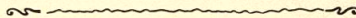




University Music Class Room,  
EDINBURGH.



FOUR HISTORICAL CONCERTS.



CONCERT I.

WEDNESDAY, OCTOBER 30th, 1912.

A RECITAL  
OF VIOLIN AND VOCAL DUETS.

PERFORMERS.

- Mr HENRI VERBRUGHEN . . . . . *Violinist*
- Miss JENNY CULLEN . . . . . *Violinist*
- Miss FLORENCE SALTER . . . . . *Soprano Vocalist*
- Miss BERTHA SALTER . . . . . *Contralto Vocalist*
- Miss AILIE CULLEN . . . . . *Pianoforte Accompanist*

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## INTRODUCTION.

## VOCAL AND VIOLIN DUETS.

In the matter of vocal duets we must distinguish between the older and the more modern duets, for they differ greatly both in texture and in form. While in the modern duets, even in those of the best masters, the two voices take for the most part an even-paced and parallel course, and proceed preferentially in thirds and sixths, the two voices in the older duets go more each their own way, act more independently, and are largely imitative. The modern duet (I am not speaking of duets in opera, oratorio, and related forms of composition) corresponds to the contemporary song, and, as a rule, consists of one movement, with only now and then slight divergencies. On the other hand, the older duet (the *duetto da camera*, chamber duet) corresponds to the *cantata da camera per una voce* (chamber cantata for one voice), and consists of a series of movements, recitative and aria intermixed or arias only. But there are also one-movement old duets. The time of florescence of the chamber duet is the 17th and 18th century. Agostino Steffani (1654-1728) may be named as the most famous of the chamber duet composers. Giovanni Carlo Maria Clari (1668-1745) comes next to him in fame. But the composers who have distinguished themselves in this speciality are many. Only a few shall here be mentioned: Carissimi (c. 1604-1674), Stradella (1645-1681), Alessandro Scarlatti (1659-1725), Perti (1661-1756), Durante (1684-1755), Handel (1685-1759), and Padre Giambattista Martini (1706-1784). Among modern duet composers Mendelssohn and Brahms are special favourites. Schumann and many a master of lesser rank deserve to be remembered. In the concert room and drawing room, especially in the former, the cultivation of the vocal duet literature, both old and new, is regrettably neglected.

The Violin Duet—I mean the composition in sonata form for

two violins without accompaniment—is a literature of immense volume, for the most part intended for teaching purposes, to a very large extent useful, to a considerable extent pleasing and estimable, and only to a much less extent first rate from the æsthetic point of view. Viotti (1753-1824) and Spohr (1784-1859) are the masters who in this branch of the art of composition are most generally recognised as of the highest rank, as the masters of the masters. Their styles are distinct, and have influenced many of their successors—Viotti, of course, in greater number than Spohr, the more striking and more narrow individualist. Among other noteworthy and distinguished violin duet writers may be mentioned Rode, H. Ries, A. Romberg, Kalliwoda, Moliq, Hauptmann, and Henry Holmes. The limited means afforded by the two violins—the narrowness of the compass, especially in the bass direction—demands on the part of the composer a great deal of ingenuity, if thinness and monotony are not to make themselves too much felt. Broken chord passages and double stoppings are the chief remedies resorted to. Spohr especially is known by the large utilisation of double stopping. Wieniawski's studies appear in the programme as a specimen of more modern duet writing in a different form; and the J. S. Bach concerto serves as an example of accompanied double violin composition.

## Programme.

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1. JOHANN SEBASTIAN BACH (1685-1750): *Concerto in D minor for two violins and pianoforte* (originally string orchestra) *accompaniment*.

*a.* Vivace,  $\frac{6}{8}$ .

*b.* Largo ma non tanto,  $12/8$ .

*c.* Allegro,  $3/4$ .

2. AGOSTINO STEFFANI (1654-1728): "*Placidissime catene*" (Gentlest Chains), *Duo for Soprano and Contralto, with pianoforte accompaniment*.

The gist of the words is as follows. A lover sings the praise of the gentle chains of love.

I'd live in grief and die in pain  
If love my fetters rent in twain, etc.

It is a composition of considerable length, consisting of several continuous sections, throughout in the same measure (without recitative), but varying in *tempo* and motival material.

*Andante.* Gentle chains, to loosen you is cruelty.

*Allegro.* He has lost all his happiness who returns to liberty.

*Adagio.* I'd live in grief and die in pain.

*Moderato.* Grief, pain, and woe, you will not make me break my bonds.

