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White, Joseph / Glass, Paul / Moore, Kermit

Concerto in F minor for violin and orchestra

(Mellville/N.Y.) (1976)

4 Mus.pr. 54250
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4 Mus.pr.
54250
2 Einh.

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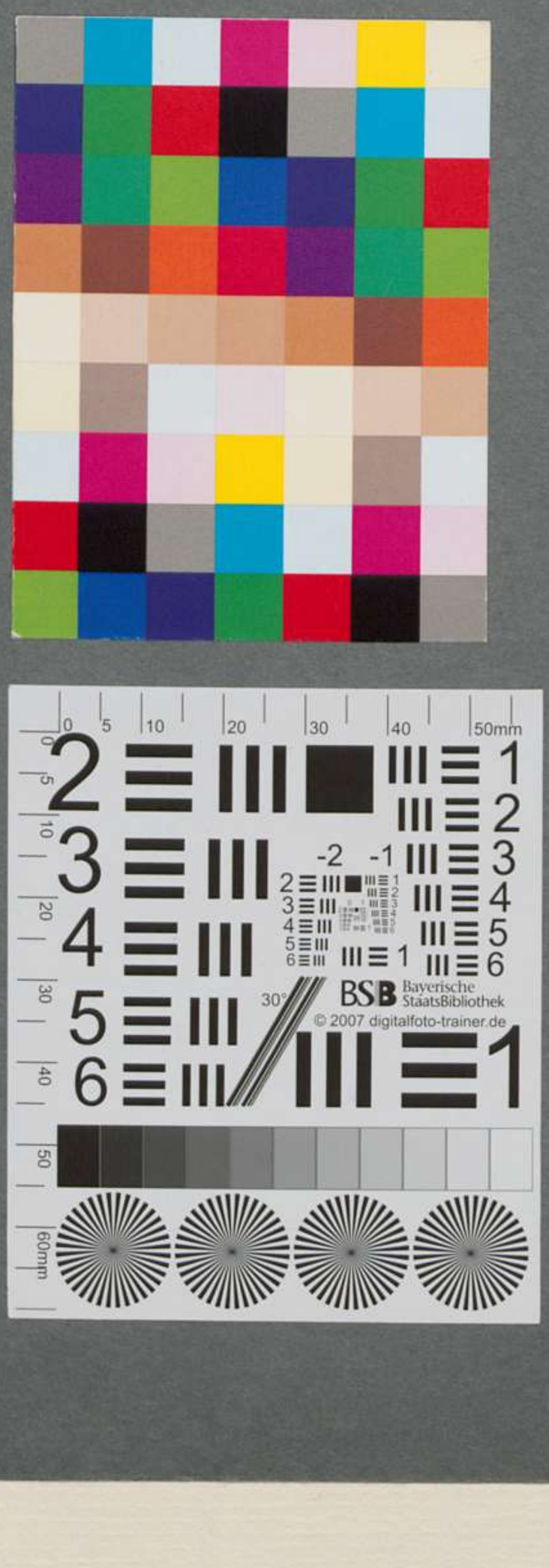
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2. Exmpl.

Taste

Concerto in F♯ minor

for Violin and Orchestra

by

JOSEPH WHITE

(1833-1920)

First Edition

Revised and Edited
by Paul Glass and Kermit Moore

Piano reduction
by John Ruggero

Belwin-Mills Publishing Corp.

SI 107

$10.00

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Joseph White's portrait and facsimile of his manuscript of the last page of the orchestral score.

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PREFACE

A singular and consistent phenomenon in the writing of American music history is the large-scale omissions of the activities and contributions of Afro-American performers and composers during the nineteenth century. Joseph White, violin-virtuoso and composer of Cuban descent, was one of those over-looked artists.

When our native-born pianist-composer Louis Moreau Gottschalk was visiting Cuba in the early 1850's he heard Joseph White play and was so impressed that he suggested he be sent to France to continue his studies. White entered the Paris Conservatoire in 1855 and the next year was awarded first prize in its annual competition. The newspaper *Le Pays* of August 5, 1856 expressed enthusiasm:

> *"As for Mr. White, he showed himself to be so superior that there ought to have been (so we think) created in his favor an exceptional prize . . . The jury was electrified. In order to compete with that young man, there ought to have been masters there."

And in a letter to Mr. White, Gioacchino Rossini wrote:

> *"The warmth of your execution, the feeling, the elegance, the brilliance of the school to which you belong, show qualities in you as an artist of which the French school may be proud."

Joseph White studied with Delphin Alard. In 1864, when the famed professor was away on a concert tour, his classes were directed by his celebrated pupil. Among his classmates at the Conservatoire was Pablo Sarasate.

White concertized extensively in Europe, playing at the Paris Conservatoire and at the Tuileries before Napoleon the Third and Empress Eugénie. He performed for the Queen of Spain, who presented him with a set of diamond studs and created him Chevalier of the Order of Isabella the Catholic. Joseph White was acclaimed the rival of Vieuxtemps and Savori.

On December 11, 1875, Joseph White was soloist with the New York Philharmonic playing the Mendelssohn *Violin Concerto in E minor* and, for an encore, the *Chaconne* by Bach for unaccompanied violin. He was soloist for a second time on March 12, 1876, performing the *Ballade and Polonaise* by Henri Vieuxtemps with Theodore Thomas conducting. These concerts and one in Boston on March 18, 1976 brought forth ecstatic reviews.

> *"Joseph White is in some respects the best violinist who has visited this country . . . not excepting Wienawski . . . His style is perfection itself; his bowing is superb and his tone is exquisite. He possesses more feeling than Wienawski; the volume of his tone is greater than that of Vieuxtemps." *(The Musician and Artist,* Boston, March 1876)

As a composer, Joseph White also made his mark. In addition to the Violin Concerto, he composed a *String Quartet, Fantasies,* and *Duets* for violins. For his graduation from the Paris Conservatoire, he had composed *Six Etudes* for the violin, which were highly commended on his certificate by the examination committee of distinguished musicians, headed by Auber.

Joseph White performed his *Concerto in F♯ minor* in Paris in 1867 and the critics described it as follows:

> *"Mr. White's Concerto . . . is well crafted: from the very beginning, the main themes are clearly delineated, the harmonies are elegant and rich, and the orchestration is written with a firm and sure hand. For this composition, Mr. White received a veritable ovation . . ." *(France Musicale,* March 3, 1876)

The American première of Joseph White's Concerto in F♯ minor took place in Avery Fisher Hall at Lincoln Center on February 24, 1974 with Ruggiero Ricci as the soloist with the Symphony of the New World, Kermit Moore conducting. The *New York Post* of February 25th stated that it was "the most notable event of the afternoon" and *The New York Times* concurred:

> "The most unusual item on the program was unquestionably Joseph White's Violin Concerto in F♯ minor. The orchestration is hardly over-complex, but it is deftly put together and served as a proper backdrop for the soloist's pyrotechnics yesterday; those pyrotechnics were in the capable hands of Ruggiero Ricci."

Grateful acknowledgement is hereby made to the Music Department of Brooklyn College of the City University of New York for assistance with my research efforts in this area of American music, to the Library Associates and College Fund for financial support, to the French Cultural Office in New York City for establishing contact with the Bibliothèque Nationale in Paris which sent the microfilm of the manuscript, and to the Symphony of the New World for undertaking the première American performance.

