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PROGRAMME

KREISLER CONCERTS

DIRECTION.....E. J. CARROLL.

FIRST CONCERT

1. (a) Sonata in A Major *George Haendel (1685-1759)*
Andante Sostenuto Allegro Moderato Adagio Allegro Vivace

Haendel's twelve violin Sonatas were published in 1732, or eight years before his reputation was fully established. It was only after 1740, that entirely giving up opera composition, he commenced an extremely successful period of oratorio productions, alternating with public appearances, which continued until eight days before his death, when he conducted a performance of the "Messiah." His violin Sonatas were written either for Dubourg, who frequently performed Haendel's music at concerts in London, or for the Prince of Wales (later King George III.), who took lessons from Dubourg

in 1730. Though not very well known, Haendel's Sonatas are rich in invention, harmonic beauty and soaring phrases. The A Major Sonata has very short movements, the first one beginning with a fine and expressive melody on the violin followed by the Allegro Moderato, which reaches great heights of majestic expression and ends in a broad ecclesiastical strain. The extremely short Adagio of only thirty-two bars is enhanced by a graceful flowing melody and is followed by a bright and stately Allegro.



- (b) Suite in E Major *J. S. Bach (1685-1750)*
With Piano Accompaniment by FRITZ KREISLER
I. Prelude II. Gavotte III. Menuet IV. Gigue

Bach was one of the few great composers, who actually played the violin. He did not play as well as Mozart, although his father had taught him the instrument when he was a child. It is not known what were his exact powers as a violinist, but whilst fulfilling his first appointment at Weimar, he played the violin in the Duke's band. He showed his liking for the violin by many compositions including the famous unaccompanied Chaconne. His principal Violin works are three Sonatas and three suites, the difference being that the suite, or "Partita" is based chiefly on dance forms, whilst the Sonata on more serious subjects. Not all of these six compositions have accompaniments, but it must not be assumed that they were intended for the violin alone, like Bach's "Chaconne." This Suite particularly needs an accompaniment, and a number of composers, including Schumann have written it, but Mr. Kreisler's is the most satisfying one from a violinist's standpoint, and the most closely related to the solo instrument.

The E Major Suite is the last one of the set, and begins with a brilliant prelude, which Bach subsequently expanded in the great cantata, "Wir Danken Dir, Gott," composed for the Rathswahl Festival of 1731, the solo violin part being adapted for the organ with magnificent effect. The Gavotte is particularly beautiful, full of grace and dignity, and sounds as fresh as the day it was composed. The delightful menuet is followed by a Bourree (old French dance) and a Gigue, an ancient dance in very fast tempo. All of Bach's violin works are extremely difficult and according to Professor Auer, his sonatas and suites are amongst the most difficult compositions written for the violin. As it is generally known, few of Bach's compositions were published during his life time, and after his death the manuscripts were divided between his two sons. Unfortunately many of those left to the elder son were lost to posterity, when owing to his dissipated habits, he either lost or sold them.

2. Concerto in E Minor op. 64

Felix Mendelssohn-Bartholdy (1809-1847)

Allegro Molto Appassionato

Andante

Allegretto—Allegro Molto Vivace

Mendelssohn's only Violin Concerto easily bears out his own words, "Ever since I began to compose, I have remained true to my starting principle: not to write a page, because no matter what public or what pretty girl wanted it to be thus, or thus; but to write solely as I myself thought best and as it gave me pleasure." The Concerto was composed shortly after Mendelssohn's eighth visit to England in 1844, but was not performed until March 13, 1845, at the famous Gewandhaus, in Leipzig, by Ferdinand David (1810-1873), a well-known violinist, leader of the Symphony Orchestra, and great personal friend of the composer, who undoubtedly exerted his influence on the technical side of the violin part during the composition of the work. The Concerto has no introduction, and the violin makes its entry in the second bar, at once announcing the beautiful principal subject, which is permeated by warmth and passion. The orchestra introduces then another beautiful melody, which is at once taken up by the violin and shortly afterwards the woodwind instruments announce the second subject in the key of G. The subjects being developed at length, the violin plays the difficult Cadenza, which begins just before the recapitulation, and is followed by a lively Finale, in which the violinist finds plenty of scope to show off his technique. There are no breaks in the Concerto, but the usual practice when not playing with an orchestra is to make one between the first and second movements. A short bridge passage connects the first movement to the Andante (in C), which contains one of the most beautiful and inspired melodies that Mendelssohn ever composed. Though the intermediate section works up to an impassioned climax, the peacefulness and serenity of the beginning returns towards the end of the Andante, which is connected to the last movement by a short passage of fifteen bars. The very short Allegretto is again in the key of E Minor and consists of bright and lively passages for the violin, which are handled by Mendelssohn with remarkable clearness and masterful contrapuntal combinations, leading to the last section, the Allegro Molto Vivace, which is one of the happiest expressions of violin technique combined with many sparkling passages, making it not only one of the most difficult works, but one of the great masterpieces of the violin literature.

