

THE CURTIS INSTITUTE of MUSIC

ENDOWED by MARY LOUISE CURTIS BOK



Recital Programmes

1927-1928



Programms - April 26. President's Council

Dr. de Souza

Out one 11/25/36 DRB

LIST OF CONCERTS AND LECTURES

Inaugural Recital, Casimir Hall.....JOSEF HOFMANN, *Piano*
December 3, 1927

FACULTY RECITALS

First..... FELIX SALMOND, *Violoncello*.....November 9, 1927
Second..... *THE CURTIS QUARTET.....December 14, 1927
Third..... LUCILE LAWRENCE, *Harp*.....January 4, 1928
Fourth..... LEA LUBOSHUTZ, *Violin*.....
JOSEF HOFMANN, *Piano*.....} January 11, 1928
Fifth..... EMANUEL ZETLIN, *Violin*.....January 25, 1928
Sixth..... MORIZ ROSENTHAL, *Piano*.....February 8, 1928
Seventh..... CARL FLESCH, *Violin*.....February 15, 1928
Eighth..... EMILIO DE GOGORZA, *Baritone*....February 29, 1928
Ninth..... LEA LUBOSHUTZ, *Violin*.....March 7, 1928
Tenth..... HORATIO CONNELL, *Baritone*....March 21, 1928
Eleventh.... CARLOS SALZEDO, *Harp*.....April 12, 1928
Twelfth.... LOUIS BAILLY, *Viola*.....April 18, 1928
Thirteenth.. HARRIET VAN EMDEN, *Soprano*...April 23, 1928
Fourteenth.. ABRAM CHASINS, *Piano*.....May 16, 1928
Fifteenth... JOSEF HOFMANN, *Piano*.....May 24, 1928

Complimentary Recital:

La Société des Instruments Anciens.....April 25, 1928

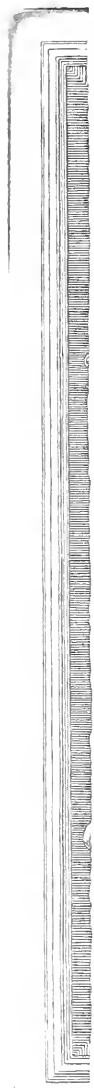
Special Lecture-Recitals:

MADAME WANDA LANDOWSKA..... { November 13, 1927
November 20, 1927
December 4, 1927

STUDENTS' CONCERTS

		November 10, 1927
	}	December 5 and 19, 1927
Students of MR. BAILLY in Ensemble.....	}	February 6, 1928
	}	April 2 and 19, 1928
	}	May 14 and 28, 1928
Students of MR. CONNELL.....		May 3, 1928
Students of MR. DE GOGORZA.....		April 26, 1928
Students of MR. FARNAM.....		May 19, 1928
	}	November 17, 1927
	}	December 12, 1927
	}	January 16, 1928
Students of MR. FLESCH.....	}	February 2 and 20, 1928
	}	March 9, 1928
	}	April 30, 1928
	}	May 2, 1928
Students of MR. HOFMANN.....		May 22, 1928
Students of MISS LAWRENCE.....		May 21, 1928
Students of MADAME LUBOSHUTZ.....		March 19, 1928
Students of MR. ROSENTHAL.....		March 5, 1928
Students of MR. SALMOND.....	}	February 17, 1928
	}	April 20, 1928
Students of MR. SALZEDO.....		May 18, 1928
Students of MADAME SEMBRICH.....	}	February 9, 1928
	}	May 11 and 12, 1928
Students of MADAME VENGEROVA.....	}	March 26, 1928
	}	April 27, 1928
Students of MR. ZETLIN.....		May 4, 1928
—————		
Concert of Students' Orchestra.....		December 21, 1927

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Inaugural
Pianoforte Recital
by
Mr. Josef Hofmann
at
Casimir Hall
The Curtis Institute of Music
Philadelphia

Saturday Afternoon, 3rd December 1927
at half after three o'clock

Program

Sonata <i>Appassionata</i> , Op.57	Beethoven
<i>Allegro assai</i>	
<i>Andante con moto</i>	
<i>Allegro ma non troppo</i>	
<i>Presto</i>	
<i>Ballad in F minor</i> , Op.52	Chopin
<i>Walse in E minor (Posthumous)</i>	Chopin
<i>Nocturne in B major</i> , Op.62, No.1	Chopin
<i>La Campanella</i>	Paganini-Liszt



THE CURTIS INSTITUTE of MUSIC

Fourth Season — 1927-1928


FELIX SALMOND *Violoncello*


CARL FLESCH *Violin*
Collaborating

HARRY KAUFMAN at the Piano

Wednesday evening, November Ninth
at 8:15 o'clock

FIRST FACULTY RECITAL





Programme



JOHANNES BRAHMS Trio in B major, Opus 8, for Violin,
Violoncello and Piano (revised version)
Allegro con brio
Scherzo—Allegro molto
Adagio
Allegro

