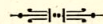


INTRODUCTION TO THE PROGRAMME.



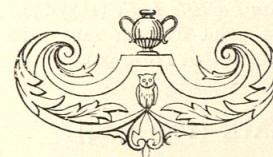
The Italians were the first to distinguish themselves in violin playing and violin composition. And they not only preceded all other nations in these respects, but also remained long supreme among them. Next in order of time came the Germans, who, however, were very far from equalling the purity and perfection of that Italian art during its grand period—the period of Corelli (1653-1713), Tartini (1692-1770), and Viotti (1753-1824), to mention the three supreme masters, the third of whom was also the last of the really great. This may be said without forgetting Paganini (1782-1840), for he belongs to a new order. The French were for a considerable time unprogressive, and the progress that was made later on seems to have depended chiefly on the influence of the Italian violinists, exercised either directly by their teaching or indirectly by their compositions. When Italy could boast of a Torelli, of two Vitalis, a Bassani, and a Corelli, and Germany of such minor stars as Biber, J. J. Walther, and Strungk, France was still in a quite rudimentary stage. What we know of Lully's and his disciples' violin playing, of Louis XIV.'s famous Vingt-quatre Violons du Roi, reveals to us a pitiable state of matters—unacquaintance with shifting (change of position of the left hand) and the cultivation of nothing but little tunes. Although until late in the 18th century French violin playing and violin composition were generally not on a high level, there were a few men who did admirable work both in the production of noble music and in the extension of the resources of the instrument. The most notable of these sporadic masters are Senaillé, Leclair, Gaviniés, and Bartnélemon; the full efflorescence of this early period of French violin playing being brought to view in the triple constellation

Kreutzer, Rode, and Baillot, who made their school the leading European school. To distinguish it from the modern Franco-Belgian school (inspired to some extent by Paganini, built up chiefly by the Belgians De Bériot and Vieuxtemps, and having as the most eminent French master Alard), we may say that the characteristics of the former were fulness of tone and breadth of style, those of the latter are elegance, delicacy, finish, lightness, and virtuosic brilliancy.

Jean Baptiste Senaillé (1687-1730) studied under Anet, who was a pupil of Corelli's and the first distinguished French violinist we meet with in history. Jean Marie Leclair (1697-1764), the most important composer of the early French violinists, had for his master Corelli's pupil Somis. Pierre Gaviniés (1728-1800), whose master is unknown, but who certainly experienced the influence of Tartini—indeed, Viotti called him the French Tartini—was, while less gifted as a composer, a great developer of the violin technique, and on that account is not without some reason held by his countrymen to have been the founder of French violin playing in the higher sense. His difficult studies are still of the greatest utility to students of the violin. François Hippolyte Barthélemon (1741-1808), who lived long in England, formed himself so thoroughly on the Italian masters, especially Corelli, that the London violinist Salomon said of him when he died: "We have lost our Corelli—no one is left now to play those sublime soli." The studies of Rodolphe Kreutzer (1766-1831) and Pierre Rode (1774-1830), as well as some of their concertos, continue up to the present day indispensable means in the training of violinists. That the studies of these two masters, especially those of the latter, are not mere finger and bow exercises, but things of beauty, and that their concertos, again especially those of the latter, do not altogether deserve the neglect which is their lot at our present-day concerts, can be easily proved. In short, from the works of these old French masters, from Senaillé down to Rode, we learn once more two always forgotten truths: "In times which the gay world of to-day no longer knows the noblest lived and laboured, and left rich treasures for humanity"; and "in the domain of art as elsewhere, the sum of our experience, but not the intelligence and talent, has become greater."

To give some measure of completeness to the above account, the names of a few more famous violinists may be added: François

Francoeur (1698-1787), Dauvergne (1711-97), and Mondonville (1711-72), whose masters are unknown, Saint-Georges (1745-99), a pupil of Leclair, Vachon (1731-1802), a pupil of Chiabran (Piedmontese school), and Pagin (b. 1721), Touchemoulin (1727-1801), and Lahoussaye (1735-1818), pupils of Tartini. All these violinists wrote for their instrument, but as composers were of less importance than the masters enumerated in the preceding paragraph and represented in the following programme.



