& S.
Recitals
1942

JANUARY 27,1942

THE JUILLIARD SCHOOL OF MUSIC

SEASON 1941-42

✧

A Recital by

LOUIS PERSINGER

VIOLINIST

Assisted by Leonid Hambro, at the Piano

observing the Birthday of

WOLFGANG AMADEUS MOZART

(Born January 27, 1756)

TUESDAY EVENING, JANUARY 27, 1942
at eight-thirty o'clock

✧

PROGRAM

I

Concerto in A major.....(Koechel's Catalogue No. 219)

Allegro aperto — Adagio — Allegro aperto
Adagio
Tempo di Menuetto — Allegro — Tempo di Menuetto

(Cadenzas by Sam Franko)

II

Sonata in B flat major.....(Koechel's Catalogue No. 454)

Largo — Allegro
Andante
Allegretto

III

Concerto in G major.....(Koechel's Catalogue No. 216)

Allegro
Adagio
Rondo

(Cadenzas by Eugène Ysaÿe)

Steinway Piano

Subscription Series

1940-1941

THE JUILLIARD SCHOOL OF MUSIC

announces a subscription course of

FIVE ARTISTS' RECITALS

for the benefit of the

STUDENTS' AID FUND

✧

WEDNESDAY EVENING.....November 27, 1940

WEDNESDAY EVENING.....January 8, 1941

WEDNESDAY EVENING.....January 22, 1941

WEDNESDAY EVENING.....February 19, 1940

WEDNESDAY EVENING.....March 19, 1941

✧

at eight-thirty o'clock

✧

CONCERT HALL

130 Claremont Avenue

New York City

SUBSCRIPTION BLANK
1940-1941

JUILLIARD SCHOOL OF MUSIC

FIVE ARTISTS' RECITALS

I enclose my check in the amount of $.....for..... {Regular / Student} subscription(s)
to the course of the five Artists' Recitals.

Name.....
(Please print)

Address.....
(Please print)

SUBSCRIPTION RATES for the course		STUDENT RATES for the course
$5.00	(front and middle orchestra and loge)	$2.50
$4.00	(rear orchestra)	$2.25
$3.00	(balcony)	$2.00

Orders for student tickets must be accompanied by proof of eligibility for such rates
No tickets can be sold for single events

Please make checks or money orders payable to W. J. Bergold, Comptroller,
and return application for tickets to the

CONCERT DEPARTMENT — JUILLIARD SCHOOL OF MUSIC, 130 Claremont Avenue, New York City

$3.00 AND $2.00 SUBSCRIPTIONS SOLD OUT

ARTISTS' RECITALS

(Subject to any necessary change)

✧

NOVEMBER 27, 1940

JOSEF LHEVINNE ..... Pianist
ROSINA LHEVINNE ..... Pianist
LOUIS PERSINGER ..... Violinist

✧

JANUARY 8, 1941

GEORGES BARRÈRE ..... Flautist
MARCEL GRANDJANY ..... Harpist
ALBERT STOESSEL ..... Violinist

✧

JANUARY 22, 1941

JAMES FRISKIN ..... Pianist
CHARLES HACKETT ..... Tenor

✧

FEBRUARY 19, 1941

ERNEST HUTCHESON ..... Pianist
ALBERT SPALDING ..... Violinist

✧

MARCH 19, 1941

CARL FRIEDBERG ..... Pianist
FELIX SALMOND ..... Violoncellist

The proceeds of the course will be given to the Students' Aid Fund of the Juilliard School of Music.

The subscription rates for the course of five recitals are $5.00 (front and middle orchestra and loge), $4.00 (rear orchestra), and $3.00 (balcony).

Special rates of $2.50, $2.25, and $2.00, are made for all present students. To secure the special rate a student must present his student card, a letter from the school he is attending, or a letter from his private teacher.

Students are limited to one series ticket at the special rate.

No tickets can be sold for single events.

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(Subscription blank on reverse side)

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Subscription Series
1940-1941

Subscription Series
1940-1941

THE JUILLIARD SCHOOL OF MUSIC

announces a subscription course of

FIVE ARTISTS' RECITALS

for the benefit of the

STUDENTS' AID FUND

✧

WEDNESDAY EVENING ——— November 27, 1940
WEDNESDAY EVENING ——— January 8, 1941
WEDNESDAY EVENING ——— January 22, 1941
WEDNESDAY EVENING ——— February 19, 1940
WEDNESDAY EVENING ——— March 19, 1941

✧

at eight-thirty o'clock

✧

CONCERT HALL
130 Claremont Avenue
New York City

$3.00 AND $2.00 SUBSCRIPTIONS SOLD OUT

ARTISTS' RECITALS

(Subject to any necessary change)

✧

NOVEMBER 27, 1940

JOSEF LHEVINNE ——— Pianist
ROSINA LHEVINNE ——— Pianist
LOUIS PERSINGER ——— Violinist

✧

JANUARY 8, 1941

GEORGES BARRÈRE ——— Flautist
MARCEL GRANDJANY ——— Harpist
ALBERT STOESSEL ——— Violinist

✧

JANUARY 22, 1941

JAMES FRISKIN ——— Pianist
CHARLES HACKETT ——— Tenor

✧

FEBRUARY 19, 1941

ERNEST HUTCHESON ——— Pianist
ALBERT SPALDING ——— Violinist

✧

MARCH 19, 1941

CARL FRIEDBERG ——— Pianist
FELIX SALMOND ——— Violoncellist

The proceeds of the course will be given to the Students' Aid Fund of the Juilliard School of Music.

The subscription rates for the course of five recitals are $5.00 (front and middle orchestra and loge), $4.00 (rear orchestra), and $3.00 (balcony).

Special rates of $2.50, $2.25, and $2.00, are made for all present students. To secure the special rate a student must present his student card, a letter from the school he is attending, or a letter from his private teacher.

Students are limited to one series ticket at the special rate.

No tickets can be sold for single events.

All seats are reserved and distribution will be in order of subscription.

Tickets may be secured at the Concert Department, 130 Claremont Avenue.

(Subscription blank on reverse side)

March 19, 1941

JUILLIARD SCHOOL OF MUSIC

✧

ARTISTS' RECITAL COURSE

Fifth Program

WEDNESDAY EVENING, MARCH 19, 1941

CARL FRIEDBERG - CHARLES HACKETT - FELIX SALMOND

✧

PROGRAM

Sonata in C major, op. 102, No. 1 ..... Beethoven
Andante — Allegro vivace
Adagio — Tempo d'Andante
Allegro vivace

CARL FRIEDBERG FELIX SALMOND

Enjoy the sweet Elysian Grove
Silent worship, from "Ptolemy"
"O Sleep, why dost thou leave me?" from "Semele" } ..... Handel

CHARLES HACKETT
Anna Tafel at the piano

Sonata in D major, op. 102, No. 2 ..... Beethoven
Allegro con brio
Adagio con molto sentimento d'affetto
Allegro fugato

CARL FRIEDBERG FELIX SALMOND

Intermission

Les paons ..... Charles Martin Loeffler
Le jet d'eau ..... Debussy
L'hiver ..... Charles Koechlin
Le Bachelier de Salamanque ..... Albert Roussel

CHARLES HACKETT
Anna Tafel at the piano

Sonata in E minor, op. 38 ..... Brahms
Allegro non troppo
Allegretto quasi Menuetto
Allegro

CARL FRIEDBERG FELIX SALMOND

Steinway Piano

February 19, 1941

JUILLIARD SCHOOL OF MUSIC

SEASON 1940-1941

✧

ARTISTS' RECITAL COURSE

Fourth Program

WEDNESDAY EVENING, FEBRUARY 19, 1941

PROGRAM OF SONATAS FOR PIANO AND VIOLIN

ERNEST HUTCHESON

ALBERT SPALDING

✧

I

Sonata in A major, op. 100 ..... Brahms

Allegro amabile
Andante tranquillo
Allegretto grazioso

II

Sonata in F major, op. 24 ..... Beethoven

Allegro
Adagio molto espressivo
Scherzo (Allegro molto)
Rondo (Allegro ma non troppo)

III

Sonata in A major ..... César Franck

Allegretto ben moderato
Allegro
Recitativo — Fantasia
Allegretto poco mosso

Steinway Piano

✧

The next and last recital of the Artists' Series will take place on Wednesday evening, March 19, 1941, at eight-thirty o'clock

January 22, 1941

JUILLIARD SCHOOL OF MUSIC

SEASON 1940-41

✧

ARTISTS' RECITAL COURSE

Third Program

✧

WEDNESDAY EVENING, JANUARY 22, 1941

✧

CONCERT HALL
130 Claremont Avenue
NEW YORK CITY

January 22, 1941

PROGRAM

✧

I

Partita No. 1 in B flat ..... Bach

Praeludium
Allemande
Courante
Sarabande
Minuets 1 and 2
Gigue

JAMES FRISKIN

II

Enjoy the sweet Elysian Grove
Silent worship, from "Ptolemy"
O Sleep, why dost thou leave me? from "Semele" ..... Handel

CHARLES HACKETT
Anna Tafel at the Piano

III

Prelude, Choral and Fugue ..... Franck

JAMES FRISKIN

Intermission

IV

Les paons ..... Charles Martin Loeffler
Le jet d'eau ..... Debussy
L'hiver ..... Charles Koechlin
Le Bachelier de Salamanque ..... Albert Roussel

CHARLES HACKETT
Anna Tafel at the Piano

V

Prelude
Sarabande ..... Debussy
Toccata

JAMES FRISKIN

VI

My Lagan Love ..... Traditional Ulster air arranged by Hamilton Harty
Youth ..... Arnold Bax
The Hill ..... Colin Taylor
The Birds ..... Vera Buck
Words by Hilaire Belloc

CHARLES HACKETT
Anna Tafel at the Piano

The fourth recital of the Artists' Series will take place on Wednesday evening, February 19, 1941, at 8.30 o'clock

Steinway Piano

January 22, 1941

MISS JOSEPHINE ANTOINE

Soprano of the Metropolitan Opera Company

has very graciously consented to appear this evening in place of

Mr. Charles Hackett, who is ill

✧

Miss Antoine's Program follows:

I

Aria, d'Elissa, from "Tolomeo" ..... Händel-Bibb

Aria, di Poppea, from "Agrippina" ..... Händel-Bibb

Aria from "Le Nozze di Figaro" ..... Mozart

II

Vieille chanson ..... Bizet

Guitares et mandolines ..... Saint-Saëns

L'heure exquise ..... Hahn

Farfalletta ..... Chopin-Sandoval

III

I heard a piper piping ..... Arnold-Bax

From Robert Louis Stevenson's "Garden of Verses":

(a) Bed in summer ..... John Ireland

(b) My ship and I (ms.) ..... Francis Fogarty

Spring Night ..... Sandor Harmati

Winter ..... Edward Harris

JOHN AHLSTRAND at the Piano

January 8, 1941

JUILLIARD SCHOOL OF MUSIC

SEASON 1940-41

✧

ARTISTS' RECITAL COURSE

Second Program

✧

WEDNESDAY EVENING, JANUARY 8, 1941

✧

CONCERT HALL
130 Claremont Avenue
NEW YORK CITY

January 8, 1941

PROGRAM

✧

I

Trio Sonata from "The Musical Offering" for flute, violin and cembalo.... J. S. Bach

Largo
Allegro
Andante
Allegro

GEORGES BARRÈRE ... Flute ALBERT STOESSEL ... Violin
GREGORY ASHMAN ... Piano

II

Aria from "Il re pastore" ... Mozart
Violin obbligato ... Albert Stoessel

La flûte enchantée ... Ravel
Flute obbligato ... Georges Barrère

SUSANNE FISHER, Soprano
Sergius Kagen at the Piano

III

Sonata in G major for violin and piano ... Albert Stoessel

Allegretto
Adagio
Allegro

ALBERT STOESSEL ... Violin GREGORY ASHMAN ... Piano

Intermission

IV

Chanson Norvégienne ... Fourdrain
Phydilé ... Duparc
A Dream
In a Boat
Autumn Storm } ... Grieg

SUSANNE FISHER, Soprano
Sergius Kagen at the Piano

PROGRAM

✧

V

Sonata for flute and piano ... Hindemith

Heiter bewegt
Sehr langsam
Sehr lebhaft

GEORGES BARRÈRE ... Flute JEROME RAPPAPORT ... Piano

VI

Concerto No. 4 (Brandenburg) for solo violin, two flutes and strings.... J. S. Bach

Allegro
Andante
Presto

ALBERT STOESSEL ... Violin GEORGES BARRÈRE ... Flute
RUTH FREEMAN ... Flute

STRING ENSEMBLE

Violins
Robert Mann Meroslow Salyk Herbert Sorkin Norman Goldblatt

Violas
Harriet Griffith Martin Fischer

'Cellos
Jean Schroeder Norman Hollander

Basses
Samuel Hollingsworth John Bulik

Piano
Alberta Masiello

Conducted by EDGAR SCHENKMAN

Steinway Piano

November 27,1940

JUILLIARD SCHOOL OF MUSIC

SEASON 1940-41

✧

ARTISTS' RECITAL COURSE

First Program

WEDNESDAY EVENING, NOVEMBER 27, 1940

eight-thirty o'clock

✧

PROGRAM

I. Compositions for four hands:

Tema con Variazioni in G major ..... Mozart

Allégro brillant, op. 92 ..... Mendelssohn

JOSEF and ROSINA LHEVINNE

II. Chaconne (for violin alone) ..... Bach

LOUIS PERSINGER

III. Bruyères ..... Debussy

Poissons d'or ..... Debussy

Sérénade interrompue ..... Debussy

Feux d'artifice ..... Debussy

JOSEF LHEVINNE

Intermission

IV. Sonata in D minor, No. 3, op. 27 (for violin alone) ..... Eugène Ysaÿe

Ballade (Lento molto sostenuto: In modo di recitativo) —
Allegro (In Tempo giusto e con bravura)

LOUIS PERSINGER

V. Valse (from the Second Suite) ..... Rachmaninoff

Romance (from the Second Suite) ..... Rachmaninoff

Polovetzki Dances (arranged by E. Howell) ..... Borodin

JOSEF and ROSINA LHEVINNE

Mr. and Mrs. Lhevinne use Baldwin Pianos

The second recital of the Artists' Series will take place on Wednesday evening, January 8, 1941, at 8.30 o'clock

Mozart
Fest

April 25, 26, 27, & 29, 1939

THE JUILLIARD SCHOOL OF MUSIC

announces a

MOZART FESTIVAL

✧

"THE MARRIAGE OF FIGARO"

-

A CONCERT OF CHAMBER MUSIC

-

A CONCERTO CONCERT

-

"THE ABDUCTION FROM THE SERAGLIO"

-

April 25 - 26 - 27 - 29, 1939

at 8.30

✧

CONCERT HALL

130 Claremont Avenue

New York City

SUBSCRIPTION BLANK

JUILLIARD SCHOOL OF MUSIC

MOZART FESTIVAL

I enclose my check in the amount of $.....for.....subscription(s) to the four events of the MOZART FESTIVAL.

Name.....

(Please print)

Address.....

(Please print)

SUBSCRIPTION PRICE $5.00 for the course of four events No tickets can be sold for single events

✧

Please make checks or money orders payable to W. J. Bergold, Accountant and return application for tickets to the

CONCERT DEPARTMENT

JUILLIARD SCHOOL OF MUSIC

130 Claremont Avenue, New York City

April 25, 26, 27, & 29, 1939

THE JUILLIARD SCHOOL OF MUSIC

announces a

MOZART FESTIVAL

✧

"THE MARRIAGE OF FIGARO"

-

A CONCERT OF CHAMBER MUSIC

-

A CONCERTO CONCERT

-

"THE ABDUCTION FROM THE SERAGLIO"

-

April 25 - 26 - 27 - 29, 1939
at 8.30

✧

CONCERT HALL
130 Claremont Avenue
New York City

MOZART FESTIVAL

✧

"THE MARRIAGE OF FIGARO"
(in English)
Albert Stoessel, Conductor
TUESDAY, APRIL 25, at 8.30

-

CONCERT OF CHAMBER MUSIC
Participating artists include: Carl Friedberg, Louis Persinger, Felix Salmond and Albert Stoessel
WEDNESDAY, APRIL 26, at 8.30

-

CONCERTO CONCERT
Participating artists include: Ernest Hutcheson, Rosina Lhevinne, Josef Lhevinne and Albert Spalding
THURSDAY, APRIL 27, at 8.30

-

"THE ABDUCTION FROM THE SERAGLIO"
(in English)
Albert Stoessel, Conductor
SATURDAY, APRIL 29, at 8.30

MOZART FESTIVAL

The proceeds of the course will be given to the Students' Aid Fund of the Juilliard School of Music.

✧

The subscription rate for the course of four events is $5.00.

A special rate of $2.50 for the course is made for students. To secure this rate a student should present his student card, or a letter from his private teacher.

All seats are reserved and distribution will be in order of subscription.

Tickets may be secured at the Concert Department, 130 Claremont Avenue.

No tickets can be sold for single events.

(Subscription blank on reverse side)

April 25, 26, 27, & 29, 1939

MOZART FESTIVAL

✧

"THE MARRIAGE OF FIGARO"
(in English)
Albert Stoessel, Conductor
TUESDAY, APRIL 25, at 8.30

CONCERT OF CHAMBER MUSIC
Participating artists include: Carl Friedberg, Louis Persinger, Felix Salmond and Albert Stoessel
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CONCERTO CONCERT
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THURSDAY, APRIL 27, at 8.30

"THE ABDUCTION FROM THE SERAGLIO"
(in English)
Albert Stoessel, Conductor
SATURDAY, APRIL 29, at 8.30

MOZART FESTIVAL

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✧

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CONCERT DEPARTMENT
JUILLIARD SCHOOL OF MUSIC
130 Claremont Avenue, New York City

April 25, 1939

MOZART FESTIVAL

JUILLIARD GRADUATE SCHOOL

April 25, 26, 27 and 29, 1939

✧

FIRST PROGRAM OF THE FESTIVAL

"THE MARRIAGE OF FIGARO"

A Comic Opera in Four Acts

English version by Edward J. Dent

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

✧

CAST

COUNT ALMAVIVA.....John McCrae
FIGARO, his servant.....Hugh Thompson
DR. BARTOLO.....Leon Lishchiner
DON CURZIO.....Morris Poaster
DON BASILIO.....Richard Browning
ANTONIO, a gardener.....David Otto
COUNTESS ALMAVIVA.....Gertrude Gibson
SUSANNA, her maid.....Helen van Loon
CHERUBINO, a young page.....Vera Weikel
MARCELLINA, old housekeeper of Dr. Bartolo.....Mary Frances Lehnerts
BARBARINA.....Estelle Hoffman
FLOWER GIRLS.....Verna Ford and Hazel Peterson

OPERA ORCHESTRA AND CHORUS OF THE JUILLIARD SCHOOL OF MUSIC

Place: A Castle in Seville Time: The Seventeenth Century

ACT I — A Room Partly Furnished.....(Setting by Tom Jones)*
ACT II — The Countess's Room.....(Setting by Edward McMullin)*
ACT III — Hall in the Count's Palace.....(Setting by Daniel Brenner)*
ACT IV — The Garden (Night).....(Setting by Cole McFarland)*

* Student in the Stagecraft Class of the Juilliard School of Music selected from the School of Architecture, Columbia University

Chorus Master, GREGORY ASHMAN

Fandango in Act III arranged by ARTHUR MAHONEY

Costumes by Van Horn and Company, Philadelphia

✧

The Chamber Music Concert of the Mozart Festival will take place tomorrow evening, Wednesday, April 26, at 8.30 o'clock

April 26, 1939

MOZART FESTIVAL

JUILLIARD GRADUATE SCHOOL

April 25, 26, 27 and 29, 1939

✧

CONCERT OF CHAMBER MUSIC

WEDNESDAY EVENING, APRIL 26, 1939

SECOND PROGRAM OF THE FESTIVAL

✧

I. Piano Quartet in G minor

Allegro
Andante
Rondo

CARL FRIEDBERG ..... Piano
LOUIS PERSINGER ..... Violin
ALBERT STOESSEL ..... Viola
FELIX SALMOND ..... 'Cello

II. Quintet for Piano and Winds in E flat major

Largo; Allegro moderato
Larghetto
Rondo; Allegretto

CARL FRIEDBERG ..... Piano
RICHARD NASS ..... Oboe
MILTON ROSENSTOCK ..... Clarinet
BERNIE BALABAN ..... Bassoon
FORREST STANDLEY ..... Horn

Intermission

III. String Quintet in G minor (K 516)

Allegro
Menuetto; Allegretto
Adagio ma non troppo
Adagio; Allegro

NATHAN GOTTSCHALK ..... Violin
WILLIAM EHRENKRANTZ ..... Violin
LEONARD DAVIS ..... Viola
MYRTLE WOLSFELD ..... Viola
NORMAN HOLLANDER ..... 'Cello

Steinway Piano

✧

The Concerto Concert of the Mozart Festival will take place tomorrow evening, Thursday, April 27, at 8.30 o'clock

April 27, 1939

MOZART FESTIVAL

JUILLIARD GRADUATE SCHOOL

April 25, 26, 27 and 29, 1939

✧

CONCERTO CONCERT

THURSDAY EVENING, APRIL 27, 1939

THIRD PROGRAM OF THE FESTIVAL

✧

I. Overture, "The Impressario"

II. Concerto for Piano in D major, "Coronation"

Allegro
Larghetto
Allegretto

ERNEST HUTCHESON

III. Violin Concerto in D major

Allegro
Andante cantabile
Rondo

ALBERT SPALDING

Intermission

IV. Concerto for two pianos in E flat major

Allegro
Andante
Rondo; Allegro

ROSINA and JOSEF LHEVINNE

ORCHESTRA OF THE JUILLIARD SCHOOL OF MUSIC
ALBERT STOESSEL, Conductor

Steinway Piano

Mr. and Mrs. Lhevinne use the Baldwin Piano

✧

"The Abduction from the Seraglio" will be given on Saturday evening, April 29, at 8.30 o'clock

April 29, 1939

MOZART FESTIVAL

JUILLIARD GRADUATE SCHOOL

April 25, 26, 27 and 29, 1939

✧

FOURTH PROGRAM OF THE FESTIVAL

"THE ABDUCTION FROM THE SERAGLIO"

A Comic Opera in Three Acts

English version by Albert Stoessel and Robert Lawrence

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

✧

CAST

CONSTANZA .....Genevieve Rowe
BLONDA .....Dorothea Torbeson
BELMONT .....Frederick Loadwick
PEDRILLO .....Donald Dame
OSMIN .....Gean Greenwell
PASHA.....C. Wistar Yearsley
KLAAS, a boatman.....Stanley Carlson
OFFICER .....John Kilty
A DEAF MUTE.....James Owens

OPERA ORCHESTRA AND CHORUS OF THE JUILLIARD SCHOOL OF MUSIC

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

Chorus Master, GREGORY ASHMAN

Settings and Costumes by NATALIE SWAN

Costumes executed by Van Horn and Company, Philadelphia

The entire scenic production was built and painted by students in the Stagecraft Class of the Juilliard School of Music. Members are selected from the School of Architecture, Columbia University

11-25-31

JUILLIARD SCHOOL OF MUSIC

SEASON 1931-1932

ARTISTS' RECITALS - SERIES A

FIRST RECITAL

WEDNESDAY AFTERNOON, NOVEMBER 25
at Three o'clock precisely

FRASER GANGE

BARITONE

130 CLAREMONT AVENUE
NEW YORK CITY

11-25-31

FIRST CHAMBER MUSIC CONCERT

THE MUSICAL ART QUARTET

Wednesday Afternoon, December 2, 1931

◆

FIRST ARTISTS' RECITAL, SERIES B

ISABELLE YALKOVSKY, *Pianist*

SADA SHUCHARI, *Violinist*

Wednesday Afternoon, December 9, 1931

◆

SECOND ARTISTS' RECITAL, SERIES A

FELIX SALMOND, *'Cellist*

Wednesday Afternoon, December 16, 1931

The concerts will always begin at three o'clock precisely

PROGRAM

I

Après un Rêve ..... *Gabriel Fauré*
L'heureux Vagabond ..... *Alfred Bruneau*
Lungi dal caro bene ..... *Secchi*
Si tra i ceppi ..... *Händel*

II

Der Neugierige
Ungeduld } ..... *Schubert*
Einsamer Garten ..... *Weingartner*
Ruhe meine Seele
Heimliche Aufforderung } ..... *Strauss*

III

On the Idle Hill of Summer ..... *Arthur Somervell*
By the Bivouac's Fitful Flame ..... *Hamilton Harty*
Loveliest of Trees the Cherry ..... *Graham Peel*
An old Song re-sung ..... *Charles T. Griffes*
All in a Garden green ..... *C. A. Lidgey*
Love is a Bable ..... *C. H. H. Parry*

IV

From the "Dichterliebe"
"Im Wunderschoenen Monat Mai"
"Aus meinen Thränen spriessen"
"Die Rose, die Lilie"
"Wenn ich in deine Augen seh' "
"Ich will meine Seele tauchen"
"Im Rhein, im heiligen Strome"
"Ich grolle nicht" } ..... *Schumann*

ETHEL CAVE-COLE at the Piano

Steinway Piano

12-9-31

JUILLIARD SCHOOL OF MUSIC

SEASON 1931-1932

ARTISTS' RECITALS - COURSE B

FIRST RECITAL

WEDNESDAY AFTERNOON, DECEMBER 9
at Three o'clock precisely

SADAH SHUCHARI, Violinist
ISABELLE YALKOVSKY, Pianist

130 CLAREMONT AVENUE
NEW YORK CITY

12-9-31

SECOND ARTISTS' RECITAL, COURSE A

FELIX SALMOND, *'Cellist*

Wednesday Afternoon, December 16, 1931

◆

SECOND CHAMBER MUSIC CONCERT

PAUL KOCHANSKI, *Violinist*

JOHN ERSKINE, *Pianist*

Wednesday Afternoon, December 23, 1931

◆

SECOND ARTISTS' RECITAL, COURSE B

WILLIAM BELLER, *Pianist*

AMERICAN VOCAL QUARTET

In a concert version of "The Gondoliers" of Sullivan

MOLLIE GOULD, *Soprano*

HELEN LOCKWOOD, *Contralto*

WILLARD YOUNG, *Tenor*

GEORGE NEWTON, *Bass*

Wednesday Afternoon, December 30, 1931

The concerts will begin at three o'clock precisely

PROGRAM

◆

I

Chaconne ..... *Bach*

(for violin alone)

SADAH SHUCHARI

II

Sonata in F minor, Op. 5 ..... *Brahms*

Allegro Maestoso

Andante Espressivo

Scherzo

Intermezzo (Rückblick)

Finale

ISABELLE YALKOVSKY

III

Habanera ..... *Ravel*

Dance Espagnole ..... *de Falla-Kreisler*

Andante rubato, alla zingaresca ..... *Dohnanyi*

Le Carnaval Russe ..... *Wieniawski*

SADAH SHUCHARI

ALICE DECEVÈE at the Piano

IV

Lesghinka ..... *Liapounow*

ISABELLE YALKOVSKY

Steinway Piano

1933

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.....

12-16-31

JUILLIARD SCHOOL OF MUSIC

SEASON 1931-1932

ARTISTS' RECITALS - COURSE A

SECOND RECITAL

WEDNESDAY AFTERNOON, DECEMBER 16
at Three o'clock precisely

FELIX SALMOND
'CELLIST

130 CLAREMONT AVENUE
NEW YORK CITY

12-16-31

SECOND CHAMBER MUSIC CONCERT

PAUL KOCHANSKI, *Violinist*

JOHN ERSKINE, *Pianist*

Wednesday Afternoon, December 23, 1931

◆

SECOND ARTISTS' RECITAL, COURSE B

WILLIAM BELLER, *Pianist*

AMERICAN VOCAL QUARTET

In a concert version of "The Gondoliers" of Sullivan

MOLLIE GOULD, *Soprano*

HELEN LOCKWOOD, *Contralto*

WILLARD YOUNG, *Tenor*

GEORGE NEWTON, *Bass*

Wednesday Afternoon, December 30, 1931

◆

THIRD ARTISTS' RECITAL, COURSE A

HAROLD BAUER, *Pianist*

Wednesday Afternoon, January 6, 1932

The concerts will begin at three o'clock precisely

PROGRAM

◆

I

Adagio from Organ Toccata in C major.....*Bach-Siloti*

*Sicilienne.....*Veracini*

*Grave et Couvante.....*Eccles*

* Piano accompaniments arranged by JOSEPH SALMON

II

Seven Variations on a Theme of Mozart, from "The Magic Flute".....*Beethoven*

III

Sonata in A major.....*César Franck*

Allegretto ben moderato

Allegro

Recitativo—Fantasia

Allegretto poco mosso

IV

Elégie / Berceuse .....*Gabriel Fauré*

The Londonderry Air.....*Arranged by G. O'Connor-Morris*

Allegro Appassionato.....*Saint-Saëns*

RALPH ANGELL at the Piano

Steinway Piano

12-30-31

JUILLIARD SCHOOL OF MUSIC

SEASON 1931-1932

ARTISTS' RECITALS - COURSE B

SECOND RECITAL

WEDNESDAY AFTERNOON, DECEMBER 30, 1931
at Three o'clock precisely

WILLIAM BELLER, Pianist

AMERICAN VOCAL QUARTET

Mollie Gould, Soprano
Helen Lockwood, Contralto
Willard Young, Tenor
George A. Newton, Baritone

Marian Kalayjian, Narrator

130 CLAREMONT AVENUE
NEW YORK CITY

12-30-31

THIRD ARTISTS' RECITAL, COURSE A

HAROLD BAUER, *Pianist*

Wednesday Afternoon, January 6, 1932

◆

THIRD CHAMBER MUSIC CONCERT

GORDON QUARTET

Wednesday Afternoon, January 13, 1932

◆

THIRD ARTISTS' RECITAL, COURSE B

BEULA DUFFEY, *Pianist*

ALICE ERICKSON, *Violinist*

HELEN MARSHALL, *Violinist*

Wednesday Afternoon, January 20, 1932

The concerts will begin at three o'clock precisely

PROGRAM

◆

Sonata in G major.....*Mozart*

Ballade No. 4, in F minor.....*Chopin*

Ondine (The Water Sprite).....*Ravel*

Prelude, B-flat major.....*Rachmaninoff*

WILLIAM BELLER

◆

The Gondoliers or "The King of Barataria"

Words by W. S. Gilbert

Music by Arthur Sullivan

AMERICAN VOCAL QUARTET

MOLLIE GOULD, *Soprano*

HELEN LOCKWOOD, *Contralto*

WILLARD YOUNG, *Tenor*

GEORGE A. NEWTON, *Bass*

In this presentation of the "Gondoliers" by the American Vocal Quartet, the four singers appear in old-time Venetian costumes. They will represent the leading characters of the operetta and will sing the various solos, duets and quartets. The pianist will explain the story as it progresses between the musical numbers.

Steinway Piano

12-30-31

JUILLIARD SCHOOL OF MUSIC

SEASON 1931-1932

ARTISTS' RECITALS - COURSE B

SECOND RECITAL

WEDNESDAY AFTERNOON, DECEMBER 30, 1931
at Three o'clock precisely

WILLIAM BELLER, Pianist

"KITSKA-TIAT" (Living Waters)
An Indian Romance

KURUKS PAHITU (Ralph Allen), Tenor
HELEN DENTON, Mezzo Soprano

130 CLAREMONT AVENUE
NEW YORK CITY

12-30-31

THIRD ARTISTS' RECITAL, COURSE A

HAROLD BAUER, *Pianist*

Wednesday Afternoon, January 6, 1932

◆

THIRD CHAMBER MUSIC CONCERT

GORDON QUARTET

Wednesday Afternoon, January 13, 1932

◆

THIRD ARTISTS' RECITAL, COURSE B

BEULA DUFFEY, *Pianist*

ALICE ERICKSON, *Violinist*

HELEN MARSHALL, *Violinist*

Wednesday Afternoon, January 20, 1932

The concerts will begin at three o'clock precisely

PROGRAM NOTES

"KITSKA-TIAT" (Living Waters)

by

KURUKS PAHITU (RALPH ALLEN)

SCENE ONE—Near a Water's Edge. Time—About Sunset

SONGS—

"Ski-bi-bi-la"..... *Lieurance*
"My Sweet Love Call"..... *Grunn*
"By the Waters of Minnetonka" (Duet)..... *Lieurance*
"The White Dawn is Stealing"..... *Cadman*
"Neenah" (Manuscript)..... *Lieurance*

NOTES—

"Ski-bi-bi-la" is a small gray bird, spotted like a young robin, with a very black head, and like the blue bird, is the herald of Spring. The approach of this bird is of great moment to the Indian maidens, for they ask the little bird a very important question.

In the olden days, love and inter-marriage were forbidden between enemy tribes.

The Indians believe that the "Milky Way" is the pathway of departed spirits, and consider certain stars the celestial abode of all the good souls that have departed from the earth.

