

The Intercollegiate
Music Guild
of
America



Sarah Lawrence College
Bronxville, New York

The Intercollegiate Music Guild of America

presents its first

Festival of Music

FRIDAY AND SATURDAY

MARCH 10 AND 11, 1939

Participating Colleges

BENNINGTON

COLUMBIA

VASSAR

WESTMINSTER CHOIR

BARD

SARAH LAWRENCE

Festival Program



VASSAR

FRIDAY, MARCH TENTH

8:00 p. m.

Après Un Rêve Fauré

Sicilienne Fauré

Meriel Newcomer, 'Cellist
Susanna McCreath, Pianist

Intermezzo in B flat minor Brahms

Etude in E major Chopin

Jane Muir, Pianist

* Group of Songs Susanna McCreath

The Horsemen
King David
The Huntsmen

Elizabeth Sellers, Vocalist

* Two Movements for Cello and Piano . Katherine Schaeffer

Meriel Newcomer, 'Cellist
Susanna McCreath, Pianist

Le Mariage des Roses Franck

Les Berceaux Fauré

Bergère Légère Bergette

Chansande Florian Goddard

Lucy Wayland, Vocalist
Ruth Steinkraus, Pianist

Nocturne in C sharp minor Chopin

Etude in E flat major Chopin

Barbara Hickam, Pianist

—Intermission—

* Original Student Compositions

WESTMINSTER CHOIR COLLEGE

* String Quartet in One Movement George Barati

Westminster Academy String Quartet

Michael Kuttner

Nicholas Harsanyi

Paul Reisman

George Barati

*Three Songs Henry Williams

"Famine Song"
"Her Voice"
"Bereft"

Helen Hubbert, Soprano

Mary Gilkeson at the Piano

Fuga from the Third String Quartet Leo Weiner

Westminster Academy String Quartet

Mr. Weiner, Professor at the Academy of Music of Budapest wrote this work especially for the Westminster Academy String Quartet. This is its first performance in the United States.

* Death Carol John Burke

** A Song of Joys David Felt

(Text by Walt Whitman)

Westminster Composition Choir

Dr. Henry N. Switten, Conductor



SATURDAY, MARCH ELEVENTH

12:30 - 1:00 p. m.

A radio program, consisting of original student compositions, written and performed by students from the participating colleges, will be broadcast over the Columbia Broadcasting System.

* Student of Composition at Westminster Choir College.

** Graduate Westminster Choir College, 1938.

BENNINGTON COLLEGE

4:00 p. m.

Concerto in D Minor, for 2 violins J. S. Bach
 Vivaci, Largo ma non tanto, Allegro
 Carol Welch, 1st violinist Cecilia Drinker, 2nd violinist
 Elizabeth Ellis, Pianist

Two Pieces for Flute and Piano Harriet Stern
 Cecilia Drinker, Flutist
 Alison Green, Pianist

Lullaby Mimi Wallner
 Words by Leonie Adams
 Elizabeth Ellis, Vocalist
 Mimi Wallner, Pianist

Chanson de la Mariee Cecilia Drinker
 Ruth Ives, Vocalist
 Cecilia Drinker, Flutist

Yodeler's Round Alison Green
 Madrigal Group

Piano Sonata, in two movements Jay Nelson
 Jay Nelson, Pianist

Comic Dance Song Moussorgsky
 Ruth Ives, Vocalist
 Isabella Perrotta, Pianist

Fugue Helena Mason
 Cecilia Drinker, 1st Violinist Carol Welch, Violist
 Jay Nelson, 2nd Violinist Helen Cummings, 'Cellist

Shafe können sicher Weider J. S. Bach
 Elizabeth Ellis, Vocalist Mary Perrine, Flutist
 Cecilia Drinker, Flutist Isabella Perrotta, Pianist

—Intermission—

BARD COLLEGE

Viennese Barock Suite, arranged by Bard College Music Students

March Jacques de St. Luc

Paesana J. P. Weichenberger

Gigue Graf Logi
 Theodor Strongin, Flutist
 Frank Wigglesworth, Violist
 Paul E. Schwartz, Pianist

A Little Suite Frank Wigglesworth
 (Text from Carl Sandburg's "Good Morning America")
 Largo (Broken Sky)
 Andante con moto (Moon Path)
 Allegretto vivo (Plunger)
 Elizabeth Sellers (Vassar), Vocalist
 Theodor Strongin, Flutist
 Frank Wigglesworth, Violist
 Paul E. Schwartz, Pianist



COLUMBIA UNIVERSITY

8:00 p. m.

