

# THE CURTIS INSTITUTE of MUSIC

ENDOWED by MARY LOUISE CURTIS BOK



*Catalogue*

1925-1926







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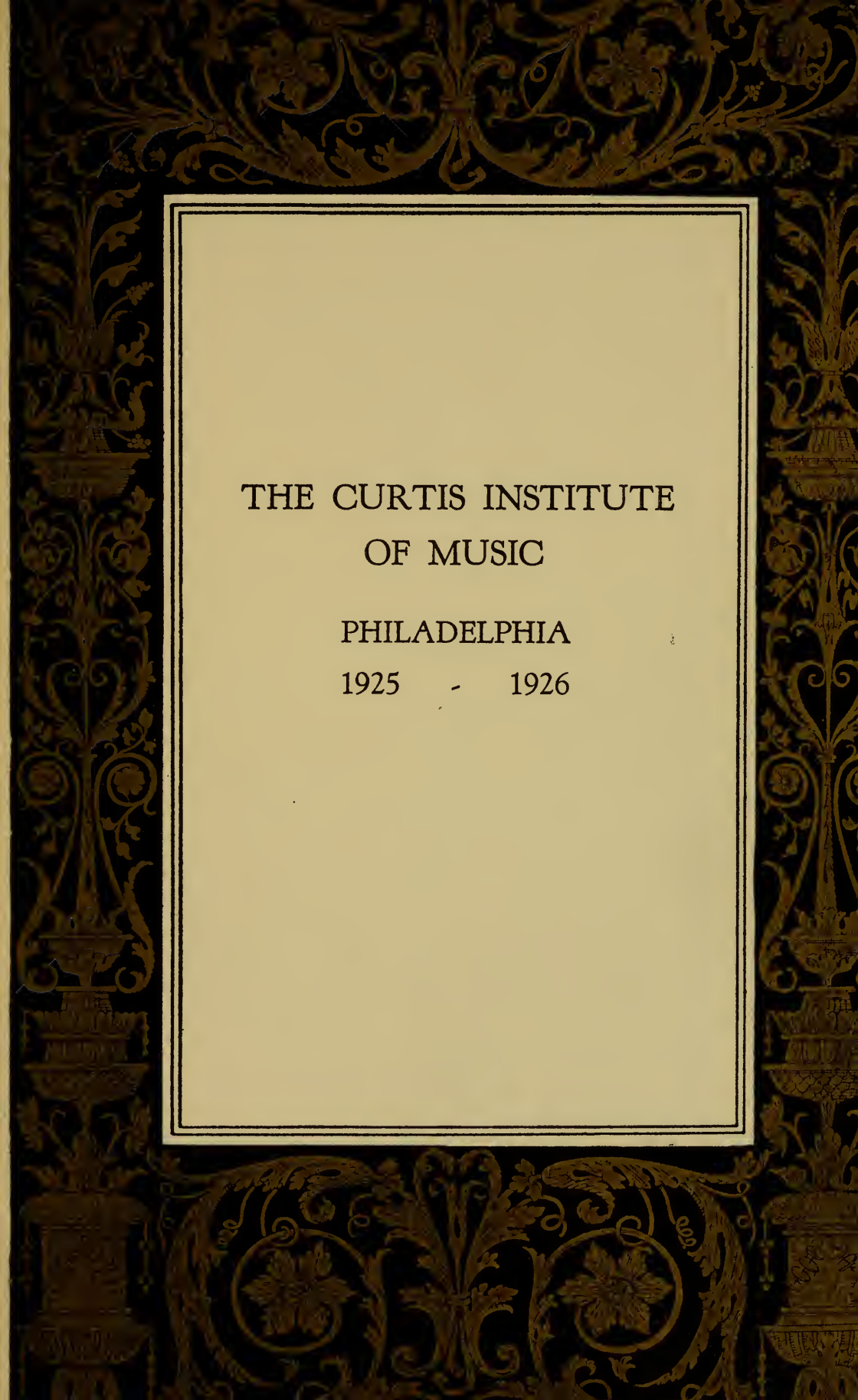
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THE CURTIS INSTITUTE  
OF MUSIC

PHILADELPHIA

1925 - 1926











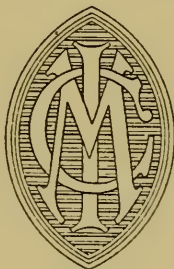




THE CURTIS INSTITUTE  
of MUSIC

Endowed

By MARY LOUISE CURTIS BOK



CATALOGUE

1925-1926

RITTENHOUSE SQUARE  
PHILADELPHIA : PENNSYLVANIA



*The Curtis Institute of Music*

WAS CREATED, IN 1924,  
UNDER AN ENDOWMENT

By MARY LOUISE CURTIS BOK

AND IS OPERATED UNDER A CHARTER OF  
THE COMMONWEALTH OF PENNSYLVANIA



*Officers*  
of  
THE CURTIS INSTITUTE OF MUSIC

*President*

MRS. MARY LOUISE CURTIS BOK

*Vice President*

PHILIP S. COLLINS

*Secretary and Treasurer*

WILLIAM CURTIS BOK

*Board of Directors*

MRS. MARY LOUISE CURTIS BOK

WILLIAM CURTIS BOK

PHILIP S. COLLINS

CYRUS H. K. CURTIS

MRS. SAMUEL S. FELS

*Advisory Council*

✓ FELIX ADLER

EDWARD W. BOK

CYRUS H. K. CURTIS

✓ WALTER FISCHER

CARL FLESCH

OSSIP GABRILOWITSCH

JOSEF HOFMANN

WILLEM MENGELBERG ✓

MME. MARCELLA SEMBRICH

LEOPOLD STOKOWSKI

ERNEST URCHS ✓

EDWARD ZIEGLER



*The Executive Staff*  
of  
THE CURTIS INSTITUTE OF MUSIC

WILLIAM E. WALTER  
*Executive Director*

GRACE H. SPOFFORD  
*Dean*

EMILY L. MCCALLIP  
*Counselor to the Student Body*

ELEANOR JAMES  
*Registrar*

H. W. EASTMAN  
*Comptroller*

The Address of the Institute  
RITTENHOUSE SQUARE  
PHILADELPHIA PENNSYLVANIA





# The Curtis Institute of Music

Endowed by Mary Louise Curtis Bok

## *A Statement by the Founder :*

It is my aim that earnest students shall acquire a thorough musical education, not learning only to sing or play, but also the history of music, the laws of its making, languages, ear-training and music appreciation.

They shall learn to think and to express their thoughts against a background of quiet culture, with the stimulus of personal contact with artist-teachers who represent the highest and finest in their art.

The aim is for quality of the work rather than quick, showy results.

*Mary Louise Curtis Bok*

Decoration by  
Will H. Howell and Associates



*Drawing by Ruyl*

The Buildings of  
The Curtis Institute of Music

*Ruyl*



*Drawing by Ruyl*

Entrance Hall of Main Building  
The Curtis Institute of Music



*Drawing by Ruyl*

The Executive Department Building  
The Curtis Institute of Music



**T**wo of the most beautiful residences in Philadelphia were erected by Mr. George W. Childs Drexel, of the family of the banking house of Drexel and Company, and by Mr. Theodore F. Cramp, of the family of the Cramp shipyards.