SCENE TWO—Same as Scene One. Time—Just Before Dawn

SONGS—

"Pawnee Spirit Song"..... (*Native Melody*)
"Spirit of the Mountain" (Dedicated to Kuruks Pahitu)..... *Rouse*
"Invocation to the Sun-God"..... *Troyer*
"The White Dawn is Stealing"..... *Cadman*
"Why do you leave me"..... *Grunn*

THIRD ARTISTS' RECITAL, COURSE A

HAROLD BAUER, *Pianist*

Wednesday Afternoon, January 6, 1932

◆

THIRD CHAMBER MUSIC CONCERT

GORDON QUARTET

Wednesday Afternoon, January 13, 1932

◆

THIRD ARTISTS' RECITAL, COURSE B

BEULA DUFFEY, *Pianist*

ALICE ERICKSON, *Violinist*

HELEN MARSHALL, *Violinist*

Wednesday Afternoon, January 20, 1932

The concerts will begin at three o'clock precisely

PROGRAM

◆

Sonata in G major.....*Mozart*

Ballade No. 4, in F minor.....*Chopin*

Ondine (The Water Sprite).....*Ravel*

Prelude, B-flat major.....*Rachmaninoff*

WILLIAM BELLER

◆

"KITSKA-TIAT" (Living Waters)

An Indian Romance in Two Scenes

by

KURUKS PAHITU (RALPH ALLEN)

"Neenah" (Spirit Maiden).....HELEN DENTON

"Kuruks Pahitu" (Peaceful Bear).....RALPH ALLEN

BROOKS SMITH, *at the Piano*

JOHN PETRIE, *Flutist*

Steinway Piano

1-6-32

JUILLIARD SCHOOL OF MUSIC

SEASON 1931-1932

ARTISTS' RECITALS - COURSE A

THIRD RECITAL

WEDNESDAY AFTERNOON, JANUARY 6, 1932
at Three o'clock precisely

HAROLD BAUER

PIANIST

130 CLAREMONT AVENUE
NEW YORK CITY

1-20-32

JUILLIARD SCHOOL OF MUSIC

SEASON 1931-1932

ARTISTS' RECITALS - COURSE B

THIRD RECITAL

WEDNESDAY AFTERNOON, JANUARY 20, 1932
at Three o'clock precisely

BEULA DUFFEY, Pianist

ALICE ERICKSON HELEN MARSHALL
Violinists

130 CLAREMONT AVENUE
NEW YORK CITY

1-20-32

FOURTH ARTISTS' RECITAL, COURSE A

LOUIS PERSINGER, *Violinist*

Wednesday Afternoon, January 27, 1932

FOURTH CHAMBER MUSIC CONCERT

ELSHUCO TRIO

Wednesday Afternoon, February 3, 1932

The concerts will begin at three o'clock precisely

PROGRAM

I

Fantasia and Fugue.....*Mozart*

Charakterstück in A major, Opus 7, No. 4.....*Mendelssohn*

Impromptu in C minor, Opus 90, No. 1.....*Schubert*

BEULA DUFFEY

II

Concerto in D minor for Two Violins.....*Bach*

Vivace
Largo
Allegro

Cadenza by HELLMESBERGER

ALICE ERICKSON
HELEN MARSHALL

III

Novellette, Opus 21, No. 8.....*Schumann*

Prelude, Opus 51, No. 2.....*Scriabin*

Poëme, Opus 32, No. 2.....*Scriabin*

Feuillet D'Album, Opus 45, No. 1.....*Scriabin*

Polka.....*Rachmaninoff*

BEULA DUFFEY

IV

Suite Antique for Two Violins.....*Stoessel*

I Bourrée
II Sarabande
III Rigaudon
IV Aria
V Gigue

ALICE ERICKSON
HELEN MARSHALL

GREGORY ASHMAN at the Piano

Steinway Piano

1-27-32

JUILLIARD SCHOOL OF MUSIC

SEASON 1931-1932

ARTISTS' RECITALS - COURSE A

FOURTH RECITAL

WEDNESDAY AFTERNOON, JANUARY 27, 1932
at Three o'clock precisely

LOUIS PERSINGER

VIOLINIST

130 CLAREMONT AVENUE
NEW YORK CITY

1-27-32

FOURTH CHAMBER MUSIC CONCERT

ELSHUCO TRIO

Wednesday Afternoon, February 3, 1932

◆

FOURTH ARTISTS' RECITAL, COURSE B

CATHERINE FIELD, *Soprano*

JEROME RAPPAPORT, *Pianist*

Wednesday Afternoon, February 10, 1932

◆

FIFTH ARTISTS' RECITAL, COURSE A

BERYL RUBINSTEIN, *Pianist*

Wednesday Afternoon, February 17, 1932

The concerts will begin at three o'clock precisely

PROGRAM

◆

I

Concerto in G minor.....*Vivaldi*

(arranged for concert performance by Sam Franko)

Allegro
Largo cantabile
Allegro

II

Sonata in D minor, Opus 108.....*Brahms*

Allegro
Adagio
Un poco presto e con sentimento
Presto agitato

III

Concerto in F minor, Opus 20.....*Lalo*

Andante—Allegro
Andantino (Romance)
Allegro con fuoco

IV

Rêve d'enfant.....*Eugène Ysaÿe*

Humoresque.....*Albert Stoessel*

Sierra Morena.....*Monasterio*

HUBERT GIESEN at the Piano

Baldwin Piano

2-10-32

JUILLIARD SCHOOL OF MUSIC

SEASON 1931-1932

ARTISTS' RECITALS - COURSE B

FOURTH RECITAL

WEDNESDAY AFTERNOON, FEBRUARY 10, 1932
at Three o'clock precisely

CATHERINE FIELD, Soprano

JEROME RAPPAPORT, Pianist

130 CLAREMONT AVENUE
NEW YORK CITY

2-10-32

FIFTH ARTISTS' RECITAL, COURSE A

BERYL RUBINSTEIN, *Pianist*

Wednesday Afternoon, February 17, 1932

◆

FIFTH CHAMBER MUSIC CONCERT

CARL FRIEDBERG, *Pianist*

FELIX SALMOND, *'Cellist*

Wednesday Afternoon, February 24, 1932

◆

FIFTH ARTISTS' RECITAL, COURSE B

INGA HILL, *Contralto*

ETTA K. SCHIFF—PAULINE STERNLICHT
(in compositions for two pianos)

Wednesday Afternoon, March 2, 1932

The concerts will begin at three o'clock precisely

PROGRAM

◆

I

Chromatic Fantasy and Fugue.....*Bach*

Sonata in G minor.....*Schumann*

So rasch wie möglich
Andantino
Scherzo
Rondo: Finale

JEROME RAPPAPORT

II

O, had I Jubal's Lyre.....*Handel*

Nina.....*Pergolesi*

Charmant Papillon.....*Campra*

Alleluia.....*Mozart*

CATHERINE FIELD

III

Ballade in F.....*Chopin*

Nocturne in B, Opus 62, No. 1.....*Chopin*

Mazurka in F sharp minor.....*Chopin*

Etude in A minor, Opus 25, No. 11.....*Chopin*

JEROME RAPPAPORT

IV

Der Jüngling an der Quelle.....*Schubert*

Die Forelle.....*Schubert*

Mit Myrthen und Rosen.....*Schumann*

Der Nussbaum.....*Schumann*

Aufträge.....*Schumann*

CATHERINE FIELD

ETHEL FLENTYE at the Piano

Steinway Piano

2-17-32

JUILLIARD SCHOOL OF MUSIC

SEASON 1931-1932

ARTISTS' RECITALS - COURSE A

FIFTH RECITAL

WEDNESDAY AFTERNOON, FEBRUARY 17, 1932
at Three o'clock precisely

BERYL RUBINSTEIN

PIANIST

130 CLAREMONT AVENUE
NEW YORK CITY

Thurs

R-17-3R

FIFTH CHAMBER MUSIC CONCERT

CARL FRIEDBERG, *Pianist*

FELIX SALMOND, *'Cellist*

Wednesday Afternoon, February 24, 1932

◆

FIFTH ARTISTS' RECITAL, COURSE B

INGA HILL, *Contralto*

ETTA K. SCHIFF—PAULINE STERNLICHT

(in compositions for two pianos)

Wednesday Afternoon, March 2, 1932

◆

SIXTH ARTISTS' RECITAL, COURSE A

NINA KOSHETZ, *Soprano*

Wednesday Afternoon, March 9, 1932

The concerts will begin at three o'clock precisely

PROGRAM

◆

I

Sonata in E flat.....*Haydn*

Allegro
Adagio
Presto

Sonata, opus 106 (Hammerklavier).....*Beethoven*

Allegro
Scherzo
Adagio sostenuto
Largo—Allegro risoluto

II

Thirteenth Nocturne.....*Fauré*

Serenade interrompue.....*Debussy*

Three Dances for Piano.....*Beryl Rubinstein*

Gavotte
Sarabande
Gigue

El Albaicin (gypsy quarter of Granada).....*Albeniz*

III

Etude in F sharp.....*Stravinsky*

The Ruined Water-castle at Djokja.....*Godowsky*
(from Java suite)

Alborada del gracioso (Fool's serenade).....*Ravel*

Steinway Piano

3-2-32

JUILLIARD SCHOOL OF MUSIC

SEASON 1931-1932

ARTISTS' RECITALS - COURSE B

FIFTH RECITAL

WEDNESDAY AFTERNOON, MARCH 2, 1932
at Three o'clock precisely

INGA HILL
CONTRALTO

ETTA K. SCHIFF PAULINE STERNLICHT
PIANISTS

130 CLAREMONT AVENUE
NEW YORK CITY

3-2-32

SIXTH ARTISTS' RECITAL, COURSE A

NINA KOSHETZ, *Soprano*

Wednesday Afternoon, March 9, 1932

◆

SIXTH CHAMBER MUSIC CONCERT

LETZ-WILLEKE QUARTET

Wednesday Afternoon, March 16, 1932

◆

SIXTH ARTISTS' RECITAL, COURSE B

CONCERT OF CHAMBER MUSIC
BY YOUNG AMERICAN COMPOSERS

Wednesday Afternoon, March 23, 1932

The concerts will begin at three o'clock precisely

PROGRAM

◆

I

Organ Prelude and Fugue in C minor ..... *Bach-Bauer*

Variations on a Theme of Haydn ..... *Brahms*
for two pianos

ETTA K. SCHIFF
PAULINE STERNLICHT

II

Ave Maria ..... *Bruch*

Ruhe Meine Seele
Mit deinen Blauen Augen } ..... *Strauss*
Cäcilie

INGA HILL

Intermission

III

Fêtes ..... *Debussy-Ravel*

Pupazetti-Musiche di Marionetti ..... *Casella*
Marcietta
Berceuse
Serenata
Notturnino
Polka

Tarantelle ..... *Rachmaninoff*
for two pianos

ETTA K. SCHIFF
PAULINE STERNLICHT

IV

Rida Rida Ranka
Fägelns Visa
Vi Ska Stalla te en Roliger Dans } ..... *Swedish Folk Songs*
Allt Under Himmelens Fäste

En Drom (Norwegian) ..... *Grieg*

INGA HILL

BROOKS SMITH at the Piano

Steinway Pianos

3-9-32

JUILLIARD SCHOOL OF MUSIC

SEASON 1931-1932

ARTISTS' RECITALS-COURSE A

SIXTH RECITAL

WEDNESDAY AFTERNOON, MARCH 9, 1932
at Three o'clock precisely

NINA KOSHETZ

SOPRANO

130 CLAREMONT AVENUE
NEW YORK CITY

3-9-32

SIXTH CHAMBER MUSIC CONCERT

LETZ-WILLEKE QUARTET

Wednesday Afternoon, March 16, 1932

◆

SEVENTH ARTISTS' RECITAL, COURSE B

CONCERT OF CHAMBER MUSIC
BY YOUNG AMERICAN COMPOSERS

Wednesday Afternoon, March 23, 1932

◆

SEVENTH ARTISTS' RECITAL, COURSE A

ROSINA AND JOSEF LHEVINNE
(two-piano recital)

Wednesday Afternoon, March 30, 1932

The concerts will begin at three o'clock precisely

PROGRAM

◆

I

Oh could I but express in song.....*L. Malashkine*
(Eighteenth century Russian melody)

Cradle Song of Death.....*Modest Moussorgsky*
(From the Cycle "Dances and Songs of Death")

*Spanish Serenade.....*Nicholas Medtner*

*Daisies.....*Sergei Rachmaninoff*

*I'll go, I'll come.....*Alexander Gretchaninoff*

II

Five Vocalises (Songs without Words)

(*a*) Etude.....*Gabriel Fauré*

(*b*) Habanera.....*Maurice Ravel*

*(*c*) Melodie.....*Serge Prokofieff*

*(*d*) Night in Spain.....*Samuel Barlow*

(*e*) Vocalise.....*Sergei Rachmaninoff*

Intermission

III

The Faltering Dusk.....*A. Walter Kramer*
(Poem by Louis Untermeyer)

*Les Baladins (The Mountebanks).....*Georges Migot*

Calmes dans le demi jour.....*Bernard Wagenaar*

*Bird with Golden Throat.....*Joaquin Nin*
(From old Spanish)

Amuri, Amuri.....*Geni Sadero*
(Sicilian)

BORIS KOGAN at the piano

Steinway Piano

*Dedicated to Nina Koshetz

3-9-32

TEXT OF SONGS

I

OH COULD I BUT EXPRESS IN SONG.....*L. Malashkine*

Words by Lishkin
English version by Juliette M. Soskice

Oh, if I could express in song
The cruel depth of my suffering!
The pain in thy sad heart would cease,
The murmurings of doubt be stilled.
And I, once I had sung my song,
Could rest, beloved, and be at peace
And yet didst thou but hear the strain
Thy heart, thy heart would break.

CRADLE SONG OF DEATH.....*Modest Moussorgsky*

Russian poem by Goleinsheff-Kutursoff
English version by Rosa Newmarch

Faint sounds of moaning!
The lamp, now expiring, casts but a dim, flickering light
Rocking the cradle the mother untiring,
Waits, watches, all through the night.
Long e're the dawn is bright some one comes knocking.
Death the deliv'rer is there!
Hark! Trembling the mother desists from her rocking.
"Friend, calm thy fear and despair!
See, through the window peeps the pale morrow.
Weeping and watching forlorn,
Rest thou poor woman,
Now rest thou sorrow,
Sleep, I will watch till the morn;
Couldst thou not hush thy poor infant to slumber?
My song is sweeter than thine."
"Silence! My baby is suffering, crying,
Grief rends this heart of mine!"
"Soon he will sleep in my arms softly lying;
Hush baby, hush baby mine!"
"Pale grow his cheeks, the fever increases,
O sing no more, I entreat!"
"These are good signs, see his agony ceases;
Hush-a-by, hush-a-by sweet."
"Hence! Thou accursed Death,
Look how thy singing doth blight my baby, my joy!"

"Nay, peaceful dreams to thy son I am bringing!
Hush thee, hush thee, my boy."
"Mercy, one instant, kind Death, cease thy strain!
Cease, or my darling must die!"
"See, there, he slumbers, my song still'd his pain:
Hush-a-by, hush-by-by."

3-9-32

SPANISH SERENADE.....*Nicholas Medtner*

Poem by Pushkin
English translation by Mary Ellis Peltz

My fair Inesilia,
I guard thee, thy knight,
While sleepy Sevilla
Is wrapped in the night.
La, la, la, la!

So black is my mantle
So sharp is my sword,
My music so gentle,
Thy window I guard
La, la, la, la!

Art sleeping? No danger
To wake thee with a song!
But any foul stranger
I'll finish e'er long,
La, la, la, la!

This cord thou must fasten
To window with care,
No answer? Oh, hasten,
Lest rival be there!
La, la, la, la.

My fair Inesilia,
I guard thee, thy knight,
Our sleepy Sevilla
Lies wrapped in the night.
La, la, la, la.

DAISIES.....*Sergei Rachmaninoff*

Poem by Igor Syeveryanin
English version by Kurt Schindler

Behold, my friend, the daisies sweet and tender
Where'er I go
They bloom profusely, dazzling in their splendor,
So bright they glow.

Their dainty petals are as silk, they glisten
As radiant wings,
And to their songs of summer joy I listen—
White host that sings.

Be kind, O earth, nurse them with dews and showers
That they may grow—
O daisies white, O starry maiden flowers
I love you so.

III

I'LL GO, I'LL COME.....*Alexander Gretchaninoff*

From folk lyrics—literal translation

Shall I go, shall I come into the valley
Into the wide valley
I will pick flowers and make a wreath.
I will throw this wreath to my beloved one
and will ask him: "Tell me, do you love me?"
"No," he says—"I do not love you, but all I
want is just to look on you forever."

THE FALTERING DUSK.....*A. Walter Kramer*

Poem by Louis Untermeyer

Back she came in the flaming dusk,
And her mother spoke and said:
"What gives your eyes that dancing light,
What makes your lips so strangely bright,
And why are your cheeks so red?"

"Oh, mother, the berries I ate in the lane
Have left a stain."

Back she came through the falt'ring dusk,
And her mother spoke and said:
"You are weeping, your footstep is heavy with care,
What makes you totter and cling to the stair,
And why do you hang your head?"

"Oh, mether, oh, mother, you never can know—
I loved him so!"

LES BALADINS (The Mountebanks).....*Georges Migot*

French poem by T. Klingsor

When the Mountebanks of Bohemia pass by our way
I shall buy for thee all the most beautiful gypsy shawls
That all the maidens may be jealous.

When the Mountebanks of Boehmia pass by our way
I shall buy for thee all their birds and all their flowers.
I shall cover thee with roses and with violets, with lilacs and
with marigolds.

But—when the Mountebanks of Bohemia passed by our way,
My poor beloved, I bought for thee a coffin lined with satin and velvet,
Where I myself laid thee, adored skeleton of my fiancee.

JUILLIARD SCHOOL OF MUSIC

◈

THE DESSOFF CHOIRS

MARGARET DESSOFF, Conductor

THE ADESDI CHORUS

Women's Voices

THE A CAPELLA SINGERS OF NEW YORK

Mixed Voices

RANDALL THOMPSON, Guest Conductor

◈

WEDNESDAY EVENING, MARCH 16, at 8.30

Admit One

No Reserved Seats

3 - 23 - 32

JUILLIARD SCHOOL OF MUSIC

SEASON 1931-1932

ARTISTS' RECITALS-COURSE B

SEVENTH RECITAL

WEDNESDAY AFTERNOON, MARCH 23, 1932
at Three o'clock precisely

CONCERT OF CHAMBER MUSIC
BY
YOUNG AMERICAN COMPOSERS

130 CLAREMONT AVENUE
NEW YORK CITY

3-23-32

SEVENTH ARTISTS' RECITAL, COURSE A

ROSINA AND JOSEF LHEVINNE
(two-piano recital)

Wednesday Afternoon, March 30, 1932

◆

SEVENTH CHAMBER MUSIC CONCERT

PERSINGER QUARTET

Wednesday Afternoon, April 6, 1932

◆

SEVENTH ARTISTS' RECITAL, COURSE B

ROBERT CRAWFORD, *Tenor*

INEZ LAURITANO, *Violinist*

Wednesday Afternoon, April 13, 1932

The concerts will begin at three o'clock precisely

PROGRAM

◆

I

Sonata for Piano and Violin.....*Ulric Cole*

Moderato
Scherzo—Allegro moderato
Intermezzo—Andante languido
Moderato, allegro con brio

ULRIC COLE, *Piano*
MOSES LEVINE, *Violin*

II

Fantasie for Two Pianos.....*Nicolai Berezowsky*

BEULA DUFFEY
PAUL NORDOFF

III

Songs.....*Antonio Lora*

A Lament
Le jardin
Les Silhouettes
A Poet's Dream
A Sea Bird

EDNA WEESE, *Soprano*
The COMPOSER at the piano

IV

Quintet for Piano, two Violins,
Viola, and Violoncello.....*Vittorio Giannini*

Allegro con spirito
Adagio
Allegro

DIANE BERNHARD, *Piano*
CHARLES LICHTER, *Violin*
JOSEPH KNITZER, *Violin*
DAVID DAWSON, *Viola*
MILDRED SANDERS, *'Cello*

Steinway Pianos

3 - 30 - 32

JUILLIARD SCHOOL OF MUSIC

SEASON 1931-1932

ARTISTS' RECITALS-COURSE A

SEVENTH RECITAL

WEDNESDAY AFTERNOON, MARCH 30, 1932
at Three o'clock precisely

ROSINA AND JOSEF LHEVINNE

PIANISTS

130 CLAREMONT AVENUE
NEW YORK CITY

3 - 30 - 32

SEVENTH CHAMBER MUSIC CONCERT

PERSINGER QUARTET

Wednesday Afternoon, April 6, 1932

◆

SEVENTH ARTISTS' RECITAL, COURSE B

ROBERT CRAWFORD, *Baritone*

INEZ LAURITANO, *Violinist*

Wednesday Afternoon, April 13, 1932

◆

EIGHTH ARTISTS' RECITAL, COURSE A

PAUL KOCHANSKI, *Violinist*

Wednesday Afternoon, April 20, 1932

The concerts will begin at three o'clock precisely

PROGRAM

◆

I

(For four hands)

Fantasy in F minor.....*Schubert*

Allegro, molto moderato, largo, allegro vivace, tempo No. 1

◆

II

(For two pianos)

Prelude, Fugue and Variation (originally for organ).....*César Franck*

Impromptu on Schumann's "Manfred".....*Reinecke*

Canon in A flat.....*Schumann*

(Arranged for two pianos by Debussy)

Valse (Manuscript).....*Andrew C. Haigh*

◆

III

(Piano solo)

Mazurka in A minor, op. posth.....*Chopin*

Mazurka in G major, op. 50, No. 1.....*Chopin*

Ballade in F minor.....*Chopin*

Islamey (Oriental fantasy).....*Balakireff*

Baldwin Pianos

4-13-32

JUILLIARD SCHOOL OF MUSIC

SEASON 1931-1932

ARTISTS' RECITALS - COURSE B

SEVENTH RECITAL

WEDNESDAY AFTERNOON, APRIL 13, 1932
at Three o'clock precisely

ROBERT CRAWFORD, Baritone
INEZ LAURITANO, Violinist

130 CLAREMONT AVENUE
NEW YORK CITY

4-13-32

EIGHTH ARTISTS' RECITAL, COURSE A

PAUL KOCHANSKI, *Violinist*

Wednesday Afternoon, April 20, 1932

◆

EIGHTH CHAMBER MUSIC CONCERT

BARRÈRE WIND ENSEMBLE

Wednesday Afternoon, April 27, 1932

◆

EIGHTH ARTISTS' RECITAL, COURSE B

SASCHA GORODNITZKI, *Pianist*

MARY BECKER, *Violinist*

Wednesday Afternoon, May 4, 1932

The concerts will begin at three o'clock precisely

PROGRAM

◆

I

Symphonie Espagnole ..... *Lalo*

Allegro non troppo
Andante
Rondo Allegro

INEZ LAURITANO

II

Vier Ernste Gesänge ..... *Brahms*

(*a*) "Denn es gehet dem Menschen"
(*b*) "Ich wandte mich"
(*c*) "O Tod, wie bitter bist du"
(*d*) "Wenn ich mit Menschen und mit Engelszungen redete"

ROBERT CRAWFORD

III

Variations on a theme by Corelli ..... *Tartini-Kreisler*

Sicilienne ..... *Paradis-Dushkin*

Après un rêve ..... *Fauré-Elman*

Scherzo-Tarantelle ..... *Wieniawski*

INEZ LAURITANO

IV

The Windmill ..... *Colin Taylor*

The Market Girl ..... *Arnold Bax*

Poppy Flower
Pagan Flower } ..... *Robert Crawford*
Revolt

The Glory Road ..... *Jacques Wolfe*

ROBERT CRAWFORD

LINA NERENBERG at the piano for Miss Lauritano
ARTHUR PETERSON at the piano for Mr. Crawford

Steinway Piano

4-20-32

JUILLIARD SCHOOL OF MUSIC

SEASON 1931-1932

ARTISTS' RECITALS-COURSE A

EIGHTH RECITAL

WEDNESDAY AFTERNOON, APRIL 20, 1932
at Three o'clock precisely

PAUL KOCHANSKI

VIOLINIST

130 CLAREMONT AVENUE
NEW YORK CITY

4-20-32

EIGHTH CHAMBER MUSIC CONCERT

BARRÈRE WIND ENSEMBLE

Wednesday Afternoon, April 27, 1932

◆

EIGHTH ARTISTS' RECITAL, COURSE B

SASCHA GORODNITZKI, *Pianist*
MARY BECKER, *Violinist*

Wednesday Afternoon, May 4, 1932

◆

The concerts will begin at three o'clock precisely

PROGRAM

◆

I

Sonata in A major.....*Brahms*

Allegro amabile
Andante tranquillo
Allegretto grazioso (quasi andante)

II

Sonata, "The Devil's Trill".....*Tartini*

Larghetto, Allegro energico,
Grave, Allegro assai, trillo del Diavolo

III

Tzigane.....*Ravel*

IV

Suite populaire Espagnole.....*de Falla*

(*a*) El Paño Moruno
(*b*) Nana
(*c*) Polo
(*d*) Asturjana
(*e*) Jota

PIERRE LUBOSHUTZ at the Piano

Steinway Piano

5-4-32

JUILLIARD SCHOOL OF MUSIC

SEASON 1931-1932

ARTISTS' RECITALS - COURSE B

EIGHTH RECITAL

WEDNESDAY AFTERNOON, MAY 4, 1932
at Three o'clock precisely

MARY BECKER, Violinist
SASCHA GORODNITZKI, Pianist

JUILLIARD SCHOOL OF MUSIC
130 Claremont Avenue

ARTISTS' RECITALS
COURSE B

Wednesday Afternoons: December 9, December 30, 1931; January 20, February 10, March 2, March 23, April 13, May 4, 1932

Course Ticket Row Seat No.

5-4-32

◆

FINAL ARTISTS' RECITAL

Season 1931-1932

Wednesday Afternoon Courses

◆

PROGRAM

◆

I

Concerto in G minor.....*Bruch*

Allegro moderato
Adagio
Finale

MARY BECKER

II

Sonata in A major, opus 101.....*Beethoven*

Allegretto, ma non troppo
Vivace alla marcia
Adagio, ma non troppo, con affetto
Tempo del primo pezzo
Allegro

SASCHA GORODNITZKI

III

Poëme.....*Chausson*

MARY BECKER

IV

Variations on a theme of Paganini, Books I and II.....*Brahms*

SASCHA GORODNITZKI

GREGORY ASHMAN at the piano for Miss Becker

Steinway Piano

ARTIST,
CONCER-
TO

Subscription Series
1939-1940

THE JUILLIARD SCHOOL OF MUSIC

announces a Subscription Course of

FIVE ARTISTS' CONCERTO CONCERTS

for the benefit of the
STUDENTS' AID FUND

✧

WEDNESDAY EVENING.....December 20, 1939
WEDNESDAY EVENING.....January 24, 1940
SATURDAY EVENING.....February 10, 1940
WEDNESDAY EVENING.....March 13, 1940
WEDNESDAY EVENING.....April 10, 1940

✧

At eight-thirty o'clock

✧

CONCERT HALL
130 Claremont Avenue
New York City

SUBSCRIPTION BLANK
1939-40

JUILLIARD SCHOOL OF MUSIC

FIVE ARTISTS' CONCERTO CONCERTS

I enclose my check in the amount of $.....for..... {Regular / Student} Subscription(s)
to the Five Artists' Concerto Concerts.

Name.....
(Please print)

Address.....
(Please print)

SUBSCRIPTION RATES for the course
$5.00, $4.00 and $3.00

STUDENT RATES for the course
$2.50, $2.25 and $2.00

Orders for student tickets must be accompanied by proof of eligibility for such rates

No tickets can be sold for single events

Please make checks or money orders payable to W. J. Bergold, Comptroller
and return application for tickets to the
CONCERT DEPARTMENT
JUILLIARD SCHOOL OF MUSIC, 130 Claremont Avenue, New York City

Subscription Series
1939-1940

THE JUILLIARD SCHOOL OF MUSIC

announces a Subscription Course of

FIVE ARTISTS' CONCERTO CONCERTS

for the benefit of the
STUDENTS' AID FUND

✧

WEDNESDAY EVENING ——— December 20, 1939
WEDNESDAY EVENING ——— January 24, 1940
SATURDAY EVENING ——— February 10, 1940
WEDNESDAY EVENING ——— March 13, 1940
WEDNESDAY EVENING ——— April 10, 1940

✧

At eight-thirty o'clock

✧

CONCERT HALL
130 Claremont Avenue
New York City

PARTICIPATING ARTISTS

GEORGES BARRÈRE	Flautist
EDOUARD DETHIER	Violinist
LONNY EPSTEIN	Pianist
EVAN EVANS	Baritone
CARL FRIEDBERG	Pianist
JAMES FRISKIN	Pianist
MARCEL GRANDJANY	Harpist
CHARLES HACKETT	Tenor
ERNEST HUTCHESON	Pianist
SASCHA JACOBSEN	Violinist
FLORENCE PAGE KIMBALL	Soprano
HANS LETZ	Violinist
JOSEF LHEVINNE	Pianist
ROSINA LHEVINNE	Pianist
LOUIS PERSINGER	Violinist
FELIX SALMOND	Violoncellist
ALEXANDER SILOTI	Pianist
ALBERT SPALDING	Violinist
ALBERT STOESSEL	Violinist
OSCAR WAGNER	Pianist
WILLEM WILLEKE	Violoncellist

Orchestra of the Juilliard Graduate School
ALBERT STOESSEL, Conductor

Orchestra of the Institute of Musical Art
WILLEM WILLEKE, Conductor

The proceeds of the course will be given to the Students' Aid Fund of the Juilliard School of Music.

✧

The subscription rates for the course of five concerts are $5.00, $4.00 and $3.00.

Special rates of $2.50, $2.25, and $2.00 are made for all present students. To secure the special rate a student must present his student card, or a letter from the school he is attending, or one from his private teacher.

✧

No tickets can be sold for single events.

✧

All seats are reserved and distribution will be in order of subscription.

✧

Tickets may be secured at the Concert Department, 130 Claremont Avenue.

(Subscription blank on reverse side)

PARTICIPATING ARTISTS

GEORGES BARRÈRE	Flautist
EDOUARD DETHIER	Violinist
LONNY EPSTEIN	Pianist
EVAN EVANS	Baritone
CARL FRIEDBERG	Pianist
JAMES FRISKIN	Pianist
MARCEL GRANDJANY	Harpist
CHARLES HACKETT	Tenor
ERNEST HUTCHESON	Pianist
SASCHA JACOBSEN	Violinist
FLORENCE PAGE KIMBALL	Soprano
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Tickets may be secured at the Concert Department, 130 Claremont Avenue.

(Subscription blank on reverse side)

and return application for tickets to the
CONCERT DEPARTMENT
JUILLIARD SCHOOL OF MUSIC, 130 Claremont Avenue, New York City

Subscription Series
1939-1940

The proceeds of the course will be given to the Students' Aid Fund.

Subscriptions are still available at $5.00 and $4.00 for the entire course. (The $3.00 tickets are all sold.) Special rates of $2.50 and $2.25 are made for present students. To secure this rate the applicant must be able to identify himself as a present student of a school or a private teacher. (The $2.00 tickets are all sold.)

Concert Department
JUILLIARD SCHOOL OF MUSIC
130 Claremont Avenue
New York City

THE JUILLIARD SCHOOL OF MUSIC

✧

PROGRAMS

OF THE

ARTISTS' CONCERTO CONCERTS

for the benefit of the

STUDENTS' AID FUND

✧

Orchestra of the Juilliard Graduate School
ALBERT STOESSEL, Conductor

Orchestra of the Institute of Musical Art
WILLEM WILLEKE, Conductor

✧

Subscription may be made at the
Concert Department
JUILLIARD SCHOOL OF MUSIC
130 Claremont Avenue

NO TICKETS CAN BE SOLD FOR SINGLE CONCERTS

Subscription Series
1939-1940

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PROGRAMS

(subject to change)

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CONCERT I. DEC. 20. ALBERT STOESSEL, Cond.

Concerto for Flute and Orchestra ..... Mozart
GEORGES BARRÈRE

Introduction and Allegro, for Harp ..... Ravel
MARCEL GRANDJANY

"The Djinns" ..... Franck

"Africa" ..... Saint-Saëns
JAMES FRISKIN

Concerto Op. 77 for Violin and Orchestra ..... Brahms
ALBERT SPALDING

✧

CONCERT II. JAN. 24. ALBERT STOESSEL, Cond.

Concerto in G major
for Piano and Orchestra ..... Mozart
LONNY EPSTEIN

Concerto in F minor
for Violin and Orchestra ..... Lalo
LOUIS PERSINGER

Arias for Baritone .....
EVAN EVANS

"Totentanz" for Piano and Orchestra ..... Liszt
ALEXANDER SILOTI

CONCERT III. FEB. 10. ALBERT STOESSEL, Cond.

Concerto for Violin and Orchestra ..... Mendelssohn
SASCHA JACOBSEN

"The Blessed Damozel" for Soprano, Chorus
of female voices, and Orchestra ..... Debussy
FLORENCE PAGE KIMBALL

"Don Quiixote" for 'Cello and Orchestra ..... Strauss
FELIX SALMOND

✧

CONCERT IV. MAR. 13. WILLEM WILLEKE, Cond.

Concerto for Violin, Flute, and Piano
("Brandenburg" No. 5) ..... Bach
ALBERT STOESSEL, ARTHUR LORA,
and OSCAR WAGNER

Concerto for Four Violins ..... Vivaldi
EDOUARD DETHIER, HANS LETZ, LOUIS PERSINGER,
and ALBERT STOESSEL

Concerto in A minor
for Piano and Orchestra ..... Schumann
CARL FRIEDBERG

✧

CONCERT V. APR. 10. ALBERT STOESSEL, Cond.

Concerto in F for Two Pianos
and Orchestra ..... Mozart
JOSEF and ROSINA LHEVINNE

Concerto for 'Cello and Orchestra ..... Klughart
WILLEM WILLEKE

Arias for Tenor .....
CHARLES HACKETT

Concerto for Piano and Orchestra ..... Tschaikowsky
ERNEST HUTCHESON

Subscription Series
1939-1940

PROGRAMS
(subject to change)

✧

CONCERT I. DEC. 20. ALBERT STOESSEL, Cond.