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INTERVAL



3. (a) Variations

Tartini-Kreisler

Giuseppe Tartini (1692-1772), the great Italian violinist, was a prolific composer, who wrote 18 violin concertos, many sonatas and other works. Owing to a secret marriage and elopement, which threatened his safety, he was obliged to seek shelter at a Franciscan Monastery, where his talent fully

developed during his two years' stay. Tartini's Variations are one of the most characteristic works of his time and have to this day retained all their invigorating freshness and unfading charm, due to the conciseness of its rhythm, making it an exceptionally effective piece.



(b) Chanson Hindoue

Rimsky-Korsakoff-Kreisler

Nicholas Rimsky-Korsakoff (1844-1908) was first destined for the navy, but his great love for music developed during his three years' cruise in foreign waters, so that by 1871 he became professor of composition at the Petrograd Conservatorium. He gained great musical knowledge during his eleven years' work as Inspector of Naval Bands. Rimsky-Korsakoff devoted most of his energy to expressing in music nature in all its beauty and various phases such as the rising of the sun, the charm of a summer night, the gripping cold, the

singing of birds, the rhythm of ocean waves or even the swaying of flowers in an enchanted garden. Most of his operas are based on folk-tales of old Russia and the "Song of India" has become one of the best known of his operatic excerpts. It is sung in the second act of his opera, "Sadko" (1895), by an Indian merchant, describing the charms of his country, the music admirably expressing the glowing colours of the East, the wistfulness and the longing for the unknown, which are so characteristic of the romantic Orient.

(c) Rosamunde Ballet Music

... ..

Schubert-Kreisler

Schubert's (1797-1828) beautiful Ballet Music belongs to several other charming numbers of exceptional lyric sweetness, including three Entr'actes, written in 1823 to a libretto by Mme Wilhelmina Von Chezy. The work unfortunately failed at its first performance and was lost for over forty years

until Sir George Grove and Sir Arthur Sullivan accidentally discovered the score, covered with dust, at the house of a Dr. Schreiner in Vienna, in 1867. Ever since the "Rosamunde" excerpts have been played with great success all over the world, their true Viennese spirit exerting a wistful charm.



(d) Indian Lament

... ..

Dvorak-Kreisler

Anton Dvorak (1841-1904), like many other musicians, owed much to Liszt's generous protection, which enabled him to gain recognition and financial assistance in his own country, Bohemia. His originality, based to a certain extent on national characteristics, his perfection of form, masterful handling of the orchestra and melodic inspiration rapidly developed and in 1892 Dvorak became Director of the National Conservatory of New York, a post which he held for a number of years. The "Indian Lament," as well as his greatest work, the symphony "From the New World," belong to this period, when the charm of Indian

and negro music, with their distinct melodies and rhythm exerted a very powerful impression on his creative faculties. Dvorak presents another instance of an artist of different nationality who brings out before the public the music of another country, and does it more successfully than composers who were born and brought up in it. "Dvorak's 'Indian Lament'" —states Mr. Kreisler —"is the most perfect expression of a voice calling out in the plains, an expressive and moving lament of a dying race, crying out to civilisation under wrongs done, and never failing to create a deep impression."



