

3/16/32

## JUILLIARD SCHOOL OF MUSIC

WEDNESDAY EVENING, MARCH 16, 1932 at Eight-thirty

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## THE DESSOFF CHOIRS

MARGARETE DESSOFF, Conductor

THE ADESDI CHORUS Women's Voices

THE A CAPELLA SINGERS OF NEW YORK Mixed Voices

RANDALL THOMPSON, Guest Conductor

## JUILLIARD SCHOOL OF MUSIC

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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

#### PROGRAM

- . I
- (c) Adoramus Te.....Lassus (1520-1594) (d) Assumpta est Maria......Aichinger (1565-16??)
  - THE ADESDI CHORUS

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- (a) She only is the pride......Robert Jones (15??-1617)
- (b) Come shepherd swains.....John Wilbye (1574-1638)
- (c) Strike it up Tabor...... Thomas Weelkes (1577-1623)

THE ADESDI CHORUS

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- (a) Mon coeur se recommande à vous.....Lassus (1520-1594)
- (b) Petite nymfe folâtre.....Francois Regnard (16th cent.)
- (c) Call to remembrance......Richard Farrant (15??-1580)
- (d) Sweet Suffoik Owl......Thomas Vautor (publ. 1619)
- (e) When Thoralis delights to walk .... Thomas Weelkes (1577-1623) THE A CAPELLA SINGERS

Intermission

#### PROGRAM (Continued)

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IV

(b) Tiridola, non dormire.....Orazio Vecchi (1551-1605)

THE A CAPELLA SINGERS

v 

- (a) Gioco della passerina
- (b) Dolcissimo usignuolo
- (c) Mascherata della villanella
- (d) Contrappunto bestiale alla mente

THE A CAPELLA SINGERS

#### VI

Rosemary......Randall Thompson

3/16/32

- (a) Chemical Analysis
- (b) A Sad Song
- (c) A Nonsense Song
- (d) To Rosemary, on the methods by which she might become an angel

THE ADESDI CHORUS

FRANK WIDDIS at the Piano

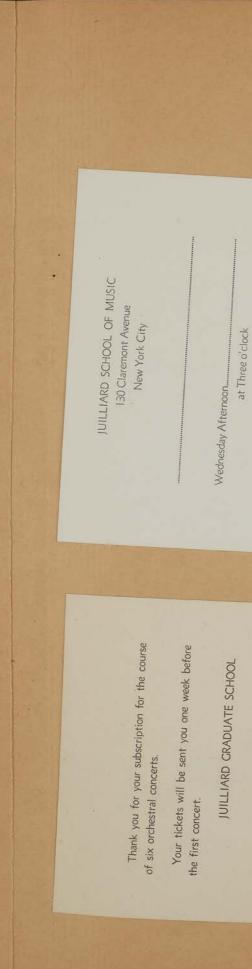
Steinway Piano

The applications for admission to our concerts have become so numerous that it is impossible to comply with all requests. We are, therefore, obliged to distribute tickets in the order of the applications received and only to the extent of the seating capacity of the hall. We hope that you will understand our position.

If you will kindly return this card, advising us if you wish one or two tickets for the performance described in the enclosed program, we shall gladly make every effort to accommodate you.

In the event that you are unable to use the tickets after receiving them, we should greatly appreciate it if you would return them to us in time for other disposition.

> ERNEST HUTCHESON, Dean JUILLIARD GRADUATE SCHOOL



Seat

Row

We regret very much that your acceptance of our invitation to our forthcoming opera arrived too late to enable us to comply with your request for tickets. The demand has been so great that there are no tickets left for this performance.

> Concert Department JUILLIARD GRADUATE SCHOOL

## PLEASE NOTE

It gives us great pleasure to send you enclosed tickets. May we request that you consider this invitation personal and return the tickets to us in case you are unable to attend?

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

#### PLEASE NOTE

We regret that our supply of reserved seats was exhausted when your reply reached us. We are sending you a card of admission which will entitle you to an unoccupied seat after 8.25 p.m.

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

#### PLEASE NOTE

Owing to the great demand for tickets for this event, it is not possible to send you more than two.

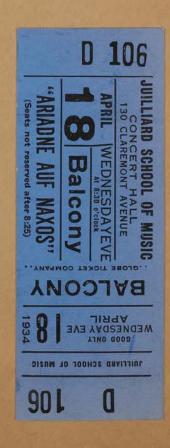
> Concert Department JUILLIARD GRADUATE SCHOOL

As the demand for tickets far exceeds the supply, reserved seats will be held only until 8.30 p. m. After that time unoccupied seats will be used.

We regret very much that your acceptance of our invitation to our Orchestra Concert arrived too late to enable us to comply with your request for tickets. The demand has been so great that there are no tickets left for this performance.

> Concert Department JUILLIARD GRADUATE SCHOOL







### JUILLIARD SCHOOL OF MUSIC

(Augustus D. Juilliard Foundation)

## WHY STUDY ABROAD?

by

IRMGART HUTCHESON

130 CLAREMONT AVENUE NEW YORK CITY

#### WHY STUDY ABROAD?

Among the great changes which have taken place in our cultural life during the last twenty years, one stands out pre-eminently. Up to the time of the War the young musicians' education could hardly be considered complete unless he had spent a year or two in Europe under the guidance of a great master. In addition to his major study he was to absorb musical atmosphere and acquire musical background, which were lacking in this country. I have no doubt that at that period study in Europe was almost a necessity for any one who had adopted music as a profession and who aspired to reach the top.

All this has changed Our possibilities of hearing, beautiful performances of masterpieces in every branch of music are not equaled anywhere abroad. It is difficult to refrain from superlatives in talking of American orchestras, of their leaders, of the wealth of recitals all over the country by visiting and American artists, and of some of the programs offered us over the air.

So much for the musical atmosphere. Now as to the musical background. The great masters to whom we went in Europe are, with very few exceptions, now living in this country. Our American conservatories today are equipped to give as thorough and comprehensive a

musical training as any European school. When recently exchange fellowships were arranged between the best known German school of music and an American one, both students sent abroad from here were engaged within a few months for leading parts at the Berlin State Opera, positions which they are holding at the present moment. Surely a telling tribute to American training !

We are as a nation still somewhat inclined to belittle our musical achievements. It has been drummed into us for many years that although we were quite capable of coping with the practical side of life, when it came to art and music, we were still in our infancy and had to be told what to like. This is a very dangerous doctrine; art is no exception to the rule that integrity is the only lasting foundation on which to build. We must express our own opinion — not echo, without inner conviction, that of someone else.

It frequently happens that I am asked for advice concerning music study, and I am aghast at the lack of wisdom shown by students who tell me that although they are progressing beautifully with their present teacher, they want to make a change because they feel they ought to study with a "big foreign name." Nothing could be more foolish than to make a change while a student is developing satisfactorily. The father of a gifted boy planist recently told me that he believed one ought to go to as many different teachers in one's major subjects as possible, and "absorb" from each of them that particular one's specialty. The father evidently meant his boy to become a composite musical picture of most of the world's leading pianists, not realizing that he could hardly have thought of a better scheme for killing the boy's musical individuality. It is a teacher's business to draw out what is in the pupil, not to pour something into him, and if one has found the type of intelligent teacher who realizes that, ten years is not too long to remain under his guidance.

The will-o'-the-wisp chase after foreign names has been the cause of countless tragedies among young American talent. At a time when the young artist is most impressionable, we send him to a strange continent, not for a period of months, which would be a broadening experience of great value, but for years; often at a stage when he ought to be making connections and starting to earn his living in his native country. He is usually supported during his stay in Europe by well-meaning but illadvised American friends. It has always been a riddle to me why the same people who are willing to pour thousands into the support of a young student in Europe are unwilling to pay a modest sum to help him gain a foothold here. After this life abroad under unnatural conditions the young student returns to his country, often quite out

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of sympathy with the conditions which he finds here, and unable to contend with them. His fellow students of years ago who have remained here may have become selfsupporting, whereas he has not been able to make even a start in this direction, and has had no opportunity to develop the capacity for making a place for himself in his native country. He has learned to play an instrument, but he has not learned to cope with life, nor has he developed the American qualities, which are essential to success in his own land. He is out of place both here and abroad.

All this waste of human happiness and human material is the result of our foolish prejudice in favor of European training. And yet no one who is in touch with conditions in this country and abroad could deny that musically at least there is nothing that the student can not acquire just as well in the United States.

Let us have done with our undignified and above all untrue insistence on American musical inferiority, and wake up to a realization of our position—that of one of the world's greatest cultural powers. Let us be ready to assume the leadership which is naturally ours, and be in the vanguard of this, as well as of every other constructive movement.

5/2/33

Institute of Ausical Art of the Juilliard School of Ausic FRANK DAMROSCH, Dean

### SYMPHONY CONCERT

Tuesday Evening, May Second Nineteen Hundred and Thirty-three at half past eight 1311 Claremont Avenue

#### SYMPHONY CONCERT

by the

#### STUDENTS' ORCHESTRA

#### WILLEM WILLEKE, Conductor

#### and

OTTO SLAVSKY			•				C	larinet
FRANCES BLAIS	DI	EL	L	3		۲		Flute
BESSIE SIMON -				•	-	-	-	Violin
MARY D. HILL -			- 1	-			3	'Cello
STEFAN PECHA		÷				×		Oboe

### Program

5/2/33

Overture Leonore No. 3	Beethoven
Orchestra of the Institute	
Adagio in D major from	
Concerto for Clarinet Köchel 622 Otto Slavsky	Mozart
Concerto in G major, for Flute	Quantz
Allegro	
Arioso	
Allegro vivace	
Frances Blaisdell	
Concerto in A minor, Opus 102,	
for Violin and 'Cello	Brahms
Andante	
Vivace non troppo	
Bessie Simon and Mary D. Hill	
Concerto Grosso No. 10 in G minor,	
for Oboe and Strings	Handel
Grave	Trander
Allegro	
Largo	
Allegro	
Stefan Pecha	
Overture Oberon	Weber

Orchestra of the Institute

2/23/34

# THE LAYMAN'S MUSIC COURSES

announces an explanatory lecture by

ROLAND PARTRIDGE

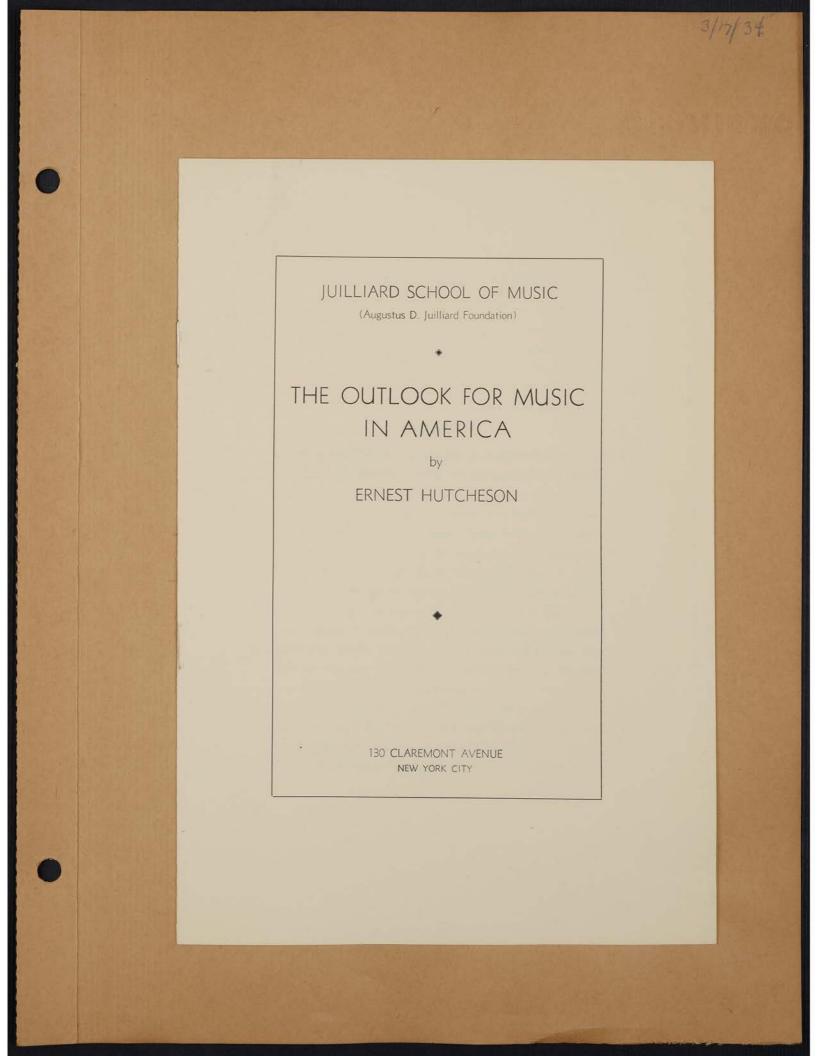
in preparation for the Juilliard School performances of the new opera

### "HELEN RETIRES"

Music by GEORGE ANTHEIL Libretto by JOHN ERSKINE

Excerpts from the opera will be presented by Mr. Partridge, who is a member of the cast, assisted by several of the other principal singers

FRIDAY, FEBRUARY 23, at 8.15 P. M. Studio 703, Steinway Bldg., 113 W. 57th Street Tickets on sale at Studio—\$1.00



#### FOREWORD

The following is a reprint of the address given by Ernest Hutcheson over the radio on March 17, 1934.

#### THE OUTLOOK FOR MUSIC IN AMERICA

I am invited today to speak to you on the Outlook for Music in America. Naturally, the future is always to some extent speculative, but let us see what justifiable hopes may be based on the cultural history of recent years and the record of facts as to present conditions. I shall tell you at once some of the things which encourage musical optimism.

First, there has been a quite amazing increase in the number of people who are interested enough in music to listen with attention when it is offered to them. Undoubtedly, the radio is largely responsible for this increase. I estimate that there are about fifteen million Americans enjoying music today who ten years ago were absolutely indifferent to it. Of course, a large number of these listeners do not go far beyond a liking for popular music. That is all right; a taste must be formed in some way or other before it can be improved. Popular taste, I am sure, does show steady improvement. I travel a good deal and talk on the way with Pullman porters and waiters and taxi-drivers and other workmen, and I am continually surprised to find how many of them tune in regularly on the concerts of the Philharmonic and Philadelphia orchestras and the opera broadcasts of the Metropolitan. Sometimes I have the privilege of being their immediate friend

because of my own Columbia programs with Mr. Barlow and his orchestra. Certainly the popularity of jazz is waning, only the very best of it survives. And I think that public taste is revolting from a good deal of the so-called "ultra-modern" music, because some ultra-modern composers have made a determined effort to banish emotional expression from their works, and public feeling resists any art devoid of human feeling, of love and grief and aspiration.

But, fortunately, we are not altogether content to be mere passive listeners. Perhaps this is best seen in the place now given to the civilizing influence of art by our educational systems. Public schools, high schools, private schools, settlement schools, all are convinced of the necessity of music as an active part of life, and one may fairly say that any American child today may be considered singularly unfortunate if he lacks the opportunity of singing or playing an instrument at school. The rapid development of high school orchestras, especially in the Middle West, is in itself a sufficient sign that our country is becoming musically minded. A generation from now our mayors and aldermen of cities, our school boards and chambers of commerce, and even our congressmen will consist largely of men who have experienced music and probably practiced it from their youth up. Such men will not disdain art as something "sissy," as a useless frill on

the fabric of life, as a light, and, at most, harmless amusement for idle hours. To them it will be something essential, not merely decorative.

The growth of the high school orchestras has already had one highly significant result. All over the country local orchestras are springing up, often with predominatingly amateur membership, very modest in their pretensions, most of the players unpaid and solely concerned with studying and occasionally performing good music I know of one such orchestra in which over thirty different professions are represented. Women are welcome in these organizations. I have seen girls playing not only violin and 'cello, but fluite, oboe, French horn, bassoon and double-bass. (And, by the way, a tall girl standing behind a bass viol looks very well indeed, though I must admit I was surprised to find it so.)

The cities themselves are quick to encourage these orchestras. Hard-headed business men are seeing the value of music as a civic asset. Do you know that many of our large department stores have good volunteer bands and choruses, encouraged by the owners because they promote good morale and efficiency<sup>2</sup>. Do you know that General Pershing discovered that the army bands had an immense effect on military morale, issued orders that the bands were not to be unnecessarily exposed, and induced Mr. Walter Damrosch to organize a special school for

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band-masters in France? I have often wished that Henry. Ford would start a big orchestra or chorus in his factories. I wish it for many reasons. He is quite a musician himself, his example would be very valuable, his production would increase, and the cars would toddle along better than ever.

Turning for a moment to the upper end of the scale, we now have in our large cities symphony orchestras which surpass the best in Europe, an aggregation of resident artists and teachers of the first rank such as can be found nowhere else in the world, and a standard of public performance which is almost too high-for it is a pity if audiences become unwilling to hear adequate performances of masterpieces and daily demand the superb. Best of all, native American talent, creative vocal and instrumental talent, is rapidly and steadily growing both in quality and quantity. I hope you all noticed that in the month of February, 1934, no fewer than three new operas by American composers with libretti by American authors were produced in New York City. The critics, maintaining their time-honored distance behind musicians and public, may not have liked them much, but at least the houses were packed with keenly interested audiences, for we are beginning to open our ears to our own product. I have always claimed that this country is richly, even prodigally endowed with musical talent of all kinds. It is true that as a nation we have had a certain distrust of our

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own judgment in artistic matters and have looked in the past to the old world for our standards. Now we have earned the right to stand on our own feet, and I am very sure that in the future we shall give generous support to our native music and musicians without short-sightedly excluding the eminent foreign artists to whom we have owed so much and with whom we can now compete without artificial protection.

I ask you to observe that all this remarkable awakening of interest in music, this urgent desire to hear and produce and create it, has gone on with unabated vigor through the recent years of depression. It is true, indeed, that many musicians have been sadly restricted in their activities and incomes, that emergency aid on a large scale has been needed, and that some of our foremost institutions have been compelled to make unprecedented appeals for support to carry on their work. It would be foolish to deny or to ignore this, but musicians have suffered, I believe, as much as and no more than any other class. Even in these lean years man has not lived by bread alone. With the slightest encouragement of better times, the accumulated rising tide of musical interest will prove irresistible. We shall have to make some changes in the concert world, perhaps. For instance, I am convinced that we must find means to put the best concerts and operatic performances within the reach of modest

purses. An immense audience would attend symphony concerts and operas if they were as cheap and, may I add, as informal as the movies.

I am often asked why, in view of the present conditions, institutions like the Juilliard and the Curtis and the Eastman Schools of Music continue to train young professionals for whom their is no immediate demand. I might retort that other schools train doctors, engineers, architects and scholars because the country needs them. no matter how poor their prospects may seem. But I prefer to answer quite simply that there actually is a continuous demand for trained musicians and that consequently most of these young people succeed in finding positions and earning their living by doing the work they love best. Naturally, I can speak with first-hand knowledge of only one of these schools, but I can assure you that almost every graduate of the Juilliard Graduate School is actively, remuneratively, and often importantly employed. Further, I can tell you that of one hundred and sixty students at this moment enrolled in the Graduate School, fifty-two are wholly and sixty-two partly supporting themselves by professional work while prosecuting their studies. The best violinists and 'cellists find work with the orchestras and in chamber-music organizations. The best singers find church positions and concert work. The best field for the pianists is in teaching and accompanying, with occasional concert work. Some are employed in radio, some in giving lectures or writing articles and criticisms, some in opera and oratorio. We are often embarrassed in giving our own-concerts because we have to excuse many of our best players who have professional engagements elsewhere. We do not grumble at this, we can only rejoice to see them making their way in the world. Surely, then, it is plain that the young musician of talent and character and personality need not despair of a career

I should like to mention one phase of the work of the Juilliard School of Music which I think is particularly interesting. We are sometimes approached by communities which desire to develop their music, and are asked to form music centers in their towns. We have established eight such centers within the past few years in places strategically located for the purpose, sending representatives, usually selected from our graduates, to take charge and co-operate with the local leaders. The results have been highly encouraging. In three of the eight centers symphony orchestras have been formed, two of which are now sustained by the communities themselves with no further outside aid. In addition, chamber-music groups have been organized, concert series started, lectures offered on music history and appreciation, children's classes formed for group music study, and headquarters

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established for the dispensing of information concerning music study in the community and in other cities. It is our hope that in course of time we may be able to satisfy many more of these requests and extend a string of music centers where they are most needed from coast to coast.

This is only one of our hopes for the future. We have others reaching further. We hope to see a Ministry, or at least a Department of Fine Arts, established at Washington and administered non-politically. We hope to see symphony orchestras and regular series of concerts established in all the larger towns of the country. We hope to see, just for a starter, at least one opera house built in every state of the Union. We hope to see the best music, both light and classical, made available to the entire population of the country. We hope that we cannot foresee the half of what will actually happen. And let me say in conclusion that up to the present time reality has outrun our hopes at least as often as it has lagged behind them. If, then, I take an altogether optimistic view of the Outlook for Music in America, please do not dismiss me in your thoughts as an easy enthusiast or a visionary dreamer. I believe that in the present century America is destined to lead the world in most fields of human thought and endeavor. I believe that it is preparing itself to take a leading part in music, too, and, indeed, in all arts and culture.

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3/17/39

## JUILLIARD SCHOOL OF MUSIC

(Augustus D. Juilliard Foundation)

## MUSIC IN THE COLLEGE CURRICULUM

849

by

JOHN ERSKINE

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49 EAST FIFTY-SECOND STREET NEW YORK CITY

#### NOTE

These remarks on the status of music in the college curriculum appeared in the "Herald Tribune Magazine" for January 25, 1931.

In substance, they are identical with an address I delivered before The Association of American Colleges at Indianapolis, January 22, 1931. JOHN ERSKINE

February 12, 1931 49 East 52nd Street

#### MUSIC IN THE COLLEGE CURRICULUM

If we examined the college curriculum, not through the eyes of our tradition but with a fresh and unbiased outlook, we should probably be amazed at the small provision it makes for certain essentials of culture. We should see, of course, in the catalog many printed references to the arts and sciences, but in the actual instruction and in the daily life of the students the arts would have so meagre a representation that they might as well not be represented at all. We teach not arts but sciences - mathematics, physics, chemistry, biology, geology. Our emphasis upon these subjects is due, I suppose, to the eloquence and energy of Huxley and other Nineteenth Century advocates of scientific education. They convinced us that science should displace the classics from the curriculum, just as previous centuries had persuaded European universities to let secular literature displace theology.

Huxley and his fellow-advocates of science, being themselves men of culture but not clear as to how they became so, told us that the proper study of a science would afford a modern boy a liberal education. There now seems to be some doubt about this result. Most if not all of the scientific schools, whether of medicine or engineering or the law, now insist that their candidates shall have collected some culture before they present themselves for professional instruction. The requirement usually is that they shall have spent some years in college, where, by assumption, culture is imparted. In college, however, the courses which all the students pursue are confined more narrowly than we perhaps realize to the same kind of intellectual approach which characterizes the graduate work. Culturally speaking, the college course offers little which is not found in the engineering school or the law school, and it offers the same thing in a more elementary, a softer and a flabbier state.

The old balance of the arts against the sciences was a sound contrast, and the not unusual attempt nowadays to confuse the two things is unfortunate; for whatever resemblances there may be between an art and a science, the important thing is the difference between them. The object of science is accomplishment; the object of an art is performance. Sound training in the arts will teach the individual how to perform something well, always with an audience in mind—to speak or write a language well, to maintain a public debate, to preach a sermon, to paint a picture, to sing or play music, to carve a statue, to design and build a house. Or if nothing else, to stand or to walk well, to carry one's self with poise, to behave courteously.

A training in the arts-that is, a training in performance was once thought essential for cultured men or women, but the universities as such have always, because of their tradition, been reluctant to impart this training. It has usually been acquired from private tutors, and it has therefore been the privilege of the fortunate classes. The universities have by tradition preferred to stress science-the science of God; the scientific aspects of classical literature, grammar, prosody, etymology; the science of the law; the physical sciences. If the universities were right in this emphasis, we might suppose that human beings are more eager to accomplish something than to perform, more eager to get something done than to live well. But this hardly seems to be true. Few of us would say that our college students are chiefly, or even to any marked degree, scientific minded. And even though they do excel in accomplishment, many of us criticize them, most illogically, for their incompetence in the arts, for the bad performance they make of their lives, for their unfortunate manners-criticize them, in other words, for not having the education we didn't give them.

The one art which is well represented in our colleges is architecture. Most of us make no question that the atmosphere created by noble buildings influences the student who lives and works in them. But the influence of architecture is for the most part nothing but atmosphere, affecting young lives surreptitiously. We do not teach our students architecture. If they grow rich and endow a university themselves, they will not-let us hope they won't !-- like Thomas Jefferson, design the buildings. One other art affects their life surreptitiously, or at least outside of the academic guidance. They like to dance. The starved urge toward performance comes out in their passion for this, the most primitive form of expression. I have known very few college faculties in which one wouldn't hear criticism of the way the students danced. I have known none whatever which would permit a course to teach the students to dance better.

The picture of our curriculum which I have just drawn is, 1 know, over-brief and therefore exaggerated. If you are a veteran in education, you may say that the old debate about the contents of the college course is an irritation too often mistaken for the intellectual life. But a situation is rising fast in the United States which makes this question immediate and practical. Our universities continue to ignore the arts. Even where they begin here and there to cultivate an appreciative attitude toward them, what they actually do is colored by an unconscious and traditional hostility toward the arts.

But in the elementary stages of American education the emphasis is overwhelmingly the other way. In the kindergarten and the early grades of school the children are launched upon a career of performance and expression which the college and university later will firmly deny them. Why the elementary education should take this direction

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I don't know. Perhaps American educators believe that the arts are things for children to amuse themselves with and get over. Perhaps the craving in the children is so great for this sort of training that it cannot be resisted. But whatever the reason, the one spot in our education where we now really teach both arts and sciences is the early grades. There they learn to draw, to paint, to sing, sometimes to play an instrument, to make little plays and act them, to model in clay. And with perfect logic they are taught at the same time some elements of the art of living, some principles of their personal bearing toward their fellows, and of their social responsibility. If we were to see the youngsters at work in any good kindergarten today, and if we knew nothing about our college and university curriculum, we might well be enthralled with the vision of what such an education might come to, when carried to its final stages. We should imagine the university student proficient and at home in the arts, himself, as it were, to some degree a work of art, fashioned by creative teachers. That's what we might expect, if we didn't know that by the time the student reaches the high school we shall interrupt him in every one of these activities and force him to follow them, if at all, chiefly outside of the curriculum. The excuse we'll give is that he has to prepare for college. In college we will see to it, except in the rarest cases, that he cannot follow these interests at all, not even outside the curriculum.

There may be a difference of opinion about the value of different subjects in education. There must be many educators who approve of the dropping of the arts as children approach the college course. But there can hardly be a question that this procedure causes a waste, not only in the teaching done in the lower grades, but in the subjects which many families provide for outside of the school curriculum.

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And I personally believe that the abandonment of a subject after some years of study and before the student has acquired genuine proficiency in it, causes a serious reaction against the subject. The fact that instruction in Latin and Greek so often led to no ability to read either Latin or Greek, caused, I think, exaggerated antipathy to those studies. The amount of time given to modern languages, unless some ability to speak and read is acquired, often produces an active hostility to them.

This is true particularly of music. The impression one would get from a casual observation of college boys and girls is that few of them have a deep love of music or even a moderate taste for it. But if we were to look at the youngsters in the kindergartens and lower grades, we should get just the opposite impression—that children have an excellent natural taste in music and a quite surprising aptitude for performing it. What has happened to them in the interval between the lower grades and college? Frequently their parents have provided for them outside of school hours instruction in the piano or some other instrument. They have devoted hours to practicing, and have managed to build up a modest technique, which if carried a little further would put them in control of an art which would yield enjoyment for all their lives.

I am not speaking of those individuals who might become professional musicians. In these remarks I omit altogether consideration of that class. I am speaking only of general education for the average citizen.

Of these average students who acquire some competence in music according to their age, the abler find their way into school orchestras and bands, into school choral groups, sometimes into modest operatic performances. They still do not look toward a professional career; they are merely beginning to reap the reward of their early studies

in this art. It is quite unnecessary to call the attention of American educators to the rapid spread of these musical units in our high schools, or to the very high quality of the performances. Again we might anticipate for these students a further development of their music through college; that is, we might anticipate it if we didn't know the college curriculum. Or we might be content to admire the work of the competent musicians among high school students and to congratulate ourselves that these orchestras and choruses are increasing. But it is only by a miracle of musical enthusiasm that these orchestras do increase.

It is not because the school curriculum really fosters then. On the contrary. The orchestra will rehearse at least once a week; to play in it a boy or girl must maintain steady practice on the violin or other instruments for at least an hour a day, usually for two or three hours; they can hardly play these instruments at all, even with practice, unless they continue to enjoy private instruction. Since most or all of this musical study must be carried on without academic credit and therefore in addition to the usual requirements, only the youngster who is as strong as a horse can stand the strain. For the few students, therefore, who continue their music study to a point where they can play in the school orchestra, there are many more who began to study music but who have dropped out, under the pressure of the school curriculum.

You may say that this majority ought to drop their nusic, that if they had any real love for it they would keep it up, even in spite of the demands of the school program. I don't agree with that argument, but to debate it properly we should have to have under observation the potential ability of those who have dropped their music. For the moment, therefore, let us concede that the world has lost nothing by the silence of this large group who once began to study music and afterwards gave it up. I am not willing to concede, however, that the dropping of their music did not create in many of these students an antagonism to it. The sense of futility, which is all they have got out of long hours of practice, sets up a protective attitude against the whole art. In any high school you will find over against the fortunate youngsters who can play and sing, a considerable number who can do neither, and who take a Philistine attitude toward the performance of others. You will find that these Philistines are almost invariably those who began music study and dropped it.

But if we shut our eyes to all the high school students except those who can play or sing, we can prophesy for them, on the basis of what is now happening through the country, two general results. If they don't go on to college, they have a fair chance of keeping up their music. In all sections of the land are springing up what are usually called junior orchestras, recruited chiefly from young people who enjoyed playing during their high school course and who would like to keep on after graduation. Since they continue more or less in the same community, since they usually, or in many cases, own their instruments, it is not hard to bring them together, to play for fun. Some energetic person calls them, and they respond.

On the other hand, if they go to college, they are almost certain to drop their music. There may be a student orchestra on the campus, but it is not likely to play so well as the best high school orchestras, because it can find less time for practice and usually no time at all for private study. Unless the college orchestra is temporarily galvanized into efficiency by a few extraordinary talents of professional grade, it represents musically speaking only the dwindling out of the good work accomplished in the high schools. Here and there in the dormitories you can discover a boy or girl valiantly continuing piano or violin practice for a

year or so, or a month or so, but in the end the college curriculum will get them. Their musical activity is of no concern to the educators who have them in charge. The college provides no leisure for this art, and gives no credit for the acquisition of this culture.

Most colleges, I think, would prefer a different description of the place of music in their curriculum. They would point to the fact that they have a music department, that quite a large proportion of the points necessary for graduation can be earned in music courses, that a point or perhaps two points of credit can be earned by playing in the college orchestra, provided that this playing goes hand in hand with courses in the history or the theory of music. On paper our colleges are doing pretty well for music. As a matter of fact, however, what they are doing does not touch the practical problem I have been outlining here. We offer courses in musical appreciation, in music history, or in music theory. In all of these, academic credit can be obtained. No doubt much good of a kind may come from the appreciation courses. No doubt it is an advantage to know when Beethoven and Bach lived, and in what order they composed their works. No doubt at all that the study of counterpoint and harmony ought to add to one's musical equipment. But obviously something is wrong, if a large number of our students are withdrawing from music, abandoning ability already acquired, during the very years when the courses in appreciation are being applied to their fellows. Educational theorists may be convinced that it is better for a pupil to hear lectures on Beethoven than to be able to play Beethoven himself, but you'll never convert a musician to that paradox.

A number of colleges, particularly colleges for women, are trying to cure this condition by organizing what are practically conservatories associated with the colleges. From

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the point of view of the musical educator this is a questionable move. A conservatory ought to be first rate or it ought not to exist, and it can't be first rate unless it aims at professional standards. The moment a college sets up a conservatory of music in association with its college course, it undertakes something which will almost certainly be better done clsewhere, and in the end it exposes itself to comparisons which are unfortunate and unnecessary. If we are interested in the average students, in the young persons who no more intend to be professional musicians than to be professional chemists or physicists, it would seem wiser to provide in the curriculum opportunities for them to continue whatever music studies they have begun, to continue the study and practice of the piano or of the violin, and to receive academic credit for this work on an equality with history or mathematics or any other subject. The purpose of such a provision would be not to train professional musicians, but to conserve and to carry on normally whatever musical ability the students bring to college with them. If there were time I should like to argue to a finish with

If there were time I should like to argue to a minor which any educator who doubts the disciplinary and cultural value of practical music study, properly directed. The amount of practice necessary for a weekly or fortnightly lesson in music involves two or three times the moral and intellectual effort which the average student expends on any other course. Two hours a day of practice demand absolute concentration in order to produce results, and they can be crammed into nothing short of a hundred and twenty minutes. Music practice can not be surreptitiously worked up, as many a history lesson is, during morning chapel or the Sunday sermon. Musical performance differs from any other recitation now encouraged in our classrooms, in that it must be good as a whole as well as in detail, and the student can expect no lucky break in the question he draws from the instructor.

