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Concert: Senior Class, "The Music of Seven Centuries"

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Ithaca Conservatory
of Music

Class of 1910

“The Music of Seven Centuries”

An Historical Concert

GIVEN BY

The Senior Class

OF THE

Ithaca Conservatory of Music



*The programme in two parts
on the evenings of*

April 4th and 5th, 1910

Patronesses

MRS. CHAS. TREMAN

MRS. H. E. DANN

MISS NICHOLS

MRS. F. D. BOYNTON

MRS. BRADFORD ALMY

MRS. H. B. HILLIARD

MRS. GEORGE C. WILLIAMS

MRS. CHAMOT

List of Seniors

ALLEN, NELLIE H.
BOWMAN, MAE
BENNET, VERA M.
BROUGHTON, ROSE C.
CHATHAM, MYRETTA
DAVIS, BLANCHE M.
DUNNING, ETHELYN
FROST, F. LILLIAN
HAMER, VERNA O.
INGERHAM, DE FOREST W.
JOHNSTONBAUGH, NETTIE O.
LYONS, GERTRUDE W.
MEYER, HENRY E.
PICKERING, LURA
TEACHOUT, HOWARD A.
WINTERSTEIN, HAZEL
WHITNEY, CHARLOTTE A.
WILLCOX, HARRY J.

Assisting Students

MISS RUTH BLACKMAN

MR. MAURICE BRAVEMAN

MISS LOLELA BORST

MISS NIRA COFFIN

MISS ALCINDA CUMMINGS

MR. EARL HAVILAND

MISS BEATRICE MILLER

MR. CLYDE MILLER

MR. HERMANN MORGAN

MISS MABELLE NEW

MISS LOUISE SANTORELLI

MISS MAY WILCOX

MISS FANNY WOLCOTT

and the

CONSERVATORY ORCHESTRA

INTRODUCTORY NOTE

The two concerts purpose to give a survey in practical illustration of the evolution of the art of music in Europe from the time when polyphony (music of more than one melodic part) was in its infancy down to the present. Naturally the time limit of two performances makes anything but a superficial sketch impossible. The names of many highly important composers are accordingly not included in the programme. The programme does however claim to trace in a broad and general way the very gradual growth in musical form, style and expressive power. The thoughtful listener who follows the music through the two evenings can hardly fail to gain a keener sense and judgment of the marvellous development in our art which is shown, to take an extreme instance, in the contrast between the crude naivety of the "old English canon" and the richly expressive polyphony of Grieg's orchestral "Spring Song" or between the almost ridiculous quaintness of John Bull, his "Courante," and the soul searching impulse of the Chopin Nocturne.

Music is, before all the arts, an art of expression. Every number in this programme is a piece of human expression, true, pure and powerful within the limits of the technical resources of the period, and as such according to the date of its composition each number should receive attention as marking a stage in musical evolution.

First Program

An old English Canon—13th Century

“Sumer is icumen in”

MISSES BORST, DUNNING, WILCOX, COFFIN
MESSRS. HAVILAND, MEYER

An old Northumbrian round; the oldest piece of polyphonic and canonical composition known to be in existence. The time of its composition was in the early part of the thirteenth century. Its composer is unknown. A manuscript copy dated 1228 may now be seen in the British Museum. The composition has been a mystery to critics and historians as its form and euphony seem so far in advance of the period in which it was written.

GIOVANNI PIERLUIGI DA PALESTRINA 1524-1594

“Tenebrae Factae Sunt” from Passion Music in A

MISSES DUNNING, COFFIN, WILCOX
MESSRS. HAVILAND, MEYER

In a small town near Rome in about the year 1524, was born Palestrina, the greatest composer of the Medieval polyphonic period. He went to Rome as a young man and remained there throughout his life holding many prominent positions such as “Composer to the Pontifical Choir” and choir master at St. Peters.

Of the technical resources used in Palestrina’s time it may be said that in sixteenth century music “harmony was the accident, melody the essence.”