Concerto for Flute and Orchestra ..... Mozart
GEORGES BARRÈRE

Introduction and Allegro, for Harp ..... Ravel
MARCEL GRANDJANY

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"Africa" ..... Saint-Saëns
JAMES FRISKIN

Concerto Op. 77 for Violin and Orchestra ..... Brahms
ALBERT SPALDING

✧

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for Piano and Orchestra ..... Mozart
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CARL FRIEDBERG

✧

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Concerto in F for Two Pianos
and Orchestra ..... Mozart
JOSEF and ROSINA LHEVINNE

Concerto for 'Cello and Orchestra ..... Klughart
WILLEM WILLEKE

Arias for Tenor .....
CHARLES HACKETT

Concerto for Piano and Orchestra ..... Tschaikowsky
ERNEST HUTCHESON

MUSIC

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ONCERTS

Subscription Series
1939-1940

December 20, 1939

JUILLIARD SCHOOL OF MUSIC

SEASON 1939-1940

✧

ARTISTS' CONCERTO COURSE

First Concert

ALBERT STOESSEL, Conductor

WEDNESDAY EVENING, DECEMBER 20, 1939

✧

PROGRAM

I. Concerto for flute and orchestra, Köchel No. 314 ..... Mozart

Allegro
Adagio ma non troppo
Rondo; Allegro

GEORGES BARRÈRE

II. Introduction and Allegro for harp, strings, flute, and clarinet ..... Ravel

(MARCEL GRANDJANY)

Anne Everingham

III. (a) "The Djinns," Symphonic Poem for piano and orchestra ..... Franck

"Each deadly Djinn,
Dark child of fright,
Of death and sin,
Speeds in wild flight."

(From "Les Orientales," by Victor Hugo)

(b) "Africa," Phantasy for piano and orchestra, op. 89 ..... Saint-Saëns

JAMES FRISKIN

Intermission

IV. Concerto for violin and orchestra, op. 77 ..... Brahms

Allegro non troppo
Adagio
Allegro giocoso, ma non troppo vivace

ALBERT SPALDING

ORCHESTRA OF THE JUILLIARD SCHOOL OF MUSIC

✧

The second concert of the course will take place on Wednesday evening, January 24, 1940, at eight-thirty o'clock

January 24, 1940

JUILLIARD SCHOOL OF MUSIC

SEASON 1939-1940

✧

ARTISTS' CONCERTO COURSE

Second Concert

ALBERT STOESSEL, Conductor

WEDNESDAY EVENING, JANUARY 24, 1940

✧

PROGRAM

I. *Concerto in B flat for harp and orchestra, op. 4, No. 6 ..... Handel

Revision and Cadenza by Marcel Grandjany

Allegro moderato

Larghetto and Allegro

MARCEL GRANDJANY

II. Three Arias from the Oratorio "Samson" ..... Handel

(a) "Honor and Arms"

(b) "How willing my paternal love"

(c) "Thy Glorious Deeds"

EVAN EVANS

Intermission

III. Concerto in G major for piano and orchestra, No. 17, Köchel No. 453 ..... Mozart

Allegro

Andante

Allegretto; Presto

LONNY EPSTEIN

IV. Concerto in F minor for violin and orchestra, op. 20 ..... Lalo

Andante; Allegro non troppo

Andantino (Romance)

Allegro con fuoco

LOUIS PERSINGER

ORCHESTRA OF THE JUILLIARD SCHOOL OF MUSIC

Steinway Piano

✧

The third concert of the course will take place on Saturday evening, February 10, 1940 at eight-thirty o'clock

---

* Handel wrote this concerto for the young harpist Powell, who played it during the intermission of the opera "The Alexander Feast." The manuscript bearing the title "Concerto per la Harpa" may be found at the British Museum in "The King's Music Library" collection.

February 10, 1940

JUILLIARD SCHOOL OF MUSIC

SEASON 1939-40

✧

ARTISTS' CONCERTO COURSE

Third Concert

ALBERT STOESSEL, Conductor

✧

SATURDAY EVENING, FEBRUARY 10, 1940

at eight-thirty o'clock

✧

CONCERT HALL

One Thirty Claremont Avenue

NEW YORK CITY

February 10, 1940

PROGRAM

✧

I

"Kol Nidrei," for violoncello and orchestra, op. 47 ..... Bruch

FELIX SALMOND

II

"Don Quixote," Fantastic Variations on a Theme of Knightly Character, op. 35 ..... Richard Strauss

Introduction

Theme: Don Quixote (Solo 'cello) Sancho Panza (Tenor tuba)

Variation I ..... The windmills are mistaken for giants

Variation II ..... The combat with a flock of sheep

Variation III ..... Dialogue between Don Quixote and Sancho Panza
Don Quixote's vision of Dulcinea

Variation IV ..... The encounter with a band of pilgrims who are mistaken for bandits

Variation V ..... Don Quixote's meditation

Variation VI ..... The adventure with the two homely peasant girls

Variation VII ..... Don Quixote's imaginary ride through the air

Variation VIII ..... The boat ride and catastrophe in a leaky skiff

Variation IX ..... Don Quixote is successful in combat with the two friars

Variation X ..... Don Quixote is beaten by an irate citizen

Finale: The despair and gradual mental collapse of Don Quixote
Just before the end he regains the powers of his mind

FELIX SALMOND ..... Violoncello
MYRTLE WOLSFELD ..... Viola SOL GLASSBERG ..... Violin

Intermission

PROGRAM

✧

III

"La damoiselle élue" (The Blessed Damozel) ..... Debussy

A setting of D. G. Rosetti's poem for soli, women's chorus, and orchestra

FLORENCE PAGE KIMBALL ..... Soprano
MARY FRANCES LEHNERTS ..... Mezzo soprano

CHORUS

SOPRANOS	ALTOS
Janet Burt	Mary Louise Beltz
Annamary Dickey	Lodema Legg
Estelle Hoffman	Dorothy Hartigan
Maxine Stellman	Ruth Marcus
Ruth Twyman	Jane Rogers
Helen Van Loon	Mildred Talbot

IV

Concerto in E minor, for violin and orchestra, op. 64 ..... Mendelssohn

Allegro molto appassionato

Andante

Allegro molto vivace

SASCHA JACOBSEN

ORCHESTRA OF THE JUILLIARD SCHOOL OF MUSIC

The fourth concert of the course will take place on Wednesday evening, March 13, 1940, at eight-thirty o'clock

Steinway Piano

March 13, 1940

JUILLIARD SCHOOL OF MUSIC

SEASON 1940-1941

✧

ARTISTS' CONCERTO COURSE

Fourth Concert

WILLEM WILLEKE, Conductor

WEDNESDAY EVENING, MARCH 13, 1940

✧

PROGRAM

I. "Eine kleine Nachtmusik" ..... Mozart

Allegro — Romanze — Menuetto — Rondo

II. Concerto in B minor for four violins ..... Vivaldi

Allegro
Largo
Allegro

EDOUARD DETHIER — SAMUEL GARDNER
HANS LETZ — ALBERT STOESSEL

III. Concerto for violin, flute and piano ..... Bach
("Brandenburg No. 5")

Allegro
Affettuoso
Allegro

ALBERT STOESSEL — FREDERICK WILKINS — JAMES FRISKIN

Intermission

IV. Concerto in A minor, op. 54, for piano and orchestra ..... Schumann

Allegro affettuoso
Intermezzo, andantino grazioso
Allegro vivace

CARL FRIEDBERG

ORCHESTRA OF THE INSTITUTE OF MUSICAL ART

✧

The fifth and last concert of the course will take place on Wednesday evening, April 10, 1940, at eight-thirty o'clock

April 10, 1940

JUILLIARD SCHOOL OF MUSIC

SEASON 1939-40

✧

ARTISTS' CONCERTO COURSE

Fifth Concert

ALBERT STOESSEL, Conductor

WEDNESDAY EVENING, APRIL 10, 1940

✧

PROGRAM

I

Concerto in F for two pianos and orchestra (K. 242) ..... Mozart

Allegro
Adagio
Rondo; Tempo di Menuetto

ROSINA and JOSEF LHEVINNE

II

Star vicino al Bell'Idol ..... Salvator Rosa
Spiagge Amate, from the opera "Elena e Paride" ..... Gluck
Beau Soir ..... Debussy
Air d'Azaël, from the opera "L'Enfant Prodigue" ..... Debussy

CHARLES HACKETT

III

Concerto for violoncello and orchestra, op. 59 ..... August Klughardt
(In one movement)

WILLEM WILLEKE

Intermission

IV

Concerto in B flat minor for piano and orchestra, op. 23 ..... Tschaikowsky

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

ERNEST HUTCHESON

✧

ORCHESTRA OF THE JUILLIARD SCHOOL OF MUSIC

Steinway Piano

Mr. and Mrs. Lhevinne use the Baldwin Piano

MAY 2, 1942

JUILLIARD SCHOOL OF MUSIC

SEASON 1941-42

✧

BACH FESTIVAL

PROGRAM IV

THE PASSION OF OUR LORD, ACCORDING TO ST. JOHN

(English Translation by Henry S. Drinker)

Saturday Evening, May 2, 1942

✧

ALBERT STOESSEL, Conductor

✧

SOLOISTS

ESTELLE HOFFMAN	Soprano	ROBERT REEVES	Baritone
MARY GAYLE DOWSON	Alto	NELSON MAGILL	Baritone
RICHARD MANNING	Tenor	GREGORY ASHMAN	Cembalo
LLOYD LINDER	Tenor	GEORGE VOLKEL	Organ

Chorus from the Institute of Musical Art

(IGOR BUKETOFF, Director)

Orchestra of the Juilliard School of Music

✧

CONCERT HALL

130 Claremont Avenue

NEW YORK CITY

MAY 2, 1942

PROGRAM

PART I

The Betrayal

1. Chorus, Prologue, "Lord Thou our Master"
2-6. Evangel (Recitatives and Choruses)
7. Chorale, "O wondrous Love"
8. Evangel (Recit.)
9. Chorale, "Thy will, O Lord, be done"
10. Evangel (Recit.)
11. Aria (Alto), "From the shackles of my vices"
12. Evangel (Recit.)
13. Aria (Soprano), "I follow Thee, also"
14. Evangel (Recit.)
15. Chorale, "O Lord, who dares to smite Thee"
16-18. Evangel (Recitatives and Chorus)
19. Aria (Tenor), "Ah! my soul"
20. Chorale, "Peter thrice denies his Lord"

PART II

The Judgement and Crucifixion

22-26. Evangel (Recitatives and Choruses)
27. Chorale, "O mighty King"
28-30. Evangel (Recitative and Choruses)
31. Arioso (Bass), "Bethink thee, O my soul"
32. Aria (Tenor), "Imagine His blood-bespattered Body"
33-39. Evangel (Recitative and Choruses)

PROGRAM

40. Chorale, "Thy Bonds O Son of God"
41-47. Evangel (Recitative and Choruses)
21. Chorale, "See the Lord of Life and Light"

Intermission

PART III

Death and Burial

48. Aria (Bass with Chorus), "Come, ye"
49-51. Evangel (Recitative and Choruses)
52. Chorale, "Within our inmost feeling"
53-55. Evangel (Recitative and Choruses)
56. Chorale, "While His parting Spirit sinks"
57. Evangel (Recit.)
58. Aria (Alto), "It is the end"
59. Evangel (Recit.)
60. Aria (Bass with Chorus), "O Thou my Saviour"
61. Evangel (Recit.)
62. Arioso (Tenor), "See all the world is plunged in woe"
63. Aria (Soprano), "With tears overflowing"
64. Evangel (Recit.)
65. Chorale, "Help us, Christ"
66. Evangel (Recit.)
67. Chorus, Epilogue, "Rest in peace"
68. Closing Chorale, "Lord Jesus, Thy dear Angel send"

The audience is requested to refrain from applause at this concert

Steinway Piano

APRIL 30, 1942

JUILLIARD SCHOOL OF MUSIC

SEASON 1941-42

✧

BACH FESTIVAL

PROGRAM III

AN EVENING OF CONCERTOS

Thursday Evening, April 30, 1942

✧

ALBERT STOESSEL, Conductor

STRING ORCHESTRA OF THE JUILLIARD SCHOOL OF MUSIC

✧

CONCERT HALL

130 Claremont Avenue

NEW YORK CITY

APRIL 30, 1942

PROGRAM

✧

I. Concerto for Pianoforte in D minor

Allegro — Adagio — Allegro

JAMES FRISKIN, Piano

II. Sinfonia from Church Cantata No. 21,
for Solo Oboe and String Orchestra

LOIS WANN, Oboe

III. Concerto in A minor for Flute, Violin and Pianoforte

Allegro — Adagio, ma non tanto e dolce — Tempo di alla breve

RUTH FREEMAN ..... Flute
MARY BECKER ..... Violin
MURIEL KERR ..... Pianoforte

Intermission

IV. Concerto in E major for Violin

Allegro — Adagio — Allegro Assai

ALBERT SPALDING, Violin

V. Concerto in C major for three Pianos

Allegro — Adagio — Allegro

KATHERINE BACON
ERNEST HUTCHESON OSCAR WAGNER

Steinway Piano

APRIL 29, 1942

JUILLIARD SCHOOL OF MUSIC

SEASON 1941-42

✧

BACH FESTIVAL

PROGRAM II

Wednesday Evening, April 29, 1942

✧

ORGAN AND CHAMBER MUSIC WORKS

✧

CONCERT HALL

130 Claremont Avenue

NEW YORK CITY

APRIL 29, 1942

PROGRAM

✧

I. Adagio (Fantasy) and Fugue in G minor for Organ

GEORGE VOLKEL

II. Sonata in E major, for Violin and Piano

Adagio
Allegro
Adagio, ma non tanto
Allegro

DOROTHY MINTY, Violin
JEROME RAPPAPORT, Piano

III. Three Arias for Soprano Solo with Obbligato Instruments

(English Translations by Henry S. Drinker)

1. "Flocks and herds may safely pasture"
2. "With faith never failing"
3. "Hark now, soft strains of flutes we hear"

*SUSANNE FISHER ..... Soprano
FELIX SALMOND ..... 'Cello
MARY MILES ..... Flute
CAROLYN GRANT ..... Flute
PATRICIA POWELL ..... Flute
SERGIUS KAGEN ..... Piano

Intermission

PROGRAM

✧

IV. Chromatic Fantasy and Fugue for Pianoforte

ERNEST HUTCHESON

V. Suite No. I in G major for unaccompanied Violoncello

Prelude
Allemande
Courante
Sarabande
Menuet I and II
Gigue

FELIX SALMOND, 'Cello

VI. The Passacaglia and Fugue in C minor for Organ

GEORGE VOLKEL

Steinway Piano

* Courtesy of the Metropolitan Opera Association

APRIL 27, 1942

JUILLIARD SCHOOL OF MUSIC

SEASON 1941-42

✧

BACH FESTIVAL

PROGRAM I

Monday Evening, April 27, 1942

ALBERT STOESSEL, Conductor

IGOR BUKETOFF, Conductor

✧

CHORUS FROM THE INSTITUTE OF MUSICAL ART

ORCHESTRA OF THE JUILLIARD SCHOOL OF MUSIC

✧

CONCERT HALL

130 Claremont Avenue

NEW YORK CITY

APRIL 27, 1942

PROGRAM

✧

I. Cantata No. 11 (The Ascension Oratorio).....''Praise to God on high''

(English Translation by Henry S. Drinker)

1. Chorus, "Praise to God on high"
2. Recit. (Tenor), "Then did Jesus lift up His Hands"
3. Recit. (Bass), "Ah Jesus, must Thou go away so soon?"
4. Air (Alto), "Ah, leave me not"
5. Recit. (Tenor), "And before their eyes He was taken away"
6. Chorale, "Ruler art Thou of earth and sky"
7. {Recit. (Tenor), "While steadfastly they watched"
   {Duet (Tenor and Bass)
8. Recit. (Alto), "Alas, come soon again to us!"
9. Recit. (Tenor), "And after they had worshipped Him"
10. Air (Soprano), "Jesus, ever filled with pity"
11. Chorus, "When will the day be dawning"

IGOR BUKETOFF, Conductor

SOLOISTS

MARGARET SHERIDAN .....Soprano
MARY FRANCES LEHNERTS.....Alto
DELBERT STERRETT .....Tenor
BERNARD MARTIN .....Baritone

II. Cantata for Solo Alto.....''Strike, My Hour''

(English Translation by Henry S. Drinker)

MARGARET HARSHAW

Intermission

PROGRAM

✧

III. The Magnificat

1. Chorus, "Magnificat"
2. Aria (Mezzo Soprano), "Et exultavit"
3. Aria (Soprano), "Quia respexit"
4. Chorus, "Omnes generationes"
5. Aria (Bass), "Quia fecit mihi magna"
6. Duet (Alto and Tenor), "Et miseri cordia"
7. Chorus, "Fecit potentiam"
8. Aria (Tenor), "Deposuit potentes"
9. Aria (Alto), "Esurientes implevit"
10. Chorus, "Suscepit Israel"
11. Chorus, "Sicut locutus est"
12. Chorus, "Gloria Patri, Filio et Spiritui Sancto"

ALBERT STOESSEL, Conductor

SOLOISTS

JEAN CUBBAGE .....Soprano
LODEMA LEGG.....Mezzo Soprano
JEAN BROWNING .....Alto
DELBERT STERRETT .....Tenor
EUGENE BONHAM .....Bass
CONSTANTIN CALLINICOS .....Cembalo
GEORGE VOLKEL .....Organ

Steinway Piano

3-16-29
31

JUILLIARD MUSICAL FOUNDATION

THE JUILLIARD GRADUATE SCHOOL ORCHESTRA

JOHANN SEBASTIAN BACH'S

The Art of Fugue

In the instrumentation of Wolfgang Graeser's new edition

CARNEGIE HALL

NEW YORK

MONDAY EVENING, MARCH 16, AT 8.30 O'CLOCK

ALBERT STOESSEL

Conductor

3-16-29
31

PROGRAMME

ORGAN CHORAL PRELUDE
"How Brightly Shines the Morning Star"
(One of the earliest of the Organ Preludes)
Organist: GEORGE VOLKEL

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. 12-13, 14-15 will be omitted at this performance

Steinway Pianos Used

Die Kunst der Fuge

(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 seperate 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.

Bach's own son, Carl Philipp Emanuel, did not see very deeply into the matter when he called the "Art of Fugue" a "substitute for an expensive teacher of fugue." Spitta, the greatest of the Bach investigators, missed the point widely when he spoke of Bach's failure in it to "relate the content of idea with the material." Hauptmann, a great theorist, found in it "monotony and stiff repose." Riemann considered it to have only a didactic purpose and to be, as a whole, "not a work of art, but a school exercise." One Bach commentator, a good many years ago, a certain Van Bruyck, went so far as to speak of it as "completely barbarous, abstruse, a kind of contrapuntal headache." These views are not those held by the most intelligent modern students, those whose deeper study and profounder knowledge of the work has revealed something more and better.

A German musician, Wolfgang Graeser, has taken the "Art of Fugue," made certain changes in the order of the movements in the latter part of it—for there is obvious confusion in the order of the first edition, —and arranged it for different instrumental combinations, using the score as it has come down to us in Bach's publication as an outline, to fill in with various instrumental colors and combinations, turning what some have regarded as abstraction into living reality. It is all intended to enforce the views of present day students, that this music is not in truth an abstraction, but something vital and beautiful, and capable of making itself felt in the appreciation of modern listeners as music of the highest range, and not merely as illustrations of contrapuntal rules or the solution of difficult contrapuntal problems.

There is good reason to believe that Bach himself attributed quite unusual importance to the "Art of Fugue." He had it printed entire from engraved plates, a distinction that fell to scarcely a dozen of all his hundreds of compositions in his lifetime. He wove his own name—the first and only time he did so—in notes into the eleventh fugue and again into the mighty quadruple fugue that is the crown and close of the composition; as it were, impressed upon it his own sign manual. As Graeser says, it is as though we had in this composition Bach's own last testament, a summing up of all that he and his art stood for.

There is clearly a connection between the "Art of Fugue" and the "Musical Offering," which Bach wrote a few years before as a result of his visit to Frederick the Great in Berlin and a gift to that monarch in memory of it. It is a set of fugues, canons, *ricercari* and pieces in other forms, on a single theme, given him impromptu by the king to improvise on. He did improvise; and then, taking the theme home with him, wrote out his improvisations and much more besides, most elaborately. This task completed, Bach was evidently tempted to further use of a similar idea. The result was the "Art of Fugue," of which the thematic basis is plainly related to the royal theme of the "Offering."

Bach, as above noted, died before the work was finished. The pen dropped from his hand as he was nearing the climax of the last number, a great quadruple fugue, into which he had just introduced as one of the themes, the four notes representing the letters of his name: B (in German B flat), A, C, H (in German B natural). This device, original with Bach, and used by him in the "Art of Fugue" for the first time, has been much imitated by composers since his day who wished to honor him and perhaps, also to exhibit their own accomplishments. He left no intimation as to how he intended to finish the fugue; yet several scholarly musicians, as Riemann, Busoni, Tovey, greatly daring, have attempted a finish, with the use of the material already at hand in the fugue.

There is clear evidence that Bach, though he died before he finished his task, had inspected the proofs of the earlier plates, up to the eleventh fugue. There is a list of errata that he intended to have corrected in them. Beyond that point he evidently did not go; and there are numerous errors existent in the first edition. He was sick and blind; his eyesight had been wasted by his intense devotion to work and especially by his perseverance in engraving on copper plates with his own hands certain of his compositions for publication.

His death naturally undid all the arrangements for the publication of the new composition. The completion of the edition was left to the engraver and printer, who was entrusted with various sheets of manuscript, which he evidently did not know what to do with. The result was that the work was published with the last part in utter confusion; with no regard to the arrangement that Bach had in view for it. It appeared in 1750, the year of Bach's death. It found few friends or purchasers. Two years later, a new edition was put out with a preface by Marpurg, a highly considered theorist and composer of the day, in the hope that the commendation of a man of his fame would give the work a sale that Bach himself evidently could not! But the result was not such as was hoped for. At the end of six years not enough copies had been sold to cover the cost of the edition. They numbered about thirty! Johann Mattheson

went so far as to say in one of his books, that "anybody, at home or abroad, might do well to risk his gold-pieces on this rarity." But to no purpose. Carl Philipp Emanuel, one of the composer's sons, announced that he was going to sell the plates for old metal. Probably he did; but nobody knows what became of them.

So nothing more is heard of the "Art of Fugue" till near a half century later, when an enterprising and Bach-loving Swiss publisher, Hans Georg Nägeli, "risked his gold pieces" in getting out a new edition (1802). About forty years later the enterprising Peters reprinted it for his complete Bach edition. In 1875 it duly made its appearance in the great complete edition of the *Bach-Gesellschaft*. About four years ago Graeser issued his edition in which he attempted, through deep study of some of the theoretical problems involved, to restore the correct sequence and order for the pieces, as Bach intended them to stand. Later he publishd his instrumental arrangement, as it is performed tonight.

A performance of the "Art of Fugue," especially upon the harpsichord or pianoforte, involves difficulties for performers and listeners alike. The pieces, on one theme, however greatly varied, are all in the key of D minor. It was the custom in Bach's day to write suites and successions of movements in one key or its relative. The monotony of impression that modern listeners are likely to feel, whether consciously or unconsciously, from this procedure was apparently not conveyed in the eighteenth century and earlier. Furthermore, a complete performance is likely to last two hours and longer. Modern listeners to music are a less hardy race than their forbears. Nevertheless, the performance of the "Art of Fugue" in its instrumental garb, as arranged by Wolfgang Graeser has not resulted disastrously. The first one in this country was given at Mrs. Coolidge's Chamber Music Festival in the small hall of the Library of Congress, Washington, by Leopold Stokowski and members of the Philadelphia Orchestra, with Lynnwood Farnam at the organ and Frank Bibb and Lewis Richards as harpsichordists.

* * *

Mr. Albert Stoessel has compiled the following brief descriptive notes, giving the instrumental combinations allotted to the different numbers of "The Art of Fugue" in Graeser's arrangement, with suggestion of the character of each one;

FUGUES FOR STRINGS (NOS. 1, 2, 3, 4)

1. String quartet only. Quiet, contemplative.
2. 2 violins, 3 violas, 2 celli, 1 bass. Rather quick; aggressively rhythmic.
3. 2 violins, 3 violas, 2 celli, 1 bass. Subject inverted; mystical and deeply expressive.
4. 2 violins, 2 violas, 2 celli, 1 bass. Subject inverted; more fluid and expressing enthusiasm; gradually brightening and clearing.

FUGUES FOR STRING ORCHESTRA AND ORGAN (NOS. 5, 6, 7)
In these three numbers the answer is an inversion of the subject.

5. One-half of the entire string orchestra. Light and elastic in rhythm.
6. Two-thirds of the entire string orchestra. In the style of a French overture with bold and slashing rhythm.
7. Full string orchestra. Each answer is the inversion of the subject and is of a different time value; the soprano answer is twice as slow and the bass answer four times as slow as the preceding subjects; majestic in character and clarifying into a noble climax.
8. Double fugue for strings, trumpets, trombones and organ in three voices. Of compelling energy.
9. Double fugue for strings, oboes, English horn (oboi da caccia) and bassoons. Brilliant.
10. Double fugue for strings, flutes, oboes and bassoons.
11. Triple fugue for strings, woodwinds, trumpets, trombones and organ. An intensely tragic mood rests over this fugue. The second subject (an inversion of the subject of No. 8) is accompanied by a groping and struggling chromatic figure: this combination results in harmonies as soul-stirring as those in the 'Confiteor' of the B minor Mass. The third subject is an allusion to Bach's name. It is made of the notes B-A-C-H and brings the fugue to a colossally climactic close.
12. Canon for cembalo solo. Canon in the octave.
13. Canon for cembalo solo. Canon in the twelfth.

1-29-30

JUILLIARD GRADUATE SCHOOL

49 EAST 52ND STREET
NEW YORK, N. Y.

Synopsis of Lecture on
THE CANTATAS of J. S. BACH

by

DR. C. SANFORD TERRY

Hon. Mus. Doc. (Oxford); Burnett-Fletcher Professor of History, Aberdeen University. Author of "The Life of Bach," "Bach Cantata Texts, Sacred and Secular," "Bach's Four-Part Chorales," "The Origin of the Family of Bach Musicians," etc.

Wednesday, January 29th, 1930

4-11-30

JUILLIARD MUSICAL FOUNDATION

The Juilliard Graduate School Orchestra

in co-operation with

The Bach Cantata Club of New York

(Sponsored by the Oxford University Press)

JOHN SEBASTIAN BACH'S

The Art of Fugue

In the instrumentation of Wolfgang Graeser's new edition

(FIRST PERFORMANCE IN NEW YORK)

Town Hall, New York, Friday, April 11 at 8.30 p. m.

SOLO STRINGS

Hine Brown, *Violin*
Helen Marshall, *Violin*
Mary Lackland, *Viola*
Elsa Hilger, *Cello*

SOLO WOOD WINDS

Pierre Matthieu, *Oboe*
Ludwig Kossakowski, *English Horn*
Quinto Maganini, *Flute*
Louis Letellier, *Bassoon*

Pianos—Viola Peters and Ruth Rankin
Organ—Lynnwood Farnam

Conductor . . . Albert Stoessel

4-11-30

DIE KUNST DER FUGE

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.

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4-11-30

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4-11-30

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* * * * *

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FUGUES FOR STRING ORCHESTRA AND ORGAN (Nos. 5, 6, 7)

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PROGRAMME

ORGAN CHORAL PRELUDE: "How Brightly Shines the Morning Star." (One of the earliest of the Organ Preludes).

Organist: LYNNWOOD FARNAM

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. 12-13, 14-15 will be omitted at this performance.

Steinway Pianos Used

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2-26-32

Ret 26-1932

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
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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*

2-26-32

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.

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There is good reason to believe that Bach himself attributed quite unusual importance to the "Art of Fugue." He had it printed entire from engraved plates, a distinction that fell to scarcely a dozen of all his hundreds of compositions in his lifetime. He wove his own name—the first and only time he did so—in notes into the eleventh fugue and again into the mighty quadruple fugue that is the crown and close of the composition; as it were, impressed upon it his own sign manual. As Graeser says, it is as though we had in this composition Bach's own last testament, a summing up of all that he and his art stood for.

There is clearly a connection between the "Art of Fugue" and the "Musical Offering," which Bach wrote a few years before as a result of his visit to Frederick the Great in Berlin and a gift to that monarch in memory of it. It is a set of fugues, canons, *ricercari* and pieces in other forms, on a single theme, given him impromptu by the king to improvise on. He did improvise; and then, taking the theme home with him, wrote out his improvisations and much more besides, most elaborately. This task completed, Bach was evidently tempted to further use of a similar idea. The result was the "Art of Fugue," of which the thematic basis is plainly related to the royal theme of the "Offering."

Bach, as noted, died before the work was finished. The pen dropped from his hand as he was nearing the climax of the last number, a great quadruple fugue, into which he had just introduced as one of the themes, the four notes representing the letters of his name: B (in German B flat), A, C, H (in German B natural). This device, original with Bach, and used by him in the "Art of Fugue'" for the first time, has been much imitated by composers since his day who wished to honor him and perhaps, also to exhibit their own accomplishments. He left no intimation as to how he intended to finish the fugue; yet several scholarly musicians, as Riemann, Busoni, Tovey, greatly daring, have attempted a finish, with the use of the material already at hand in the fugue.

There is clear evidence that Bach, though he died before he finished his task, had inspected the proofs of the earlier plates, up to the eleventh fugue. There is a list of errata that he intended to have corrected in them. Beyond that point he evidently did not go; and there are numerous errors existent in the first edition. He was sick and blind; his eyesight had been wasted by his intense devotion to work and especially by his perserverance in engraving on copper plates with his own hands certain of his compositions for publication.

His death naturally undid all the arrangements for the publication of the new composition. The completion of the edition was left to the engraver and printer, who was entrusted with various sheets of manuscript, which he evidently did not know what to do with. The result was that the work was published with the last part in utter confusion; with no regard to the arrangement that Bach had in view for it. It appeared in 1750, the year of Bach's death. It found few friends or purchasers. Two years later, a new edition was put out with a preface by Marpurg, a highly considered theorist and composer of the day, in the hope that the commendation of a man of his fame would give the work a sale that Bach himself evidently could not! But the result was not such as was hoped for. At the end of six years not enough copies had been sold to cover the cost of the edition. They numbered about thirty! Johann Mattheson went so far as to say in one of his books, that "anybody, at home or abroad, might do well to risk his gold-pieces on this rarity." But to no purpose. Carl Philipp Emanuel, one of the composer's sons, announced that he was going to sell the plates for old metal. Probably he did; but nobody knows what became of them.

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* * *

Mr. Albert Stoessel has compiled the following brief descriptive notes, giving the instrumental combinations allotted to the different numbers of the "Art of Fugue" in Graeser's arrangement, with suggestion of the character of each one:

FUGUES FOR STRINGS (Nos. 1, 2, 3, 4)

1. String quartet only. Quiet, contemplative.
2. Two violins, three violas, two celli, one bass. Rather quick; aggressively rhythmic.
3. Two violins, three violas, two celli, one bass. Subject inverted; mystical and deeply expressive.
4. Two violins, two violas, two celli, one bass. Subject inverted; more fluid and expressing enthusiasm; gradually brightening and clearing.

FUGUES FOR STRING ORCHESTRA AND ORGAN (Nos. 5, 6, 7)

In these three numbers the answer is an inversion of the subject.

5. One-half of the entire string orchestra. Light and elastic in rhythm.
6. Two-thirds of the entire string orchestra. In the style of a French overture with bold and slashing rhythm.
7. Full string orchestra. Each answer is the inversion of the subject and is of a different time value; the soprano answer is twice as slow and the bass answer four times as slow as the preceding subjects; majestic in character and clarifying into a noble climax.
8. Double fugue for strings, trumpets, trombones and organ in three voices. Of compelling energy.
9. Double fugue for strings, oboes, English horn (oboi da caccia) and bassoons. Brilliant.
10. Double fugue for strings, flutes, oboes and bassoons.
11. Triple fugue for strings, wood winds, trumpets, trombones and organ. An intensely tragic mood rests over this fugue. The second subject (an inversion of the subject of No. 8) is accompanied by a groping and struggling chromatic figure: this combination results in harmonies as soul-stirring as those in the "Confiteor" of the B minor Mass. The third subject is an allusion to Bach's name. It is made of the notes B-A-C-H and brings the fugue to a colossally climactic close.
12. Canon for cembalo solo. Canon in the octave.
13. Canon for cembalo solo. Canon in the twelfth.
14. Canon for organ solo. Canon in the tenth.
15. Canon for organ solo. Canon by augmentation in contrary motion.
16. "Mirror" fugue for flute, oboe da caccia and bassoon.
    (*a*) Rectus. (*b*) Inversus.
17. "Mirror" fugue; an arrangement of No. 16 for two harpsichords.
    (*a*) Rectus. (*b*) Inversus.
18. "Mirror" fugue for strings alone.
    (*a*) Rectus. (*b*) Inversus.
19. Quadruple fugue for strings, wood winds, brass and organ. Unfinished. Bach's son, Philipp Emanuel writes, "Work on this fugue was interrupted at the place where the countersubject B-A C-H is introduced by the death of the composer."
20. Choral—Prelude for organ dictated by the dying composer to his son-in-law Altinikol.

    Before Thy throne, my God, I stand
    Myself, my all, are in Thy hand;
    O show me Thine approving face,
    Nor from me now withhold Thy grace.

    Trans. by C. SANFORD TERRY

While not a part of the "Art of Fugue" this choral-prelude appeared in the first edition and is not an unsuitable ending when public performance is undertaken.