To instal music in the curriculum, practical music, on an equality with mathematics, or history, or chemistry, an adequate equipment would be needed—instruments to practice on, places to practice, instructors. If a conservatory is not aimed at, this equipment would be less costly than one might at first think. There are various arrangements which could be made with local musicians so that the teaching staff need not be unduly enlarged. Individual instruction, however, even of this kind, would cost something, and perhaps it is this cost which discourages most institutions from giving proper recognition to the art.

One other problem perhaps discourages them. With so many subjects already in the curriculum and all the departments fighting jealously for as much of the students' time as they can get, we may well ask into what nook or crevice could we squeeze instruction in an art. I personally have no theoretical respect for our curriculum as it stands, but after a quarter of a century in college faculty rooms I have great respect for the difficulty of getting any real sense into our program. We on the inside know that a college curriculum is framed very much like a tariff bill-in its final state it is likely to illustrate no abstract principle, it will be rather the resultant of opposing and pretty evenly balanced forces, it will be a compromise and a mess. The student would probably not suffer if we shifted the requirements around quite arbitrarily, put the senior courses in the sophomore year, or gave the same number of hours to zoology which we now give to history.

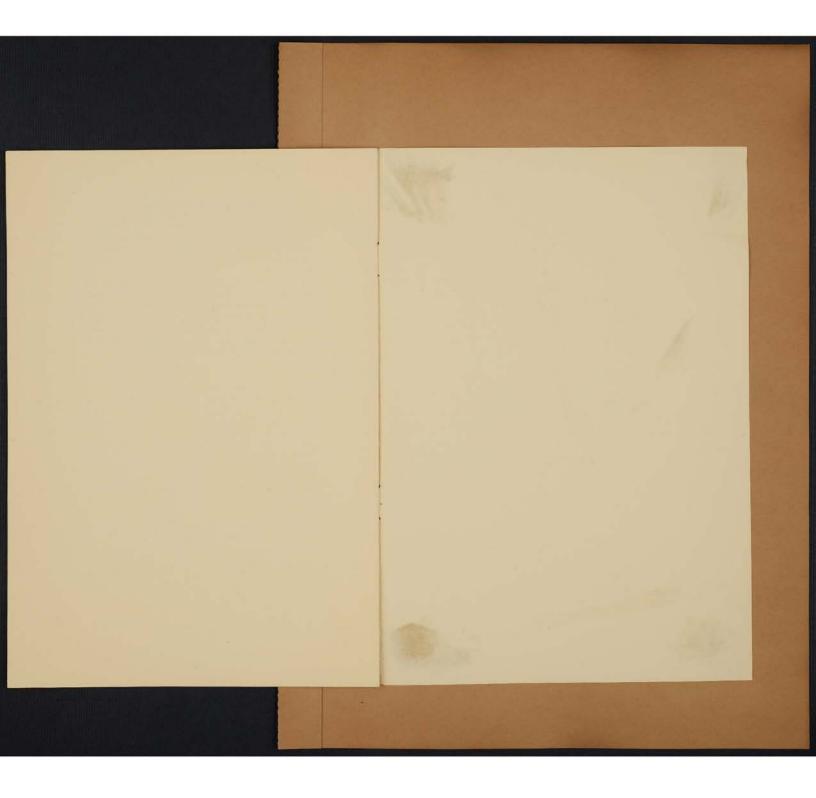
I therefore think that the time for music study might very well be taken from English, which is my own subject. The English department has inherited most of the time in the schedule which the classics once occupied, and under one excuse or another we English teachers have seized all the other hours we could lay our hands on. But if I had a

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choice between teaching a boy English literature six hours a week, or teaching him three hours and letting him devote the other three to nusic, I'd immeasurably prefer this second arrangement. He would be a better student in English. It would be easier to make him see that literature is an art. He would be a more cultured person to associate with.

Whether our college authorities are ready now to give a place to art in our education, they will be persuaded to do so sooner or later by public opinion. What we are feeling after in the elementary grades is sounder in educational theory and richer in results than what we are achieving in the later college years. This discrepancy will not permanently escape public attention and public criticism.

JOHN ERSKINE



# JUILLIARD SCHOOL OF MUSIC

(Augustus D. Juilliard Foundation)

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## IS THERE A CAREER IN MUSIC?

by

JOHN ERSKINE

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49 EAST FIFTY-SECOND STREET NEW YORK CITY

#### NOTE

These remarks on the present condition and prospects of music were written for the current number of "The World's Work." With the kind permission of the editor they are reprinted for distribution among the students of music.

I have not had the opportunity to ascertain whether every colleague at the Juilliard School of Music would agree with all my conclusions. I have reached them, however, only after listening to as many opinions as I could gather from those who know more about the condition of the art than I do, and though I alone am responsible for what is here written, I believe it does not misrepresent the judgment of experienced musicians at the present time.

JOHN ERSKINE

July 9, 1929 49 East 52nd Street

#### IS THERE A CAREER IN MUSIC?

Many young musicians, and some older ones, are asking today whether there is such a thing as a career for them in the United States. The older musicians who ask this question are frequently competent performers, who, having missed the rewards of the concert platform, naturally believe that there is not yet in this country an audience appreciative of true art. Or they may be orchestral players worried by the inroads of the sound picture and the radio. The younger enquirers have probably heard of the disturbing case of Susie This or John That, who, having been hailed as the local genius in the home town, made progress under a famous teacher in a large city, gave an initial recital of which the critics spoke kindly—and since then has been able to find nothing to do, except to teach the children of the neighbors at two or three dollars an hour.

Sometimes the question is raised with a backward glance at the fabulous tours of distinguished artists in other days. Now, we are told, the radio and the phonograph are driving the true virtuoso from the platform. Only a few men and women still concertize on any large scale, or with profit to themselves or their managers. The great day of music, by implication, is past.

However the question is put, it raises certain difficulties which it would be stupid to ignore. Yet when a young student or an old musician asks whether there is a career for him in America, it is not unfair to ask in return what he means by a career. To some extent he means a money profit. He would not put it so bluntly, but what he wants to know—and why isn't it a proper thing for him to want to know?—is whether a musician can earn a living comparable to that of the lawyer, the doctor, or the professional in any other field.

Accepting the question in these terms, and with full sympathy with a fellow citizen in his natural ambition to support a home and a family, and to provide for them and for himself the things essential to a cultured life, we still might ask again what kind of musician he wishes to be. Is he looking for the career of a Franz Liszt, or of a Richard Wagner-or for the career of a Johann Sebastian Bach? If Liszt and Wagner are his ideal, as in most cases they will be, then the answer is simple-there is probably no career for him in the United States, nor anywhere else. If on the other hand he would be content to lead the life of a Sebastian Bach, then the United States offers him, in this writer's opinion, a greater career at the present moment than any other country in the world.

Of course, no parallel in talent is implied between the average person who asks this question and the three great musicians just named; it is only the types of career which are compared. One can fancy that the musician will reply with a smile that he'd be glad to lead Sebastian Bach's life on any terms, if he only had the genius. But the distinction between the two types of career is sound, even if we leave out the question of genius and stick to those elementary matters, economic and practical, implied in the original question. Liszt and Wagner, in their special fields, were the virtuoso type of artist, achieving success by a sort of tour-de-force in a field which they created for themselves. To perform this tour-de-force one would need their astonishing personality and their almost unique musical gifts, and even then, their kind of success could be achieved only by extraordinary conditions, as in the case of Liszt, or by the aid of well-disposed patrons, as in the case of Wagner. The career of the virtuoso was invented little more than a hundred years ago, and if it seems now on the

have been hypnotized by the virtuoso ideal, many young musicians confound it with the higher standards of their art. They think to be anything different from the great players and singers is to be something inferior. To accept steady employment in music without spectacular individual appearances, they consider an abandonment of their higher selves. On the other hand, Sebastian Bach was a craftsman,

decline, there is little real cause for regret. Because we

That, first of all; and afterwards a supreme artist. The works of genius which have made him immortal were the natural flowering of his craftsmanship without thought of concert hall applause, and certainly with no economic result in the increase of his salary. He was a craftsman in the sense that he expected to supply music to society wherever music was wanted. Like every true craftsman, he allowed society to say what form this demand should take. If a violinist was needed in a court orchestra, he played the violin. For most of his life he was, what our young music students would hate themselves for being, a church organist and choir-master. He made his living by playing, by training choirs, and by teaching. His superb compositions he furnished gratis for the pleasure of his family at their reunions, or for the glory of God in the church services. In other words, he earned his living as a craftsman, but his creative genius was without price. In the history of art, in all its branches, no saner career has yet been found. It can be followed by anyone in the United States today who has competent training, and who is willing to be, not a virtuoso, but a craftsman.

This distinction between the craftsman and the virtuoso is worth emphasizing. The future of art among us depends upon which ideal we give ourselves to. In the happiest 5

period of Greek sculpture, as in the Thirteenth Century, and at other times when the artist has enjoyed a sane relation to society, the craftsman's ideal has prevailed. The sculptor carved the stone where carving was needed, the musician played or sang where or when he was wanted. It rested with him, however, whether he should remain a simple workman, or whether he should perform his task with that addition of joy and personality which is genius. The reward of this addition, so far as he was concerned, was the pleasure he had in his work. It rarely added to his wages, and not often to his fame.

In literature Shakespeare is perhaps the last and greatest illustration of this type. He followed the craftsman's career as actor and as mender of old plays, perhaps also as dramatist, furnishing new material for his company. Apparently he supported himself on his salary as actor and playmender, and by the investments of his savings in the theatre itself. But for whatever makes Lear or Macbeth immortal, he received no salary whatever. Those who wonder that the death entry in the parish church refers to him simply as a gentleman, without mention of his genius, overlook the fact that from the mediaval point of view, the point of view of the craftsman, what we now call his genius was only his excellence in his daily task. To attempt to read into his life the spiritual conflicts and agonies of the virtuoso, was always absurd, and will continue to prove fruitless.

The Renaissance which, according to most histories of art, conferred an inestimable benefit upon us by the rediscovery of Greek art, did us also great harm by the manner in which that art was restored to the world. To the Greeks, art was a normal thing. In the Renaissance, Greek art was reintroduced to Western Europe as something not

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normal at all, something remote, almost supernatural. What was recovered from the ancient world was in a sense only debris—statues or fragments of statues which once had been designed for a harmonious whole, but which were now isolated and enjoyed for themselves alone. This isolation made the original creator seem an individualist, a single spirit, yearning for self-expression. As a matter of fact, he had been extraordinarily social-minded, with the same ability to co-operate in a public work which came to perfection again in the cathedral builders.

The first Renaissance collections started the tradition of our modern museums by bringing together, for man's admiration, this isolated debris. Naturally the craftsman of unusual talent, seeing the honor accorded to these ancient fragments, felt that he too could produce isolated debris, if he tried hard enough. Thereupon the artist ceased everywhere to collaborate in the creation of beauty for social and public purposes, and applied himself rather to the making of fragments, for which some patrons would pay an arbitrary but high price, and which would then be preserved in a museum.

The clash of these two ideals was of course illustrated often in the same individual—in those who had been trained in the best traditions of craftsmanship, and yet were fascinated by the new individualistic philosophy. Of this conflict Michelangelo is the chief example. A craftsman, to begin with, first a stone-cutter and afterwards a sculptor, he showed at more than one point in his career the growing ambition to create statues for their own sake, fragments gorgeous but from the standpoint of the wider social need, insignificant. The painter today who complains that there is no career for him in the United States, is probably perpetrating in his studio canvases, embarrassingly large,

which he hopes to sell to collectors or museums. The wishes of the collector are rarely consulted in advance. He is supposed to be waiting there in a receptive mood for anything the genius of the painter may dictate. If you offered this painter a commission to decorate a space on your wall, seven feet by three, the offer would probably offend his pure ideals-he might curse out your bourgeois idea of art, which confounds his inspiration with the merely useful technique of the ordinary house painter. Michelangelo was annoyed too, when the Pope required him to decorate the ceiling of the Sistine chapel. His annoyance, perhaps, indicated how modern he had become; the masterpiece he actually accomplished indicates how much he preserved of the craftsman's ideal, which transfigures a commission for daily work into a thing of permanent beauty.

The musician today, in America as elsewhere, has been made unhappy by this conflict of ideals. The young man or woman who is told, first by the family and then by more competent critics, that he or she has talent, begins to dream at once of a public career which will give free play to temperament and individuality, and which will result in wealth and other forms of independence. But after his studies are completed, the young man discovers that the world is full of competitors, most of them as well equipped as himself. The market, he will say, is overcrowded. solution usually offered is either that more people should go to concerts, and more concerts should be given, or that fewer people should be taught music at all. The young artist usually holds to the first view, the brain-fatigued critics usually suggest the second.

If the young musician by chance succeeds, however, he finds himself leading a life of which, as a human being, he 8

ought to be critical. He finds himself a nomad, racing from city to city over the face of the globe, seeking audiences as yet unexhausted, himself never enjoying sufficient acquaintance with his home, and without leisure for sufficient study or practice.

It is quite true that in the large cities, where the virtuoso struggles for a chance to appear, there seem to be at times almost as many performers as there are persons in a possible audience. Yet in the country at large there is a music-hunger, for the most part unsatisfied. In many towns of the United States, and of other countries, no excellent musician resides, no excellent teacher, no friend and guide of the art. The ambition for a virtuoso career, moreover, strips the country of any talent which it automatically produces. The promising student from some Western state, let us say, who has been encouraged by the neighbors to follow a concert career, is in a sense a product of the community-at least, a product of its sympathy for music. In hundreds or thousands of instances, the neighbors actually contribute to the students' musical training, in the hope that this investment of faith and money will somehow return to enrich their lives. If the student once gets to a large city, however, it is at present almost impossible to blast him out of it. He would much prefer to compete hopelessly with Hofmann and Gieseking, with Kreisler and Heifetz, than to be the best musician in his state, the inspiration of future artists in the place of his birth.

If someone tells him he has a voice, especially if he is a tenor, nothing will satisfy him but a career in opera. He sees in himself another Caruso. Even assuming that he has an unusual voice, the fact which he refuses to notice, and which his teachers perhaps neglect to point out, is that 0

there are not enough opera houses in the world to take in all the tenors, let alone the geniuses in other registers. He probably refuses to see the meaning of our general American reluctance to support traditional opera. If he learns to sing Verdi in Italian, he can find no excuse for his fellow-countrymen who insist upon being sung to in a language they can understand. He deplores their lack of culture, forgetting that the American audience who ask for opera in the vernacular are asking only for what every European country demands and gets. He probably overlooks the fact that the kind of opera we'd like in this country is sprightlier, of a quicker tempo, of a stronger dramatic appeal, than the old masterpieces which only by means of enormous private subsidy, and with the collaboration of smart society, are galvanized for a few performances each year.

If the young student is not a performer but a composer, in almost every case he will devote his efforts to composition in the old forms-that is, in forms which once answered a need, but which now correspond to no need at all. However it may shock the traditional musician to be reminded of it, it is a plain fact that the larger symphonic forms, as well as opera, have developed to a point where they can be performed only at great expense and under costly conditions. To be properly heard, they presuppose concert halls of a sort that few cities can afford to maintain, since they are useful for few other purposes. There are in the United States, at the present moment, any number of composers who have failed of recognition and will continue to fail, because, like the virtuoso artist of the Renaissance, they insist on rivaling the debris of former times. They absolutely refuse to furnish music for the occasions in our life when the public demands it, or on such a scale as would be commensurate with our resources.

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If, however, we returned to the craftsman ideal, this talent and more could all be used. The young student who is sent from a small community to a large city to complete his musical education, ought first of all to go back from where he came. That is the one spot on earth which is prepared to give him a warm welcome. His neighbors will be proud of him, and will give him freely, at least at the beginning of his career, the benefit of every doubt. He is their local genius. His business is to justify their confidence.

Since he will wish to play or sing for them, he will do so, if he is sensible, on those occasions when they wish to listen to him. Perhaps he would prefer to give a stilted and rigid program in a large hall, a program which would begin with Bach or Beethoven, and end with a Hungarian Rhapsody or a Stravinsky Study. But if his neighbors prefer to listen to their music at a church sociable, then he's something of a fool if he lets what he calls his professional ideals prevent him from making the church sociable of some musical importance. He can earn his living by teaching. Among virtuosos, for some reason, teaching has a bad name. They are often reluctant to teach for money. If they take pupils at all, they like to do so only in the case of an outstanding talent, some child to whom, without loss of prestige, they can hand on the torch. Yet in art, whether music, literature, or painting, there are enormous spiritual compensations, as well as an income, to be had from teaching of the finer sort. The musician who is competent in technique and at home in the works of the masters, can improve his own powers as he imparts instruction to his pupils. He need listen to no bad music, since he knows better than to give bad music to

beginners. He may, if he will, enjoy the satisfaction of building up a tradition in his community, of directing the taste of his fellows, of controlling some important parts of the development of their lives. If he is willing to teach those students who, though talented, are not likely to become virtuosos, nor even professionals, he can do his share toward training the future audiences of America. He can have time for his own practicing, even for composingthat is, if he is willing to work as systematically and as steadily as Sebastian Bach, or as César Franck, who also did not think it beneath his dignity to give music lessons, even to the predestined amateur. To be sure, many modern musicians have pitied Franck for what they call the drudgery of his life, but this pity was suggested by the virtuoso point of view. Franck's place would hardly be higher in modern music, if he had had time to compose more. It was not leisure which accounted for the enormous production of Sebastian Bach, and if César Franck had been totally withdrawn from what to the virtuoso seem the humble occupations of his craft, perhaps he would have had less rather than more of that humaneness and of that spirituality which make him important to us.

The demand for the church organist is universal, and the quality of the supply is none too high. So far, the difficulty has largely been that the well-trained musician is unwilling to accept a modest but genuine opportunity, and develop it into larger things. The church organist in even a small town comes naturally in touch with those who like to sing. If he has the vision he can organize choral groups, quite outside of his Sunday tasks, but in a natural sequence to them. He can start an interest in good singing, which will, of course, take time. He may have to devote his life to it. In most cases the young musician hopes for results

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more immediate, and certainly more spectacular, but the true opportunity for the artist lies rather in just such a slow building up of music around him. This means that his organ playing and choir drilling will be supplemented by teaching, either instrumental or vocal. If his time is fully occupied, it will hardly be more so than that of any lawyer or business man with ambition to get on. In my youth I once heard Edward MacDowell say-what came with particular force from him, an artist who arrived too early for his true public-that leaving genius aside, any talented musician could make as much money as any business man of equal talent, provided he was willing to work as hard and as systematically. Of course, the virtuoso ideal has brought with it great leniency toward what is called temperament-the over-indulgence of one's sensibilities and irritabilities. The craftsman, however, finds nothing incongruous between art and sanity, and a sane musician who lives as normally, with as much regular sleep and exercise as his average neighbor, can do as much work for as many hours a day, without impairing his natural gifts.

Somewhat parallel to the opportunity of the church organist, and perhaps even greater, is the opportunity now enjoyed by the teacher of music in the public schools. In no part of our social system is there a greater need or a more immediate welcome for the well-trained musician. Those of us who have witnessed only half-hearted incompetent attempts to teach music to children, may not realize that in the best school systems of the country the school orchestra, the chamber-music unit, and the school chorus, are fast becoming essential elements in American education. To some extent the interest in the school orchestra is as yet forced and artificial; it has been fostered by state and inter-state competitions. Local pride often supports

this activity in the school program as a sporting rather than a musical event. It is pleasant to have one's high school orchestra carry off the prize, just as it is agreeable to know that the school has a winning football team. In some places the school orchestra returns at the end of the summer, like the football team, a few weeks in advance, in order to make an advantageous start.

But whatever humor there may be in this situation, the youngsters who take part in the orchestra are genuine lovers of music, and during school age the musical interest of the American population is extraordinarily high. It will be our business during the next fifty years to readjust our educational system so as not to stamp out, as we now do, the childhood interest in the art. Just now the high school's opportunity is to maintain this interest through the upper years of the school course. The number of competent teachers, however, available for this work is at present too small. If the communities look on their orchestra or their choral society as a sort of athletic team, and judge its value less by the performances than by the results in victories, at least this good comes of their attitude, that for victory in the orchestra you must have a competent conductor, as for the football team you must have a competent coach. During the next few years there will probably be a large demand for energetic and capable musicians who are willing to prepare themselves for work in the school systems. In addition to the musical training, they will need less a course in pedagogy than a general acquaintance with the school system itself, with the machine into which the music training must fit. And even more important than this acquaintance with the school system, is the temperament of the craftsman, the disposition to serve society through those channels which seem to society itself most important.

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The best high schools are so large and their activities so engrossing that not many musicians have energy enough to do good work in the school music department and to serve the community in additional ways outside. Yet in some cases such an extension of the school work is possible, and everywhere it is now desirable. The majority of school children still do not go to college, perhaps never will go. What the colleges may do, to permit young America to continue its childhood interest in the arts, is a separate problem; but the average child, on leaving the high school, usually leaves also its last opportunity to practice the arts. What we need in almost every town is someone to carry on into early manhood and womanhood the musical activities which the graduates usually abandon. The violin player who was happy in the school orchestra needs another organization to play in. It makes little difference whether aid comes from the teacher of school music, or from some local organist, or from the private teacher. The opportunity is there, for whatever musician has the necessary imagination and skill.

These opportunities all look to the education of the amateur. Again it must be admitted that the average professional, to whom these opportunities will be open, has usually been trained to think it unworthy to teach any but professionals, and if possible, geniuses. Yet it is an obvious truism that since the virtuoso has been the ideal of the musical world, the educational theory of music has been upside down. We have tried to teach the geniuses in the hope that some benefit might leak down into the mass. If ever we produce great art that way, it will be for the first time in history. Until now, professional art and great virtuoso accomplishment have always risen upon a broad and competent amateur sympathy. Every musician who

now does his share toward spreading a love of good music and the ability to take part in it creditably, will be making not only a career for himself, but possible careers, many times more interesting, for the musicians of the future.

It is perhaps too soon to estimate the effect of radio upon the musical career. Personally, the present writer has not the slightest doubt that the radio is doing more to foster a love of music in the average American than anything else that has occurred in the art. At the present moment, to be sure, the radio, like the sound pictures, has disarranged the traditional functioning of certain kinds of musical career, and this change has brought inconvenience, perhaps suffering. Yet in the long run there will be a satisfactory readjustment, and meanwhile the benefit to the majority of the people seems unquestionable. In cities such as New York, musicians debate the radio as though the choice were between listening to a great orchestra in a concert hall, and hearing it over the air, with the consequent loss of beauty, power and tone. This question is relatively unimportant. For the majority of Americans the choice is between hearing that orchestra over the air, and never hearing an orchestra at all.

It is an old effect of contact with art that when you see a perfect performance, you wish you could do it yourself. For the majority of human beings the wish dies of its own weight, but some proportion of us will always try to practice the art which we have recently enjoyed. If the radio has interfered with the tours of concert artists, it has also excited in thousands of people the wish to make music themselves. Often, let us add, with meagre results—but that only because there was no adequate guidance or instruction near at hand. Similarly, the hearing of fine orchestras over the air leads to a natural desire to hear

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some orchestra, as it were, face to face. It may turn out that the radio will have been responsible for the establishment of orchestras in many communities which do not now have them. It may dawn upon our public that a good orchestra may be maintained at less than the terrific cost now involved in such organizations in the large cities. An audience interested genuinely in the music, rather than in a virtuoso performance, will be content with a conductor who is a sound musician, even though as yet he lacks a great name, and with players who are competent, even though their skill is not phenomenal. Before long many cities may follow the example of Baltimore, which through the aid of what is after all a modest subvention from the taxpayers, has established an admirable Civic Orchestra, and enjoys, at a price which anyone can meet, an annual series of concerts which would do credit to organizations far less modest. Anyone who has seen the Baltimore audience listening with rapt attention to great music, will have no fears as to what the radio will do to the taste of the country at large.

In what has been said of the teacher, the implication has been that public performances are more or less incidental to the musician's life. The implication need not be pressed too far. Obviously the proportion of concert work and teaching will vary with the individual and with the locality. Such a variation is found now, in all parts of the world. But it is sound doctrine to say that public performances should be far more spontaneous, far more an overflow of energies normally directed elsewhere, than they now are in the concert world. There is something very artificial in a system which compels artists to make contracts a year in advance for public appearances before audiences whom they do not personally know, and in

conditions which they cannot foresee. The chances are overwhelming that the artist will not be in just the mood to play those particular works at that place and at that moment. We have all had occasion, however, to remember priceless evenings when among a small group of friends some artist has played spontaneously for his and their delight. Such rare moments seem comparable to the happy moods in which the stone-carvers on the mediaval cathedrals were inspired to express in the face of a saint, or in some Biblical scene, some vital contact with the life about them. In an ideal society, and in such a musical career as we ought to work for, the public performances of our best players would have this spontaneity. But they can have it only if the playing supplements their work as craftsmen.

The same principle might be suggested for the composer. When the musician was a craftsman, he was both composer and performer. Now many of our virtuosos cannot compose, and the majority of the composers can't play. If the young student asks what musical career is open in America for a gifted composer, he would not think us kind if we reply in self-defense that for those who do nothing but compose we hope there will be no career. If all the young musicians in the United States and Europe who are devoting their entire time to composition, could secure a hearing for all their work, the audiences would perish beneath the inundation. There would hardly be time to listen twice, even to the offerings of each season. What is to be gained by composing so much?

If in what we have said of the teacher's life we have implied that the composing should be done with his surplus energy and in his extra hours, we still are keeping in mind the example of an artist like Sebastian Bach, who thought

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of the theory and practice of music as one thing, of composition as an essential aspect of singing and playing. Allowing for the titanic resources of Bach's nature, and admitting that most musicians, after they have done a hard day's work teaching and practicing, would have little energy left for composition, we still hesitate to say that the result would be unfortunate. Those only would compose who had the greatest vitality, and whose inspiration could not be kept down. It is from their type only that important work has come, in any age.

The temptation is as strong for the composer as for the player to resent such a doctrine, and to set up against it the virtuoso ideal. To compose well, he will say, one needs solitude, peace, consecration. Yet the field is open for any talented musician who cared to use a little time each week writing for those occasions in our modern life in which music is demanded. He might even compose for us operas of a practical kind, with librettos in English. The Little Theatre movement in this country has been practically dissociated from music, not because the audiences which have supported the Little Theatre do not care for this other art, but because no operas or musical comedies exist on a scale which the small theatre can handle, or on subjects which would interest the American audience. If the young composer who now wastes his talents writing operas which can never be produced, would inquire how large an orchestra the little theatres can accommodate, and how many singers they can afford to pay, and would compose operas to this scale, he might inaugurate a new kind of musical entertainment, and certainly he would find immediately a considerable and appreciative audience.

If, for example, he cared to study the musical needs of the moving picture houses with an eye to the future as

well as to the present, he might provide us with music of the right length and quality to displace the abbreviations and manglings of old masterpieces which we now have to listen to in our cinema temples. Why should we expect that music written for other purposes should sound well when cut down and altered for this new need? And what reason is there to fear that a piece composed deliberately for the condition, for the ten minutes or so in which the larger houses wish to use their orchestras, or for the long accompaniment of films, should not, in competent hands, give the audience a noble pleasure?

It is customary, of course, to turn up one's nose a little at the music of the Broadway shows. Whether or not he is willing to admit virtue in jazz, the average well-trained composer inherits from his virtuoso tradition a feeling that his genius should operate only in a formal opera house, sponsored, if not by royalty, at least by the rich, or in sedate and refined circles, where chamber music is understood, or in the reverent concert hall. To such a musician it is inconceivable that his mission may well be to lift the current musical entertainment nearer to the level of great art. Personally, the present writer feels that in the musical comedies of Broadway, in such an entertainment, for example, as Show Boat, we have come nearer to the evolution of a genuine American form of art than in anything yet composed by native talent in drama or in opera. If in any respect the music of such entertainment falls short of what it might be, the responsibility rests neither with the public nor with the producers, but with the talented composers who decline to study what is here needed, and to supply that need. To look disdainfully on the taste of the average man has always been in art as in other matters a dangerous form of snobbery. It has been fortunate for music that

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men of the greatest genius a century and more ago did not despise the court dances then popular. Those dances would mean nothing to us now, if Couperin, Rameau, Bach, had not written in their quaint measures certain imperishable suites. Had Chopin despised the popular dances of the romantic period, we should not now have his waltzes and his mazurkas. To write mazurkas today, however, is an anachronism. The comparable task for modern composers is to compose fox-trots and tangoes which musically will be important.

The career of the virtuoso brought with it the career of the critic. If one's life is to be spent in a competition, however friendly, with other performers, then one needs the satisfaction of an umpire to say who is which, and which is ahead. Whether there is a permanent career for the music critic, may be questioned. The verdict of practicing artists on the performance of their fellows is usually illuminating. The service of the professional music critic is most often of an historical character. He helps to educate the audience by furnishing information about the music on the program, and by estimating the performance on the basis of the tradition. His lot is not a happy one, and much of his best work has failed of appreciation, largely for the sound reason that an audience which has enjoyed a performance has got out of it all it wants, and an audience which hasn't enjoyed itself is usually willing to let the matter drop, provided it doesn't have to go again.

In America the music critic is horribly overworked. No large newspaper cares to be without its critic, yet practically no newspaper gives him enough assistance to cover all the performances and to pronounce mature judgment. As a consequence, few critics can attend more than the academic kind of performance—operas, concerts, recitals. If

there should be a musical show of distinction, the overworked critic could hardly get to hear it, and if you asked him to cover the music of moving picture houses as well as that of the musical shows, he would probably expire on the spot. We have therefore no good means at present of surveying the whole musical movement at any one time.

Two desirable additions to our musical opportunities suggest themselves. Just because the concert touring of famous artists is going out of fashion, there is every reason why competent performers, especially young and enthusiastic ones, who are not yet weary of travel, should make appearances through the country and carry good music to places where it has not yet been heard. The machinery for such a distribution of music is ready at hand in the Federation of Women's Clubs. These influential groups have long been in the habit of inviting lecturers to speak before them, at a fee which though less than that of the great concert artists, is still adequate for traveling expenses and for something over. If the Federation of Women's Clubs should take on their programs each year a number of promising musicians, at the same fees they now pay to lecturers, they would vary and enrich their own entertainment, and greatly advance the cause of good music. These Clubs are so widely distributed that they can easily carry music into whole areas where no commercial agency could hope to bring the touring virtuoso.

We ought to have in every state of the Union at least one focal point for the musical interests of the community. At present, a few cities, and chiefly on the Atlantic seaboard, attract too many of the young students and artists. For music in general we ought to develop a state pride. It is no small loss to any community when the talents which it has produced have gone off elsewhere, and an

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expenditure of money on the part of each state, which would result in keeping its gifted children at home, would yield profit a hundred-fold.

American music would be advanced more than anyone can measure if each state established a small opera house, to be paid for out of its tax rates, and to be administered in the interests of its music talent. Such a house ought to produce not so much the older operas, and certainly not the large and costly ones, but modern works expressing the drift of our own taste and the needs of our own spirit. In such a house the best orchestral players in the state should find employment, and the singers and composers their careers. The tickets, as in Europe, should be so cheap that the entire community could enjoy the performances.

These two suggestions may seem unrelated to general considerations of the musician's career, but they follow from what has been said of the musician as craftsman. If the young student can envisage his career less as a spectacular triumph on the platform than as a life-long labor in the interests of one of the most sociable of the arts, we shall soon have a greater demand for good music in such groups as the women's clubs, and a clearer need for houses where the whole community can find musical entertainment, not only in every state but in every city. When music is defined not as the expression of the individual, but as the social need of us all, the too-often criticized public will show a prodigal hospitality to the art.

JOHN ERSKINE

5-/26/34

Institute of Musical Art Juilliard School of Music

> SPRING CONCERT by the PREPARATORY DEPARTMENT

Saturday Morning, May Twenty-sixth Nineteen Hundred and Thirty-four at eleven o'clock

> at 130 Claremont Avenue

# 5-/26/34

### Program

### Processional

# Spring Dance\_\_\_\_\_Edward German

### Songs

The Sandman \_\_\_\_\_ -Brahms The Sandman \_\_\_\_\_\_Branms The Cuckoo \_\_\_\_\_Old French A Country Dance\_\_\_\_\_Swedish Folk Tune Classes in Choral Singing Belle Julie Soudant, Conductor

### Ensemble

Chorale

horate Jesu, Son of Man's Desire\_\_\_\_\_\_ Arranged for piano and string ensemble by Winifred Young Cornish ----Bach

Sarabande and Bourrée\_\_\_\_\_Bach Solo violins accompanied by string ensemble Wilbur Joustra, James Nassy, Dorothy Kantrowitz, Eva Kolker, Anahid Ajemian

### Dalcroze Eurythmics

Three Sketches\_\_\_\_\_Jacques Dalcroze Joy Moss, Clara Malamut, Jeanne Rosenblum, Pearl Rosenzweig, Mildred Goldstein

### Toy Orchestra

Norwegian Folk Dance\_\_\_\_\_Grieg Anitra's Dance \_\_\_\_\_Grieg Jeanne Rosenblum and Billy Himberg at the piano

### Creative Work

Original Songs

1. The Piper on the Hill	Leonard Eisper
2. The Fairies	Sari Cohen
3. The Fairies	Laura Pines
4. Wishing	Jean Frank
5. The Puffin	Barbara Holmquest
6. Lullaby	Barbara Holmquest
The Composers at t	he Piano

### Program

Tam	bourin	1222			Old	French
Past	orale					French
The	Hawk					Scotch
	Ruth	and	Dolores	Patiky		
Solos						

Solfeggietto-----Karl Philipp Emanuel Bach Gloria Wechsler Ballet Music from Rosamunde\_\_\_\_\_Schubert-Ganz Louis Teicher

### Ensemble

e ata in Largo Allegro Adagio Presto Burton Sonata in C major .... -----Corelli

### Eva Kolker, Burton Fisch, Laura Pines

Solos

Sonata in G major------Haydn Allegretto

# Jean Frank

 Jean Frank
 Moszkowski

 Etincelles
 Leonard Eisner

 Allegro
 Fiocco

 Malaguena
 Albeniz-Kreisler

 Marguerite Adams
 Marguerite Adams

Two Pianos

Bohemian Folk Tunes------ Arranged by Pirani Laura Pines, Leonard Eisner

### Orchestra

Petite Suite—L'ancien Regime\_\_\_\_\_Saint-George Preparatory Department Orchestra Louis Bostelmann, Conductor

### Reprinted from the COLUMBIA UNIVERSITY QUARTERLY September, 1931, Vol. XXIII, No. 3.

### A MUSIC CENTER ON MORNINGSIDE

### JOHN ERSKINE<sup>1</sup>

The new building of the Juilliard School of Music, at 122nd Street, from Claremont Avenue to Broadway, will be opened this October. The university community on Morningside might perhaps be interested to know what this school, in its new quarters, hopes to accomplish, and what its relation will probably be to the other educational institutions in the neighborhood.