Paul Glass

*Trotter, James Monroe: *Music and Some Highly Musical People; Boston 1881.*

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INSTRUMENTATION

2	Flutes	2	Horns in F
2	Oboes	2	Trumpets in B♭
2	Clarinets in A		Timpani
2	Bassoons		Strings

Orchestral material available on rental

Belwin-Mills Publishing Corp.
16 West 61st Street
New York, N.Y. 10023

Concerto in F♯ minor

for Violin and Orchestra

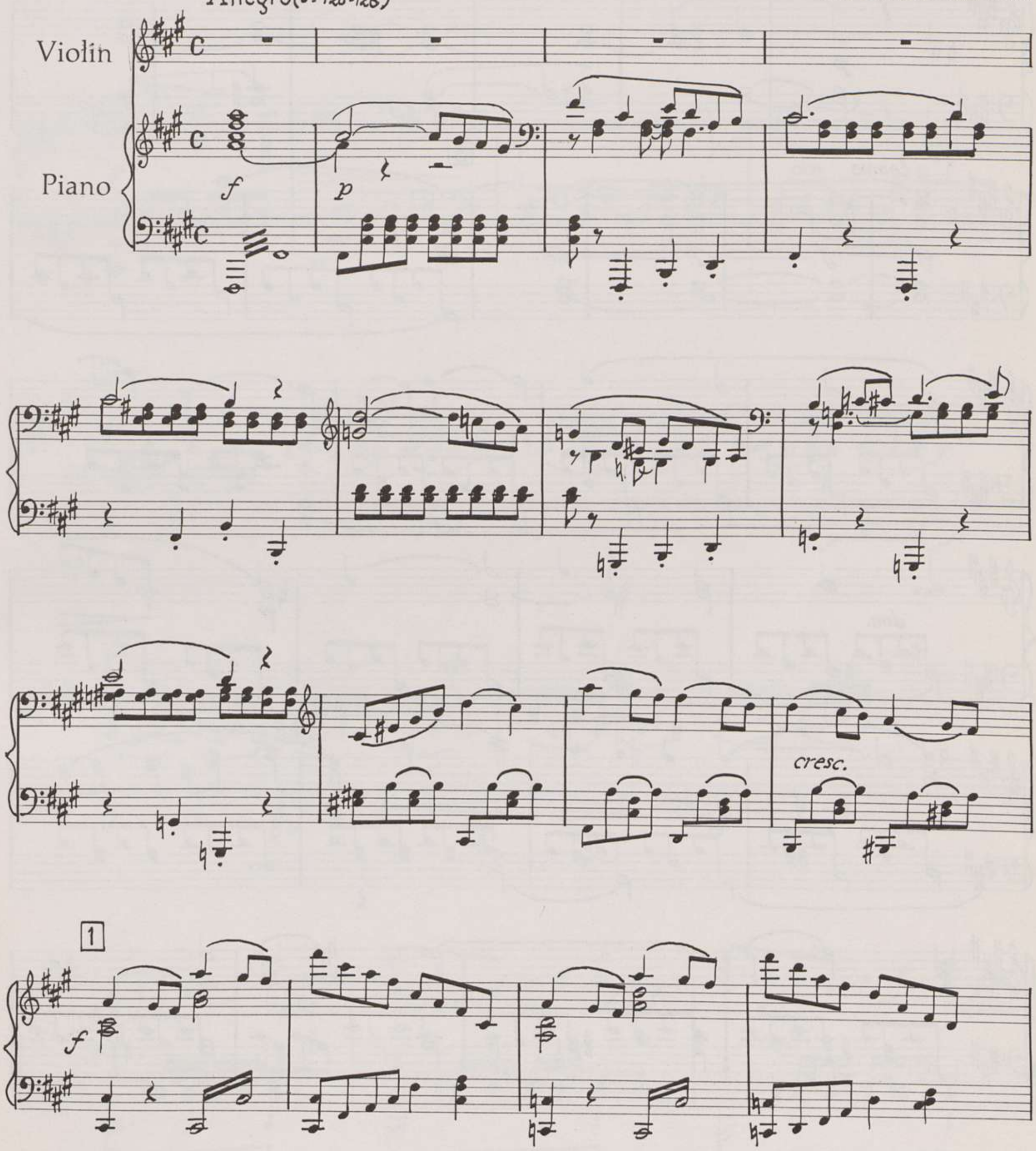
I

JOSEPH WHITE
Revised and Edited by
Paul Glass and Kermit Moore

Allegro (♩= 120-126)

Violin

Piano



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8va - - - - - - - - - - loco

ff

2

p

poco ritenuto

3

a tempo

sf mf p dim.

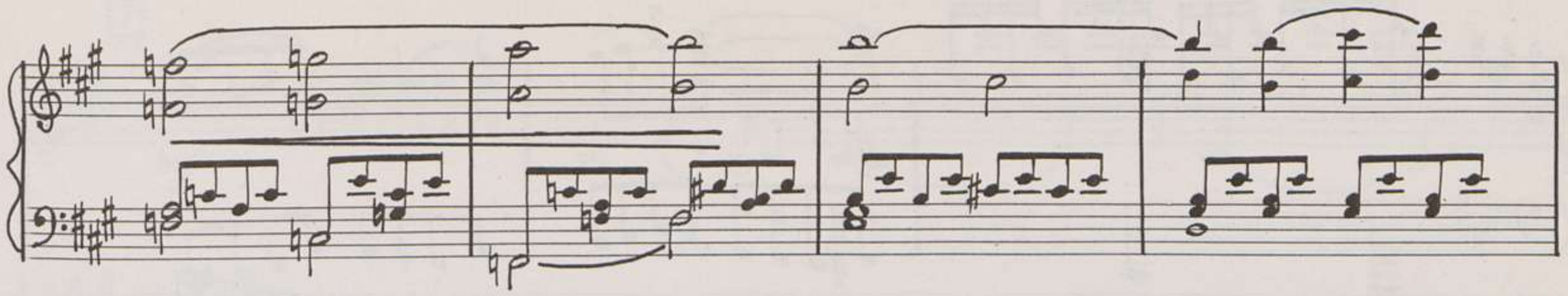
p

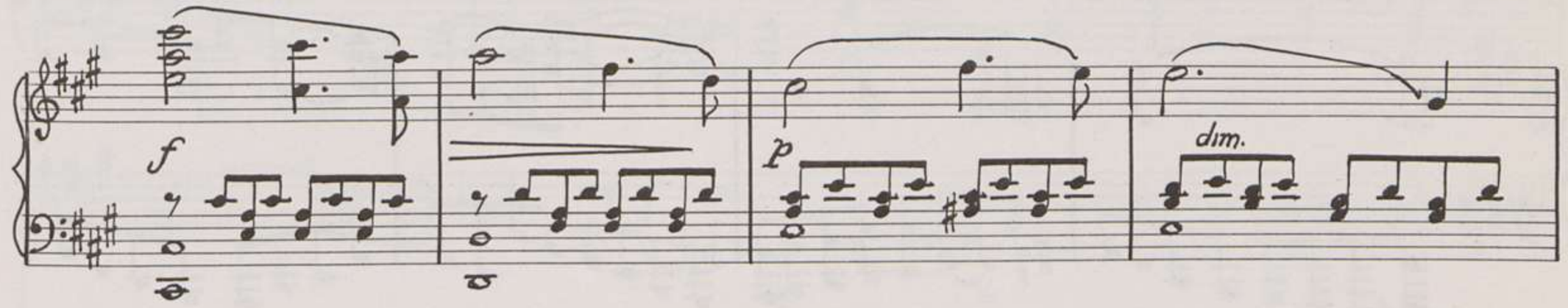
dim.

4

p

dim.