The indefinite tonality and illogical chord progression give this music an harmonic vagueness very strange to harmonically trained ears. “No other form of chorus music has existed” writes Mr. Edward Dickenson, “so objective and impersonal, so free from stress and stir of passion, so plainly reflecting an exalted spiritualized state of feeling.”

Palestrina's music is still cherished and frequently performed in connection with the service in Catholic Cathedrals, especially in Italy.

JOHN BULL - - - - 1563-1628

Courante—"The Jewel"

MISS BOWMAN

A noted English organist and composer of the time of Queen Elizabeth. He received his training at the Queen's Chapel. In 1582 he became organist at Hereford Cathedral and in 1591 was appointed organist at the Chapel Royal. His compositions were vocal and instrumental—about two hundred in all. Bull has been spoken of as "the first performer in the world" of his time and he is said to have done much to develop harpsichord music.

The Courantes of this period were pieces in 3/2 and 6/4 rhythm, usually a component part of a suite—groups of pieces founded on old dance rhythms and named from the dances of the period. As the later composers, Chopin, Schumann and their contemporaries gave us their Waltzes and Mazurkas so the early composers contributed their Courantes and Sarabandes.

ANTONIO VIVALDI - - - - 1675-1743

Concerto for three Violins

MISSSES FROST, CUMMINGS, MR. INGERHAM

Concerning the early violin composers in Italy, Sir Hubert Parry in his "Evolution of the Art of Music" speaks as follows:

"The great Italian violin-makers, had in the course of the seventeenth century, brought their skill up to the highest perfection, and put into the hands of performers the most ideally perfect instrument for expression that human ingenuity seems capable of devising. Their achievement came just at the right moment for artistic

purposes, and Italian musicians of the highest gifts took to the instrument with passionate ardor. In the violin there is so little intervening mechanism between the player and his means of utterance that it becomes almost part of himself; and is as near as possible to being an additional voice with greater compass and elasticity than his natural organ of song. To the Italian nature such an instrument was even specially suitable."

Vivaldi was one of the earliest of the Italian player composers, and with his immediate predecessor Corelli he may be said to have originated the style of solo violin composition which is the foundation of modern music of this sort.

DOMENICO SCARLATTI - - - 1683-1757

(a) Sonata—E Minor "Pastoral"

MR. MEYER

(b) Sonata—E Major "Capriccio"

MISS PICKERING

Domenico Scarlatti, son of Alessandro, claims our interest chiefly in that he was the first composer who studied the peculiar characteristics of the free treatment of the harpsichord and his bold style was by no means appreciated in Italy. He is said to be, in some sense, the founder of modern execution, and his influence may be traced in Mendelssohn, Liszt and many other masters of the modern school. He made great use of the crossing of the hands and produced entirely new effects by this means. In the technique of piano-forte playing we owe much to Domenico Scarlatti.

We must not overlook the fact that the limitation of the instrument was such that music had to be written with a view to its deficiencies. The so called "Piano forte" was invented during the time of Scarlatti.

GIOVANNI BATTISTA BONONCINI - 1660-1750
"Per La Gloria D'Adorarvi" (from the opera "Griselda")

MISS DUNNING

Bononcini was the most famous of a noted Italian family of musicians. During his sojourn in London a great rivalry sprang up between him and Haendel, which almost became political but which ended finally with the defeat of Bononcini. His operas, oratorios, masses, and madrigals are his most important works.

JOHN SEBASTIAN BACH - - - 1685-1750

(a) Concerto for Violin

MR. BRAVEMAN

(b) Concerto in D Minor for three Clavichords
MISSES LYONS, PICKERING AND ALLEN

(c) Air for the G String

CONSERVATORY ORCHESTRA

His art and his family were the two poles around which Bach worked. His importance in the history of music lies in the fact that starting with instrumental music, and adhering to the spirit of it, he developed all forms and species of compositions in an entirely new and independent manner. He created a new vocal style based on instrumental principles, and carried it to the summit of perfection.