One of these homes faces the carefully-gardened Rittenhouse Square, the centre of the choicest residential section of the city, the other is adjacent to it.

These two private mansions embodied in a peculiar sense, the beauty, the elegance and the home-like quality which it was the desire of the founder of The Curtis Institute of Music that the new institution should possess. Accordingly, they were purchased, together with a third adjoining house, remodeled, and are now the home of the Institute.

The location of the houses is also most desirable. In a neighborhood of residential quiet, it is nevertheless only four squares from the heart of the city where occur, during each season, the eighteen performances of grand opera by The Metropolitan Opera Company of New York, the more than seventy symphonic concerts by The Philadelphia Orchestra, and the continuous succession of musical, literary and dramatic events, by the foremost artists of the world, which Philadelphia annually presents.



## *The Purpose of the Institute*

The distinctive quality of The Curtis Institute of Music lies in the belief of the founder that while music may be taught in all its branches by masters of the art, the student who would have received only this instruction would be ill equipped to stand before the world as a well-grounded, thoroughly-trained musician.

Following this conviction, the Institute offers, in addition to musical instruction by artists of authoritative achievement, an opportunity, in its Academic Courses, for its students to acquire a true conception of the history of the world in which they live, a study of the interrelationships of the allied arts, the principles of psychology, languages, diction, a course of reading of the great poets and writers of all ages, and a survey of the world's history for its bearing on the development of the arts.

For these courses it draws upon the Faculties of The University of Pennsylvania, Princeton University, Bryn Mawr College, etc.

The Institute offers, therefore, a distinctive academic course as forming a direct part of its musical instruction, so that a student may graduate from the Institute not only with a knowledge of the best in music but with a carefully taught cultural background.

A Curtis Institute pupil leaves it, therefore, with something more than the acquisition of a technical musical knowledge.



The various Departments of The Curtis Institute of Music are under the personal direction and supervision of the following members of its Faculty:

MARCELLA SEMBRICH, *Voice*

JOSEF HOFMANN, *Piano*

CARL FLESCH, *Violin*

LOUIS BAILLY, *Viola*

FELIX SALMOND, *Violoncello*

CARLOS SALZEDO, *Harp*

LEOPOLD STOKOWSKI, *Orchestral Training*

GEORGE A. WEDGE, *Theory, Etc.*

ROSARIO SCALERO, *Composition, Etc.*

LAWRENCE ADLER, *Academic Courses*

These artists, in each instance, in addition to their duties as Directors and Supervisors, personally instruct a limited number of pupils.



## *A Non-Commercial Institution*

A further note of distinction, and a most important one, is that The Curtis Institute of Music is an endowed institution, and is thus fortunately removed from commercial considerations.

## *The Aim of The Institute*

The fortunate presence of this endowment makes it possible for The Curtis Institute of Music to realize its aim which is exactly the reverse of accepting and producing musical students in large numbers. It looks to the quality of its students rather than to the quantity. It confines its enrollment to a number which it can adequately and thoroughly instruct. It is discriminating in its acceptance of students, and is even more regardful of the manner in which its pupils are taught. It tries equally to serve students who wish to be concert artists and those who intend to become teachers. It offers freely, therefore, its distinctive features at moderate fees, so that its influence may be of the widest range, in order that it may make a distinct contribution to the musical life of America.

To this policy every instructor in The Curtis Institute is committed.





*Photograph by Mishkin*

MADAME MARCELLA SEMBRICH  
Director, Vocal Department, The Curtis Institute of Music



*Photograph by Mishkin*

JOSEF HOFMANN

Director, Piano Department, The Curtis Institute of Music



*The Calendar*  
*For the Season of*  
*1925-1926*

Entrance Examinations . . . . .	September 21-26 1925
First Term Begins . . . . .	October 1 1925
Second Term Begins . . . . .	February 1 1926
Second Term Ends . . . . .	May 29 1926
Commencement . . . . .	June 4 1926

*Holidays*

Thanksgiving . . . . .	Thursday, November 26 1925
Christmas Vacation . . . . .	December 23-January 3 (inclusive)
Washington's Birthday . . . . .	February 22 1926
Easter Vacation . . . . .	April 1-7 (inclusive)

All applications, whether in person or by mail, should be made to

*The Executive Director*  
THE CURTIS INSTITUTE OF MUSIC  
RITTENHOUSE SQUARE  
PHILADELPHIA PENNSYLVANIA



*Faculty*  
of  
THE CURTIS INSTITUTE OF MUSIC  
1925-1926

*Voice*

MARCELLA SEMBRICH

MADAME CHARLES CAHIER      HORATIO CONNELL  
(*Special Master Classes*)

MADELEINE WALTHER      EMILIO DE GOGORZA

*Operatic Coaching*

RICHARD HAGEMAN

*Piano*

JOSEF HOFMANN

DAVID SAPERTON, *Assistant*

WILHELM BACHAUS      WANDA LANDOWSKA  
GEORGE BOYLE      ISABELLE VENGEROVA

*Violin*

CARL FLESCH

FRANK GITTELSON      SASCHA JACOBINOFF  
RICHARD HARTZER      EMANUEL ZETLIN

*Violoncello*

*Viola*

*Harp*

FELIX SALMOND      LOUIS BAILLY      CARLOS SALZEDO

*Ensemble*

LOUIS BAILLY      FELIX SALMOND      LOUIS SVECENSKI

*Orchestra*

LEOPOLD STOKOWSKI *Conductor*  
THADDEUS RICH *Associate Conductor*



*Orchestral Instruments*

*Bass*, ANTON TORELLO      *Horn*, ANTON HORNER  
*Flute*, WILLIAM M. KINCAID      *Trumpet*, SOL COHEN  
*Oboe*, MARCEL TABUTEAU      *Trombone*, GARDELL SIMONS  
*Clarinet*, DANIEL BONADE      and PAUL LOTZ  
*Bassoon*, WALTER GUETTER      *Tuba*, PHILIP A. DONATELLI  
*Tympani and Battery*, OSCAR SCHWAR

(All the above teachers are solo players of the  
Philadelphia Orchestra)

*Composition*

ROSARIO SCALERO

*Theory, Etc.*

GEORGE A. WEDGE

ETHEL S. DRUMMOND

HELEN W. WHILEY

N. LINDSAY NORDEN



## Courses of Study

All courses of study at the Curtis Institute of Music comprise three groups of subjects: Practical, Theoretic, and Academic.

### Voice

Voice

One or two lessons weekly.

### Musicianship

Theory . . . . .	One hour a week
Sight Singing . . . . .	One hour "
Dictation . . . . .	One hour "
Piano (Secondary) . . . . .	One-half hour "
Form and Analysis . . . . .	One hour "
Chorus . . . . .	Two hours "
Diction . . . . .	Two hours "
Operatic-Coaching and Repertoire . . . . .	One hour "

### Academic Subjects (See Pages 26-37)

Two languages required, and one other academic subject elective; subject to the approval of the Dean and the Director of the Academic Department.

### Lectures

History of Music or Music Appreciation . . . . .	One hour
Comparative Arts . . . . .	One hour

### Operatic Coaching and Repertoire

This course is planned to familiarize students with important operas and best examples of song literature. Arias and songs will be treated both from the standpoint of the musical and literary content.