The School of Music was established and is maintained by the Juilliard Musical Foundation. The distinction between the Foundation and the School can best be made clear by reciting the process of development and amalgamation during the last ten years. The Juilliard Foundation was established in March, 1920, through the legacy of Augustus D. Juilliard. His will asked that the income of the legacy be spent for the general furtherance of American music, whether by the training of students, by the encouragement of composers, by the financing of performances or by any other method which his trustees might think wise.

The extreme latitude of these instructions was more than justified by the condition of music in our country at the moment. Both the art and the profession were, and still are, suffering many and rapid changes. Conservatories, orchestras, opera companies, publishing houses, private teachers, university music departments, individual performers and teachers, might all have found use for Mr. Juilliard's money. The correspondence files of the Foundation show how many of the musical enterprises of the country were convinced that this money was intended peculiarly for them. The trustees felt, however, that the mere assumption of budgetary obligations for work already in progress, though it might relieve someone else's pocketbook, would not necessarily add to the musical opportu-

<sup>1</sup> Professor Erskine, known to the readers of the QUARTERLY as a scholar and writer, here appears as the President of the Juilliard School of Music.—The EDITOR.

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nities of the country, nor advance the cause of the art. They therefore devoted some preliminary study to a program which at all points over a long period of years might benefit in fresh ways both the American musician and his audience.

In fresh ways both the American musician and his audience. The first step was to organize, in 1924, the Juilliard Graduate School of Music, at 49 East 52nd Street, New York. This school provides free instruction for students of American citizenship who pass a competitive examination for entrance. It differs from the usual conservatory in that its faculty is made up of that type of great artist-teacher whom the advanced student has hitherto gone abroad to find. Among the piano instructors are Ernest Hutcheson, Alexander Siloti, Josef Lhevinne, Rosina Lhe-vinne, Carl Friedberg, James Friskin, Oscar Wagner, Olga Samaroff. The violin instructors have been Paul Kochan-ski, Louis Persinger, Hans Letz, Edouard Dethier and the late Leopold Auer. The instructor in 'cello is Felix Salmond. Madame Marcella Sembrich has been at the head of the voice department, with Madame Schoen-Réné, Florence Page Kimball, Paul Reimers and Francis Rogers. Rubin Goldmark is the instructor in composition, with Bernard Wagenaar. Albert Stoessel has charge of the orchestra and the opera department. The averbar of students in the Graduate Schoel nea et al. The number of students in the Graduate School was at

The number of students in the Graduate School was at first about two hundred; it is now nearer a hundred and fifty. Since the graduate course is normally for three years, some fifty fellowships are vacant each autumn. For these fifty places between four and five hundred appli-cants compete annually from every state in the Union. In October, 1926, the Juilliard Foundation took over the Institute of Musical Art, the conservatory founded in 1905 through the benefaction of Mr. James Loeb and other friends of music, and directed from the beginning by Dr. Frank Damrosch. The Institute needs no introduction to the neighbors on Morningside Heights. Since it has occupied the corner of 122nd Street and Claremont Avenue it has earned world-wide respect for the quality of its instruction and for the achievements of its graduates. In adding the Institute to the Graduate School, the Trustees of the Foundation had no intention of confusing the distinct

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service which each department could render. The Insti-tute will continue to be maintained according to its traditions as a conservatory with elementary as well as advanced pupils, who with certain exceptions pay for their instruc-tion. The Graduate School will continue to provide free instruction for extremely advanced pupils, admitted by

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competitive examination. The chief reason for adding the Institute to the Graduate School is identical with the chief reason for maintaining Columbia College and the Horace Mann School in our university system. For the training of expert players and singers, the Graduate School by itself was adequate. To train performers and teachers in all branches and grades of the art, a complete educational system was needed, from the most primary of classes to the most advanced. In 1927 the trustees of the Foundation incorporated under the Regents of the State a secondary Board of Di-

under the Regents of the State a secondary Board of Di-rectors, who operate under the title of the Juilliard School of Music. They are elected by the Foundation, they have charge of the School in both its parts, conservatory and graduate, and they recommend to the Foundation, and put into execution, other work for the general advancement of American music. Since several trustees sit on both boards, the directors of the School of Music have become in effect the executive committee, and the trustee ave become in Foundation the finance committee, of Mr. Juilliard's bequest. The Foundation could act independently of the School of Music, but in practice the two boards naturally work out a sinda relieur.

work out a single policy. This is the organization which will house itself in the new building. The Institute remains at its familiar corner, enclosed in the larger structure, with many additional facilities along 122nd Street, toward Broadway. On the north there is a concert hall, seating about a thousand, with a large orchestra pit and a very large stage, equipped for operatic performances. Above this hall are the quarters of the Graduate School. Along Broadway practice rooms are provided for both the Institute and the Graduate School.

The institution will be known as the Juilliard School of

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### Music. Mr. Ernest Hutcheson is Dean of the Graduate School, Dr. Frank Damrosch is Dean of the Institute, and Mr. Oscar Wagner is Assistant Dean of both departments.

The teaching of music is, however, only part of the work which will function from the new building. For the last three years the School has sent out certain of its graduates to establish music centers in strategic places where the importation of fresh enthusiasm might revive the art or advance it. These representatives of the School in most cases do some teaching, but their chief duty is to get in touch with the local musicians and patrons of music, and to survey the entire musical activities of the place, to see where the natural musical interest is flourishing and where it needs encouragement. During the coming year the School will begin to publish the results of these surveys for the information of the districts surveyed and of the musical profession in general.

for the information of the districts surveyed and of the musical profession in general. This is the kind of service which would be rendered by a Department of Fine Arts, if we had such a portfolio in our national Cabinet. The average large town or small city is full of music teachers, who usually pursue their calling without much aid or comfort from each other. Their pupils rarely appear before the local audience, and they themselves do little playing or singing in public. In the grammar and high schools the children are taught music, perhaps play in an orchestra or sing in a chorus. There are choirs in the churches. From time to time a great virtuoso visits the place and finds a crowded house waiting for him. Less frequently a symphony arrives, and once in a blue moon an opera. These two enterprises are pretty sure to leave a deficit behind them.

Sure to leave a deficit behind them. Oddly enough, the deficit would probably disappear, there might even be a permanent small opera and a modest orchestra, if the music teachers, the church choirmasters, the school supervisors and the general music lovers developed some team work. It is the purpose of the Juilliard Centers to assist in that cooperation. In most places, for example, which are fortunate enough to enjoy the visits of a major orchestra, a full audience could be guaranteed

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if the school children studied carefully in advance some work which the orchestra was to play. The young people who in the history of music course had listened to Beethoven or Brahms on phonograph disks would, with very little urging, seize the chance—and bring their parents along to hear the music rendered by a first rate conductor and his men.

In many cities orchestras have sprung up, partly amateur, but usually excellent, if one looks only at the ability of the individual players. Such an orchestra will give no more than six or eight concerts a year—quite enough from every point of view except this, that so brief a season will not keep a good conductor busy, nor will it earn enough to pay him. This type of orchestra, therefore, is almost always led by someone who is not quite good enough, and the audience attends, if at all, out of loyalty to the kind of music they cannot hope to hear. The obvious solution is to discover, or to found, orchestras in neighboring cities, and to engage one excellent conductor to go about and train them all. Why the local musicians are unable themselves to reach out to each other and effect such an arrangement is a mystery of nature. A trained organizer, coming to them from the outside, can accomplish the work in a short time. In another ten years there will be clusters of orchestras; thus federated, all over the country, and there is at the present moment a plan to organize on the same principle a federation of small opera companies, chiefly in the Middle West.

principle a federation of small opera companies, chieffy in the Middle West. The Juilliard School of Music has already established centres, for this and similar kinds of service, in Atlanta, Georgia, in Nashville, Tennessee, in Harrisburg, Pennsylvania, at Cornell College, Iowa, at the State College of Agriculture, New Mexico, and beginning this autumn, at the Museum of Art, Toledo. This work is under the general supervision of Madame Olga Samaroff. The principle which the School follows in maintaining these centres and in other work through the country is

The principle which the School follows in maintaining these centres and in other work through the country is that we at the moment need a general cultivation of music quite as much as the special training of performers. One of the peculiarities of the present condition of music is

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that the artists have crowded into the city, into a very few cities, and the country as a whole has been stripped bare of music. To educate virtuoso performers and to turn them loose in the frightful competition of New York, Chicago, Philadelphia and Boston is no benefit but a cruelty. The policy of the Juilliard School of Music is, of course, to train first rate talent for performance, but quite as much to lay the foundation for audiences every-where in the country, and for musical careers which will decentralize the art of music. During the last year the School has encouraged a series of recitals for very young piano students. A large number

recitals for very young piano students. A large number of boys and girls begin the study of this instrument, and then drop it after a few years of apparently futile practicing. At least one cause for their dropping their music is that they normally have small chance to play their pieces before they normally have small chance to play their pieces before an audience and so overcome the natural nervousness of the beginner. If they could be trained from the start to put their study to some practical use, in giving pleasure to themselves and their families, there would be a greater probability that they would keep on and, as amateurs, would cultivate the piano as a pastime and a grace of life. In some dozen cities the Juilliard School of Music, through the generous coöperation of Steinway & Sons, and with the cordial assistance of local music teachers, has organized fortnichtly or monthly, and in some cases weekly, recitals cordial assistance of local music teachers, has organized fortnightly or monthly, and in some cases weekly, recitals where children of the youngest age could play before each other and their parents the pieces they have just learned. Simple though this system is, it bids fair to do something to increase a sane enjoyment of music in the younger generation who are to be our future audiences. In order to stimulate the children at these recitals, the Juilliard School of Music has been sending to each city where they take place, at least twice a year, a member of its piano faculty to be the guest of the children. The greatest opportunity to reach the younger generation

faculty to be the guest of the children. The greatest opportunity to reach the younger generation is through the schools and high schools. Last winter the Juilliard School of Music received from the Regents of the State authority to give the proper teaching degree for music supervisors. The School hopes to solve what is at present

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a difficult problem in teacher training. To obtain the proper academic credits, the average music supervisor is required to study many things beside music-in fact, to required to study many things beside music—in fact, to study music in a secondary way, as though it were the less important part of his equipment. As a result it is fair to say, with all proper respect for many excellent supervisors, that the musical equipment of the average is not adequate for the present needs of their students. The Juillard School of Music plans to train for this work a limited number of young people who are first of all excellent musicians. Where the temperament of the individual seems to justify such a course, the School hopes to divert from the over-crowded concert stage the best talents into teaching. The American composer of large works—symphonies or

The American composer of large works—symphonies or operas—has a difficult fate. There are so few first rate orchestras in comparison to the size of the country, and so few native-born conductors, that even a promising talent rarely has the chance to be heard. If a conductor *is* willing to produce an American work, he expects the com-poser to furnish him with the score and the parts. The cost of these copies in manuscript will be several hundred poser's we composer can afford the parts. The of an orthogeneous control of the second and parts and performance. The Juilliard School of Music has tried to help the American composer by paying for the copies of score and parts whenever a conductor promises a per-formance and nothing but the cost stands in the com-poser's way. If the leading conductors, few of whom are partial to American composers, should have a change of heart, the policy of paying for the copies might soon prove ruinous for the Juilliard School of Music, but up to the present moment the cost has been not yet prohibitive. The School also publishes each year the score and parts of an orchestral work selected by a jury of award. Any American composer can submit a manuscript before the first of each May. The School has arranged with a leading music publisher to bring out the winning work and to hand over to the composer a much larger royalty than would be possible through any ordinary commercial arrangement. In the Graduate School the students in violin and 'cello are required to play in a string orchestra. To give the

are required to play in a string orchestra. To give the

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orchestra proper practice, a series of public concerts have been held in the past three years in Town Hall and Carnegie Hall. Unusual old music and new music in manuscript have been played, and these concerts have become so popular with music lovers that there is a long waiting list for admission. No charge is made for tickets; applications for them are sent to the School at the beginning of each year. In the new building these concerts will continue on a more elaborate scale. The string orchestra will play as a unit, and it will also appear with the very fine full orchestra of the Institute of Musical Art. These combined forces will present a series of concerts at which some of the stu-dents will appear as soloists. In the spring one concert will be devoted entirely to the student compositions. The Opera School will similarly produce a series of operas new and old, with the entire cast and the orchestra recruited

new and old, with the entire cast and the orchestra recruited from the student body of the Graduate School and the Institute.

Institute. These performances, as has just been said, are without charge to the public, and tickets can be secured, so far as the seating facilities permit, by application to the School. But with the opening of the new building it is intended to inaugurate certain regular courses open to the general public, for which a small fee will be charged. These courses will deal with various phases of the history of music, and they will be illustrated by soloists, or by chamber music groups, of the faculty and the students. To bring such a School as this into the university neigh-

music groups, of the faculty and the students. To bring such a School as this into the university neigh-borhood is to raise the question whether it has any place there, and if so, what place. Universities in general have not made up their mind what to do with the arts, and the artist, busy with his training for a professional career, has too little time to follow the research and the speculation of a university. Some of us hope that this separation between scholarship and the arts may be remedied. Perhaps the bringing of the Juilliard School into close proximity with the schools already on Morningside Heights may suggest to us all a wiser integration of the arts with general education. education.

At least the Juilliard School of Music in carrying out the

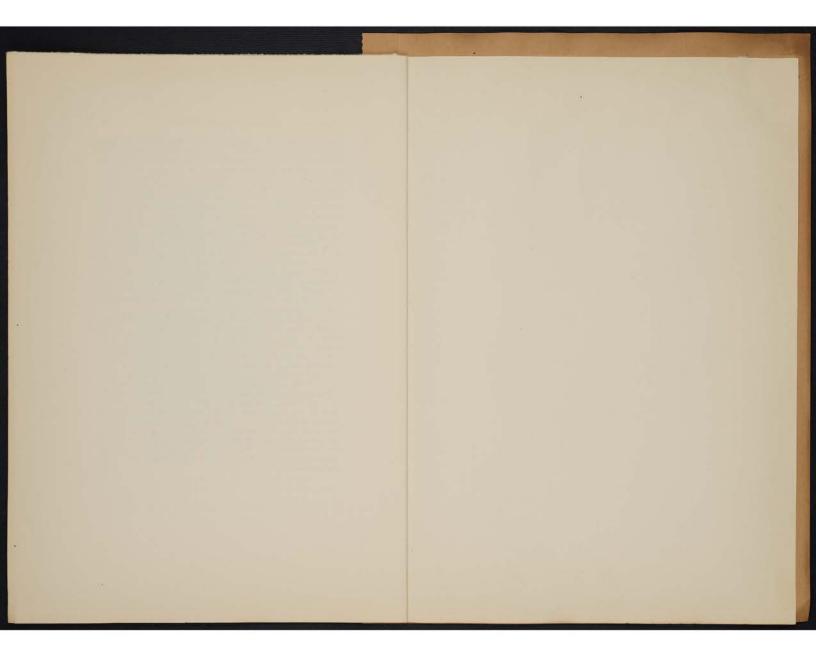
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plans outlined above can be for this community a living exhibit of at least one art. The auditorium of the School will be used constantly for the performances of the students, and to perform properly they ought to have an audience. The quality of their performance is such that members of the university group will probably be glad to listen to them. Certain phases of music can be better studied in a uni-versity than in such a school as the Juilliard. It is for the professional musician, no doubt, to work out problems of acoustics, problems of the radio so far as they affect music, all problems having to do with musical performance. The Juilliard School of Music is equipped with a laboratory for such experiments. The present writer believes that it is for first rate music schools rather than for universities to train music teachers and music supervisors. But the to train music teachers and music supervisors. But the philosophy of the art certainly belongs to the university— the whole field of musical esthetics and of musicology. Here where the university equipment could be most useful, very little has yet been done in America.

Very little has yet been done in America. Universities also have an undoubted duty, to preserve in some way for their students whatever amateur equip-ment in music they bring to college with them. Uni-versity orchestras and choruses are more important cul-turally than we have yet realized. But a university cannot compete with a conservatory in training professional mu-sicians. In so far as the attempt is made, music courses in an academic curriculum are a waste of time and money. Perhaps the strongest influence which Columbia and the Juilliard School of Music will exert on each other will be through the casual and unintended contacts of the two student bodies. But we hope that this will not be so. We hope that the neighborly association of our artists and our scholars may prove an inspiration to both, and that our friendly contacts may strike out some spark in those departments of the mind which still could stand some illumination. illumination.



Institute of Musical Art <sub>of the</sub> Juilliard School of Music 12/22/34

CHRISTMAS CONCERT by the PREPARATORY DEPARTMENT

Saturday Morning, December Twenty-second Nineteen Hundred and Thirty-four at eleven o'clock

130 Claremont Avenue

# 12/22/34

### Program

- I. Processional: "Hark! the Herald Angels Sing" .... Mendelssohn
- II. Christmas Carols:

What Tongue can tell Thy Greatness Lord ......Ba (Accompanied by Preparatory Center Orchestra) ....Bach

Classes in Choral Singing Belle J. Soudant, Conductor

- III. Allemande in G minor ..... .....Händel Charles Rosen
- IV. Concerto in D major......Rieding Anahid Ajemian
- V. Dalcroze Eurythmics:
  - March .....Schumann Mary Hough, Betty Lesser, Harriet Mathews, Doris Rosenzweig

Sketch ......J. Dalcroze Estelle Cross, Gertrude Gross, June Jefferson, Beatrice Jordan, Ethel Kelly, Joy Moss, Charlotte Peterson, Pearl Rosenzweig

VI. Andante Sostenuto in E flat major....Mendelssohn Sonata in C major.....Scarlatti Clara Malamut

.....Händel-Hubay VII. Larghetto ..... Improvisation on a Japanese Tune......Zimbalist Helen Miki, Lily Miki

### Program

VIII.	Toy Orchestra:	
	O, du lieber Augustin	German
	Sur le pont	French
	Valse, in A major	Levitzki

IX. Short Songs:

Lady Moon	Sari Cohen
Sea Shell	Sari Cohen
Sea Shell	Barbara Holmquest
Snowflakes	Leonard Eisner
Snowflakes	Barbara Holmquest
Br'er Fox	Barbara Holmquest
Note: Each song (	melody and accompaniment) was by the child at the plano.

- X. Siciliano Pastoral .....Alfred Moffat .....Alfred Moffat March ..... Norman Robins, Irwin Weinstein
- XI. Italian Concerto .....Bach Allegro Animato Barbara Holmquest
- Selected Chorus accompanied by strings

XIII. Suite ..... March Bourree Air from "Rinaldo" Gigue Twy Department C Preparatory Department Orchestra Louis J. Bostelmann, Conductor

Dev 1935

### INSTITUTE OF MUSICAL ART

of the Juilliard School of Music

 $\otimes$ 

You are invited to attend the Christmas Concert by children from the Preparatory Department of the Institute of Musical Art

on

Saturday morning, December twenty-first Nineteen hundred and thirty-five at eleven o'clock

in the

Concert Hall 130 Claremont Avenue New York City

Two tickets will be sent to you on receipt of a self-addressed envelope

### TO OUR GUESTS

It gives us great pleasure to send you the enclosed tickets for your personal use. If you cannot use them kindly return them to us promptly. If prevented from coming at the last moment, please telephone MOnument 2-3302, giving the numbers of your seats

PLEASE NOTE THAT SEATS ARE NOT RESERVED AFTER 8.25

NO ONE WILL BE ADMITTED TO THE CONCERT HALL WITHOUT A TICKET

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

This program will be repeated on the three following evenings. If you cannot attend the opening performance and would like tickets for one of the other nights, we shall be glad to send them to you, provided you notify us before our supply of tickets is exhausted.

CONCERT DEPARTMENT

October 1934. JUILLIARD GRADUATE SCHOOL ale Regulations se  $|\vee$ JUILLIARD GRADUATE SCHOOL 1367 36 Regulations 1

>

In order that Fellowship holders may understand clearly the regulations which govern the student body, the following requirements are listed and should be carefully noted:

1. STUDENTS are expected to be present at the School on the opening date and to remain for the full School term. Late arrival at the opening of the School session or leaving before the close of the term will not be approved, except under the most unusual circumstances.

 REGULAR ATTENDANCE at all classes and lessons is required. When absence is unavoidable, the student agrees to notify both the TEACHER and the OFFICE in advance concerning such absence.

3. SECONDARY SUBJECTS must be satisfactorily carried. Such subjects as are deemed necessary

JUILLIARD GRADUATE SCHOOL

35-36

~ Regulations

>

by the Faculty are obligatory. (Note particularly that students in the Violin, 'Cello, and Wind Instrument Departments are required to attend the classes in Orchestra and in Ensemble unless formally excused.)

4 ELECTIVE SUBJECTS once elected must be taken for the entire school year

5. PARTICIPATION in the School concerts, both public and private, will be required from time to time.

6. ATTENDANCE is obligatory at examinations in major and secondary studies.

7. ATTENDANCE at regularly assigned lessons and classes is obligatory. If any extra rehearsal or substituted lesson is proposed which would conflict with the regular assignment, the student should ask to be excused. The regular schedule ALWAYS has precedence. 8. STUDENTS who have been in the School longer than three years are required to obtain the permission of the Dean in order to have instruction in secondary studies. But students may be required by the School to take certain subjects after the third year.

9. VISITING is not permitted in the Practice Rooms.

10. SMOKING is permitted in the following rooms: 301 (Students' Lounge) 606

11. SMOKING is not permitted in corridors nor on the stairways.

12. FIRE regulations prohibit smoking on the STAGE of the auditorium, in the AUDITORIUM proper, and in the PRACTICE ROOMS.

I gazade Juliliard Juliliard Juliliard Brandie Regulations V Suggestions for additions to or changes in these regulations may be made to the Student Council, the President of which organization may be reached by letter addressed to the School, or by personal call on him when he is in the building. At the last election Mr. Sascha Gorodnitzki was re-elected President.

> ERNEST HUTCHESON Dean

# JUILLIARD GRADUATE SCHOOL

ge - 36 F

Regulations

>



In order that Fellowship holders may understand clearly the regulations which govern the student body, the following requirements are listed and should be carefully noted:

\* \* \* \*

STUDENTS are expected to be present at the School on the opening date and to remain for the full School term. Late arrival at the opening of the School session or leaving before the close of the term will not be approved, except under the most unusual circumstances.

\* \* \* \*

REGULAR ATTENDANCE at all classes and lessons is obligatory. When absence is unavoidable, students are required to notify both the teacher and the office in advance. THREE UNEXCUSED ABSENCES in any course, major or secondary, result in termination of the Fellowship.

\* \* \* \*

SECONDARY SUBJECTS deemed necessary by the Faculty are obligatory. Note particularly that students in the String and Flute departments must attend the Orchestra and Ensemble classes.

ELECTIVE SUBJECTS, once undertaken, must be continued throughout the school year.

\* \* \* \*

\* \* \* \*

THE REGULAR SCHEDULE always has precedence. If any extra rehearsal or substituted lesson is proposed, the student should ask to be excused from it if it would conflict with any regular assignment. PARTICIPATION in the School concerts, both public and private, will be required from time to time. Singers are required to take part in opera performances when called on (subject to the approval of the vocal teacher), as principals, singers of small parts, or members of the ensemble.

\* \* \* \*

ATTENDANCE is obligatory at examinations in major and secondary studies. Students failing to attend these examinations, except because of illness attested by a doctor's certificate, cannot be renewed, graduated, or granted advisory lessons.

\* \* \* \* VISITING is not permitted in the practice rooms. \* \* \* \*

SMOKING is permitted in the following rooms: 301 (Students' Lounge) 606 FIRE REGULATIONS prohibit smoking on the stage of the Auditorium, in the Auditorium proper, and in the Practice Rooms.

### \* \* \* \*

SMOKING is not permitted in the corridors nor on the stairways.

ERNEST HUTCHESON Dean INSTITUTE OF MUSICAL ART of the JUILLIARD SCHOOL OF MUSIC 120 Claremont Avenue, New York

January 1936

Students who wish to take Social Dancing during the second semester should see Miss Druke on one of the following days for dance analysis and assignment to classes.

MONDAY, FEBRUARY 3, four to five o'clock Room	610
WEDNESDAY, FEBRUARY 5, eleven to one o'clockRoom	607
FRIDAY, FEBRUARY 7, two to four o'clock Room	610

The tuition for the second semester is Ten Dollars

STUDENTS who wish to take Social Dancing during the second semester should see Miss Druke in room 102 on Wednesday, February 6 or Thursday, February 7 between the hours of 1 and 4 for dance analysis and assignment to classes.

The tuition for the second semester is Six Dollars.

(Miss Druke taught for three years at the Arthur Murray School. She will give classes in Fox Trot, Tango, Waltz, and Rhumba.)



# THE CURTIS INSTITUTE OF MUSIC

DR. JOSEF HOFMANN, Director

presents

# THE BARBER OF SEVILLE (in English)

OPERA IN TWO ACTS

Music by Gioachino Rossini Original Italian text by Cesare Sterbini English translation by Natalia MacFarren

## SUNDAY EVENING, MARCH 24, 1935 AT 8.30 O'CLOCK

CONCERT HALL THE JUILLIARD SCHOOL OF MUSIC 130 CLAREMONT AVENUE, NEW YORK CITY

# THE BARBER OF SEVILLE

MARCH 24, 1935

Owing to illness, Ruth Carhart is unable to appear

The role of "berta" will be sund by Charlotte daniels 

### THE CAST

Count Al	ma	iviv	a	4	54	-	9	8	÷.)	4	34 - C	÷	Albei	T N	MAHLER (graduate)
Bartolo	(j.)	(ji	÷3	-	-	23	$\hat{\alpha}$	24	60	a.	24	×.	4.54	1	Abrasha Robopsky
Rosina	×.	69	*3	æ	а		÷	-	3		-		Marg	ARE	т Сорь (graduate)
Figaro	3	52	$\sim$				×				1.82	1	Donali	o Br	u.rz (*guest artist)
Fiorello				2		-					100				LEONARD TREASH
															gene Loewenthal
Berta	3	24	-	4	845		24	: 20	÷	1	10	÷	a 2		RUTH CARHART
Officer of	tl	ne G	uar	à.			) (	•		$\sim$	•	E	a e	۰,	LEONARD TREASH
		N	Aen	se	horu	s fr	om	the	Phi	ilad	elphi	ia (	Orchesti	a C	Doera

\*Graduate of the Juilliard School of Music

THE CURTIS SYMPHONY ORCHESTRA

### FRITZ REINER, Conductor

 Sylvan Levin
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 Assistant Conductor

 BORIS GOLDOVSKY
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The action takes place in Seville in the 17th century

Acr I: A street in Seville Figaro's barber shop A street in Seville A room in Bartolo's house

Act II: Music room in Bartolo's house Dining-room in Bartolo's house

Scenery planned by Dr. Graf and executed by A. Jarin Studios Costumes by van Horn & Sons The piano is a Sceinway

# JUILLIARD SCHOOL OF MUSIC

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### MEMORIAL SERVICE

in honor of

## MARCELLA SEMBRICH

Sunday, January Twenty-seventh Nineteen Hundred Thirty-five

Ŧ

Organ Voluntary

Chorale, "Commit thy ways, O Pilgrim" Organ Prelude on the same Chorale Air for Strings from the Suite in D

Bach

1/27/35

Address

Largo from the Sonata for piano and 'cello.....Chopin

Organ Postlude

and should like to have

....seat(s)

reserved for me

Signed...

A Memorial Service in honor of MARCELLA SEMBRICH will be held in the Concert Hall of the Juilliard School of Music One-thirty Claremont Avenue, New York Sunday, January Twenty-seventh at Three o'clock 1/27/35

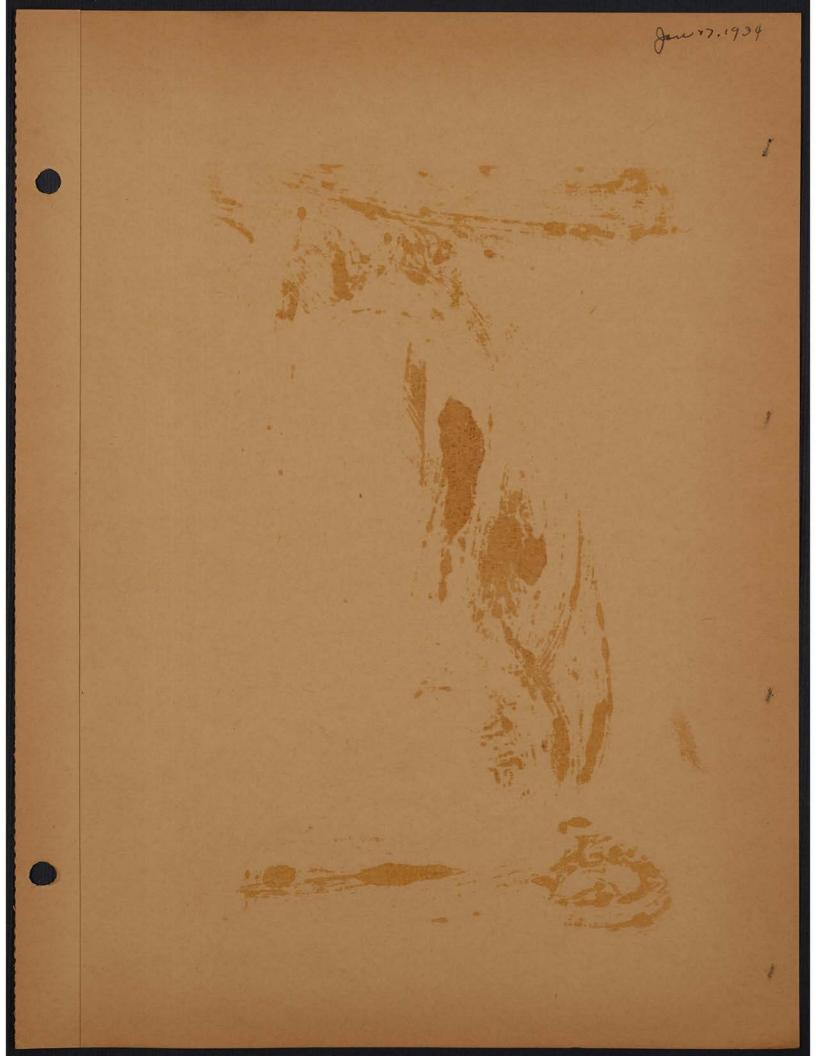
If you wish to attend, kindly mail this card

I expect to attend the Memorial Service and should like to have

.....seat(s)

reserved for me

Signed



S. S. 1935

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Summer tchool 1935

# JUILLIARD SUMMER SCHOOL

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PIANO RECITALS LECTURES MISCELLANEOUS RECITALS JULY 8 to AUGUST 15, at Four o'clock

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KATHERINE BACON JOHN ERSKINE FRASER GANGE SAMUEL GARDNER SASCHA GORODNITZKI CHARLES HACKETT SASCHA JACOBSEN ALTON JONES MURIEL KERR \*

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Subscription for entire course of lectures and recitals..... Subscription for separate course of recitals, miscellaneous recitals or lectures...\$1.50

"Musical	Journey"Guy Maier
*	
PROG	RAMS
PIANO R	ECITALS
Muriel Kerr	July 30Katherine Bacon

July 9 ..... July 16.....Alton Jones July 23....Lee Pattison

July S ....

ne Bacon Aug. 6..... Arthur Newstead Aug. 13..... Sascha Gorodnitzki

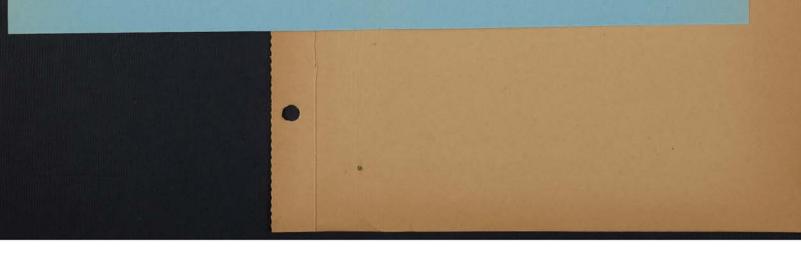
WEDNESDAY AFTERNOONS, at Four o'clock

July 10, July 17, July 24, July 31, August 6, August 13

### MISCELLANEOUS RECITALS

July 18..... Fraser Gange, baritone July 19...... Hugh Porter, organist July 25......Louis Persinger, violinist

Aug 15.....Guy Maier-Lee Pattison planists, two-piano recital



S. S. 1935

## INSTITUTE OF MUSICAL ART OF THE JUILLIARD SCHOOL OF MUSIC

# CEREMONIES

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on the Unveiling of a Portrait Bust of

FRANZ KNEISEL (January 26, 1865 – March 26, 1926)

The bust is the work of the distinguished sculptor Sir Henry Kitson, now of Tyringham, Mass.