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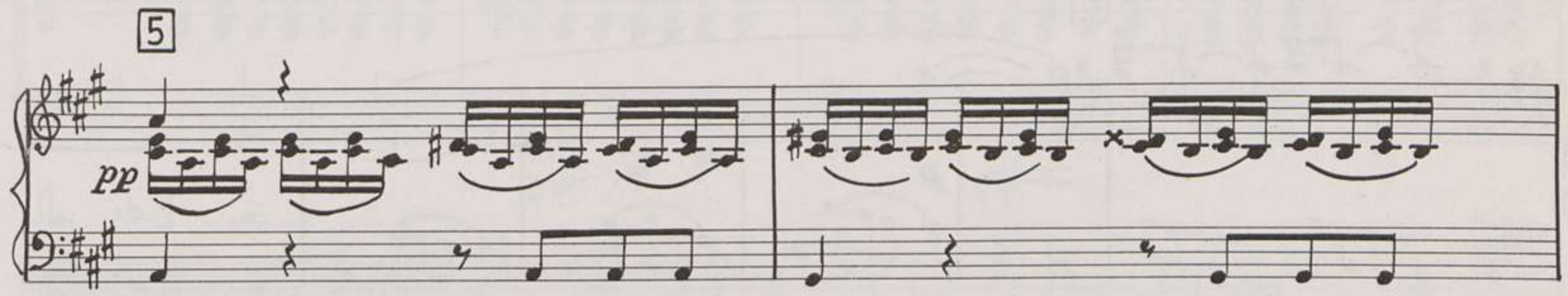
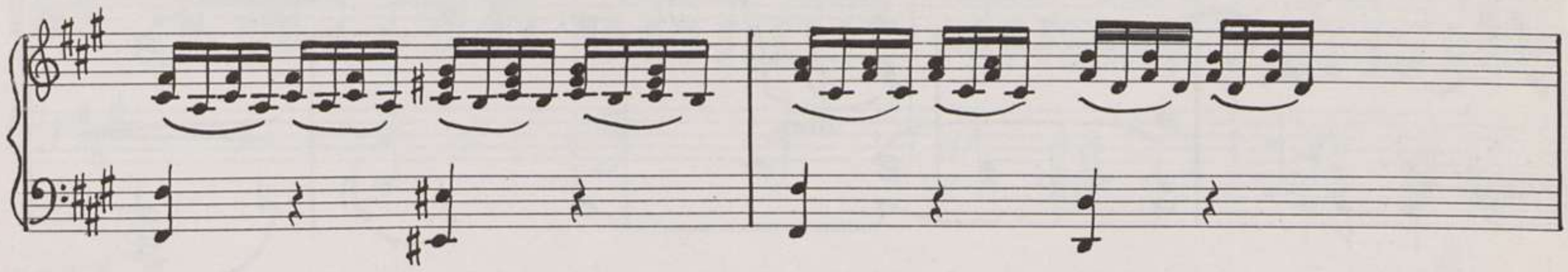
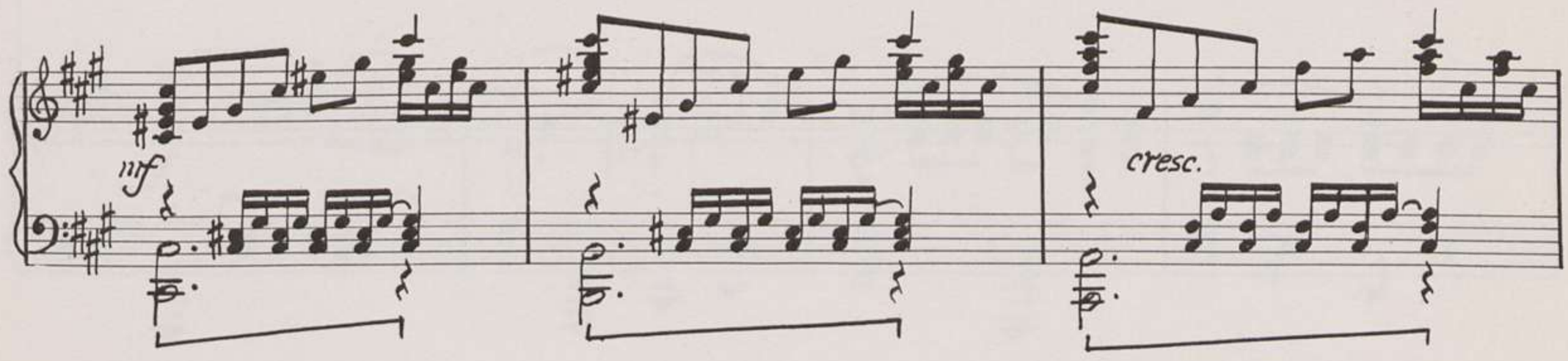
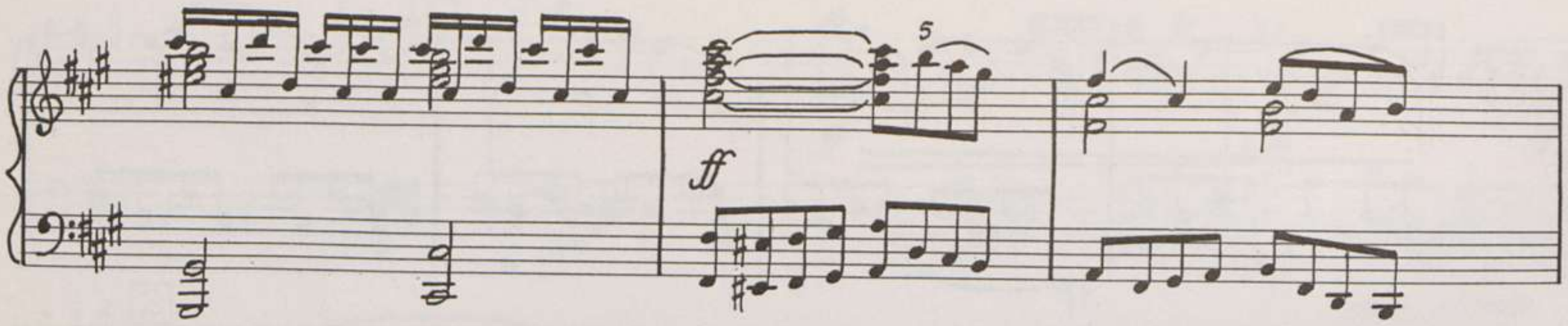
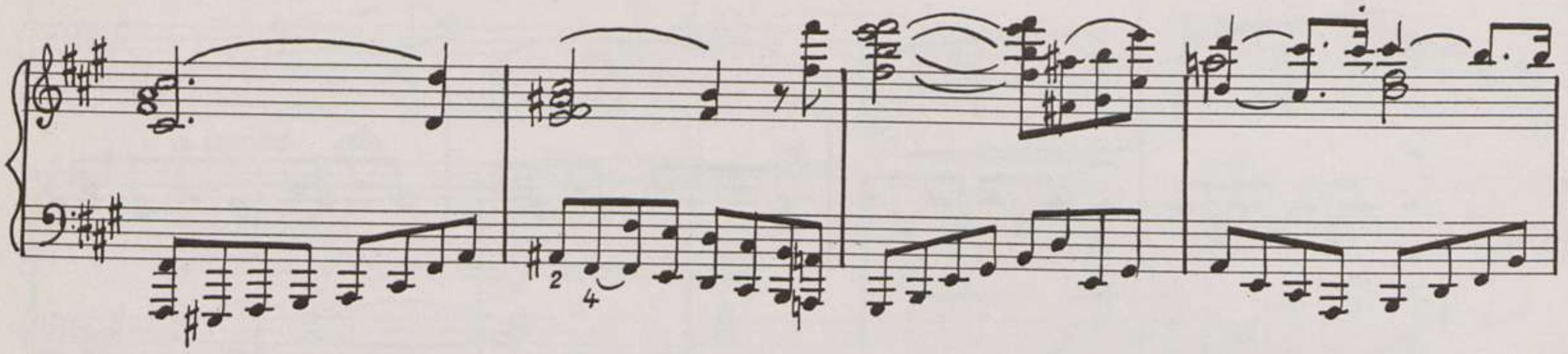