## Piano

Piano

One lesson weekly.

### Musicianship

Theory . . . . .	One hour a week
Keyboard Harmony . . . . .	One hour “
Sight Singing . . . . .	One hour “
Dictation . . . . .	One hour “
Form and Analysis . . . . .	One hour “
Ensemble . . . . .	Two hours “

### Academic Subjects (See Pages 26-37)

Two courses, elective; subject to the approval of the Dean and the Director of the Academic Department.

### Lectures

History of Music or Music Appreciation . . . . .	One hour
Comparative Arts . . . . .	One hour

A special course in “Style and Interpretation of Old Music following the Principles of the Great Masters of the Seventeenth and Eighteenth Centuries” will be given by Madame Wanda Landowska.

In her studio, Madame Landowska will have a harp-sichord, a clavichord and a square piano upon which she will demonstrate the particular technique and idiom of these instruments and then transcribe this to the modern piano.

### *Violin, Viola, Violoncello, Harp, Etc.*

Instrument

One hour lesson weekly.



### *Musicianship*

Theory . . . . .	One hour a week
Sight Singing . . . . .	One hour “
Dictation . . . . .	One hour “
Form and Analysis . . . . .	One hour “
Piano (Secondary) . . . . .	One-half hour “
Ensemble . . . . .	Two hours “
Orchestra . . . . .	Two hours “

### *Academic Subjects (See Pages 26-37)*

Two courses, elective; subject to the approval of the Dean and the Director of the Academic Department.

### *Lectures*

History of Music or Music Appreciation .	One hour
Comparative Arts . . . . .	One hour

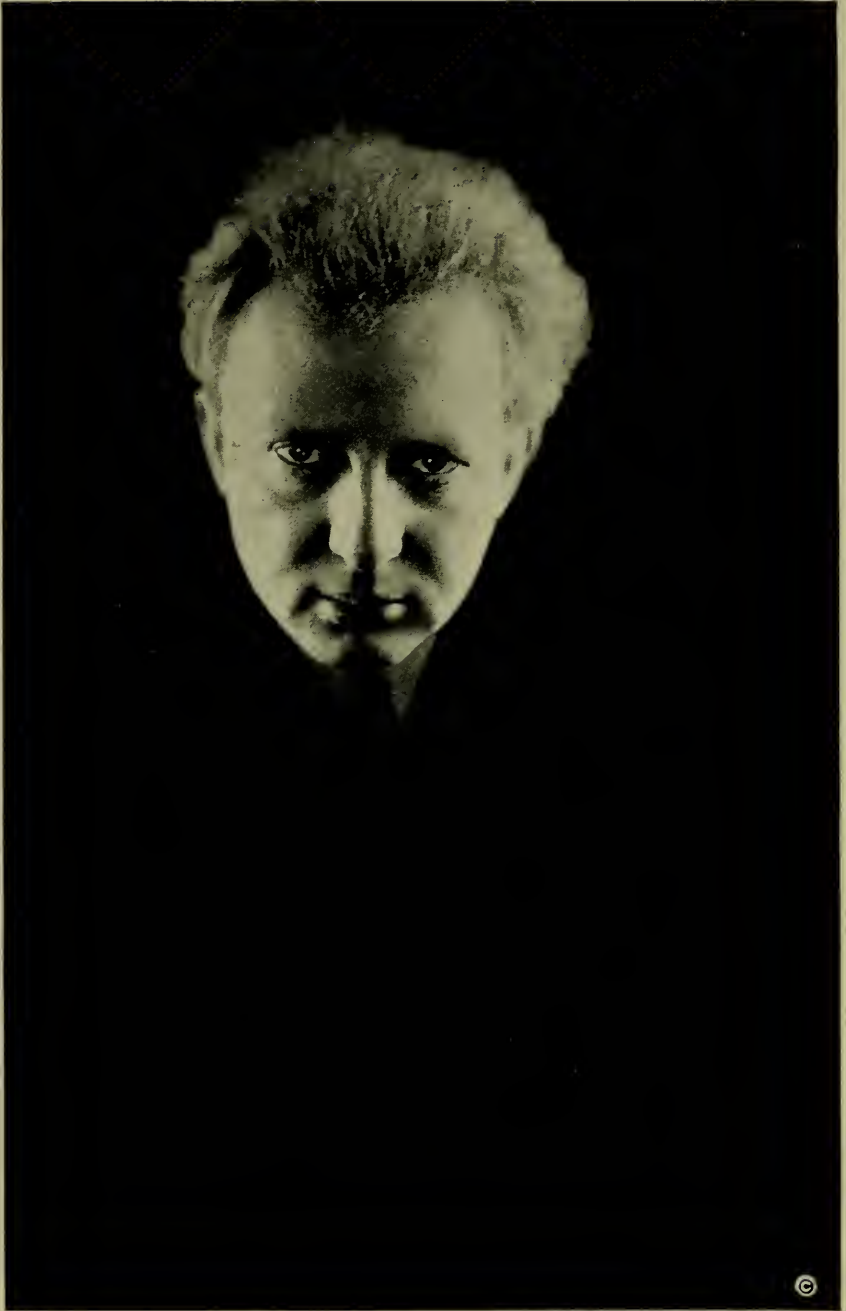
### *Ensemble*

Ensemble playing gives students the opportunity to apply practically what they have been taught in a theoretical manner. It gives them routine and technique in chamber music, and thus it is required of all students of stringed instruments and recommended to all piano students.

### *Harp Ensemble*

Harp Ensemble classes will be formed on the model of the Salzedo Harp Ensemble—in polyphonic form.





*Photograph by Goldensky*

LEOPOLD STOKOWSKI

Director of Orchestral Training, The Curtis Institute of Music



*Photograph by Kubey-Rembrandt*

CARL FLESCH  
Director of the Violin Department, The Curtis Institute of Music



## *The Orchestra*

For students of all stringed instruments, as well as those specializing in wood-wind, brass and percussion, training in orchestral technique and routine is invaluable.

The opportunities for such training offered by The Curtis Institute of Music are unique. Dr. Leopold Stokowski, the salient figure among the great conductors of today, personally trains and drills the student orchestras. In this work he has the assistance of the Associate Conductor, Dr. Thaddeus Rich, who is the assistant conductor and concert master of the Philadelphia Orchestra. In other words, the students of The Curtis Institute of Music receive the training which has made the Philadelphia Orchestra the foremost in the world.

The value of this training is enhanced by the presence in the orchestras of various solo players of the Philadelphia Orchestra. Membership in these orchestras is required of all students of stringed and orchestral instruments (young men and young women alike).

In order to extend as far as possible the influence of this work, membership in the student orchestras is open (without fee) to a limited number of qualified players not otherwise connected with the Institute.



## *Courses in Orchestral Instruments*

There is in the United States a serious lack of players of wood-wind, brass and percussion instruments qualified to hold posts in the many symphony orchestras scattered through the country. There exist today more excellent positions, waiting to be worthily filled, than there are players ready to fill them. Especially is this true now that the present immigration laws have practically cut off Europe as a source of such players.