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

JUILLIARD SCHOOL OF MUSIC
GRADUATE SCHOOL

SEASON 1933-1934

◆

BACH FESTIVAL

MAY 1 to 5, 1934

◆

PROGRAM NOTES

by

ROLAND PARTRIDGE

◆

130 CLAREMONT AVENUE
NEW YORK CITY

JOHANN SEBASTIAN BACH

(Born at Eisenach, March 21, 1685; died at Leipzig, July 28, 1750)

Johann Sebastian Bach came from a family associated for generations with music. The family of Bach without interruption made music in Germany from the time of Luther to that of Bismarck, and indeed so numerous and so eminent were they in Thuringia that at Erfurt, all the town musicians were known as "Bachs," even long after there were no members of that family residing there. As a convenience for purposes of study, it has long been the custom to divide the lives of great men into "periods," and that of Bach (as with many other musicians) has a threefold division which it is well to mention in connection with a series of festival programs such as these.

His life from 1708 to 1717 is usually referred to as the Weimar period during which he planned out most of the great organ masterpieces. From 1717 to 1723 he was at Cöthen. This period was most associated with instrumental works; the first volume of the "Well-tempered Clavichord," the French and English Suites, solo violin and 'cello sonatas and the "Brandenburg concertos." From 1723 to 1750 is the Leipzig period. The bulk of the cantatas, the Mass in B minor, the Passions, and the three compositions of this first program are all of this last, "Leipzig" period.

It is often assumed that Bach was organist and choir-master at St. Thomas's Church, but this is a misunderstanding. His official position was that of cantor at St. Thomas's School, a school endowed to give training to fifty-five boys for the singing of music at four affiliated churches in Leipzig. Bach prepared the boys, took charge of the service at one of the two principal churches, and arranged the music: which meant that to a large degree he composed suitable music.

To understand Bach's church cantatas it must be remembered that they formed part of a long and fairly closely co-ordinated religious service built around the Gospel of the day. In Bach's time the cantata was the chief ***musical*** part of the morning service, which generally lasted about three hours. It was also the usual custom not to perform the cantata as a whole, but to divide it into two parts, separated by the sermon and several other parts of the liturgy.

CANTATA No. 104: "Du Hirte Israel, Höre" (Thou Guide of Israel)

This cantata was written about 1725, in other words in the early years of Bach's cantorate at Leipzig, and was designed for use on the second Sunday after Easter. Spitta finds it "a sacred pastoral which exhibits a beautiful combination of tenderness and gravity, grace and depth." He points out how this is carried out in the first chorus: its triple rhythm, a droning bass, and the use of oboes; and he compares it with the Pastoral Symphony of the Christmas Oratorio. [However, the Christmas Oratorio was written nearly a decade later.] The following tenor aria expresses the groping, stumbling search for the true shepherd, then comes (after a recitative) a bass aria of great beauty, "Beglückte Heerde, Jesu Schafe" (When Jesus deigns his flocks to number). Like the opening chorus it has a characteristic triple rhythm. The work closes with a chorale paraphrase of "The Lord is my Shepherd."

CANTATA No. 51, for Soprano: "Jauchzet Gott in Allen Landen"

Bach wrote this cantata for the fifteenth Sunday after Trinity of 1731 or 1732, but the score shows that it could serve for general use, for its text has no connection with the Epistle or Gospel of that day. It consists of five sections: three arias, separated by a recitative and a chorale section. A brilliant and spirited solo cantata: it manifests effective use of vocal coloratura, which perhaps led Parry to think that it was originally written for Bach's wife, Anna Magdalena.

The first section is a bravura exposition by the soprano and trumpet, "Praise God." The fourth section is the chorale section, really a fantasia on "Sie Lob und Priess mit Ehren," the alleluia of which becomes a concerto for soprano and trumpet in a vigorous fugal style.

CANTATA No. 53 for Solo Alto Voice: "Schlage doch, gewünschte Stunde"
(Strike, Thou Hour)

This well-known work is not strictly a cantata, but as given in the inscription of the MS., a "mourning-aria." Its short length and non-liturgical nature would probably indicate that it was not intended for church use. Terry suggests that it was written for a child's funeral. The libretto has been attributed to Salomo Franck, and the date from 1723 to 1734. Much has been made of the fact that Bach here uses two bells, a literalness which some, including Forkel, have not liked.

MAGNIFICAT in D major

At Leipzig on the three High Festivals of the Church, it was customary to sing the Latin (instead of the German) Magnificat at the vesper service. The order of the Christmas service has been reconstructed from one of Bach's scores, and from this same score it seems probable that it was for his first Christmas at Leipzig in 1723 that this setting of the Magnificat was composed and performed. This was also the same year of his Saint John Passion. Bach followed Leipzig tradition in that when the work was performed, four chorales were inserted at various places between verses of the canticle. From this procedure, as well as the fact that a sermon and a motet had come early in the service, Bach may have wished great conciseness; at any rate, conciseness of writing is a characteristic that distinguishes this work from the Saint John Passion.

The text is the song of the Virgin Mary, when Elizabeth, filled with the Holy Ghost, prophesied: "Blessed art thou among women," etc., and it is found in St. Luke I, 46-55. Bach made two settings of this text; the other one for soprano solo, which, though extant in 1855, is now lost. The present work exists in two versions: an older in E-flat major; and a later one in D major.

Each version of the text is treated as a separate movement. All the choruses are in five parts, and the orchestra is Bach's usual festival orchestra—strings, flutes, oboes, trumpets, timpani, and continuo with occasional solo instruments, as the oboe d'amore. As is the case of the great Mass in B minor, the Latin text brought with it certain suggestions of Italian influence.

The first chorus, "Magnificat," is dominated by a note of great joy and is treated in sustained polyphony. The second treble solo which follows "Et exultavit" continues this note of exaltation.

Number 3, "Quia respexit"—with oboe d'amore—is written to depict self-abasement, and Bach used long descending melodic phrases to bring out the literal meaning of the word "humilitatem," which he further emphasizes by his own repetition of the word each time it occurs. From number 3, Bach detached the last two words "Omnes Generationes," for separate treatment in a contrapuntal chorus, especially repeating the word "omnes."

The "Quia fecit" is made into a bass aria with a splendid theme.

The next verse, "Et Misericordia," a duet for tenor and alto (accompanied with muted strings and flutes), proceeds in equal counterpoint. Its unvarying 12-8 rhythm constantly flows with a gentle melancholy, broken only when the tenor repeats "timentibus" (fear) for the last time.

Number 7 is a chorus, "Fecit Potentiam." Its opening theme in a vigorous rhythm, amply illustrates the idea of power. Smashing chords strike against it—but to no avail. Another place of graphic illustration is the setting of "dispersit superbos"—with a figure literally scattered through the various parts, followed by a dramatic chord.

The "Deposuit Potentes" gave another opportunity for musical realism. The word "deposuit" always occurs on a rapidly descending passage. Later a blustering suggestion accompanies "potentes"—the pride-filled powerful ones, who were put down. The "exaltavit" is a long ascending figure, which descends with the word "humiles" (humble).

In setting the words "Esurientes," full of emotional suggestions, Bach, as in similar places in the Passions, evidently wishing deep emotional color, has chosen the solo alto voice.

Number 10 is a trio, "Suscepit Israel," and by the use of only the three upper voices, a beautiful quiet contrast is achieved. It is followed by a five-part fugue, "Sicut locutus est." Finally, to bring the work to a brilliant close, the "Gloria" is extensively treated, and the work achieves a structural unity by the utilizing of musical material from the first movement.

THE MAGNIFICAT

1. CHORUS
   My soul doth magnify the Lord
2. ARIA FOR MEZZO-SOPRANO
   And my spirit hath rejoiced in God, my Saviour
3. ARIA FOR SOPRANO
   For He hath regarded the lowliness of his handmaiden
4. CHORUS
   For behold all generations
5. ARIA FOR BASS
   For He that is mighty hath magnified me
   And Holy is His name.
6. DUET FOR TENOR AND CONTRALTO
   And His mercy is on them
   Throughout all generations
   On them that fear Him.
7. CHORUS
   The Lord has shewed strength with His arm
   And scattered the proud in the imagination of their hearts.
8. ARIA FOR TENOR
   He hath put down the mighty from their thrones
   And hath exalted them of low degree.
9. ARIA FOR ALTO
   He hath filled the hungry with good things
   And the rich hath sent empty away.
10. TRIO FOR TWO TREBLES, ONE ALTO
    His servant Israel, he hath holpen
    In remembrance of His mercy
11. CHORUS
    Even as He promised to our forefathers
    To Abraham, and to His seed for ever.
12. CHORUS
    Glory to the Father, Glory to the Son, Glory to the Holy Ghost!
    As it was in the beginning, is now, and ever shall be, world without end. Amen.

THE "BRANDENBURG" CONCERTOS.....JOHANN SEBASTIAN BACH

Sometime about 1718 or 1719, while Bach was in the service of Prince Leopold of Anhalt-Cöthen, he made the acquaintance of the Margrave of Brandenburg, Christian Ludwig, who was the youngest son of the Great Elector. Just how and where this took place, is problematical; it may have been at the Meiningen court, with which both Bach and the Margrave had relations, or as Spitta suggests, perhaps the Margrave heard Bach with Prince Leopold's musicians at Carlsbad either in 1718 or 1720, when we know that Prince Leopold was "drinking the waters."

The Margrave was a bachelor living both at Berlin and on his estates at Malchow. He was very fond of music, rather extravagant in his tastes and mode of living, and supported his own orchestra.

At any rate he heard Bach play and gave him a commission, in answer to which Bach composed the six "Brandenburg" Concertos. Bach's dedication in French follows:

> "A son altesse royale, Monseigneur Crêtien Louis, Margraf de Brandenburg, etc., etc., etc.
>
> Monseigneur,
>
> Two years ago, when I had the honor of playing before your Royal Highness, I experienced your condescending interest in the insignificant musical talents with which heaven has gifted me, and understood your Royal Highness's gracious willingness to accept some pieces of my composition. In accordance with that condescending command, I take the liberty to present my most humble duty to your Royal Highness in these Concerti for various instruments, begging your Highness not to judge them by the standards of your own refined and delicate taste, but to seek in them rather the expression of my profound respect and obedience. In conclusion, Monseigneur, I most respectfully beg your Royal Highness to continue your gracious favor toward me, and to be assured that there is nothing I so much desire as to employ myself more worthily in your service.
>
> With the utmost fervor, Monseigneur, I subscribe myself,
> Your Royal Highness's most humble and most obedient servant,
>
> Cöthen, 23 March, 1721." Jean Sebastian Bach.

It is rather interesting to observe how time has reversed the relative positions of the two men, for the Margrave's chief claim to fame today are these concertos "so humbly" dedicated to him! We don't know how he regarded these works, for though most of the musical works in his library were carefully catalogued, Bach's manuscripts were not entered in the list. Nor is it certain that they were ever performed at Berlin. Bach sent an especially carefully prepared set of manuscripts, which may perhaps indicate that he regarded this commission of considerable importance. He also kept a set for himself, and Terry has found some evidence which shows that they were given at Cöthen, perhaps before the copies were sent to the Margrave at Berlin.

These "Brandenburg" Concertos follow the form, much liked in the Eighteenth Century, of the ***concerto grosso.*** This was an orchestral composition in several movements, played by a small group of solo instruments (the ***concertino***) accompanied by a full or stringed body of instruments (the ***tutti***). The contrast thus gained, of setting off the ***concertino*** from the ***tutti,*** is an essential indeed, perhaps the outstanding feature of this form.

Toward the latter part of the Seventeenth Century, and up to the time of Bach, the custom was to allot the ***concertino*** to two violins and a violoncello. Eleven of the

twelve "Grand Concertos" of Handel have this combination (No. VII has no solo passages), as is the case with Corelli's Concerti Grossi. Bach, however, did not hesitate to depart from custom, and each one of these six has a different group of soloists, amply illustrating the freedom and independence of Bach's ideas on instrumentation.

BRANDENBURG CONCERTO No. 1, in F major

This Concerto bears the autograph title: "Concerto I Mo. à 2 corni da caccia, 3 Hautb. è Bassono, Violino piccolo concertato, 2 Violini, una Viola e Violoncello, col Basso Continuo."

Originally it will be noticed that several of these instruments are not customary ones: the "bassono" was undoubtedly a relation of the bassoon, and the "violino piccolo" was smaller and tuned higher than the regular violin.

This first of the "Brandenburg" concertos is also distinctive in having a more numerous ***concertino,*** as well as the fact that there are no special subjects for each solo instrument as was the usual procedure.

I. Allegro, F major, ***alla breve***

Fuller-Maitland praised this movement for the great unity which Bach obtained by great economy of thematic material. Practically all the movement can be derived from some part of the first bar. Bach later transferred this music to Cantata No. 52.

II. This movement ***"adagio e sempre piano,"*** D minor

is in triple time. Its melody occurs first in the oboe. Spitta calls it "one of the most impassioned songs of woe ever written."

III. Allegro, 6-8 time, F major

The "violino piccolo" is the solo instrument and there is some "dialoguing" with the first horn and first oboe. A couple of bars, adagio, break the movement, which then continues in the earlier rhythm. Bach also transferred this movement to a later composition.

IV. In the minuet, F major

which forms the finale of the work, the rhythmic figure of the horns is from the preceding movement, and the theme is given to the oboes and violins, with imitations by basses and bassoon. There are three trios in this section.

PASSACACLIA AND FUGUE, in C minor, for Organ

Bach originally wrote the Passacaglia for a two-manual clavicembalo with pedals. It was rewritten for the organ during the latter part of his stay at Weimar—that is, before 1717. A towering monument as to form, it consists of two huge movements built on the possibilities of a single theme.

The first movement Bach entitles "Passacaglia." This word, according to Larousse's Encyclopedia, was a Spanish term that came into France after operas were introduced there. It meant "pasar por las calles," "passe-rue" in French (to go through the streets), in which case it may have been originally a street song or dance, perhaps by itinerant musicians. This derivation would tend to be confirmed by Walther's Lexicon, where it is translated "Gassenhauer."

Its early musical use was to signify a Spanish or Italian dance in slow, stately triple time, with a short, constantly repeating bass theme. Hence it became a piece of music constructed on a recurring bass figure. As regards this use of the bass, efforts have been made to distinguish it from the chaconne, some holding that in the latter the theme could occur in any voice, and in the former (the passacaglia) only in the bass. However, Mattheson (in Vollkommener Kapellmeister, 1739) states that it was the chaconne that had the theme always in the bass, which would confirm Bach's title of Passacaglia, for he uses the theme above, as well as in the bass. A better distinction perhaps would be a more contrapuntal quality in the passacaglia, and a more harmonic nature for the chaconne. Mattheson adds that while chaconnes could be sung, such was not the case with passacaglias. The great "Crucifixus" of the Mass in B minor, and the "Lament" in Purcell's "Dido and Aeneas" are chaconnes in this sense—i. e., sung chaconnes.

In Bach's Passacaglia the eight-bar theme is given out at once (C minor, 4-4 time) by the pedals alone. Then with this theme Bach constructs twenty variations. The first half of the theme, which later is one of the subjects of the fugue, was borrowed by Bach from a "Trio en Passacaille" by André Raison (c. 1650-1720), a Parisian organist-composer.

It has been thought that Bach wrote this work under the influence of Buxtehude, especially in the consorting of the fugue with the passacaglia. But Bach's work is far more impressive than that of Buxtehude, and with truer dramatic sense he places the fugue at the end, thus allowing a much more brilliant climactic conclusion.

The fugue is a double one, both subjects being given out together—one of them (mentioned above) being the first half of the passacaglia theme.

THE PEASANTS' CANTATA No. 212, for Soprano and Bass Voices:
"Mer hahn en neue Oberkeet" (We have a new Squire)

This cantata, more frequently called "The Peasants' Cantata," was first performed on August 30, 1742. The idea seems to have been Picander's, and it was he who wrote the libretto, calling it a "cantate en burlesque."

The occasion was an act of homage on entering into possession of land. Karl Heinrich von Dieskau, Chamberlain of the Saxon Exchequer received the allegiance of his tenants as Lord of the Manor of two villages near Leipzig. These he had just inherited through the death of his mother. As Picander held a post under von Dieskau, there were good reasons for cultivating his attention. It is quite possible that he was one of Bach's Dresden patrons as well, for we find that later his wife was godmother to one of Bach's grandchildren.

The poem is in a burlesque rustic vein, which Bach did not hesitate to counterpart in the music. Parry says, "There is no pretense of development or artistic treatment, and the tunes tumble into one another in a perfectly irresponsible and incoherent manner which implies that the movement was a joke." The movement to which he makes specific reference is the introduction, but he finds the same characteristics are carried throughout.

Bach used many motives then popular (and some are still today) among the lower classes, and parts of it are in the upper Saxon dialect, the flavor of which is invariably lost in translation.

The first and the last numbers are duets, between which the peasant and his sweetheart alternately sing recitatives and arias.

Popular melodies are used in numbers 3, 8 ("Les Folies d'Espagne"), and 16 (Frisch auf zum frölichen Jagen," still popular in Germany).

No. 9 contains a reference to the fact that since 1734 von Dieskau had controlled the fiscal administration of the region around Leipzig.

No. 20 was borrowed from his own "Phoebus and Pan," when it is Pan's trial sorig.

BRANDENBURG CONCERTO No. 2, in F major

The original autograph score bears the title: "Concerto 2do à 1 Tromba, 1 Flauto, 1 Hautbois, 1 Violino concertati, e 2 Violini, 1 Viola e Violone in Ripieno col Violoncello e Basso per il Cembalo."

I. Allegro, alla breve, F major

Three of the four instruments of the *concertino* announce in unison the chief theme. The solo violin has a new subject, which, after interruptions by the tutti, is taken up by the oboe, and the violin has a kind of counter subject. Then the same process follows with the flute as solo and later the trumpet. Finally the four are combined.

II. Andante, D minor, 3-4

This slow movement (scored for flute, oboe, and violin above the 'cello and harpsichord) is based on a subject first given to the solo violin. It is treated imitatively by the other solo instruments.

III. Allegro assai, F major, 2-4

The trumpet gives out the theme; the four soloists enter successively and carry on a free fugue above the continuo, which is kept subordinate at first. Finally the continuo assumes the main part, to give way toward the end to the trumpet.

"BRANDENBURG" CONCERTO No. 5, in D major

This concerto is notable for the brilliant solo part given to the clavier. There are numerous directions written in for expression; for example, the word "cantabile" occurs frequently.

The original title, "Concerto 5to. a une Tráversiere, une Violino principale, une Violino è una Viola in ripieno, Violoncello, Violone, è Cembalo concertato." As J. A. Fuller-Maitland remarks, "It is not given to many people to devise a title like this, that succeeds in being incorrect in two languages at once."

I. The spirited beginning of the strings (there are no second violins) contains the material for the whole movement. The main theme is for the *tutti*. Flute and violins often echo one another. The clavier has rushing scale passages, and often carries on alone, until the main theme comes back for the close. The clavier part is so prominent that it is hard to resist believing that Bach wrote it for himself.

II. The slow movement, B minor, ***affettuoso***, is for the three soloists alone, above a clavier bass. Fuller-Maitland thinks that the modern piano is less satisfactory than

the old harpsichord for this concerto, in that the latter "does not . . . contrast violently with the orchestral instruments." The movement ends in a merry mood.

III. Allegro, 6-8 time, in three sections, after the pattern of the Italian *da capo* aria. The first, which is completely repeated for the third, is fugal; and the second section contains a subsidiary theme of exceptional melodic charm.

"BRANDENBURG" CONCERTO No. 6, in B-flat major

The sixth and last of the Brandenburg Concertos was composed originally for two violas, two viole da gamba, 'cello, and bass.

The viola da gamba, recently nearly obsolete, is now occasionally played at concerts of old music. It was a leg-viol, in appearance like the violoncello (except for a flat back and a very slightly different shape), and had six or seven strings. Gambas and other viols were still much used in orchestras of the period of Bach and Handel. Parry has pointed out how the group of solo instruments in No. 6 mysteriously counterparts the group of No. 3 (three violins, three violas, and three 'celli).

I. Allegro, B-flat major, 2-2. The two violas give out the main theme in the form of a canon, which is then carried on with slight rhythmic changes by the other instruments.

II. Adagio ma non troppo, E-flat major, 3-2. The subject is a *cantabile* theme for the two violas, treated fugally, and developed with impressive nobility. The gambas are not used.

III. Allegro, B-flat major, 12-8, is built on a pulsating gigue theme.

FANTASIA AND FUGUE, in G minor, for Organ

This great and well-known work was one of the last works Bach composed at Weimar. It is generally agreed that the fugue is connected with Bach's journey to Hamburg in 1720. At that time candidates were heard in competition for the position of organist at the Jakobkirche, and Bach was heard at the Catharinekirche. This explains why Bach used the form of a free fantasia, a form particularly beloved and utilized by North German organ composers.

There seems to be no doubt also that on this visit Bach played the fugue to Reinken, and that he desired to please the old man by having the subject bear a close relation to the opening of the latter's fifth Sonata.

Mattheson in 1731 published in his "Grosse Generalbass-Schule" a subject which had been given to an organ candidate, saying, "the subject was familiar and the player who first used it with success well-known." With slight variations the subject and counter subject are those of this fugue in G minor. Sweitzer says that one authority explains the discrepancy by claiming that Mattheson changed the themes somewhat to make them conform to the rules of academic counterpoint, in which the subject must not exceed the range of an octave. "The popularity of this great 'G minor' (even in the most unlikely quarters) is easily understood. In melody and rhythm the subject is one of the most attractive ever devised, and its treatment is marked by a clarity and finish that defy criticism." (Harvey Grace)

"BRANDENBURG" CONCERTO No. 3, in G major

"Concerto 3zo a tre Violini, tre Violi, e Violoncelli col Basso per il Cembalo."

The first movement in a slightly different form was used by Bach for the opening "Sinfonia" of the church cantata, No. 174, "Ich liebe den Höchsten."

"The two movements make up a composition that is surely without rival as the expression of a frank and fearless joy, a joy from which every-day mirth is not excluded." (J. A. Fuller-Maitland)

I. G major, 2-2. The strings, divided into three groups, give out an exhilarating theme. The movement consists of developments in many forms of portions of this theme. Spitta thought that the middle portion of this first movement was "as fine as anything in the whole realm of German instrumental music." In the original score there is a transitional measure with two big chords *adagio*. They give the feeling of B major and apparently are placed there to give a contrast of key before starting the second movement, also G major. At this place some conductors have inserted other slow movements of Bach for the sake of contrast.

II. Allegro, G major, 12-8. The theme is started by three violins in succession and in close imitation, then developed elaborately, and followed by other figures, which contend in alteration with the chief theme.

"BRANDENBURG" CONCERTO No. 4, in G major

"Concerto 4to a Violino Principale, due Flauti d'Echo, due Violini, una Viola e Violone in Ripieno, Violoncello e continuo."

This concerto is noteworthy for the rôle given to the solo violin of the *concertino*.

I. Allegro, G major. The movement is in three sections, the last an exact repetition of the first. The chief theme is given at once to the solo instruments. It is developed later by the solo violin. The second section is in E minor, and the flutes have a new subsidiary dialogue.

II. Andante, E minor, 3-4 time. There is much alternation of passages between the solo instruments and the *tutti*.

III. Finale, Presto, G major. This starts as a fugue first with the violas, then solo violins, etc., and finally full orchestra. There is much contrapuntal working out of all the material.

In another version of this concerto for harpsichord and two flutes with strings, Bach also aimed to preserve the "echo" effects of the above earlier version.

THE PASSION ACCORDING TO ST. MATTHEW

The St. Matthew Passion and the Mass in B minor are without doubt Bach's two greatest monuments in sacred music. Besides this Passion there exists only one other, which is of unquestioned authenticity (the St. John). He undoubtedly wrote several more; five are listed in the earliest catalogue of his works (compiled in 1754, four years after his death), though this is not unimpeachable evidence.

On Bach's autograph score the title is inscribed thus: "Passio Domini nostri J. C. secundum Evangelistam Mattaeum."

Although first performed on Good Friday, April 15, 1729, at St. Thomas's, we know that Bach had been at work on it in 1728. Picander wrote the libretto in 1728, also in November of that year Bach used some of his already composed Passion music in the "Trauerode," written upon the death of his friend and patron, Prince Leopold of Anhalt-Cöthen. There is no known evidence that the St. Matthew Passion was ever repeated in its earliest version. The work must have gripped Bach's imagination, for he altered and extended it, and it was performed in its final form sometime near 1740.

What impression was made on the occasion of the first performance in 1729 is unknown; probably not a deep one. Friedrich Melchior Grimm, later one of the four or five ablest dramatic and literary critics in France during the Eighteenth Century, was a student at the University of Leipzig for several years before 1744, under Ernesti and Gottsched, both of whom were connected with Bach. Yet when the writer of these program notes collected the numerous musical references and criticisms in the 16 volumes of the "Correspondence litteraire," by Grimm, he found not a single reference to J. S. Bach. The "great Bachs" were Johann Sebastian's sons. The revised version was performed at Leipzig, even after Bach's death. It was not until a century after its first inception that it was heard elsewhere—first at Berlin in 1829, through the efforts of Mendelssohn, who also conducted. The audiences then received the work with devotion and enthusiasm.

The performance at this Festival is believed to be the first in New York City without cuts, although it has been given frequently in shortened versions. Last year the Juilliard Graduate School (which for several seasons previously had given the "Art of Fugue," as scored by Graeser) gave the work with the "Leipzig" cuts, and with forces roughly approximating those available to Bach.

It has been the time-born custom from the Fifteenth Century to sing the Passion story during Holy Week at Leipzig. The old form was a very conservative plain song type, and not particularly dramatic. It was not until 1721, just before Bach's arrival, that a Passion of the new dramatic type was introduced: The Passion according to St. Mark by Johann Kuhnau, who was the predecessor of Bach as Cantor.

It is thought that the text, as set by Bach, was planned or sketched out by him in detail—the actual poem afterwards being written by Picander (the pseudonym for Christian Friedrich Henrici), probably in co-operation with Bach. This is assumed from the many close similarities with the poetic ideas of Salomo Franck, Bach's librettist at Weimar.

Sweitzer has pointed out the striking simplicity and ingenuity of the dramatic plan. It is in two parts—done thus in order that the sermon might occupy the central place in the service. These two parts can be divided into little scenes or pictures.

These are marked out by the stopping of the narration, and then the portion just recounted from the Bible is used as the subject for a short meditation. This is generally accomplished in an aria, preceded by an arioso-like recitative. At minor resting points the Christian spectators of the drama give expression to their feelings in chorale verses. Bach, himself, probably chose the particular chorales for the various places, a task which he accomplished with the finest taste.

Sweitzer and Terry find some twenty-four of these scenes, with a prologue to each half of the work: 12 smaller scenes indicated by chorales and 12 larger ones marked by arias. As with the Mass in B minor, Bach here reveals his consummate mastery of form on a panoramic scale. Few indeed have been his peers in this respect; we think of Handel, Beethoven, and Wagner, of the frescoes of Da Vinci, Raphael, and Michael-angelo. (Perhaps the best short guide to the dramatic scheme is Terry's small booklet on the St. Matthew Passion in the Oxford "Musical Pilgrim" series.)

The composition calls for a double chorus, with a third made up of boys' voices, for two orchestras (one for each chorus), solo singers, solo instrumentalists, harpsichord, and organ. The number of performers available to Bach was about 34 singers and roughly an equal number of instrumentalists, exclusive of the organ and harpsichords.

We naturally wonder about the quality of those early Leipzig performances. Bach seems to have had no illusions as to the inadequacy of his forces in performance. Vivid as were the conceptions within his own mind, the human material that set them forth can hardly have risen to his vision. There exists his report to the Town Council asking for additional performers.

The year of the St. Matthew Passion he was appointed conductor of the Telemann Singing Society, a University Organization devoted to the performing of instrumental and secular music. From it he may have had help in the Passion service. This might indicate why the score calls for a ***double*** string orchestra.

It is difficult, and perhaps unfair to the work as a whole, to pick out movements for special mention. For an excellent and penetrating discussion (although a short one), the reader is referred to the chapter in Parry's, "Johann Sebastian Bach."

In concept and composition the opening chorus is one of Bach's most impressive pictures. Soon the voice of Christ tells of the impending tragedy. Throughout Bach gives Christ's voice an accompaniment of strings, a good, old Italian tradition, in which an accompaniment of bowed strings was the only proper one for a divine being. The episode of the woman with the vase of precious ointment is treated fully. The recitative and aria (Nos. 9 and 10) for alto have an interesting pictorial device of descending passages to suggest the falling of grief-laden tear-drops. No. 15, the short chorus, "Lord, is it I," resembles the similar place in the Passion by Schuetz. No. 25 with its throbbing anguish, and the poignant anxiety of No. 26, are aptly followed by a chorale that suggests a soothing, comforting cradle song.

Raging energy is depicted in the "Betrayal" section, Nos. 32 to 35.

The tragedy swiftly proceeds in the second part. Here the alto soloist has some of her most expressive arias. In No. 71 can be seen Bach's close attention to a text that fired his imagination. Christ's outcry is that of the man, not of the God, and the strings are silent. No. 73, the earthquake, is musical realism such as might be associated with Richard Strauss.

The work ends in an atmosphere of severe calm and peace, "Slumber on, O Savior mine."

5-1-34

JUILLIARD SCHOOL OF MUSIC
GRADUATE SCHOOL

SEASON 1933-1934

◆

BACH FESTIVAL

ALBERT STOESSEL, Conductor

◆

First Concert

TUESDAY EVENING, MAY 1, 1934, at Eight-thirty o'clock

JUILLIARD CONCERT HALL

◆

130 CLAREMONT AVENUE
NEW YORK CITY

5-1-34

PROGRAM

◆

1. CANTATA No. 104, THOU GUIDE OF ISRAEL

   1. Chorus.....Thou Guide of Israel
   2. Recitative (Tenor).....The Mighty Guardian cares for me
   3. Aria (Tenor).....His face my Shepherd long is hiding
   4. Recitative (Bass).....This Thy word is nurture to my spirit
   5. Aria (Bass).....Whom Jesus deigns His flock to number
   6. Chorale.....The Lord my guide vouchsafes to be

   ROLAND PARTRIDGE.....Tenor
   HAROLD BOGGESS.....Bass

2. CANTATA No. 51, for Solo Soprano, JAUCHZET GOTT (REJOICE GREATLY)

   1. Aria.....Praise ye, praise Jehovah all ye people
   2. Recitative.....We worship in the holy temple
   3. Aria.....Father, may Thy loving mercies fall on us as morning dew
   4. Chorale.....All honor, praise and glory

   JOSEPHINE ANTOINE.....Soprano
   WILLIAM VACCHIANO.....Trumpet Obbligato

3. CANTATA No. 53, for Solo Contralto, STRIKE THOU HOUR IMMORTAL

   RISÊ STEVENS.....Contralto

PROGRAM (Continued)

4. THE MAGNIFICAT

   1. Chorus.....Magnificat anima mea Dominum
   2. Aria for Mezzo Soprano.....Et exultavit spiritus
      MARTHA IRWIN
   3. Aria for Soprano.....Quia respexit humilitatem ancillae suae
      MARTHA DWYER
   4. Chorus.....Omnes generationes
   5. Aria for Bass.....Quia fecit mihi magna
      HAROLD BOGGESS
   6. Duet for Contralto and Tenor.....Et misericordia
      INGA HILL, ROLAND PARTRIDGE
   7. Chorus.....Fecit potentiam
   8. Aria for Tenor.....Deposuit potentes
      ROLAND PARTRIDGE
   9. Aria for Contralto.....Esurientes implevit bonis
      INGA HILL
   10. Trio for Soprano, Mezzo Soprano, and Contralto.....Suscepit Israel
      MARTHA DWYER, MARTHA IRWIN, INGA HILL
   11. Chorus.....Sicut locutus est ad patres nostros
   12. Chorus.....Gloria Patri, Filio et Spiritui Sancto

◆

CHORUS OF THE ORATORIO SOCIETY OF NEW YORK
ORCHESTRA OF THE JUILLIARD SCHOOL OF MUSIC
GREGORY ASHMAN.....Cembalo
GEORGE WILLIAM VOLKEL.....Organ

5-1-34

BACH FESTIVAL

First Concert

◆

PROGRAM NOTES

by

ROLAND PARTRIDGE

TUESDAY EVENING, MAY 1, 1934

5-1-34

JOHANN SEBASTIAN BACH

(Born at Eisenach, March 21, 1685; died at Leipzig, July 28, 1750)

Johann Sebastian Bach came from a family associated for generations with music. The family of Bach without interruption made music in Germany from the time of Luther to that of Bismarck, and indeed so numerous and so eminent were they in Thuringia that at Erfurt, all the town musicians were known as "Bachs," even long after there were no members of that family residing there. As a convenience for purposes of study, it has long been the custom to divide the lives of great men into "periods," and that of Bach (as with many other musicians) has a threefold division which it is well to mention in connection with a series of festival programs such as these.

His life from 1708 to 1717 is usually referred to as the Weimar period during which he planned out most of the great organ masterpieces. From 1717 to 1723 he was at Cöthen. This period was most associated with instrumental works; the first volume of the "Well-tempered Clavichord," the French and English Suites, solo violin and 'cello sonatas and the "Brandenburg concertos." From 1723 to 1750 is the Leipzig period. The bulk of the cantatas, the Mass in B minor, the Passions, and the three compositions of this first program are all of this last, "Leipzig" period.

