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A Graduate Recital Report

Judith Lynn Gailey
Utah State University

A GRADUATE RECITAL REPORT

by

Judith Lynn Gailey

Report of a recital performed in partial fulfillment
of the requirements for the degree

of

MASTER OF MUSIC

in

Music Education

UTAH STATE UNIVERSITY
Logan, Utah

1970

ACKNOWLEDGEMENTS

The preparation and performance of this recital was possible only with the help of many people. For the inspiration and guidance of teachers, family and friends I express sincere appreciation. To committee members, Dr. Max F. Dalby, Dr. Charles O. Ryan, and Dr. Alvin Wardle I wish to offer thanks for their special interest in me and in this project. For their teaching and understanding I am indebted to Ralph Hersch, Barbara Miller and Ralph Matesky. I appreciate the time and effort given so willingly by my accompanist, Louise Salisbury. Her support in rehearsal and performance was most helpful.

Judith Lynn Gailey

TABLE OF CONTENTS

INTRODUCTION 1

The Concerto 1

The Suite 3

RECITAL PROGRAM 6

PROGRAM NOTES 7

George Frederich Handel 7

Concerto in B Minor 9

Johann Sebastian Bach 10

Suite No. 2 in D Minor 13

Ernest Bloch 17

Suite Hébraique 18

SUMMARY 21

LITERATURE CITED 23

APPENDIX 24

VITA 26

INTRODUCTION

The graduate recital provided an opportunity to reach a new level of performance, a deeper understanding and appreciation of the arts, and a wider knowledge of all aspects affecting one's proficiency as a musician and teacher.

The literature was selected to be representative of the various styles and periods and to feature the special characteristics of the solo instrument. The program for this recital was chosen and approved according to the established tradition of the department of music.

The study and preparation necessary for the performance of these works provided a valuable learning experience that constitutes the most important part of this project. The understanding that any challenge in performance ultimately leads back to a basic mechanical problem has developed an awareness of the importance of fundamentals. Hopefully, the results of this deeper insight will be seen in both teaching and performance.

To more fully understand the musical content of the works performed it was important to review the circumstances and the genius that produced these works, and to consider their place in music literature and history.

The Concerto

The concerto, as a concert piece for solo instrument, has been used by almost every important composer of instrumental music. It

developed out of the original church concerto dating back to the sixteenth century. This initial type of composition was one in which several performers made a group effort to entertain an audience. The trio sonata was a further step in the development of the form and expanded the structure to a three part composition, usually played by three solo instruments and harpsichord. Before the trio sonata changed into the classical trio, two types had become established; the church sonata (sonata da chiesa), which led to the development of the sonata, and the chamber sonata (sonata de camera), under which name the suite was cultivated.[1] By the end of the seventeenth century the term "concerto" was used by Torelli and other Italian writers to describe the type of composition that featured a small group of solo strings in conversation with a full complement of strings plus harpsichord. The concertino, or solo group, of this early concerto grosso usually consisted of the same ensemble which made up the trio sonata.[2] The concerto for a single soloist was the latest style to be developed, the first examples appearing at the very beginning of the eighteenth century.

Just as the sonata has grown out of the suite, so the concerto developed from the sonata, with the movements becoming larger in form and more complex. When the sonata and the symphony had

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[1] Willi Apel, Harvard Dictionary of Music and Musicians (Boston, Massachusetts: Harvard University Press, 1958), p. 763.

[2] Ibid., 175.

acquired their standard form, toward the end of the eighteenth century, the concerto adopted the same general plan of a serious first movement in sonata form, a slower lyrical middle movement, and a lively last movement in rondo form.[3] At the same time it became traditional to alternate passages between the solo instrument accompanied and the orchestra alone. The concerto, as we know it today, follows this general pattern. However, through further development the orchestral part has taken on greater importance, oftentimes equal to that of the solo instrument.

The Suite

Music written originally for dance but performed in concert is properly called a suite. These elementary dance forms, which had earlier accompanied the actual performances of dancers, were taken by composers of learning and genius and developed to a level far beyond the point of their origin and then arranged with best effect to provide pleasing contrasts of tempo and time.[4]

The various dances that make the suite come from different parts of the world and from different levels of society. The four basic dances are the Allemande, which is a German dance with a flowing yet rhythmic motion; the Courante, which is of two types--either Italian, in quick triple time with continuous running figures,

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[3]Percy A. Scholes, The Oxford Companion to Music (New York: Oxford University Press, 1943), p. 214.