Bach's music, choral and instrumental, expresses things pertaining to the inner man, the longings, aspirations, doubts and disappointments of the spirit.

The passion music of Bach and B minor mass are musical poems of contemplation and reflection. The listener is asked to think in music with Bach about the divine tragedy, to ponder over the grand meaning of events which music can express better than language.

Bach's music is the music of a thinker, philosopher and preacher. He is sensitive, metaphysical, suggestive, and above all things, spiritual; therefore he must be understood before his music is understood.

The clavichord was unquestionably Bach's favorite instrument, although he left the world a priceless legacy for both the violin and organ. Compositions originally written for two and three clavichords (or pianos) are very rare. Among the best examples in the musical literature of this class are those of Bach.

GEORGE FREDERICK HAENDEL - 1685-1759

Aria—"He was Despised," from The Messiah

MISS COFFIN

Haendel was born at Halle, Prussia, the same year and within a few miles of the great composer Bach. At a very early age he displayed a great talent for music, much to his parents' disapproval. He traveled much while very young, visiting Italy, France, Germany and finally settling in England. He was perpetually before the public from his eighteenth year on.

Haendel wrote several operas, songs, clavichord music; but his greatest works were his oratorios, the best of which were not written until he was past fifty years of age.

His best known oratorio, the "Messiah," was a grand success from the beginning. It has been performed in Boston, alone, by the Haendel and Haydn Society, nearly a hundred times since the year 1818 A. D. He received more honor and money for this one composition than Bach did for all he ever wrote. Like Bach he became blind in his latter years. He wrote for his audiences with an eye for that which would satisfy them and by the enormous force of his genius was able to elevate them to his own ideals. Haendel has been considered one of the two or three greatest of writers for the voice.

CHRISTOPHER WILLIBALD RITTER VON GLUCK

- (a) Overture—"Iphegenia in Aulis," arranged for
two Pianos

MISSES SANTORELLI, WOLCOTT, PICKERING AND
MR. MEYER

- (b) Aria: "Have I lost thee," from the opera "Orfeo"

MISS MILLER

Gluck was to the eighteenth century opera what Richard Wagner was to the opera of the last century.

Both men rebelled against the perversion of the artistic use of the music drama as it had been brought about by the domination of the solo singer.

In Gluck's time the opera had reached an astounding stage of degeneracy artistically, being properly, little more than a stage concert specially arranged to give four or five singing virtuosi ample opportunity for vocal display.

Gluck's six great operas, of which "Iphegenia" is in many respects the most interesting to the modern listener, established the principles of dramatic truth and unity as the ideal of operatic art.

It is historically important to notice the fact that Gluck's overtures are practically the earliest orchestral compositions which are heard today.

JOSEF HAYDN - - - - - 1732-1809

- (a) Theme and Variations in F Minor for Piano
MR. MEYER

- (b) Allegro from Symphony in C Major
CONSERVATORY ORCHESTRA

Haydn may be regarded as the father of our modern orchestra. For many years he had complete charge of the Esterhazy Orchestra, maintained by the wealthy

Prince of that name. When we consider the poor condition in which he found certain important departments of music, and on the other hand the vast fields which he opened to his successors it is impossible to overrate his creative powers. All of his works are characterized by lucidity, perfect finish, avoidance of meaningless phrase, firmness of design and rich development. His ideas abound in life and spontaneity. He developed the capacities of the symphony, and enlarged its sphere with the versatility of true genius. Cheerfulness is the pervading quality in his works and he is quoted as saying that "at the thought of God, his heart leaped for joy and he could not help his music doing the same."

The way in which he has developed the theme in the variations on this program proves that he has left very little to be done in this form and the composition can almost be regarded as modern in this respect.