5
ff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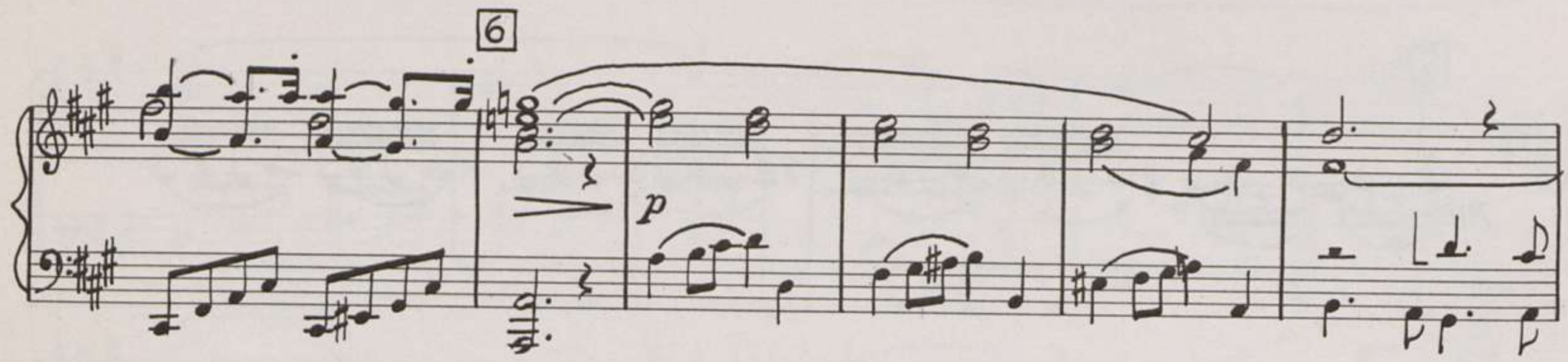
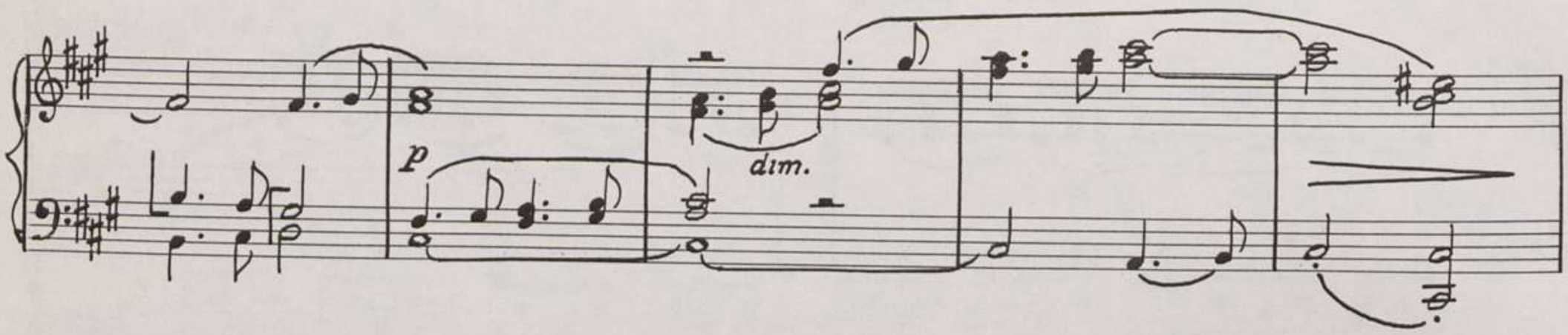

6
p
p


8
p
dim.

7

solo

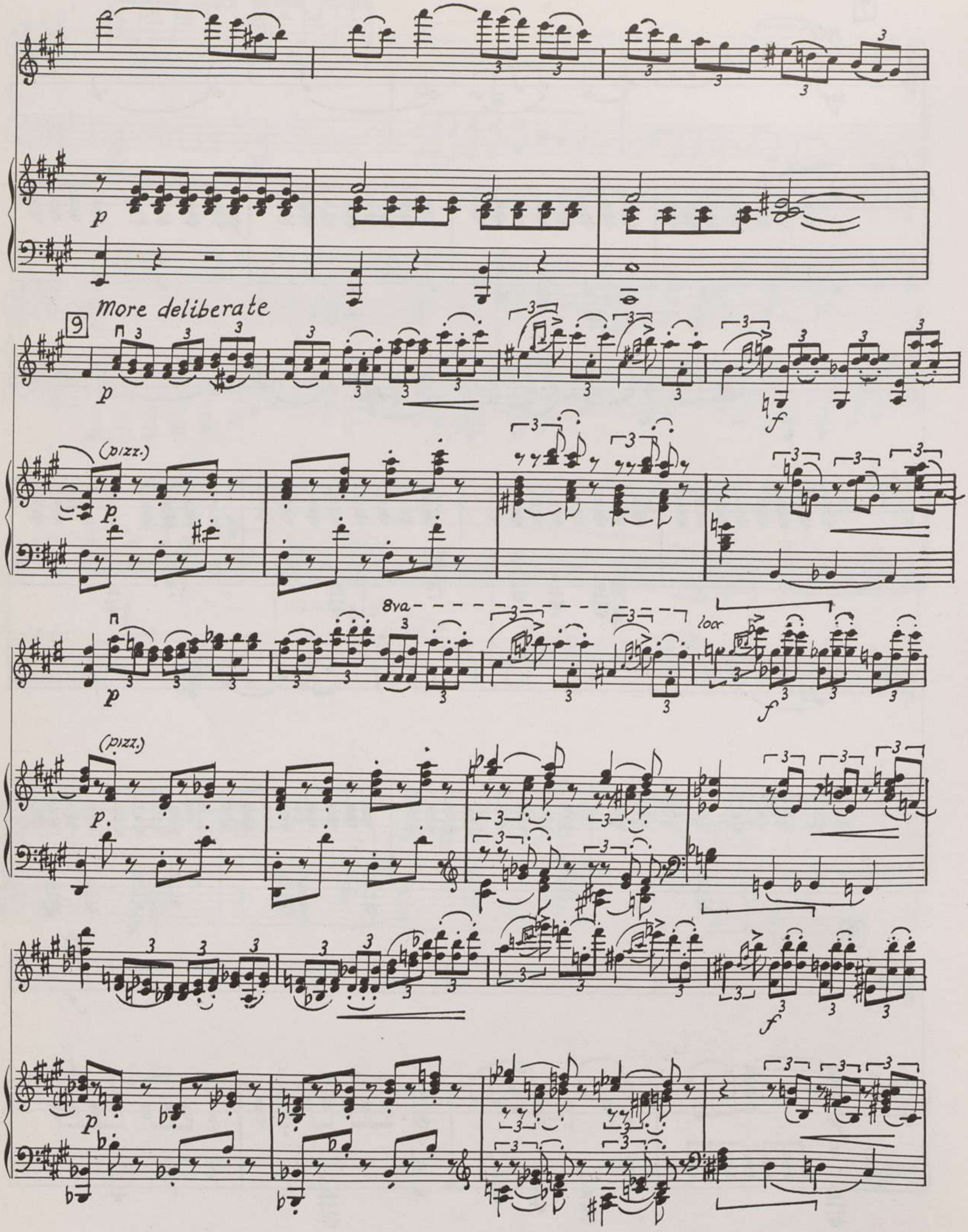
mf

p

8

f

f


p
more deliberate
9
(pizz.)
p.
8va
loco
f

10

8va loco

mf fp

8va loco

p

8va

11

sf dim. p

loco

V

8va

loco

dim.

rit.

dim.

rit.

12 atempo

p poco espressivo

a tempo

p

cresc.

13

cresc.

pp

cresc.

cresc.

f

dim.

f

dim.

pp

14

mf

p (pizz.)

sf

p

dim.

15

sf *p* (pizz.) *p*

poco cresc.

8va 3 3 3 3 3 3

8va *loco*

16

poco allarg. *atempo*

ff

8va

8va

loco

17

p

sf p dim.

trem.

pp

18

Recit.

mf

sf

cresc.

risoluto

a tempo

f

ff

8va

ad. libitum

19

risoluto

a tempo

p

poco cresc.

ad. libitum

8va

loco

poco ritenuto

poco ritenuto

dim.

p

20 a tempo II, III

mf

p

a tempo

p

(pizz.)

p

gra

mf

dim.

5 2 1 2 1 1 2 5

cédez un peu

loco

mf

dim.

21 a tempo

p

gva

cédez un peu

a tempo

p

loco

loco

gva

8va - - - - - - - - - - loco

V

p

8va - - - - - - - - - - loco

22

8va

V

loco

f

dim.

8va - - - - - - loco

f

8va

loco

23

4e Corde

p

f

8va

loco

24

f

p

25

(pizz.)

p

f

26

8va

loco

(pizz.)

p

p

27

cresc.

bp

8va

loco

fp

sf

dim.

p

28

8va

loco

p

8va

loco

dim.