[4]Eli Siegmeister, The Music Lover's Handbook (New York: William Morrow and Company, 1943), p. 143.

or the French, a reserved style that often shifts meters from $\frac{3}{2}$ to $\frac{6}{4}$; the grave Sarabande, which is an old Spanish dance; and the Gigue, a lively British dance, commonly with a long-short rhythm that adds contrast to the movements that have gone before.[5] These dance movements are in binary form, either symmetrical (of equal length) or asymmetrical (with the second section expanded).

The standard scheme of a Baroque suite is A C S O G (Allemande, Courante, Sarabande, optional, Gigue) with the optional dance being chosen from among the Minuet, Bourree, Gavotte, Passapied, Polonaise, Rigaudon, Anglaise, and the Air. These five contrasting movements are typically preceded by a Prelude, which is written in a free style without repeats. Stylistically, the optional dance forms a marked contrast to the others, usually being simpler in musical content and style and retaining the character of actual dance music. The reason for this is that the Allemande, Courante, Sarabande, and Gigue are much older types and at the time they became the accepted basic elements of the suite, in about 1650, they had already lost their dance connotation and had become idealized types, weaker in rhythm and more elaborate in texture and style.[6]

The divergence of the suite from the sonata form was gradual, with the sonata movements constantly increasing in complexity and the movements of the suite remaining almost stationary. In the

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[5] Ibid.

[6] Apel, p. 716.

suite the subject does not stand out but is a simple presentation of the characteristic motion and rhythm of the movement. There is no contrasting subject and no recapitulation, the only repetition being that of complete sections.[7]

Composers of the twentieth century have used the suite in a modified form not closely related to the Baroque suite. They have grouped pieces together 1) according to the principle of musical affinity or contrast; 2) to meet a descriptive, personal preference; or 3) as old music arranged or orchestrated for modern use.[8] The widespread modern use of the term "suite" allows freedom not possible in the sonata or symphony, yet indicates more definiteness than the design of the symphonic poem.

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[7]Eric Blom (ed.), Grove's Dictionary of Music and Musicians, VIII (New York: St. Martin's Press, 1955), p. 167.

[8]Ibid., I, 171.

RECITAL PROGRAM

Utah State University Department of Music

presents a

Graduate Recital

Thursday, July 30, 1970 4:00 p.m.

Chase Fine Arts Center Instrumental Rehearsal Hall

JUDITH LYNN GAILEY, VIOLIST

Louise Salisbury, Accompanist

Concerto in B Minor - - - - - - - - - - - - - - - Handel
for viola and piano

Allegro Moderato
Andante ma non Troppo
Allegro Molto

Suite No. 2 in D Minor - - - - - - - - - - - - - - - Bach
(originally for unaccompanied 'cello)

Prelude
Allemande
Courante
Sarabande
Menuetto I
Menuetto II
Gigue

I N T E R M I S S I O N

Suite Hébraique - - - - - - - - - - - - - - - - - - Ellcch
for viola and piano

Rapsodie
Processional
Affirmation

PROGRAM NOTES

George Frederich Handel
(1685-1759)

Handel was recognized by his contemporaries not only as a great musician, but also as a great personality. The achievements of his life were divided among his business enterprises, his conflicts with the aristocracy, and his music. When we consider that most of his great music was written at the same time he was deeply involved in these other interests it becomes apparent why he is often thought of as one of the most outstanding personalities in music history.[9]

It took a tranquil spirit for Handel to separate himself from a hectic life and create with inspiration when apparently his entire world had just crumbled, which it did again and again. But each time he returned to reclaim his position and rebuild it more strongly than before.[10] It took courage for him to become a musician in the first place, for his was not a musical family and he was eighteen before he could pursue music without interference.

Even though Handel far surpassed many of his contemporaries, according to Ewen, he made no effort to advance the art. He simply

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[9]Rupert Hughes (ed.), Music Lover's Encyclopedia (New York: Doubleday, Doran and Company, Inc., 1912), p. 475.

[10]Milton Cross and David Ewen, The Milton Cross New Encyclopedia of the Great Composers and Their Music, I (New York: Doubleday and Company, Inc., 1969), p. 423.

took the forms he found and added to them all the beauty and solidity he could produce. His aim was to attract his own public with the best possible art he could give them within the bounds of the methods and formulas already existing.