(e) Caprice Viennois op. 2

- - - -

Kreisler

There are few violin compositions, which possess so much charm and grace as this lovely "Caprice" whose melody is played in double-stops, requiring great stretches of the fingers. The wonderful "glissando" or gliding effect is followed by a plaintive melody of exquisite refinement and pervaded by the old-time grace of pre-war Vienna. The "Caprice Viennois," which is now one of the most

popular compositions before the public was composed partly in Berlin and partly in Switzerland, at a time when the composer, struggling for recognition, was at times in need. Its charm and wistfulness are intermingled with optimism and gaiety, which, as Mr. Kreisler says, "are, after all, the prerogatives of youth."



(f) Tambourin Chinois op. 3

... ..

Kreisler

This delightful composition with its crisp and unceasing animation, suggesting a Chinese dance, played in double-stops at a rapid pace, is followed by a beautiful intermediate section. The "Tambourin Chinois" is a palpable example of the imagination of an artist who creates the atmosphere of a country without having been in it. "Carmen" is another instance of it, for Bizet had never been in Spain, yet created a Spanish atmosphere, which was at first ridiculed by the Span-

iards, yet is now recognised by them as possessing characteristically national rhythms. This points to the fact, that we often see through the eyes of an artist. "I have been only recently in China," said Mr. Kreisler, "and when I played my 'Tambourin' to the Chinese, they acknowledged it as being essentially Chinese." This remarkably clever work has set for many years a new standard for the conception of characteristic Chinese rhythm.

SECOND CONCERT

1. Kreutzer Sonata op. 47 *Ludwig Van Beethoven (1770-1827)*

I. Adagio II. Presto III. Andante Con Variazioni IV. Presto

This favourite Sonata was composed in 1802, in the same year as the Moonlight Sonata and other important works. Beethoven was desperately in love at the time with Giulietta Guicciardi, a young and irresponsible flirt, and he suffered terribly realising his increasing infirmity and precarious financial position, which prevented him from marrying the one he loved so much. Giulietta subsequently married a Count Gallenberg, and later openly boasted of her old love for Beethoven in preference to that of her husband. Beethoven's exceptionally strong nature for once seemed unnerved and he was on the verge of committing suicide, writing the memorable words "Oh Providence grant, that but a single day of real happiness may be mine once again. I have been a stranger to the world of joy for so long. When, oh God, shall I feel joy once more?" This mental anguish is reflected in all the works of the period and of course in this Sonata, which opens with a majestic and imposing introduction. The Presto is of remarkable vigour and boldness, the hymn-like second subject being particularly beautiful, and it speaks for itself. The Andante is full of exquisite tenderness notwithstanding the brilliant

variations, which follow it. The Variations show Beethoven's amazing versatility, who from depicting the lightest grace in one, turns to the greatest depth of sorrow in another, ending with a serenity of the soul, which reaches a state of peaceful rest, after a storm. Not having the time to complete this composition, Beethoven took the delightful Finale belonging to another Sonata (op. 30 No. 1) and sent it to the publisher with the three completed movements, writing later another finale for his earlier work. The last movement is again tumultuous, though with a gay undercurrent to it. The Kreutzer Sonata was first performed by Beethoven himself and Bridgetower (violinist) on a May morning in Vienna in 1803, and derives the name from its dedication to Rudolph Kreutzer, a well-known French violinist of the time, about whom Beethoven wrote to his publisher, "This Kreutzer is a good, amiable man, who during his stay here gave me much pleasure. His unaffectedness and natural manner are more to my taste than that of most virtuosi. As the Sonata is written for a first-class player, the dedication to him is all the more fitting."

2. Concerto in G Minor op. 26 *Max Bruch (1838-1920)*

I. Prelude II. Adagio III. Allegro Energico

Max Bruch, like many other composers, gave a very early indication of his musical talent, when at the age of fourteen he produced his own Symphony in Cologne. After filling many important musical posts, he settled in Bonn in 1873, where he gave up his entire time to composition. His frequent visits to England, where he conducted his own works, made him very popular, so that he eventually accepted the appointment as conductor of the Liverpool Philharmonic Society in 1880. Whilst travelling in Scotland he was very much impressed by Scottish folk songs, which prompted

him to write the popular "Scotch Fantasia" op. 46. Another favourite work of his is the "Kol Nidrei" for violincello and orchestra. The G Minor Concerto is the first and probably the most popular of his three Violin Concertos. Always combining a clearly defined melodic line with a masterly handling of the form, Bruch has lavished on this Concerto beautiful melodies and rich harmonies. This is particularly true of the first movement, which is very fine. The second is equally melodious and the spirited Allegro Energico brings the exhilarating work to a brilliant ending.