WOLFGANG A. MOZART - - - 1756-1791

- (a) Aria—"Porgia Amor" from the opera, "The Marriage of Figaro"

MISS DUNNING

- (b) Rondo from the Sonata in E flat Major for Piano and Violin

MISS ALLEN AND MR. INGERHAM

The music of Mozart makes its first appeal to us through its spontaneity. From a very early age music seems to have flowed from his soul as does the songs of birds. It is sometimes difficult to make our modern ears, accustomed as they are to such volumes of sound, recognize that in Mozart we find as varied an expression of all the emotions of which music is capable as we have learned to expect from the more massed tonal effects of his successors, because it is done through the medium of a very few notes and a comparatively small volume of sound. A few modern critics therefore try to lead us to

believe his music to be a mere tinkling, devoid of any depth of meaning but fortunately they are few. Another remarkable phase of Mozart's genius is that few other great composers have interested us in so broad a way. To this day it is difficult to say in which form of the art of music Mozart attracts our allegiance most, whether in his songs, operas, pianoforte music, or his orchestral works he casts the greatest spell upon us.

The song on this program is an excerpt from one of his three greatest operas, which opera is today one of the most popular in a season's repertoire. In connection with the number for violin and piano it is interesting to know that Mozart and Haydn in their quartets, trios, and sonatas for piano and violin laid the foundation of chamber music literature and inaugurated a style which shows its influence upon modern literature of its kind.

Second Program

LUDWIG VAN BEETHOVEN - 1770-1827

(a) 1st Movement from Sonata in E minor Op. 90

MR. MEYER

(b) Overture—Leonore—No. 3 (arranged for two pianos)

MISSES PICKERING AND ALLEN, MESSRS STAHL
AND MEYER

(c) Rondo from Concerto in C minor Op. 37

MISS PICKERING AND CONSERVATORY
ORCHESTRA

Ludwig van Beethoven was one of the greatest geniuses who have lived in all the ages of the history of man. In musical art we may consider him the greatest of all composers in that he, more than any other composer before or since his time, felt and wonderfully expressed in his music the great truths of human life.

Like all really great men Beethoven was an idealist

and in his works he gives expression to his idealism. At the foundation of his greatness lay his ever-sensitive discrimination between what was essential and what was superfluous for the expression of his thought in the tone languages. Bonn on the Rhine was his birthplace. Here he spent the early years of his life and acquired the firm foundation of musicianship upon which he in later years built so masterly a genius. His was a great and noble character made the stronger by the many bitter experiences he had through life.

His works represent the culmination of classicism and by their romantic ardour and poignancy of expression proclaim him the father of the Romantic school. He assimilated the sonata-form left him by Haydn and Mozart and raised it to higher potencies of expressiveness. In his use of other and larger forms he was ever his own master guided by his own genius for composition.

The Sonata Op. 90 is one of the finest works of the mature Beethoven. It is one of the last of the many noble works composed during the second period of his life—that period during which he depended wholly on his own genius for guidance and gave to the world such a wonderful revelation of the expressive power of music. Marx says of this movement: "restless aspiration that is always encountering obstacles but never quite exhausted though it often timidly retreats in despair; this alternation of resolve and renunciation, of pressing forward and drawing back, is the character of the whole movement."

Beethoven composed five concertos for piano and orchestra. Of these three are still often played on concert programmes. The one in C minor Op. 37 of which our Rondo is a part has always been a favorite with both performers and audiences.

The Lenore Overture is one of four which Beethoven wrote for his only opera, "Fidelio." The opera, and in part this overture, tell the story of the rescue from a dungeon, of her husband by the heroic Lenore. The villain Pizarro, who has Florestan in his power, is about to murder him in his chains when Lenore, who has gained access to the prison disguised as a boy, presents a

pistol in Pizaro's face. At the same moment the Governor's trumpet is heard without the walls of the prison and Florestan's salvation is accomplished at the moment when he recognizes his wife.