3. GIOVANNI BATTISTA VIOTTI (1753-1824): *Duet in C major for two violins, Op. 34, Book VIII., No. 2.*

- a. Allegro vivace,  $\frac{2}{4}$ .
- b. Andante sostenuto,  $\frac{4}{4}$ .
- c. Allegro più tosto vivo,  $\frac{2}{4}$ .

4a. FRANCESCO DURANTE (1684-1755): "*Andate o miei sospiri*," *Duet for Soprano and Contralto.*

One movement, Adagio, again and again interrupted by short snatches of Recitative in one or the other voice. Gist of the Italian words: "Go, oh my sighs, to the heart of Irene. May her heart learn my pains from you," etc.

4b. PADRE GIAMBATTISTA MARTINI (1706-1784): "*Quell' onda che rovina*" (published in 1763), *Duet for Soprano and Contralto.*

One movement, Allegretto, without recitative. The translation of the Italian words is as follows. "The wave that rushes down from Alpine slopes, leaps, breaks, and murmurs, growing clear. Another wave, 'tis true, reposes in hollow dark and shady, but in that repose loses all its beauty."

5. LUDWIG SPOHR (1784-1859): *Duet in D minor, Op. 39, No. 1, for two violins.*

- a. Allegro,  $\frac{4}{4}$ .
- b. Adagio,  $\frac{2}{4}$ .
- c. Presto,  $\frac{4}{4}$ .

6. FELIX MENDELSSOHN-BARTHOLDY (1809-1847): *Two Duets for Soprano and Contralto.*

- a. "*Gruss*" (Greeting), Op. 63, No. 3.
- b. "*Das Aehrenfeld*" (Harvest Field), Op. 77, No. 2.

7. HENRI WIENIAWSKI (1835-1880): "*Etudes caprices, avec accompagnement d'un second violon*," Op. 18.

- a. Moderato in G minor.
- b. Andante in E flat major.

8 a and b. JOHANNES BRAHMS (1833-1897): *Two Duets for Soprano and Contralto.*

a. "*Am Strande*" (By Summer Sea), Op. 66, No. 3.

The words tell us of the waves that speak and look with soft voice and friendly look, and rock the dreaming soul into thoughts of a distant past, recalling soft voices and friendly looks.

b. "*Jägerlied*" (The Huntsman), Op. 66, No. 4.

This is an example of a dialogue duet, in which the voices either, as in this case, are never heard together, or join only at the end. The answer to every question asked here is invariably answered: "That must be so." The last question is: "Huntsman, when do you fetch your sweetheart home?" And the answer: "Never, that must be so."

8c. PETER ILICH TCHAIKOVSKY (1840-1893): "*L'Aube*," *Duet for Soprano and Contralto.*

## WORDS OF THE SONGS.

No. 2.

Placidissime catene,  
 Rallentarvi è crudeltà.  
 Ha perduto ogni suo bene  
 Chi ritorna in libertà ;  
 Vivo in doglie e moro in pene,  
 Se i miei lacci amor disfà.  
 Affanni pene e guai  
 Voi non farete mai,  
 Ch'io mi disciolga, no !  
 Amor fa quanto sai  
 Dalla prigion ch'a mai  
 Non fuggirò.

No. 4a.

Andate o miei sospiri  
 Al cor d' Irene !  
 E esso del mio le pene  
 Sappia da voi,  
 Ben le saprà se dite  
 Che per aver ristoro  
 Al suo dolore  
 Tutto con voi sen' viene  
 Anch' il mio core.

Andate o miei sospiri,  
 Andate a quel bel seno,  
 Tanto ch'un solo almeno  
 Essa ne accolga,  
 Pien del mio foco  
 Ognun di voi s'aggiri.  
 Andate o miei sospiri.

No. 4b.

Quell' onda che rovina  
 Dalla pendice alpina,  
 Balza, si frange, e mormora,  
 Ma limpida si fa.

Altra riposa, è vero,  
 In cupo fondo ombroso,  
 Ma perde in quel riposo  
 Tutta la sua beltà.

No. 6a.

Greeting.

Wher'er I go, enchanted by fields and forests old,  
 I gaze from lofty mountain,  
 O'er vale and sky and fountain,  
 Greeting thee thousand-fold.

In my sweet garden, gath'ring the flowers bright and fair,  
 In gayest wreaths I bind them,  
 With fancy's dream I've twin'd them,  
 And greetings o'er them pour'd, in the sweet and balmy air.