29

p

30

cresc.

cresc.

pp

cresc.

cresc.

f

f

30

cresc.

cresc.

pp

cresc.

f

f

31

p (pizz.)

dim.

sf

32

sf

(pizz.)

pp

8va

3 3 3 3

8va

33

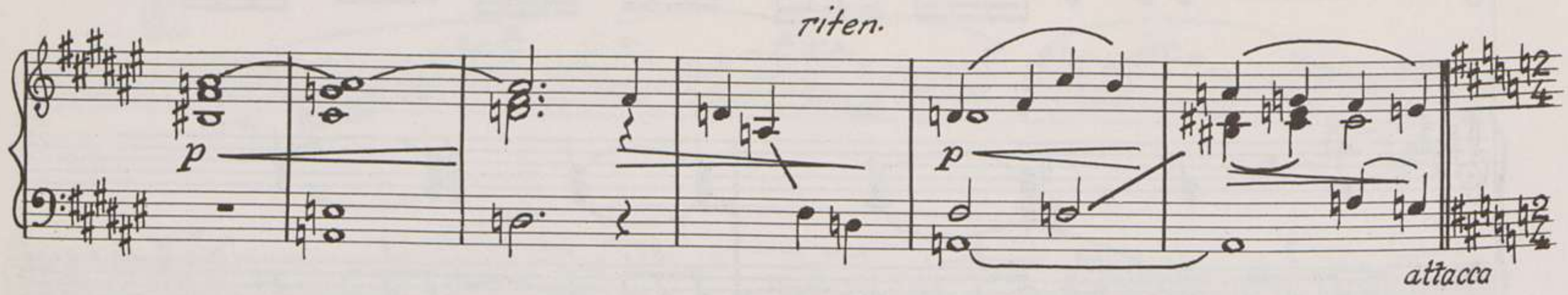
f

34

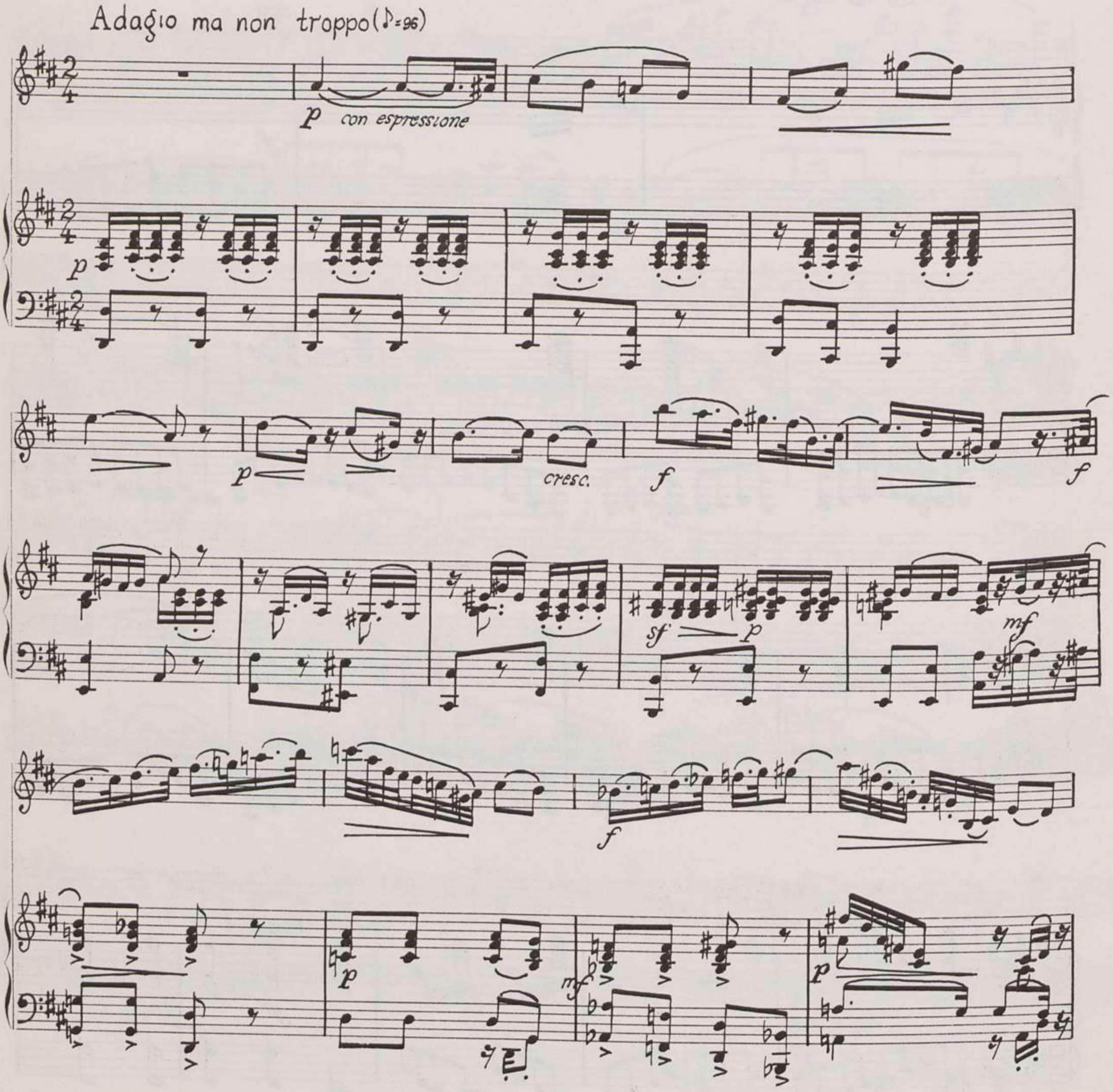
8va

loco

f


riten.
p
p
attacca

II


Adagio ma non troppo(♪=96)
p con espressione
p
p
cresc.
f
f
sf
p
mf
f
p
mf
p

35

f

Animato

36

f

trem.

dim.

sfp

ff

8va

loco

poco forte

37

p

poco cresc.

38 Tempo I

p

canto

col Ped.

mf

p

pp

f

Cadenza

f

8va

loco

8va

3

accel.

ritenudo

39

a tempo

a tempo

poco riten.

