

MASONIC HALL

1623 AVENUE ROAD

EJAS SEASON 1941-1942 CONCERT
Masonic Hall 1623, AVENUE ROAD



FERDINAND ADLER
VIOLINIST

THIRD CONCERT
SATURDAY
NOV. 15th 9 p.m.



MAESTRO
HENRY MARGOLINSKI
PIANIST

**VIOLIN
RECITAL**

Greinger
ARTISTIC PHOTOGRAPHER
60 HAWKINS ROAD

EJAS Season 1941-1942. Third Concert
Saturday November 15th 9 p.m.

VIOLIN - RECITAL

Ferdinand
Henry

ADLER
MARGOLINSKI

Violin
Piano

The style exposed by Corelli, reached far outside Italy, his native country giving example and influencing many other composers amongst others notably the young G. F. Haendel.

Sonata 9 op. 47 L. van Beethoven (1770-1827)

This work was dedicated by Beethoven to the famous French violinist *Rodolphe Kreutzer*. The Vienna classicism personified by Hayd, Mozart and Beethoven not only partly accepted the Italian style of the sonata, but also developed it. It was notably Mozart who in his violin sonatas clearly leaned towards certain Italian models.

It was different with Beethoven. Although it can not be doubted that for his first sonatas inward and outward connections can be traced to his predecessors, this fact alone is not decisive for the disposition and the structure of his music.

Already in his early sonatas for violin and cello a mood of elementary power in the musical diction, with the grandeur of its structure and the refinement of expressive thoughts, leave far behind everything that came into existence before. They present themselves to us, magnificently designed and attractive in every detail.

What we esteem to day as grand, the audacious buoyancy, the wealth of thought, the greatness of conception in the form, the rythmical and differentiated style, that was considered at Beethoven's time as "learned" and "far-fetched". It is the decisive about Beethoven, that all his important creations, receive their impetus from a poetical idea, and from positive poetical thoughts and moods. He himself confesses "to have made poetry or as it is termed, to have composed."

With Compliments

of

ROBINSON

PIANO CO.

276 Kiangse Road

Phone 10868

Ferdinand ADLER Violin
Henry MARGOLINSKI Piano

PROGRAMME

1) A. CORELLI—LEONARD:

La Follia (Variations)

2) L. v. BEETHOVEN

Sonata 9 op. 47 for violin and piano

(Kreutzer-Sonata)

Adagio sostenuto, presto—Andante con variazioni—

Finale, presto.

INTERVAL

3) P. I. TSCHAIKOWSKI

Concerto in D major, op. 35

Allegro moderato—Canzonetta, andante—Finale, allegro
vivacissimo.

Concert Grand—Piano by BOBINSON

ANALYTICAL NOTES

by

Dr. A. Dreifuss

La Follia

Arcangelo Corelli (1653-1713)

This composer is the creator of sonatas and concertos in their proper form for the violin. His works unite for the first time the manifold tendencies within the sonata-compositions into a balance of style remaining a model for a long time.

Besides his 12 "Concerti grossi" Corelli has left behind only compositions for violin. His mostly played 6 big sonatas, grow out of a complex of expression, rythm, tempo, mode and abundance of different contrasts, divided into each of the five movements. In his suite-like other sonatas Corelli prefers the use of the then dominant form of dance music (Allemandes, Correntes, Giges, Sarabandes and Gavottes).

His composition "*La Follia*" presents an exceptional position by the variations about a Spanish-Portugese theme, which since the early 17th century has found a multitude of transcriptions, inducing also later composer to contribute with special candenzas to this work, such as the candenza by the French violinist *Hubert Leonard* (1819-1890).

The classical form of the Corellian style is founded on the perfect balance of artistical and technical factors, as he creates each detail out of the mentality of the instrument, avoiding superficialness and virtousity. Intrinsically the slow movements—the allegro movements show flowing yet moderate temperament.