I N T E R V A L



3. (a) Londonderry Air *Arr. by Kreisler*

The ancient Londonderry air, "Farewell to Cucullain" has become almost a classic and of all the forms under which it has been presented, this fine arrangement is one of the most interesting. The Londonderry Air is one of the most beautiful folk tunes known, and Mr. Kreisler, who is always

interested in folk melodies of any country, is very fond of his own violin arrangement of it. It seems difficult to extricate oneself from the spell of this entrancing melody, whose longing and beauty never fail to fascinate the hearer.

(b) Rondino on a theme by Beethoven

... ..

Kreisler

This charming little Rondino is one of the daintiest and most graceful melodies Beethoven ever wrote. It is difficult to imagine a greater contrast to Debussy's composition. Beethoven's work suggests the piquancy of old-world elegance and refinement, the leisurely times of powdered hair and brocaded silks, and of dainty minuets,

which constituted the joy and essence of life in the eighteenth century. Mr. Kreisler has extracted this lovely Rondino from lengthy Variations, an unequal work of Beethoven's youth, and put it in a different setting, which greatly enhanced its irresistible beauty.



(c) Midnight Bells

... ..

Heuberger-Kreisler

This light and melodious Viennese air is taken from Heuberger's "The Opera Ball." "This is one of my most favourite melodies," states Mr. Kreisler, "and anyone who hears it will fall under the charm of its wistfulness. It is a midnight love scene from 'The Opera Ball,' pervaded by the romance of youthful love, longing and hopes, the romantic setting of which is enhanced by a wealth

of harmonic invention. This work always wakes in me memories of the past, when I was a great friend of the composer, who died in poverty, without realising the benefit of his numerous works. In playing 'Midnight Bells' I only pay a debt of gratitude for the many interesting and pleasant hours spent in the company of this charming and lovable man."



(d) Humoresque op. 101 No. 7

...

Anton Dvorak (1844-1904)-Kreisler

This beautiful little work by Bohemia's greatest composer, whose masterpiece, the "From the New World" Symphony, based on melodious Indian motives, has been often heard in Sydney, is too well-known to require an introduction. If anything, this "Humoresque" is misnamed, because its humour is of the type that laughs with one eye

and weeps with the other. Its wistful charm and exquisite daintiness have exerted a great impression throughout the world. Mr. Kreisler found the Humoresque in a pile of forgotten music by Dvorak, and brought it out before the public. Ever since it has become tremendously popular.



(e) Two Viennese Waltzes

... ..

Kreisler

Schon Rosmarin

Liebesfreud

The "Schon Rosmarin" is the name of a strongly-scented little Alpine plant, the symbol of healthy Alpine life, and the music expresses the boundless exuberance of joy and pleasure at being amidst the magnificent scenery of the Alps: the invigorating and bracing air and the masses of sweetly-scented flowers.

"The "Liebesfreud," which is amongst the best-known of Mr. Kreisler's works, suggests similar emotions, only in a more Viennese style, in which the dashing spirit of youth and brightness is particularly emphasised.

Many of Mr. Kreisler's compositions and arrangements were written when he was a young man, wishing to create a repertoire for himself, and as he once said, "I wanted to be able to express through my medium, the violin, a great deal of beautiful music that had first to be adapted for the instrument. What I composed or arranged was for my own use, reflected my own musical taste and preferences. It was not till years later that I ever thought of publishing them. I have never written with the commercial idea of making it playable."

THIRD CONCERT

1. Sonata in C Minor op. 45

Edward Grieg (1843-1907)

Allegro Molto ed Appassionato

Romanza . . . Allegro Animato

Richard Nordraak, a very talented Norwegian composer, who died at a very early age, exerted a great influence in fostering Grieg's initial interest in Scandinavian music and according to the latter, "It is through him that I got acquainted with the folk songs of the North and their essence." Grieg's three Sonatas for Violin and Pianoforte are most divergent in character and present striking contrasts. The two later Sonatas are more essentially Northern in character than the first, which is the work of youth and consequently pervaded by brightness and optimism, whereas the other two reflect the rugged natural beauty of the country and its atmosphere.

