

ALEXANDER SCHNEIDER

Violin

RALPH KIRKPATRICK

Harpsichord

NEIGHBORS OF WOODCRAFT HALL

Monday, August 7

Wednesday, August 9, 1944

MANAGEMENT: SUSIE PIPES

# PROGRAM

MONDAY, AUGUST 7

I

Sonata in A major . . . . . *G. F. Handel*  
(1685-1759)

Andante  
Allegro  
Adagio  
Allegro

II

Sonata IV in C minor . . . . . *J. S. Bach*  
(1685-1750)

Siciliano: Largo  
Allegro  
Adagio  
Allegro

III

Ritratto dell'Amore . . . . . *Francois Couperin*  
(1668-1733)

Le Charme  
L'Enjouement  
Les Graces, Courante françoise  
Le je-ne-sçay-quoy  
La Vivacité  
La Noble Fierce, Sarabande  
La Douceur  
L'et Coetera, ou Menuets

INTERMISSION

IV

Sonata in G minor ("The Devil's Trill") . . . . . *Giuseppe Tartini*  
(1692-1770)

Larghetto affectuoso  
Tempo giusto  
Sogni dell'autore and Trillo del diavolo al pié del letto

V

Three Lessons . . . . . *Domenico Scarlatti*  
(1685-1757)

VI

Sonata in A major (K. 526) . . . . . *W. A. Mozart*  
(1756-1791)

Allegro molto  
Andante  
Presto

WEDNESDAY, AUGUST 9

I

Sonata in A major (K. 305) . . . . . *W. A. Mozart*  
(1756-1791)

Allegro molto  
Tema con Variazioni

II

Sonata I in B minor . . . . . *J. S. Bach*  
(1685-1750)

Adagio  
Allegro  
Andante  
Allegro

III

Sonata in F major (K. 376) . . . . . *W. A. Mozart*  
(1756-1791)

Allegro  
Andante  
Rondo Allegretto grazioso

INTERMISSION

IV

Sonata III in E major . . . . . *J. S. Bach*  
(1685-1750)

Adagio  
Allegro  
Adagio ma non tanto  
Allegro

V

Sonata in D major (K. 306) . . . . . *W. A. Mozart*  
(1756-1791)

Allegro con spirito  
Andante cantabile  
Allegretto

For numbers on these programs, inquire at Music Room, Public Library.

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**ALEXANDER SCHNEIDER, Violin**  
**RALPH KIRKPATRICK, Harpsichord**

1944

**Alexander Schneider** became known to concert goers all over the world as second violinist of the Budapest String Quartet. He was born in Vilna, Russia in 1908, and began to play the violin when he was five years old. When he was ten he entered the Vilna conservatory, and at sixteen he went to the Frankfort conservatory to study with Adolph Rebner. At nineteen, he was the concertmaster of the Symphony Orchestra in Frankfort, subsequently holding the same post in Saarbrücken and in Hamburg. During this time his own quartet played extensively in Germany. From 1932 to 1944 he was second violinist of the Budapest Quartet, which toured Europe, North Africa, the East Indies, Australia and America, with a success as yet unequalled by any chamber music organization.

**Ralph Kirkpatrick**, the distinguished American harpsichordist, was born in 1914. He began his musical studies at the age of six, graduated from Harvard in 1931, and was sent abroad for further study. In Paris he worked with Boulanger and Landowska; in England with Dolmetsch; and in Berlin with Ramin and Tiessen. He had begun to play the harpsichord while still a student in college, and it was then that he gave his first harpsichord performances. He made his first European appearances in 1933 and returned to the United States in the same year. In 1936 he was awarded a Guggenheim fellowship for research in 17th and 18th century chamber music, and since 1940 he has held a visiting lectureship at Yale. Since 1933 he has performed extensively in recitals and with major orchestras, and is considered in this country the outstanding authority on the music of the 17th and 18th centuries. From 1938 to 1942, at Williamsburg, Virginia, a series of festivals of 18th century chamber music took place under Mr. Kirkpatrick's direction.

## **Ralph Kirkpatrick - Alexander Schneider**

first met when the Budapest Quartet played at Williamsburg in the autumn of 1941. Mr. Schneider was so fascinated by Mr. Kirkpatrick's playing that he proposed that they meet in New York to play some sonatas. Mr. Kirkpatrick claims that it was he who was so fascinated by Mr. Schneider's playing that *he* proposed the meeting, but at any rate, they found such pleasure in playing together, that they arranged for several weeks of intensive work during the following summer. Mrs. Elizabeth Sprague Coolidge heard a rehearsal and was so much impressed by the combination that she immediately engaged them for two concerts at Harvard. Mr. Schneider's commitments with the Quartet prevented further public performances with Mr. Kirkpatrick, but they continued to work together for their own satisfaction and for that of their friends who were privileged to attend rehearsals. Almost immediately on Mr. Schneider's resignation from the Budapest Quartet, they were engaged by the Coolidge Foundation of the Library of Congress for a transcontinental tour in July and August, 1944, and they are due to fill many engagements in New York and other major cities during the next winter season.

These forthcoming appearances by Mr. Schneider and Mr. Kirkpatrick will make available to the public some of the finest chamber music of the eighteenth century, hitherto rarely heard in its original form. Their repertoire includes the complete works of Bach for violin and harpsichord, especially the famous six sonatas with obligato harpsichord parts, so seldom heard as they were originally written, and many sonatas of Mozart, especially those composed during the infancy of the piano, and for which the harpsichord was used in Mozart's time. In addition, Mr. Schneider and Mr. Kirkpatrick have restored to their original brilliance many well known violin pieces of Handel, Corelli, Tartini, Couperin and their contemporaries. In November, 1944, Schneider and Kirkpatrick will present, first in New York, their complete cycle of nine Mozart and six Bach sonatas.

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