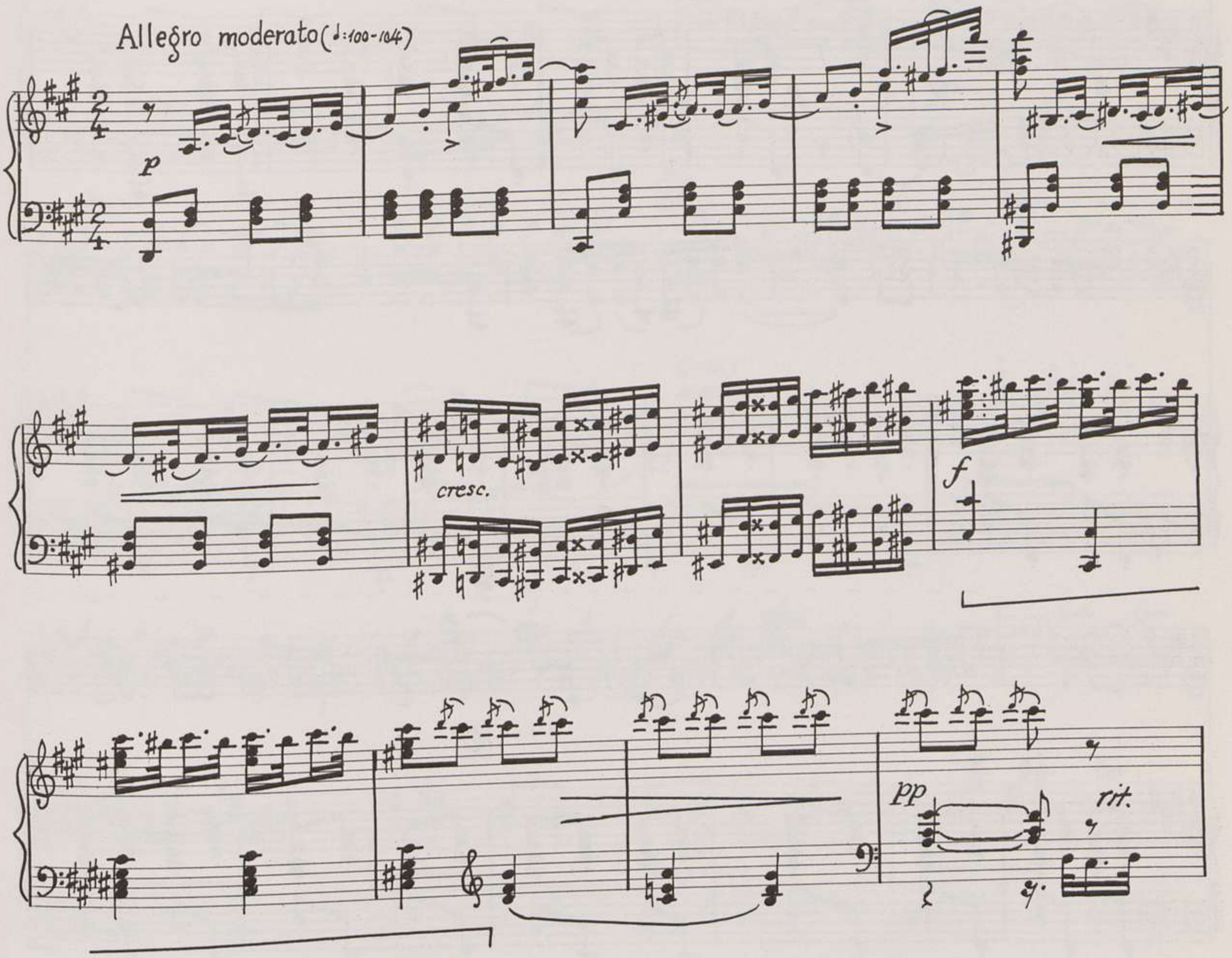
a tempo

a tempo più tranquillo

poco riten.

calando

III



40 a tempo

f ardito

a tempo

mf

(pizz.)

p

41

f

p

p

42

8va

*)

p

(pizz.)

p

8va

8va

43

*) Ossia in Solo Violin part from 42 to 43

8va

3 3 3 3 3

loco

44

mf

4 5 4 5 4 5

p

cresc.

simile

8va

f

45

f_{1-1}

46

47

p *dolce*

dim.

p

3 3

48

mf

p

8va

loco

49

3

dim.

sf

larga mente

a tempo

f

p

50

larga mente

sf

dim.

a tempo

p

p

8va

51

cresc.

loco

8va

f

8va

4e Corde

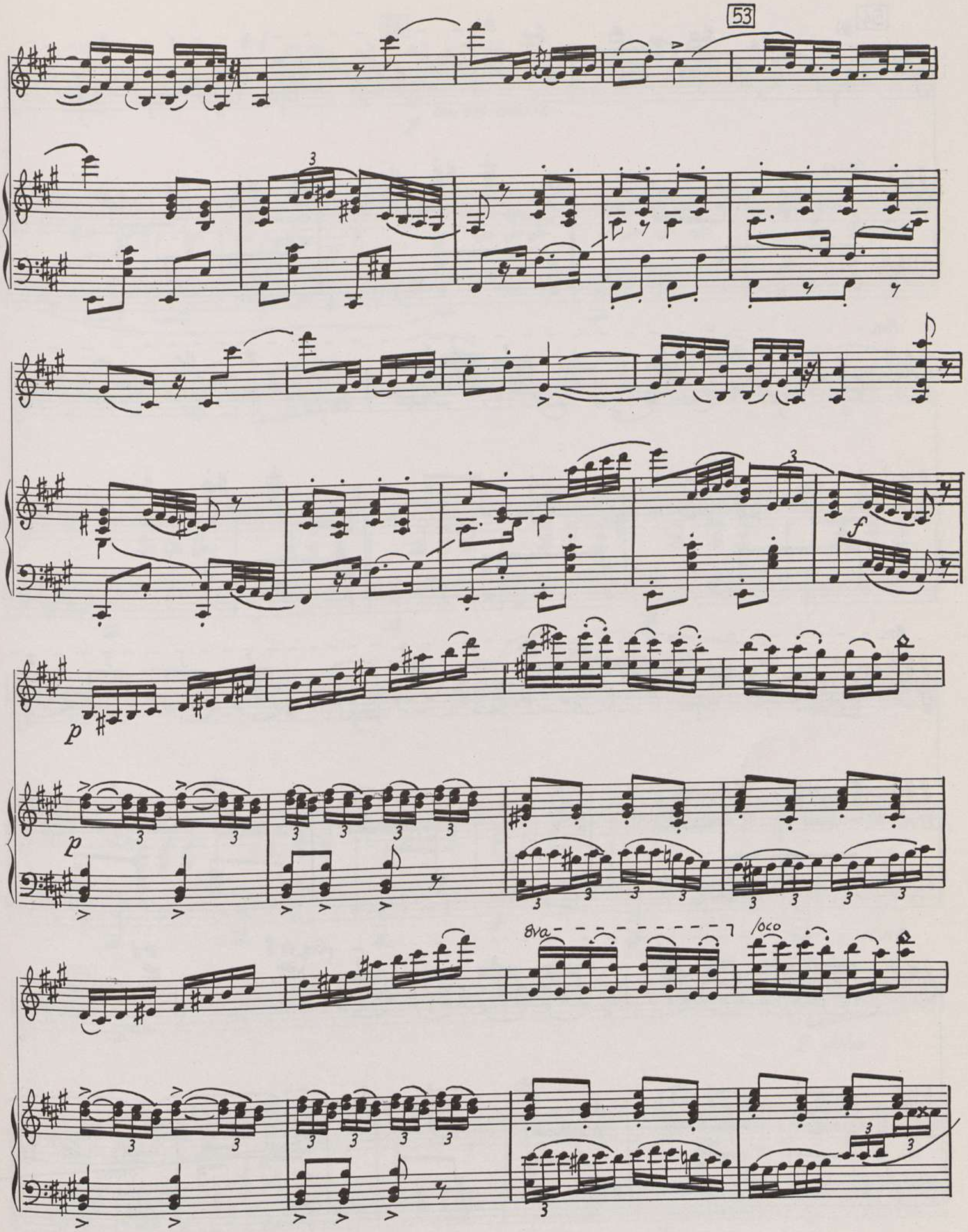
52

mf

p

4e Corde

3e


53
f
p
p
8va
loco

54 *)

8va

(pizz.)

8va

8va

55

8va

loco

dim.

dim.

*) Ossia same as 42

56

p *con espressione*

p

57

58

P dolce

mf

largamente

f

59

largamente

sf

dim.

più animato

sf

p

60

cresc.

8va

loco

61

ff

p

accel. sempre

accel. sempre

mf

8va

8va

ossia

loco

8va

loco

f

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Counterpoint in Minor

and Double and Triple

By
JOSEPH WHITE
1920-1930

First Edition

Printed and Bound
at Port Gibson and Raccoon Ferry

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by the Author

Raccoon Falls Publishing Corp.

1937

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Violin

Concerto in F♯ minor

for Violin and Orchestra

by

JOSEPH WHITE

(1833-1920)