Sonata No. 2 for Flute J. S. Bach
 Mary Charlotte McClung, Flutist

Simon Legree Douglas Moore

Hot Stuff (We Hope!) with Clarinet Robert McBride
 Group from the Columbia University Glee Club
 Douglas Danfelt, Clarinetist
 Willard Rhodes, Conductor

* Adagio from a Sonata for Violin Edgar Sholund
 Eugenie Limberg, Violinist

* Cantata "Die Wallfahrt nach Kevlaar" Ruth E. Abbott
 (Heinrich Heine)
 Choral Group

—Intermission—

SARAH LAWRENCE COLLEGE

Two Old English Rounds

Amaryllis

Who'll Buy Mi Roses

Lacrymosa Mozart

An Immorality Aaron Copland

Sarah Lawrence Chorus—William Schuman, Conductor

Mortify us by Thy Grace—(from cantata No. 22) Bach

Sonata in D major—last movement Mozart

Joan Holloway, Helen Brown—Pianists

In Meiner Heimat Richard Trunk

In Dem Schatten Meiner Locken Hugo Wolf

Ich bin Eine Harfe Erich Wolff

Mausfallen Sprüchlein Hugo Wolf

Margaret Boegehold, Vocalist

George Trovillo—Pianist

* Three Preludes for Piano Georgette Hill

(First year composition—Composer at Piano)

* 5 Short Pieces for Dance Joan Pack

(Third year composition)

* Two Preludes for Women's Voices Phoebe Cooke

(Second year composition)

Ave Maria Zoltan Kodaly

Dance of the Coachmen and Nursemaids Stravinsky

from Petrouchka

Chorus



Representatives from member colleges to The Intercollegiate

Music Guild of America.

†David Felt, John Burke—Westminster Choir College

Alison Green—Bennington College

Edgar Sholund—Columbia University

Joan Pack—Sarah Lawrence College

Josephine Bowlin—Vassar College

Frank Wigglesworth—Bard College

ADVISORY BOARD

William Schuman

Roy Harris

Otto Luenig

Aaron Copland

Any college interested in joining the Guild please notify David Felt.

† Graduate, Westminster Choir College, 1938.

YOUTH MOVEMENT

(Reprinted from Modern Music)

LAST YEAR A GROUP of students attempted to establish an organization covering all musical activity on the Sarah Lawrence campus.

While so involved we began, naturally enough, to ask what kind of music clubs existed in other colleges. How did they function? What were their aims and beliefs? And if they did exist elsewhere would it be possible to form an inter-collegiate organization to integrate and strengthen all the musical work in our colleges?

With such an objective in mind, we decided first to clarify our own standards and beliefs.

To us, music is not an isolated fact, but something we feel can be part of everybody's everyday life. We believe that the production of the best music is not alone the concern of the professional musician; there exists also the amateur with professional standards. Intelligent audiences must be cultivated and guided along healthy channels if interest in new music is to grow.

Being young people, we are interested in young ideas. But we are fed by music societies that place box-office appeal far ahead of any other and produce concert programs that are only a series of repetitions of a small repertory. What strikes us as outstanding about American music today is the appalling lack of interest in contemporary, particularly American works. As college students we wish to do our bit in developing an indigenous music. We must therefore first develop our own talents. We know that healthy music grows from an exploratory attitude rising from a real understanding of the language and a desire to achieve its fullest expression. How can these conceptions be realized? The answer of course is through education.

Finally we wrote, asking ten Eastern colleges and music schools to send two representatives each to a general meeting. The replies were favorable enough to justify a conference at which, after an involved discussion concerning aims and beliefs, we launched an Intercollegiate Music Guild.

From out of rather hesitant gropings, confusion and controversy, we then, over a series of meetings, developed certain points of view, and formalized these into a constitution.

For college music students we wish to encourage active participa-

tion in music, listening that is both active and penetrative, and an emotional and intellectual understanding. Since music is a language with its own vocabulary, possessing infinite forms of expression, we believe that it should be treated as such and divorced from all extra-musical considerations.

The Guild, we hope, will be an organization through which music students from various centers get together to give concerts, to form small touring groups, to exchange both individual and concert groups. It should serve as a common ground for the exchange of ideas, for lectures, forums, publications and other developments. It is also our wish to promote concerts, broadcasts and recordings performed whenever possible by student musicians, and through our enthusiasm and endeavor to support any worthwhile musical activity, especially student composition.

The first real step towards this goal will be taken March tenth and eleventh in the form of a festival of music at Sarah Lawrence College. This we trust will be the first of a series of such festivals to be held at different colleges. There will be three joint concerts of programs presented by the various participating colleges, made up of all available performers, such as choral groups, trios, ensembles and soloists. We also intend to present the most worthwhile student compositions chosen by the executive and advisory boards. Some of these will be broadcast, directly from the festival, if possible. So far enrolled are Bennington, Bard, Vassar, Westminster Choir School and Sarah Lawrence. We are preparing for an exciting event. Regardless of the outcome, we shall feel that we are contributing in some way, worthwhile we hope, to the progress of American music.

Joan Pack