self-addressed envelope

Name.....

Address.....

March 5, 1938
Engam

[Operatic Excerpts, 3-5-38
removed to loose programs]

April 7-8-9-1938

THE OPERA SCHOOL

of the

JUILLIARD SCHOOL OF MUSIC

requests the pleasure of your attendance at a performance of

"THE ABDUCTION FROM THE SERAGLIO"

by

Wolfgang Amadeus Mozart

on one of the evenings listed below

Concert Hall, 130 Claremont Avenue, New York City

PLEASE RETURN THIS RESERVATION BLANK

and upon its receipt tickets will be sent to you for the performance you choose

Please check the date on which you would like to attend

Thursday evening, April 7, at 8.30 ☐ Friday evening, April 8, at 8.30 ☐

Saturday evening, April 9, at 8.30 ☐

THIS RESERVATION BLANK MUST BE RETURNED BEFORE MARCH 28

Please enclose a stamped, self-addressed envelope

Name.....

Address.....

Concert Department, 130 Claremont Avenue, New York City

April 6-7-8-9-1938.
Program

OPERA DEPARTMENT OF THE

JUILLIARD SCHOOL OF MUSIC

✧

SEASON 1937-1938

✧

"THE ABDUCTION FROM THE SERAGLIO"

A Comic Opera in Three Acts

By

WOLFGANG AMADEUS MOZART

✧

Musical Director.....ALBERT STOESSEL

Stage Director.....ALFREDO VALENTI

Settings and costumes by NATALIE SWAN and other members of FREDERICK J. KIESLER'S class in Stagecraft

✧

PERFORMANCES

Wednesday Evening - - - - -	April 6, at 8.30
Thursday Evening - - - - - -	April 7, at 8.30
Friday Evening - - - - - - -	April 8, at 8.30
Saturday Evening - - - - - -	April 9, at 8.30

April 6-7-8-9-1938
Program

THE CAST

✧

CONSTANZA
- Genevieve Rowe — Wednesday and Saturday
- Helen Marshall — Thursday and Friday

BLONDA
- Dorothea Torbeson — Wednesday and Saturday
- Berenice Alaria — Thursday and Friday

BELMONT
- Joseph Marsilia — Wednesday and Saturday
- Lee Couch — Thursday and Friday

PEDRILLO
- Donald Dame — Wednesday and Saturday
- Frederick Loadwick — Thursday and Friday

OSMIN
- Gean Greenwell — Wednesday and Saturday
- Elwyn Carter — Thursday and Friday

PASHA
- C. Wister Yoarsley — All performances

KLAAS, a boatman
- Stanley Carlson — All performances

OFFICER
- John Kilty — All performances

A DEAF MUTE
- Charles S. Welch — All performances

✧

CHORUS

Women of the Harem; Guards and Slaves

Misses Alexander, Aspinall, Chieffo, Coltrane, Ford, Hover, Hanley, Knoepfle, Macklem, Marriner, Strazza, Snyder

Messrs Aldrich, Brown, Campbell, Hope, Kilty, McDonald, Reininger, Rhame, Spurr, Szandrowsky

GREGORY ASHMAN, Chorus Master

SCENES

ACT I — Plaza in front of the Palace of Selim Pasha

ACT II — The garden of Selim Pasha's Palace

ACT III — (a) Plaza in front of the Palace
(b) A hall in the Pasha's Palace

Costumes executed by Van Horn of Philadelphia, Pa.

The entire scenic production was built and painted by the class in Stagecraft of the Juilliard School of Music, by students selected from the School of Architecture of Columbia University

OPERA ORCHESTRA OF THE JUILLIARD SCHOOL OF MUSIC

✧

STORY OF THE OPERA

"The Abduction from the Seraglio" was first performed in Vienna July 16, 1782. The scene of the opera is laid in Turkey, whither Constanza, attended by Blonda and Pedrillo, has been carried, to be placed in the Seraglio of Pasha Selim. The Pasha tries vainly to win the love of Constanza who never gives up hope of being rescued by her lover, Belmont. Pedrillo, who loves Blonda, soon runs afoul of Osmin, the Pasha's overseer, and this situation is not helped by Osmin's attention to Pedrillo's sweetheart. Belmont arrives on the scene to effect a rescue. Pedrillo arranges Belmont's entry into the Palace by introducing him to the Pasha as a noted engineer and landscape gardener. The plot continues through the incidents of Constanza's denial, against the threat of certain torture, of the Pasha's suit for her love; and Pedrillo's giving Osmin a sleeping potion after getting him hilariously drunk. The rescue is attempted by Belmont and Pedrillo but foiled by the wily Osmin. The situation is further complicated when the Pasha discovers that Belmont is the son of his worst enemy. But the Pasha is magnanimous and grants the four their freedom. The plot ends with general rejoicing of all except Osmin.

✧

The English translation of the original German text was made for this performance by Robert Lawrence and Albert Stoessel. Mr. Lawrence translated the lyrics and Mr. Stoessel the dialogue.