Handel's greatness and historical significance lie in two achievements: his contribution to late Baroque literature, and his anticipation of the elements of the new style of the mid-eighteenth century. He was a master, not only in choral music, but in all fields of the basic principle of contrast, and his emphasis on melody and harmony links him with the progressive movements of his time.[11]

Ewen suggests that the boldness characteristic of Handel's life was also evident in his work, but what was coarse in his nature was held in check by a spiritual simplicity. No one has any suspicion of the nervous tension or superhuman determination which he must have needed in order to sustain this tranquility.

For many years, probably since it was first published in 1924, there has been much controversey as to the origin of the Concerto in B Minor. According to research done by Lichtenwanger at the Library of Congress, "the verdict is clear even though it cannot be documented: the concerto is not by Handel and almost certainly is the work of Henri Casadesus."[12] Presumably, Casadesus discovered the melody and a sketchy figured bass and prepared the work as part of a series to be published under the name of his Société des instruments anciens.

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[11]Donald Jay Grout, A History of Western Music (New York: W. W. Norton and Company, Inc., 1964), p. 281.

[12]See Appendix.

Concerto in B Minor

The first movement, marked Allegro Moderato, begins with a six bar introduction (B minor) repeated exactly by the viola when it enters in a strong, aggressive manner. This statement is answered by a quiet, light phrase which is soon returned to the initial mood, but somewhat subdued. A series of modulating arpeggios and scale passages carries the key center to the dominant (F♯ minor) where the second theme is announced and developed. A six bar interlude sets the style as in the beginning, but in the relative major (D major), for a brief development before the opening theme is abruptly returned and the first twenty-eight bars are restated. The coda, which is a repetition of the second theme, this time in the tonic (B minor) and an exact repeat of the opening theme by both the viola accompanied and the piano alone, returns the mood to the original bold style and end with a feeling of having made a profound and significant statement.

The slow, lyrical second movement, marked Andante ma non troppo, is also in B minor and is a pleasant contrast to balance the lively mood of the other two movements. It begins with a six bar phrase and is extended by another nine bars before the first idea is repeated. A nine bar interlude allows the reflective mood of the first section to carry over while it prepares for the second theme in the dominant (F♯ minor). This fifteen bar section builds steadily to a climax in the high register and then continues to modulate to the sub-dominant (E minor) and within the next ten bars the tension is

released. The repetition of the previous nine bar interlude, this time in E minor, sets the mood for the return of the original theme in B minor and a quiet, meditative close.

The third movement, Allegro Molto, is in the typical rondo style with a lively triple meter. However, the form is similar to the first movement with two principle themes and their brief developments going through a modulation to the dominant and a return to B minor before the first ninety-two bars are restated, with minor variations. The coda begins very quietly and builds rapidly in the final eight bars to a solid, quick climax.

Johann Sebastian Bach
(1685-1750)

While Bach invented no new forms and created no new styles, his contribution to the traditional forms and styles is defined by Ewen as an emotional expressiveness, a noble and majestic concept, and a sense of spaciousness, all of which were unique. For the most part his demeanor was one of great dignity, which was at once generous in warmth and vitality and reserved in sentiment. The wide range of his creative moods dispels the idea, still somewhat prevalent, that he was a personality of cold, mathematical precision.

Bach brought to consummation all the forms of the late Baroque era, except the opera, which was too superficial to appeal to his deep and true artistic nature. His distinctive achievement was to present the final shape of polyphony, which he demonstrated in its

perfection in the cantata, oratorio and motet.[13] However, he was working with an artistic idiom already passing out of date. Being spiritually and artistically rooted in tradition was his great source of strength and it was also decisive in determining his place in relation to contemporary music. By the time Bach has reached the peak of Baroque composition a new generation was seeking a different sound, more simple, graceful, natural. He made no attempt to bridge the gap between the old and new concepts, though he showed his ability to master the new language.[14] He chose to isolate himself with his self-imposed tasks and it was for this reason that nearly a century passed before another generation was more ready to understand and appreciate him.