۲

### SUNDAY AFTERNOON, JANUARY 26, 1936 at Three o'clock

۲

RECITAL HALL 120 Claremont Avenue NEW YORK CITY

Commemorative Address and Unveiling of the Bust EDWIN T. RICE

۲

Memorial Program of Music

MUSICAL ART QUARTET

SASCHA JACOBSEN PAUL BERNARD LOUIS KIEVMAN MARIE ROEMAET-ROSANOFF

Quartet in D major\_\_\_\_\_Franck

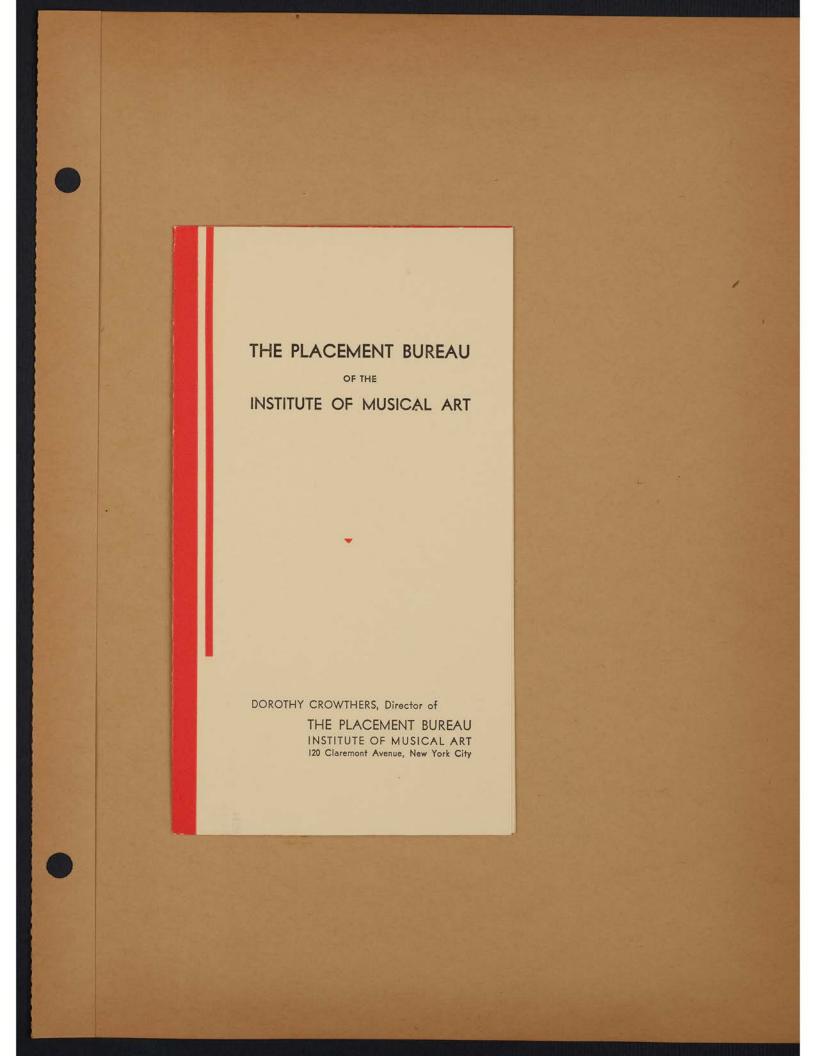
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Poco lento: Allegro Scherzo-vivace Larghetto Finale — allegro molto

Quartet in A minor, Opus 132\_\_\_\_\_Beethoven

Assai sostenuto: Allegro Allegro ma non tanto (Heiliger Dankgesang eines Genesenen an die Gottheit in der lydischen Tonart.) Molto adagio: Andante Alla marcia, essai vivace: Allegro appassionato



# THE INSTITUTE OF MUSICAL ART

#### What It Is

The Institute of Musical Art was established by Frank Damrosch in 1905 with the generous support of James Loeb. Its purpose was to provide courses of study which would embrace the subjects necessary to a well-rounded music education. The Institute began its career in the Lennox Mansion on lower Fifth Avenue with a faculty of distinguished musicians and educators. The enrollment grew to such proportions that in 1910 the Institute moved into its own building on Claremont Avenue. The present soundproof structure was erected on the same site in 1931.

During the season 1926-27 the Institute merged with the Juilliard School of Music which is one of the functions of the Juilliard Foundation. The Foundation was established through the legacy of Augustus D. Juilliard for the advancement of music in America. The Juilliard School of Music includes the Institute of Musical Art, the Juilliard Graduate School, and the Juilliard Summer School. John Erskine is President, Ernest Hutcheson is Dean, and Oscar Wagner is Assistant Dean of the Juilliard School of Music. George Wedge is Director of the Juilliard Summer School.

The scope of the Institute's educational activities is broad. There are regular courses for students of university age and older; intermediate courses for students attending high school; preparatory courses for younger children conducted in various parts of New York; extension courses for business people; a special course of training for music supervision in the public schools.

A number of substantial prizes and scholarships stimulate competitive achievement among the many students who come from every state in the Union, from Canada, Europe, Asia, Africa, and South America. The lectures, recitals, opera performances, chamber music and symphony concerts given at the school enrich the musical experience of those privileged to study at the Institute.

# THE INSTITUTE OF MUSICAL ART

## What It Gives

The musical equipment of the graduates of the Institute of Musical Art qualifies them to hold positions of responsibility and to fill engagements with outstanding success. A large percentage of the names now prominent in all fields of music in America have been on the roster of students at the Institute.

#### Musicianship

In addition to recognized talent and an accepted repertoire in their principal subjects, students must meet exacting demands in other branches of music including the study of harmony, counterpoint, composition, and practical experience in ensemble, orchestra playing, and conducting.

#### Certificate

A graduation certificate is awarded to students in the vocal and instrumental courses. This is attained by the average student after three or four years of study in the Institute.

#### Diploma

The Post-Graduate Diploma is awarded to candidates who have satisfied specific departmental requirements and have qualified in the courses of general and educational psychology, methods of practice teaching, and more advanced theoretical work. A candidate for a Diploma in Composition must submit a symphonic work scored for full orchestra.

#### Degree

The degree of Bachelor of Science with major in music is conferred upon candidates who have completed the New York State approved course in general and music education. With this degree the graduate automatically becomes eligible for the New York State teacher's certificate.

# WE SUPPLY

For any part of the United States

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Orchestra Players of every instrument

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## Address all requests to

THE PLACEMENT BUREAU INSTITUTE OF MUSICAL ART 120 Claremont Avenue, New York City Telephone: MO nument 2-9338

The services of the Bureau are given without charge

4/10/37

You are invited to attend a Dance Recital

by

ARTHUR MAHONEY (from the Faculty of the Juilliard Opera School)

and

# THALIA MARA

013

Saturday Evening, April the Tenth Nineteen hundred thirty-seven at eight-thirty

in the

Concert Hall 130 Claremont Avenue New York City

NEW YORK CITY

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

SATURDAY EVENING, APRIL 10 at 8.30

This card must be returned by April 4

Please enclose a self-addressed envelope

Name....

Address.....

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

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

SATURDAY EVENING, APRIL 10 at 8.30

This card must be returned by April 4 Please enclose a self-addressed envelope

4/10/37

Name.....

Address....

april , 0, 19 37

# JUILLIARD SCHOOL OF MUSIC

SEASON 1936-1937

 $\diamond$ 

# DANCE RECITAL

# BY

# ARTHUR MAHONEY

AND

# THALIA MARA

Assisted by

SUZANNE BLOCH Player of Lute, Virginals and Harpsichord

FREDERICK DVONCH

JERONIMO VILLARINO Guitar

FLORENCE GESCHWIND

LEONARD MATTHEWS Jazz Piano

JACK RADUNSKY Piano

 $\diamond$ 

SATURDAY EVENING, APRIL 10, 1937 at eight-thirty o'clock

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CONCERT HALL 130 Claremont Avenue NEW YORK CITY

# april , 0, 19 37

#### PROGRAM

PART ONE
1. Pavane — AlmainOrlando Gibbons
2. Gaillarde Tambourina Anonymous XVI Century
3. Bourrée Purcell
MR. MAHONEY
4. Scottish Dances. Straloch MSS MISS BLOCH
PART TWO
I. Le Roi Soleil (Sarabande — Courante)Lully
2. Gigue (Diane Chasseresse) Bach
MISS MARA
3. Sarabande Händel Händel
4. Allemande Bach
MISS MARA and MR. MAHONEY
5. Musette (XIX iàme siècle) Gluck Gluck
6. Rigaudon (Impromptu) Couperin
MR. MAHONEY
Intermission
PART THREE
I. SevillaAlbeñiz
2. Allegrias Popular
MISS MARA
3. Bulerias Popular
MISS MARA and MR. MAHONEY
4. Farruca Popular MR. MAHONEY
5. GarrotinPopular
MISS MARA and MR. MAHONEY
6. Medias GrenadinasPopular
MR. VILLARINO
PART FOUR
Twentieth Century Menuet (Lindy Hop) Popular MISS MARA and MR. MAHONEY

Steinway Piano

#### PROGRAM NOTES

PART ONE

# J. a. Pavane

b. Almain 2. Gaillarde (Tambourina)

3. Bourrée This group of dances was conceived by Mr. Mahoney through his interest in The globe of density was convexed by mr. matching includes the meter in the music of the Sixteenth Century composers. It suggested to thim the rich patterns of court dences, yet because it is English, the quality is distinct from the elaborate romanicians we expect of the court. Whether slow or gay, the style is self-contained, strong and aloof from the fripperies of the continent. 4. Scottish Dances

PART TWO

1. e. Serebende (Le Roi Soleil) b. Courante

2. Gigue 3. Sarabande

4. Allemande

These four dances relate to the French Court of the Eighteenth Century. To These four dances relate to the French Court of the Eighteenth Century. To cepture the romantic movement before its later sentimentalities and melan-cholias, Mr. Makoney turned to the stylized yet emboridered movements of the French Court dance. In this period, royalty itself danced in the gorgeous court ballets, extending the grace and rich dignity of the movements into costumes of exquisite materials and shades and barque heed-dresses of plumes and precious stones. The first dance in this group, Le Roi Soleil, was created by Mr. Mahoney after the famous dance performed by Louis XIV. The third dance. Gigue, created by Miss Mara, is based on the mythical Diane, a favorite character in court imageries. sete

5. Musette

Performed in the classic spirit of Gluck's music, this dance is modelled after the famous ballarina, Taglione. At this time, the end of the Empire period, the bellet was just at the beginning of its romantic flourishing into the theatri-cal virtuosities; but the technique here is still classic in its restraint. 6. Rigaudon

A dance in pseudo-classic style with folk coloring.

#### PART THREE

I. Savilla

2. Allegrias 3. Bulerias

4. Farruca

5. Garrotin

Except for the first number, this is a suite of Flamenco (gypsy) dances. The Flamenco were the folk dances of southern Spain. Performed with guitar, the music and steps were handed down from one generation to another 6. Medias Grenadinas

PART FOUR

\* Costumes for numbers 3, 5, 6, 10, and 17 designed by MARCO MONTEDORO Costumes for numbers 6, 7, 8, 9, and 17 executed by ANNE ELLIOTT

Lindy Hop Twantiath Century Menuot

# EXHIBITION

OF

non 26 40 Dar 4-1937

# RECENT PAINTINGS

BY

# JOHN J. SOBLE

 $\diamond$ 

JUILLIARD GRADUATE SCHOOL

One Thirty Claremont Avenue New York City

 $\diamond$ 

November Twenty-sixth to December Fourth, inclusive (except Sunday) from two to five-thirty o'clock

November Twenty-sixth to December Fourth, inclusive from two to five-thirty

Exhibition closed on Sunday

#### man 26 20 Dar 41139

#### PRESS COMMENTS

"John J. Soble is a new name in Amarican Art."-Art Digest, July 1937.

Margarat Brauning referring to his "Slith Avenue" which was recently purchased by the Toledo Museum, says: "... I with that more artists who paint figures would paint them with the Ruency, the sense of vigorous life and easy physical grace of this canvas." — New York Sun.

Carlyle Burrows in the New York Hereld Tribune says: "In J. J. Soble they have an exponent who has something pictorial and interesting to say ...."

Dorothy Grafiy describes "School Days" (No. 7 in the present exhibition) as a "fine example of the best type of realism as konestly American as one may find."---Philadelphia Record.

COMMENTS ON MOST RECENT EXHIBITION

"Other canvesses that appeal are "Unemployed," "School Days," "Hallowa'en," and "Indian Summer." A group of drawings, nucles and small children, show the firm foundations on which he had builded. All in all, one of these whom it will be well to keep an eye on."----Melville Upton, New York Sun, November 11, 1937.

"Outstanding of the artist's recent pictures is a view of Radio City from a Sixth Avenue roof-top. The great rising skycorapers in the distance form a huge solerm abstract design that dominates nearly all of the carvas, while on the foreground roof-top are two girls — two lovely Esmereldas dancing away the city's awful majesty. A group of drawings included in the shew are entirely of children, full of understanding little women. When Soble tackles such a figure subject as 'Unemployed,' there is no protest.' — The Art Digot, November 15, 1937.

"A very capable painter, Mr. Soble's evident thorough knowledge of painting and composition are important assets to him in his work."— Carlyle Burrows, New York Harald Tribune, November 14, 1937.

"Honest, able art. . . . He handles his brush vigorously, fluently, understandingly."-Emily Genauer, New York World Talegram, November 13, 1937.

"John J. Soble points homely vistas and interiors, infusing them with a sturdy poetry and a touch of romance. . . . It is thoughtful pointing, unostentatious and sound." - New York Times, November 14, 1937.

#### ÷

Mr. Soble has exhibited in the following institutions: Pennsylvania Academy of Fine Arts Chicago Art Institute Corcoran Gelleries, Washington National Academy of Design, New York Toledo Museum of Art, Toledo, Ohio

## CATALOG

## 1. Through My Window

- 2. Midtown's Backyard
- 3. Fitting Room
- 4. Early Summer
- 5. Nude
- 6. Williamsburg Bridge Loaned by Mr. John Erskine
- 7. School Days
- 8. Unemployed Loaned by Mr. and Mrs. Ernest Hutcheson
- 9. Pasture
- 10. Red Earth
- II. Hallowe'en
- 12. Indian Summer
- 13. Sunday Morning
- 14. A Cup of Coffee
- 15. Gossip on the Hill

- 16. Three Killed Daily
- 17. My Wife's Dress
- 18. A Silent Note
- 19. Self-portrait
- 20. The Green Table
- 21. La Fin
- 22. Confidante
- 23. Connie of Tenth Avenue
- 24. Thanksgiving Morning
- 25. The Frankel Farm
- 26. Cutting Oats
- 27. Nude
- 28. Silos Loaned by Mr. Oscar Wagner
- 29. Retrospection
- 30. Day Dreams

Pastels and Drawings

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November Twenty-sixth to December Fourth, inclusive from two to five-thirty

Exhibition closed on Sunday

You are invited to view an

# EXHIBITION OF PAINTINGS

by

JOHN J. SOBLE

al

The Juilliard Graduate School One Thirty Claremont Avenue, New York City

from

November Twenty-sixth to December Fourth, inclusive from two to five-thirty

Exhibition closed on Sunday

# INSTITUTE OF MUSICAL ART

Dec 18, 19 3

of the

Juilliard School of Music

∻

You are invited to attend the Christmas Concert by the children from the Preparatory Department of the Institute of Musical Art

# OIL

Saturday morning, December eighteenth Nineteen hundred and thirty-seven at eleven o'clock

♦

Concert Hall 130 Claremont Avenue New York City

Please present this invitation at the door

CONCERT HALL One Thirty Claremont Avenue NEW YORK CITY

# INSTITUTE OF MUSICAL ART

Dec 18, 193

JUILLIARD SCHOOL OF MUSIC

# CHRISTMAS CONCERT

∻

BY THE PREPARATORY DEPARTMENT MRS. ELIZABETH F. HARRIS, Principal

∻

Saturday Morning, December Eighteenth Nineteen Hundred Thirty-seven at Eleven o'clock

♦

CONCERT HALL One Thirty Claremont Avenue NEW YORK CITY

# Dec 18, 1937

PROGRAM			
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long	- César Franck	Creative Work	(by the classes of Mary Louise Sims)
O, Lord, Most Holy.	Chorus	"ТИЕ Н	DUSE THAT JACK BUILT"
ORGAN, PIANO AND STRING ACCOMPANIMENT CLASSES IN CHORAL SINGING BELLE JULIE SOUDANT, Conductor			ne composers at the Piano)
		The Story	
Piano II			a was a little man named Jack, who was a carpenter by
March, little soldier	Pinto		ay Jack suddenly realized that he was growing older I he asked himself: "What have you done for a world
Sleeping time	Pinto		you so much that is good and beautiful?" So, he rose
Hobby horse	Pinto		wn house in order, and then he went on a far journey and. There Jack built a great, beautiful house and to
CAROLYN MACKOFF		it he brought	all that host of little creatures who are the first and
			ends of children everywhere. "For," said he, "here the sly sheltered and happy ever after, to gladden the
Violin III			generation of children efter another."
Legende	Wieniawski		n all was done, Jack himself was so happy that he se
Capricietto EUGENE JACOBOWSKY	Mendelssöhn	the bells in a	I the towers ringing gaily.
EUGENE ACOBOWSKI		(a) Voice_Jack's Medita	tion*MARSHALL WRUBE
IV			
Dalcroze Eurythmics (Direc	ated by Miss Hahn)		the House *MARSHALL WRUBEL and *ARTHUR FERRANT
Une plaissanterie	Moussorgsky		, and discouragement—The vision—Fresh effort bring speedy and triumphant completion.
Celfic Song	George F. Boyle	ine neese to	shore and unaribusing completions
En chemin de fer	Poulenc	(c) Voices	VIRGINIA PASSACANTAND
DORIS PINES VIRGINIA PASSACANTAN	NDO		This is the house that Jack built
BETTY LESSER PEGGY PRESSON CAROLYN MACKOFF SUZANNE SOLOMON			The beautiful house that Jack built.
		(d) Pieno	CHARLES ROSE
Piano v			These are the gardens fair and wide
Siciliana			Embracing the house on every side
Corrente	Händel		The birds and beasts and fairy wood
CHARLES ROSEN			Where Goldilocks lives and Red Riding Hood.

# nore rolly-

# PROGRAM

#### VI

Creative Work \_\_\_\_\_(by the classes of Mary Louise Sims)

# "THE HOUSE THAT JACK BUILT"

(The composers at the Piano)

#### The Story

Once there was a little man named Jack, who was a carpenter by trade. One day Jack suddenly realized that he was growing older each day and he asked himself: "What have you done for a world that has given you so much that is good and beautiful?" So, he rose and put his own house in order, and then he went on a far journey into Wonderland. There Jack built a great, beautiful house and to it he brought all that host of little creatures who are the first and best loved friends of children everywhere. "For," said he, "here they may live safely sheltered and happy ever after, to gladden the hearts of one generation of children enter."

Then, when all was done, Jack himself was so happy that he set the bells in all the towers ringing gaily.

(a) Voice...Jack's Meditation......\*MARSHALL WRUBEL

(b) Two Pisnos Building the House \*MARSHALL WRUBEL and \*ARTHUR FERRANTE

Clatter, clang, and discouragement—The vision—Frash effort brings the house to speedy and triumphant completion.

(c) Voices\_\_\_\_\_\_VIRGINIA PASSACANTANDO

This is the house that Jack built The beautiful house that Jack built.

(d) Piano\_\_\_\_\_

CHARLES ROSEN

These are the gardens fair and wide Embracing the house on every side The birds and beasts and fairy wood Where Goldilocks lives and Red Riding Hood.

# PROGRAM

(e) Voices and Piano

(f)

These are the spirits of Youth and Joy Of childhood's faith without alloy Who dance and sing and never grow old In the wonderful house that Jack built.

Tom, the Piper's Son	JOSEPH LIEBLING
Little Bo Peep.	VIRGINIA PASSACANTANDO
The Naughty Boy	DORIS PINES
Mistress Mary	CHARLES ROSEN
Little Boy Blue	DORIS PINES
The Sleeping Beauty	HELEN OLSEN
Cinderella and the Pri	nceHELEN OLSEN
Two Pianos.	*ARTHUR FERRANTE and *MARSHALL WRUBE

These are the bells that rang in the tower Of the wonderful house that Jack built.

> ORCHESTRA OF THE PREPARATORY DEPARTMENT LOUIS J. BOSTELMANN, Conductor

(\* Members of the class of 1936-37)



December 15, 19 37

JUILLIARD SCHOOL OF MUSIC

120 Claremont Avenue

♦

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by the

# CHORUS OF THE INSTITUTE OF MUSICAL ART

ROBERT CRAWFORD, Conductor

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December 15, 19.37

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# HARPSICHORD RECITAL

by

# ALICE EHLERS

# Friday Afternoon, May 6, 1938 at four-thirty o'clock

Room 610

\*\*\*

# PROGRAM

# I

Fantasia in C minor	•••••J. S. Bach 1685-17	150
Fugue from the Magnificat	J. Pachelbel 1653-17	206
Harmonious Blacksmith	Handel 1685-17	/59
TT		

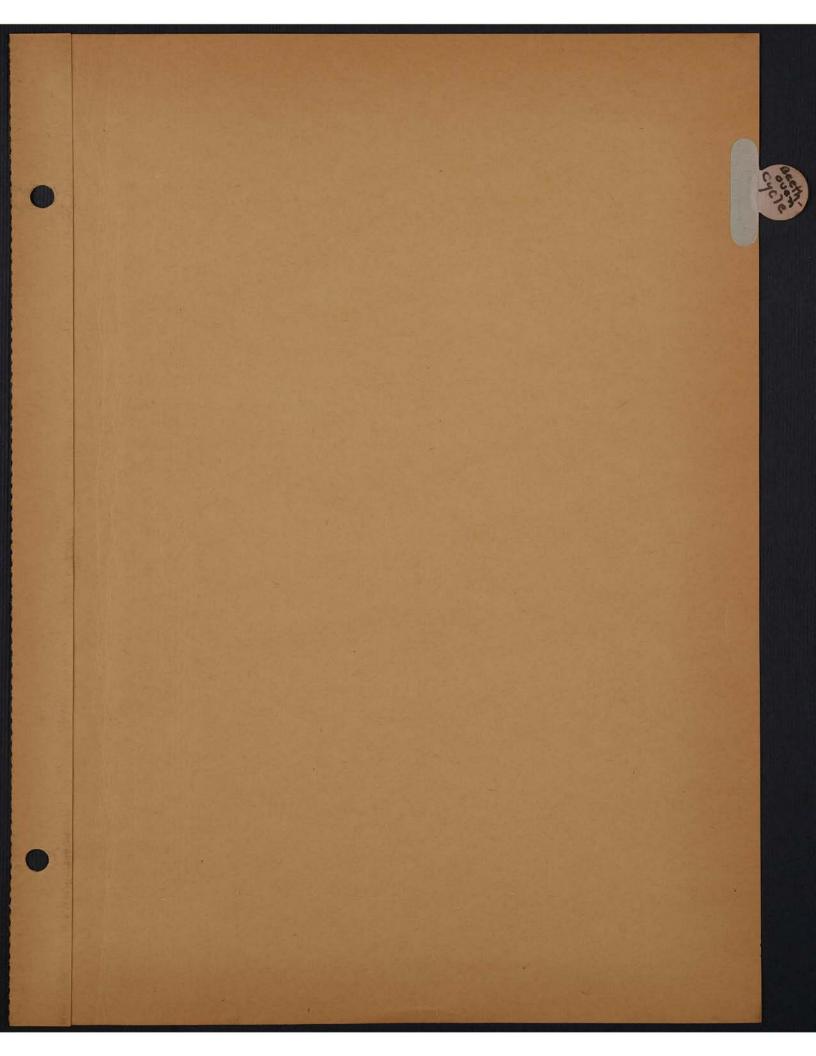
Italian	Concerto		•••J•	S.	Bach	1685-1750
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# III

Les Fastes de la Grande et Ancienne.....Couperin 1668-1733 Menestrandise Act 1 - Les Notables et Jures Act 2 - Les Vielleux et les Gueux Act 3 - Les Jongleurs, Sauteurs et Saltimbanques avec les ours et les singes Act 4 - Les Invalides Désordre, et Déroute de toute la Troupe Act 5 -

IV

Fantasie in C minor.....Mozart 1756-1791 Three Sonatas......Domenico Scarlatti 1685-1757



1935-36

# SEASON 1935-1936

# THE JUILLIARD SCHOOL OF MUSIC

# PROGRAMS

of the

# BEETHOVEN CYCLE

Presenting the Nine Symphonies with selected Concertos, Overtures, and Concert Arias

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۲

ALBERT STOESSEL, Conductor ERNEST HUTCHESON, Associate Conductor

Orchestra of the Juilliard School of Music

۲

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

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Students' rate for the cycle of six of	concerts\$3.00
(only to active music-students)	

No tickets for single concerts will be sold

# ۲

For information concerning subscriptions, address

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

1

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

# ۰ ا

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

Overture to "Egmont," op. 84 Piano Concerto in 8 flat, op. 19 JAMES FRISKIN Symphony No. 3 in E flat, op. 55 (Sinfonia eroica)

# ۰ ۱۱۱

FRIDAY, DECEMBER 6, 1935, AT 8:30 P.M. Overture to "Coriclenus," 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

1935-36

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#### IV

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

"Leonore" 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

# ٧I

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## 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 Oratoria Society of New York) (Vacal soloists to be announced later)

# SPECIAL ANNOUNCEMENT

In connection with the Beethoven Cycle of Orchestral Concerts, the Juilliard School of Music announces a series of five Chambermusic Concerts, also devoted to the works of Beethoven, on Tuesday afternoons at five o'clock.

NOVEMBER	12,	1935	
DECEMBER	17,	1935	
JANUARY	14,	1936	
FEBRUARY	25,	1936	
MARCH	17,	1936	

The programs will be selected from the String Quartets, the Trios, the Sonatas for Piano and Violin, the Sonatas for Piano and 'Cello, etc.

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November 1 November 22

December 6 February 7 January 24 March 27

ALBERT STOESSEL, Conductor ERNEST HUTCHESON, Associate Conductor

0

Soloists: HORATIO CONNELL, JAMES FRISKIN, JOSEF LHEVINNE, ALEXANDER SILOTI, OSCAR WAGNER and others to be announced later

0

Concert Hall JUILLIARD SCHOOL OF MUSIC 130 Claremont Avenue NEW YORK CITY Mr. Josef Lnevinne will not be able to appear in The Beethoven Cycle as announced in the pre-

Because

iminary notice

19 35-36

# THE JUILLIARD SCHOOL OF MUSIC announces a BEETHOVEN CYCLE

# OF SIX SYMPHONY CONCERTS

Presenting the Nine Symphonies with selected Concertos, Overtures, and Concert Arias

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FRIDAY EVENINGS, at Eight-thirty

January 24

November I November 22

December 6 February 7 March 27

ALBERT STOESSEL, Conductor ERNEST HUTCHESON, Associate Conductor

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Soloists: HORATIO CONNELL, JAMES FRISKIN, JOSEF LHEVINNE, ALEXANDER SILOTI, OSCAR WAGNER and others to be announced later

 $\diamond$ 

Concert Hall JUILLIARD SCHOOL OF MUSIC 130 Claremont Avenue NEW YORK CITY

# NOTE

Because of his many engagements out of town Mr. Josef Lhevinne will not be able to appear in pre-The Beethoven Cycle as announced in the liminary notice.

19 35-36

Subscription for the course of six concerts	<ul> <li>BEETHOVEN CYCLE</li> <li>◆</li> <li>SUBSCRIPTION PRICES</li> <li>Tickets by subscription only for the entire course of SIX CONCERTS</li> <li>Subscriptions will be filled in order of receipt</li> <li>▲</li> <li>ALL SEATS ARE RESERVED</li> </ul>	
BEETHOVEN CYCL enclose my check in the amoun ta ame ddress GULAR SUBSCRIPTION Please make checks or n and send v JUII	LIARD SCHOOL OF MUSIC LE OF SIX SYMPHONY CONCERTS t of \$forsubscription(s) t the course of six concerts 55.00 STUDENTS' SUBSCRIPTION33.00 STUDENTS' SUBSCRIPTION33.00 STUDENTS' SUBSCRIPTION33.00 Noney orders payable to W. J. BERGOLD, Accountant ith applications for course tickets to the Concert Department LIARD GRADUATE SCHOOL Claremont Avenue, New York City	
	NOTE Because of his many engagements out of town Mr. Josef Lhevinne will not be able to appear in The Beethoven Cycle as announced in the pre- liminary notice.	

19 35-36

JILLIARD SCHOOL OF



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# BEETHOVEN CYCLE of SIX SYMPHONY CONCERTS

First Concert FRIDAY EVENING, NOVEMBER 1, 1935 at Eight-thirty

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CONCERT HALL 130 Claremont Avenue NEW YORK CITY

# 11/35

## PROGRAM

I Overture to "König Stephan," op. 117

#### II Symphony No. I in C major, op. 21 Adagio molto Andante cantabile con molo Meauetto

Adagio — Allegro molto e vivace

### Intermission

III "An die Hoffnung," op. 32, far baritone solo end orchestre HORATIO CONNELL

#### IV

Symphony No, 2 in D major, op. 36 Adagio molto — Allegro con brio Larghetto Scherzo (Allegro) Finale (Allegro molto)

## ۲

Orchestra of the Juilliard School of Music Conductor: ALBERT STOESSEL

#### ۲

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 I No question ask1

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 forseken, 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 rey lust fading. While derkness shrouds lifo's obbing see: Then let appear, before this dreamland vanish, A distant gleam of morning dewning. Another sun beyond the clouds.

O Hope divine, etc.

11/22/35

# BEETHOVEN CYCLE of SIX SYMPHONY CONCERTS \*

Second Concert FRIDAY EVENING, NOVEMBER 22, 1935 at Eight-thirty 130 Claremont Avenue, New York City

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# PROGRAM

Overture to "Egmont," op. 84

#### П

Piano Concerto in B flat, op. 19 Allegro con brio

Adagio Rondo (Allegro molto)

JAMES FRISKIN

Intermission

Ш

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

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## Steinway Piano

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



# BEETHOVEN CYCLE of SIX SYMPHONY CONCERTS

Third Concert FRIDAY EVENING, DECEMBER 6, 1935 at Eight-thirty 130 Claremont Avenue, New York City

# 

1

Overture to "Coriolanus," op. 62

## П

Symphony No. 4 in B flat, op. 60

Adagio — Allegro vivace Menuetto Allegro vivace Allegro ma non troppo

Intermission

111

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

> > ۲

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

# BEETHOVEN CYCLE of SIX SYMPHONY CONCERTS

♦
Fourth Concert

FRIDAY EVENING, JANUARY 24, 1936 at eight-thirty 130 Claremont Avenue, New York City

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PROGRAM

1

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

# Ш

Violin Concerto in D major, op. 61 Allegro, ma non troppo Larghetto Rondo ALBERT SPALDING

ALDERI SPALDINO

# Intermission

## Ш

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

> > ۲

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

# BEETHOVEN CYCLE of SIX SYMPHONY CONCERTS

## Fifth Concert

FRIDAY EVENING, FEBRUARY 7, 1936 at eight-thirty 130 Claremont Avenue, New York City

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# PROGRAM

- 1

Symphony No. 7 in A major, op. 92 Poco sostenuto — Vivace Allegretto Presto Allegro con brio

11

Piano Concerto in C minor, op. 37 Allegro con brio Largo Rondo: Allegro OSCAR WAGNER

Intermission

# 111

Symphony No. 8 in F, op. 93

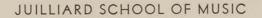
Allegro vivace e con brio Allegretto scherzando Tempo di Menuetto Allegro vivace

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

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# Steinway Piano

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



# BEETHOVEN CYCLE

# OF

# SIX SYMPHONY CONCERTS

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# Sixth Concert

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

130 Claremont Avenue, New York City

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# PROGRAM

## 1

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

# 11

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

11/12/35

# BEETHOVEN CYCLE

First Concert TUESDAY AFTERNOON, NOVEMBER 12, 1935 at Five o'clock

130 Claremont Avenue, New York City

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# PROGRAM

4

## Quartet in F minor, op. 95, for two violins, viola, and 'callo Allegro con brio Allegretto ma non troppo Allegro assai vivace, ma serioso Larghetto — Allegretto agitato

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

11

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

#### 111

Trio in E flat, op. I, No. I, for piano, violin, and 'cello Allegro Adagio cantabile Scherzo (Allegro assai) Finale (Presto) ROSALYN TURECK, LOUIS PERSINGER, and BERNARD GREENHOUSE

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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.