Programme.

JEAN BAPTISTE SENAILLÉ (1687-1730):—

Sonata in G minor, Op. 5, No. 9.

- (a) Largo, ♩ .
- (b) Allegro, 2/4.
- (c) Largo (quasi Andante), 6/8.
- (d) Aria. Poco Allegretto, 3/8.

Vocal:—

- (a) "Le héros que j'attends," Air from the opera *Alceste* (1674), by *Jean Baptiste Lully* (1633-87).
- (b) "Il n'est point d'amour sans peine" (1650), Chanson, by *Michel Lambert* (1610-96).

JEAN MARIE LECLAIR (1697-1764):—

Sonata in C minor, *Le Tombeau*, Op. 5, No. 6.

- (a) Grave, ♩ .
- (b) Allegro ma non troppo, ♩ .
- (c) Gavotta graziosa, ♩ .
- (d) Allegro, 3/8.

Vocal:—

- (a) "A l'amour rendez les armes," Air from the opera *Hippolyte et Aricie* (1733), by *Jean Philippe Rameau* (1683-1764).
- (b) "Dedans une plaine," Brunette [*i.e.*, a song easy and simple in melody and gallant and natural in style], by *an unknown author* (17th century).

PIERRE GAVINIÉS (1728-1800):—

Three Studies—No. 10, in B flat minor; No. 1, in E flat major; and No. 13, in C major, from *Les vingt-quatre Matinées, Exercices pour le violon*.

FRANÇOIS HIPPOLYTE BARTHÉLEMON (1741-1808):—

Sonata in E minor, Op. 10, No. 2.

- (a) Allegro Moderato, 3/4.
- (b) Romance. Adagio, 2/4.
- (c) Allegro assai, 2/4.

Vocal:—

- (a) "Le célèbre Menuet d'Exaudet" (with words by Favart), by *Joseph Exaudet* (1710-63).
- (b) "C'est la Bergère Nanette," Chanson à danser, by *an unknown composer* (18th century).

RODOLPHE KREUTZER (1766-1831):—

Four Studies—No. 16, in B flat major; No. 27, in D major; No. 26, in E minor; and No. 33, in E flat major, from *Quarante Etudes ou Caprices pour violon*.

PIERRE RODE (1774-1830):—

Three Studies—No. 1, in C major; No. 16, in B flat minor; and No. 5, in D major, from *Vingt-quatre Caprices en forme d'Etudes pour le violon seul*.

Vocal:—

- (a) "Il était là," Romance, by *Garat*.
- (b) "Ouand le bienaimé reviendra," Romance from the opera *Nina* (1786), by *Nicolas Dalayrac* (1753-1809).

PIERRE RODE (1774-1830):—

Concerto in A minor.

- (a) Moderato, ♩ .
- (b) Adagio, ♩ .
- (c) Rondo. Con spirito, 2/4.

DATES AND PROGRAMMES OF THE FOUR
HISTORICAL CONCERTS.

November 12, 1902.—"A Recital of French Violin Music, from Senaillé to Rode, interspersed with French Chansons." (Mr MAURICE SONS, Violinist, Miss MARION RICHARDSON, Vocalist, and Mr A. SCOTT JUPP, Accompanist).

December 10, 1902.—"A Recital of British-Irish Harpsichord and Pianoforte Music." (Miss FANNY DAVIES, Pianist).

January 14, 1903.—"A Recital of Vocal Solo and Quartet Music, with and without Pianoforte Accompaniment." (The Miss MARIE FILLUNGER VOCAL QUARTET).

February , 1903.—"A Recital of Chamber Music for Pianoforte and Bowed and Wind Instruments."

FREDERICK NIECKS,

Reid Professor of Music.