It is the plan of The Curtis Institute of Music to build a school to supply this demand. To this end arrangements have been made whereby it can offer unequalled advantages to young men and young women ambitious to embrace these branches of the art.

For teachers of double-bass, flute, oboe, clarinet, bassoon, French horn, trumpet, trombone, tuba, tympani and other instruments of percussion it offers artists who hold in the Philadelphia Orchestra the posts of solo players of these various instruments. Each is a master of great reputation.

Special terms for such instruction will be found on page 39.



## Outline for the Theoretic Course

Grade I — Preparatory course. Elements of music, scales, signatures, intervals, chords, and melody writing.

Grade I Elementary harmony through the Dominant seventh and inversions. Simple modulations, melody writing and elementary counterpoint. The study and analysis of form.

Grade II Advanced harmony and figuration. Practical composition in the smaller forms from the phrase to the extended double-period. Analysis.

Grade II (Singers)

The writing and harmonization of melodies employing all chords and inversions, chromatic harmony and modulations. Meter, rhythm and accent as applied to the setting of words. The study of the construction and interpretation of Recitative as found in the standard oratorios.

Grade III The completion of harmony and figuration. Practical composition in the smaller forms from the double-period to the song form with trio.

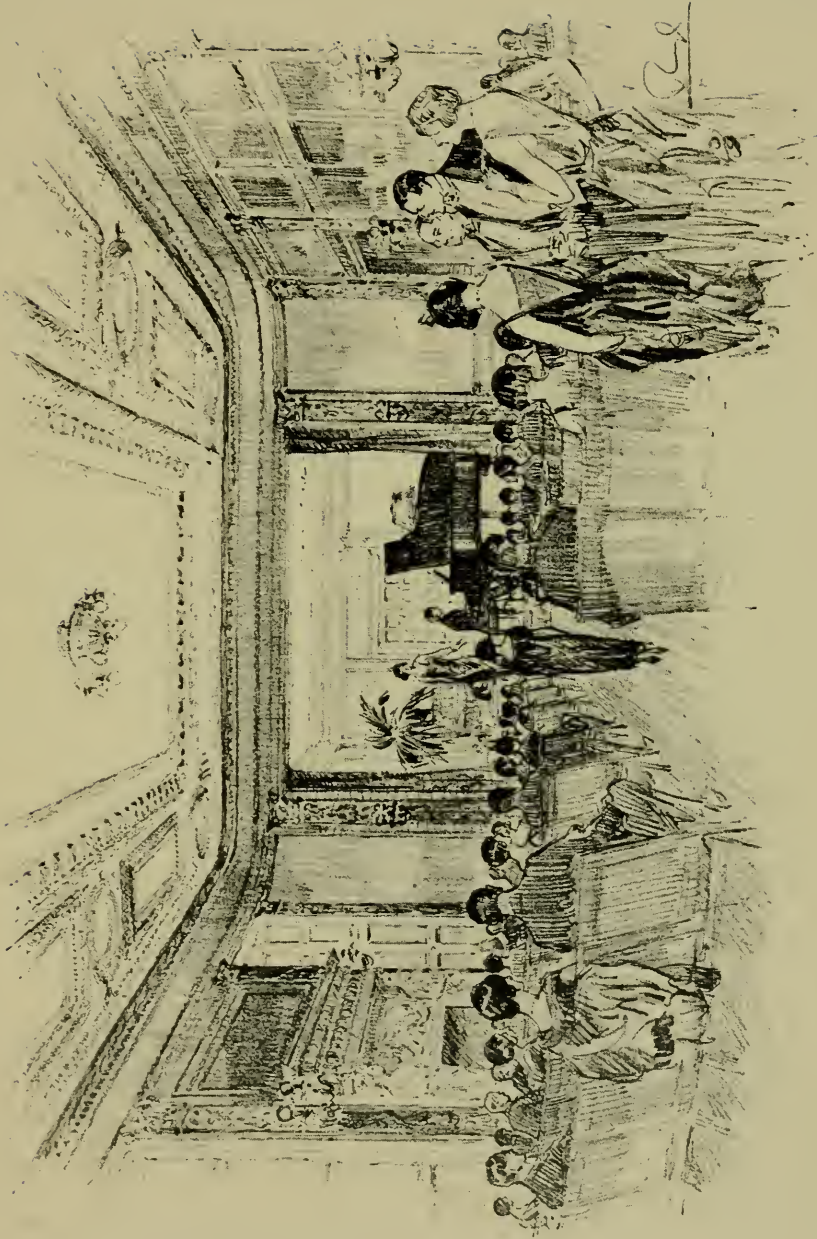
Grade III (Singers)

The writing and harmonization of melodies employing all chromatic chords, modulations and embellishing tones. The study of Form in music and its correlation with the forms



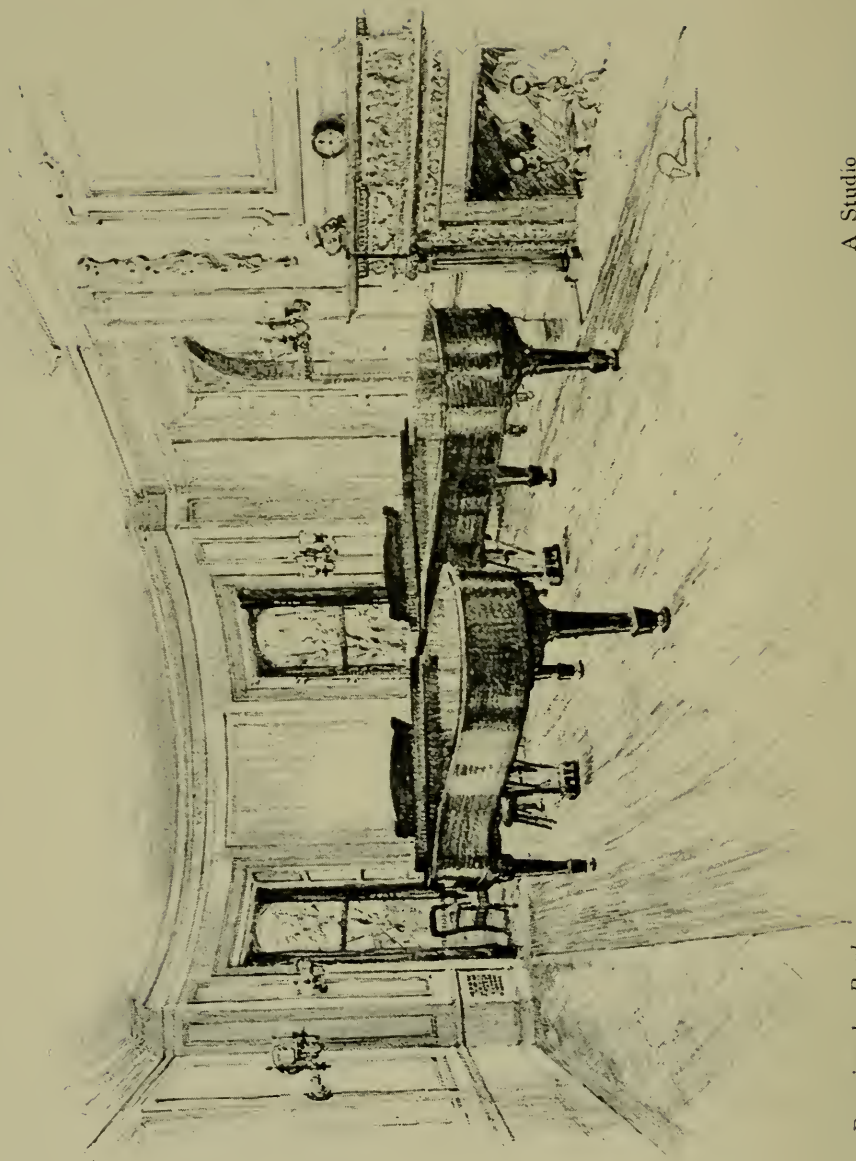
used in prose and poetry. The analysis and interpretation of the aria and German, French and English songs.