# BEETHOVEN CYCLE of CHAMBER-MUSIC CONCERTS «

Second Concert TUESDAY AFTERNOON, DECEMBER 17, 1935 at Five o'clock 130 Claremont Avenue, New York City

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# PROGRAM

# f.

Trio in D major, op. 70, No. I Allegro con brio Largo Presto SASCHA GORODNITZKI, piano

HARRY FRIEDMAN, violin ALAN SHULMAN, 'cello

# 11

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

> > ۲

## Steinway Piano

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

# 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

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# PROGRAM

1

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

## 11

Sonata in D major, op. 102, No. 2 Allegro con brio Adagio con molto sentimento d'affetto Allegro fugato MURIEL KERR and FELIX SALMOND

## Ш

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

## ۲

#### Steinway Piano

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

# BEETHOVEN CYCLE of CHAMBER-MUSIC CONCERTS

# Fourth Concert

TUESDAY AFTERNOON, FEBRUARY 25, 1936 at five o'clock

130 Claremont Avenue, New York City

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# PROGRAM

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

## 111

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

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## Steinway Piano

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

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# BEETHOVEN CYCLE

OF

# CHAMBER-MUSIC CONCERTS

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Fifth Concert

TUESDAY AFTERNOON, MARCH 17, 1936 at Five o'clock

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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

- 11

# Faithfu' Johnnie

In questa tomba oscura Der Kuss Die Liebe des Nächsten

Die Ehre Gottes aus der Natur

HORATIO CONNELL Milton Schwartz at the plano

#### 111

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

#### ۲

#### 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 feithful 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 sweet and bonnie." "And shall we part again, my faithful Johnnie?" "So long as my aye 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 Chloan 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.

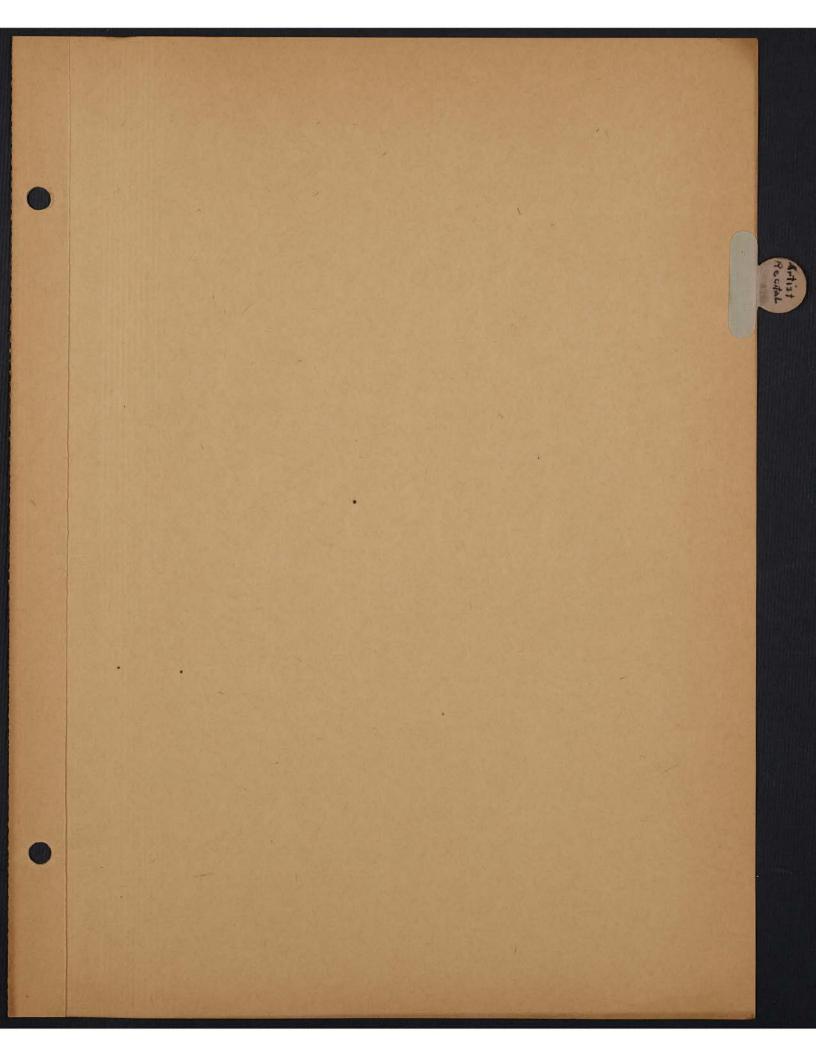
#### DIE LIEBE DES NÄCHSTEN

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 Schell pflanzt seinen Namen fort, Ihn rühmt der Erdkreis, ihn preissen die Meere, Vernimm, O Mensch, ihr göttlich Wortl

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.



## 1931-2

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March 30, 1932	
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## THE ARTISTS' RECITALS SERIES B

19 -2/

are reserved for the younger American artists who have appeared successfully before the public in recent years. They are not début recitals; proved merit through concert experience is a condition of participation

> JUILLIARD SCHOOL OF MUSIC 130 Claremont Avenue New York City

### NOTES

### SADAH SHUCHARI, Violinist

Naumburg Foundation Prize Winner, 1927; Schubert Memorial Winner, 1928; extended concert tours since then, including appearances with leading symphony orchestras.

### ISABELLE YALKOVSKY, Pianist

Schubert Memorial Winner, 1928; extended concert tours since then, including many appearances with leading symphony orchestras.

#### WILLIAM BELLER, Pianist

Mason and Hamlin Prize Winner, Chicago; numerous concert engagements since 1926; New York Recital, 1930.

### AMERICAN VOCAL QUARTET

Mollie Gould	soprano
Helen Lockwood	contralto
Willard Young	
George Newton	bass
Marion Kalayjian	narrator
As a company though with	

As a company, though with a different tenor, they have given a large number of public performances under the auspices of the National Music League.

#### BEULA DUFFEY, Pianist

Recitals in Canada and in the United States; appearances as soloist with orchestras.

#### ALICE ERICKSON and HELEN MARSHALL, Violinists Considerable individual concert experience; appeared recently in combination at Worcester Festival, 1931, playing violin duos. Both artists also appeared at the same Festival as soloists.

### ELSA HILGER, 'Cellist

Concert tours as a child in Europe; many appearances in the United States as a member of the Hilger Trio; appearances as soloist with orchestras.

### JEROME RAPPAPORT, Pianist

Recitals in New York since childhood; appearances as soloist with orchestras.

ETTA K. SCHIFF and PAULINE STERNLICHT, Planists A new two-plano combination; début recital at Town Hall, January, 1931.

#### INGA HILL, Contralto

Concert work from 1927 to present time; contralto with Little Theatre Opera Company, 1930; soloist at Anglo-American Conference, Lausanne, 1931.

### ROBERT CRAWFORD, Baritone

Extensive concert work; Conductor of Bach Singers' Club, Newark, New Jersey; Director, Princeton Glee Club, 1927; Director, Newark Music Foundation, Newark, New Jersey; member of Chautauqua Opera Company, Chautauqua, New York, 1928-1930.

### INEZ LAURITANO, Violinist

Limited concert experience, but many appearances as soloist on the radio.

#### SASCHA GORODNITZKI, Pianist

Schubert Memorial Winner, 1930; soloist with leading symphony orchestras, and now engaged in his first extended concert tour.

### MARY BECKER, Violinist

Wide concert experience in tours under the auspices of the National Music League, 1930-1931 and 1931-1932.

invites you to subscribe to a

### COURSE OF ARTISTS' RECITALS

### (COURSE B)

Wednesday Afternoons at Three o'clock, at 130 Claremont Avenue

December 9, 1931

pu.

Sadah Shuchari, violinist Isabelle Yalkovsky, pianist

December 30, 1931

William Beller, pianist "Gondoliers" Vocal Quartet Mollie Gould, soprano Helen Lockwood, contralto Willard Young, tenor George Newton, bass

January 20, 1932

Beula Duffey, pianist Alice Erickson, violinist Helen Marshall, violinist February 10, 1932 Elsa Hilger, 'cellist Jerome Rappaport, pianist

March 2, 1932 Inga Hill, contralto Etta K. Schiff—Pauline Sternlicht (piano-duo)

March 23, 1932 Concert of original chamber music compositions by students at the Juilliard Graduate School

April 13, 1932 Robert Crawford, tenor Inez Lauritano, violinist

May 4, 1932 Sascha Gorodnitzki, pianist Mary Becker, violinist

.

### Subscriptions for the series of eight concerts, \$8.00

Subscriptions are now being received at the Concert Department of THE JUILLIARD GRADUATE SCHOOL 130 Claremont Avenue New York City

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### CONCERT COURSES

Because of inquiries we have received from those who wish to subscribe to our Concert Courses but who applied too late to attend the first concerts of the Courses, we are announcing that subscription for the remaining six concerts may be had at the lowered rate of \$6.00 per Course.

These fees apply to the Artists' Course A; Artists' Course B; and to the Chamber Music Course.

Please address communications on this subject to

The Concert Department JUILLIARD GRADUATE SCHOOL 130 Claremont Avenue New York, N. Y.

11/25/31

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2 C

### SEASON 1931-1932

### ARTISTS' RECITALS-SERIES A

### FIRST RECITAL

WEDNESDAY AFTERNOON, NOVEMBER 25 at Three o'clock precisely

# FRASER GANGE

## 11/25/31

### PROGRAM

### L

Après un Rêve	Gabriel Fauré
L'heureux Vagabond	
Lungi dal caro bene	Secchi
Si tra i ceppi	Händel
П	
Der Neugierige Ungeduld	Schubert
Einsamer Garten	
Ruhe meine Seele	Strauss

Ruhe meine Seele Heimliche Aufforderung J

### III

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

### IV

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

ETHEL CAVE-COLE at the Piano

Steinway Piano

FIRST CHAMBER MUSIC CONCERT THE MUSICAL ART QUARTET Wednesday Afternoon, December 2, 1931

### 4

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

12/9/31

SEASON 1931-1932

## ARTISTS' RECITALS-COURSE B

FIRST RECITAL

WEDNESDAY AFTERNOON, DECEMBER 9 at Three o'clock precisely

•

SADAH SHUCHARI, Violinist ISABELLE YALKOVSKY, Pianist

## 12/9/31

.....Bach

.....Liapounow

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

### ٠

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

Chaconne.....

Lesghinka....

(for violin alone)

Sadah Shuchari

### 11

Sonata in F minor, Op. 5.....Brahms Allegro Maestoso Andante Espressivo Scherzo Intermezzo (Rückblick) Finale ISABELLE YALKOVSKY

#### III

Habanera	Ravel
Dance Espagnolede	
Andante rubato, alla zingaresca	Dohnanyi
Le Carnaval Russe	
SADAH SHUCHARI	
ALICE DECEVEE at the Piano	

### IV

......

ISABELLE YALKOVSKY

Steinway Piano

12/16/31

er.'

SEASON 1931-1932

## ARTISTS' RECITALS-COURSE A

SECOND RECITAL

WEDNESDAY AFTERNOON, DECEMBER 16 at Three o'clock precisely

-

FELIX SALMOND

12/16/31

SECOND CHAMBER MUSIC CONCERT PAUL KOCHANSKI, Violinist JOHN ERSKINE, Pianist Wednesday Afternoon, December 23, 1931

### 4

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

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### I Adagio from Organ Toccata in C. major......Bach-Siloti \*Sicilienne......Veracini \*Grave et Couvante......Eccles

\* Piano accompaniments arranged by JOSEPH SALMON

### П

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 } The Londonderry Air.....Arranged by G. O'Connor-Morris Allegro Appassionato.....Saint-Saëns

RALPH ANGELL at the Piano

Steinway Piano

12/30/31

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

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

Marian Kalayjian, Narrator

12/30/31

## 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

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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 planist will explain the story as it progresses between the musical numbers.

Steinway Piano

THIRD ARTISTS' RECITAL, COURSE A HAROLD BAUER, Pianist Wednesday Afternoon, January 6, 1932

#### ÞS.

THIRD CHAMBER MUSIC CONCERT Gordon Quarter Wednesday Afternoon, January 13, 1932

#### Ф.

THIRD ARTISTS' RECITAL, COURSE B BEULA DUFFEY, Pianist Alice Erickson, Violinist Helen Marshall, Violinist Wednesday Afternoon, January 20, 1932

12/30/31

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

## 12/30/31

### PROGRAM NOTES

### "KITSKA-TIAT" (Living Waters)

by

#### KURUKS PAHITU (RALPH ALLEN)

SCENE ONE-Near a Water's Edge.

Time-About Sunset

SO	NGS-	
	"Ski-bi-la"	Licurance
	"My Sweet Love Call"	Grunn
	"By the Waters of Minnetonka" (Duet)	Lieurance
	"The White Dawn is Stealing"	Cadman
	"Necnah" (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

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THIRD CHAMBER MUSIC CONCERT GORDON QUARTET Wednesday Afternoon, January 13, 1932

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THIRD ARTISTS' RECITAL, COURSE B BEULA DUFFEY, Pianist ALICE ERICKSON, Violinist HELEN MARSHALL, Violinist Wednesday Afternoon, January 20, 1932

of the pipe ceremony lies in the fact that the pipe and the tobacco The Indian pipe symbolizes peace and irrendship. The significance

#### old medicine men.

Often they have dreams, and their significance is interpreted by the It is Indian custom to fast and pray before a great decision is made.

### lost warrior chieftains, who sit in council.

mist we often see is smoke that comes from the pipes of these longcome to walk again the trails of their beloved forests. The dawnlong-lost chiefs and warriors from "The Happy Hunting Ground" The Indians say that in certain moons of the year many of our

-SHLON

### PROGRAM

Sonata in G major	Mozari
Ballade No. 4, in F minor	Chopin
Ondine (The Water Sprite)	Rave
Prelude, B-flat major	Rachmaninoff
Weren and Dates	

.

WILLIAM BELLER

"KITSKA-TIAT" (Living Waters) An Indian Romance in Two Scenes by

### KURUKS PAHITU (RALPH ALLEN)

> BROOKS SMITH, at the Piano JOHN PETRIE, Flutist

> > Steinway Piano

THIRD ARTISTS' RECITAL, COURSE A HAROLD BAUER, Pianist Wednesday Afternoon, January 6, 1932

### .

THIRD CHAMBER MUSIC CONCERT GORDON QUARTET Wednesday Afternoon, January 13, 1932

### 4

THIRD ARTISTS' RECITAL, COURSE B BEULA DUFFEY, Pianist ALICE ERICKSON, Violinist HELEN MARSHALL, Violinist Wednesday Afternoon, January 20, 1932

### PROGRAM

### NOTES-

The Indians say that in certain moons of the year many of our long-lost chiefs and warriors from "The Happy Hunting Ground" come to walk again the trails of their beloved forests. The dawnmist we often see is smoke that comes from the pipes of these longlost warrior chieftains, who sit in council.

It is Indian custom to fast and pray before a great decision is made. Often they have dreams, and their significance is interpreted by the old medicine men.

The Indian pipe symbolizes peace and friendship. The significance of the pipe ceremony lies in the fact that the pipe and the tobacco are of the earth, and the smoker is the intermediator between the earth and the "Great Spirit." So it is that man blows smoke first to the Great Spirit above, then to the four corners of the earth.

The parting ceremony of the Indian is one of his most beautiful rituals. The breath, signifying the "Spirit of Life," is blown upon the hand, which is then placed on the heart. The meaning of this ceremony is—"No Tomorrow Between Us."

### (AUTHOR'S NOTE)

THE PLAY is based on authentic Indian customs.

ALL ACTION as interpreted in the play is traditional.

PIPE CEREMONY in Scene Two is authentic. It is given as done by the Pawnees.

PARTING SCENE in Scene Two is authentic.

- Songs are all based on original Indian melodies, and native songs, with tom-tom accompaniment, some of which are manuscript copies from the composers.
- COSTUMES are from the Pawnee Indian Reservation, in Oklahoma. The Skidi Pawnee tribe extended to the author, Kuruks Pahitu (Ralph Weeks Allen), the right and privilege to present publicly all customs and ceremonials. The author is a Pawnee Indian, and a great-grandson of White Eagle, last of the hereditary Pawnee Chieftains.
- MISS DENTON has been made a member of the Pawnee tribe, and given the Indian name "Tsu-pirit Resaru" (A Chief Star).

1/6/32

SEASON 1931-1932

## ARTISTS' RECITALS-COURSE A

THIRD RECITAL

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

HAROLD BAUER

THIRD CHAMBER MUSIC CONCERT GORDON STRING QUARTET Assisting Artist: MURIEL KERR, Pianist Wednesday Afternoon, January 13, 1932

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THIRD ARTISTS' RECITAL, COURSE B BEULA DUFFEY, Pianist ALICE ERICKSON, Violinist HELEN MARSHALL, Violinist Wednesday Afternoon, January 20, 1932

### +

FOURTH ARTISTS' RECITAL, COURSE A LOUIS PERSINGER, Violinist Wednesday Afternoon, January 27, 1932

The concerts will begin at three o'clock precisely

PROGRAM

1/6/32

### I

(arranged from the organ by Harold Bauer) Chorale in A minor ......

#### п

Fantasia in C major, Op. 17.....Schumann Durchaus phantastisch und leidenschaftlich vorzutragen Mässig. Durchaus energisch Langsam getragen

#### ш

Variations and Fugue on a theme of Händel.....Brahms

#### IV

- Scenes from Childhood ...... .....Schumann 

   Hood

   1 Of strange lands and people

   2 Curious story

   3 Tag

   4 Pleading child

   5 Perfectly happy

   6 Important event

   7 Reverie

   8 By the fireside

   9 The Knight of the Hobby-horse

   10 Almost too serious

   11 Frightening

   12 Child falling asleep

   13 The poet speaks

### V

Intermezzo in E-flat minor, Op. 118 No. 6 Rhapsody in E flat, Op. 119, No. 4 .....Brahms

Baldwin Piano

1/20/32

SEASON 1931-1932

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## ARTISTS' RECITALS-COURSE B

THIRD RECITAL

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

BEULA DUFFEY, Pianist

ALICE ERICKSON HELEN MARSHALL Violinists

1/20/32

### PROGRAM

### ٠ 1

Fantasia and Fugue..... .....Mozart Charakterstück in A major, Opus 7, No. 4......Mendelssohn Impromptu in C minor, Opus 90, No. 1.....Schubert BEULA DUFFEY

### п

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

### 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

FOURTH ARTISTS' RECITAL, COURSE A LOUIS PERSINGER, Violinist Wednesday Afternoon, January 27, 1932

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FOURTH CHAMBER MUSIC CONCERT ELSHUCO TRIO Wednesday Afternoon, February 3, 1932

1/27/32

SEASON 1931-1932

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## ARTISTS' RECITALS - COURSE A

FOURTH RECITAL

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

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LOUIS PERSINGER

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

+

FIF'TH ARTISTS' RECITAL, COURSE A BERYL RUBINSTEIN, Pianist Wednesday Afternoon, February 17, 1932

The concerts will begin at three o'clock precisely

### PROGRAM

1/27/32

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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

### ш

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	

HUBERT GIESEN at the Piano

Baldwin Piano

2/10/32

SEASON 1931-1932

## ARTISTS' RECITALS-COURSE B

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

4

CATHERINE FIELD, Soprano JEROME RAPPAPORT, Pianist

## 2/10/32

### PROGRAM

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Chromatic	Fantasy and FugueBach
Sonata in	G minorSchumann
	So rasch wie möglich Andantino Scherzo Rondo: Finale
	JEROME RAPPAPORT

### п

O, had I	Jubal's Lyre	Handel
Charmant	Papillon	Campra
	and the second	

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	
JEROME RAPPAPORT	

### IV

Der Jüngling an	der Quelle	Schubert
	~	
	d Rosen	
Der Nussbaum		Schumann

CATHERINE FIELD

ETHEL FLENTYE at the Piano

Steinway Piano

FIFTH ARTISTS' RECITAL, COURSE A BERYL RUBINSTEIN, Pianist Wednesday Afternoon, February 17, 1932

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FIFTH CHAMBER MUSIC CONCERT CARL FRIEDBERG, Pianist FELIX SALMOND, 'Cellist Wednesday Afternoon, February 24, 1932

### ٠

FIFTH ARTISTS' RECITAL, COURSE B INGA HILL, Contralto ETTA K. SCHIFF—PAULINE STERNLICHT (in compositions for two planos) Wednesday Afternoon, March 2, 1932

2/17/32

SEASON 1931-1932

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## ARTISTS' RECITALS-COURSE A

FIFTH RECITAL

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

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BERYL RUBINSTEIN

PROGRAM

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2/17/32

FIFTH CHAMBER MUSIC CONCERT CARL FRIEDBERG, Pianist FELIX SALMOND, 'Cellist Wednesday Afternoon, February 24, 1932

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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

Sonata in E flatHaydn
Allegro
Adagio
Presto
Sonata, opus 106 (Hammerklavier)Beethoven
Allegro
Scherzo
Adagio sostenuto
Largo-Allegro risoluto
п
Thirteenth NocturneFauré
Serenade interrompueDebussy
Three Dances for PianoBeryl Rubinstein
Gavotte
Sarabande
Gigue
El Albaicin (gypsy quarter of Granada)Albeniz
ш

Etude in F sharp	Stravinsky
The Ruined Water-castle at Djokja (from Java suite)	Godowsk
Alborada del gracioso (Fool's serenade)	Rave

Steinway Piano

3/2/32

SEASON 1931-1932

## ARTISTS' RECITALS-COURSE B

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FIFTH RECITAL

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

6

INGA HILL CONTRALTO

ETTA K. SCHIFF PAULINE STERNLICHT PIANISTS

3/2/32

### PROGRAM

Organ Prelude and Fugue in C minor......Bach-Bauer Variations on a Theme of Haydn.....Brahms for two pianos ETTA K. SCHIFF PAULINE STERNLICHT

### п

Ave Maria......Bruch Ruhe Meine Seele Mit deinen Blauen Augen Cäcilie

INGA HILL

#### 2012/01/10/02/2012 2012/2012

111 ..... Debussy-Ravel Fêtes..... 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 .....Swedish Folk Songs Vi Ska Stalla te en Roliger Dans Allt Under Himmelens Fäste

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

BROOKS SMITH at the Piano

Steinway Pianos

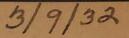
### SIXTH ARTISTS' RECITAL, COURSE A NINA KOSHETZ, Soprano Wednesday Afternoon, March 9, 1932

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SIXTH CHAMBER MUSIC CONCERT Letz-Willere Quartet Wednesday Afternoon, March 16, 1932

#### φ.

SIXTH ARTISTS' RECITAL, COURSE B Concert of Chamber Music by Young American Composers Wednesday Afternoon, March 23, 1932



SEASON 1931-1932

## ARTISTS' RECITALS-COURSE A

SIXTH RECITAL

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

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NINA KOSHETZ

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 ann Josef Lhevinne (two-piano recital) Wednesday Afternoon, March 30, 1932

The concerts will begin at three o'clock precisely

### TEXT OF SONGS

132

I

Words by Lishkin English cersion by Juliette M. Soskice Oh, if I could express in song The cruel depth of my suffering I 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 meaning ! Faint sounds of meaning ! 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 forforn, Rest thou poor woman, Now rest thou sorrow, Steep, I will watch till the morn; Couldst thou not hush thy poor infant to slumber? My song is sweeter than thine." "Solence! My haby is suffering, crying, Grief rends this heart of mine!" "Sone will sleep in my arms softly lying; Hush baby, hush baby mine!" "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 haby, 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."

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oroboz inodere

VAURI, AMURI...

The goldinch with golden beak Singe through the woods from branch to branch Flies through the woods from branch to branch Prevever searching and calling his beloved one.

nsimply blo mort

uiN uinbrof... A Bun WITH COLDEN THROAT

Таки и пробего и пробего

.

### $\langle T \rangle$

Oh could I but express in song ...... ....I.. Malashkine (Eighteenth century Russian melody) \*Spanish Serenade.....Nicholas Medtner \*Daisies..... .....Sergei Rachmaninoff \*I'll go, I'll come.....dlexander Gretchaninoff

#### п

Five Vocalises (Songs without Words)

( <i>a</i> )	EtudeGabriel Fauré
(b)	Habanera
*(c)	MelodieSerge Prokofieff
$^{*}(d)$	Night in Spain
(e)	VocaliseSergei Rachmaninoff

### Intermission

#### ш

The Faltering Dusk	mer
*Les Baladins (The Mountebanks)	igot
Calmes dans le demi jourBernard Wage	naar
*Bird with Golden Throat	Nin
Amuri, Amuri	lero
Bosts KOGAN at the niano	

Steinway Piano

\*Dedicated to Nina Koshetz

SIXTH CHAMBER MUSIC CONCERT LETZ-WILLEKE QUARTET Wednesday Afternoon, March 16, 1932

#### 14

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



SPANISH SERENADE ......

DAISIES .....

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. I.a, Ia, Ia, Ia!

So black is my mantle So sharp is my sword, My music so gentle, Thy window I guard La, la, la, la1

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,

.....Sergei Rachmaninoff

.....Nicholas Medtner

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 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 Into the wide valuey 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 ...

Poem by Louis Untermoyer

Back she came in the flaming dusk, And her mother spoke and said: "What gives your eyes that dancing light, What makes your lips os strangely bright, And why are your checks 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, mother, 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 Mountchanks of Bochmia 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.

Southy, which the faulting light Thru the branches gluturerung. Thru the branches gluturerung for with the strateging in the search for with the integrot of dreams of phres and arbitute trees for with the integrot of dreams of phres and arbitute trees (Crose now your systematics) (Crose now your sy

PROGRAM

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### Five Vocalises (Songs without Words)

<i>(a)</i>	Etude	Gabriel Fauré
	Habanera	
	Melodie	
	Night in Spain	
	VocaliseSe	

#### Intermission

#### Ш

The Faltering Dusk	.A. Walter Kramer
*Les Baladins (The Mountebanks)	Georges Migot
Calmes dans le demi jour	"Bernard Wagenaar
*Bird with Golden Throat	Joaquin Nin
Amuri, Amuri	Geni Sadero
BORIS KOGAN at the piano	
Steinway Piano	

\*Dedicated to Nina Koshetz

An COULD I BOT READERSE IN STREET, Models by Markets, M. Scheller, Models by Markets, M. Scheller, OE, HT could express in some The crued depth of my suffering 1 for crued depth of my suffering 1 for crued depth of my series and And 17, once 1 had sum my series. And yet didd that had sum my suffering then yet didd that which be at peace then yet didd that which be at the sufteace.

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

#### $\langle \Phi \rangle$

SEVENTH ARTISTS' RECITAL, COURSE A ROSINA AND JOSEF LHEVINNE (two-plano recital) Wednesday Afternoon, March 30, 1932

### (vision massive composition of Linear the service of the service o T T English by Robert A. Simon suishtanin M. .....

Softly, with the fading light Thru the branches glummering. All of our rapture is surging, Breaking the silence profound Blending our souls and our hearts And blending all cestasies: One with the languor of dreams of pines and arbutus trees Close now your arms unto rest, Now let your heart have repose Banish forever desire. Let us rest and yield ourselves to breezes so gentle and sweet Which blow in a chythmic mith Thru grasses and heather and when somber night descends Down from the deep oaks of gray Like the voice of our despair The nightingale chants a song.

A BIRD WITH GOLDEN THROAT.....Joaquin Nin From old Spanish

The goldfinch with golden heak The goldmen with golden beak Sings brightly, sings clearly And sheds a brilliant light around him; Flies through the woods from branch to branch Forever searching and calling his beloved one.

#### .....Geni Sadero AMURI, AMURI......

#### Literal translation from Sicilian

A Sicilian carter is wending his way by the side of his horse and cheers his companion on, saying to him, "Get along, old fellow, let us go home." Then letting his voice drift into a melancholy strain, he continues his song :

"Oh love, oh love, What have you done to me? My sense you have overwhelmed with wild confusion t Ah t Get along, old fellow, let us go home---Ahl

Abil My Paternoster, I can say no more, I have forgotten half th' Ave Maria. Abil Get along, old fellow, let us go home— I have forgotten half th' Ave Maria. Get along, old fellow, let us go home— Abil? Ahl

### ILAI UT SUNGS

#### \_\_\_\_ T

OH COULD I BUT EXPRESS IN SONG .... .....L. Malashkine Words by Lishkin English version by Juliette M. Soskice

Induita version by Juicite M. Sockice Ob, if I could express in song The creel depth of my suffering ! The pain in thy sad heart would cease, The numrunings of doubt be stilled. And I, once I had sung my song, Could rest, beloved, and he at peace And yet disk 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! 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 even the dawn is bright some one comes knocking. Death the delivirer 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 thon poor woman, Weeping and watering forform, Rest thou poor woman, Now rest thou sorrow. Sleep, J will watch till the morn; Couldst thou not hush thy poor infant to slumber? My song is sweeter than thine." "Slance! My haby is sufforming, erying, Grief rends this heart of mine!" "Scon he will deen in run arms could be bins. Grief rends this heart of mine !" "Soon he will sleep in my arms softly lying; Hush baby, hush baby mine !" "Pale grow his checks, the fever increases, O sing on 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."

3/23/32

SEASON 1931-1932

## ARTISTS' RECITALS-COURSE B

SEVENTH RECITAL

.

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

# CONCERT OF CHAMBER MUSIC

YOUNG AMERICAN COMPOSERS

PROGRAM

SEVENTH ARTISTS' RECITAL, COURSE A ROSINA AND JOSEF LHEVINNE (two-piano recital) Wednesday Afternoon, March 30, 1932

### \* 8

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

### .

1

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

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

......Antonio Lora

3/23/32

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

Songs.....

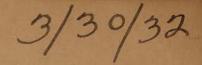
EDNA WEESE, Soprano The COMPOSER at the piano

#### 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



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SEASON 1931-1932

# ARTISTS' RECITALS-COURSE A

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### SEVENTH RECITAL

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

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### ROSINA AND JOSEF LHEVINNE PIANISTS

SEVENTH CHAMBER MUSIC CONCERT PERSINGER QUARTET Wednesday Afternoon, April 6, 1932

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SEVENTH ARTISTS' RECITAL, COURSE B Robert Crawford, Baritone INEZ LAURITANO, Violinist Wednesday Afternoon, April 13, 1932

EIGHTH ARTISTS' RECITAL, COURSE A PAUL KOCHANSEL, Violinist Wednesday Afternoon, April 20, 1932

The concerts will begin at three o'clock precisely

### PROGRAM

3/30/32

### \* 1

### (For four hands)

> \* 11

### (For two pianos)

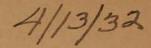
Prelude, Fugue and Variation (originally for organ)	César Franck
Impromptu on Schumann's "Manfred"	Reinecke
Canon in A flat	Schumann
	ndrom C. Haiah
Valse (Manuscript)A	norece en 11mgn

# •

### (Piano solo)

Mazurka in A minor, op. posth	n
Mazurka in G major, op. 50, No. 1 Chopi	in
Ballade in F minorChop	'n
Islamey (Oriental fantasy)Balakire	f

Baldwin Pianos



SEASON 1931-1932

# ARTISTS' RECITALS - COURSE B

SEVENTH RECITAL

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

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ROBERT CRAWFORD, Baritone INEZ LAURITANO, Violinist

PROGRAM +

т

Symphonie Espagnole ... Allegro non troppo Andante Rondo Allegro

INEZ LAURITANO

4/13/32

.....Lalo

...Brahms Vier Ernste Gesänge.... (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"

п

ROBERT CRAWFORD

### III

Variations on a theme by Corelli	
Sicilienne	
Après un rêve	
Scherzo-Tarantelle	

INEZ LAURITANO

### IV

.....Colin Taylor The Windmill ... .....Arnold Bax The Market Girl.. - Poppy Flower .....Robert Crawford Pagan Flower 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

EIGHTH ARTISTS' RECITAL, COURSE A PAUL KOCHANSKI, Violinist Wednesday Afternoon, April 20, 1932

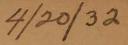
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EIGHTH CHAMBER MUSIC CONCERT BARRÈRE WIND ENSEMBLE Wednesday Afternoon, April 27, 1932

### 4

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



SEASON 1931-1932

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# ARTISTS' RECITALS-COURSE A

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EIGHTH RECITAL

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

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### PAUL KOCHANSKI VIOLINIST

### 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

4/20/32

# \*

Sonata in A major.....Brahms Allegro amabile Andante tranquillo Allegretto grazioso (quasi andante)

### П

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

and which

PIERRE LUBOSHUTZ at the Piano

Steinway Piano

5/4/32

SEASON 1931-1932

## ARTISTS' RECITALS - COURSE B

4

EIGHTH RECITAL

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

MARY BECKER, Violinist SASCHA GORODNITZKI, Pianist

## 5/4/32

.....Bruch

### PROGRAM

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I

Concerto in G minor ..... Allegro moderato Adagio Finale

MARY BECKER

### II

.....Beethoven Sonata in A major, opus 101 ..... Allegretto, ma non troppo Vivace alla marcia Adagio, ma non troppo, con affetto Tempo del primo pezzo Allegro SASCHA GORODNITZKI

### ШI

.....Chausson Poëme.....