First Edition

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SI 107

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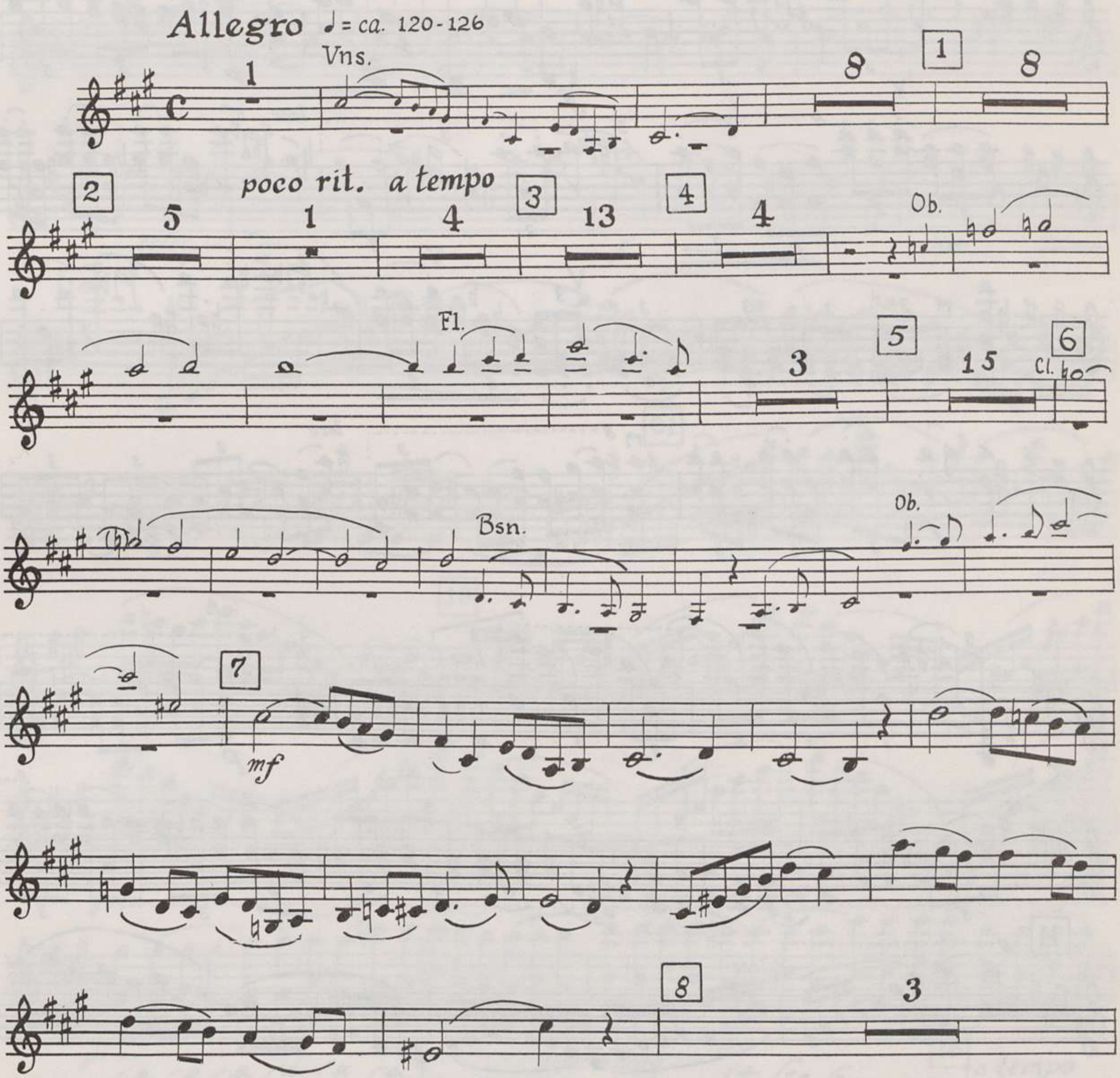
Concerto in F♯ minor

JOSEPH WHITE
Revised and Edited by
Paul Glass and Kermit Moore

I



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f

9 more deliberate

p

f

p

loco

10

f

loco

P

loco

11

loco

dim.

rit. 12 a tempo

p poco espressivo

13

cresc.

cresc.

cresc.

f

dim.

14

V

15

8

8

poco allarg.

loco

16 a tempo

10 17 3 Vln.1 Vln.2 Vla. Vln.1

18 Recit. mf

risoluto f

19 a tempo cresc. ff ad libitum

20 poco riten. 3e+4e Corde a tempo 2e, & 3e Corde mf

ossia spiccato p mf

21 a tempo dim. p

cédez un peu

8 loco

8 loco

8 dim.

loco

22

8 V

f

loco

8

8 loco

f

loco

4e Corde

23

24

f

25

26

loco

27

loco

28

loco

8

loco

29

P

30

cresc.

V

cresc.

f

31

V

32

8

33

11 34 10

attacca

Adagio ma non troppo ♪ = 96 II

p con espressione

cresc. *f* *f*

35 6

36 Animato

f 3 *ff* 3

3 3

8 *loco* 37

tr *tr* *tr*

38 Tempo I^o.

p

3

Cadenza

f

8 ---------- loco

3

accel.

6 6 6 6

riten.

39

a tempo

f p

7 poco riten. a tempo

7 8

mf dim. pp

III

Allegro moderato ♩= 100-104

10

Ob.

7

rit.

40 *a tempo*

fardito

V

V

41

p

ossia

p

42

loco

p

ossia

43

8

8

loco

44

cresc.

45

19

f

46

Cl.

47

p dolce

48

4

8 loco

mf

49

cresc.

Largamente

f

50 a tempo

p

p

51

cresc.