It was due to an encouraging letter from Liszt, that funds were raised to send Grieg to Rome in 1869, where he met the great master for the first time. The twenty-five-year-old Norwegian composer showed Liszt his first Violin and Piano Sonata, which the latter had never seen or heard. As Grieg refused to perform it, Liszt sat at the piano and played it right through at sight and to quote the composer, "What did Liszt do? He played the whole thing, root and branch, violin and piano. Nay, more, he played fuller and more broadly. The violin got its due right in the middle of the piano part. He was literally all over the piano

at once, without missing a note, and how he did play!"

Both instruments begin the first movement simultaneously in 6/8 time. Beautiful, broad melodies are followed by a soft violin passage on E string to the arpeggio accompaniment of the piano. The pianissimo gradually increases to fortissimo as the melody re-appears on the G string. Towards the end the first motive is repeated, but at a much quicker pace (Presto). After a piano introduction to the second movement (Allegretto Espressivo Alla Romanza), in which the main subject is heard, the violin joins in the 45th bar with a repetition of the beautiful melody. With the change to Allegro Molto, the violin gives out an animated melody with rhythmic staccato notes. The beautiful introductory subject returns with the change to the original four sharps and the movement dies off very softly. The last movement, the Allegro Animato commences with a lively staccato subject on the violin, repeated by the piano, the intermediate section being very broad, beautiful, and characteristically Northern. The recapitulation is followed by a lovely violin melody against broad arpeggios on the piano and the Sonata terminates at a rapid pace.

2. Concerto in D Major op. 35

Peter Tschaikowsky (1840-1893)

Allegro Moderato

Canzonetta

Allegro Vivacissimo

Tschaikowsky's only Violin Concerto, composed during 1878, was originally dedicated to Leopold Auer, the well-known Russian violinist, who later became the teacher of so many celebrities. Its difficulties were considered at the time to be so great, that Auer declined to perform it, and for two years no one offered to play it, until Adolphe Brodsky, a Russian violinist, who later settled in England, gave its first performance in Vienna, on December 4th, 1881, when Hanslick, the great critic wrote "The Finale suggests the brutal, deplorable merriment of a Russian holiday carousal, savage, vulgar faces, and coarse oaths." Tschaikowsky, who was exceptionally sensitive, could never forgive the unjust criticism and remembered it to his death. Ever since this beautiful Concerto has become a great favourite all over the world, but audiences seldom realise the tremendous technical difficulties which pervade the work, except the short middle movement, consisting of a dreamy and melodious Canzonetta. Originally the slow movement was a meditation, which Tschaikowsky, not thinking worthy of its place, included later in his three violin pieces known under the name "Souvenir d' un Lieu Cher."

Tschaikowsky's Concerto is one of the most popular of violin compositions, and quite de-

servedly so, because it is written with a tremendous grasp of the possibilities of the instrument. The first movement possesses beautiful melodies, followed by Arabesques and embellishments. Mr. Kreisler has thoroughly revised this Concerto, by somewhat altering its form to make it more concise. Thus, using part of Tschaikowsky's original Cadenza, he carries it to a greater length and joins it directly to the repetition of the second subject, bringing the movement to a speedy and highly effective ending. The Canzonetta showing Tschaikowsky in an elegiac mood, has become a favourite solo number with many violinists. Also here Mr. Kreisler has made a slight deviation by providing an ending, which originally merged into the Allegro. The last movement is in the form of a wild Russian dance, the second subject taking the form of a trepak. Mr. Kreisler has revised its loose ends by binding them more closely together and providing a more concise termination. This wonderful Concerto has always been reputed to be suffering from great length, where evidently the imagination of the composer had spent itself. Mr. Kreisler's aim was to preserve the beautiful parts, eliminating those not quite so worthy of the great composer.