To estimate Bach's true magnitude it is necessary to look at his influence on composers of the nineteenth century. Every significant composer since Mendelssohn has studied Bach, not as a pedantic teacher, but as one who impels him to reach for the truest and clearest expression and to achieve an impressiveness, not by the variety of techniques employed, but by the message in his music.[15] Grout suggests that the central position Bach has in the history of music will be better understood if we realize 1) that he

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[13] Blom, I, 167.

[14] Karl Geiringer, The Bach Family (New York: Oxford University Press, 1954), p. 297.

[15] Albert Schweitzer, J. S. Bach, I (New York: Macmillan Company, 1950), p. 261.

absorbed into his music the multiplicity of styles and forms current in the early eighteenth century and developed in each one previously unsuspected potential, and 2) that in his music the opposing principles of harmony and counterpoint, melody and polyphony are maintained in a tense, but satisfying balance found in the work of no other composer.

> "The continuing vitality of his music is not, of course, due to its historical significance as a summation of the late Baroque, but to the qualities of the music itself; the concentrated and individual themes, the copious musical invention, the balance between harmonic and contrapuntal forces, the strength of rhythm, the clarity of form, the grandeur of proportion, the imaginitive use of pictorial and symbolic figures, the intensity of expression always controlled by a ruling architectural idea, and the technical perfection of every detail."[16]

In a general way the style of organ music greatly influenced Bach's whole life work, as did the Italian violin music. The style that makes Bach unique was actually a fusion of the Italian and German characteristics. From studying the old Italian masters Bach learned the value of a concise theme, to clarify and tighten the harmonic scheme, and to develop his subjects with a continuous rhythmic flow. These qualities, added to his traditional German background in organ music and combined with his prolific imagination and profound mastery of contrapuntal technique, produced the style we typically ascribe to Bach.[17]

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[16] Grout, p. 225.

[17] Ibid., 262.

In his own appraisal of the success of his life Bach said simply, "I work hard."[18] This evaluation was his modest perception of himself. He never considered that he was anything more than an industrious artisan doing his best. What he learned was not by professional guidance but by hearing, absorbing, copying, transcribing, imitating and continually experimenting. His hunger to learn was insatiable. When we see this unequaled musical ability set against a limited cultural background we realize how little we know of musical genius and how it is developed.[19]

Schweitzer was impressed with the modesty apparent in Bach's attitude and in his relationship with his contemporaries. He fought for his everyday life, but not for the recognition of his art or his works. In this respect he was quite different from what we usually understand of an artist. For him art was religion, and so he had no concern with the world or with worldly success.

Suite No. 2 in D Minor for Viola

The different historical origins of the various dances led to the existence of contrasting styles of the same dance form. Like other composers of the time, Bach was concerned with giving the dances ever new rhythmic life, thereby demonstrating what could still be achieved within the bounds of accepted tradition.

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[18] Cross and Ewen, p. 16.

[19] Ibid.

At the time Bach wrote the Six Suites, usually played on the 'cello, the variety in sizes of string instruments was almost unlimited. One of these, the viola pomposa, was invented by Bach himself in 1720 especially for the last in the set of suites.[20] His motivation for this instrument was his interest in writing passages that would lie in the higher register of the 'cello, and the lack of skilled 'cellists. The instrument is believed to be of the viola rather than the 'cello family, since the manuscript known (there is no original autograph) is written in the C clef.[21]

Although the polyphonic treatment of violin music had been used in Italy and Germany before Bach's time no other works had challenged the writer or performer as his did. The solo instrument is used not so much as a melody instrument, but as a carrier of the harmonic and polyphonic expression. Bach took on the almost impossible task of writing four part figures and complicated harmonic successions for a single, unaccompanied string instrument with all its technical limitations.[22] He did this by making great demands on the ability of the player and at the same time taxing the imagination and perception of the listener. Although the performer could never play more than two notes simultaneously, Bach expected

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[20] J. S. Fuller Maitland, The Oxford History of Music, IV (London: Oxford University Press, 1931), p. 123.

[21] J. S. Bach, Six Suites, ed. by Diran Alexanian (Paris: Editions Francis Salabert, 1922), p. XXXX.

[22] Geiringer, p. 279.

an arpeggio or a succession of notes to be understood as a harmonic unit.[23] Schweitzer notes that, basically, Bach conceived everything for an ideal instrument that had all the keyboard instrument's possibilities of polyphonic playing and all the bowed instrument's characteristics for phrasing. This is how he was able to write polyphonically for a single unaccompanied instrument.