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

FINAL ARTISTS' RECITAL Season 1931-1932 Wednesday Afternoon Courses

4

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# 1931-2

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December 23, 1931John Erskine, pianist; Paul Kochanski, violinist
January 13, 1932Gordon Quartet
February 3, 1932Elshuco Trio
February 24, 1932Carl Friedberg, pianist; Felix Salmond, 'cellist
March 16, 1932Letz, Willeke Quartet
April 6, 1932Persinger Quartet
April 27, 1932Barrere, Wind Ensemble

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12/2/31

SEASON 1931-1932

# COURSE OF

### 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

# 12/2/31

# PROGRAM

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

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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

Quartet in C major, Opus 54, No. 2 ...... Haydn

Vivace

Adagio Minuetto

Adagio-Presto-Adagio

Quartet in D major.....César Franck

4

Poco lento

Scherzo

Larghetto

Allegro molto

12/23/31

e

SEASON 1931-1932

# COURSE OF

SECOND CONCERT WEDNESDAY AFTERNOON, DECEMBER 23 at Three o'clock precisely

PAUL KOCHANSKI, Violinist JOHN ERSKINE, Pianist

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# 12/23/31

# PROGRAM

I

.....Bach

SECOND ARTISTS' RECITAL, COURSE B WILLIAM BELLER, Pianist AMERICAN VOCAL QUARTET In a concert version of "The Gondoliers" of Sullivan Mollee 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

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THIRD CHAMBER MUSIC CONCERT GORDON QUARTET Wednesday Afternoon, January 13, 1932

The concerts will begin at three o'clock precisely

### Sonata in E major.....

Adagio Allegro Adagio ma non tanto Allegro

#### II

Sonata in B-flat major......Mosart

Largo, Allegro Andante Allegretto

### ш

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

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

Steinway Piano

1/13/32

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 Paul Robyn, Viola Ralph Silverman, Second Violin Naoum Benditzky, 'Cello

er.

Assisting Artist - - - Muriel Kerr, Pianist

1/13/32

### PROGRAM

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I

Quartet in G major, Opus 77, No. 1 ...... Haydn

Allegro Moderato Adagio Menuetto—Presto Finale, Presto

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

п

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

SEASON 1931-1932

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COURSE OF

### CHAMBER MUSIC CONCERTS

### FOURTH CONCERT

WEDNESDAY AFTERNOON, FEBRUARY 3, 1932 at Three o'clock precisely

# THE ELSHUCO TRIO

KARL KRAEUTER, Violin WILLEM WILLEKE, Violoncello AURELIO GIORNI, Piano

# 2/3/32

### PROGRAM

+

FOURTH ARTISTS' RECITAL, COURSE B CATHERINE FIELD, Soprano JEROME RAPPAPORT, Pianist Wednesday Afternoon, February 10, 1932

FIFTH ARTISTS' RECITAL, COURSE A BERVL RUBINSTEIN, Planist Wednesday Afternoon, February 17, 1932

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FIFTH CHAMBER MUSIC CONCERT CARL FRIEDBERG, Pianist FELIX SALMOND, 'Cellist Wednesday Afternoon, February 24, 1932

The concerts will begin at three o'clock precisely

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

2/24/32

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SEASON 1931-1932

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# COURSE OF

FIFTH CONCERT

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WEDNESDAY AFTERNOON, FEBRUARY 24, 1932 at Three o'clock precisely

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CARL FRIEDBERG

FELIX SALMOND

# PROGRAM

T.

2/24/32

Sonata No. 1 in E minor, Opus 38.....Brahms

Allegro ma non troppo Allegretto quasi Menuetto Allegro

### П

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

FIFTH ARTISTS' RECITAL, COURSE B INGA HILL, Contralto ETTA K. Schiff-Pauline Sternlicht (in compositions for two planos) 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

6/32

SEASON 1931-1932

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### COURSE OF CHAMBER MUSIC CONCERTS

### SIXTH CONCERT

WEDNESDAY AFTERNOON, MARCH 16, 1932 at Three o'clock precisely

- A.

### LETZ-WILLEKE QUARTET

HANS LETZ, Violin CONRAD HELD, Viola MOSES LEVINE, Violin WILLEM WILLEKE, 'Cello

Assisting Artist, GUSTAV LANGENUS, Clarinet

130 CLAREMONT AVENUE NEW YORK CITY

金

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

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SEVENTH CHAMBER MUSIC CONCERT Persinger Quartet Wednesday Afternoon, April 6, 1932

The concerts will begin at three o'clock precisely

### PROGRAM

3/16/32

### \* 1

Quartet No. 12 in E-flat major, op. 127 ...... Beethoven

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

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### Quintet for Clarinet and Strings in B minor, op. 115......Brahms

Allegro Adagio Andantino Con moto

4/6/32

SEASON 1931-1932

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# COURSE OF CHAMBER MUSIC CONCERTS

### SEVENTH CONCERT

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

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### PERSINGER QUARTET

LOUIS PERSINGER, Violin DAVID DAWSON, Viola DOROTHY MINTY, Violin VIRGINIA QUARLES, 'Cello

### PROGRAM

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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

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EIGHTH CHAMBER MUSIC CONCERT BARRERE, WIND ENSEMBLE Wednesday Afternoon, April 27, 1932

The concerts will begin at three o'clock precisely

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

> \* 111

Quartet in D-flat major, opus 15.....Dohnanyi

Andante—Allegro—Andante Presto acciacato Molto adagio—Animato—Andante

4/27/32

SEASON 1931-1932

# COURSE OF

EIGHTH CONCERT WEDNESDAY AFTERNOON, APRIL 27, 1932 at Three o'clock precisely

WIND ENSEMBLE CLASS JUILLIARD GRADUATE SCHOOL

GEORGES BARRÈRE, Conductor

# 4/27/32

### PROGRAM

#### + I

Sinfonietta, Op. 188 ... .....Joachim Raff (Two flutes, two oboes, two clarinets, two bassoons, two horns) Allegro-allegro molto Larghetto-vivace

### п

(Two horns, two oboes, two clarinets, two bassoons) Rondino.....

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Four Transcriptions (Juilliard edition) (Flute, oboe, clarinet, horn, bassoon)

(a)	Sonatina	Actus	Tragicus	1. S.	Bach	
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(b)	Petite	Marche	Delibes
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(c) Pastorale.....L. Strawinsky

(e) The Harmonica Player.....D. Guion

Intermission

### IV

v

Kanonische Sonatine, Op. 31, No. 3...... (Two flutes) Munter Capriceio Presto .....P. Hindemith

VI

.....R. Hahn

Entrée pour Ludovie le More Lesquercade Romanesque Ibérienne Léda et l'Oiseau Courante Salut final au due de Milan

Assisted by <u>EDITH KNOX</u> at the Piano ARTHUR JONES, Harp JOSEPH P12ZO, Harp

Steinway Piano

### 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

1933

### ANNOUNCEMENT

The Graduate School will offer a course of ten Chamber Music Concerts on successive Wednesday evenings, beginning January 11 and ending March 15, 1933. Members of the faculty, graduates and present students of the School, and guest artists will combine to present a wide variety of chamber music works and solo groups.

Tickets will be sold for the entire course only; there will be no admission tickets to single concerts. Course tickets for the series of ten concerts, at three dollars each, may be obtained at the Concert Department of the Juilliard Graduate School after December 22.

JUILLIARD SCHOOL OF MUSIC

1933

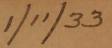
COURSE OF CHAMBER MUSIC CONCERTS

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

Name......

Each subscription \$3.00 Please make cheques payable to W. J. BERGOLD, Accountant 130 Claremont Ave., New York

Please address communications to the Concert Department



SEASON 1932-1933

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# 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

### PROGRAM

1/11/33

\* I

Quartet in C minor for Piano and Strings, Op. 15.......Gabriel Fauré Allegro moho moderato Scherzo—allegro vivo Adagio Allegro molto SIDNEY SUKOENIG.....Piano MARY BECKER.........Violin ARTHUR STILLMAN....Viola

п

#### 111

Quintet in F minor for Piano and Strings ...... César Franck

Steinway Piano

SECOND CONCERT January 18, 1933 Gordon String Quartet

+

+

# 1/18/33

# JUILLIARD SCHOOL OF MUSIC

SEASON 1932-1933

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# COURSE OF CHAMBER MUSIC CONCERTS

SECOND CONCERT WEDNESDAY EVENING, JANUARY 18, 1933 at Eight-thirty promptly

# GORDON STRING QUARTET

JACQUES GORDON, First Violin RALPH SILVERMAN, Second Violin PAUL ROBYN, Viola NAOUM BENDITZKY, 'Cello

### PROGRAM

1/18/33

### • 1

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

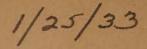
Quartet, Opus 135, in F major.....Beethoven Allegretto Vivace Lento assai, cantante e tranquillo Grave, ma non troppo tratto—Allegro ("Muss es sein?" Es muss sein!")

Steinway Piano

### • THIRD CONCERT

January 25, 1933 JAMES FRISKIN, Pianist JANICE DAVENPORT, Soprano THE QUARLES TRIO

٠



SEASON 1932-1933

# COURSE OF CHAMBER MUSIC CONCERTS

THIRD CONCERT WEDNESDAY EVENING, JANUARY 25, 1933 at Eight-thirty promptly

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JAMES FRISKIN, Pianist JANICE DAVENPORT, Soprano THE QUARLES TRIO

### 4

### FOURTH CONCERT

#### February 1, 1933

SONIA ESSIN Contralto
ALBERT STOESSEL
HARRY GLICKMAN
CHARLES LICHTER
MAX CAHN
HARRY FUCHS

÷

### PROGRAM +

1/25/33

### Ť. 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. ria with Thirty Variations. Aria—Andanu: (3-4) 1. Allegro moderato (3-4). 2. Andanuino (2-4). 3. Canone all' Unisono— Poco andante (12-8). 4. Poco più allegro (3-8). 5. Allegro vivace (3-4). 6. Canone alla Seconia—Andantino (3-8). 7. Un poco vivace (3-8). 8. Allegro (3-4). 9. Canone alla Teraa—Moderato (4-4). 10. Faghètia —Un poco animato (2-2). 11. Allegro e leggiero (12-16). 12. Canone alla Quaria—Moderato (3-4). 15. Canone alla Quana—Andante (3-4). 14. Allegro moderato (3-4). 15. Canone alla Quana—Andante (3-4). 15. Vivace (3-4). 18. Canone alla Sesta—Allegretto (2-2). 19. Allegro (5-3). 17. Vivace (3-4). 18. Canone alla Sesta—Allegretto (2-2). 19. Allegro (3-4). 22. Tranquillo (2-2). 23. Allegro vivace (3-4). 24. Canone all' Olizeré Andante con moto (9-8). 25. Adagio espressivo (3-4). 24. Canone all' Olizeré (3-4). 29. Brillante (3-4). 30. QuadIbei—Allegretto giocoso (4-4). Aria da capo e Fine Taxue? Fayser M. .....Bach

JAMES FRISKIN

### 11

Zerbinetta's Aria ("Grossmächtige Prinzessin"), from "Ariadue auf Naxos"...... ... Richard Strauss

JANICE DAVENPORT BROOKS SMITH at the piano

Trio in D minor, Op. 63, No. 1..... Mit Energie und Leidenschaft Lebbalt, doch nicht zu rasch Langsam, mit inniger Empfindung Mit Feuer .....Schumann

VIRGINIA QUARLES .... Violoncello

Steinway Piano

2/1/33

SEASON 1932-1933

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# 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

# 2/1/33

### PROGRAM

. T

.....Brahms Quartet No. 1 in C minor, Opus 51 .....

Allegro Romanze—Poco Adagio Allegro molto moderato e contodo Finale—Allegro

Albert Stoessel, Violin Charles Lichter, Viola Harry Glickman, Violin Harry Fuchs, 'Cello

П

Aufenthalt	Schubert
Die Krähe	Schubert
Verzagen	
Mädchenlied	Brahms
Glückes Genug	
Caecilie	Strauss
Sonia Essin	
Dupperg Carrier of the Diano	

Ш

Quintet in G minor..... ......Mosart Allegro Menuetto Adagio ma non troppo Adagio—Allegro

Albert Stoessel, Violin Charles Lichter, Viola Harry Glickman, Violin Max Cann, Viola Harry Fuchs, 'Cello

Steinway Piano

### 4

FIFTH CONCERT February 8, 1933 PAUL NORDOFF ...... Piano

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2/8/33

SEASON 1932-1933

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# COURSE OF CHAMBER MUSIC CONCERTS

### FIFTH CONCERT

.

WEDNESDAY EVENING, FEBRUARY 8, 1933 at Eight-thirty promptly

4

Carlos

Georges BARRÈRE - SALZEDO - BRITT

Horace

in Chamber Music for FLUTE, HARP AND 'CELLO

and

PAUL NORDOFF, Pianist

## PROGRAM

2/8/33

### .

I Pièces en Concert.. .Jean-Philippe Rameau

Concert..... La Pantomime La Timide L'Indiscrète La Cupis Tambourins PARRÈRE,

Messes. Barrère, Salzedo, Britt

#### II

Children's Corner.....Claude Debussy (transcribed from the piano for harp, flute, and 'cello by CARLOS SALZEDO) uos SALZEDO) Dector Gradus ad Parnassum Jumbo Lullaby The Doll's Serenade The Snow is Dancing The Little Shepherd Golliwog's Cake-Walk

Messis, Barrère, Salzedo, Britt

#### III

Prelude, Aria and Finale ..... .....César Franck PAUL NORDOFF

IV

Poem..... ......Charles T. Griffes Georges Barrère CARLOS SALZEDO at the Piano

#### V

Sonatine en Trio..... (transcribed from the piano for harp, flute, and 'cello by CARLOS SALZEDO) Modéré Mouvement de Menuet Animé

Messes. Barrère, Salzedo, Britt

MR. SALZEDO uses the Lyon and Healy Harp exclusively

Steinway Piano

#### SIXTH CONCERT February 15, 1933

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LOUIS PERSINGER
MARJORIE FULTON Violinist
DOROTHY MINTY
DAVID DAWSON
VIRGINIA QUARLES
MILDRED SANDERS
and
MURIEL KERR Pianist

÷

2/15/33

## JUILLIARD SCHOOL OF MUSIC

SEASON 1932-1933

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## 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

### PROGRAM +

Ì Quartet in B-flat major (Köchel's catalogue No. 458).....Mosart

# Allegro vivace assai Menuetto Adagio Allegro assai

LOUIS PERSINGER MARJORIE FULTON

DAVID DAWSON VIRGINIA QUARLES

.....Franck

2/15/33

п

Sonata in A major.....

Allegretto ben moderato Allegro Recitativo-Fantasia Allegretto poco mosso

MURIEL KERR LOUIS PERSINGER

INTERMISSION

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Quartet in A minor...... .....Kreisler Fantasia

Scherzo Romanze Finale

LOUIS PERSINGER DOROTHY MINTY DAVID DAWSON MILDRED SANDERS

Steinway Piano

#### + SEVENTH CONCERT February 22, 1933

RAYMOND MIDDLETON ......Bass assisted by

+

2/22/

## 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

### PROGRAM OF VOCAL QUARTETS .

I

2/22/33

### Spanisches Liederspiel, Op. 74...

Erste Begegnung	Soprano and Alto
	Soprano and Alto
In der Nacht	Soprano and Tenor
Es ist verrathen	
Melancholie	Alto
Geständniss	Tenor
Botschaft	Soprano and Alto
Der Contrabandiste	Baritone
Ich bin geliebt	oprano, 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

For Piano (four hands) and Vocal Quartet Liebeslieder, Op. 52..... CARL FRIEDBERG and ERNEST HUTCHESON at the Piano

Steinway Piano

#### . EIGHTH CONCERT

#### March 1, 1933

HANS LETZ	Violin
FREDERICK BULDRINI	Violin
DAVID DAWSON	Viola
MORRIS BRENNER	Viola
RUTH HILL	'Cello
MILDRED SANDERS	'Cello

OSCAR WAGNER ...... Pianist

.

3/1/33

## JUILLIARD SCHOOL OF MUSIC

24

SEASON 1932-1933

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## COURSE OF CHAMBER MUSIC CONCERTS

### EIGHTH CONCERT

-

WEDNESDAY EVENING, MARCH 1, 1933 at Eight-thirty promptly

.

HANS LETZ	/iolin
FREDERICK BULDRINI	/iolin
DAVID DAWSON	Viola
MORRIS BRENNER	Viola
RUTH HILL'	Cello
MILDRED SANDERS	Cello

FRASER	GANGEBaritone	
OSCAR	WAGNERPianist	

# PROGRAM

3/1/33

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

### п

Traum durch die Dämmerung	Straus
Frühlingsnacht	
O Jesulein süss	
Die Forelle	
Der Doppelgänger	
FRASER GANGE, Baritone	

VIOLA PETERS at the piano

#### INTERMISSION

#### ш

Verklärte Na	ht, Op. 4Schoenberg
	(after the poem of Richard Dehmel)
	HANS LETZViolin
	FREDERICK BULDRINIViolin
	DAVID DAWSON
	MORRIS BRENNER
	RUTH HILL
	MILDRED SANDERS

Steinway Piano

### \* NINTH CONCERT

#### March 8, 1933

STRADIVARIUS	Q	UARTET
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WOLFE WOLFINSOHN	Violin
NICHOLAS MOLDAVAN	
Alfred Pochon	Viola
Gerald Warburg	'Cello

FLORENCE PAGE KIMBALL.....Soprano

3/8/33

# JUILLIARD SCHOOL OF MUSIC

### SEASON 1932-1933

4

## COURSE OF CHAMBER MUSIC CONCERTS

NINTH CONCERT

WEDNESDAY EVENING, MARCH 8, 1933 at Eight-thirty promptly

4

### THE STRADIVARIUS QUARTET OF NEW YORK

WOLFE WOLFINSOHN	
ALFRED POCHON	
NICHOLAS MOLDAVAN	
GERALD WARBURG 'Cello	

FLORENCE PAGE KIMBALL ..... Soprano

## 3/8/33

#### 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

#### п

Le Balcon	Debussy
Chevaux de Bois	
Le Temps des Lilacs	
Nell	
Fleur Jetée	
FLORENCE PAGE KIMBALL, Sobrano	

CELIUS DOUGHERTY at the piano

#### INTERMISSION

#### ш

Quartet in A minor, Op. 51, No. 2.....Johannes Brahms Allegro non troppo Andante moderato Quasi menuetto moderato Finale (Allegro non assai) STRADIVARIUS QUAETET

Steinway Piano

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TENTH CONCERT March 15, 1933

CARL FRIEDBERG.......Piano PAUL KOCHANSKI.....Violin FELIX SALMOND.......'Cello (in a program of Brahms Chamber Music)

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# 3/15/33

## 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

### PROGRAM

3/15/33

### \* 1

Trio in C minor, Op. 101.....Brahms Allegro energico

Presto non assai Andante grazioso Allegro molto

#### П

Sonata in D minor for Piano and Violin, Op. 108.....Brahms

Allegro Adagio Un poco presto e con sentimento

Presto agitato

### INTERMISSION

#### 111

Trio in E-flat major, Op. 40.....Brahms Andante Scherzo-Allegro

Adagio mesto Finale—Allegro con brio

Steinway Piano

## SPECIAL ANNOUNCEMENT

1936-

The Juilliard School of Music announces a series of three Vocal Recitals and four Chamber-Music Concerts on Tuesday afternoons at five o'clock.

NOVEMBER	24, 1936	VOCAL RECITAL
DECEMBER	15, 1936	CHAMBER-MUSIC
JANUARY	12, 1937	CHAMBER-MUSIC
FEBRUARY	9, 1937	VOCAL RECITAL
MARCH	2, 1937	CHAMBER-MUSIC
MARCH	23, 1937	VOCAL RECITAL
APRIL	13, 1937	CHAMBER-MUSIC

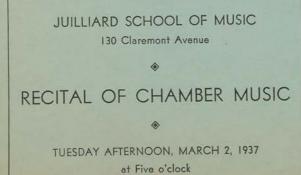
The faculty, graduates, and students of the Juilliard Graduate School will participate in the programs.

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#### THESE CONCERTS WILL BE FREE TO THE PUBLIC

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Applications for tickets should be sent by mail to THE CONCERT DEPARTMENT 130 Claremont Avenue New York, N.Y.



11/24/36

## JUILLIARD SCHOOL OF MUSIC SEASON 1936-1937

# RECITAL OF VOCAL MUSIC

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TUESDAY AFTERNOON, NOVEMBER 24, 1936 at Five o'clock

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CONCERT HALL 130 Claremont Avenue NEW YORK CITY

#### PROGRAM PROGRAM . ٠ V 1 L'amero saro costante Mozart Seven songs from the "Dichterliebe"... Schumann (II re pastore) cadenzas by J. Lauterbach Violis obbligate\_\_\_\_FREDERICK DVONCH Im wunderschoenen Monat Mai Volksliedchen Schumann Aus meinen Threenen spriessen Mondnacht Schumann Die Rose, die Lilie, die Taube, die Sonne Schumann Aufträge Wenn ich in deinen Augen seh DOROTHEA TORBESON Im Rhein, im heiligen Strome Sergius Kagen at the plano Ich grolle nicht PAUL ONCLEY 註 Michael Field at the plano Cacelie Richard Strauss Freundliche Vision Richard Strauss VI Richard Strauss Zueignung ROMOLO DE SPIRITO Twenty-third Psalm for voice, harp, and organ Liszt Alberta Masiello at the piano (By request) MAXINE STELLMAN Soprano JOSEPH PIZZO Harp GEORGE VOLKEL Organ Duets Vergebliches Hoffen Dvorak Der Abschied Dvorak Steinway Piano. Familien Gemälde Schumann Unter'm Fenster Schumann VIRGINIA CONDON and ALBERT GIFFORD ÷ Edmund Horn at the plano To preserve the unity of the program there will be no encores IV Richard Hagemann Charity ۲ Ahl Love but a day\_\_\_\_\_\_Mrs. H. H. A. Beach Hills Frank La Forge MARGARET HARSHAW A Chamber Music program will be given on December 15 at five o'clock. Alberta Masiello at the plano

11/24/36

12/15/36

## JUILLIARD SCHOOL OF MUSIC SEASON 1936-1937

## CHAMBER MUSIC CONCERT

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TUESDAY AFTERNOON, DECEMBER 15, 1936 at five o'clock

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CONCERT HALL 130 Claremont Avenue NEW YORK CITY

## 12/15/36

### PROGRAM \*

#### 1

Quintet in G minor for two violins, two violas and violoncello......Mozart (Köchel Catalog No. 516)

gro	
enuetto (Allegretto)	
Adagio ma non troppo	
Adagio — Allegro	
ALICE ERICKSON.	
ALICE PLUMLEE	
FRANK BRIEFF	

Alle M

Violin
Violin
Viola
Viola
Violoncello

Intermission

#### H

Quintet in C major for two violins, viola and two violoncellos, op. 163

......Schubert

Allogro me non troppo Adagio Scherzo (Presto) Trio (Andante sostenuto)

P/ FI

Allegretto
FREDERICK DVONCH\_\_\_\_\_Violin
HARRY GOSHKOWITZ\_\_\_\_\_Violin

AUL WINTER	Viola
ELIX SALMOND	Violoncello
ERNARD GREENHOUSE	Violoncello

The third concert in this series will be given on Jenuary 12 at five o'clock

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## JUILLIARD SCHOOL OF MUSIC SEASON 1936-1937

## CHAMBER MUSIC CONCERT

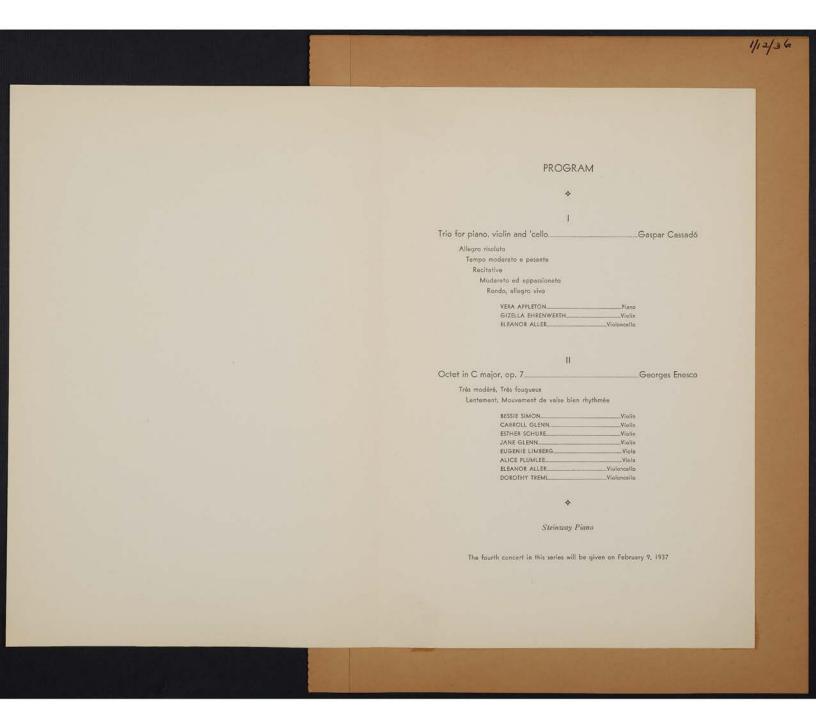
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TUESDAY AFTERNOON, JANUARY 12, 1937 at five o'clock

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CONCERT HALL 130 Claremont Avenue NEW YORK CITY



3/2/37

## JUILLIARD SCHOOL OF MUSIC SEASON 1936-1937

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## CHAMBER MUSIC CONCERT

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TUESDAY AFTERNOON, MARCH 2, 1937 at Five o'clock

\$

CONCERT HALL 130 Claremont Avenue NEW YORK CITY

## 3/2/37 PROGRAM \* .1 Trio in C major, Op. 15, No. 3 .....Mozart Allegro Andente cantabile Allegro IRENE BOTTS. Piene EUGENIE LIMBERG. Viola FELIX SALMOND Violoncella II Sonata in D minor for piano and violoncello Debussy (Composed in the summer of 1915) Prologue Sérénade et Finale DAVID STIMER\_\_\_\_\_Piano FELIX SALMOND\_\_\_\_Violencello 310 Quartet in C minor for pianoforte and strings, Op. 60. Brahms Allegro non troppo Scherzo — Allegro Andante Allegra commoda EMMA ENDRES\_\_\_\_\_Piano BESSIE SIMON\_\_\_\_\_Violin EUGENIE LIMBERG\_\_\_\_\_Viola FELIX SALMOND\_\_\_\_Violoncello Steinway Piano

JUILLIARD SCHOOL OF MUSIC SEASON 1936-1937

## RECITAL OF VOCAL MUSIC

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Changed to March 2 3. TUESDAY AFTERNOON, FEBRUARY 9, 1937 at Five o'clock

CONCERT HALL

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130 Claremont Avenue NEW YORK CITY

#### PROGRAM

1	
Tu lo sai	
Amor comanda	Händel
Notte	Respighi
Canto di primavera	Cimara
GERTRUDE GIBSO	N.
Sergius Kagen at the p	siano

11

Waldseligkeit	Joseph Marx
Und Gestern hat er mir Rosen gebracht	Joseph Marx
Hat dich die Liebe berührt	Joseph Marx
MARVEL SIDDLE	
Ruth Cumble at the plano	

#### 105

As When the Dove ("Acis and Galatea")\_\_\_\_ Händel Oboe obbligato\_\_\_\_\_Martin Leskow Parto ("La Clemenza di Tito")\_\_\_\_\_\_ Clarinet obbligato\_\_\_\_\_Leonard Goldstein Mozart

ELEANOR BROWNELL Emma Endres at the plano

#### PROGRAM

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IV Celle que je préfère..... ......Felix Fourdrain Le petit gardeur de chèvres R. Lenormand La chanson du verger fleuri Rhené-Baton C. Saint-Saöns VERA WEIKEL

Michael Field at the piano

Mai

#### V

Komm, süsser Tod	
Verzagen	Brahms
Were you there?	
Ride On, King Jesus	
LOUISE BUR	RGE

Sergius Kagen at the piano

#### VI

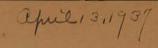
Chansons madécasses..... Ravel MARION SELEE Lorne Wren\_\_\_\_\_Flute Bernard Greenhouse\_\_\_\_\_'Cello Sergius Kagen\_\_\_\_\_ \_\_\_\_Piano

Steinway Piano

\$

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

A Chamber music program will be given on March 2 at five o'clock



JUILLIARD SCHOOL OF MUSIC SEASON 1936-1937

## CHAMBER MUSIC CONCERT

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TUESDAY AFTERNOON, APRIL 13, 1937 at five o'clock

CONCERT HALL 130 Claremont Avenue NEW YORK CITY

## april 13,1997

....Kodaly

#### PROGRAM

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Quintet for piano, two violins, viola and violoncello.......Ulric Cole Allegro appassionato Moderato Allegro

(first perform	nance)
EMMA ENDRES	Piano
ALICE PLUMLEE	Violin
JANE GLENN	Violin
FRIEDA REISBERG	Viola
DOROTHY TREMI	Violoncello

Н

Quartet, opus 2..... Andante poco rubato, Allegro Lento essei tranquillo Presto Allegro

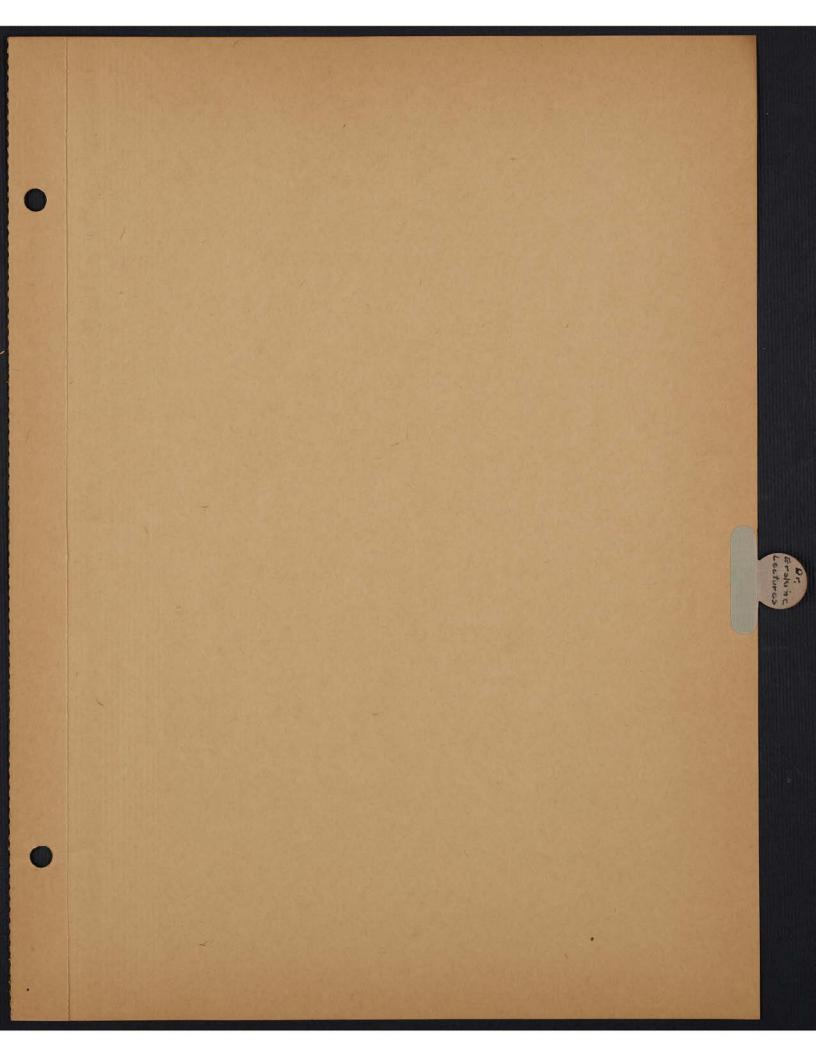
JACQUES LARNER Violin GEORGE OCKNER Violia NATHAN GOTISCHALK Viola BERNARD GREENHOUSE Violancello

Intermission

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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. Viole HARRY HYAMS. Viole BERNARD GREENHOUSE. Violencello

Steinway Piano



THE JUILLIARD SCHOOL OF MUSIC

1932

1932

announces

## A SERIES OF LECTURES

on

## "ENGLISH POETS"

### By JOHN ERSKINE

Tuesday Afternoons at five o'clock, at 130 Claremont Avenue

r 1 Wordsworth	1
r 8Spenser's Faerie Queene	2
er 15Browning	5
r 23 (Wednesday)Chaucer	ĉ
er 29 Keats	2
r 6 Shakespeare's Sonnets	5
r 13 Tennysor	1
r 20 Shelley	y

These lectures will consider some of the characteristics of poetry as illustrated by certain great English poets, chosen not in their chronological order but because of helpful contrasts in their work.