It is often assumed that Bach was organist and choir-master at St. Thomas's Church, but this is a misunderstanding. His official position was that of cantor at St. Thomas's School, a school endowed to give training to fifty-five boys for the singing of music at four affiliated churches in Leipzig. Bach prepared the boys, took charge of the service at one of the two principal churches, and arranged the music: which meant that to a large degree he composed suitable music.

To understand Bach's church cantatas it must be remembered that they formed part of a long and fairly closely co-ordinated religious service built around the Gospel of the day. In Bach's time the cantata was the chief ***musical*** part of the morning service, which generally lasted about three hours. It was also the usual custom not to perform the cantata as a whole, but to divide it into two parts, separated by the sermon and several other parts of the liturgy.

CANTATA No. 104: "Du Hirte Israel, Höre" (Thou Guide of Israel)

This cantata was written about 1725, in other words in the early years of Bach's cantorate at Leipzig, and was designed for use on the second Sunday after Easter. Spitta finds it "a sacred pastoral which exhibits a beautiful combination of tenderness and gravity, grace and depth." He points out how this is carried out in the first chorus: its triple rhythm, a droning bass, and the use of oboes; and he compares it with the Pastoral Symphony of the Christmas Oratorio. [However, the Christmas Oratorio was written nearly a decade later.] The following tenor aria expresses the groping, stumbling search for the true shepherd, then comes (after a recitative) a bass aria of great beauty, "Beglückte Heerde, Jesu Schafe" (When Jesus deigns his flocks to number). Like the opening chorus it has a characteristic triple rhythm. The work closes with a chorale paraphrase of "The Lord is my Shepherd."

CANTATA No. 51, for Soprano: "Jauchzet Gott in Allen Landen"

Bach wrote this cantata for the fifteenth Sunday after Trinity of 1731 or 1732, but the score shows that it could serve for general use, for its text has no connection with the Epistle or Gospel of that day. It consists of five sections: three arias, separated by a recitative and a chorale section. A brilliant and spirited solo cantata: it manifests effective use of vocal coloratura, which perhaps led Parry to think that it was originally written for Bach's wife, Anna Magdalena.

The first section is a bravura exposition by the soprano and trumpet, "Praise God." The fourth section is the chorale section, really a fantasia on "Sie Lob und Priess mit Ehren," the alleluia of which becomes a concerto for soprano and trumpet in a vigorous fugal style.

CANTATA No. 53 for Solo Alto Voice: "Schlage doch, gewünschte Stunde" (Strike, Thou Hour)

This well-known work is not strictly a cantata, but as given in the inscription of the MS., a "mourning-aria." Its short length and non-liturgical nature would probably indicate that it was not intended for church use. Terry suggests that it was written for a child's funeral. The libretto has been attributed to Salomo Franck, and the date from 1723 to 1734. Much has been made of the fact that Bach here uses two bells, a literalness which some, including Forkel, have not liked.

MAGNIFICAT in D major

At Leipzig on the three High Festivals of the Church, it was customary to sing the Latin (instead of the German) Magnificat at the vesper service. The order of the Christmas service has been reconstructed from one of Bach's scores, and from this same score it seems probable that it was for his first Christmas at Leipzig in 1723 that this setting of the Magnificat was composed and performed. This was also the same year of his Saint John Passion. Bach followed Leipzig tradition in that when the work was performed, four chorales were inserted at various places between verses of the canticle. From this procedure, as well as the fact that a sermon and a motet had come early in the service, Bach may have wished great conciseness; at any rate, conciseness of writing is a characteristic that distinguishes this work from the Saint John Passion.

The text is the song of the Virgin Mary, when Elizabeth, filled with the Holy Ghost, prophesied: "Blessed art thou among women," etc., and it is found in St. Luke I, 46-55. Bach made two settings of this text; the other one for soprano solo, which, though extant in 1855, is now lost. The present work exists in two versions: an older in E-flat major; and a later one in D major.

Each version of the text is treated as a separate movement. All the choruses are in five parts, and the orchestra is Bach's usual festival orchestra—strings, flutes, oboes, trumpets, timpani, and continuo with occasional solo instruments, as the oboe d'amore. As is the case of the great Mass in B minor, the Latin text brought with it certain suggestions of Italian influence.

The first chorus, "Magnificat," is dominated by a note of great joy and is treated in sustained polyphony. The second treble solo which follows "Et exultavit" continues this note of exaltation.

Number 3, "Quia respexit"—with oboe d'amore—is written to depict self-abasement, and Bach used long descending melodic phrases to bring out the literal meaning of the word "humilitatem," which he further emphasizes by his own repetition of the word each time it occurs. From number 3, Bach detached the last two words "Omnes Generationes," for separate treatment in a contrapuntal chorus, especially repeating the word "omnes."

The "Quia fecit" is made into a bass aria with a splendid theme.

The next verse, "Et Misericordia," a duet for tenor and alto (accompanied with muted strings and flutes), proceeds in equal counterpoint. Its unvarying 12-8 rhythm constantly flows with a gentle melancholy, broken only when the tenor repeats "timentibus" (fear) for the last time.

5-2-34

JUILLIARD SCHOOL OF MUSIC

GRADUATE SCHOOL

SEASON 1933-1934

BACH FESTIVAL

ALBERT STOESSEL, Conductor

Second Concert

WEDNESDAY EVENING, MAY 2, 1934, at Eight-thirty o'clock

JUILLIARD CONCERT HALL

130 CLAREMONT AVENUE

NEW YORK CITY

5-2-34

PROGRAM

◆

1. Brandenburg Concerto No. I in F major
   for Two Horns, Three Oboes, Bassoon, Solo Violin, Strings and Continuo

   1. Allegro Moderato
   2. Adagio
   3. Allegro
   4. Menuetto
      - Trio I
      - Polacca
      - Trio II
      - Menuetto

      FRED BULDRINI.....Solo Violin
      WILLIAM VACCHIANO.....First Horn (Trumpet)
      STEPHEN PECHA.....Oboe
      FRED FOX.....Horn

2. Passacaglia and Fugue in C minor for Organ
   GEORGE WILLIAM VOLKEL

3. The Peasant Cantata, No. 212 (Reorchestrated by Felix Mottl)

   RUBY MERCER.....Soprano
   GEORGE BRITTON.....Baritone

4. Brandenburg Concerto No. II in F major
   for Trumpet, Flute, Oboe, Solo Violin, Strings and Continuo

   1. Allegro
   2. Andante
   3. Allegro Assai

   EVELYN KLEIN.....Solo Violin
   WILLIAM VACCHIANO.....Trumpet
   FRANCES BLAISDELL.....Flute
   STEPHEN PECHA.....Oboe

ORCHESTRA OF THE JUILLIARD SCHOOL OF MUSIC

5-2-34

BACH FESTIVAL

Second Concert

◆

PROGRAM NOTES

by

ROLAND PARTRIDGE

◆

WEDNESDAY EVENING, MAY 2, 1934

5-2-34

THE "BRANDENBURG" CONCERTOS.....JOHANN SEBASTIAN BACH

Sometime about 1718 or 1719, while Bach was in the service of Prince Leopold of Anhalt-Cöthen, he made the acquaintance of the Margrave of Brandenburg, Christian Ludwig, who was the youngest son of the Great Elector. Just how and where this took place, is problematical; it may have been at the Meiningen court, with which both Bach and the Margrave had relations, or as Spitta suggests, perhaps the Margrave heard Bach with Prince Leopold's musicians at Carlsbad either in 1718 or 1720, when we know that Prince Leopold was "drinking the waters."

The Margrave was a bachelor living both at Berlin and on his estates at Malchow. He was very fond of music, rather extravagant in his tastes and mode of living, and supported his own orchestra.

At any rate he heard Bach play and gave him a commission, in answer to which Bach composed the six "Brandenburg" Concertos. Bach's dedication in French follows:

> "A son altesse royale, Monseigneur Crétien Louis, Margraf de Brandenburg, etc., etc., etc.
>
> Monseigneur,
>
> Two years ago, when I had the honor of playing before your Royal Highness, I experienced your condescending interest in the insignificant musical talents with which heaven has gifted me, and understood your Royal Highness's gracious willingness to accept some pieces of my composition. In accordance with that condescending command, I take the liberty to present my most humble duty to your Royal Highness in these Concerti for various instruments, begging your Highness not to judge them by the standards of your own refined and delicate taste, but to seek in them rather the expression of my profound respect and obedience. In conclusion, Monseigneur, I most respectfully beg your Royal Highness to continue your gracious favor toward me, and to be assured that there is nothing I so much desire as to employ myself more worthily in your service.
>
> With the utmost fervor, Monseigneur, I subscribe myself,
> Your Royal Highness's most humble and most obedient servant,
>
> Cöthen, 23 March, 1721." Jean Sebastian Bach.

It is rather interesting to observe how time has reversed the relative positions of the two men, for the Margrave's chief claim to fame today are these concertos "so humbly" dedicated to him! We don't know how he regarded these works, for though most of the musical works in his library were carefully catalogued, Bach's manuscripts were not entered in the list. Nor is it certain that they were ever performed at Berlin. Bach sent an especially carefully prepared set of manuscripts, which may perhaps indicate that he regarded this commission of considerable importance. He also kept a set for himself, and Terry has found some evidence which shows that they were given at Cöthen, perhaps before the copies were sent to the Margrave at Berlin.

These "Brandenburg" Concertos follow the form, much liked in the Eighteenth Century, of the ***concerto grosso.*** This was an orchestral composition in several movements, played by a small group of solo instruments (the ***concertino***) accompanied by a full or stringed body of instruments (the ***tutti***). The contrast thus gained, of setting off the ***concertino*** from the ***tutti,*** is an essential indeed, perhaps the outstanding feature of this form.

Toward the latter part of the Seventeenth Century, and up to the time of Bach, the custom was to allot the ***concertino*** to two violins and a violoncello. Eleven of the twelve "Grand Concertos" of Handel have this combination (No. VII has no solo passages), as is the case with Corelli's Concerti Grossi. Bach, however, did not hesitate to depart from custom, and each one of these six has a different group of soloists, amply illustrating the freedom and independence of Bach's ideas on instrumentation.

BRANDENBURG CONCERTO No. 1, in F major

This Concerto bears the autograph title: "Concerto I Mo. à 2 corni da caccia, 3 Hautb. è Bassono, Violino piccolo concertato, 2 Violini, una Viola e Violoncello, col Basso Continuo."

Originally it will be noticed that several of these instruments are not customary ones: the "bassono" was undoubtedly a relation of the bassoon, and the "violino piccolo" was smaller and tuned higher than the regular violin.

This first of the "Brandenburg" concertos is also distinctive in having a more numerous ***concertino,*** as well as the fact that there are no special subjects for each solo instrument as was the usual procedure.

I. Allegro, F major, ***alla breve***
   Fuller-Maitland praised this movement for the great unity which Bach obtained by great economy of thematic material. Practically all the movement can be derived from some part of the first bar. Bach later transferred this music to Cantata No. 52.

II. This movement ***"adagio e sempre piano,"*** D minor
   is in triple time. Its melody occurs first in the oboe. Spitta calls it "one of the most impassioned songs of woe ever written."

III. Allegro, 6-8 time, F major
   The "violino piccolo" is the solo instrument and there is some "dialoguing" with the first horn and first oboe. A couple of bars, adagio, break the movement, which then continues in the earlier rhythm. Bach also transferred this movement to a later composition

IV. In the minuet, F major
   which forms the finale of the work, the rhythmic figure of the horns is from the preceding movement, and the theme is given to the oboes and violins, with imitations by basses and bassoon. There are three trios in this section.

PASSACAGLIA AND FUGUE, in C minor, for Organ

Bach originally wrote the Passacaglia for a two-manual clavicembalo with pedals. It was rewritten for the organ during the latter part of his stay at Weimar—that is, before 1717. A towering monument as to form, it consists of two huge movements built on the possibilities of a single theme.

The first movement Bach entitles "Passacaglia." This word, according to Larousse's Encyclopedia, was a Spanish term that came into France after operas were introduced there. It meant "pasar por las calles," "passe-rue" in French (to go through the streets), in which case it may have been originally a street song or dance, perhaps by itinerant musicians. This derivation would tend to be confirmed by Walther's Lexicon, where it is translated "Gassenhauer."

Its early musical use was to signify a Spanish or Italian dance in slow, stately triple time, with a short, constantly repeating bass theme. Hence it became a piece of music constructed on a recurring bass figure. As regards this use of the bass, efforts have been made to distinguish it from the chaconne, some holding that in the latter the theme could occur in any voice, and in the former (the passacaglia) only in the bass. However, Mattheson (in Vollkommener Kapellmeister, 1739) states that it was the chaconne that had the theme always in the bass, which would confirm Bach's title of Passacaglia, for he uses the theme above, as well as in the bass. A better distinction perhaps would be a more contrapuntal quality in the passacaglia, and a more harmonic nature for the chaconne. Mattheson adds that while chaconnes could be sung, such was not the case with passacaglias. The great "Crucifixus" of the Mass in B minor, and the "Lament" in Purcell's "Dido and Aeneas" are chaconnes in this sense—i. e., sung chaconnes.

In Bach's Passacaglia the eight-bar theme is given out at once (C minor, 4-4 time) by the pedals alone. Then with this theme Bach constructs twenty variations. The first half of the theme, which later is one of the subjects of the fugue, was borrowed by Bach from a "Trio en Passacaille" by André Raison (c. 1650-1720), a Parisian organist-composer.

5-3-34

JUILLIARD SCHOOL OF MUSIC
GRADUATE SCHOOL

SEASON 1933-1934

◆

BACH FESTIVAL

ALBERT STOESSEL, Conductor

◆

Third Concert

THURSDAY EVENING, MAY 3, 1934, at Eight-thirty o'clock

JUILLIARD CONCERT HALL

◆

130 CLAREMONT AVENUE
NEW YORK CITY

5 - 3 - 34

PROGRAM

◆

1. Brandenburg Concerto No. 5 in D major
   for Piano, Flute, Violin, and Strings
   1. Allegro
   2. Affetuoso
   3. Allegro

   ERNEST HUTCHESON.....Piano
   GEORGES BARRERE.....Flute
   ALBERT STOESSEL.....Violin

   EDGAR SCHENKMAN Conducting

2. Brandenburg Concerto No. 6 in B-flat major
   for Violas, 'Cellos, and Basses
   1. Allegro
   2. Adagio, ma non tanto
   3. Allegro

3. Fantasia and Fugue in G minor for Organ

   HUGH PORTER

4. Brandenburg Concerto for Strings
   1. Allegro
   2. Adagio
   3. Allegro

5. Brandenburg Concerto No. 4 in G major
   for Solo Violin, Two Flutes, Strings, and Continuo
   1. Allegro
   2. Andante
   3. Presto

   MARJORIE FULTON.....Solo Violin
   JOHN PETRIE.....Flute
   ROBERT BOLLES.....Flute

ORCHESTRA OF THE JUILLIARD SCHOOL OF MUSIC

5-3-34

BACH FESTIVAL

Third Concert

◆

PROGRAM NOTES

by

ROLAND PARTRIDGE

◆

THURSDAY EVENING, MAY 3, 1934

5-3-34

"BRANDENBURG" CONCERTO No. 5, in D major

This concerto is notable for the brilliant solo part given to the clavier. There are numerous directions written in for expression; for example, the word "cantabile" occurs frequently.

The original title, "Concerto 5to. a une Trâversiere, une Violino principale, une Violino è una Viola in ripieno, Violoncello, Violone, è Cembalo concertato." As J. A. Fuller-Maitland remarks, "It is not given to many people to devise a title like this, that succeeds in being incorrect in two languages at once."

I. The spirited beginning of the strings (there are no second violins) contains the material for the whole movement. The main theme is for the ***tutti.*** Flute and violins often echo one another. The clavier has rushing scale passages, and often carries on alone, until the main theme comes back for the close. The clavier part is so prominent that it is hard to resist believing that Bach wrote it for himself.

II. The slow movement, B minor, ***affettuoso,*** is for the three soloists alone, above a clavier bass. Fuller-Maitland thinks that the modern piano is less satisfactory than the old harpsichord for this concerto, in that the latter "does not . . . contrast violently with the orchestral instruments." The movement ends in a merry mood.

III. Allegro, 6-8 time, in three sections, after the pattern of the Italian ***da capo*** aria. The first, which is completely repeated for the third, is fugal; and the second section contains a subsidiary theme of exceptional melodic charm.

"BRANDENBURG" CONCERTO No. 6, in B-flat major

The sixth and last of the Brandenburg Concertos was composed originally for two violas, two viole da gamba, 'cello, and bass.

The viola da gamba, recently nearly obsolete, is now occasionally played at concerts of old music. It was a leg-viol, in appearance like the violoncello (except for a flat back and a very slightly different shape), and had six or seven strings. Gambas and other viols were still much used in orchestras of the period of Bach and Handel. Parry has pointed out how the group of solo instruments in No. 6 mysteriously counterparts the group of No. 3 (three violins, three violas, and three 'celli).

I. Allegro, B-flat major, 2-2. The two violas give out the main theme in the form of a canon, which is then carried on with slight rhythmic changes by the other instruments.

II. Adagio ma non troppo, E-flat major, 3-2. The subject is a ***cantabile*** theme for the two violas, treated fugally, and developed with impressive nobility. The gambas are not used.

III. Allegro, B-flat major, 12-8, is built on a pulsating gigue theme.

FANTASIA AND FUGUE, in G minor, for Organ

This great and well-known work was one of the last works Bach composed at Weimar. It is generally agreed that the fugue is connected with Bach's journey to Hamburg in 1720. At that time candidates were heard in competition for the position of organist at the Jakobkirche, and Bach was heard at the Catharinekirche. This explains why Bach used the form of a free fantasia, a form particularly beloved and utilized by North German organ composers.

There seems to be no doubt also that on this visit Bach played the fugue to Reinken, and that he desired to please the old man by having the subject bear a close relation to the opening of the latter's fifth Sonata.

Mattheson in 1731 published in his "Grosse Generalbass-Schule" a subject which had been given to an organ candidate, saying, "the subject was familiar and the player who first used it with success well-known." With slight variations the subject and counter subject are those of this fugue in G minor. Sweitzer says that one authority explains the discrepancy by claiming that Mattheson changed the themes somewhat to make them conform to the rules of academic counterpoint, in which the subject must not exceed the range of an octave. "The popularity of this great 'G minor' (even in the most unlikely quarters) is easily understood. In melody and rhythm the subject is one of the most attractive ever devised, and its treatment is marked by a clarity and finish that defy criticism." (Harvey Grace)

"BRANDENBURG" CONCERTO No. 3, in G major

"Concerto 3zo a tre Violini, tre Violi, e Violoncelli col Basso per il Cembalo."

The first movement in a slightly different form was used by Bach for the opening "Sinfonia" of the church cantata, No. 174, "Ich liebe den Höchsten."

"The two movements make up a composition that is surely without rival as the expression of a frank and fearless joy, a joy from which every-day mirth is not excluded." (J. A. Fuller-Maitland)

I. G major, 2-2. The strings, divided into three groups, give out an exhilarating theme. The movement consists of developments in many forms of portions of this theme. Spitta thought that the middle portion of this first movement was "as fine as anything in the whole realm of German instrumental music." In the original score there is a transitional measure with two big chords ***adagio.*** They give the feeling of B major and apparently are placed there to give a contrast of key before starting the second movement, also G major. At this place some conductors have inserted other slow movements of Bach for the sake of contrast.

5-5-34

JUILLIARD SCHOOL OF MUSIC
GRADUATE SCHOOL

SEASON 1933-1934

◆

BACH FESTIVAL

ALBERT STOESSEL, Conductor

THE PASSION ACCORDING TO ST. MATTHEW
(Unabridged)

◆

Fourth Concert (in Two Sessions)

SATURDAY, MAY 5, 1934, at Five-thirty and Eight-thirty o'clock

JUILLIARD CONCERT HALL

◆

130 CLAREMONT AVENUE
NEW YORK CITY

5-5-34

VOCAL SOLOISTS

MARVEL BIDDLE ..... Soprano
MARTHA DWYER ..... Soprano
HELEN VAN LOON ..... Soprano
HELEN FURNUM ..... Soprano
PAULINE PIERCE ..... Contralto
RISÉ STEVENS ..... Contralto
ALLEN STEWART ..... Tenor
WILLARD YOUNG ..... Tenor
JULIUS HUEHN ..... Baritone
RODERIC CROSS ..... Bass
GEAN GREENWELL ..... Bass

INSTRUMENTAL SOLOISTS

HARRY GLICKMAN, JOSEPH KNITZER ..... Violin
HARRY FUCHS ..... 'Cello
FREDERICK WILKINS, ROBERT BOLLES ..... Flute
STEPHEN PECHA, CARLOS MULINEX ..... Oboe
VIOLA PETERS, GREGORY ASHMAN ..... Cembalo
GEORGE WILLIAM VOLKEL ..... Organ

◆

PROGRAM

PART I

1. CHORUS ..... Come, ye daughters
2. RECITATIVE (Tenor and Bass) ..... When Jesus now had finished
3. CHORALE ..... O blessed Jesu
4. RECITATIVE (Tenor) ..... Then assembled the chief priests
5. CHORUS ..... Not upon the feast
6. RECITATIVE (Tenor) ..... Now, when Jesus was in Bethany
7. CHORUS ..... Wherefore wilt thou
8. RECITATIVE (Tenor and Bass) ..... And Jesus, perceiving it
9. RECITATIVE (Alto) ..... Thou dear Redeemer
10. ARIA (Alto) ..... Grief and pain
11. RECITATIVE (Tenor and Bass) ..... Then one of the twelve
12. ARIA (Soprano) ..... Only bleed
13. RECITATIVE (Tenor) ..... Now on the first day
14. CHORUS ..... Where wilt thou
15. RECITATIVE (Tenor and Bass) AND CHORUS ..... He said: Go ye into the city
16. CHORALE ..... The sorrows Thou art bearing
17. RECITATIVE (Tenor and Bass) ..... He answered them
18. RECITATIVE (Soprano) ..... Although my eyes with tears
19. ARIA (Soprano) ..... Never will my heart refuse Thee
20. RECITATIVE (Tenor and Bass) ..... And when they had sung a hymn
21. CHORALE ..... Acknowledge me, my Keeper
22. RECITATIVE (Tenor and Bass) ..... Peter answered eagerly
23. CHORALE ..... Here will I stay beside Thee
24. RECITATIVE (Tenor and Bass) ..... Then Came Jesus with them
25. SOLO (Tenor) WITH CHORUS ..... O Grief
26. SOLO (Tenor) WITH CHORUS ..... I would beside my Lord
27. RECITATIVE (Tenor and Bass) ..... And He went a little farther
28. RECITATIVE (Bass) ..... The Saviour falls before His Father kneeling
29. ARIA (Bass) ..... Gladly will I, all resigning
30. RECITATIVE (Tenor and Bass) ..... And He came to the disciples
31. CHORALE ..... Now may the will of God
32. RECITATIVE (Tenor and Bass) ..... And again He came
33. DUET (Soprano and Alto) WITH CHORUS ..... Alas! my Jesus now is taken
34. RECITATIVE (Tenor and Bass) ..... And, behold, one of them
35. CHORALE ..... O man, bewail thy sin so great

PART II

36. ARIA (Alto) WITH CHORUS ..... Ah! now is my Jesu gone
37. RECITATIVE (Tenor) ..... And they that had laid hold
38. CHORALE ..... The ruthless world
39. RECITATIVE (Tenor and Bass) AND CHORUS ..... Yea, though many false witnesses
40. RECITATIVE (Tenor) ..... He will not speak
41. ARIA (Tenor) ..... Behold! Behold!
42. RECITATIVE (Tenor and Bass) AND CHORUS ..... And the high priest answered
43. RECITATIVE (Tenor) AND CHORUS ..... Then they began to spit in His face
44. CHORALE ..... Who could so rudely smite Thee
45. RECITATIVE (Soprano, Tenor and Bass) AND CHORUS ..... Peter was sitting without
46. RECITATIVE (Tenor and Bass) ..... And Peter then began to curse
47. ARIA (Alto) ..... O pardon me, my God
48. CHORALE ..... Though my feet from Thee have wandered
49. RECITATIVE (Tenor and Bass) AND CHORUS ..... And when the morning came
50. RECITATIVE (Tenor and Two Basses) ..... And he cast down the silver pieces
51. ARIA (Bass) ..... Give me back my dearest Master
52. RECITATIVE (Tenor and Bass) ..... And they took counsel together
53. CHORALE ..... Commit thy ways, O Pilgrim
54. RECITATIVE (Soprano, Tenor and Bass) AND CHORUS ..... Now upon that feast
55. CHORALE ..... What wondrous punishment
56. RECITATIVE (Tenor and Bass) ..... The governor answered
57. RECITATIVE (Soprano) ..... He hath done only good to all
58. ARIA (Soprano) ..... From love unbounded
59. RECITATIVE (Tenor and Bass) AND CHORUS ..... Then cried they out
60. RECITATIVE (Alto) ..... Look down, O God
61. ARIA (Alto) ..... Are my weeping and my wailing
62. RECITATIVE (Tenor) AND CHORUS ..... Then straightway the soldiers
63. CHORALE ..... O Head, all bruised and wounded
64. REC.TATIVE (Tenor) ..... And after making sport of Him
65. RECITATIVE (Bass) ..... Yea, truly to the cross
66. ARIA (Bass) ..... Come, blessed cross
67. RECITATIVE (Tenor) AND CHORUS ..... And when they came unto a place
68. RECITATIVE (Tenor) ..... He was reviled also
69. RECITATIVE (Alto) ..... Ah, Golgotha
70. ARIA (Alto) WITH CHORUS ..... Look where Jesus beckoning stands
71. RECITATIVE (Tenor and Bass) AND CHORUS ..... And from the sixth hour
72. CHORALE ..... When I too am departing
73. RECITATIVE (Tenor) AND CHORUS ..... And then, behold! the veil of the temple
74. RECITATIVE (Bass) ..... At eventide, cool hour of rest
75. ARIA (Bass) ..... Cleanse thee, O my soul
76. RECITATIVE (Tenor and Bass) AND CHORUS ..... And Joseph took the body
77. RECITATIVE (Soprano, Alto, Tenor, Bass) WITH CHORUS ..... And now the Lord to rest is laid
78. CHORUS ..... In deepest grief

◆

CHORUS OF THE ORATORIO SOCIETY OF NEW YORK

CHORISTERS OF ST. THOMAS EPISCOPAL CHURCH
(Courtesy of Dr. T. Tertius Noble)

ORCHESTRA OF THE JUILLIARD SCHOOL OF MUSIC

5-5-34

BACH FESTIVAL

Fourth Concert

THE PASSION ACCORDING TO ST. MATTHEW
(Unabridged)

◆

PROGRAM NOTES

by

ROLAND PARTRIDGE

◆

SATURDAY, MAY 5, 1934

5-5-34

THE PASSION ACCORDING TO ST. MATTHEW

The St. Matthew Passion and the Mass in B minor are without doubt Bach's two greatest monuments in sacred music. Besides this Passion there exists only one other, which is of unquestioned authenticity (the St. John). He undoubtedly wrote several more; five are listed in the earliest catalogue of his works (compiled in 1754, four years after his death), though this is not unimpeachable evidence.

On Bach's autograph score the title is inscribed thus: "Passio Domini nostri J. C. secundum Evangelistam Mattaeum."

Although first performed on Good Friday, April 15, 1729, at St. Thomas's, we know that Bach had been at work on it in 1728. Picander wrote the libretto in 1728, also in November of that year Bach used some of his already composed Passion music in the "Trauerode," written upon the death of his friend and patron, Prince Leopold of Anhalt-Cöthen. There is no known evidence that the St. Matthew Passion was ever repeated in its earliest version. The work must have gripped Bach's imagination, for he altered and extended it, and it was performed in its final form sometime near 1740.

What impression was made on the occasion of the first performance in 1729 is unknown; probably not a deep one. Friedrich Melchior Grimm, later one of the four or five ablest dramatic and literary critics in France during the Eighteenth Century, was a student at the University of Leipzig for several years before 1744, under Ernesti and Gottsched, both of whom were connected with Bach. Yet when the writer of these program notes collected the numerous musical references and criticisms in the 16 volumes of the "Correspondence litteraire," by Grimm, he found not a single reference to J. S. Bach. The "great Bachs" were Johann Sebastian's sons. The revised version was performed at Leipzig, even after Bach's death. It was not until a century after its first inception that it was heard elsewhere—first at Berlin in 1829, through the efforts of Mendelssohn, who also conducted. The audiences then received the work with devotion and enthusiasm.

The performance at this Festival is believed to be the first in New York City without cuts, although it has been given frequently in shortened versions. Last year the Juilliard Graduate School (which for several seasons previously had given the "Art of Fugue," as scored by Graeser) gave the work with the "Leipzig" cuts, and with forces roughly approximating those available to Bach.

It has been the time-born custom from the Fifteenth Century to sing the Passion story during Holy Week at Leipzig. The old form was a very conservative plain song type, and not particularly dramatic. It was not until 1721, just before Bach's arrival, that a Passion of the new dramatic type was introduced: The Passion according to St. Mark by Johann Kuhnau, who was the predecessor of Bach as Cantor.

It is thought that the text, as set by Bach, was planned or sketched out by him in detail—the actual poem afterwards being written by Picander (the pseudonym for Christian Friedrich Henrici), probably in co-operation with Bach. This is assumed from the many close similarities with the poetic ideas of Salomo Franck, Bach's librettist at Weimar.

Sweitzer has pointed out the striking simplicity and ingenuity of the dramatic plan. It is in two parts—done thus in order that the sermon might occupy the central place in the service. These two parts can be divided into little scenes or pictures.

These are marked out by the stopping of the narration, and then the portion just recounted from the Bible is used as the subject for a short meditation. This is generally accomplished in an aria, preceded by an arioso-like recitative. At minor resting points the Christian spectators of the drama give expression to their feelings in chorale verses. Bach, himself, probably chose the particular chorales for the various places, a task which he accomplished with the finest taste.

Sweitzer and Terry find some twenty-four of these scenes, with a prologue to each half of the work: 12 smaller scenes indicated by chorales and 12 larger ones marked by arias. As with the Mass in B minor, Bach here reveals his consummate mastery of form on a panoramic scale. Few indeed have been his peers in this respect; we think of Handel, Beethoven, and Wagner, of the frescoes of Da Vinci, Raphael, and Michaelangelo. (Perhaps the best short guide to the dramatic scheme is Terry's small booklet on the St. Matthew Passion in the Oxford "Musical Pilgrim" series.)

The composition calls for a double chorus, with a third made up of boys' voices, for two orchestras (one for each chorus), solo singers, solo instrumentalists, harpsichord, and organ. The number of performers available to Bach was about 34 singers and roughly an equal number of instrumentalists, exclusive of the organ and harpsichords.

We naturally wonder about the quality of those early Leipzig performances. Bach seems to have had no illusions as to the inadequacy of his forces in performance. Vivid as were the conceptions within his own mind, the human material that set them forth can hardly have risen to his vision. There exists his report to the Town Council asking for additional performers.

The year of the St. Matthew Passion he was appointed conductor of the Telemann Singing Society, a University Organization devoted to the performing of instrumental and secular music. From it he may have had help in the Passion service. This might indicate why the score calls for a *double* string orchestra.

It is difficult, and perhaps unfair to the work as a whole, to pick out movements for special mention. For an excellent and penetrating discussion (although a short one), the reader is referred to the chapter in Parry's, "Johann Sebastian Bach."

4-29-35

JUILLIARD SCHOOL OF MUSIC
GRADUATE SCHOOL

SEASON 1934-1935

✧

BACH-HANDEL FESTIVAL

First Concert

MONDAY EVENING, APRIL 29, 1935
at Eight-thirty o'clock

✧

GEORGE FREDERICK HANDEL PROGRAM

ALBERT STOESSEL, Conductor

✧

JUILLIARD CONCERT HALL
130 Claremont Avenue
NEW YORK, N. Y.

4-29-35

PROGRAM

1. Concerto Grosso in F major, Op. 6, No. 2

   Andante larghetto
   Allegro
   Largo
   Allegro, ma non troppo

   ALICE ERICKSON, MARJORIE FULTON ..... Solo Violins
   ELEANOR ALLER ..... Solo Violoncello

2. "Israel in Egypt"—A Sacred Oratorio

   1. Recitative ..... Now there arose a new King over Egypt
      Chorus ..... And the children of Egypt sighed
   2. Recitative ..... Then sent He Moses
      Chorus ..... They loathed to drink
   3. Chorus ..... He spake the word
   4. Air (Alto) ..... Their land brought forth frogs
   5. Chorus ..... He gave them hailstones
   6. Chorus ..... He sent a thick darkness
   7. Chorus ..... He smote the first born of Egypt
   8. Chorus ..... He rebuked the Red Sea
   9. Chorus ..... He led them through the deep
   10. Chorus ..... But the waters overwhelmed their enemies
   11. Chorus ..... And Israel saw that great work

Intermission

   12. Duet (Two Sopranos) ..... The Lord is my strength
   13. Chorus ..... The depths have covered them
   14. Duet (Two Basses) ..... The Lord is a man of war
   15. Air (Tenor) ..... The enemy said
   16. Air (Alto) ..... Thou shalt bring them in
   17. Chorus ..... The Lord shall reign
   18. Recitative ..... And Miriam the Prophetess
   19. Chorus ..... Sing ye to the Lord

Soloists

MARVEL BIDDLE ..... Soprano
MARTHA DWYER ..... Soprano
LUCILLE BROWNING ..... Contralto
ROLAND PARTRIDGE ..... Tenor
HAROLD BOGGESS ..... Baritone
MACK HARRELL ..... Baritone

ORCHESTRA OF THE JUILLIARD SCHOOL OF MUSIC

CHORUS OF THE ORATORIO SOCIETY OF NEW YORK

ARTHUR PLETTNER ..... Cembalo
GEORGE VOLKEL ..... Organ

Steinway Piano

4-29-35

BACH-HANDEL FESTIVAL

First Concert

▪

PROGRAM NOTES

by

ROLAND PARTRIDGE

▪

MONDAY EVENING, APRIL 29, 1935

BACH AND HANDEL

To music lovers, this year, 1935, takes on a special significance because of its reflections of the great past of musical history. These include Tallis, Schütz and Domenico Scarlatti. But even more especially it reminds us that two and one-half centuries ago were born two of the real titans of music, Johann Sebastain Bach, and George Frederick Handel.