Chord playing in the unaccompanied violin works is used to a greater extent than in the 'cello suites. This is explained by the fact that the Germans played the "big violin" with a non-relaxable bow.[24] The deep register, the large dimensions and the thickness of the strings were undoubtedly additional factors in the style used in the 'cello works. The style of music presented in the 'cello suites was abandoned after Bach's death, and since it was a form not fully developed before his time there are no comparable works of other composers for solo string instruments.[25]

The Second Suite is in D minor and gives the impression of a personal, reflective nature. The Prelude is melodic in character as the free pattern builds steadily to a climax on the dominant, then digresses to a diminished chord and comes to a broad conclu-

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[23] Ibid., 280.

[24] Schweitzer, p. 393.

[25] Louis C. Elson (ed.), Famous Composers and Their Works, I, (Boston, Massachusetts: J. B. Millet Company, 1900), p. 189.

sion. There is emphasis on the second beat of the bar, sometimes achieved by a longer note, sometimes made the peak of a melodic line. The Allemande has the customary division in two sections and continues the same note of calm but slightly animated reflection. Chords, used sparingly, create the feeling of several voices by passing the theme from one voice to another. The Courante, in a smooth flowing Italian style, demonstrates Bach's imaginative power in creating a great variety of figures which combine to form a constant flow of the melodic line. The general direction of the second half is the same as the first, but hardly a single figure is repeated exactly. The Sarabande is the emotional center on which the more active movements are balanced. There is a delightful use of melody as it is intermixed with broken chords, suggesting the harmonic support, which in fact is not there. The Menuetto I has a more elegant style than most minuets, relating it to the court dances. However, it is consistent with the generally dark color of the whole suite. Menuetto II is the only section of the whole suite written in a major key. The gentle leaps and scale passages in D major provide a welcome contrast. The Gigue, with characteristic articulation and phrasing, is a more powerful movement than the original dance form, with some interesting shifts in key center and some two part writing.

Ernest Bloch
(1880-1959)

Bloch is recognized as one of our most distinguished American composers, although he was born and educated abroad and many of his most important works were written before he came to this country. It was while he was in America that he became internationally known and it was here that he chose to become a citizen.

Bloch developed his personal style through a conscious response to his heritage. In his own words,

> "It is the Jewish soul that interests me, the complex glowing agitated soul that I feel vibrating throughout the Bible; the freshness and ingenuousness of the Patriarchs, the violence of the books of the Prophets, the Jew's savage love of justice, the despair of Ecclesiastes, the sorrow and immensity of the Book of Job, the sensuality of the Song of Songs. It is all this that I strive to hear in myself and to translate in my music--the sacred emotion of the race that slumbers deep in our soul."[26]

As a nationalist composer Bloch faced a special problem because there was nothing he could use as source material, since the folk music of the Jews was permeated with the idioms of the countries where they had lived. The one authentic image was the cantellation of the synagogue and it was this monophonic chant which had remained free from the influence of the wanderings of the Jews that gave Bloch the point of departure he sought. His goal was to create a convincing poetic image, musically, rather than to quote

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[26] Joseph Machlis, Introduction to Contemporary Music (New York: W. W. Norton and Company, 1961), p. 262.

from actual folk melodies.[27] He rejected the obvious use of national elements and preferred the kind of nationalism that comes from the artist's unconscious coloring of his whole outlook on life as it binds him to his spiritual heritage.

Bloch's works stand as a bridge between the nineteenth century romanticism of Lizst and Strauss and the modern music of Stravinsky, Schoenberg and Bartok. His music is in essence simple and straightforward in spite of its seeming complexity and it is this simplicity that makes it stand out among the works of present day composers.

Suite Hébraique

Bloch's chamber music has great significance in the music of today. His originality is such that his style seems to have little relationship to the era just before his or to that of other contemporary composers. It is characterized by a conscious Hebraic quality closely tied to a bold directness and passion. This is the language of his race and very different from the assumed Orientalism so often found in modern music. In his passion and boldness can be traced the influence of his intimate study of Beethoven. Even as Beethoven's strong individuality and intense feeling repelled some of his listeners, so does the challenging quality of some of Bloch's music have an alienating effect, at first, on some people, though they often find eventually that they cannot remain indifferent to its

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[27] Ibid., 264.

unique characteristics.[28]

The strongest impression his music makes is one of sincerity. His effects, though dramatic and original, never give the impression of having been made for their own sake, but are always essential to the deeply felt meaning of his ideas.[29] The moods he creates vary widely to match his subject matter: passion, intensity, sensitivity, melancholy, serenity, agitation, turbulence, conflict, repose, peace, anguish, despair, or reflection.