0

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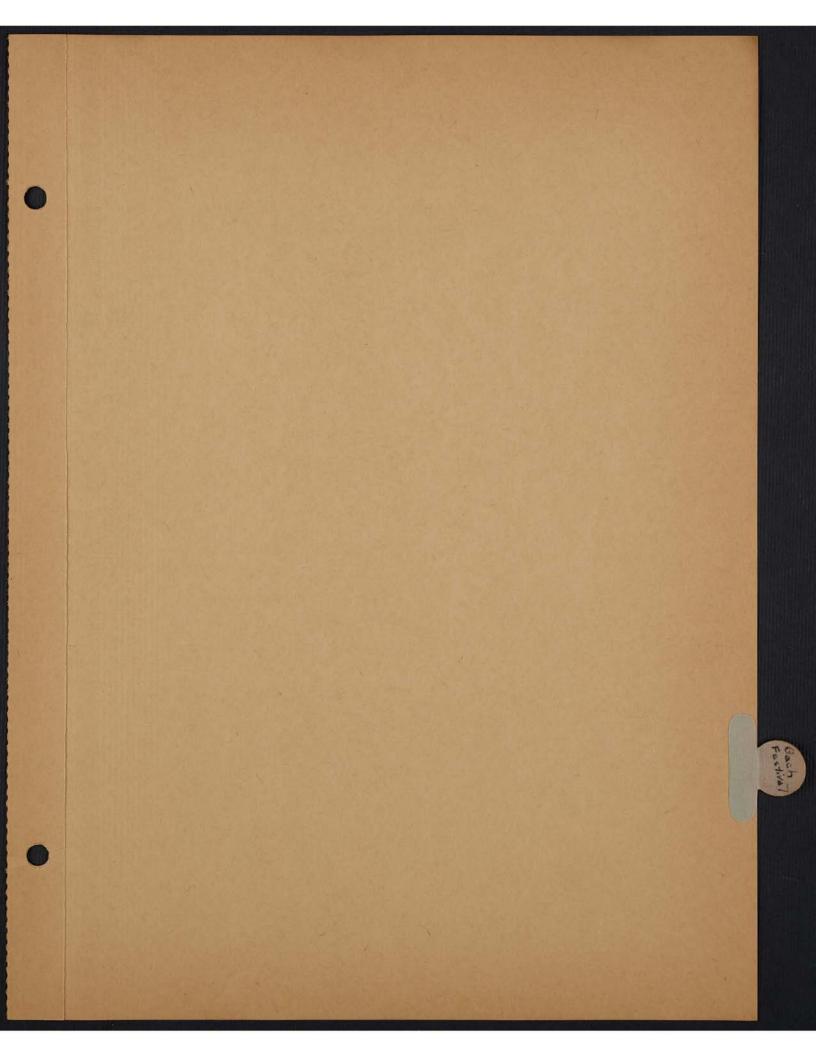
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#### **Vocal Soloists**

may 1934

5/34

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Instrumental Soloists

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## JUILLIARD SCHOOL OF MUSIC GRADUATE SCHOOL

P.

SEASON 1933-1934

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# BACH FESTIVAL

ALBERT STOESSEL, Conductor

4

First Concert TUESDAY EVENING, MAY 1, 1934, at Eight-thirty o'clock JUILLIARD CONCERT HALL

#### PROGRAM .

#### 1 CANTATA No. 104, THOU GUIDE OF ISRAEL

- 3. Aria (Tenor)......His face my Shepherd long is hiding

- 6. Chorale......The Lord my guide vouchsafes to be ROLAND PARTRIDGE \_\_\_\_\_\_Tenor HAROLD BOCCESS \_\_\_\_\_\_Bass

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

- 1. Aria.....Praise ye, praise Jehovah all ye people

- All honor, praise and glory

3. CANTATA No: 53, for Solo Contraito, STRIKE THOU HOUR IMMORTAL RISÉ STEVENS......Contralto

#### PROGRAM (Continued)

#### 4. THE MACNIFICAT

1. Chorus.......Magnificat anima mea Dominum 2. Aria for Mezzo Soprano.......Et exultavit spiritus MARTHA IRWIN 3. Aria for Soprano......Quia respecit humilitatem ancillae suae MARTHA DWYER 4. Chorus.......Omnes generationes 5. Aria for Bass.....Quia fecit mihi magna HAROLD BOCCESS

5/1/34

- 6. Duet for Contralto and Tenor......Et misericordia
- 8. Aria for Tenor......Deposuit potentes ROLAND PARTRIDGE ......Esurientes implevit bonis
- .....Suscepit Israel
- 11. Chorus......Sicut locutus est ad patres nostros
- 12 Chorus.......Gloria Patri, Filio et Spiritui Sancto

4

CHORUS OF THE ORATORIO SOCIETY OF NEW YORK ORCHESTRA OF THE JUILLIARD SCHOOL OF MUSIC CEORGE WILLIAM VOLKEL.....Organ

5/1/34

## BACH FESTIVAL

py.

First Concert

## PROGRAM NOTES

by ROLAND PARTRIDCE

TUESDAY EVENING, MAY 1, 1934

### 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 Cermany 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 This period was most associated with instrumental works; the first volume of Comen, 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 conatas and the "Brandenburg concertes." 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 Cospel 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)

CANTATA No. 104: "Du Hirte Israel, Hore" (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. Spirita finds it "a sacred pastoral which exhibits a beautiful combination of tendemess 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, stum-bling search for the true shepherd, then comes (after a recitative) a bass ario of great beauty, "Beglickte Heerde, Jesu Schafe" (When Jesus deigns his flocks to number) Like the opening chorus it has a characteristic triple chythm. The work closes with a chorale parephrase of "The Lord is my Shepherd." 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 Cospel 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

5/1/34

#### 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 Inis weil-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 indi-cate 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 Linstead 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 sche in seeing productie ind in was for nis first Currentmas at Leipzig in 1/23 that this setting of the Magnificat was composed and performed. This was signs 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 semion and a moret 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 Chost, prophesied "Blassed 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 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 Cenerationes," for separate treatment in a contrapuntal chorus, especially repeating the word

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

The next verse, "Et Misericordia," a duet for teror and alterie. The next verse, "Et Misericordia," a duet for teror and alter la (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 teror repeats "timenti-bus" (fear) for the last time.

5/2/34

## JUILLIARD SCHOOL OF MUSIC GRADUATE SCHOOL

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SEASON 1933-1934

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# BACH FESTIVAL

ALBERT STOESSEL, Conductor

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Second Concert WEDNESDAY EVENING, MAY 2, 1934, at Eight-thirty o'clock JUILLIARD CONCERT HALL

# 5/2/34 PROGRAM - 🐳 1. Brandenburg Concerto No. 1 in F major for Two Horns, Three Oboes, Bassoon, Solo Violin, Strings and Continuo Allegro Moderato Adagio Allegro Allegro Menuetto Trio I Polacca Trio II Menuetto 2. Passacaglia and Fugue in C minor for Organ GEORGE WILLIAM VOLKEL 3. The Peasant Cantata, No. 212 (Reorchestrated by Felix Mottl) 4. Brandenburg Concerto No. II in F major . for Trumpet, Flute, Oboe, Solo Violin, Strings and Continuo Allegro Andante Allegro Assai ORCHESTRA OF THE JUILLIARD SCHOOL OF MUSIC

5/2/34

# BACH FESTIVAL

Second Concert

PROGRAM NOTES

by ROLAND PARTRIDCE

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-Cothen, 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.

Monsigneut, Two years ago, when I had the honor of playing before your Royal Highnes, 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 account some pieces of my compo-sition. In accordance with that condescending command, I take the liberly to present my most humble duty to your Royal Highness in these Concert for various instruments, begging your Highness not to judge them by the standards of your own refined and delicate taste, bot to seek in them rather the expression of my profound respect and badience. In conclusion, Monsigneur, I most respectfully beg your Royal Highness to continue your gracious favor toward me, and to be assure that there is nothing I so much desire as to employ myself more worthily in your service. With the utmost fervyr Monsieneur I buterche meest

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 ment 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 Cothen, 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 move-ments, 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 *concertime* to two violins and a violoncello. Eleven of the twelve "Grand Concertos" of Handel have this combination (No. VII has no solo pas-sages), as is the case with Corell'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 Hauth, 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.

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 move-ment can be derived from some part of the first bar. Bach later trans-ferred this music to contrata No. 52 of the first bar.

This movement "adagio e sempre piano," D minor is in triple time. Its melody occurs first in the obse. Spitta calls it "one of the most impassioned songs of wae ever written." 11.

111. Allegro, 6-8 time, F major The "violing piccole" is the solo instrument and there is some "dialoguing" with the first horr and first obset. A couple of bars, adapt, break the movement, which then continues in the earlier rhythm. Bach also trans-ferred this movement to a later composition.

IV. In the minute, F major which forms the finale of the work, the invitinic figure of the borns is from the preceding movement, and the interne is given to the obace and violins, with imitations by basiss and basisson. There are three trigs 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 "Crucifoxus" 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

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# 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 2 Brandenburg Concerto No. 6 in B-flat major for Violas, 'Cellos, and Basses Allegro Adagio, ma non tanto Allegro $\beta$ $\,$ Fantasia and Fugue in G minor for Organ $\,$ HUGH PORTER 4. Brandenburg Concerto for Strings Allegro Adagio Allegro 5. Brandenburg Concerto No. 4 in G major for Solo Violin, Two Flutes, Strings, and Continuo Allegro Andante Presto 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 5% a une Trâversiere, une Violino principale, une Violino è una Viola in ripieno, Violoncello, Violone, è Cembalo concertato." As J. A. Fuller-Maltland remarks, "It is not given to many people to devise a title like this, that succeeds in being incorrect in two languages at once."

1. 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.

H. 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 violes, 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. Cambas 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 violas, and three 'celli).

 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.

 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)

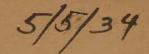
#### "BRANDENBURG" CONCERTO No. 3, in G major

"Concerto 32º 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." (]. 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 C major. At this place some conductors have inserted other slow movements of Bach for the sake of contrast.



# JUILLIARD SCHOOL OF MUSIC GRADUATE SCHOOL

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SEASON 1933-1934

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# 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

#### VOCAL SOLOISTS

MARVEL BIDDLE	ALLEN STEWART
MARTHA DWYER	WILLARD YOUNG
HELEN VAN LOON	JULIUS HUEHN. Baritone
HELEN FURNUM	RODERIC CROSS Bass
PAULINE PIERCE	GEAN GREENWELL
RISÉ STEVENSContralto	22.11.2.2010.001

#### INSTRUMENTAL SOLOISTS

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

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#### PROGRAM PART I

- T.	CHORUS	Come, ye daughters
2.	RECITATIVE (Tenor and Bass)	
З.	CHORALE	O blessed Jesu
- 4,	RECITATIVE (Tenor)	
5.		
6.		Now, when Jesus was in Bethany
7,		Wherefore wilt thou
8.		And Jesus, perceiving it
9.		
10.	ARIA (Alto)	Grief and pain
11,	RECITATIVE (Tenor and Bass)	
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	
16.	CHORALE	
17,	RECITATIVE (Tenor and Bass)	He ariswered them
18.	RECITATIVE (Soprano)	Although my eyes with tears
19.	ARIA (Soprano)	
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 lesus with them
25.	SOLO (Tenor) WITH CHORUS	O Grief
26.	SOLO (Tenor) WITH CHORUS	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 (8955)	Gladly will I all resigning
30.	RECITATIVE (Tenor and Bass)	And He came to the disciples
31.	CHORALE	Now may the will of Cad
32.	RECITATIVE (Tenor and Bass)	And amin No came
33.	DUET (Soprano and Alto) WITH CHORUS	Alard may lower many to Antonio
34,	RECITATIVE (Tenor and Bass)	And, behold, one of them
35.	CHORALE	

#### PART II

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36	ARIA (Alto) WITH CHORUS	
37_	RECITATIVE (Tenor)	
- 38.	CHORALE	The ruthless world
39.	RECITATIVE (Tenor and Bass) AND CHORUS	
40.	RECITATIVE (Tenor)	
41	ARIA (Tenor)	Behold! Behold!
42	RECITATIVE (Tenor and Bass) AND CHORUS	And the high priest answered
43.	RECITATIVE (Tenor) AND CHORUS	
- 44.	CHORALE	
45.	RECITATIVE (Soprano, Tenor and Bass) AND CI	IORUS
46,	RECITATIVE (Tenor and Bass)	
47.	AR(A (Alto)	O pardon me, my God
-48.	CHORALE	Though my feet from Thee have wandered
49.	RECITATIVE (Tenor and Bass) AND CHORUS	
50.	RECITATIVE (Tenor and Two Basses)	
-51.	ARIA (Bass)	Give me back my dearest Master
52.	RECITATIVE (Tenor and Bass)	And they took counsel together
\$3.	CHORALE	
54.	RECITATIVE (Soprano, Tenor and Bass) AND CH	ORUS
55.	CHORALE	
56.	RECITATIVE (Tenor and Bass)	
\$7.	RECITATIVE (Soprano)	
58.	ARIA (Soprano)	From love unbounded
59.	RECITATIVE (Tenor and Bass) AND CHORUS	
60.	RECITATIVE (Alto)	Look down, O God
61.	ARIA (Alto)	Are my weeping and my wailing
62.	RECITATIVE (Tenor) AND CHORUS	
63.	CHORALE	
64.	REC.TATIVE (Tenor)	
65.	RECITATIVE (Bass)	Yea, truly to the cross
66.	ARIA (Bass)	
67.	RECITATIVE (Tenor) AND CHORUS	And when they came unto a place
68.	RECITATIVE (Tenor)	
69.	RECITATIVE (Alto)	
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)	
75.	ARIA (Bass)	
76.	RECITATIVE (Tenor and Bass) AND CHORUS	
77.	RECITATIVE (Soprano, Alto, Tenor, Bass) WITH	
78	CHORUS	

#### CHORUS OF THE ORATORIO SOCIETY OF NEW YORK CHORISTERS OF ST. THOMAS EPISCOPAL CHURCH (Courtesy of Dr. T. Tertius Noble)

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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

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### 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 artilest 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 Cood 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 ariliest version. The work must have gripped Bach's imagination, for he altered and extended it, and it was performed in its friend 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 studient 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 litteraire," by Grimm, he found not a single reference to 1, 5. Bach. The "great Bachs" were Johan 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 devation 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.

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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 firnest 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 freescoes 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."

## JUILLIARD SCHOOL OF MUSIC GRADUATE SCHOOL

5/34

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 fong 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

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 Cothen This period was most associated with instrumental works; the first volume of the "Weil-tempered Clavichord," the French and English Suites, solo violin and 'cello sonatas and the "Brandenburg concervers". From 1723 to 1730 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-flive 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 caritatas it must be remembered that they formed part of a long and fairly closely co-ordinated religious service built around the Cospel of the day. In Bach's time the canitat was the chief *mustical* part of the morning service, which generally lasted about three hours. It was also the usual custom not to perform the canitat 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 aris expresses the groping, stumbling search for the true shepherd, then comes (after a recitatve) a bass aria of great beauty. "Beglickte 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 Cospel 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.

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The first section is a bravura exposition by the soprano and trumpet, "Praise Cod." The fourth section is the chorale section, really a fantasia on "Sie Lob und Priess mit Enren," 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 indi-cate 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 Cernan) 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 sone of the Virgin Marv, when Elizabeth filed with the Holv.

The text is the song of the Virgin Mary, when Elizabeth, filled with the Holy Chost, prophesied: "Blessed art thou among women," etc., and it is found in St. Luke 1, 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 6. Bach made two settings of this text; the other one for soprano solo, which, 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, roumber 3, Quia respectif --with obee 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 Cenera-tiones," for separate treatment in a contrapuntal charus, 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 "timenti-bus" (fear) for the last time.

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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 -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

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 "Cloria" 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 Saviou
- 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

- The Lord has shewed strength with His arm And scattered the proud in the imagination of their hearts R 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.
- TRIO FOR TWO TREBLES, ONE ALTO His servant Israel, be hath ho 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
    - 35

#### 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, Morseigneur Crétien Louis, Margraf de Brandenburg, etc., etc., etc.

Monseigneur,

Monseigneur, Two years ago, when I had the homor of playing before your Royal Highness, I experienced your condescending interest in the insignificant musical talants with which heaven has gifted me, and understood your Royal Highness is gracious willingness to accept some pieces of my compo-sition. 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 deficite taste, but to seek in them rather the expression of my profound respect and obtdience. In conclusion, Monseigneur, I most respectfully beg your Royal Highness to continue your gracious alwin toward me, and to be assued that three 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 servar

#### Cöthen, 23 March, 1721."

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 Cothen, perhaps before the copies were sent to the Margrave at Berlin.

Jean Sebastian Bach

These "Brandenburg" Concertos follow the form, much liked in the Eighteenth Century, of the concerto grosso. This was an orchestral composition in several move-ments, 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 concertine from the *tutti*, is an essential indeed, perhaps the outstanding feature of the line. of this form

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

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twelve "Grand Concertos" of Handel have this combination (No. VII) has no solo pas-sages), 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 comi da caccia, 3 Hauto 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.

#### 1. Allegro, F major, alla breve

Fuller-Malitland praised this movement for the great unity which Bach obtained by great economy of thematic material Practically all the move-ment can be derived from some part of the first bar. Bach later trans-ferred 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 wae 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 thythm. Bach also trans-formed 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 proceeding movement, and the theme is given to the obog 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 Interinst movement back entrities rassacagilia. 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 "Crucificus" of the Mass in 8 minor, and the "Lament" in Purcell's "Dido and Aeneas" are chaconnes in this sense—i.e., surg 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 gradchildren.

The poem is in a burlesque rustic vein, which Bach did not hesitate to counterpart in the music. Parry says, "There is no preferse 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 Cermany),

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 song.

#### BRANDENBURG CONCERTO No. 2, in F major

The original autograph score bears the title: "Concerto 2<sup>do</sup> à 1 Tromba, 1 Fiauto, 1 Hautbais, 1 Violino concertati, e 2 Violini, 1 Viola e Violone in Ripieno col Violencello e Basso per il Cembalo."

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

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

#### 11. Andante, D minor, 3-4

This slow movement iscored for flute, obce, 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 traineet 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 5% a une Träversiere, une Violino principale, une Violino è una Viola in ripierio, Violoncello, Violonce, è Cembalo concertato." As J. A. Fuller-Mattland 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 each 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, affettuase, is for the three soloists alone, above a clavier bass. Fuller-Maitland thinks that the modern plane is less satisfactory than 9

## 5/39

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, G-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).

 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.

 $\Pi$  . 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 FUCUE, in C 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 Cerman 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 Ceneralbass-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" (seven 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)

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#### "BRANDENBURG" CONCERTO No. 3, in G major

"Concerto 32º 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 exhibitant theme. The movement consists of developments in many forms of portions of this theme. Spirita 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 *adagito*. 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 4º a Violino Principale, due Fiauti d'Echo, due Violini, una Viola e Violone in Ripieno, Violoncello e continuo."

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

 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.

 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.

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### 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 unimpeaciable evidence.

On Bach's autograph score the title is inscribed thus: "Passio Domini nestri 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-Cothen. There is no known evidence that the St. Matthew Passion was ever repeated 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 literaire," 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 Kulmau, who was the predecessor of Bach as Cantor.

12

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 sermion 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. Back, himself, probably chose the particular chorales for the various places, a task which he accomplished with the linest 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 charales and 12 larger ones marked by arias. As with the Mass in 8 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 precisus ontmert 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-ladem tear-drops. No. 15, the short chorus, "Lord, is it 1," 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 cradie 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 main, not of the Cod, 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."

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**Oratorio Society** OF NEW YORK

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SIXTY-FIRST SEASON 1934 - 1935

Messiah—Handel December 28 CARNEGIE HALL

B Minor Mass-Bach March 20 CARNEGIE HALL

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Oratorio Society of New York 1202 Steinway Hall 113 West 57th Street New York City

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Friday, December 28th at 8:30 p.m. SOLOISTS

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MASS IN B MINOR - BACH (Unabridged)

Wednesday, March 20th at 7:30 p.m.

SOLOISTS "Helen Jepson Soprano **Rose Bampton** Controlto Frederick Jagel Tenor Boritone Frederic Baer \* Metropolitan Opera Company.

> Hugh Porter at the Organ An Orchestra of Sixty

> > for

## Oratorio Society of New York SIXTY-FIRST SEASON

commemorating the 250th birthday of Bach and Handel, the Oratorio Society will devote the entire season of 1934-1935 to the works of these two masters. Handel's Messiah and Bach's Mass in B Minor are to be given in Carnegie Hall on December 28th and March 20th (the eve of



Conductor

Bach's birthday). A Bach-Handel Festival, presented in conjunction with The Juilliard School of Music, will take place the end of April and the beginning of May in The Juilliard Concert Hall. The demand for tickets to the Bach Festival given last May was so great that it has been decided to repeat each of the three programs of the coming Bach-Handel Festival. All concerts will be under the direction of Albert Stoessel.

(Steinway Piano)

#### Bach-Handel Festival Commemorating the 250th anniversary of the birth of these composers. Under the auspices of THE JUILLIARD SCHOOL OF MUSIC

THE ORATORIO SOCIETY OF NEW YORK in the Concert Hall of the Juilliard School of Music 130 Claremont Ave., New York City

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#### First program (8:30 p. m.) Israel in Egypt Hondel Second program (8:30 p. m.) Concerto for Piono, Flute, Violin and Strings Suite in D for Orchestra Bach Bach Concerto Grosso in F Major Arias for Soprano from "Jephtha" and "Joshua" Handel Concerto Grosso in C Major Handel Handel

Third program (Ist part 5:30 p. m. 2nd part 8:30 p. m.) The Passion of Our Lord according to St. Matthew (unobridged) Bach

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Albert Stoessel, Conductor

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Flute

Violin

Violin

Violin

Violin

Piano

Piano

Piano

Instrumental Soloists Ernest Hutcheson Albert Stoessel Georges Barrère Marjorie Fulton Harry Friedman Alice Erickson Joseph Knitzer Viola Peters Gregory Ashman Arthur Plettner Harry Fuchs Violoncello George William Volkel Organ

**Vocal Soloists** Josephine Antoine Soprano Emma Beldan Soprano Marvel Biddle Saprano Martha Dwyer Soprano Helen Marshall Soprano Lucille Browning Contralto Pauline Pierce Contralto Risé Stevens Contralto Charles Haywood Tenor Allen Stewart Tenor Arthur de Voss Tenor Harold Boggess Baritone George Britton Baritone Gean Greenwell Baritone Mack Harrall Baritone Baritone Julius Huehn

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BACH-HANDEL FESTIVAL 1935

Commemorating the 250th anniversary of the birth of these composers

4

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#### FIRST PROCRAM (8.30 p.m.)

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

2 The Oratorio, "Israel in Egypt"......Handel

#### SECOND PROGRAM (8.30 p. m.)

- 1. Concerto in A minor for Flute, Violin and Piano, and Strings......Bach
- Overture, Polonaise, Doublé and Badinerie from the Suite in B minor, Flute and Strings....Bach
- 3. Suite in D for Orchestra......Bach
- 4. Motetto, "Silete Venti," for Soprano Solo and Orchestra......Handel
- 5. Concerto Grosso in C major......Handel

THIRD PROGRAM (First part 5.30 p. m.) Second part 8.30 p. m.)

The Passion of Our Lord according to St. Matthew.....Bach

### BACH - HANDEL FESTIVAL

1935

ALBERT STOESSEL, Conductor

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ALBERT STOESSEL	Violin
GEORGES BARRÈRE	Flute
MARJORIE FULTON	
HARRY FRIEDMAN	Violin
ALICE ERICKSON	Violin
JOSEPH KNITZER	
VIOLA PETERS	
GREGORY ASHMAN	
ARTHUR PLETTNER	Piano
HARRY FUCHS	
GEORGE WILLIAM VOLKEL	

#### Vocal Soloists

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Soprano
Soprano
Soprano
Soprano
Contralto
Contralto
Contralto
Tenor
Tenor
Tenor
Baritone

The Chorus of The Oratorio Society The Boy Choristers of St. Thomas Episcopal Church (courtesy of Dr. T. Tertius Noble) Orchestra of The Juilliard School of Music

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SEASON 1934-1935

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

GEORGE FREDERICK HANDEL PROGRAM

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ALBERT STOESSEL, Conductor

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

### 47=9/30

### PROGRAM

## \* 1. Concerto Grosso in F major, Op. 6, No. 2 Andante larghetto Allegro Largo Allegro, ma non trop

4

gro, ma non troppo	
ALICE ERICKSON MARJORIE FULTON FLEANOR ALLER	Solo Violins

### 2. "Israel in Egypt"-A Sacred Oratorio

1.	RecitativeNow there arose a new King over Egypt
	ChorusAnd the children of Egypt sighed
2	Recitative
	Chorus
3	ChorusHe spake the word
4	Air (Alto)Their land brought forth frogs
5	Lie way a three hallstance
6.	ChorusHe sent a thick darkness
	ChorusHe smote the first born of Egypt
8	Chorus
9.	Chorus
10.	ChorusBut the waters overwhelmed their enemies
11.	ChorusAnd Israel saw that great work
	Intermission

#### 

12.	Duer (Two Sopranos)
13.	Chorus
14.	
15.	Air (Tenor)
16.	Air (Alto)
17.	Chorus
18.	RecitativeAnd Miriam the Prophetess
19.	Chorus

	2010	1313
MARTHA	BIDDLESoprano DWYERSoprano BROWNINGContralto	ROLAND PARTRIDCE

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Steinway Piano

# 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 Cerman, 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 Cermany, 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 wellmeaning 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 vesatiously withheld from him. CONCERTO GROSSO IN F MAJOR, OP. 5, 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 Leichtentritit. 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 sperit 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 enic 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 Cerman type. The Cermans 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 Jennes (one of the most remarkable men in London society and offen a sort of librettist to Handel) writes in a letter, Soptember 19, 1738: "Mr. Handel's head is more full of maggets 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 plaglarisms 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, "Indebredness 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 cruelites 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 supersingly 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 "Lavymosa" from the "Requirem," 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 Charson often included bird cries, street cries, and battle effects; no 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 chronic 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 disjust.

The epically painted exordium of "He spake the word" leads us to a world transformed by files 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 disaming 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 fucicrously simple, but they never miss fire. Handel borrowed from a "Serenata" of Stradella here, but it took the Saxon's genius to realize the "terribilitä" 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. Choriey 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 soil 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 Miniam's rapturous triumphal song. Vigorous polyphonic and sonorous antiphonal effects are worked out in Handel's very direct, energetic and masculine manner a true page of exultation.

Though at first received coldly, in the course of the nineteenth century this oratorio bacame 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. Cari, and at the Firee Synapogue under Professor Binder.

# JUILLIARD SCHOOL OF MUSIC GRADUATE SCHOOL

5/1/35

SEASON 1934-1935

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# BACH-HANDEL FESTIVAL

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

INSTRUMENTAL WORKS OF BACH AND HANDEL

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ALBERT STOESSEL, Conductor

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

PROGRAM
*
Overture, Polonaise, Double and Badinerie from the Suite in B minorJ. S. Bach     CEORCES BARRÈRE
2. Trio for Piano, Flute and Violin from "The Musical Offering"J. S. Bach Allegro Andante Allegro ERNEST HUTCHESON
3. Suite No. 3 in DJ. S. Bach Grave—Vivace Air Gavotte Bourrée Gigue
Intermission
<ol> <li>Motetto for Solo Soprano and OrchestraG. F. Handel         <ol> <li>Symphonia</li> <li>Larghotio</li> <li>Andante ma larghetto</li> <li>Andante</li> <li>Andante</li> <li>Andante</li> <li>JOSEPHINE ANTOINE</li></ol></li></ol>
5. Concerto Crosso in C majorC. F. Handel Allegro Allegro Gavotte HARRY FRIEDMAN ALFRED LUSTGARTEN } Solo Violins STEPHEN FECHA

5/1/35

# BACH-HANDEL FESTIVAL

- AL

· Second Concert

### PROGRAM NOTES

by ROLAND PARTRIDGE

\* WEDNESDAY EVENING, MAY 1, 1935

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#### SUITE IN 8 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 Ceithen 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 that first 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 flure 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." 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 *grow* 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 Wilhelmi's arrangement of it for sola 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 seriently has been likened to Elysium, the abode of the blessed, so beloved by poets and musicians.

The two Cavottes, 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 Cluck it was chieffy a stage dance.

The Bourrée and Gigue have a southern galety: 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, Sacriatti 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, duicedine requiescit.

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

#### Recitative

O fortunata anima, O jucundissimus triumphus, O foelicissima loetitia

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

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

Presto Alleluja.

#### Larghetto Be silent, be silent, ye wind, do not rustle,

ye leaves, because my soul is sweetly resting

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

#### Recitative

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

Andante

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

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

Presto Alleluja. 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 ripiero viola e base." Also in the preface to its publication in Vol. XXI of the Händel-geeltschaft edition Chrysander speaks of its having been first performed in "Alexander's Feast." (Alexander's Feast 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 Carden 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."

### JUILLIARD SCHOOL OF MUSIC GRADUATE SCHOOL

5/4/35-

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-

## 

#### INSTRUMENTAL SOLOISTS

Tenor Tenor Baritone Baritone

HARRY GLICKMAN	Violin
JOSEPH KNITZER	
HARRY FUCHS	Violoncello
FREDERICK WILKINS	Flute
CREGORY ASHMAN	Cembald
GEORGE VOLKEL	Organ

### \$

### PROGRAM

#### PART I

18	CHORUS	Corne, ye daughters
2	RECITATIVE (Tenor and Bass)	
3.	CHORALE	
4	RECITATIVE (Tenor)	
5.	CHORUS	Not upon the feast
6.	RECITATIVE (Tenor)	
7.	CHORUS	Wherefore wilt thou
8.	RECITATIVE (Tenor and Bass)	And Jesus, perceiving it
9.	RECITATIVE (Alto)	Thou dear Redeemer
10.	ARIA (Alto)	
11	RECITATIVE (Tenor and Bass)	
12	ARIA (Soprano)	Only bleed
13.		Now on the first day
14.	CHORUS	
15.		USHe said: Co ye into the city
16.		The sorrows Thou art bearing
17.	RECITATIVE (Tenor and Bass)	He answered them
18	RECITATIVE (Soprano)	Although my eyes with tears
19.		
20.		And when they had sung a hymn
21	CHORALE	Acknowledge me, my Keeper
22	RECITATIVE (Tenor and Bass)	
23.	CHORALE	Here will I stay beside Thee
24.	RECITATIVE (Tenor and Bass)	Then came Jesus with them
25.	SOLO (Tenor) WITH CHORUS	
26	SOLO (Tenor) WITH CHORUS	
27.	RECITATIVE (Tenor and Bass)	
28.	RECITATIVE (Bass)	The Saviour falls before His Father kneeling
29	ARIA (Bass)	
30.		And He came to the disciples
31.		Now may the will of Cod
32		And again He came
33.		Alas! my Jesus now is taken
34		And, behold, one of them
35.	CHORALE	

#### PART II

		LANCE II	
36.	ARIA (Alto)	WITH CHORUS	Ah, now is my Jesu gone
37.	RECITATIVE	(Tenor)	And they that had laid hold
38.			
39.	RECITATIVE	(Tenor and Bass) AND CHORUS.	
40.	RECITATIVE	(Tenor)	
41.	ARIA (Tenor	r)	
42.	RECITATIVE	(Tenor and Bass) AND CHORUS.	
43.	RECITATIVE	(Tenor) AND CHORUS	
44.	CHORALE		
45.	RECITATIVE	(Soprano, Tenor and Bass) AND (	HORUS
46.	RECITATIVE	(Tenor and Bass)	And Peter then began to curse
47.	ARIA (Alto)		
48.			ough my feet from Thee have wandered
49.	RECITATIVE	(Tenor and Bass) AND CHORUS	
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		
54.	RECITATIVE	(Soprano, Tenor and Bass) AND (	CHORUS
55.	CHORALE		
56.	RECITATIVE	(Tenor and Bass)	
57.	RECITATIVE	(Soprano)	
58.	ARIA (Sopra	no)	From love unbounded
59	RECITATIVE	(Tenor and Bass) AND CHORUS	
60,	RECITATIVE	(Alto)	Look down, O God
61.	ARIA (Alto)		Are my weeping and my wailing
. 62.	RECITATIVE	(Tenor) AND CHORUS	
63,	CHORALE		O Head, all bruised and wounded
64.	RECITATIVE	(Tenor)	And after making sport of Him
65.	RECITATIVE	(Bass)	
66.	ARIA (Bass)		
67.			And when they came unto a place
68.			
69.	RECITATIVE	(Alto)	Ah, Golgotha
70.			Look where Jesus beckoning stands
-71,	RECITATIVE	(Tenor and Bass) AND CHORUS	And from the sixth hour
72.			
73,	RECITATIVE	(Tenor) AND CHORUS	And then, behold! the veil of the temple
74,	RECITATIVE	(Bass)	At eventide, cool hour of rest
75.			Cleanse thee, O my soul
76.			And Joseph took the body
77.			H 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

# 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 Cood 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 targer 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.)

