

PROGRAM
SEASON 1958-59

Juilliard School of Music

presents

A CONCERT OF CHAMBER MUSIC

Friday evening, January 16, 1959
Juilliard Recital Hall
120 Claremont Avenue, New York City

PROGRAM

Serenade for String Trio, Op. 10 (1904)

Ernst von Dohnányi

Marcia: Allegro

Romanza: Adagio non troppo, quasi andante

Scherzo: Vivace

Tema con variazioni: Andante con moto

Rondo (Finale): Allegro vivace

Allan Schiller, violin

George Mester, viola

Bruce Rogers, cello

Duet: "Du wahrer Gott und Davids Sohn!" from the Cantata No. 23 (1724)

Johann Sebastian Bach

Alpha Brawner, soprano

Tatiana Troyanos, alto

Hugh Matheny, oboe

Andrejs Jansons, oboe

Bruce Rogers, cello

Stefan Bauer-Mengelberg, harpsichord

INTERMISSION

"Souvenirs" Ballet Suite, Op. 28 (1952)

Samuel Barber

Waltz: Tempo di Walzer, allegro con brio

Schottische: Tempo di Schottisch, allegro ma non troppo

Pas de deux: Adagio

Two-Step: Allegro molto

Hesitation-Tango: Con moto

Galop: Allegro molto

Anita Langbein, piano

David Bradshaw, piano

Petite Symphonie (1888)

Charles Gounod

Adagio et allegretto

Andante cantabile

Scherzo

Finale: Allegretto

Marilyn Laughlin, flute

Hugh Matheny and Charles Pease, oboe

John Pangia and Leslie Scott, clarinet

Leon Kuntz and Robert Johnson, horn

Richard Hebert and Robert Thompson, bassoon

Arthur Bloom, conductor

PROGRAM NOTES

The Serenade for String Trio was written by Ernst von Dohnányi in 1904, during the composer's twenty-seventh year. Donald F. Tovey, writing in Cobbett's *Cyclopedic Survey of Chamber Music* comments on the Serenade as follows:

"A student of the relation between musical form and dramatic expression could hardly fail to see in this serenade clear signs that Dohnányi was not only an inveterate comedian but an artist with a genuine gift for operatic writing;; he has, in fact, composed three operas and a pantomime. It is not altogether agreeable to the orthodoxies of criticism to note the dramatic vein in his instrumental works; for the usual way to recognize a composer's ability to write operas is by discovering his inability to do anything else. And Dohnányi's chamber music is without flaw in the purity of its style and the complete freedom from anything dependent on stage-conditions for its effect. But, just as the theme of the slow movement of Brahms' A major quartet shows rhythms that could only have been invented by masters of the musical treatment of words, so the forms and devices of Dohnányi's chamber music, from the serenade onwards, have a Mozart-like perception of what is and what is not adequate to produce intelligible form with rapid movement, a perception which betokens a composer who can handle stage-drama with a fastidious perfection of musical form. . . . In his mature work there is no stroke of form without its dramatic value, and no stroke of drama that does not serve to complete the form."

A somewhat different opinion is registered by J. A. Fuller-Maitland in Groves' *Dictionary*:

"(Some have observed that) 'from the first . . . there was originality, and a vivacious wit was always ready to relieve the severer forms, sonata, variations or passacaglia, in which he worked.' But Dohnányi's wit can be very ponderous. . . . He does show humor, if not wit, in some of his lighter works, and what may perhaps pass as a good enough substitute for the latter quality is his resourceful and elegant craftsmanship."

Samuel Barber has supplied the following note to his "Souvenirs" Ballet Suite:

"In 1952 I was writing some duets for one piano to play with a friend, and Lincoln Kirstein suggested that I orchestrate them for a ballet. Commissioned by Ballet Society, the suite consists of a waltz, schottische, pas de deux, two step, hesitation-tango, and galop. One might imagine a divertissement in a setting reminiscent of the Palm Court of the Hotel Plaza in New York, the year about 1914, epoch of the first tangos; "Souvenirs"—remembered with affection, not in irony or with tongue in the cheek, but in amused tenderness."

The original version of "Souvenirs", for one piano four hands, was first performed by Arthur Gold and Robert Fizdale on July 27, 1952 on a program of NBC-TV Music Hall. Gold and Fizdale have also recorded the work for Columbia Masterworks. The orchestral version received its premiere on November 12, 1953 with Fritz Reiner directing the Chicago Symphony Orchestra.

Charles Bestor

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