Were there time and space, how tempting it would be to compare and reflect upon the contrasting career of these two Saxons. The material is worthy of, and lends itself to the biographical methods of Plutarch in his "Parallel Lives."

We may only say, as a broad generalization, that each was complementary to the other, moving as two stars along different orbits; the two together dominating the musical heavens of their time. Handel, supreme in dramatic music (opera and oratorio) and vocal forms: the true culmination of the great Italian tradition; while Bach, who cultivated religious music and instrumental forms, can be said to represent the flowering of the preceding German tradition.

Both were born in Saxony, not far from each other, and in the same year, yet never met each other. Handel's career was one of vivid color and contrasts: a world figure, born a German, but died a naturalized English citizen, and was buried in Westminster Abbey among England's most esteemed sons. Bach, on the other hand, never left Germany, traveled but little, was not widely known, and led a comparatively uneventful life in provincial Leipzig. The difference in esteem held by the circles in which each moved is striking: Handel, the lion of London, Bach the overworked Cantor of St. Thomas's, beset by the Beckmesser-like, though well-meaning Burghers of Leipzig. This cannot be better brought out than by the strange coincidence that in the very year, 1733, when Handel refused a proffered Doctor of Music degree from Oxford, because his musicianship commanded the respect that was his due, Bach sought a title of Kapellmeister at Dresden (and as a proof of his ability and craftsmanship dispatched thence a portion of the great Mass in B minor) in order to obtain at Leipzig that regard which was vexatiously withheld from him.

CONCERTO GROSSO IN F MAJOR, OP. 6, No. 2....GEORGE FREDERICK HANDEL

This is the second of a set of twelve concerti grossi composed by Handel during October of 1739. He had already had six published as Opus 3, and several others had been composed and performed, but were published later. So rapidly did he work at these twelve that each one was turned out in about a day.

The holograph of number two bears the date October 4, 1739, yet it was not until April of the next year that it was published with the other eleven:

> "Twelve Grand Concertos for Violins, etc., in seven parts composed by Mr. Handel. Opera Sexta. Printed for J. Walsh."

In spite of the simplicity of material—strings only—Handel achieves effects of grandeur relieved by touches of exquisite lightness and grace, variety of color and feeling, and an ingenious arrangement of movements.

Romain Rolland insists that Handel's instrumental music has the nature of constant improvisation, and should give off that kind of excitement. Rolland also believed that when Handel was in Rome in 1708, he must have been impressed by Corelli's works in this field. Some of Handel's concerti grossi were written as early as 1710.

This concerto is placed among Handel's finest masterpieces by both Rolland and Leichtentritt. Comparisons have often been made with Beethoven's Pastoral Symphony: there is the same tonality, and similar suggestions of the reverie induced by a warm summer's day.

ISRAEL IN EGYPT

In order fully to appreciate the importance of Handel's "Israel in Egypt," one should try to visualize its position in the history of the oratorio. Briefly summed up, it can be regarded as the ultimate in those methods that Handel developed which finally distinguish his oratorios from his operas. That is why Romain Rolland calls it the "most gigantic effort ever made in oratorio," and Professor Cole says it is the "most perfect example of choral oratorio."

The oratorio as a musical form is often regarded as beginning with Cavaliere's work around 1600. Nearly a century later Carissimi's compositions at Rome were considered the standard. Their distinguishing marks included an Italianate suavity of melody and outline, and in them the chorus was subordinate to the vocal solo. It was from these developments that Handel greatly extended the form of oratorio: in fact, he really originated it in our modern sense of the word.

It should be remembered that Handel actually spent most of his life in the world of opera, as composer and impresario, until its politics and intrigue made him bankrupt. Only then was he driven to the writing of those oratorios, which are now the chief basis of his reputation. His long association with opera is seen in these later works—their direct and dramatic expression, their incisive outlines, and wonderful contrasts are quite unlike anything of the earlier Italians. And the epic utterances of his choruses are found in no operas of the period. Thus, at first, Handelian English oratorio was a type peculiar to itself, different not only from the Italian but also from the German type. The Germans used the word only in connection with religious church music to signify a cantata (as Bach's "Christmas Oratorio"), or a setting of the Passion. Handelian oratorio was not at all church music, but "entertainment," and theatrical at that, for it was performed in theatres, not cathedrals. It was not acted out like opera, however. Handel soon realized that, freed from the necessity of memorizing and acting, the chorus could be much more effective. He made the most of his opportunity, utilizing his contrapuntal skill with a clarity and an emotional impact that practically created a new musical form.

"Israel in Egypt" is the logical culmination of this idea. Here the chorus, expanded to eight parts, has practically become the entire dramatic protagonist. As Streatfield so well puts it (page 278): "The possibilities of choral music as a means of expression are practically exhausted in Israel. Nothing like it had been attempted before its day, nor has been attempted since . . . a combination of massive grandeur and picturesque force, it stands alone."

It would be interesting if we could trace the relationships between the circumstances immediately surrounding its composition and the influences that led to his undertaking an epic on such monumental lines. Exactly why he carried out the work is not known. His affairs were in a perilous state. A year earlier he had suffered a paralytic stroke caused by overwork and worry. In the first part of 1738 his operatic ventures were a financial ruin. Yet he wisely took a vacation. That his popularity must still have been enormous, is attested by the erection of his statue at Vauxhall Gardens.

July found him starting "Saul," and apparently full of other oratorio schemes, for Charles Jennens (one of the most remarkable men in London society and often a sort of librettist to Handel) writes in a letter, September 19, 1738: "Mr .Handel's head is more full of maggots than ever."

The end of "Saul" is dated September 27, and four days later he plunged into "Israel." The text was taken from Exodus, and was completed on October 20. The second part was written first, evidently intended as a cantata or anthem. Realization of the vast possibilities of the material led to the adding of a first part. The subject is colossal and the treatment no less so. Its vastness and the backward order of conception invite comparison with Wagner's "Ring."

"Saul" had its first performance in January, 1739, but "Israel" was not produced until April 4. The former was regarded as a moderate success, while "Israel in Egypt" was so coldly received that its third performance was nearly cancelled and then only given "shortened and intermixed with songs." (So read the advertisement; the "songs" were interpolated Italian operatic arias.) The public, who still considered Italian opera the best form of music could hardly be expected immediately to accept a work so lacking in the personal element, and with such small scope for the display of brilliant solo singing. (Handel's Italian singers usually refused to sing in his oratorios.)

This work also brings up the much debated controversy of Handel's so-called plagiarism. Nobody seriously criticises his use in a given work of material originally from some other work of his own. Most composers have done this to some degree: Gluck even more than Handel, Bach, Haydn, Mozart, Beethoven, Schubert and Brahms, to name a few. It is a different thing, however, when we find Handel incorporating themes and even a whole movement from another composer's work when it suited his purpose. Handel's borrowings in "Israel" are more extensive than in any other of his important scores. In this respect "Israel" is really a gigantic pasticcio, yet it seems to have complete unity. It should be remembered that every public performance of one of Handel's larger works during his lifetime was for the entertainment of the public, and partook of the pasticcio, with music freely interchanged and interpolated. The tremendous speed of its composition (about eleven days for the second part and five days for the first part) may have been a factor, though we can find no good reason for the hurry—it was not performed until months later. In almost all cases it has been shown that Handel altered the material, thus transforming it to his own ends. This recalls the master painters of the Renaissance whose method was to "finish" and complete the work of assistants employed in their ateliers. There is, of course, no question of Handel's genius; any more than in the case of the ideas which Wagner took from Liszt. One suggested explanation lies in

the coincidence that most of the plagiarisms occur within a few years after his stroke of paralysis: Handel found it harder to get started on a new work, and used these borrowings as a point of departure. This question will probably never be settled to everyone's satisfaction. The most exhaustive treatment of it is Sedley Taylor's, "Indebtedness of Handel to works by other Composers" (Cambridge, 1906).

The work starts at once—there is no overture—with the tenor recitative: "Now there arose a new King in Egypt which knew not Joseph." Immediately the lamentation of the Israelites over the cruelties of the Egyptian bondage is heard—a powerful double chorus.

A series of movements describe the plagues. Handel here makes one of the earliest efforts *on a large scale* to suggest natural or non-musical phenomena by musical means: storms, jumping of frogs, buzzing of flies, etc. His effects are surprisingly modern considering the state of music of his time. A whole string of great composers have followed in his footsteps in attempting imitative music; Haydn in "The Creation," Mozart in the "Lavrymosa" from the "Requiem," and Beethoven in many works. Most of the composers of the nineteenth and twentieth centuries have contributed to the carrying on of such efforts. One must not, however, think that Handel had no predecessor in this respect. There were many: Kuhnau in his biblical sonatas; some of the French clavecinists; many composers of early opera and dramatic madrigals such as Vecchi and Monteverdi; the Sixteenth Century French Chanson often included bird cries, street cries, and battle effects; nor should we forget the call of the cuckoo in "Sumer is icumen in."

First there is the plague of the water turning into blood ("They loathed to drink the river"). This is a fugal chorus describing the nauseating effects visited upon the Egyptians. In the use of diminished sevenths and passages of descending semitones we can easily sense their shudder of disgust.

The epically painted exordium of "He spake the word" leads us to a world transformed by flies and locusts, and later by frogs. The sound-effects of the insects and the hopping of the frogs is set forth in the orchestral accompaniment with disarming naiveté.

Next is the famous dramatic double chorus, "He gave them hailstones." Its effective orchestral introduction evokes the approaching storm until it is on top of us—a small cataclysm. The means used are almost ludicrously simple, but they never miss fire. Handel borrowed from a "Serenata" of Stradella here, but it took the Saxon's genius to realize the "terribilità" that could be extracted from the musical ideas. The storm passes, succeeded by a murky gloom; vague, uncertain tones are heard, and the cries of the desolate and bewildered people. This is suddenly changed into an energetic certainty of utterance, "He smote all the first born of Egypt." Thus the swift vengeance of the Most High. Chorley called this "a fiercely Jewish" chorus, "a touch of Judith, of Jael, of Deborah in it—no quarter, no delay, no mercy for the enemies."

The next sections are devoted to the passing through the Red Sea. In "He led them through the deep," material is used from one of Handel's earlier works, a Latin setting of Psalm CX, for soli and five-part chorus, composed in 1707. He has kept the same fugal subjects but treated them quite differently.

The jubilant "But the waters overwhelmed their enemies," was originally an aria in one of the Chandos anthems, "The Lord is my light." Note the close similarity of text both referring to the waters, for in the Chandos anthem it is "It is the Lord that ruleth the sea."

Part II is called the "Song of Moses." The duet for two Israelite women (two sopranos) is a greatly improved version of a duet in the Latin "Magnificat," attributed to Erba. From this same "Magnificat" material appears in the following two double choruses. The second of the two contains (starting at bar 15) a good specimen of Handel's contrapuntal powers in which the double chorus is used in the style of the concerto grosso with much canoning and dialoguing.

The duet for two basses, "The Lord is a man of war," is one of Handel's most famous duets. Yet much of it is refashioned with the greatest skill from the above Latin "Magnificat" and from a "Te Deum" of Urio. The dotted figure in the accompaniment is from Urio's work, yet fits in the whole perfectly. Each bass vies with each other to express a crescendo of joy at the defeat of the Egyptians.

The tenor aria has the thundering spirit of the vigorous text, yet it is written with elegant contours. The alto solo, on the other hand, is more pleasingly euphonious and tender in spirit.

The work closes with a fitting climax in an astounding double chorus, with Miriam's rapturous triumphal song. Vigorous polyphonic and sonorous antiphonal effects are worked out in Handel's very direct, energetic and masculine manner—a true paean of exultation.

Though at first received coldly, in the course of the nineteenth century this oratorio became very popular. In 1883, Rockstro wrote, "The general consensus of artistic criticism points to "Israel in Egypt" as the most sublime and masterly, if not the most generally attractive oratorio that ever was written" (page 220).

However, in New York City, performances in the last thirty-five years have been very few. Search in the records at the New York Public Library and numerous personal inquiries yielded this writer no trace of any major performance with orchestra since 1900. It has been given, as a whole or in part, in several churches with organ: such as at the First Presbyterian Church under Dr. Carl, and at the Free Synagogue under Professor Binder.

5-1-35

JUILLIARD SCHOOL OF MUSIC
GRADUATE SCHOOL

SEASON 1934-1935

✧

BACH-HANDEL FESTIVAL

Second Concert
WEDNESDAY EVENING, MAY 1, 1935
at Eight-thirty o'clock

✧

INSTRUMENTAL WORKS OF BACH AND HANDEL

ALBERT STOESSEL, Conductor

✧

JUILLIARD CONCERT HALL
130 Claremont Avenue
NEW YORK, N. Y.

5-1-35

PROGRAM

1. Overture, Polonaise, Double and Badinerie from the Suite in B minor.....J. S. Bach

   GEORGES BARRÈRE.....Solo Flute
   EDGAR SCHENKMAN .....Conducting

2. Trio for Piano, Flute and Violin from "The Musical Offering".....J. S. Bach

   Largo
   Allegro
   Andante
   Allegro

   ERNEST HUTCHESON .....Piano
   GEORGES BARRÈRE .....Flute
   ALBERT STOESSEL.....Violin

3. Suite No. 3 in D.....J. S. Bach

   Grave—Vivace
   Air
   Gavotte
   Bourrée
   Gigue

Intermission

4. Motetto for Solo Soprano and Orchestra.....G. F. Handel

   I. Symphonia
   II. Larghetto
   III. Andante ma larghetto
   IV. Andante
   V. Allegro
   VI. Presto

   JOSEPHINE ANTOINE.....Soprano Solo

5. Concerto Grosso in C major.....G. F. Handel

   Allegro
   Largo
   Allegro
   Gavotte

   HARRY FRIEDMAN }
   ALFRED LUSTGARTEN } .....Solo Violins
   STEPHEN PECHA.....Solo Oboe
   BERNARD GREENHOUSE.....Solo 'Cello

5-1-35

BACH-HANDEL FESTIVAL

Second Concert

▪

PROGRAM NOTES

by

ROLAND PARTRIDGE

▪

WEDNESDAY EVENING, MAY 1, 1935

SUITE IN B MINOR, FOR FLUTE AND STRINGS.....JOHANN SEBASTIAN BACH

In 1717 Bach left Weimar in order to occupy the position of Kapellmeister at the court of the young Prince Leopold of Anhalt-Cöthen. The latter was a very gifted musical connoiseur, as well as an able performer on several instruments. The music at his court was for the most part secular and instrumental, and the young Prince took great pride in its being of the highest quality, often playing himself in the orchestra while Bach conducted. Bach said of him, "He loved music, he was well acquainted with it, he understood it."

Bach was at Cöthen from 1717 to 1723, during which much of his instrumental music was composed: The Brandenburg concertos, three violin concertos, the first part of the well-tempered clavichord, and several of the clavier concertos. It was then also that he wrote the first two of his orchestral suites—he wrote four in all, this one in B minor, usually being designated as No. 2. It is probable that he wrote all four at Cöthen, but Spitta thought the last two belonged to the Leipzig period because of the watermark on the music paper used for the manuscript. In any case, we do know that all four were performed at Leipzig, at the concerts of the Telemann Musical Society, which he conducted from 1729 to 1736.

Bach's autograph title page reads, "H moll Ouverture a 1 flauto, 2 violini, viola, e basso." In each suite there was also the "continuo," or figured bass part, which was generally elaborated at the harpsichord by the conductor, who played and directed at the same time. The flute as a solo instrument enjoyed great vogue in Bach's day, and among its devotees was Frederick the Great, who employed the illustrious Quantz to write some 500 works for that instrument.

Professor Parry observes that in the overtures of these suites, Bach was experimenting in "the most extended form of the French overture . . . the massive opening slow movement, and the movement of fugal or 'canzona' type which followed it." Such was the overture of a Lully opera. Here the short, vigorous fugue in four voices, allegro, is for the flute and strings, followed by a slow episode again. The overture was always musically the most serious and important part of a suite, hence perhaps the use of that term to designate the whole.

The Polonaise is a stately, processional-like dance. Bach here wrote a brilliant, florid flute obbligato for flute with the melody in the lower parts. It is rather interesting that the term "polonaise" does not appear in musical lexicons until some years after this suite was written: Matheson seems to be the first to write about it in 1737.

Written in free style, the "Badinerie" is not any regular dance, but takes the place of the usual gigue. "Badinage" at that time meant not only fooling, but also tumbling and juggling. It has a frolicsome brilliance appropriate to a finale. A similar movement closes Bach's fourth suite in D, where it is called "Rejouissance."

TRIO FROM THE "MUSICAL OFFERING".....JOHANN SEBASTIAN BACH

Both the "Musikalisches Opfer" and the "Kunst der Fuge" are associated with Bach's visit to Potsdam, an episode well known in his personal history. In 1740, his son, Karl Philipp Emanuel, had been appointed Kapellmeister and accompanist to Frederick the Great. The latter maintained a musical establishment of no mean importance, including the two Grauns, Benda, Quantz and others.

Frederick, moved by interest and curiosity, had an invitation sent to the old Bach, but it was not until 1747 that the latter yielded to the insistence of the King. Bach set out in May for Berlin.

The story of his unusual arrival at Potsdam has often been told on the authority of both Karl Philipp and Friedmann Bach. The king, anxious to hear the old master improvise, asked for a six-part fugue ex tempore. The King supplied a subject, but whether Bach actually used it for the improvisation is not certain. His trial of the Silbermann pianofortes, his organ-playing at Potsdam, and his visit to the opera house at Berlin are also well known.

It was this journey that led to the production of the "Musikalisches Opfer," in which, as a compliment to Frederick, the contents are based on the King's theme.

The work consists of a number of well-developed and artistic compositions; ricercari, fugues, canons and a trio. The trio is for continuo, violin, and Frederick's favorite instrument, the flute, and is planned along the usual lines of the Italian violin sonata in four movements, and on subjects derived from the King's theme.

SUITE IN D MAJOR.....JOHANN SEBASTIAN BACH

This suite, generally called No. 3, is much more strongly orchestrated than the preceding and includes three trumpets, two oboes, and timpani.

The Overture is in the customary French style, the *grave* leading to a fast section, followed by a slow section again. The fast section is here a free fugue in which there are several passages for solo violin after the manner of the old concerto grosso.

Doubtless the Air is the most familiar of all Bach's music to the general public, who recognizes it as the famous "Air for the G string." It has been in the repertoire of most violinists since Wilhelmj's arrangement of it for solo violin and piano. Bach wrote it neither for violin solo nor for the G string. The first violins have the melody, the second violins and violas supply the harmony, while the 'cellos and basses propel the movement forward with their pizzicato effects. Its mood of sustained serenity has been likened to Elysium, the abode of the blessed, so beloved by poets and musicians.

The two Gavottes, lively and rhythmically emphatic, correspond here to the minuet and trio of the early classical symphony. The second, which is given out in unison by the whole orchestra, is followed by a repetition of the first. Originally the gavotte was a peasant dance, later on a court dance, and, finally, at the time of Gluck it was chiefly a stage dance.

The Bourrée and Gigue have a southern gaiety: the one of Southern France, the other of Italy.

MOTETTO, "SILETE VENTI," FOR SOPRANO SOLO AND ORCHESTRA
GEORGE FREDERICK HANDEL

This is the only one of Handel's compositions called by himself a "motetto." Actually it is a long sacred solo cantata, definitely affected by the contemporary Italian sacred style with its intermixture of the secular. We are reminded of Carissimi, Scarlatti and Pergolesi.

The date of its composition is not certain. Chrysander thought it was between 1715-20, but Leichtentritt places it earlier, 1707-12, and probably at Rome.

The soprano solo voice sings with a chamber orchestra of oboes, string quartet, and continuo. The writing for the solo voice shows what a thorough understanding Handel had of vocal art, and with what effect he could use it.

Leichtentritt finds it a masterpiece of idyllic feeling—a worthy companion to the best of similar moods in his oratorios and operas.

Larghetto
Silete, silete venti, nolite murmurare frondes, quia anima mea, dulcedine requiescit.

Larghetto
Be silent, be silent, ye wind, do not rustle, ye leaves, because my soul is sweetly resting.

Andante ma Larghetto
Dulcis amor, Jesu care, quis non cupit te amare veni, transfige me,
Se tu feris, non sunt clades, tuae plagae sunt suaves, quia totus vivo in te.

Andante ma Larghetto
Sweet love, dear Jesus, who does not desire Your love, come, transfigure me. If You strike, no harm results, Your punishments are a delight, Your wounds are assuaged, since I live wholly in You.

Recitative
O fortunata anima, O jucundissimus triumphus,
O foelicissima, loetitia.

Recitative
O blessed spirit, O most joyous triumph,
O most happy felicity.

Andante
Date serta, date flores, me coronent vestri honores.
Date palmas nobiles.

Andante
Strew garlands, throw flowers. Let Your honors crown me; spread stately palms.

Allegro
Surgant venti, et beatae.
Spirent almae, fortunata
Auras coelifulgidas.

Allegro
Let the winds rise and the white spirits breathe forth, blessed breezes making the Heavens bright.

Presto
Alleluja.

Presto
Alleluja.

CONCERTO GROSSO IN C MAJOR.....GEORGE FREDERICK HANDEL

In 1741 Walsh published a collection entitled, "Select Harmony," including works by Veracini and Tartini, and three concertos by Handel: C major and two in B major. Though published a year after the twelve "Grand Concertos," these really stand, as regards date of composition, between the latter collection and the earlier collection of six "Concerti Grossi" of Opus 3, often called the "Oboe Concertos," which were published in 1734. Therefore, this one in C major is often called No. 7, and it differs from the preceding six concertos of Opus 3 in its larger proportions.

According to Chrysander, the original is dated January 25, 1736, and bears the title, "Concerto per due violini concertini e violoncello, 2 hautb. 2 violini ripieno viola e basso." Also in the preface to its publication in Vol. XXI of the Händelgesellschaft edition Chrysander speaks of its having been first performed in "Alexander's Feast," whence it was thereafter known as "the celebrated concerto in 'Alexander's Feast.'" (Alexander's Feast was given for the first time on February 19, 1736, at the Covent Garden Theatre.)

Leichtentritt puts it high among Handel's work in the field of the orchestra, while Roland finds in it the "same massive breadth as in the oratorio itself."

5-4-35

BACH-HANDEL FESTIVAL

Third Concert

▪

PROGRAM NOTES

by

ROLAND PARTRIDGE

▪

SATURDAY EVENING, MAY 4, 1935

THE PASSION OF OUR LORD ACCORDING TO ST. MATTHEW

The St. Matthew Passion and the Mass in B minor are without doubt Bach's two greatest monuments in sacred music. Besides this Passion there exists only one other, which is of unquestioned authenticity (the St. John). He undoubtedly wrote several more; five are listed in the earliest catalogue of his works (compiled in 1754, four years after his death), though this is not unimpeachable evidence.

On Bach's autograph score the title is inscribed thus: "Passio Domini nostri J. C. secundum Evangelistam Mattaeum."

Although first performed on Good Friday, April 15, 1729, at St. Thomas's, we know that Bach had been at work on it in 1728. Picander wrote the libretto in 1728, also in November of that year Bach used some of his already composed Passion music in the "Trauerode," written upon the death of his friend and patron, Prince Leopold of Anhalt-Cöthen. There is no known evidence that the St. Matthew Passion was ever repeated in its earliest version. The work must have gripped Bach's imagination, for he altered and extended it, and it was performed in its final form sometime near 1740.

What impression was made on the occasion of the first performance in 1729 is unknown; probably not a deep one. Friedrich Melchior Grimm, later one of the four or five ablest dramatic and literary critics in France during the Eighteenth Century, was a student at the University of Leipzig for several years before 1744, under Ernesti and Cottsched, both of whom were connected with Bach. Yet when the writer of these program notes collected the numerous musical references and criticisms in the 16 volumes of the "Correspondence littéraire," by Grimm, he found not a single reference to J. S. Bach. The "great Bachs" were Johann Sebastian's sons. The revised version was performed at Leipzig, even after Bach's death. It was not until a century after its first inception that it was heard elsewhere—first at Berlin in 1829, through the efforts of Mendelssohn, who also conducted. The audiences then received the work with devotion and enthusiasm.

The performances last year under the auspices of the Oratorio Society and the Juilliard School were believed to be the first in New York City given without cuts. It is this writer's opinion that Bach has left this work in such a way that any cuts seriously impair its form and lessen the perception of its greatness as a whole.

It has been the time-born custom from the Fifteenth Century to sing the Passion story during Holy Week at Leipzig. The old form was a very conservative plain song type, and not particularly dramatic. It was not until 1721, just before Bach's arrival, that a Passion of the new dramatic type was introduced: The Passion according to St. Mark by Johann Kuhnau, who was the predecessor of Bach as Cantor.

It is thought that the text, as set by Bach, was planned or sketched out by him in detail—the actual poem afterwards being written by Picander (the pseudonym for Christian Friedrich Henrici), probably in co-operation with Bach. This is assumed from the many close similarities with the poetic ideas of Salomo Franck, Bach's librettist at Weimar.

Sweitzer has pointed out the striking simplicity and ingenuity of the dramatic plan. It is in two parts—done thus in order that the sermon might occupy the central place in the service. These two parts can be divided into little scenes or pictures.

These are marked out by the stopping of the narration, and then the portion just recounted from the Bible is used as the subject for a short meditation. This is generally accomplished in an aria, preceded by an arioso-like recitative. At minor resting points the Christian spectators of the drama give expression to their feelings in chorale verses. Bach, himself, probably chose the particular chorales for the various places, a task which he accomplished with the finest taste.

Sweitzer and Terry find some twenty-four of these scenes, with a prologue to each half of the work: 12 smaller scenes indicated by chorales and 12 larger ones marked by arias. As with the Mass in B minor, Bach here reveals his consummate mastery of form on a panoramic scale. Few indeed have been his peers in this respect; we think of Handel, Beethoven, and Wagner, of the frescoes of Da Vinci, Raphael, and Michael-angelo. (Perhaps the best short guide to the dramatic scheme is Terry's small booklet on the St. Matthew Passion in the Oxford "Musical Pilgrim" series.)

The composition calls for a double chorus, with a third made up of boys' voices, for two orchestras (one for each chorus), solo singers, solo instrumentalists, harpsichord, and organ. The number of performers available to Bach was about 34 singers and roughly an equal number of instrumentalists, exclusive of the organ and harpsichords.

We naturally wonder about the quality of those early Leipzig performances. Bach seems to have had no illusions as to the inadequacy of his forces in performance. Vivid as were the conceptions within his own mind, the human material that set them forth can hardly have risen to his vision. There exists his report to the Town Council asking for additional performers.

The year of the St. Matthew Passion he was appointed conductor of the Telemann Musical Society, a University Organization devoted to the performing of instrumental and secular music. From it he may have had help in the Passion service. This might indicate why the score calls for a ***double*** string orchestra.

It is difficult, and perhaps unfair to the work as a whole, to pick out movements for special mention. For an excellent and penetrating discussion (although a short one), the reader is referred to the chapter in Parry's, "Johann Sebastian Bach."

In concept and composition the first chorus is planned on the grandest scale, with two choirs and a separate treble part. Soon the voice of Christ predicts the impending

5-4-35

JUILLIARD SCHOOL OF MUSIC
GRADUATE SCHOOL

SEASON 1934-1935

✧

BACH-HANDEL FESTIVAL

Third Concert (in Two Sessions)
SATURDAY EVENING, MAY 4, 1935
at Five-thirty and Eight-thirty o'clock

✧

THE PASSION OF OUR LORD ACCORDING TO ST. MATTHEW
(Performed unabridged)

ALBERT STOESSEL, Conductor

✧

JUILLIARD CONCERT HALL
130 Claremont Avenue
NEW YORK, N. Y.

5-4-35

VOCAL SOLOISTS

RUBY MERCER ..... Soprano
HELEN MARSHALL ..... Soprano
PAULINE PIERCE ..... Contralto
RISÉ STEVENS ..... Contralto
ARTHUR DE VOSS ..... Tenor
ALLAN STEWART ..... Tenor
JULIUS HUEHN ..... Baritone
GEORGE BRITTON ..... Baritone
GEAN GREENWELL ..... Baritone

INSTRUMENTAL SOLOISTS

HARRY GLICKMAN ..... Violin
JOSEPH KNITZER ..... Violin
HARRY FUCHS ..... Violoncello
FREDERICK WILKINS ..... Flute
GREGORY ASHMAN ..... Cembalo
GEORGE VOLKEL ..... Organ

✧

PROGRAM

PART I

1. CHORUS ..... Come, ye daughters
2. RECITATIVE (Tenor and Bass) ..... When Jesus now had finished
3. CHORALE ..... O blessed Jesu
4. RECITATIVE (Tenor) ..... Then assembled the chief priests
5. CHORUS ..... Not upon the feast
6. RECITATIVE (Tenor) ..... Now, when Jesus was in Bethany
7. CHORUS ..... Wherefore wilt thou
8. RECITATIVE (Tenor and Bass) ..... And Jesus, perceiving it
9. RECITATIVE (Alto) ..... Thou dear Redeemer
10. ARIA (Alto) ..... Grief and pain
11. RECITATIVE (Tenor and Bass) ..... Then one of the twelve
12. ARIA (Soprano) ..... Only bleed
13. RECITATIVE (Tenor) ..... Now on the first day
14. CHORUS ..... Where wilt thou
15. RECITATIVE (Tenor and Bass) AND CHORUS ..... He said: Go ye into the city
16. CHORALE ..... The sorrows Thou art bearing
17. RECITATIVE (Tenor and Bass) ..... He answered them
18. RECITATIVE (Soprano) ..... Although my eyes with tears
19. ARIA (Soprano) ..... Never will my heart refuse Thee
20. RECITATIVE (Tenor and Bass) ..... And when they had sung a hymn
21. CHORALE ..... Acknowledge me, my Keeper
22. RECITATIVE (Tenor and Bass) ..... Peter answered eagerly
23. CHORALE ..... Here will I stay beside Thee
24. RECITATIVE (Tenor and Bass) ..... Then came Jesus with them
25. SOLO (Tenor) WITH CHORUS ..... O Grief
26. SOLO (Tenor) WITH CHORUS ..... I would beside my Lord
27. RECITATIVE (Tenor and Bass) ..... And He went a little farther
28. RECITATIVE (Bass) ..... The Saviour falls before His Father kneeling
29. ARIA (Bass) ..... Gladly will I, all resigning
30. RECITATIVE (Tenor and Bass) ..... And He came to the disciples
31. CHORALE ..... Now may the will of God
32. RECITATIVE (Tenor and Bass) ..... And again He came
33. DUET (Soprano and Alto) WITH CHORUS ..... Alas! my Jesus now is taken
34. RECITATIVE (Tenor and Bass) ..... And, behold, one of them
35. CHORALE ..... O man, bewail thy sin so great

PART II

36. ARIA (Alto) WITH CHORUS ..... Ah, now is my Jesu gone
37. RECITATIVE (Tenor) ..... And they that had laid hold
38. CHORALE ..... The ruthless world
39. RECITATIVE (Tenor and Bass) AND CHORUS ..... Yea, though many false witnesses
40. RECITATIVE (Tenor) ..... He will not speak
41. ARIA (Tenor) ..... Behold! Behold!
42. RECITATIVE (Tenor and Bass) AND CHORUS ..... And the high priest answered
43. RECITATIVE (Tenor) AND CHORUS ..... Then they began to spit in His face
44. CHORALE ..... Who could so rudely smite Thee
45. RECITATIVE (Soprano, Tenor and Bass) AND CHORUS ..... Peter was sitting without
46. RECITATIVE (Tenor and Bass) ..... And Peter then began to curse
47. ARIA (Alto) ..... O pardon me, my God
48. CHORALE ..... Though my feet from Thee have wandered
49. RECITATIVE (Tenor and Bass) AND CHORUS ..... And when the morning came
50. RECITATIVE (Tenor and Two Basses) ..... And he cast down the silver pieces
51. ARIA (Bass) ..... Give me back my dearest Master
52. RECITATIVE (Tenor and Bass) ..... And they took counsel together
53. CHORALE ..... Commit thy ways, O Pilgrim
54. RECITATIVE (Soprano, Tenor and Bass) AND CHORUS ..... Now upon that feast
55. CHORALE ..... What wondrous punishment
56. RECITATIVE (Tenor and Bass) ..... The governor answered
57. RECITATIVE (Soprano) ..... He hath done only good to all
58. ARIA (Soprano) ..... From love unbounded
59. RECITATIVE (Tenor and Bass) AND CHORUS ..... Then cried they out
60. RECITATIVE (Alto) ..... Look down, O God
61. ARIA (Alto) ..... Are my weeping and my wailing
62. RECITATIVE (Tenor) AND CHORUS ..... Then straightway the soldiers
63. CHORALE ..... O Head, all bruised and wounded
64. RECITATIVE (Tenor) ..... And after making sport of Him
65. RECITATIVE (Bass) ..... Yea, truly to the cross
66. ARIA (Bass) ..... Come, blessed cross
67. RECITATIVE (Tenor) AND CHORUS ..... And when they came unto a place
68. RECITATIVE (Tenor) ..... He was reviled also
69. RECITATIVE (Alto) ..... Ah, Golgotha
70. ARIA (Alto) WITH CHORUS ..... Look where Jesus beckoning stands
71. RECITATIVE (Tenor and Bass) AND CHORUS ..... And from the sixth hour
72. CHORALE ..... When I too am departing
73. RECITATIVE (Tenor) AND CHORUS ..... And then, behold! the veil of the temple
74. RECITATIVE (Bass) ..... At eventide, cool hour of rest
75. ARIA (Bass) ..... Cleanse thee, O my soul
76. RECITATIVE (Tenor and Bass) AND CHORUS ..... And Joseph took the body
77. RECITATIVE (Soprano, Alto, Tenor, Bass) WITH CHORUS ..... And now the Lord to rest is laid
78. CHORUS ..... In deepest grief

✧

CHORUS OF THE ORATORIO SOCIETY OF NEW YORK

BOY CHORISTERS OF ST. THOMAS EPISCOPAL CHURCH
(Courtesy of Dr. T. Tertius Noble)

ORCHESTRA OF THE JUILLIARD SCHOOL OF MUSIC

1935-1936

SEASON 1935-1936

THE JUILLIARD SCHOOL OF MUSIC

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PROGRAMS

of the

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Presenting the Nine Symphonies
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JUILLIARD SCHOOL OF MUSIC
130 Claremont Avenue

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ALBERT STOESSEL, Conductor
ERNEST HUTCHESON, Associate Conductor
Orchestra of the Juilliard School of Music

◈

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The Concert Department
JUILLIARD SCHOOL OF MUSIC
130 Claremont Avenue
New York

PROGRAMS
(SUBJECT TO CHANGE)

I

FRIDAY, NOVEMBER 1, 1935, AT 8:30 P.M.