INTERVAL

3. (a) Negro Spiritual Melody

.. .. Dvorak-Kreisler

(from New World Symphony,

Anton Dvorak (1841-1904), the great Bohemian composer, whose initial success and recognition were due to Franz Liszt's influence, accepted the appointment of Director of the National Conservatory of Music in New York in 1892. It was during his stay in America that he became greatly interested in the quaint Indian and Negro music, which he used extensively in his masterpiece, the Symphony "From the New World." Mr. Kreisler's arrangement is based on a Negro melody from the Largo of Dvorak's great Symphony. Having a passionate liking for the folk tunes of all countries and all people, he took this characteristic

Negro melody from its proper surroundings and arranged it for the violin. "This is a characteristic example," remarked Mr. Kreisler, when discussing the work, "of the ecclesiastic spirit of the wild Negro of the United States, who is only brought to civilisation by the strain of his religious fervour. Even in these aspirations to eternity, there is an undercurrent of passionate appeal back to life. It is typical of the semi-savage, who can soar to the greatest heights of religious fervour and cannot evade the peculiar spirit of passionate appeal for salvation."

(b) La Fille Aux Cheveux De Lin

.. .. Debussy-Hartmann

Claude Debussy's (1868-1918) beautiful and imaginative prelude "La Fille Aux Cheveux de Lin" ("The Girl with the Flaxen Hair"), well-known as a piano composition, is pervaded, like most of his music, by an atmosphere of languid and dreamy vagueness, and mystery, exerting a fascination by the modern and exceedingly fine harmonic efforts and its distinct and delicate tonal colouring. It is unrivalled for its exotic character shrouded in

elusive mystery and makes it very difficult for the artist to grasp the full meaning and convey it to the audience. Mr. Kreisler is of the opinion that "La Fille Aux Cheveux de Lin" is one of the most difficult works to interpret satisfactorily, and he quotes Debussy's words, "I realise that my music is very delicate and it takes therefore the soul at its softest fluttering to catch these violet rays of emotion."

(c) Waltz op. 39 No. 15 in A Major

.. .. Brahms-Bochstein

It was Joseph Joachim, the great Hungarian violinist, who sent Brahms (1833-1897), who was then barely twenty years of age, with a letter of introduction to Schumann in 1853. The great composer, glancing at the young man's compositions, recognised at once his exceptional talent, and wrote to Joachim the single line: "This is he, who had

to come." The A Major Waltz is transcribed for the violin from the "Love-Waltzes," originally written for four voices and piano. Its expression of pure love and delight of youth, with a strong undercurrent of human sadness, despite its outward gaiety, is typical of Brahms.

(d) Pale Moon (Indian Ballad)

.. .. Logan-Kreisler

The "Pale Moon" is an arrangement of an Indian love song by an American composer, Logan. The masterly violin arrangement removes it from the domain of mere primitive music played on a flute by an Indian in a spruce or tamarack

forest, but fully preserves its somewhat weird beauty. The work opens with a cadenza with trills, followed by a wistful melody and wonderful double-stop passages towards the end. Mr. Kreisler has greatly elaborated the simple original.

(e) Spanish Serenade

.. .. Chaminade-Kreisler

Cecily Chaminade began to compose when she was barely eight years old and her active concert career commenced at the age of eighteen. She has written a number of works which are permeated by melodic inspiration and considerable charm. Her big works include "Les Amazones," a symphony for orchestra and chorus, several orches-

tral Suites, and many smaller works, amongst which the Spanish Serenade stands out prominently owing to the charm of its characteristic Spanish melody. The entire melody is repeated in harmonics, or double-stops, which is a very difficult undertaking, as the music is very sprightly.

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- Chanson Arabe ("Scheherazade"), with piano
Rimsky-Korsakof
- DA 265 Chant Sans paroles, Op. 2 No. 3, with piano
Tchaikovsky
- Souvenir, with piano Drdla
- DA 262 Gavotte, E Major, with piano Bach
- Hungarian Dance in G Minor, with piano
Brahms-Jauchim

- DA 284 Pale Moon, with piano Logan-Kreisler
- Toy Soldiers March, with piano Kreisler
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- Wienerisch (Viennese Waltz), with piano Godovsky
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- Berceuse, with piano Townsend
- DA 280 Danza española, with piano ... Granados-Kreisler
- Serenade Espagnole, with piano Chamade
- DB 319 Meditation ("Thais"), with piano Massenet
- Indian Lament (Canzonetta indienne), with
piano Dvorak-Kreisler
- DA 277 Polichinelle Serenade Kreisler
- Schon Rosmarin, with piano Kreisler



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