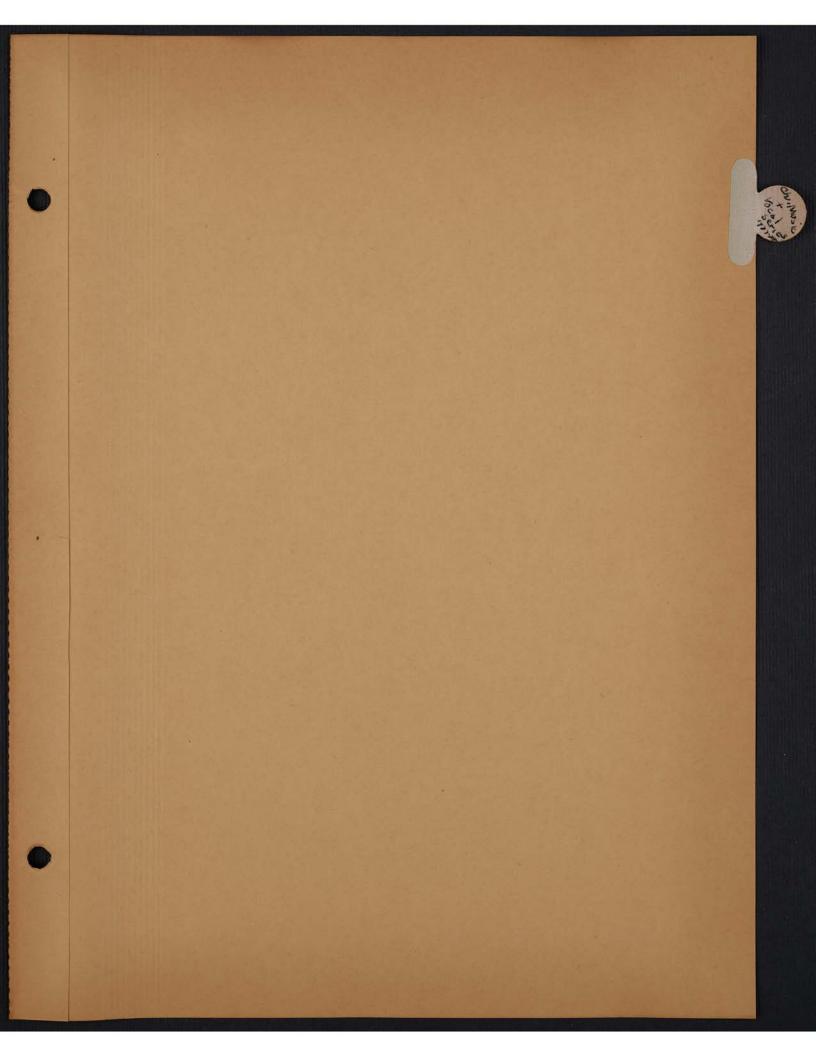
The composition calls for a double charus, with a third made up of boys' voices, for two orchestras (one for each chorus), solo singers, solo instrumentalists, harpsichord, and organ. The number of performers available to Bach was about 34 singers and roughly an equal number of instrumentalists, exclusive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



novender 30,1987 Decenter 14,1937 January 25,1938 February 25,1938 March 15,1938

### SPECIAL ANNOUNCEMENT

\$

### TUESDAY AFTERNOON CONCERTS

4

The Juilliard School of Music announces a series of three Chamber-Music Concerts and two Vocal Recitals on Tuesday afternoons at five o'clock.

NOVEMBER	30,	1937	CHAMBER-MUSIC
DECEMBER	14,	1937	VOCAL RECITAL
JANUARY	25,	1938	_CHAMBER-MUSIC
FEBRUARY	22,	1938	VOCAL RECITAL
MARCH	15,	1938	CHAMBER - MUSIC

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> THE CONCERT DEPARTMENT 130 Claremont Avenue New York City

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

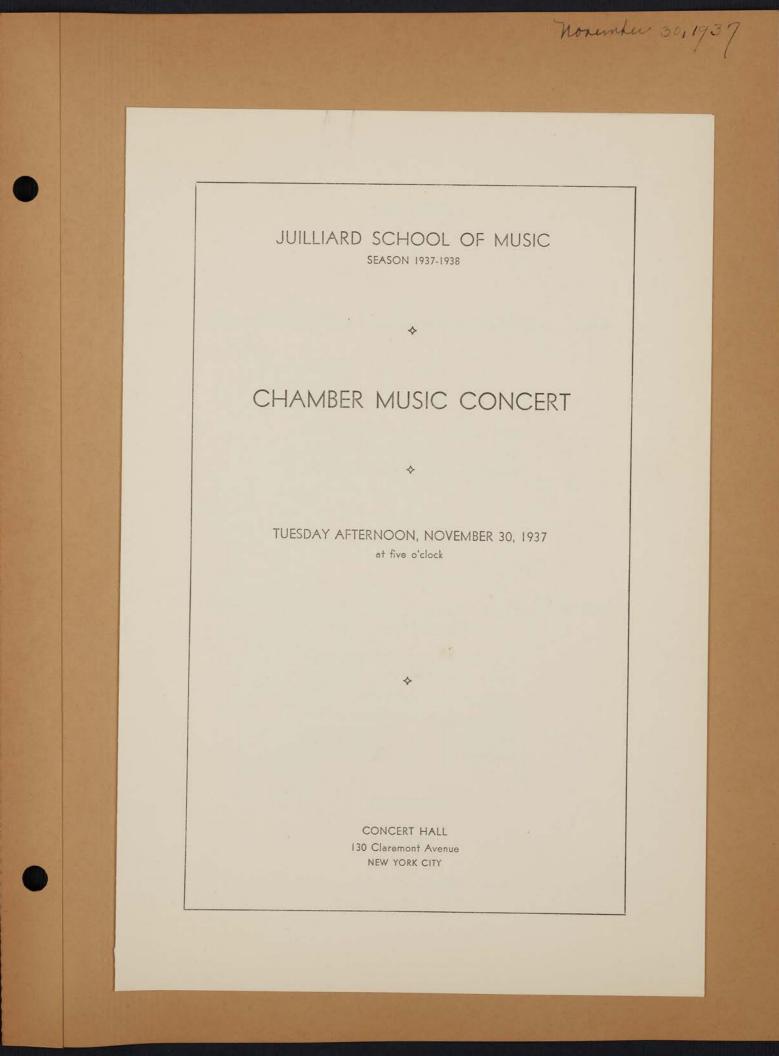
# CHAMBER MUSIC AND VOCAL RECITALS

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November 30, at 5 o'clock	January 25, at 5 o'clock 🗆
December 14, at 5 o'clock	February 22, at 5 o'clock
March 15, at 5	o'clock

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Name.....

Please return this card two weeks before the concert with a stamped self-addressed envelope



## nonember 30, 1737

#### PROGRAM

### \* 1

Allegra Andante con moto Scherzo — Presto Finale — Allegro giocoso

VIVIAN RIVKIN\_\_\_\_\_Prano GIZELLA EHRENWERTH\_\_\_\_\_Violin DOROTHY TREML\_\_\_\_\_Violoncello

Intermission

II Verklärte Nacht, opus 4. Schoenberg (after the poem of Richard Dehmel)

MARA SEBRIANSKY	Violin
CHRISTINE PHILLIPSON FOLE	/Violin
EUGENIE LIMBERG.	Viola
MYRTLE WOLSFELD	Viola
DOROTHY TREML	Violoncello
BETTY BARBOUR	Violoncello

Steinway Piano

\*

The second concert in this series will be a Vocal Recital on Tuesday, December 14, at five o'clock

December 14, 1937

JUILLIARD SCHOOL OF MUSIC SEASON 1937-1938

 $\diamond$ 

# RECITAL OF VOCAL MUSIC

TUESDAY AFTERNOON, DECEMBER 14, 1937 at five o'clock

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CONCERT HALL 130 Claremont Avenue NEW YORK CITY

December 14, 19 37

#### 

Chère Nuit	Bachelet
Aria "Le Rêve" from "Manon"	
Aria "Ahl fuyez, douce image" from "Manon"	
CARL NICHOLAS	
Bertha Melnik at the plane	

11

#### HI.

Penelope	Bruch
Mignon	
Cäcilie	
MARY LC	DUISE BELTZ
Ruth Cumb	is at the piano



PROGRAM

#### V

Von ewiger Liebe	Brahms
Ständchen	
Aria "Es gibt ein Land" from "Ariadne auf Naxos"	Strauss
ALICE HOWLAND	
Brooks Smith at the plano	

#### VI

Finale from third act of "La Bohème"\_\_\_\_\_Puccini GERTRUDE GIBSON LEE COUCH WILLIAM GEPHART HELEN VAN LOON Alberto Bimbosi at the piano

#### Steinway Piano

The third concert in this series will be a Chamber Music concert on Tuesday, January 25, at five o'clock

### JUILLIARD SCHOOL OF MUSIC SEASON 1937-38

January 25, 1938

# CHAMBER MUSIC CONCERT

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♦

TUESDAY AFTERNOON, JANUARY 25, 1938 at five o'clock

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CONCERT HALL 130 Claremont Avenue NEW YORK CITY

January 25,1938

IL TRAMONTO (THE SUNSET) \_\_\_\_\_ Percy B. Shelley (1816)

There lake was one within whose subtle being, de light and wind within some delicate cloud that faces amid the blue noor's burning thy. Genius and death contended. None my know the sweeness of the joy which made his breath Fait, like the transet of the summer air. Whon, with the Lady of his love, who han first know the unrearies of mingled being, de walked along the pothway of a field Which to the east's boar wood stadowed our. But to the wast as loar wood stadowed our. But to the asken clouds, and on the points Of the far level grass and nodifying flowers And the old dendelion's heary beard. And, mingled with the stades of twilight, lay On the brown messy woods — and in the east Babween the block runk of the crowed trees, While the faint stars were gethering overhead. "Is the ottame, Liebal". "Sidt He Youth, "I never saw the sun? We will walk here Temport, thus shell look on it with me."

That night the youth and lady mingled lay In love and sleep — but when the morning come The lady found har lover deed end cold. Lat none believe that God in mercy gave That streks. The lady idea ont nor grew wild. But year by year lived on — in truth I think ther gentness and policience and sad smlles. And that the did not die, but lived to tend ther gentness and policience and sad smlles. If madness 'lis to be unlike the world. For but to see her wree to read the table. Waven by some subblet bard, to make hard heers Dissolve away in wisdom-working grief;— Har eyes were black and listreless end was: Her hands were thin and through their wandering wins And weak articulations might be seen Days rudy light. The torms of the dead self. Which one waved ghost inhabits, night and day, is all, lost child, that new remains of theal "Make its of some sub-tard."

"Inheritor of more than earth can give, Passionless calm and silence unreproved. Whather the dead find, oh, nor sleep1 but rest, And are the uncomplaining things they seem. Or live, or drop in the deep see of Love: Oh, that like thine, mine epitaph waro - Posce!" This was the only moon she ever made.

### PROGRAM 5 4 Quartet in F major\_ Ravel (In Memoriam) Allegro moderato Assoz vif - Très rythmé Très lent Vif at agita NATHAN GOTTSCHALK Violin SOL GLASSBERG Violin HARRY HYAMS Violanceilo HAROLD BEMKO. Violanceilo 11 "Il Tramonto," for voice and string quartet \_\_\_\_\_ Respighi PAULINE PIERCE Mezzo-sopreno NATHAN GOTISCHALK Violia SOL GLASSBERG Violin HARRY HYAMS Viola HAROLD BEMKO Violoncello 111 Quartet No. 1 in C minor\_\_\_\_\_ Fauré

Allegro molto moderato Scharto — allegro vivo Adagio Allegro molto BILLY MASSELOS \_\_\_\_\_Piano NATHAN GOTTSCHAUK \_\_\_\_Violin EUGENIE LIMBERG \_\_\_\_Violocello DOROTHY TEBUL \_\_\_\_\_Violocello

Steinway Piano

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The fourth concert in this series will be a Vocal Recital on Tuesday, February 22, at five o'clock

Jebuary mig38

### JUILLIARD SCHOOL OF MUSIC RECITAL OF VOCAL MUSIC

2

Tuesday Afternoon, February 22, 1938 at five o'clock

in the Concert Hall

#### PROGRAM

Ι

"Bois épais" from "Amadis".....Lully "Séjour de l'éternelle paix" from "Castor et Pollux"....Rameau "O Souverain" from "Le Cid".....Massenet FREDERICK LOADWICK Bertha Melnik at the piano

### II

#### III

#### IV

Arm, arm ye brave.....Handel Sleep.....Warloch In an arbor green....Bryson I'll sail upon the Dog Star....Purcell JOHN TYERS Michael Field at the piano

V

Steinway Piano



norember 19, 1937 January 17, 1938 Tehnary 18, 1938 March 205, 1938 april 6. 1938

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Friday evening\_\_\_\_\_November 19, 1937 Friday evening\_\_\_\_\_ Wednesday evening\_\_\_\_January 19, 1938 Friday evening\_\_\_\_\_ Wednesday evening\_\_\_\_\_April 6, 1938

Friday evening February 18, 1938 Friday evening March 25, 1938

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I enclose my check in the amount of \$\_\_\_\_\_\_for\_\_\_\_\_subscription(s) to the course of five musical events

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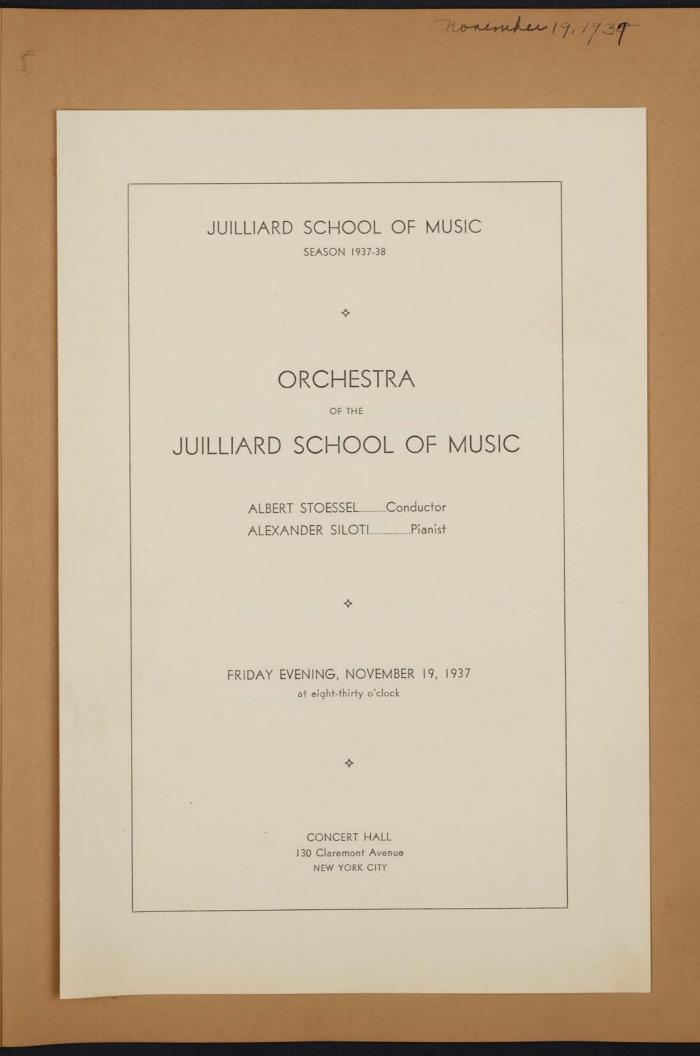
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Concert Department JUILLIARD SCHOOL OF MUSIC 130 Claremont Avenue, New York City



## nonember 17, 1739

#### PROGRAM

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Tone Poem "A Night on Bald Mountain" Moussorgski

#### 11

Intermission

#### 111

"Wanderer"-Fantasy for piano and orchestra\_\_\_\_\_Schubert-Liszt

#### IV

"Dance of Death," paraphrase on "Dies irae," for piano and orchestra\_\_\_\_\_Liszt

#### \$

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

#### \$

Steinway Piano

OPERA DEPARTMENT OF THE JUILLIARD SCHOOL OF MUSIC

130 Claremont Avenue, New York City

 $\diamond$ 

SEASON 1937-38

# "THE SLEEPING BEAUTY"

 $\diamond$ 

An Opera in Three Acts

Music by BERYL RUBINSTEIN JOHN ERSKINE

Libretto by

January 19. 1935

 $\diamond$ 

Musical Director	ALBERT STOESSEL
Stage Director	
Settings and costumes by members of	
Directed by FREDERICK	( J. KIESLER

# ∻

#### PERFORMANCES

Wednesday Evening	-	-	 January 19, at 8.30
Thursday Evening -	-	-	 January 20, at 8.30
Friday Evening			 January 21, at 8.30
Saturday Evening -	-		 January 22, at 8.30

### January 19.193=

#### THE CAST

PRINCESS	Alice George Helen Van Loon	
QUEEN	Annabella Ott Sula Wing	Wednesday and Friday Evenings Thursday and Saturday Evenings
NURSE	Eleanor Brownell	Wednesday and Friday Evenings Thursday and Saturday Evenings
MAID	_Gertrude Gibson Alice Howland	Wednesday and Friday Evenings Thursday and Saturday Evenings
FIRST GOOD FAIRY	Helon Fernum Vivienne Simon	Wednesday and Friday Evenings Thursday and Saturday Evenings
SECOND GOOD FAIRY	_Vera Weikel Estelle Hoffman	Wednesday and Friday Evenings Thursday and Saturday Evenings
THIRD GOOD FAIRY	_Dorothy Harligan Beatrice Brody	Wednesday and Friday Evenings Thursday and Saturday Evenings
FOURTH GOOD FAIRY	Grace W. Huddla	
BAD FAIRY	_Mary Louise Boltz Mary Frances Lehnerts	Wednesday and Friday Evenings Thursday and Saturday Evenings
PETER and YOUNG PETER.	Glenn Darwin William Gephart	Wednesday and Friday Evenings Thursday and Saturday Evenings
KING	Devid Otto Elwyn Certer	Wednesday and Friday Evenings Thursday and Saturday Evenings
PRINCE	Joseph Marsilia Romolo De Spirito	Wodnesday and Friday Evenings Thursday and Saturday Evenings
POLICEMAN.	Stanley Carlson Milton Warchoff	Wednesday and Friday Evenings Thursday and Saturday Evenings
HERALD	Donald Dama Richard Browning	Wednesday and Friday Evenings Thursday and Saturday Evenings
PRIME MINISTER	John Tyers	All performances
ARCHRISHOP	Jack Wanarow	All performances

#### CHORUS

Misses Alexander, Amdur, Aspinell, Batchker, Bauman, Beasley, Bochtel, Coltrane, Fairchild, Ford, Greenberg, Hover, Kilpatrick, Knoepfle, Lambrose, Lane, Lassiter, Macklem, Marriner, Poskin, Regero, Rowe, Snyder, Strazze, Whisenand

Messrs. Aldrich. Bailey. Brown, Campbell, Caparton, Goarlich, Hesse, Holjes, Hope, Lick, McDonald, Nicholas, Rhame, Reininger, Szandrowsky, Spurr, Williamson, Winston GREGORY ASHMAN, Chorus Moster

#### 

The Pavane in Act I arranged by ARTHUR MAHONEY

#### COMMENT

More than two years ago Mr. Baryl Rubinstein discussed with me a possible libratio for an opera. He wanted a story based on folk lore or on some old fairy tale. We agreed at last on the version of "The Sleeping Beauty" which I had already published as a short story.

The Princess, you remember, was to sleep for one hundred years and to be wakened by the kiss of the Prince Charming. All the folk in the castle fell asleep with hor, but not the people outside. The sleep was for precisely one hundred years, and if the King and Queen wasted time arguing with the Good Fairy, thay must have been a little late in coming to. I preferred to have them escape the century charm altogether, and to assume that the delayed waking would apply to the rest of the household.

Why did the Princess prick her finger with the spindle? I assume that she was a little absent-minded et the moment, thinking of the boy with whom she had a tryst in the forest that evening. After the hundred years, the Prince appears and is about to kiss her when she murrurs in her sleep the name of the boy. The Prince, temporarily dis-current deces home. couraged, goes home.

The Princess on waking goes to the forest to keep her engagement. She finds her lover's great grandson waiting there to meet another girl, his sweetheart. For the Princess of course, he has no use at all, and she returns to the castle, with a glimpse of the meening of the flight of time.

The Prince, efter all, was not discouraged, not really. He called at the castle again to inquire after the health of the Princess.

JOHN ERSKINE

#### \$

#### SCENES

ACT I - Courtroom in the palace. ACT 11 - The Princess's bod-chamber. (Twenty years later.) ACT III - Scene I. A corridor in the palace. (A hundred years later.) Scene 1), The Princess's bed-chamber. (A few minutes later.) Scene III. A forest glade. (The same evening.) Scene IV. A corridor in the palace. (A faw days later.) Scone V. The Princess's bod-chamber. (A few minutes later.)

#### \$

Settings by Daniel Branner Costumes of principals by Brune Funero Costumes of Fairies by Giovanni Battista Repetto Costumes of chorus by Eaves Costume Company Properties designed by Sylvia Shimberg Backdrop of forest scene after a painting by Henri Rousseau The entire scenic production was built and painted by the class in Stagecraft of the Juilliard School of Music, by students selected from the School of Architecture of Columbia University

#### $\mathbf{\Phi}$

OPERA ORCHESTRA OF THE JUILLIARD SCHOOL OF MUSIC

February 15, 1935

JUILLIARD SCHOOL OF MUSIC SEASON 1937-38

∻

## CHAMBER MUSIC CONCERT

♦

FRIDAY EVENING, FEBRUARY 18, 1938 at eight-thirty o'clock

∻

CONCERT HALL 130 Claremont Avenue NEW YORK CITY

# February 10, 1935

#### PROGRAM

\$ |

Sonata in E flat, op. 12, No. 3 for piano and violin\_\_\_\_\_\_Beethoven

Allegro con"spirito Adagio con molt' espressione Rondo (Allegro molto) ERNEST HUTCHESON and LOUIS PERSINGER

П

Gabriel Fauré FELIX SALMOND Ralph Angell at the piano

Songs for Tenor: III

Elégie.....

Enjoy the sweet Elysian Grove Händ Jet d'eau Debus				
Flûte enchantéeRav				
Extase (with 'cello obbligato)				
CHARLES HACKETT				
Ralph Angell at the piano				

Cello obbligato, Felix Salmond

#### IV

Steinway Piano



∻

march 257 1938

# A CONCERT OF CHORAL MUSIC

### CONTEMPORARY COMPOSERS

THE CHORUS OF THE ORATORIO SOCIETY OF NEW YORK WITH THE ORCHESTRA OF THE JUILLIARD SCHOOL OF MUSIC

ALBERT STOESSEL, Conductor

 $\diamond$ 

SOLOISTS

ELEANOR BROWNELL Soprano JOSEPH MARSILIA Tenor RUTH MARKUS Mezzo-Soprano GLENN DARWIN Baritone HUGH PORTER Organist

ORTER.....Organist

FRIDAY EVENING, MARCH 25, 1938

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CONCERT HALL 130 Claremont Avenue NEW YORK CITY

march 257 1938

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#### PROGRAM

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#### П

Christ in the Universe\_\_\_\_\_\_Mrs. H. H. A. Beach A short choral work for Soli, Chorus and Orchestre Text by Alice Meynell (First performance with orchestra in New York)

Turn Back O Man \_\_\_\_\_Gustav Holst For Chorus and Orchestra Malody "The Old 124th Psalm" from the Genevan Psalter

111

#### Intermission

IV

The Ordering of Moses R. Nathaniel Dett Biblical folk scene for Soli, Chorus and Orchestra (First performance in New York)

Steinway Piano

#### CHRIST IN THE UNIVERSE

Music by Mrs. H. H. A. BEACH; Op. 132 Text by ALICE MEYNELL

With this ambiguous earth His dealings have been told us. These abide: The signal to a maid, the human birth, The lesson, and the young Man crucified.

But not a star of all The innumerable host of stars has heard How He administered this terrestrial ball. Our race have kept their Lord's entrusted Word.

Of His earth-visiting feet None knows the secret, cherished, perilous, The terrible, shamefast, frightened, whispered, sweet, Heart-shattering secret of His way with us.

No planet knows that this Our wayside planet, carrying land and wave, Love and life multiplied, and pain and bliss, Bears, as chief treasure, one forsaken grave,

Nor, in our little day, May His devices with the heavens be guessed. His pilgrimage to thread the Milky Way, Or His bestowals there be manifest.

But, in the eternities, Doubtless we shall compare together, hear A million alien Gospels, in what guise He trod the Pleiades, the Lyre, the Bear.

O, be prepared, my soul! To read the inconceivable, to scan The million forms of God those stars unroll When, in our turn, we show to them a Man.

From Poems of Alice Meynell; Copyright, 1923, by Wilfrid Meynell; published by Charles Scribner's Sons. By permission of H. W. Gray & Co.

#### CHRIST IN THE UNIVERSE

march 25, 1938

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From Poems of Alice Meynell; Copyright, 1923, by Wilfrid Meynell; published by Charles Scribner's Sons. By permission of H. W. Gray & Co.

#### THE ORDERING OF MOSES

#### SOLOISTS

Miriam\_\_\_\_\_Soprano The Voice of Israel\_\_\_\_Alto Moses\_\_\_\_\_Tenor The Word \_\_\_\_\_Baritone The Children of Israel\_Chorus

The Moses here depicted is not the Moses familiarized to us by the other arts: especially by the work of Michaelangelo, whose statue of the patriarch has become symbolic.

At the time of this "ordering" Moses was a shepherd, on a hillside — undoubtedly a young man — which explains the part being assigned to a Tenor voice.

TEXT BASED ON SCRIPTURE AND FOLKLORE Way down in Egypt's lend; Teil Pharach Let my people gol Thou shelt lead thy people To the promised land. Go down, take thy rod in thy hand Thou shelt lead thy people To the promised land.

THE WORD All Israel's children sorely sighed, CHORUS

The Voice of God\_\_\_\_Baritone

By reason of their bondage, -

Moses \_\_\_\_\_

THE WORD And unto God they sorely cried,

CHORUS By reason of their bondage, ----THE WORD

All Israel's children sighed, — And unto God they cried; — 'Neath Egypt's king they hard were tried, —

CHORUS By reason of their bondage.

THE VOICE OF ISRAEL HE VOICE OF ISRAEL O Lord, behold my affliction. My heart is turned within me: A darkining cloud is Thy anger, Thy hend is hard against me. My eyes and heart fail with grieving: I walk alone in deep shadows. Opprosed and ceptive is Judah: And Zion sigheth in her mourning.

CHORUS

God locked on Israel, And heard her children groaning; He locked on her children groaning. And had respect unto her.

MOSES ICSES Lord! Who am I to go unto Pharach. And why should I lead the children of Israel? How shall they know Thou sendest me? What name shall i say unto them? What signs or wonders thow? I am not elequent: Have no gift of speech; Am slow of tongue,

CHORUS And God spake unto Moses, Spake unto Moses saying, ----

THE VOICE OF GOD Who hath made a man dumb, Or who hath made his mouth speak? God of your fathers? Now therefore, go, And I will be thy mouth. I will instruct thee What thou shall say! Go down, Mozes,—

CHORUS Go down, Moses, Way down in Egypt's land. Tell Pharach Let My people go! Thou shelt lead thy people To the promised land, I've looked on Israol, And I have respect unto her.

t Stoessel

A. Beach

aniel Dett

tay Holst

O Lordl

### TRIO

CHORUS And from a burning bush, flaming, God spake unto Moses saying, ---Go down, Moses, MEDITATION OF MOSES THE WORD

And when Moses smote the water, The children all passed over; When Moses smote the water, The sea gave way. Rejoice, children, and be glad. The sea gave way, And when they reached the other shore, — O glory, hallelujah, — They sang a song of triumph o'er O glory, hallelujah!

MOSES

I will praise Jehovah, For He hath triumphed gloriously; The horse and his rider He has o'er thrown in the midst of the sea!

CHORUS

Hallelujah, hallelujah. Let us praise Jehovah.

#### THE WORD

Then did the women of Israel Gather with timbrels and dances; And Miriam, gifted with prophecy, Answered exhorting them, saying; —

MIRIAM

Come, let us praise Jehovah, For His triumph is glorious; The clouds and fire are His chariots, The winds and waves obey Him. Now all the armies of Pharaoh Are sunk as stones in deep waters. The deeps stood up as the mountains, When Thou didst blow Thy breath upon them.

THE WOMEN

Hallelujah, hallelujah!

#### MOSES

Sing ye to Jehovah, For He hath triumphed gloriously.

#### CHORUS

Thy right hand, O Lord, Is become glorious in power: Pharach's hosts Thou hast cast In the depths of the sea!

#### MOSES

Sing ye Praise to Jehovah, Sing ye.

#### CHORUS

He is King of kings; He is Lord of lords. Sing together, praise Jehovah, Great God of our fathers. God, the great I Am That I Am; Hallelujah, He is a Man of War. Mighty is Jehovah, Mighty in battle; No god doth wonders like Him. Praise the Lord. Sing to Jehovah, Whose right hand is our salvation.

march 25, 1938

#### MOSES

O praise ye, Praise Jehovah, Praise His holy name!

#### MIRIAM

O praise ye, Praise ye Jehovah, Praise His holy name!

#### CHORUS

He is King of kings, He is Lord of lords. Sing together, praise Jehovah, Great God of our fathers. God, the Great I Am That I Am, Hallelujah, He is a Man of War. Mighty is Jehovah, Mighty in battle, — No god doth wonders like Him, Praise the Lord, Sing to Jehovah, Whose right hand is our salvation. O praise the Lord!

#### MOSES

I will sing unto Jehovah, For He hath triumphed gloriously.

#### MIRIAM

The horse and his rider He hath thrown into the sea!

#### MOSES

Jehovah is my strength and my song!

#### MIRIAM

And He hath become my salvation!

#### MOSES

This is my God, and I will praise Him!

#### MIRIAM My fathers' God, and I will exalt Him.

MOSES

Thou, Lord, in Thy loving kindness Hast led the people, whom Thou hast redeemed!

#### MIRIAM AND MOSES

Jehovah shall reign forever and ever!

april 6,1738

# OPERA DEPARTMENT OF THE

 $\diamond$ 

SEASON 1937-1938

## "THE ABDUCTION FROM THE SERAGLIO"

 $\diamond$ 

A Comic Opera in Three Acts

By

#### WOLFGANG AMADEUS MOZART

### ∻

Musical Director	ALBERT STOESSEL
Stage Director	ALFREDO VALENTI
Settings and costumes by NATALIE S	WAN and other members
of FREDERICK J. KIESLER'S	class in Stagecraft

#### PERFORMANCES

∻

Wednesday Evening			•			April 6, at 8.30
Thursday Evening	-	-10	141	-	121	April 7, at 8.30
Friday Evening -	-	-	-	-	-	April 8, at 8.30
Saturday Evening	-	-	-	-		April 9, at 8.30

#### april 61 738

#### THE CAST \$

#### CONSTANZA Genevieve Rowe \_\_\_\_\_Wednesday and Saturday Helen Marshall \_\_\_\_Thursday and Friday

BLONDA Darothea Torbeson 

Berenice Alarie \_\_\_\_Thursday and Friday BELMONT

Joseph Marsilia Wednesday and Saturday

Les Couch PEDRILLO

Donald Dame ....

Wednesday and Saturday Frederick Loadwick Thursday and Friday OSMIN

Gean Greenwell \_\_\_\_\_\_Wednesday and Saturday Elwyn Carter\_\_\_\_ Thursday and Friday

PASHA

C. Wistar Yearsloy All performances KLAAS, a boatman

Stanley Carlson 

OFFICER John Kilty

\_\_\_\_\_All performances A DEAF MUTE

Charles S. Welch\_\_\_ All performances

> \$ CHORUS

#### Women of the Harem: Guards and Slaves Missos Alexander, Aspinall, Chieffo, Coltrane, Ford, Hover, Hanley, Knoepfle, Macklem, Marriner, Strazza, Snyder Messrs Aldrich, Brown, Campbell, Hope, Kilty, McDonald, Reininger, Rhame, Spurr, Szandrowsky

GREGORY ASHMAN, Chorus Master

#### **SCENES**

ACT 1-Plaza in front of the Palace of Selim Pasha ACT II - The garden of Selim Pasha's Palace ACT III - (a) Plaza in front of the Palace (b) A hall in the Pasha's Palace

Costumes executed by Van Horn of Philadelphia, Pa.

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

OPERA ORCHESTRA OF THE JUILLIARD SCHOOL OF MUSIC

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#### STORY OF THE OPERA

"The Abduction from the Seraglio" was first performed in Vienna July 16, 1782. The scene of the opera is laid in Turkey, whither Constanze, attended by Blonda and Pedrillo, has been carried, to be placed in the Seraglio of Pasha Selim. The Pasha tries vainly to win the love of Constanza Seregito et Pasha Selim. The Pasha trice veloty to win the love of Constants who never gives up hope of being rescued by her lover, Belmont, Pedrillo, who loves Blonda, scon runs afoul of Osmin, the Pasha's overseer, and this situation is not helped by Osmin's attention to Pedrillo's sweetheart. Belmont arrives on the scene to effect a rescue. Pedrillo arranges Belmont's entry into the Palace by introducing him to the Pasha as a noted engineer and landscape gardener. The plot continues through the incidents of Constanza's denial, against the threat of certain torture, of the Pasha's Constanta's denial, against the Inteer or certain forture, of the Foste-suit for her love; and Pedrillo's giving Osmin a sleeping potion after getting him hilariously drunk. The rescue is attempted by Belmont and Pedrillo but foiled by the wily Osmin. The situation is further complicated when the Pasha discovers that Belmont is the son of his worst enemy. But the Pasha is magnanimous and grants the four their freedom. The plot ands with general rejoicing of all except Osmin.

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The English translation of the original German text was made for this performance by Robert Lawrence and Albert Stoessel. Mr. Lawrence translated the lyrics and Mr. Stoessel the dialogue.