FRANZ PETER SCHUBERT - - 1797-1828

(a) "Der Neugierige"

MISS DUNNING

(b) Theme and variations from the "Forellen"
Quintet (arranged for two pianos)

MISSES BOWMAN, PICKERING AND ALLEN,
AND MR. MEYER

Schubert was born near Vienna. He was a very great song writer and he developed an entirely new dramatic style and form which we know as the "Art Song." The prevailing characteristic of his songs is that the music, not alone in the melody part, but by means of the accompaniment, faithfully expresses the thought of the words. In one year he wrote one hundred and fifty songs, beside other works, including church music. Schumann once said of Schubert "Of older composers who have influenced modern music, I must name above all, Franz Schubert." His works were not appreciated much in his time, but they now appear on nearly every song programme. Although he was greatest as a song-writer he wrote many other works, nine symphonies for orchestra, among which is the "Unfinished Symphony."

His many piano pieces which show the same beauty of melody and wealth of harmony as his songs, form a valuable part of every pianist's repertoire. Schubert's contributions to the literature of chamber music include the exquisite "Forellen" Quintette for piano and strings, several quartettes, and two beautiful trios.

ROBERT SCHUMANN - - 1810-1856

(a) "Papillons" (Butterflies) Op. 2

MISS ALLEN

(b) Song—"Wenn Ich in Deine Augen Seh"

MISS DUNNING

Schumann was born in Saxony. The first ten years of his career, as a composer, were devoted entirely to pianoforte compositions. Some of his works are difficult to understand because they relate to remote personal affairs: everything remarkable in his time affected him and he gave it expression in musical language. Schumann is recognized as a great critic, his generosity to his contemporaries and rival composers being one of the many beautiful characteristics of the man.

He may be classed with Schubert as a writer of songs. The work of the two together represent the noblest achievement in the literature of the "art song." He wrote chamber music, also many orchestral compositions. He was one of the few romantic writers who thoroughly mastered the classical art forms.

The "Papillons," an early work, shows Schumann's genius for spontaneous creation, at its best. Like the still better known "Carnival" it is a tone picture, representing a ball scene. The introductory march is heard and the music carries us through a series of moods typical of such an occasion, and ends only with the striking of the clock, the hour of six in the morning.

FELIX MENDELSSOHN BARTHOLDY 1809-1847

(a) Allegro from Concerto in E minor for Violin

MISS NEW

(b) Vocal Duet—"Wert Thou in the Cauld Blast"

MISSES BLACKMAN AND COFFIN

Mendelssohn was born in Hamburg. He is the founder of the concert overture, a form of composition which presents a complete tone picture. Instances of composition like his "Hebrides" and "Melusine" are not to be found among the works of his predecessors.

To him, also, we owe the inauguration of a style of short pieces for the solo instruments, "Songs without

words," and the remodeling of the "Capriccio." He wrote two symphonies, and besides those, the piano forte concerto in G minor, a violin concerto, which ranks with Beethoven's in beauty, and five concert overtures, among which the favorite of the public is the "Mid-summer Night's Dream." He wrote about one hundred and forty songs, which, with few exceptions, follow the "Art-song" created by Franz Schubert.

Mendelssohn's pianoforte compositions are glimpses of an artistic imagination which rarely reveal the sentiment of the innermost soul, but are models of pure style. He wrote many oratorios, among which is the oratorio "St. Paul," but perhaps the greatest work in this style is the "Elijah."

FREDERICK FRANCOIS CHOPIN - 1809-1849

(a) Nocturne C sharp minor

MR. MEYER

(b) Scherzo B flat minor

MISS PICKERING

Chopin was born in Poland. He wrote almost exclusively for the piano-forte. He was the greatest genius of the piano who has ever lived, a great master of style and a composer of remarkable inventive power. His piano forte compositions are pre-eminent beyond comparison.

Chopin was the most sentimental of all great composers, but was an admirer of Bach and Mozart who were the least sentimental of composers. His works are a faithful poetical revelation and translation of his enigmatical nature, and represent an immense amount of care and labor.

His Scherzi and Nocturnes are of a style entirely belonging to the piano, and are typical of Chopin's originality and emotionalism.

Chopin did for the piano what Schubert did for song, and he made most important modifications in that instru-

ment, realizing its possibilities as no one else ever did. He was not governed by the ordinary conventions of harmony and counterpoint, yet his works have an exquisite beauty and finish.