- Grade IV Counterpoint. The study and writing of two and three voice preludes and inventions in the style of Bach.
- Grade V Advanced counterpoint. Study and writing of fugue, single and double, and the canon.
- Grade VI Practical composition in the larger forms; the chaconne, variation, rondo and sonata-allegro.
- Grade VII Orchestration.



*Drawing by R. L.*

A Recital in the Assembly Room  
The Curtis Institute of Music



A Studio  
The Curtis Institute of Music

*Drawing by Ruy!*





# *Course in Dictation and Sight Singing*

## *Elementary*

The study of pitch and rhythm, applying the work of Elementary Theory. The singing, aural recognition and writing of major and minor triads, all intervals in the I and V chords and melodies in phrase and period forms. Transposition. Pitch, rhythmic, visual and memory drills.

## *First Year*

The study of pitch and rhythm, applying the work of Theory I. The singing, aural recognition and writing of all triads and dominant seventh chord and its inversions; all intervals in major and minor keys and melodies in phrase and period form. Next related modulations. Transposition. Rhythmic, visual and memory drills.

## *Second Year*

The study of pitch and rhythm, applying the work of Theory II. The singing, aural recognition and writing of all discords and their inversions, modulations, chromatically altered chords and melodies containing difficult skips and rhythms in Period and Double Period Form. Rhythmic, visual and memory drills. Transposition.

## *Third Year*

### *(Instrumental)*

The study of pitch and rhythm, applying the work of Theory III. The singing, aural recognition and writing of all chromatic harmony, modulations, embellishments and rhythms in the small forms. Sight reading in the C clefs.



### *Third Year*

*(Singers)*

Difficult sight-singing, including ensemble singing and sight-reading with words.

### *Fourth Year*

The writing from dictation of the chorales of Bach in score using the C clefs. The aural recognition and analysis of modern compositions.



# *Keyboard Harmony*

## *Elementary*

The application at the keyboard of all points covered in Elementary Theory (to be given in the regular Theory classes).

## *First Year*

The playing and connecting of all triads and the dominant seventh chord and its inversions as used in Harmony; also in broken and arpeggio forms applying metric and rhythmic principles.

The harmonization of melodies in four-part harmony and in free piano style of accompaniment. The improvization of melodies with and without accompaniment in phrase and period forms. The transposition of melodies, chords and short piano pieces. Simple modulations.

## *Second Year*

The application at the keyboard of the material of II Theory. Harmonization of melodies. Improvization in Double Period Form. Transposition; Modulation.

## *Third Year*

The continuation of II, applying the work of III Theory. Improvization in Song Forms; Transposition; Modulation with motive.

## *Fourth Year*

The study of choral embellishment and simple contrapuntal imitation as exemplified in the Bach Chorals. Improvizations in contrapuntal style; Transposition.



## Recitals

Recitals will be given throughout the year by members of the faculty. At these recitals an intimate and informal atmosphere will be maintained. In the season of 1924-25, two series of such recitals were given.

### *Academy of Music Foyer Series*

February 12	.	MADAME CHARLES CAHIER	. . . . .	Contralto	
March 5	.	{	CARL FLESCH	. . . . .	Violinist
			JOSEF HOFMANN	. . . . .	Pianist
April 16	.	{	HORACE BRITT	. . . . .	Violoncellist
			CARLOS SALZEDO	. . . . .	Harpist

### *Series in the Concert Room of the Institute*

February 5	.	EMANUEL ZETLIN	. . . . .	Violinist	
February 16	.	MICHAEL PRESS	. . . . .	Violinist	
February 18	.	AUSTIN CONRADI	. . . . .	Pianist	
February 24	.	HORATIO CONNELL	. . . . .	Baritone	
February 26	.	GEORGE BOYLE	. . . . .	Pianist	
March 10	.	BERTHE BERT	. . . . .	Pianist	
March 12	.	MADAME CHARLES CAHIER	. . . . .	Contralto	
March 18	.	CARL FLESCH	. . . . .	Violinist	
March 23	.	ISABELLE VENGEROVA	. . . . .	Pianist	
March 25	.	JOSEF HOFMANN	. . . . .	Pianist	
March 26	.	SASCHA JACOBINOFF	. . . . .	Violinist	
April 2	.	FRANK GITTELSON	. . . . .	Violinist	
April 30	.	DAVID SAPERTON	. . . . .	Pianist	
May 6	.	{	GEORGE BOYLE	. . . . .	Pianist
			FRANK GITTELSON	. . . . .	Violinist

Sixteen Students' Concerts were given in the Season of 1924-25, with programs presented by students in piano, voice, violin, viola, cello, harp and ensemble.



## *Entrance Examinations*

Only applicants properly qualified not only by previous training but by evidence of talent will be accepted.

The entrance examinations will be held during the week of September 21-26, 1925. A fee of \$20, payable before the examination, will be required of all candidates. The fee will be credited on the first tuition payment of those applicants who are accepted, and refunded in case of scholarship.



## Requirements

### *Voice*

Applicants for admission to the Vocal Department must qualify first as to voice, and, second, as to natural musical aptitude. Previous musical education is with them of less importance, although such training will carry weight with the examiners. A knowledge of languages is desirable.

### *Piano*

Candidates must be able to play satisfactorily from memory all major and minor scales and arpeggios; selected studies from Czerny, Opus 740; Bach Three-Part Inventions; a movement of a Beethoven Sonata, or a composition of equal difficulty.

### *Violin*

Candidates must be able to play satisfactorily all major and minor scales and arpeggios in three and four octaves. They should also have sufficient training in double stop playing, and the ability to play the Kreutzer Exercises and from memory a concerto from one of the following composers: Spohr, De Beriot, Kreutzer, Viotti, Rode, or a composition of equal difficulty.

### *Violoncello*

Candidates must be able to play satisfactorily from memory all major and minor scales, arpeggios, and a concerto by Golterman, Romberg, Klengel, or some other composition of equal difficulty.



## *Harp*

An applicant must have at least an elementary knowledge of music and must be physically adapted to the harp.

## *Orchestral Instruments*

An applicant must have at least an elementary knowledge of music and be physically fitted for the instrument he desires to play.

## *Musicianship*

All students will be examined in general musicianship (Ear Training, Theory, Etc.) and will be graded.

These are minimum requirements. Students offering more advanced work will be given full credit and be rated according to their proficiency.