This suite for viola and orchestra, one of his last works, was written in 1951. It has the distinction, so rare in viola literature, of having been transcribed for violin. The titles of the movements are descriptive of the mood in each section: Rapsodie, Processional, Affirmation.

Bloch was not restricted by the traditional systems of harmony or rhythm. He was concerned with what he wanted his music to express, not with any preconceived notions of how a composer should write.[30] Thus, his music is difficult to analyze in the formal pattern used in more conventional works. The characteristic elements of his style are: rhapsodic passages, rhythmic irregularity, ornamental recitative, improvisation, repetition and fragmenting of

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[28]Walter Willson Cobbett (ed.), Cobbett's Cyclopedic Survey of Chamber Music (London: Oxford University Press, 1964), p. 129.

[29]Ibid.

[30]Blom, I, 765.

themes, modal scales, cutting dissonances, rich harmonic structure, and emotional lyricism.

Bloch's music challenges the usual analysis, but it reveals one characteristic weakness of the present generation-- the difficulty which personal emotion finds in expressing itself, the irreconcilable difference between being and doing.[31] Both his "Jewish" music and his "absolute" music must be listened to for the underlying message inspired by his dedication to his race.

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[31] Guido Pannain, Modern Composers (New York: E. P. Dutton and Company, Inc., 1933), p. 216.

SUMMARY

The value of any project that spans several years and various phases of personal development is difficult to define because of the tendency to absorb and internalize each new skill or attitude in a gradually expanding philosophy.

From the many hours spent in preparation, the importance of self discipline has taken on new meaning -- not so much the physical aspects, though these too, require discipline, but the mental processes that determine the success of any project.

The mastery of technique, which is a constant goal, has become more meaningful as the only means of communicating the feelings and emotions of the performer and the message inherent in certain styles of music.

Perhaps the most valuable concept to be gained from the preparation and performance of a recital is that there are many acceptable ways to play a passage, a composition, or an instrument. Various interpretations can be correct, with proper consideration for style and tradition, depending on the unique qualities brought by an individual to the performance. In fact, it is in the personal style of a performance that we seek the real personality of the performer and his contribution to the music; and if his presentation is sincere and convincing the total effect will be right.

Because the musical experience can be so deeply personal, one of its greatest values lies in the personal relationships that are

formed through participation in such activity. The sharing of any knowledge or understanding, musical or otherwise, is more impressive and more meaningful if the persons involved have established a two-way bond of communication.

The overall effect of this deeper understanding of discipline, of technique related to expressiveness, of a convincing personal interpretation, and of an open, honest communication, which was gained through this recital project can be far-reaching in personal and professional relationships.

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APPENDIX

THE LIBRARY OF CONGRESS

WASHINGTON, D. C. 20540

REFERENCE DEPARTMENT
MUSIC DIVISION

July 23, 1970

Dear Miss Gailey:

It has been some 32 years since I first became aware of the problem of the "Handel" viola concerto. In that time I have talked about it with such Handel experts as the late Dr. J. M. Coopersmith and Dr. Frederick Hudson of Newcastle; also Charles Cudworth of Pendlebury College, Cambridge University, a renowned authority on "spuriosities." The verdict is clear even though it cannot be documented: the concerto is certainly not by Handel and almost certainly is the work of Henri Casadesus.

A member of the Music Library Association over thirty years ago tried to pin Casadesus down on where the work came from; he was evasive, but said nothing to discredit the belief that he was the composer. I believe it to be in the same category with other "spuriosities" (an elision of "spurious" and "curiosity") of the same period such as the alleged "Frescobaldi Toccata" which is very probably by the man who introduced and "edited" it, Gaspar Cassado. The B minor concerto was first published by Max Eschig in Paris in 1924, as one in a series of works prepared by Casadesus under the name of his Société des instrumens anciens. I know of nothing substantial on the work in print.

Sincerely yours,

William Lichtenwanger

William Lichtenwanger
Head, Reference Section

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VITA

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Major Field: Music Education

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