8 loco

f

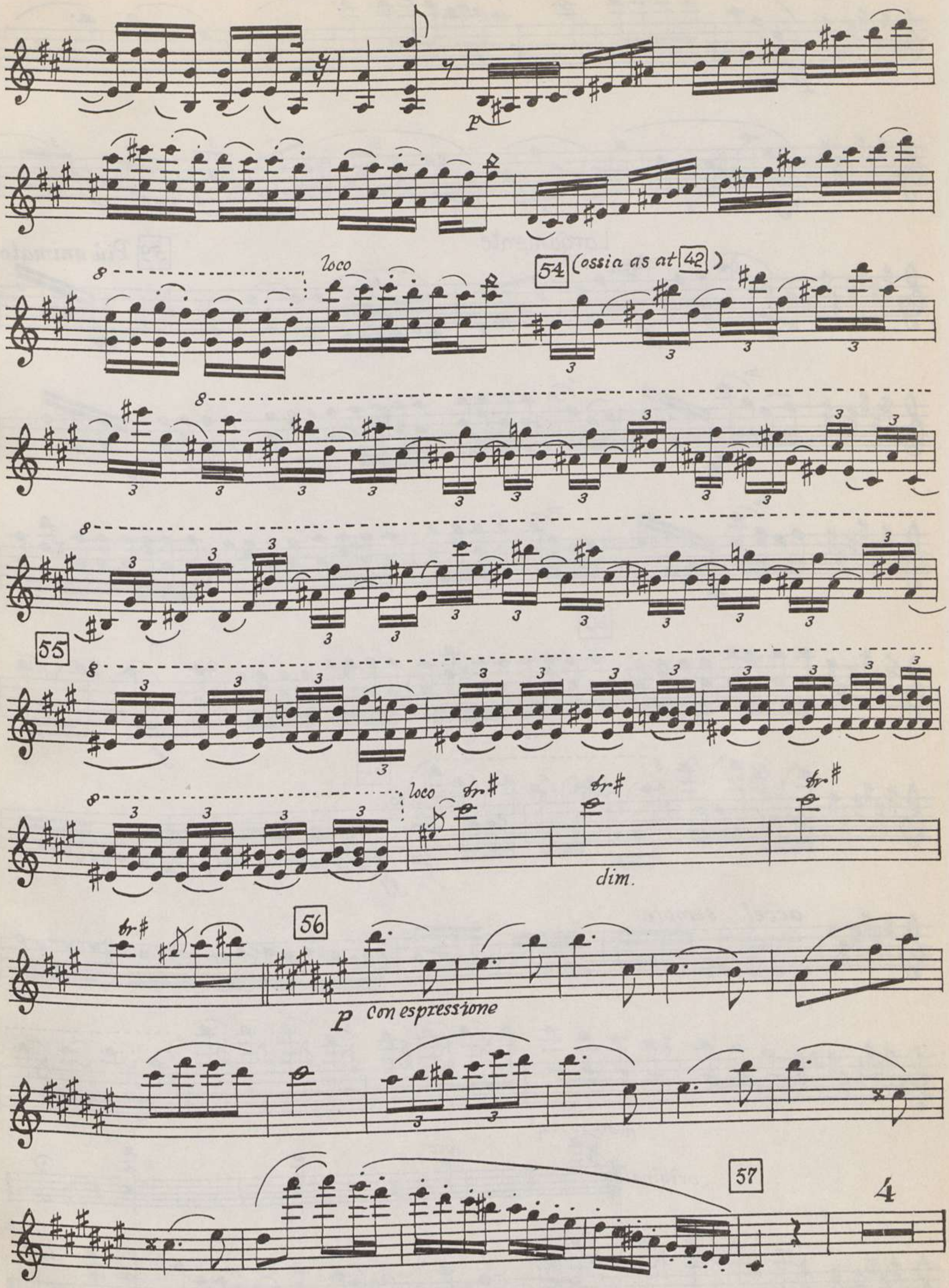
52

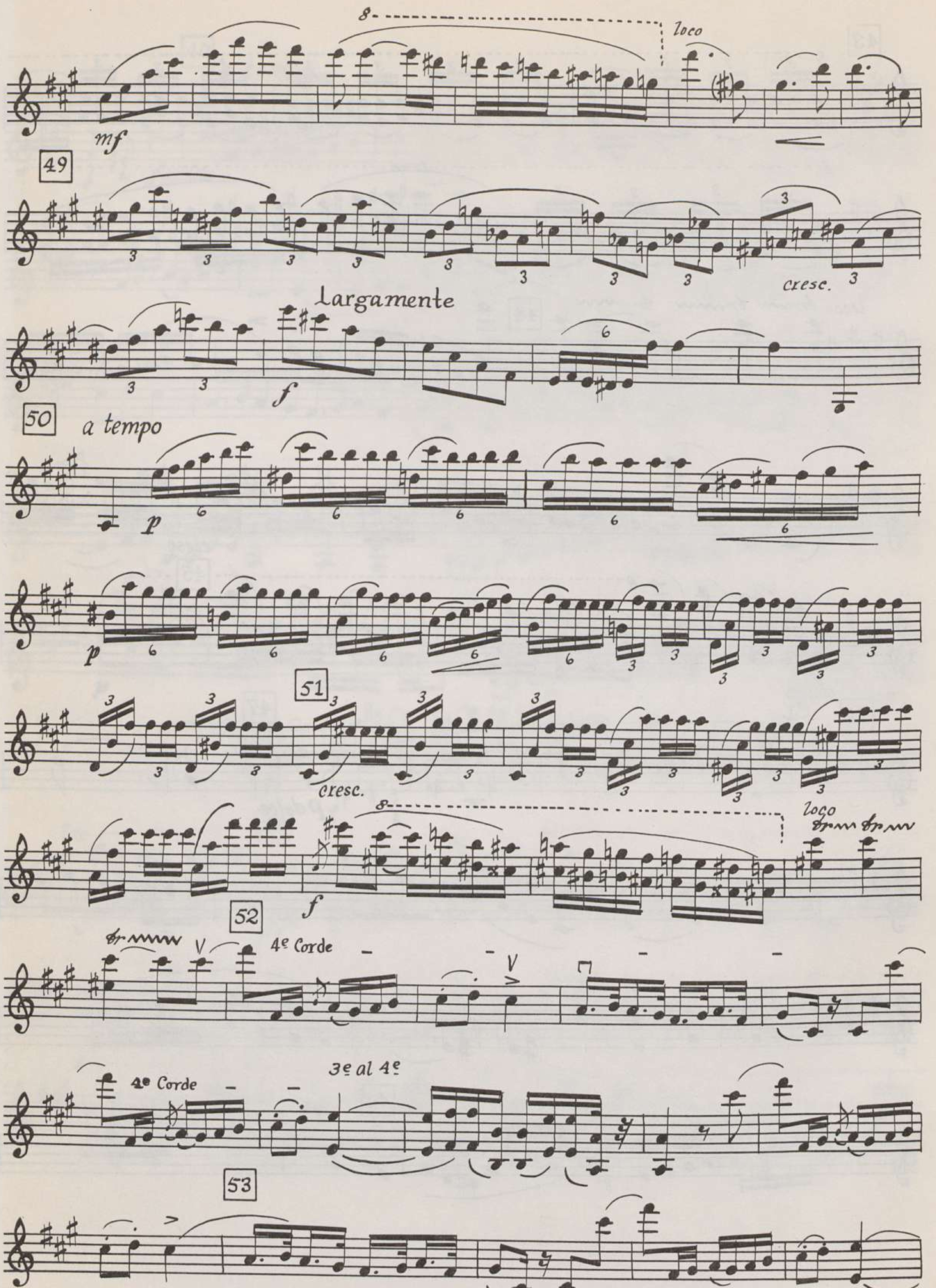
4e Corde

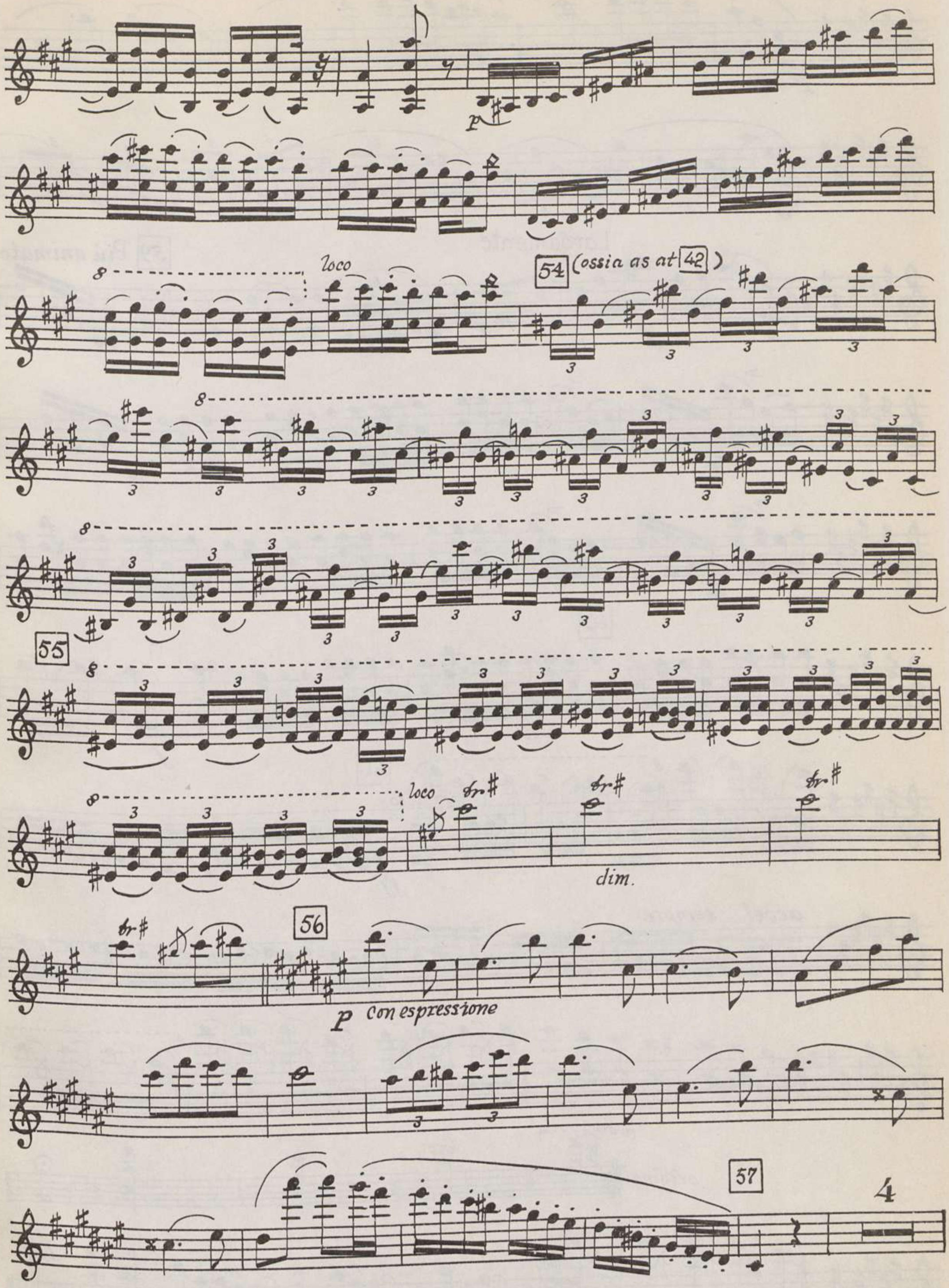
3e al 4e

4e Corde

53


54 (ossia as at 42)
loco
55
loco
dim.
56
p con espressione
57
4


loco
mf
49
cresc.
Largamente
f
50
a tempo
p
51
cresc.
loco
52
f
4e Corde
4e Corde
3e al 4e
53


54 (ossia as at 42)
loco
55
loco
dim.
56
p Con espressione
57
4

58

P dolce

mf

Largamente

59 *Più animato*

f

60

Cresc.

f

61

loco

ff

accel. sempre

8va

loco

original

loco

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