## *Assignment to Teachers*

Students are assigned to teachers in accordance with the recommendation of the Examiners. Requests for instruction with particular teachers will be given careful consideration, but the right is reserved to make such assignments as seem to be for the best interests of the students.



## *The Academic Department*

LAWRENCE ADLER, *Director*

### *The Faculty*

LAWRENCE ADLER, A.M., A.B.

JEAN B. BECK, B.L., Ph.D.

Professor of Romance Languages and Literature  
Lecturer on the History of Music  
University of Pennsylvania

WILLIAM PAGE HARBESON, B.S., LL. B., Ph.D.

Assistant Professor of English  
University of Pennsylvania

GORDON C. KING

Author

SAMUEL ARTHUR KING, M.A., (Lond.)

Lecturer in English Diction  
Bryn Mawr College

ELTON MAYO, A.M., M.D.

University of Pennsylvania  
Rockefeller Foundation

ROSARIO SCALERO

Composer and Theorist

DOMENICO VITTORINI, A.M., Litt.D.

Assistant Professor of Romance Languages and Literature  
University of Pennsylvania





*Photograph by Franz Löwy—Vienna*

MADAME CHARLES CAHIER  
Instructor of the Voice, The Curtis Institute of Music



*Photograph by Kessler.*

WILHELM BACHAUS  
Instructor of the Piano, The Curtis Institute of Music



HERMANN J. WEIGAND, Ph.D.  
Assistant Professor of German  
University of Pennsylvania

JEAN FROIS WITTMAN  
Graduate School  
Princeton University

The Academic Department aims to give the students of the Curtis Institute, under a minimum time schedule, the collegiate background and understanding of cultural values essential to the true development of an artist.

Chief among the contributing factors toward such an end are the study of languages, literature, fine arts, history and psychological research.

The aim of the Academic Course of the Institute is likewise to emphasize the fundamental unity underlying the various art forms in order to develop the students' deeper conception of art and life and to suggest a higher ideal of personal ethics.

Students, unless excused for some valid reason, are required to study at least two academic subjects each term and to attend certain lectures.

The Academic Courses are as follows:

*English*

DR. WILLIAM PAGE HARBESON

I. A Course in readings in English Literature.

This will include a brief history of English Literature, with class readings and discussions. A series of critical papers on leading forms of poetry and prose will be required.



II. A Course in Advanced Composition.

This will comprise an informal discussion group, attention being devoted not so much to matters of syntax and grammatical construction, as to the development of the choice and arrangement of material. *Open to the public.*

III. A Course in English Poetry.

A series of readings of the later English Poets, from Cowper and Crabbe, through Wordsworth, Shelley, Keats, Tennyson and Browning to Swinburne. *Open to the public.*

GORDON C. KING

IV. Comparative Literature.

This course takes up the study of Nationalism in literature. Examples of various national literatures are the basis of class discussion and reading. This course is somewhat affiliated with the work in Music Appreciation and the study of Nationalism in music. *Open to the public.*

SAMUEL ARTHUR KING

V. Elementary English Diction.

A course primarily adapted to the needs of singers and vocal teachers.

VI. Advanced English Diction.

In this course the laws governing pronunciation and the sonant properties of speech are studied in detail.

NOTE: All vocal students are required to take English Diction at some time during the Course unless especially excused.



*French*

DR. JEAN B. BECK

I. French Literature of the Nineteenth Century.

First term: Survey of the French novel; the Schools of Romanticism, Realism, Naturalism, Symbolism and Impressionism.

Second term: Lyric and Dramatic Literature from the first Romantics to the end of the Nineteenth Century.

*Open to the public.*

II. Advanced French Diction and Declamation.

Training in accurate phonetic pronunciation and dramatic interpretation of selected French masterpieces.

JEAN FROIS WITTMAN, M.A.

III. Elementary French.

A conversational course emphasizing more especially pronunciation and elementary idioms.

IV. Intermediate French: A.

A study of idiomatic French through reading and conversation.

V. Intermediate French: B.

A more advanced course in grammar, reading and conversation.

VI. Elementary French Diction.

A systematic study of speech sounds. Elocution in prose and poetry for vocal students.



## *German*

DR. HERMANN J. WEIGAND

### I. Elementary German.

A course designed to give the student a sense of the pattern and rhythm of German speech, and to enable him to read intelligently easy German prose and verse. The material studied will include selections from the Grimm Brothers' "Tales" and a number of lyrics.

### II. German Diction.

This course is primarily for vocal students. The principal aim of this course will be to foster a consciously correct rendering of German songs through the intensive study of selected lyrics.

## *Italian*

DR. DOMENICO VITTORINI

### I. Elementary Italian.

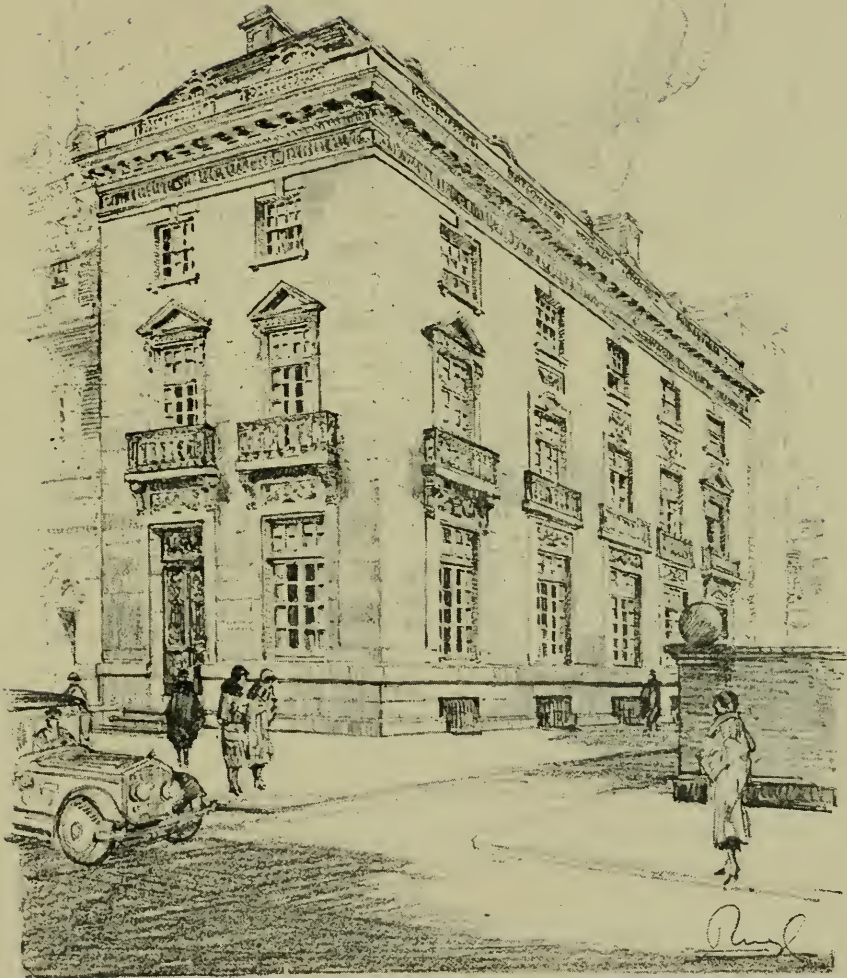
A course including general principles of diction, grammar, composition and reading of short stories.