No music is better known to both musician and amateur, than Chopin's music and yet it baffles analysis.

JOHANNES BRAHMS - - - 1833-1897

Two Hungarian Dances (arranged for two pianos)

MISS BOWMAN AND MR. MEYER

The attention of the musical world was first drawn to the greatest of modern composers in the classical style, Johannes Brahms, by Schumann's prophecy. "Schumann," writes Mr. Hadow, "proclaimed the advent of a genius in whom the spirit of the age should find its consummation . . . ; at last a leader had arisen who should direct the art into 'new paths,' and carry it a stage higher to its appointed place." Although the spirit of the age was romanticism the work of Brahms shows a leaning to classical restraint and balance. Brahms is today a glorious example, to the youthful aspirant, in his self-imposed exile from the musical world, done for the sake of a long course of serious study of the classical composers. The result shows that his genius could not only suffer the temporary banishment of his originality but that it had gained a broader, stronger and purer style; that had he been led by his first success instead of his own ideals the world today would not be the happy and proud possessor of a collection of symphonic music, which in breadth of style and noble content can be compared only to Beethoven.

JOHANN LOEWE - - - 1796-1859

Ballade—"Edward"

MR. MILLER

Loewe was a prolific composer publishing one hun-

dred and forty-five works but is chiefly known as a ballade writer. "Edward" was made very popular in this country by David Bispham.

JOSEPH JOACHIN RAFF - - - 1822-1882

Spinning Song

MISS BOWMAN

Raff—an extremely productive composer—is noteworthy especially for his symphonic and chamber music. Influenced at an early age by Mendelssohn's favorable criticism of his works, Raff determined to devote himself entirely to music hoping to finish his course under Mendelssohn in his famous school of music, but the death of Mendelssohn put an end to such a prospect. A few years later he was attracted to the principles of Liszt and his German school in which he became interested and which influenced greatly his later works. Raff is said to have been a tower of strength in himself and at the same time Liszt's mouth piece. Raff's individuality is displayed in his symphonic works, Lenora being probably the most worthy of mention, being both classical in form and romantic in style. Although Raff cannot be recognized as one of the masters we find in his works certain features which connect him with the most prominent musicians.

FRANZ LISZT - - - - 1811-1880

"The Erl-King" transcription from a song by Schubert

MISS LYONS

Liszt, composer, teacher and pre-eminently a pianist, was a remarkable influence in musical Europe for nearly fifty years. A Hungarian by birth he was cosmopolitan by habit and vocation, and was probably as conspicuous a figure in his time as any man alive. He was a warm and generous friend to many less fortunate musicians, and

especially during his later years, did a noble service in giving his instruction gratuitously to hundreds of talented pupils.

As a composer Liszt shows the influence of his own inordinate technical powers. His fame rests largely upon the fascinating series of "Hungarian Rhapsodies" and the many highly effective arrangements of songs for piano solo. He seemed to have a particular sympathy with the genius of Schubert, and has left us a score or more of transcriptions from the great song writer.

RUGGIERO LEONCAVALLO - - - 1858—

Prologue to "Pagliacci"

MR. MORGAN

Leoncavallo, a present day Italian opera composer, is particularly known to us through his opera "Pagliacci." His musicianship is shown chiefly in his clever and appropriate orchestration. His mastery of modern polyphony is undeniable and as a librettist he has great dramatic ability.

EDWARD GRIEG - - - 1843-1908

"Spring"

CONSERVATORY ORCHESTRA

The fascinating Scandinavian color of Grieg's music and his unique personal expression have placed him in the position of a favorite modern composer, both with critics and the public at large. Although the majority of his works are songs and short piano forte pieces Grieg also left us a goodly supply of orchestral and chamber music of real value. To understand the spirit and meaning of Norwegian music in all its phases, it is necessary to become acquainted with the legends of the North, for a peasant dance is wilder than the tunes of our ball room. In rhythmic inventions Grieg is inexhaustible and as an orchestrator he ranks among the most interesting.