Overture to "König Stephan," op. 117

Symphony No. 1 in C major, op. 21

"An die Hoffnung," op. 32, for baritone solo and orchestra
HORATIO CONNELL

Symphony No. 2 in D major, op. 36

◈

II

FRIDAY, NOVEMBER 22, 1935, AT 8:30 P.M.

Overture to "Egmont," op. 84

Piano Concerto in B flat, op. 19
JAMES FRISKIN

Symphony No. 3 in E flat, op. 55 (Sinfonia eroica)

◈

III

FRIDAY, DECEMBER 6, 1935, AT 8:30 P.M.

Overture to "Coriolanus," op. 62

Symphony No. 4 in B flat, op. 60

Elegiac Song, op. 118, for vocal quartet and strings
(Vocal soloists to be announced later)

Symphony No. 5 in C minor, op. 67

PROGRAMS
(SUBJECT TO CHANGE)

IV

FRIDAY, JANUARY 24, 1936, AT 8:30 P.M.

"Leonora" Overture, No. 3, op. 72a

Violin Concerto in D major, op. 61
ALBERT SPALDING

Symphony No. 6 in F, op. 68 ("Pastoral" Symphony)

◈

V

FRIDAY, FEBRUARY 7, 1936, AT 8:30 P.M.

Symphony No. 7 in A major, op. 92

Piano Concerto in C minor, op. 37
OSCAR WAGNER

Symphony No. 8 in F, op. 93

◈

VI

FRIDAY, MARCH 27, 1936, AT 8:30 P.M.

Piano Concerto in E flat, op. 73
ALEXANDER SILOTI

Symphony No. 9 in D minor, op. 125 ("Choral" Symphony)
(with the co-operation of the Oratorio Society of New York)
(Vocal soloists to be announced later)

11-1-35

JUILLIARD GRADUATE SCHOOL

◈

BEETHOVEN CYCLE

OF

SIX SYMPHONY CONCERTS

◈

First Concert

FRIDAY EVENING, NOVEMBER 1, 1935

at Eight-thirty

◈

CONCERT HALL

130 Claremont Avenue

NEW YORK CITY

PROGRAM

I

Overture to "König Stephan," op. 117

II

Symphony No. 1 in C major, op. 21

Adagio molto

Andante cantabile con moto

Menuetto

Adagio — Allegro molto e vivace

Intermission

III

"An die Hoffnung," op. 32, for baritone solo and orchestra

HORATIO CONNELL

IV

Symphony No. 2 in D major, op. 36

Adagio molto — Allegro con brio

Larghetto

Scherzo (Allegro)

Finale (Allegro molto)

◈

Orchestra of the Juilliard School of Music

Conductor: ALBERT STOESSEL

◈

The next concert of the cycle will be given on Friday Evening, November 22

"AN DIE HOFFNUNG" (TO HOPE)

(Aus Tiedges Urania)

Translation by H. V. HILPRECHT

If a God exist? If He will accomplish,
What our longing eye desires to see?
Will on Judgment Day the curtain rise,
To reveal life's mystery and riddle?
Hope must be man's guide!
No question ask!

O Hope divine, when clouds obscure our vision,
Come Thou, to veil all grief and worry
Tormenting tender souls by night;
O Hope, lift high above this dale of sorrow
The soul upon the wing of mercy,
Where angels count the tears here shed.

When passed away the sound of loving voices,
When withered trees and leafless branches
Are all that still remain of life:
Then come to me, where lonesome and forsaken,
At midnight hour I dream and tremble
And rest my arm on broken urns.

And when I frown upon my fate so cruel,
Behold the sun's last ray just fading,
While darkness shrouds life's ebbing sea;
Then let appear, before this dreamland vanish,
A distant gleam of morning dawning,
Another sun beyond the clouds.

O Hope divine, etc.

11-12-35

JUILLIARD GRADUATE SCHOOL

◈

BEETHOVEN CYCLE
OF
CHAMBER-MUSIC CONCERTS

◈

First Concert

TUESDAY AFTERNOON, NOVEMBER 12, 1935

at Five o'clock

130 Claremont Avenue, New York City

◈

PROGRAM

I

Quartet in F minor, op. 95, for two violins, viola, and 'cello

Allegro con brio
Allegretto ma non troppo
Allegro assai vivace, ma serioso
Larghetto — Allegretto agitato

HARRY GLICKMAN, HARRY FRIEDMAN, DAVID DAWSON, and MILDRED SANDERS

II

Sonata in A minor, for piano and violin, op. 47 ("Kreutzer Sonata")

Adagio sostenuto — Presto
Andante con variazioni
Finale (Presto)

ROSALYN TURECK and LOUIS PERSINGER

III

Trio in E flat, op. 1, No. 1, for piano, violin, and 'cello

Allegro
Adagio cantabile
Scherzo (Allegro assai)
Finale (Presto)

ROSALYN TURECK, LOUIS PERSINGER, and BERNARD GREENHOUSE

◈

String instruments lent by Emil Herrmann

Steinway Piano

The next concert of this course will take place on Tuesday, December 17, at 5:00 p.m.

11-22-35

JUILLIARD GRADUATE SCHOOL

◈

BEETHOVEN CYCLE

OF

SIX SYMPHONY CONCERTS

◈

Second Concert

FRIDAY EVENING, NOVEMBER 22, 1935

at Eight-thirty

130 Claremont Avenue, New York City

◈

PROGRAM

I

Overture to "Egmont," op. 84

II

Piano Concerto in B flat, op. 19

Allegro con brio
Adagio
Rondo (Allegro molto)

JAMES FRISKIN

Intermission

III

Symphony No. 3 in E flat, op. 55 (Sinfonia eroica)

Allegro con brio
Marcia funebre (Adagio assai)
Scherzo (Allegro vivace)
Finale (Allegro molto)

Orchestra of the Juilliard School of Music

ALBERT STOESSEL, Conductor

◈

Steinway Piano

The next concert of the cycle will be given on Friday evening, December 6

12-6-35

JUILLIARD GRADUATE SCHOOL

◈

BEETHOVEN CYCLE

OF

SIX SYMPHONY CONCERTS

◈

Third Concert

FRIDAY EVENING, DECEMBER 6, 1935

at Eight-thirty

130 Claremont Avenue, New York City

◈

PROGRAM

I

Overture to "Coriolanus," op. 62

II

Symphony No. 4 in B flat, op. 60

Adagio — Allegro vivace
Menuetto
Allegro vivace
Allegro ma non troppo

Intermission

III

Elegiac Song, op. 118, for vocal quartet and strings

MAXINE STELLMAN, soprano
LUCIELLE BROWNING, mezzo soprano
ALBERT GIFFORD, tenor
GEAN GREENWELL, bass

IV

Symphony No. 5 in C minor, op. 67

Allegro con brio
Andante con moto
Allegro
Allegro

Orchestra of the Juilliard School of Music

ERNEST HUTCHESON, Conductor

◈

The next concert of the cycle will be given on Friday evening, January 24

12-6-35

ELEGIAC SONG

Sanft wie du lebtest hast du vollendet,
Zu heilig für den Schmerz!
Kein Auge wein' ob des himmlischen Geistes Heimkehr.

◈

Life gently touched thee and passed as softly,
Thou spirit, too holy pain to know!
No eye could weep for this spirit so heavenly when
homeward turning.

12-17-35

JUILLIARD GRADUATE SCHOOL

◈

BEETHOVEN CYCLE

OF

CHAMBER-MUSIC CONCERTS

◈

Second Concert

TUESDAY AFTERNOON, DECEMBER 17, 1935

at Five o'clock

130 Claremont Avenue, New York City

◈

PROGRAM

I

Trio in D major, op. 70, No. 1

Allegro con brio
Largo
Presto

SASCHA GORODNITZKI, piano
HARRY FRIEDMAN, violin
ALAN SHULMAN, 'cello

II

Septet in E flat major, op. 20

Adagio — Allegro con brio
Adagio cantabile
Tempo di menuetto
Tema con variazioni (Andante)
Scherzo (Allegro molte e vivace)
Andante con moto alla marcia — Presto

FREDERICK BULDRINI, violin
FREDERICK DVONCH, viola
BERNARD GREENHOUSE, 'cello
SAMUEL GOLDMAN, double bass
STEPHEN MAXYMCIW, bassoon
LESTER SALOMON, French horn
HERMAN SCHOLL, clarinet

◈

Steinway Piano

The next concert of this course will take place on Tuesday, January 14, at 5 p.m.

1/24/36

JUILLIARD GRADUATE SCHOOL

◈

BEETHOVEN CYCLE
OF
SIX SYMPHONY CONCERTS

◈

Fourth Concert

FRIDAY EVENING, JANUARY 24, 1936
at eight-thirty

130 Claremont Avenue, New York City

◈

PROGRAM

I

"Leonora" Overture, No. 3, op. 72-a

II

Violin Concerto in D major, op. 61

Allegro, ma non troppo
Larghetto
Rondo

ALBERT SPALDING

Intermission

III

Symphony No. 6 in F, op. 68 ("Pastoral" Symphony)

Allegro, ma non troppo (Awakening of cheerful feelings on arrival in the country)
Andante molto mosso (Scene by the brook)
Allegro (Merry gathering of peasants)
Allegro (Thunder-storm)
Allegretto (Shepherd's Song. Happy and grateful feelings after the storm)

Orchestra of the Juilliard School of Music
ALBERT STOESSEL, Conductor

◈

The next concert of the cycle will be given on Friday evening, February 7

2/4/36

JUILLIARD GRADUATE SCHOOL

◈

BEETHOVEN CYCLE

OF

CHAMBER-MUSIC CONCERTS

◈

Third Concert

TUESDAY AFTERNOON, ~~JANUARY 14, 1936~~ February 4, 1936
at Five o'clock

130 Claremont Avenue, New York City

◈

PROGRAM

I

Quartet in C minor, op. 18, No. 4

Allegro ma non troppo
Scherzo (Andante scherzoso quasi allegretto)
Menuetto (Allegretto)
Allegro

BESSIE SIMON, EUGENIE LIMBERG, NATHAN GORDON, FELIX SALMOND

II

Sonata in D major, op. 102, No. 2

Allegro con brio
Adagio con molto sentimento d'affetto
Allegro fugato

MURIEL KERR and FELIX SALMOND

III

Trio in B flat, op. 97

Allegro moderato
Scherzo (Allegro)
Andante cantabile, ma però con moto
Allegro moderato

MURIEL KERR, BESSIE SIMON and FELIX SALMOND

◈

Steinway Piano

The next concert of this course will take place on Tuesday, February 25

2/7/36

JUILLIARD GRADUATE SCHOOL

◈

BEETHOVEN CYCLE

OF

SIX SYMPHONY CONCERTS

◈

Fifth Concert

FRIDAY EVENING, FEBRUARY 7, 1936
at eight-thirty

130 Claremont Avenue, New York City

◈

PROGRAM

I

Symphony No. 7 in A major, op. 92

Poco sostenuto — Vivace
Allegretto
Presto
Allegro con brio

II

Piano Concerto in C minor, op. 37

Allegro con brio
Largo
Rondo: Allegro

OSCAR WAGNER

Intermission

III

Symphony No. 8 in F, op. 93

Allegro vivace e con brio
Allegretto scherzando
Tempo di Menuetto
Allegro vivace

Orchestra of the Juilliard School of Music
Conductors, ALBERT STOESSEL and ERNEST HUTCHESON

◈

Steinway Piano

The next and last concert of the cycle will be given on Friday evening, March 27

2/25/36

JUILLIARD GRADUATE SCHOOL

◈

BEETHOVEN CYCLE
OF
CHAMBER-MUSIC CONCERTS

◈

Fourth Concert

TUESDAY AFTERNOON, FEBRUARY 25, 1936

at five o'clock

130 Claremont Avenue, New York City

◈

PROGRAM

I

Quartet in F major, op. 18, No. 1, for two violins, viola and 'cello

Allegro con brio
Adagio — Affettuoso ed appassionato
Scherzo (Allegro molto)
Allegro

JACQUES LARNER, GEORGE OCKNER, NATHAN GORDON, BERNARD GREENHOUSE

II

Quartet in E flat major, op. 127, for two violins, viola and 'cello

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

FREDERICK DVONCH, PAUL WINTER, NATHAN GORDON, BERNARD GREENHOUSE

III

Quartet in E flat major, op. 16, for piano, violin, viola and 'cello

Grave — Allegro, ma non troppo
Andante cantabile
Rondo (Allegro, ma non troppo)

ROSINA LHEVINNE, ALICE ERICKSON, EUGENIA LIMBERG, ELEANOR ALLER

◈

Steinway Piano

The next and last concert of this course will take place on Tuesday, March 17, at five o'clock.

March 17, 1936

JUILLIARD GRADUATE SCHOOL

◈

BEETHOVEN CYCLE

OF

CHAMBER-MUSIC CONCERTS

◈

Fifth Concert

TUESDAY AFTERNOON, MARCH 17, 1936

at Five o'clock

◈

CONCERT HALL

One Thirty Claremont Avenue

NEW YORK CITY

PROGRAM

I

Sonata in C minor, op. 30, No. 2, for piano and violin

Allegro con brio
Adagio cantabile
Scherzo-allegro
Allegro

GREGORY ASHMAN and INEZ LAURITANO

II

Faithfu' Johnnie

In questa tomba oscura

Der Kuss

Die Liebe des Nächsten

Die Ehre Gottes aus der Natur

HORATIO CONNELL

Milton Schwartz at the piano

III

Trio in E flat, op. 70, No. 2, for piano, violin and 'cello

Poco sostenuto — Allegro ma non troppo
Allegretto
Allegretto ma non troppo
Allegro

JAMES FRISKIN, INEZ LAURITANO, ALAN SHULMAN

◈

Steinway Piano

A recital of vocal music will take place on Tuesday, March 24, at five o'clock

FAITHFU' JOHNNIE

"When will you come again, my faithful Johnnie?"
"When the corn is gathered,
And the leaves are withered,
I will come again, my sweet and bonnie."

"Then winter's wind will blow, my faithful Johnnie."
"Though the day be dark wi' drift,
That I cannot see the lift,
I will come again, my sweet and bonnie."

"And shall we part again, my faithful Johnnie?"
"So long as my eye can see, Jean,
That face so dear to me, Jean,
We shall not part again, my sweet and bonnie."

IN QUESTA TOMBA OSCURA

In questa tomba oscura lascia mi riposar;
Quando vivevo, ingrata, dovevi a me pensar.
Lascia che l'ombre ignude godansi pace almen
E non, bagnar mie ceneri d'inutile velen.

DER KUSS

Ich war bei Chloen ganz allein, und küssen wollt' ich sie.
Jedoch sie sprach, sie würde schrei'n,
Es sei vergeb'ne Müh',
Ich wagt' es doch, und Küsste sie, trotz ihrer Gegenwehr.
Und schrie sie nicht? Ja wohl, sie schrie:
Doch, lange hinterher.

DIE LIEBE DES NÄCHSTEN

So Jemand spricht:
Ich liebe Gott, und hasst doch seine Brüder,
Der triebt mit Gottes Wahrheit Spott
Und reisst sie ganz darnieder.
Gott ist die Lieb', und will,
Dass ich den Nächsten liebe gleich als mich.

DIE EHRE GOTTES AUS DER NATUR

Die Himmel rühmen des Ewigen Ehre,
Ihr Schall pflanzt seinen Namen fort,
Ihn rühmt der Erdkreis, ihn preissen die Meere.
Vernimm, O Mensch, ihr göttlich Wort!

Wer trägt der Himmel unzählbare Sterne?
Wer führt die Sonn' aus ihrem Zelt?
Sie kommt und leuchtet und lacht uns von ferne,
Und läuft den Weg gleich als ein Held.

March 27, 1936

JUILLIARD SCHOOL OF MUSIC

◈

BEETHOVEN CYCLE

OF

SIX SYMPHONY CONCERTS

◈

Sixth Concert

FRIDAY EVENING, MARCH 27, 1936
at Eight-thirty o'clock

130 Claremont Avenue, New York City

◈

PROGRAM

I

Concerto No. 5 in E flat major, op. 73, for pianoforte and orchestra
(Piano part edited by Franz Liszt)

Allegro
Adagio un poco mosso
Rondo — Allegro

ALEXANDER SILOTI

Intermission

II

Symphony No. 9 in D, with the choral finale on Schiller's "Ode to Joy," op. 125

Allegro, ma non troppo un poco maestoso
Molto vivace
Adagio molto e cantabile
Choral finale

RUBY MERCER, soprano
LUCIELLE BROWNING, contralto
ROBERT BETTS, tenor
GEORGE BRITTON, baritone

Chorus of the Oratorio Society

English text by Natalia Macfarren

Orchestra of the Juilliard School of Music

ALBERT STOESSEL, Conductor

Cham-
ber
Musi

March 21, 1941

JUILLIARD SCHOOL OF MUSIC

SEASON 1940-41

✧

Concert of

WORKS FOR CHAMBER ORCHESTRA

under the direction of

STUDENT CONDUCTORS

from the class of

ALBERT STOESSEL

✧

FRIDAY EVENING, MARCH 21, 1941

✧

CONCERT HALL
130 Claremont Avenue
NEW YORK CITY

March 21, 1941

PROGRAM

✧

I

Concerto Grosso, op. 11, No. 4 ..... Sammartini
(Edited by Sydney Beck)

Andante
Tempo giusto
Andante sostenuto
Allegro assai
Tempo di Minuetto

Solo violins — SAUL BLUMENTHAL and MERESLOW SALYK
Solo 'cello — NORMAN HOLLANDER

CELIA MERRILL ..... Conductor

II

Siegfried Idyll ..... Wagner

CONSTANTINE CALLINICOS ..... Conductor

III

Symphony No. 35 in D major (Haffner) (K 385) ..... Mozart

Allegro con spirito
Andante
Menuetto
Finale; Presto

DAVID McNAUGHTON ..... Conductor

Intermission

IV

Pastoral Ode for flute and strings, op. 40 ..... Mabel Daniels

Solo flute — MARY ELIZABETH MILES

FRANCIS MADEIRA ..... Conductor

V

El Amor Brujo (Love the Sorcerer) ..... M. de Falla

Introduction et scène
Chanson du chagrin d'amour
Danse de la frayeur
Le cercle magique (Récit du pêcheur)
Minuit — Les sortilèges
Scène
Chanson du feu follet
Pantomime
Danse du jeu d'amour
Final

Contralto Solo — JEAN BROWNING

MILTON ROSENSTOCK ..... Conductor

Steinway Piano

✧

You are invited to attend a recital of Ravel's Compositions on Saturday evening, March 22, at 8.30 o'clock

Also a Student Recital on Tuesday afternoon, March 25, at 4.30 o'clock

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

April 13, 1937

JUILLIARD SCHOOL OF MUSIC

SEASON 1936-1937

✧

CHAMBER MUSIC CONCERT

✧

TUESDAY AFTERNOON, APRIL 13, 1937

at five o'clock

✧

CONCERT HALL

130 Claremont Avenue

NEW YORK CITY

April 13, 1937

PROGRAM

✧

I

Quintet for piano, two violins, viola and violoncello ..... Ulric Cole

Allegro appassionato
Moderato
Allegro

(first performance)

EMMA ENDRES ..... Piano
ALICE PLUMLEE ..... Violin
JANE GLENN ..... Violin
FRIEDA REISBERG ..... Viola
DOROTHY TREML ..... Violoncello

II

Quartet, opus 2 ..... Kodaly

Andante poco rubato, Allegro
Lento assai tranquillo
Presto
Allegro

JACQUES LARNER ..... Violin
GEORGE OCKNER ..... Violin
NATHAN GOTTSCHALK ..... Viola
BERNARD GREENHOUSE ..... Violoncello

Intermission

III

Quintet in G major, opus 111 ..... Brahms

Allegro non troppo ma con brio
Adagio
Un poco allegretto
Vivace ma non troppo presto

EUGENIE LIMBERG ..... Violin
GEORGE OCKNER ..... Violin
FRANK BRIEFF ..... Viola
HARRY HYAMS ..... Viola
BERNARD GREENHOUSE ..... Violoncello

Steinway Piano

Feb. 8, 1937

JUILLIARD SCHOOL OF MUSIC

✧

Program of

ORIGINAL
CHAMBER MUSIC COMPOSITIONS

By Students of

THE GRADUATE SCHOOL

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

✧

MONDAY AFTERNOON, FEBRUARY 8, 1937

at five o'clock

✧

130 CLAREMONT AVENUE

NEW YORK CITY

Feb. 8, 1937

PROGRAM

✧

I

Quartet in E for two violins, viola, and 'cello ..... David Holden

Allegro vivace
Largo maestoso, Andante
Presto
Allegro con brio

DOROTHY KESNER — MYRTLE WOLSFELD
MARJORIE PORTUGAL — MARTHA MARDEN

II

Songs ..... Margarethe Queisser

The Shadow March
The Moon
Armies in the Fire

PAULINE PIERCE

ANNAMARY DICKEY

Sergius Kagen at the piano

III

Capriccio for viola and piano ..... Charles Jones

FRANK BRIEFF ..... Viola
JACQUES ABRAM ..... Piano

PROGRAM

✧

IV

Songs for women's chorus, a capella ..... Berenice Robinson

Silver
Cradle Song

ELEANOR KNOEPFLE — MARIE BOND
CATHERINE ASPINALL — ANNA BLUM
CHARLOTTE WYNN — NANCY BELL FAIRCHILD
DOROTHY HAUGH — VERNA FORD

from the chorus of the Institute of Musical Art
ROBERT CRAWFORD, Director

V

Andante — Allegro non troppo ma agitato, from the Sonata in D minor for piano and violin ..... Lewis Slavit

LEWIS SLAVIT ..... Piano
HARRY HYAMS ..... Violin

VI

Suite for piano — four hands ..... Alexei Haeff

(Arranged from the ballet "Business as Usual")

ALEXEI HAEFF and BENJAMIN OWEN

Steinway Piano

1935

MARCELLA SEMBRICH

1858 - 1935

1935

MARCELLA SEMBRICH

A TRIBUTE TO
A SURPASSING MUSICIAN
AND INTERPRETER OF SONG

✠

By
ERNEST HUTCHESON

1935

MEMORIAL SERVICE

in honor of

MARCELLA SEMBRICH

Sunday, January 27, 1935

at the

JUILLIARD SCHOOL OF MUSIC, NEW YORK

✠

Organ Voluntary

Chorale, "Commit thy ways, O Pilgrim"
Organ Prelude on the same Chorale
Air for Strings from the Suite in D
} .....Bach

Address

Largo from the Sonata for piano and 'cello.....Chopin

Larghetto for Strings from the Concerto Grosso
in B minor.....Handel

Organ Postlude

MEMORIAL ADDRESS

Friends and Colleagues:

WE MEET this afternoon to honor in our hearts a great artist, a beautiful character, a rare woman universally known and universally loved: Marcella Sembrich. Let us not meet in sadness. I am sure she would not have it so, for tears are almost an injury to a spirit so radiant, active and kindly. Let us rather assemble in deep thankfulness for all that we owe to her; for the happiness that she has shed around her, the beauty that she has revealed to us, the example of fine life and integrity of conduct that she has given us to follow.

If I were asked to select an ideal instance of a truly happy, useful and successful artistic life and career, I might well single out the life and career of Marcella Sembrich. Born and educated in one of the most momentous and brilliant periods of music that the world has known, it was her happy fortune to be great among the great instead of towering above mediocrity; to associate on equal terms with the masters of her age, receiving inspiration from them and requiting it in full measure; and perhaps

1935

not least of all it was her privilege to sing to a world already grown cultured beyond the mere enthusiasm for *bel canto* to a genuine love of the profound and passionate music, the music of Bach, Mozart, Schubert, and Brahms, of which she was the masterly interpreter.

Nowhere in vocal history can we duplicate the case of a talent so rich and versatile that a decision had to be made between the equally possible careers of pianist, violinist, and singer. Franz Liszt said to her in words that have often been quoted: "You have three pairs of wings with which to cleave the musical firmament: the piano, the violin, and your voice." And with his keen insight he counseled her to make her flight on wings of song.

Again, it would be difficult indeed to duplicate a career that embraced thirty years of dazzling fame in opera, then ten years of at least equal renown as a singer of lieder, and, finally, many years of invaluable activity as authoritative teacher of the perfect art she had acquired. A remarkable wisdom dictated these transitions from one phase of her career to another. When she said farewell, once and finally, to the operatic stage, her powers were at their zenith. Not one least sign of impairment shadowed her lovely art, her exquisite voice. To friends who demurred at a decision so unnecessary in their eyes, she replied with characteristic charm, "I go now, because I love the sun when it is high." That remark, I think, supplies the key to much that was fundamental, endearing, and enduring in her nature, in her music, and in all her human contacts.

Few women have been as famous. None has been more utterly unspoiled by the applause of the world, none has remained more simple, natural, generous and sincere.

You will pardon me, I am sure, if, within these walls which knew her so well, I finally say a few words about Marcella Sembrich, the teacher. It is the instinct of every true artist to turn sooner or later from himself to others. His own achievements have been oft repeated and must some day cease; in those whom he can guide to the heights he finds a form of immortality which extends his service to mankind beyond his own life and generation. This natural instinct asserted itself strongly in Marcella Sembrich, and in this later phase of her life-work she once more excelled, rounding out and completing the full cycle of her accomplishment. She was the living embodiment of an ideal of beauty and

1935

perfection which is the only model fully respected by young talent. She was the heiress and representative of a great tradition in art, and she had never allowed this inheritance of high tradition to petrify into convention, but had kept it vital and contributed her share to its growth. Having submitted herself through long years to the sternest discipline of study, she could successfully demand something of the same devotion from her pupils. Her ideas were crystal clear, and she could express them with conviction, humor, and, on occasion, with trenchancy, in almost any modern language. She was always a teacher of music, not of mere singing, incessantly demanding intelligence and feeling behind correct vocalization. Her pupils were always in her affectionate thoughts, and they were never disappointed of sympathy with their struggles, counsel in their problems, or active help in their needs. Small wonder that they regard her with more than love, with a reverence not easily inspired in the youth of today.

Perhaps in our too busy lives most of us, young and old, are a little lacking in reverence, a little slow to bow before the pure and lofty beauty, be it of art, nature, or human personality, which is godlike or God-given. But I confidently invoke that spiritual grace to be with us today, joining our minds and hearts in love and honor of a surpassing musician and interpreter of song, a noble woman, a warm and faithful friend, a tireless priestess at the altar of beauty, a spirit akin to the sun that she loved when it was high, which setting still bathes the peaks of our horizon in color and glory. This is the picture we retain, this the knowledge and memory we shall always cherish of Marcella Sembrich.

✠

1935

12-2-31

JUILLIARD SCHOOL OF MUSIC

SEASON 1931-1932

COURSE OF

CHAMBER MUSIC CONCERTS

FIRST CONCERT

WEDNESDAY AFTERNOON, DECEMBER 2
at Three o'clock precisely

MUSICAL ART QUARTET

Sascha Jacobsen, First Violin
Paul Bernard, Second Volin
Marie Roemaet-Rosanoff, 'Cellist
Louis Kaufman, Viola

130 CLAREMONT AVENUE
NEW YORK CITY

12-2-31

FIRST ARTISTS' RECITAL, COURSE B

ISABELLE YALKOVSKY, *Pianist*

SADA SHUCHARI, *Violinist*

Wednesday Afternoon, December 9, 1931

◆

SECOND ARTISTS' RECITAL, COURSE A

FELIX SALMOND, *'Cellist*

Wednesday Afternoon, December 16, 1931

◆

SECOND CHAMBER MUSIC CONCERT

JOHN ERSKINE, *Pianist*

PAUL KOCHANSKI, *Violinist*

Wednesday Afternoon, December 23, 1931

The concerts will always begin at three o'clock precisely

PROGRAM

◆

Quartet in C major, Opus 54, No. 2.....*Haydn*

Vivace

Adagio

Minuetto

Adagio—Presto—Adagio

◆

Quartet in D major.....*César Franck*

Poco lento

Scherzo

Larghetto

Allegro molto

12-23-31

JUILLIARD SCHOOL OF MUSIC

SEASON 1931-1932

COURSE OF

CHAMBER MUSIC CONCERTS

SECOND CONCERT

WEDNESDAY AFTERNOON, DECEMBER 23
at Three o'clock precisely

PAUL KOCHANSKI, Violinist
JOHN ERSKINE, Pianist

130 CLAREMONT AVENUE
NEW YORK CITY

12-23-31

SECOND ARTISTS' RECITAL, COURSE B

WILLIAM BELLER, *Pianist*

AMERICAN VOCAL QUARTET

In a concert version of "The Gondoliers" of Sullivan

MOLLIE GOULD, *Soprano*

HELEN LOCKWOOD, *Contralto*

WILLARD YOUNG, *Tenor*

GEORGE NEWTON, *Bass*

Wednesday Afternoon, December 30, 1931

◆

THIRD ARTISTS' RECITAL, COURSE A

HAROLD BAUER, *Pianist*

Wednesday Afternoon, January 6, 1932

◆

THIRD CHAMBER MUSIC CONCERT

GORDON QUARTET

Wednesday Afternoon, January 13, 1932

The concerts will begin at three o'clock precisely

PROGRAM

◆

I

Sonata in E major.....*Bach*

Adagio

Allegro

Adagio ma non tanto

Allegro

II

Sonata in B-flat major.....*Mozart*

Largo, Allegro

Andante

Allegretto

III

Sonata in F major, Opus 24.....*Beethoven*

Allegro

Adagio molto espressivo

Allegro molto (Scherzo)

Allegro ma non troppo (Rondo)

Steinway Piano

1-13-32

JUILLIARD SCHOOL OF MUSIC

SEASON 1931-1932

COURSE OF

CHAMBER MUSIC CONCERTS

THIRD CONCERT

WEDNESDAY AFTERNOON, JANUARY 13, 1932
at Three o'clock precisely

GORDON STRING QUARTET
(Founded in 1921)

Jacques Gordon, First Violin
Ralph Silverman, Second Violin
Paul Robyn, Viola
Naoum Benditzky, 'Cello

Assisting Artist - - - Muriel Kerr, Pianist

130 CLAREMONT AVENUE
NEW YORK CITY

1-13-32

FOURTH ARTISTS' RECITAL, COURSE A

LOUIS PERSINGER, *Violinist*

Wednesday Afternoon, January 27, 1932

◆

FOURTH CHAMBER MUSIC CONCERT

ELSHUCO TRIO

Wednesday Afternoon, February 3, 1932

The concerts will begin at three o'clock precisely

PROGRAM

◆

I

Quartet in G major, Opus 77, No. 1.....*Haydn*

Allegro Moderato
Adagio
Menuetto—Presto
Finale, Presto

II

American Kaleidoscope.....*Werner Janssen*

III

Piano Quartet in A major, Opus 30.....*Chausson*

Animé
Très calme
Simple et sans hâte
Animé

Steinway Piano

2-3-32

JUILLIARD SCHOOL OF MUSIC

SEASON 1931-1932

COURSE OF

CHAMBER MUSIC CONCERTS

FOURTH CONCERT

WEDNESDAY AFTERNOON, FEBRUARY 3, 1932
at Three o'clock precisely

THE ELSHUCO TRIO

(Founded by Willem Willeke)

KARL KRAEUTER, Violin WILLEM WILLEKE, Violoncello
AURELIO GIORNI, Piano

130 CLAREMONT AVENUE
NEW YORK CITY

2-3-32

FOURTH ARTISTS' RECITAL, COURSE B

CATHERINE FIELD, *Soprano*

JEROME RAPPAPORT, *Pianist*

Wednesday Afternoon, February 10, 1932

◆

FIFTH ARTISTS' RECITAL, COURSE A

BERYL RUBINSTEIN, *Pianist*

Wednesday Afternoon, February 17, 1932

◆

FIFTH CHAMBER MUSIC CONCERT

CARL FRIEDBERG, *Pianist*

FELIX SALMOND, *'Cellist*

Wednesday Afternoon, February 24, 1932

The concerts will begin at three o'clock precisely

PROGRAM

◆

Trio in B major, opus 8.....*Brahms*

Allegro con brio
Scherzo (allegro molto)
Adagio
Allegro

◆

Trio in B-flat major, opus 99.....*Schubert*

Allegro moderato
Andante—un poco mosso
Scherzo (allegro)
Rondo (allegro vivace)