### II. Advanced Italian.

A review of grammar, conversation and readings illustrating different phases of Italian Literature.

### III. Italian Diction.

A course primarily for vocal students, covering the elements of pronunciation and correct Italian vocalization.



*Drawing by Ruyl*

Department of Stringed Instruments  
and Theory  
The Curtis Institute of Music



*Drawing by Ruyl*

Entrance Hall in the Department of  
Stringed Instruments and Theory  
The Curtis Institute of Music





### *History*

(Lecturer to be announced)

Survey of History. A condensed course of the great movements and events in the history of the world.

### *Psychology*

DR. ELTON MAYO

Psychology—Methods of Work.

This course is designed to aid the student to develop his methods of study and practice in such fashion that his progress will not be impeded by unnecessary difficulties. Attention is directed especially to certain aspects of biological and psychological research which have been shown to possess great importance for the individual in the right ordering of his life and work.

*Open to the public.*

### *The History of Music*

DR. JEAN B. BECK

I. The Evolution of Music from its Origin to the Modern Age.

This course differs from the traditional History of Music inasmuch as it is focused on the evolution of "genres," monodic and polyphonic, vocal and instrumental, rather than on the biographical survey of composers.

(Lecturer to be announced)

II. A series of lectures on the Composers and Movements of the Modern Age.

*Open to the public.*



ROSARIO SCALERO

III. The History of Musical Composition.

This course will take up the development of music laying a special emphasis on the historical point of view.

*Open to the public.*

*Music Appreciation and Criticism*

LAWRENCE ADLER

An advanced course of Aesthetics for students thoroughly familiar with the elements of music.

*Open to the public.*



## A Comparative Arts Series

Each year a Course of Lectures in the Comparative Arts will be given as a part of the curriculum of the Academic Department.

This course traces, along broad lines, the development of artistic civilization, revealing the intimate relationship and comparative values of the Arts and emphasizing currents of thought which have contributed notably to the development of music.

The course considers the contribution to the cultural development of the human race made by music, the plastic arts and literature.

The relation of Art to ethical thought and philosophy is also considered.

This course will be a continuation of the series of 1924-1925 and will consist of thirty-two lectures, beginning in November and ending in April.

1. *The Venetian School of Painting* . Bellini, Veronese, Tintoretto, Titian, etc.

MR. ALFRED MARTIN

Ethical Culture Society, New York

2. *The Spanish School of Painting* . Murillo, Velasquez, etc.

MR. ALFRED MARTIN

3. *Spanish Literature of the Golden Age.*

DR. JAMES P. WICKERSHAM CRAWFORD

Department of Romance Languages

University of Pennsylvania



4. *English Literature of the Eighteenth Century.*  
The Journalists, Addison and Steele; the Satirists,  
Pope and Swift.

PROFESSOR ARTHUR BAUGH  
Department of English  
University of Pennsylvania

5. *The Scottish Romance and the Psychological Novel.*  
Sir Walter Scott and George Eliot.

PROFESSOR J. DUNCAN SPAETH  
Department of English  
Princeton University

6. *Carlyle.*

DR. FRANK AYDELOTTE  
President of Swarthmore College

7. *Three Novelists of the 19th Century.*

PROFESSOR HAROLD G. MERRIAM  
Department of English  
University of Montana

8. *Wordsworth and Burns.*

PROFESSOR FELIX E. SCHELLING  
University of Pennsylvania

9. *Keats and Coleridge.*

DR. CHARLES WHARTON STORK  
Editor of *Contemporary Verse*



10. *Shelley and Byron.*  
PROFESSOR J. DUNCAN SPAETH
11. *Tennyson and Browning . . . A Study in Contrasts*  
MR. ALFRED MARTIN
12. "*Browning's Message for our Time.*"  
MR. ALFRED MARTIN
13. *German Lyricism . . . . .* Heinrich Heine
14. *The Dutch School of Painting and the Predecessors  
of Rembrandt*  
MR. LEO KATZ  
New York City
15. *Rembrandt.*  
MR. LEO KATZ
16. *The Threshold of the Modern Musical Era .* Berlioz  
DR. JEAN B. BECK  
Department of Romance Languages  
University of Pennsylvania
17. *The Literary Background of Richard Wagner's Work.*  
PROFESSOR J. DUNCAN SPAETH
18. *Richard Wagner and His Place in the History of all  
the Arts.*
19. *Richard Strauss as the Inheritor of the Wagnerian  
Tradition.*  
PROFESSOR HORACE ALWYNE  
Bryn Mawr College



20. *The Civil War as Awakener of America to Self-Consciousness.*

Bryant, Longfellow, Lowell, Emerson and Whittier.

MR. ALFRED MARTIN

21. *English Painters of the Eighteenth and Nineteenth Centuries.*

Gainsborough, Reynolds, Romney, Turner, etc.

MR. HUGER ELLIOT

Metropolitan Museum of Art

22. *French Painters of the Nineteenth Century.*

David, Millet, Corot, Daubigny, etc.

MR. LEO KATZ

23. *The Impressionist and Modernist Painters.* . . . Monet,

Manet, Rodin, Renoir, Whistler, etc.

PROFESSOR FRANK J. MATHER

Director of Fine Arts

Princeton University

24. *The French Realists* . . . Balzac, Flaubert, Zola, etc.

DR. JEAN BECK

25. *The French Symbolists* . . . . Baudelaire, Verlaine,

Maeterlinck, Mallarmé, etc.

DR. JEAN BECK

26. *Italian Literature of the Nineteenth Century.*

PROFESSOR DOMENICO VITTORINI

Department of Romance Languages

University of Pennsylvania



MADAME WANDA LANDOWSKA

Special Courses in 17th and 18th Century Music,  
The Curtis Institute of Music



EMILIO DE GOGORZA  
Instructor of the Voice, The Curtis Institute of Music





27. *Modern French Music.*

28. *The Modern Russian School.*

MR. OLIN DOWNES

Critic of The New York Times

29. *The Austrian and German Schools.*

30. *Spain and the Scandinavian Countries.*

31. *The English School.*

32. *Democracy—The New Social Ideal and its Interpretation in Art.*

MR. ALFRED MARTIN



## General Information

The Curtis Institute has no dormitories, and does not assume responsibility for the housing of its students. It will, upon request, refer an applicant to organizations specially equipped for the recommendation of residential quarters.

The Studios throughout the Institute are equipped with Steinway pianos, with more than 50 instruments in constant use.

To insure progress satisfactory to the Institute, the parents, and the pupils themselves, the Institute makes certain reasonable demands of its students. Regular and punctual class attendance, careful preparation of lessons, attendance at recitals by faculty and students, and co-operation with the requirements of the Institute, will be expected at all times.

In case of absence for any cause whatsoever, notice should be sent or given immediately to the Registrar's office.

All courses at the Institute will be arranged to insure the students the maximum time for practice.

Instrumental instruction will be given individually; theoretical and academic courses in classes.

A report of the student's attendance and progress will be presented at the end of each school year.

Students will be expected to pass an examination in their principal studies at the end of each school term.