Yet offer thee, I dare not, one flow'r, thou art too fair,  
 Too soon they're gone and perish'd !  
 But in the heart once cherish'd,  
 Love rests forever there.

No. 6b.

The Harvest Field.

Such life was in the harvest field  
 As nowhere else the earth did yield,  
 With fair-time sports did joy abound,  
 Music and mirth were all around,  
 The crickets chirpt at break of day  
 Inviting all good company :  
 Come hither, come, we have good cheer  
 Bright dew and honey-sweets are here.

The chafer came his mate to woo,  
 And drank her health in cooling dew.  
 And wand'ring bees stopt by the way  
 Where'er a flow'ret bade them stay.  
 The flies they revell'd all day long,  
 And humm'd full many a cheerful song,  
 The gnats danced up and down the more,  
 The sunny rays shed forth their store.

While song and dance and mirth did blend  
 As though the feast would never end,  
 The guests went in and out apace,  
 And joy was seen in ev'ry face.  
 But how the world to time must yield !  
 Reapers to-day have cleared the field.  
 This pretty house is now undone,  
 And dance and fair-time joys are gone.

*From the German of Hoffmann von Fallersleben.*

No. 8a

## Am Strande.

Es sprechen und blicken die Wellen  
Mit sanfter Stimme, mit freundlichem Blick,  
Uud wiegen die träumende Seele  
In ferne Tage zurück.

Aus fernen, verklungenen Tagen  
Spricht's heimlich mit sanften Stimmen zu mir  
Schaut's heimlich mit freundlichen Blicken  
Zum Wand'rer am Strande hier.

Mir ist, als hätten die Stimmen,  
Die je die Seele mir sanft bewegt,  
Und alle die freundlichen Blicke  
Sich in die Wellen gelegt.

*Hermann Hölty.*

No. 8b

## Jägerlied.

Jäger, was jagst du die Häselein?  
Häselein jag' ich, dass muss so sein.  
Jäger, was steht dir im Auge dein?  
Tränen wohl sind es, das muss so sein.  
Jäger, was hast du im Herzelein?  
Liebe und Leiden, das muss so sein.  
Jäger, wann holst du dein Liebchen heim?  
Nimmer, ach nimmer, das muss so sein.

*Carl Candidus.*

No. 8c

## L'Aube.

L'aube va se lever, le soleil va naître,  
Entends-tu dans le bois s'éveiller les oiseaux?  
Un rayon pâle encore a blanchi l'horizon;  
Des brumeuses vapeurs l'azur s'est dégagé.  
Dans les airs se répand la douceur des parfums,  
Qui s'échappent des fleurs sous la fraîche rosée.  
Une brise légère inclinant les roseaux,  
Sur les champs endormis glisse et passe sans bruit, ah!  
Quand le ciel est si pur tous les cœurs sont joyeux!  
Addressons au Seigneur notre hommage et nos vœux.  
A genoux,  
Addressons au Seigneur notre ardente prière,  
Et mettons nous en route, Allons au travail!  
Un brise légère inclinant les roseaux,  
Sur les champs endormis,  
Glisse et passe sans bruit,  
Adorons le Seigneur!

DATES AND PROGRAMMES OF THE  
FOUR CONCERTS.

*Wednesday, October 30, 1912.*—A Recital of Violin and Vocal Duets. Mr H. VERBRUGGHEN (Violin), Miss JENNY CULLEN (Violin), Miss FLORENCE SALTER (Soprano Vocalist), Miss BERTHA SALTER (Contralto Vocalist), and Miss AILIE CULLEN (Pianoforte Accompanist).

*Wednesday, December 18, 1912.*—A Recital of Music for two Pianofortes. Compositions by Couperin, Mozart, Schumann, Liszt, Saint-Saëns, &c. Fräulein ELSA and CÆCILIE SATZ, of Berlin.

*Wednesday, January 29, 1913.*—A Concert of Choral Music, unaccompanied and accompanied, and of Organ Music. Unaccompanied Choral—Palestrina and Lotti; accompanied—Astorga. Organ—Frescobaldi and J. S. Bach. Mr MOONIE'S CHOIR and Mr MATTHEW SHIRLAW.

*Wednesday, February 19, 1913.*—A Concert of String Quintets with two Violoncellos. Compositions by Boccherini, Onslow, Schubert, and Glazounow. Mr VERBRUGGHEN'S QUINTET.

FREDERICK NIECKS,  
*Reid Professor of Music.*