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 SEULTRINIC

Sinfonietta ..... *Bernard Wagenaar*

CHARLES LICHTER

2-24-32

JUILLIARD SCHOOL OF MUSIC

SEASON 1931-1932

COURSE OF

CHAMBER MUSIC CONCERTS

FIFTH CONCERT

WEDNESDAY AFTERNOON, FEBRUARY 24, 1932
at Three o'clock precisely

CARL FRIEDBERG
PIANIST

FELIX SALMOND
'CELLIST

130 CLAREMONT AVENUE
NEW YORK CITY

2-24-32

FIFTH ARTISTS' RECITAL, COURSE B

INGA HILL, *Contralto*

ETTA K. SCHIFF—PAULINE STERNLICHT
(in compositions for two pianos)

Wednesday Afternoon, March 2, 1932

◆

SIXTH ARTISTS' RECITAL, COURSE A

NINA KOSHETZ, *Soprano*

Wednesday Afternoon, March 9, 1932

◆

SIXTH CHAMBER MUSIC CONCERT

LETZ-WILLEKE QUARTET

Wednesday Afternoon, March 16, 1932

The concerts will begin at three o'clock precisely

PROGRAM

◆

I

Sonata No. 1 in E minor, Opus 38.....*Brahms*

Allegro ma non troppo
Allegretto quasi Menuetto
Allegro

II

Sonata in A major, Opus 69.....*Beethoven*

Allegro ma non tanto
Scherzo, allegro molto
Adagio cantabile
Allegro vivace

III

Sonata No. 2, in F major, Opus 99.....*Brahms*

Allegro vivace
Adagio affettuoso
Allegro passionato
Allegro molto

Steinway Piano

3-16-32

JUILLIARD SCHOOL OF MUSIC

SEASON 1931-1932

COURSE OF

CHAMBER MUSIC CONCERTS

SIXTH CONCERT

WEDNESDAY AFTERNOON, MARCH 16, 1932
at Three o'clock precisely

LETZ-WILLEKE QUARTET

HANS LETZ, Violin
MOSES LEVINE, Violin
CONRAD HELD, Viola
WILLEM WILLEKE, 'Cello

Assisting Artist, GUSTAV LANGENUS, Clarinet

130 CLAREMONT AVENUE
NEW YORK CITY

3-16-32

SIXTH ARTISTS' RECITAL, COURSE B

CONCERT OF CHAMBER MUSIC
BY YOUNG AMERICAN COMPOSERS

Wednesday Afternoon, March 23, 1932

◆

SEVENTH ARTISTS' RECITAL, COURSE A

ROSINA AND JOSEF LHEVINNE
(two-piano recital)

Wednesday Afternoon, March 30, 1932

◆

SEVENTH CHAMBER MUSIC CONCERT

PERSINGER QUARTET

Wednesday Afternoon, April 6, 1932

The concerts will begin at three o'clock precisely

PROGRAM

◆

I

Quartet No. 12 in E-flat major, op. 127.....*Beethoven*

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

◆

II

Quintet for Clarinet and Strings
in B minor, op. 115.....*Brahms*

Allegro
Adagio
Andantino
Con moto

4-6-32

JUILLIARD SCHOOL OF MUSIC

SEASON 1931-1932

COURSE OF

CHAMBER MUSIC CONCERTS

SEVENTH CONCERT

WEDNESDAY AFTERNOON, APRIL 6, 1932
at Three o'clock precisely

PERSINGER QUARTET

LOUIS PERSINGER, Violin
DOROTHY MINTY, Violin
DAVID DAWSON, Viola
VIRGINIA QUARLES, 'Cello

130 CLAREMONT AVENUE
NEW YORK CITY

4-6-32

SEVENTH ARTISTS' RECITAL, COURSE B

ROBERT CRAWFORD, *Baritone*

INEZ LAURITANO, *Violinist*

Wednesday Afternoon, April 13, 1932

◆

EIGHTH ARTISTS' RECITAL, COURSE A

PAUL KOCHANSKI, *Violinist*

Wednesday Afternoon, April 20, 1932

◆

EIGHTH CHAMBER MUSIC CONCERT

BARRERE, WIND ENSEMBLE

Wednesday Afternoon, April 27, 1932

The concerts will begin at three o'clock precisely

PROGRAM

◆

I

Quartet in C major (Koechel's catalogue No. 564)..*Mozart*

Adagio—Allegro
Andante cantabile
Menuetto
Molto allegro

◆

II

Variations ("Death and the Maiden") from
the D minor Quartet.....*Schubert*

◆

III

Quartet in D-flat major, opus 15.....*Dohnanyi*

Andante—Allegro—Andante
Presto acciacato
Molto adagio—Animato—Andante

4-27-32

JUILLIARD SCHOOL OF MUSIC

SEASON 1931-1932

COURSE OF

CHAMBER MUSIC CONCERTS

EIGHTH CONCERT

WEDNESDAY AFTERNOON, APRIL 27, 1932
at Three o'clock precisely

WIND ENSEMBLE CLASS
JUILLIARD GRADUATE SCHOOL

GEORGES BARRÈRE, Conductor

130 CLAREMONT AVENUE
NEW YORK CITY

4-27-32

EIGHTH ARTISTS' RECITAL, COURSE B

SASCHA GORODNITZKI, *Pianist*

MARY BECKER, *Violinist*

Wednesday Afternoon, May 4, 1932

The concert will begin at three o'clock precisely

PROGRAM

◆

I

Sinfonietta, Op. 188.....*Joachim Raff*

(Two flutes, two oboes, two clarinets, two bassoons, two horns)

Allegro—allegro molto
Larghetto—vivace

II

Rondino.....*L. van Beethoven*

(Two horns, two oboes, two clarinets, two bassoons)

III

Four Transcriptions (Juilliard edition)

(Flute, oboe, clarinet, horn, bassoon)

(*a*) Sonatina Actus Tragicus.....*J. S. Bach*
(*b*) Petite Marche.....*L. Delibes*
(*c*) Pastorale.....*L. Strawinsky*
(*e*) The Harmonica Player.....*D. Guion*

Intermission

IV

Lied and Scherzo, Op. 54.....*Fl. Schmitt* (1910)

(Double wind quintette with horn principal)

V

Kanonische Sonatine, Op. 31, No. 3.....*P. Hindemith*

(Two flutes)

Munter
Capriccio
Presto

VI

Le Bal de Beatrice d'Este.....*R. Hahn*

(Two flutes, oboe, two clarinets, two bassoons, two horns, trumpet, tympani, two harps, piano)

Entrée pour Ludovic le More
Lesquercade
Romanesque
Iberienne
Léda et l'Oiseau
Courante
Salut final au duc de Milan

Assisted by EDITH KNOX at the Piano
ARTHUR JONES, Harp
JOSEPH PIZZO, Harp

Steinway Piano

1-11-33

JUILLIARD SCHOOL OF MUSIC

SEASON 1932-1933

◆

COURSE OF
CHAMBER MUSIC CONCERTS

◆

FIRST CONCERT

WEDNESDAY EVENING, JANUARY 11, 1933
at Eight-thirty promptly

PROGRAM OF FRENCH CHAMBER MUSIC

◆

FELIX SALMOND, 'Cello

MARY BECKER, Violin
LOUISE ROOD, Viola
ADELINA MASINO, Violin
ARTHUR STILLMAN, Viola
DIANE BERNHARD, Piano
ALICE QUARLES, Piano
SIDNEY SUKOENIG, Piano

◆

130 CLAREMONT AVENUE
NEW YORK CITY

1-11-33

SECOND CONCERT

January 18, 1933

GORDON STRING QUARTET

PROGRAM

I

Quartet in C minor for Piano and Strings, Op. 15.....*Gabriel Fauré*

Allegro molto moderato
Scherzo—allegro vivo
Adagio
Allegro molto

SIDNEY SUKOENIG.....*Piano*
MARY BECKER.....*Violin*
ARTHUR STILLMAN....*Viola*
FELIX SALMOND.....*'Cello*

II

Sonata No. 1 in F-sharp minor for Piano and 'Cello.....*Jean Huré*
(in one movement)

ALICE QUARLES.....*Piano*
FELIX SALMOND.....*'Cello*

III

Quintet in F minor for Piano and Strings.....*César Franck*

Molto moderato quasi lento—allegro
Lento, con molto sentimento
Allegro non troppo con fuoco

DIANE BERNHARD.....*Piano*
MARY BECKER.....*Violin*
ADELINA MASINO.....*Violin*
LOUISE ROOD.....*Viola*
FELIX SALMOND.....*'Cello*

Steinway Piano

1-18-33

JUILLIARD SCHOOL OF MUSIC

SEASON 1932-1933

◈

COURSE OF CHAMBER MUSIC CONCERTS

◈

SECOND CONCERT

WEDNESDAY EVENING, JANUARY 18, 1933

at Eight-thirty promptly

◈

GORDON STRING QUARTET

(Founded in 1921)

JACQUES GORDON, First Violin

RALPH SILVERMAN, Second Violin

PAUL ROBYN, Viola

NAOUM BENDITZKY, 'Cello

◈

130 CLAREMONT AVENUE

NEW YORK CITY

1—18—33

◆

THIRD CONCERT

January 25, 1933

JAMES FRISKIN, *Pianist*

JANICE DAVENPORT, *Soprano*

THE QUARLES TRIO

◆

PROGRAM

◆

I

Quartet, Opus 76, No. 5, in D major.....*Haydn*

Allegretto—Allegro
Largo (Cantabile e Mesto)
Menuetto (Allegro)
Finale (Presto)

II

Four Diversions, Opus 32.....*Louis Gruenberg*

Allegro moderato
Moderato ed a capriccio
Andante moderato e delicato
Allegro burlando

III

Quartet, Opus 135, in F major.....*Beethoven*

Allegretto
Vivace
Lento assai, cantante e tranquillo
Grave, ma non troppo tratto—Allegro
("Muss es sein? Es muss sein! Es muss sein!")

Steinway Piano

1 – 25 – 33

◆

FOURTH CONCERT

February 1, 1933

SONIA ESSIN.....*Contralto*
ALBERT STOESSEL.....*Violin*
HARRY GLICKMAN.....*Violin*
CHARLES LICHTER.....*Viola*
MAX CAHN.....*Viola*
HARRY FUCHS.....*Violoncello*

◆

PROGRAM

◆

I

Chorale Prelude, "O Lamm Gottes, unschuldig".....*Bach*
(transcribed by Tausig)

Chorale, "Ertödt uns durch dein' Güte".....*Bach*
(transcribed by Rummel)

Chorale Prelude, "Wir glauben all' an einen Gott".....*Bach*
(transcribed by Tausig)

Aria with Thirty Variations.....*Bach*

Aria—Andante (3-4)

1. Allegro moderato (3-4). 2. Andantino (2-4). 3. *Canone all' Unisono*—Poco andante (12-8). 4. Poco più allegro (3-8). 5. Allegro vivace (3-4). 6. *Canone alla Seconda*—Andantino (3-8). 7. Un poco vivace (6-8). 8. Allegro (3-4). 9. *Canone alla Terza*—Moderato (4-4). 10. *Fughetta*—Un poco animato (2-2). 11. Allegro e leggiero (12-16). 12. *Canone alla Quarta*—Moderato (3-4) (in moto contrario). 13. Andante (3-4). 14. Allegro moderato (3-4). 15. *Canone alla Quinta*—Andante (2-4) (in moto contrario). 16. *Ouverture*—Maestoso (2-2): Allegro (3-8). 17. Vivace (3-4). 18. *Canone alla Sesta*—Allegretto (2-2). 19. Allegretto (3-8). 20. Allegro (3-4). 21. *Canone alla Settima*—Andante (4-4). 22. Tranquillo (2-2). 23. Allegro vivace (3-4). 24. *Canone all' Ottava* Andante con moto (9-8). 25. Adagio espressivo (3-4). 26. Allegro (3-4). 27. *Canone alla Nona*—Un poco vivace (6-8). 28. Allegro moderato (3-4). 29. Brillante (3-4). 30. *Quodlibet*—Allegretto giocoso (4-4).

Aria da capo e Fine

JAMES FRISKIN

II

Zerbinetta's Aria ("Grossmächtige Prinzessin"),
from "Ariadne auf Naxos".....*Richard Strauss*

JANICE DAVENPORT
BROOKS SMITH at the piano

III

Trio in D minor, Op. 63, No. 1.....*Schumann*

Mit Energie und Leidenschaft
Lebhaft, doch nicht zu rasch
Langsam, mit inniger Empfindung
Mit Feuer

ALICE QUARLES.....*Piano*
MARGUERITE QUARLES.....*Violin*
VIRGINIA QUARLES....*Violoncello*

Steinway Piano

2 – 1 – 33

JUILLIARD SCHOOL OF MUSIC

SEASON 1932-1933

◆

COURSE OF
CHAMBER MUSIC CONCERTS

◆

FOURTH CONCERT

WEDNESDAY EVENING, FEBRUARY 1, 1933

at Eight-thirty promptly

◆

SONIA ESSIN.....Contralto

ALBERT STOESSEL.....Violin

HARRY GLICKMAN.....Violin

CHARLES LICHTER.....Viola

MAX CAHN.....Viola

HARRY FUCHS.....Violoncello

◆

130 CLAREMONT AVENUE

NEW YORK CITY

2 — 1 — 33

◆

FIFTH CONCERT

February 8, 1933

GEORGES BARRÈRE.....*Flute*
CARLOS SALZEDO.....*Harp*
HORACE BRITT.....*'Cello*
PAUL NORDOFF.....*Piano*

◆

PROGRAM

◆

I

Quartet No. 1 in C minor, Opus 51.....*Brahms*

Allegro
Romanze—Poco Adagio
Allegro molto moderato e comodo
Finale—Allegro

ALBERT STOESSEL, *Violin* CHARLES LICHTER, *Viola*
HARRY GLICKMAN, *Violin* HARRY FUCHS, *'Cello*

II

Aufenthalt.....*Schubert*
Die Krähe.....*Schubert*
Verzagen.....*Brahms*
Mädchenlied.....*Brahms*
Glückes Genug.....*Strauss*
Caecilie.....*Strauss*

SONIA ESSIN
BROOKS SMITH at the Piano

III

Quintet in G minor.....*Mozart*

Allegro
Menuetto
Adagio ma non troppo
Adagio—Allegro

ALBERT STOESSEL, *Violin* CHARLES LICHTER, *Viola*
HARRY GLICKMAN, *Violin* MAX CAHN, *Viola*
HARRY FUCHS, *'Cello*

Steinway Piano

2-8-33

JUILLIARD SCHOOL OF MUSIC

SEASON 1932-1933

◆

COURSE OF
CHAMBER MUSIC CONCERTS

◆

FIFTH CONCERT

WEDNESDAY EVENING, FEBRUARY 8, 1933

at Eight-thirty promptly

◆

Georges BARRÈRE — Carlos SALZEDO — Horace BRITT

in Chamber Music for

FLUTE, HARP AND 'CELLO

and

PAUL NORDOFF, Pianist

◈

130 CLAREMONT AVENUE
NEW YORK CITY

2-8-33

◆

SIXTH CONCERT

February 15, 1933

LOUIS PERSINGER.....*Violinist*
MARJORIE FULTON.....*Violinist*
DOROTHY MINTY.....*Violinist*
DAVID DAWSON.....*Viola*
VIRGINIA QUARLES.....*'Cellist*
MILDRED SANDERS.....*'Cellist*
and
MURIEL KERR.....*Pianist*

◆

PROGRAM

◆

I

Pièces en Concert.....*Jean-Philippe Rameau*

La Pantomime
La Timide
L'Indiscrète
La Cupis
Tambourins

Messrs. BARRÈRE, SALZEDO, BRITT

II

Children's Corner.....*Claude Debussy*

(transcribed from the piano for harp, flute, and 'cello
by CARLOS SALZEDO)

Doctor Gradus ad Parnassum
Jumbo's Lullaby
The Doll's Serenade
The Snow is Dancing
The Little Shepherd
Golliwog's Cake-Walk

Messrs. BARRÈRE, SALZEDO, BRITT

III

Prelude, Aria and Finale.....*César Franck*

PAUL NORDOFF

INTERMISSION

IV

Poem.....*Charles T. Griffes*

GEORGES BARRÈRE
CARLOS SALZEDO at the Piano

V

Sonatine en Trio.....*Maurice Ravel*

(transcribed from the piano for harp, flute, and 'cello
by CARLOS SALZEDO)

Modéré
Mouvement de Menuet
Animé

Messrs. BARRÈRE, SALZEDO, BRITT

MR. SALZEDO *uses the Lyon and Healy Harp exclusively*

Steinway Piano

2 - 15 - 33

JUILLIARD SCHOOL OF MUSIC

SEASON 1932-1933

◆

COURSE OF
CHAMBER MUSIC CONCERTS

◆

SIXTH CONCERT

WEDNESDAY EVENING, FEBRUARY 15, 1933
at Eight-thirty promptly

◆

LOUIS PERSINGER.....Violin
MARJORIE FULTON.....Violin
DOROTHY MINTY.....Violin
DAVID DAWSON.....Viola
VIRGINIA QUARLES.....'Cello
MILDRED SANDERS.....'Cello
and
MURIEL KERR.....Piano

◆

130 CLAREMONT AVENUE
NEW YORK CITY

2 - 15 - 33

◆

SEVENTH CONCERT

February 22, 1933

HELEN SNOW.....*Soprano*
JANICE KRAUSHAAR.....*Contralto*
CHARLES CARLILE.....*Tenor*
RAYMOND MIDDLETON.....*Bass*
assisted by
CARL FRIEDBERG.....*Pianist*
ERNEST HUTCHESON.....*Pianist*

◆

PROGRAM

◆

I

Quartet in B-flat major (Köchel's catalogue No. 458).....*Mozart*

Allegro vivace assai
Menuetto
Adagio
Allegro assai

LOUIS PERSINGER — DAVID DAWSON
MARJORIE FULTON — VIRGINIA QUARLES

II

Sonata in A major.....*Franck*

Allegretto ben moderato
Allegro
Recitativo-Fantasia
Allegretto poco mosso

MURIEL KERR — LOUIS PERSINGER

INTERMISSION

III

Quartet in A minor.....*Kreisler*

Fantasia
Scherzo
Romanze
Finale

LOUIS PERSINGER — DAVID DAWSON
DOROTHY MINTY — MILDRED SANDERS

Steinway Piano

2 - 22 - 33

JUILLIARD SCHOOL OF MUSIC

SEASON 1932-1933

◆

COURSE OF
CHAMBER MUSIC CONCERTS

◆

SEVENTH CONCERT

WEDNESDAY EVENING, FEBRUARY 22, 1933
at Eight-thirty promptly

◆

HELEN SNOW.....Soprano
JANICE KRAUSHAAR.....Contralto
CHARLES CARLILE.....Tenor
RAYMOND MIDDLETON.....Bass
assisted by
CARL FRIEDBERG.....Pianist
ERNEST HUTCHESON.....Pianist

◈

130 CLAREMONT AVENUE
NEW YORK CITY

2 – 22 – 33

◆

EIGHTH CONCERT

March 1, 1933

HANS LETZ.....*Violin*
FREDERICK BULDRINI.....*Violin*
DAVID DAWSON.....*Viola*
MORRIS BRENNER.....*Viola*
RUTH HILL.....*'Cello*
MILDRED SANDERS.....*'Cello*

FRASER GANGE.....*Baritone*
OSCAR WAGNER.....*Pianist*

◆

PROGRAM OF VOCAL QUARTETS

◆

I

Spanisches Liederspiel, Op. 74.....*Schumann*

Erste Begegnung.....Soprano and Alto
Intermezzo.....Tenor and Bass
Liebesgram.....Soprano and Alto
In der Nacht.....Soprano and Tenor
Es ist verrathen.....Soprano and Tenor
Melancholie.....Alto
Geständniss.....Tenor
Botschaft.....Soprano and Alto
Der Contrabandiste.....Baritone
Ich bin geliebt.....Soprano, Alto, Tenor and Bass

EDMUND HORN at the Piano

II

Der Abend, Op. 64, No. 2.....*Brahms*

Wechsellied zum Tanz, Op. 31, No. 1.....*Brahms*

The indifferent couple.....Alto and Bass
The tender couple.....Soprano and Tenor

EDMUND HORN at the Piano

INTERMISSION

III

Liebeslieder, Op. 52.....*Brahms*

For Piano (four hands) and Vocal Quartet

CARL FRIEDBERG and ERNEST HUTCHESON at the Piano

Steinway Piano

3 - 1 - 33

JUILLIARD SCHOOL OF MUSIC

SEASON 1932-1933

◆

COURSE OF CHAMBER MUSIC CONCERTS

◆

EIGHTH CONCERT

WEDNESDAY EVENING, MARCH 1, 1933

at Eight-thirty promptly

◆

HANS LETZ.....Violin
FREDERICK BULDRINI.....Violin
DAVID DAWSON.....Viola
MORRIS BRENNER.....Viola
RUTH HILL.....'Cello
MILDRED SANDERS.....'Cello

FRASER GANGE.....Baritone
OSCAR WAGNER.....Pianist

◆

130 CLAREMONT AVENUE
NEW YORK CITY

3-1-33

◆

NINTH CONCERT

March 8, 1933

STRADIVARIUS QUARTET

WOLFE WOLFINSOHN.....*Violin*
NICHOLAS MOLDAVAN.....*Violin*
ALFRED POCHON.....*Viola*
GERALD WARBURG.....*'Cello*

FLORENCE PAGE KIMBALL.....*Soprano*

◆

PROGRAM

◆

I

Sonata for Piano and Violin, in A major, Op. 100.....*Brahms*

Allegro amabile
Andante tranquillo; vivace; andante; vivace di piu; andante vivace
Allegretto grazioso (quasi andante)

OSCAR WAGNER *and* HANS LETZ

II

Traum durch die Dämmerung.....*Strauss*
Frühlingsnacht.....*Schumann*
O Jesulein süss.....*Bach*
Die Forelle.....*Schubert*
Der Doppelgänger.....*Schubert*

FRASER GANGE, *Baritone*
VIOLA PETERS at the piano

INTERMISSION

III

Verklärte Nacht, Op. 4.....*Schoenberg*
(after the poem of Richard Dehmel)

HANS LETZ.....*Violin*
FREDERICK BULDRINI.....*Violin*
DAVID DAWSON.....*Viola*
MORRIS BRENNER.....*Viola*
RUTH HILL.....*'Cello*
MILDRED SANDERS.....*'Cello*

Steinway Piano

3-8-33

JUILLIARD SCHOOL OF MUSIC

SEASON 1932-1933

◆

COURSE OF
CHAMBER MUSIC CONCERTS

◆

NINTH CONCERT

WEDNESDAY EVENING, MARCH 8, 1933
at Eight-thirty promptly

◆

THE STRADIVARIUS QUARTET OF NEW YORK

WOLFE WOLFINSOHN.....Violin
ALFRED POCHON.....Violin
NICHOLAS MOLDAVAN.....Viola
GERALD WARBURG.....'Cello

FLORENCE PAGE KIMBALL....Soprano

◆

130 CLAREMONT AVENUE
NEW YORK CITY

3-8-33

◆

TENTH CONCERT

March 15, 1933

CARL FRIEDBERG.....*Piano*

PAUL KOCHANSKI.....*Violin*

FELIX SALMOND.....*'Cello*

(in a program of Brahms Chamber Music)

◆

PROGRAM

◆

I

Quartet in C minor, Op. 18, No. 4.....*L. van Beethoven*

Allegro ma non tanto
Scherzo (Andante scherzóso quasi allegretto)
Menuetta (Allegretto)
Allegro

STRADIVARIUS QUARTET

II

Le Balcon.....*Debussy*

Chevaux de Bois.....*Debussy*

Le Temps des Lilacs.....*Chausson*

Nell.....*Fauré*

Fleur Jetée.....*Fauré*

FLORENCE PAGE KIMBALL, *Soprano*
CELIUS DOUGHERTY at the piano

INTERMISSION

III

Quartet in A minor, Op. 51, No. 2.....*Johannes Brahms*

Allegro non troppo
Andante moderato
Quasi menuetto moderato
Finale (Allegro non assai)

STRADIVARIUS QUARTET

Steinway Piano

3-15-33

HB

JUILLIARD SCHOOL OF MUSIC

SEASON 1932-1933

◆

COURSE OF
CHAMBER MUSIC CONCERTS

◆

TENTH CONCERT

WEDNESDAY EVENING, MARCH 15, 1933

at Eight-thirty promptly

◆

CARL FRIEDBERG.....Piano

PAUL KOCHANSKI.....Violin

FELIX SALMOND.....'Cello

In a program of Brahms Chamber Music

◆

130 CLAREMONT AVENUE

NEW YORK CITY

3-15-33

PROGRAM

◆

I

Trio in C minor, Op. 101 ..... *Brahms*

Allegro energico
Presto non assai
Andante grazioso
Allegro molto

II

Sonata in D minor for Piano and Violin, Op. 108 ..... *Brahms*

Allegro
Adagio
Un poco presto e con sentimento
Presto agitato

INTERMISSION

III

Trio in E-flat major, Op. 40 ..... *Brahms*

Andante
Scherzo—Allegro
Adagio mesto
Finale—Allegro con brio

Steinway Piano

APRIL - 23 - 33

LIBRARY OF CONGRESS
FESTIVAL
OF
CHAMBER MUSIC

ELIZABETH SPRAGUE COOLIDGE
FOUNDATION

::

PROGRAMS

APRIL
23 : 24 : 25
1933

WASHINGTON, D.C.

APRIL - 23 - 33

A NOTE ON

DOMENICO CIMAROSA'S

"IL MATRIMONIO SEGRETO"

A connection between the roar of cannon and the appeal of *bel canto* is perhaps not so obvious as is the general relation between music and warfare. But it exists, nevertheless. And one example at least can be cited in proof of it.

Downing Street, on January 4, 1800, had replied to the First Consul's offer of peace in a tone calculated to offend any self-respecting government. There was no further use for pen and parchment. It was decided, in Paris, to write the answer with the sword of France upon the map of Europe; and Lombardy was the particular corner of that much-revised document to be distinguished by the consular paraph. Less than 48 hours after the receipt of Lord Grenville's pompous and insolent note the machinery was set in motion for one of history's boldest campaigns. Among the many thousands caught in the wheels of these preparations and destined to follow Bonaparte across the Great St. Bernard was a youngster barely 17, Marie Henri Beyle by name, known later as the author of the writings which he signed "Stendhal."

Climbing the Alps in the footsteps of Hannibal and Charlemagne was an army led by a demigod, who flung it in a mad, fantastic thrust at Milan, and on to Marengo—in Hazlitt's words, "the most poetical of his battles." The lark was not lost on a boy like Beyle. His was a hypersensitive mind, an eye of photographic quickness. And yet, 36 years later, when he "fixed" in the fluid of his graphic prose the pictures gathered during that event-

APRIL - 23 - 33

ful spring, the clearest and strongest impressions that he retained were not of his "baptism by fire"; not of the little general on muleback taking personal command to elude the enemy's guns at Fort Bard; not of the perils on that narrow road overhanging the steep, when all riders were ordered to walk by the side of their horses and hold the reins with only two fingers, so that they could instantly let go and save themselves if the frightened animals stumbled and dashed down the precipice.

What Beyle remembered most vividly, at the time he wrote La Vie de Henri Brulard, was Rolle, with the magnificent lake beneath, and that exquisite moment of reverie when he felt the presence of Jean Jacques' spirit, while the tolling of a "majestic bell" came from over the hills and gave to his thoughts "*une physionomie sublime.*" But even this experience paled in his memory before the incident that crowned the descent into the flowering plain. It was the evening of his arrival at Ivrea. The Alps and their terrors lay behind him. A dust-covered and tired and impatient soldiery thronged the town's one theater. Young Beyle hungered for music. The opera that night—new to him—was Cimarosa's *Il Matrimonio segreto.* Not the snowy heights, not the grandeur and horror of war had so moved him, as did the orchestra and the singers, and this fresh, scintillating score. (Nor was his "godlike happiness" to be diminished by the fact that the pretty creature who sang the part of Carolina lacked a front tooth. Quite the contrary: on the morrow he was in love with her.) The music cast enchantment over everything. The stuffy hall, the noisy audience were forgotten. Innocent gayety, musical charm, vocal *bravura* combined to shut out the steady rumble of passing ordnance. In that hour and place even Rousseau dwindled to the size of a mere pedant, while "all in Cimarosa was divine."

. . . . .

In 1800 Cimarosa's most successful opera was 8 years old. For its success the libretto had been as much responsible as the music. They formed a rarely felicitous union. A hundred years later, R. A. Streatfeild, historian of the genus opera, still praised The Secret Marriage for "its racy humour and delicate melody", still deemed its plot worth retelling:

The story is simplicity itself, but the situations are amusing in themselves, and are led up to with no little adroitness. Paolino, a young lawyer, has secretly married Carolina, the daughter of Geronimo, a rich and avaricious merchant. In order to smooth away the difficulties which must arise when the inevitable discovery of the marriage takes place, he tries to secure a rich friend of his own, Count Robinson, for Geronimo's other daughter, Elisetta. Unfortunately, Robinson prefers Carolina, and proposes himself as son-in-law to Geronimo, who is of course delighted that his daughter should have secured so unexceptionable a parti, while the horrified Paolino discovers to his great dissatisfaction that the elderly Fidalma, Geronimo's sister, has cast languishing eyes upon himself. There is nothing for the young couple but flight; unfortunately, as they are making their escape they are discovered and their secret is soon extorted. Geronimo's wrath is tremendous, but in the end matters are satisfactorily arranged, and the amiable Robinson after all expresses himself content with the charms of Elisetta.

Simple and tenuous as it may be, this plot took years to ripen. Its earliest ancestor was a comedy, The Clandestine Marriage, by the elder Colman and David Garrick, produced in London in 1766. This, in turn, was suggested by one of Hogarth's famous series of pictures, Marriage-à-la-mode. Just how large a share each author had in this collaboration has never been divulged. Garrick was cred-

APRIL - 25 - 33

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.

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 - 33

Liter
Conce

1934

JUILLIARD SCHOOL OF MUSIC

Announces a Course of Six Orchestral Concerts

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 conc rts 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

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

2-23-34

JUILLIARD GRADUATE SCHOOL

SIX ORCHESTRAL CONCERTS

Illustrating

THE LITERATURE OF THE CONCERTO

Third Concert

FRIDAY EVENING, FEBRUARY 23, 1934
at Eight-thirty

130 Claremont Avenue, New York City

PROGRAM

I

Concerto in A minor for violoncello.....Lalo

Prelude—Lento—Allegro maestoso
Intermezzo (Andantino con moto)
Introduction—Andante—Allegro vivace

FELIX SALMOND

II

Concerto grosso No. 8 ("Christmas" Concerto).....Corelli

Violin soli: MARY BECKER and HARRY FAGIN
Violoncello solo: MILDRED SANDERS

Intermission

III

Poem for flute and orchestra.....Griffes

GEORGES BARRÈRE

IV

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

JAMES FRISKIN

Orchestra of the Juilliard School of Music
Conductors: LOUIS PERSINGER and ERNEST HUTCHESON

Steinway Piano

The next concert of the series will be given on Friday evening, March 9

3-9-34

JUILLIARD GRADUATE SCHOOL

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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

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.....

3-23-34

JUILLIARD GRADUATE SCHOOL

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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
(with entirely new programs)

Illustrating

THE LITERATURE OF THE CONCERTO

FRIDAY EVENINGS AT EIGHT-THIRTY

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

◈

Soloists

JOSEPHINE ANTOINE
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

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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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11-23-34

JUILLIARD GRADUATE SCHOOL

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SIX ORCHESTRAL CONCERTS

Illustrating

THE LITERATURE OF THE CONCERTO

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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

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SIX ORCHESTRAL CONCERTS

Illustrating

THE LITERATURE OF THE CONCERTO

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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

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SIX ORCHESTRAL CONCERTS

Illustrating

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Third Concert

FRIDAY EVENING, JANUARY 11, 1935

at Eight-thirty

✧

CONCERT HALL

130 Claremont Avenue

NEW YORK CITY

2-15-35

JUILLIARD GRADUATE SCHOOL

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SIX ORCHESTRAL CONCERTS

Illustrating

THE LITERATURE OF THE CONCERTO

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Fourth Concert

FRIDAY EVENING, FEBRUARY 15, 1935

at Eight-thirty

✧

CONCERT HALL

130 Claremont Avenue

NEW YORK CITY

2-15-85

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

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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

3-15-35

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

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THE ORATORIO SOCIETY OF NEW YORK

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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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4-17-35

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SIX ORCHESTRAL CONCERTS

Illustrating

THE LITERATURE OF THE CONCERTO

✧

Sixth and Last Concert

WEDNESDAY EVENING, APRIL 17, 1935

at Eight-thirty

✧

CONCERT HALL

130 Claremont Avenue

NEW YORK CITY

4-17-35

PROGRAM

I

Concerto for violin.....Brahms

Allegro non troppo

Adagio

Allegro giocoso, ma non troppo vivace

ALBERT STOESSEL

II

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

JOSEPHINE ANTOINE

Trumpet obbligato: WILLIAM VACCHIANO

Intermission

III

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

Maestoso

Larghetto

Allegro vivace

JOSEF LHEVINNE

Orchestra of the Juilliard School of Music

Conductors: ERNEST HUTCHESON and EDGAR SCHENCKMAN

Mr. Lhevinne uses the Baldwin Piano

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