Students failing to pass a satisfactory examination in a subject will be permitted to repeat the subject.

Students whose work is not satisfactory, either through lack of effort or ability, cannot be continued as students of the Institute.



## Tuition Fees

Full Course of Instruction, 1925-26  
\$500.00

Payable Strictly in Advance, in Two Installments  
October 1, 1925—\$300                      February 1, 1926—\$200

This covers instruction in all courses of study required by the various departments, and attendance at all lectures and concerts given at the Institute.

## Tuition for Special Courses

Orchestral Instruments (without secondary studies) . . . . .	\$150.00	per year
Orchestral Instruments (including theory, etc., and academic courses)	250.00	"
Ensemble Classes (alone) . . . . .	100.00	"
Composition (under Mr. Scalero) . . . . .	250.00	"
Theory . . . . .	50.00	"
Dictation and Sight-singing . . . . .	50.00	"
Keyboard Harmony . . . . .	50.00	"
Lectures (32) on the Comparative Arts	30.00	"
Academic Courses open to the public (each) . . . . .	25.00	"



The endowment has made possible a faculty of unusual distinction, composed of artists whose names stand for the highest achievements in music. The endowment also makes it possible for students of talent to secure individual instruction from these artists at a moderate expense as compared with what such instruction would cost in private lessons. The tuition fee is inclusive of whatever major study may be elected and all the secondary subjects necessary to a solid, well-rounded musical education.

Students will be enrolled only for the entire year.

Students admitted after the opening of the school term will be charged for the time during which they are students at the Institute.

No refund will be made for students leaving before the expiration of the school year, although exceptional cases will receive the consideration of the Executive Director.

No deduction will be made for loss of lessons, except in case of protracted illness of more than five weeks. In this case, a rebate of one-half the fee for the time lost will be credited on the next term's tuition, if the student returns to the Institute within the current year.



LOUIS BAILLY

Instructor of the Viola and Ensemble, The Curtis Institute of Music



FELIX SALMOND

Instructor of the Violoncello and Ensemble,  
The Curtis Institute of Music



*Photograph by Underwood & Underwood.*

CARLOS SALZEDO  
Instructor of the Harp, The Curtis Institute of Music



*Photograph by Kessler.*

RICHARD HAGEMAN  
Operatic Coaching, The Curtis Institute of Music





## *Free Scholarships*

There are for 1925-1926 eight special free scholarships awarded by competition. They are:

The Marcella Sembrich Scholarships (2) for Voice  
The Mr. and Mrs. John F. Braun Scholarship for  
Piano

The Carlos Salzedo Scholarship for Harp and  
Harp Composition

The Mr. and Mrs. Philip S. Collins Scholarship

The Mr. and Mrs. William Curtis Bok Scholarship  
for Violin or Piano

The Eleanor Pillsbury Pennell Scholarship for  
Voice

The Cyrus Libbey Curtis Scholarship for Trom-  
bone

Other scholarships, full and partial, in all branches of study are available. These last will be awarded to students of exceptional talent whose need for them has been demonstrated to the Board of Directors.



As the aim of The Curtis Institute of Music is for quality and not quantity, the number of students is limited in order that careful individual instruction may be given to each pupil. For this reason, early enrollment is necessary, in order to avoid disappointment.

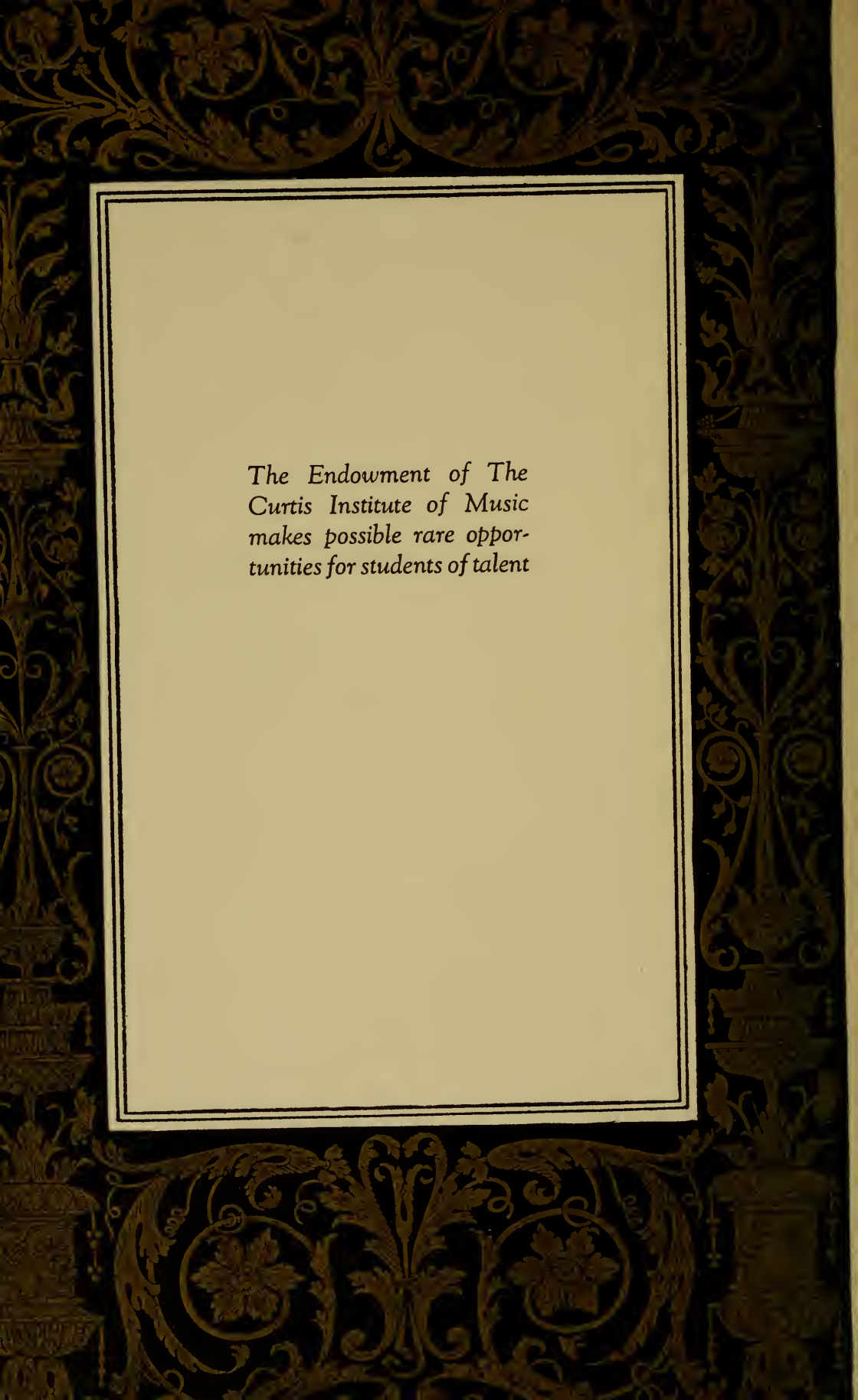






*Biddle-Paret Press*  
*Philadelphia*



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*The Endowment of The  
Curtis Institute of Music  
makes possible rare oppor-  
tunities for students of talent*













