VESPER CONCERT SERIES

SIXTH SEASON

Arranged by
CHARLES B. RIGHTER
under the auspices of
THE BOARD OF EDUCATION

FORTY-THIRD CONCERT
JANUARY 29, 1928

THE WALT STRING QUARTET
EDWARD J. WALT, *First Violin*
EARNEST HARRISON, *Second Violin*
WILLIAM QUICK, *Viola*
LILLIAN EICHE, *Violoncello*

LILLIAN HELMS POLLEY, *Soprano*
MARGUERITE KLINKER, *Accompanist*

Programme

II. a. Mimi pinson, from "La Boheme" ..... *Leoncavallo*

b. The Trout .....
c. Ave Maria ..... } *Schubert*
d. Hark, Hark, the Lark! .....

e. Lullaby, from "Harold" ..... *Napravnik*

f. Hear Ye, Israel! from "Elijah" ..... *Mendelssohn*

MRS. POLLEY

a. Leoncavallo's opera "The Bohemians" has never achieved the popularity of the same story as set by Puccini. This song, however, in which Musetta sings about her friend Mimi, is a concert favorite.

b. During 1928 the world will pay honor to one of its greatest lyrical geniuses by hearing and performing the works of Franz Schubert, who died one hundred years ago. Among his six hundred songs those on this program are universally popular.

"The Trout" is a choice bit of descriptive writing. The fate of the cheated little fish no doubt appealed to the sympathetic composer.

c. This number is from Sir Walter Scott's "Lady of the Lake," whose story is the old Scotch legend of Archibald Douglas and his daughter Ellen. This is the prayer for protection which Ellen offers up to the Virgin from the foul cave where they have sought refuge from the unjust persecution of the king.

d. Of the many hundreds of songs written to Shakespearean texts probably the two most frequently sung are by Schubert. This is a morning serenade sung by the musicians of Cloten before Imogen's window in the tragedy "Cymbeline."

e. Edward Napravnik was born in Bohemia in 1831. He lived, wrote and gained fame as a conductor in Russia.

f. Mendelssohn was a celebrated member of a distinguished family still prominent in Germany. He was greatly appreciated in England and wrote his masterpiece, the dramatic oratorio, "Elijah," for that country. "Hear ye, Israel!" is sung at the beginning of the second part, just before the Prophet warns the worshippers of Baal.

Programme

I. Quartet in F Major, Opus 96 - - - - - - - *Dvorak*

a. Allegro ma non troppo

b. Lento

c. Molto vivace (Scherzo)

d. Vivace ma non troppo (Finale)

THE WALT STRING QUARTET

The "sonata" may be defined as a composition for solo instrument having from three to five parts or movements which are contrasted in key, tempo, rhythm, and general style. When this same form is followed in a composition for four string instruments it is called "a quartet"; if for full orchestra, it bears the name "symphony", and if for a solo instrument with orchestral accompaniment, it is called a "concerto." The "form" is the same in each case, although the general effect might be quite different.

Each movement gets its name from the Italian word which defines the speed or style of that particular section. For example, "Allegro ma non troppo" would be interpreted "quickly, but not too quickly"; "Lento" would mean "slowly"; and "Molto vivace" indicates that the movement would be "very lively."

The term "Scherzo" means "playfully, jokingly," and is applied to the third movement to define its style. The "Scherzo" movement was first introduced by Beethoven and has been quite generally adopted by writers in the sonata form since his day.

Antonin Dvorak, 1841-1904, is the outstanding composer of Bohemia. He was of peasant stock, his musical education was irregular, and he was forced to undergo a long and bitter struggle for recognition. The most characteristic traits of his music are personal rather than national. The years from 1893-95 he spent in America and as a result of his sojourn here he wrote the well-known "New World" Symphony, the "American" Quartet, and his piano quintet. These works show the influence of the plantation songs of the Southern negroes. Dvorak's belief was that in this folk music rests the foundation of a distinctively American school of composition and he has demonstrated beyond any question that these quaint and colorful melodies and rhythms must of a certainty hold an important place in any national school which may eventually develop.