JOHANNES BRAHMS Sonata in E minor, Opus 38, for
Violoncello and Piano
Allegro non troppo
Allegretto quasi menuetto
Allegro

JOHANNES BRAHMS Concerto in A minor, Opus 102, for
Violin and Violoncello
Allegro
Andante
Vivace non troppo





THE CURTIS INSTITUTE of MUSIC

Fourth Season — 1927-1928

THE CURTIS QUARTET

CARL FLESCH, *First Violin*
EMANUEL ZETLIN, *Second Violin*
LOUIS BAILLY, *Viola*
FELIX SALMOND, *Violoncello*

Wednesday evening, December Fourteenth
at 8:15 o'clock

SECOND FACULTY RECITAL

*The Curtis Quartet also played this programme as follows:

The Chamber Music Association—

Penn Athletic Club, Philadelphia.....January 8, 1928

Library of Congress—

Washington, D. C.....March 4, 1928

Town Hall—

New York City.....March 8, 1928

Programme




LUDWIG VAN BEETHOVEN.....Quartet in C sharp minor, Opus 131


Adagio ma non troppo e molto
espressivo—Allegro molto vivace—
Allegro moderato—Andante ma non
troppo e molto cantabile—Presto—
Adagio quasi un poco andante—
Allegro

WOLFGANG AMADEUS MOZART..Quartet in B flat major, (Köchel 458)

Allegro vivace assai
Menuetto
Adagio
Allegro assai









Programme



LUDWIG VAN BEETHOVEN.....Quartet in C sharp minor, Opus 131
Adagio ma non troppo e molto
espressivo—Allegro molto vivace—
Allegro moderato—Andante ma non
troppo e molto cantabile—Presto—
Adagio quasi un poco andante—
Allegro

WOLFGANG AMADEUS MOZART..Quartet in B flat major, (Köchel 458)
Allegro vivace assai
Menuetto
Adagio
Allegro assai







THE CURTIS INSTITUTE of MUSIC

Fourth Season — 1927-1928


LUCILE LAWRENCE, *Harpist*

CARLOS SALZEDO at the Piano


Wednesday evening, January Fourth

at 8:15 o'clock

THIRD FACULTY RECITAL



Programme



- I—FRANÇOIS COUPERIN Sarabande
1668-1733
- ARCANGELO CORELLI Giga
1658-1713
- JOSEF HAYDN Theme and Variations
1732-1809
- JOHANN SEBASTIAN BACH Bourrée
1685-1750
(Transcribed for harp from the originals by CARLOS SALZEDO)
- II—MAURICE RAVEL Introduction and Allegro
(1906)
with piano accompaniment
- III—SELIM PALMGREN May Night
(Transcribed by FLORENCE WIGHTMAN)
- CARLOS SALZEDO Mirage
(1918)
- CASPER REARDON Nocturne
(1926)
(Dedicated to MARY LOUISE CURTIS BOK)
- IV—CARLOS SALZEDO Sonata for Harp and Piano
(1922)
(by request)



THE CURTIS INSTITUTE of MUSIC

Fourth Season — 1927-1928

LEA LUBOSHUTZ, *Violinist*


JOSEF HOFMANN, *Pianist*


Wednesday Evening, January Eleventh

at 8:15 o'clock

FOURTH FACULTY RECITAL







Programme



- EDVARD GRIEG.....Sonata in F major, Opus 8, No. 1,
for Violin and Piano
Allegro con brio
Andante
Allegretto quasi andantino
Allegro molto vivace
- LUDWIG VAN BEETHOVEN...Sonata in A major, Opus 47, (Kreutzer)
for Violin and Piano
Adagio sostenuto — Presto
Andante con variazioni
Finale — Presto
- MAX BRUCH.....Concerto in G minor, Opus 26,
for Violin and Piano
Allegro moderato
Adagio
Finale — Allegro energico
(BY REQUEST)





THE CURTIS INSTITUTE of MUSIC

Fourth Season — 1927-1928

EMANUEL ZETLIN, *Violinist*

HARRY KAUFMAN *at the Piano*

Wednesday Evening, January Twenty-Fifth

at 8:15 o'clock

FIFTH FACULTY RECITAL



Programme



OTTORINO RESPIGHI..... Sonata in B minor
Moderato
Andante espressivo
Passacaglia (Allegro
moderato ma energico)

(Composed in 1917)

WOLFGANG AMADEUS MOZART..... Concerto in D major, No. 4
Allegro
Andante cantabile
Rondo

KAROL SZYMANOWSKI Notturmo

MODEST MOUSSORGSKY Hopak*

MAURICE RAVEL..... Rapsodie Tzigane

*Arranged by SERGEI RACHMANINOFF







THE CURTIS INSTITUTE of MUSIC

Fourth Season — 1927-1928


MORIZ ROSENTHAL, *Pianist*

Wednesday Evening, February Eighth


at 8:15 o'clock

SIXTH FACULTY RECITAL





Programme



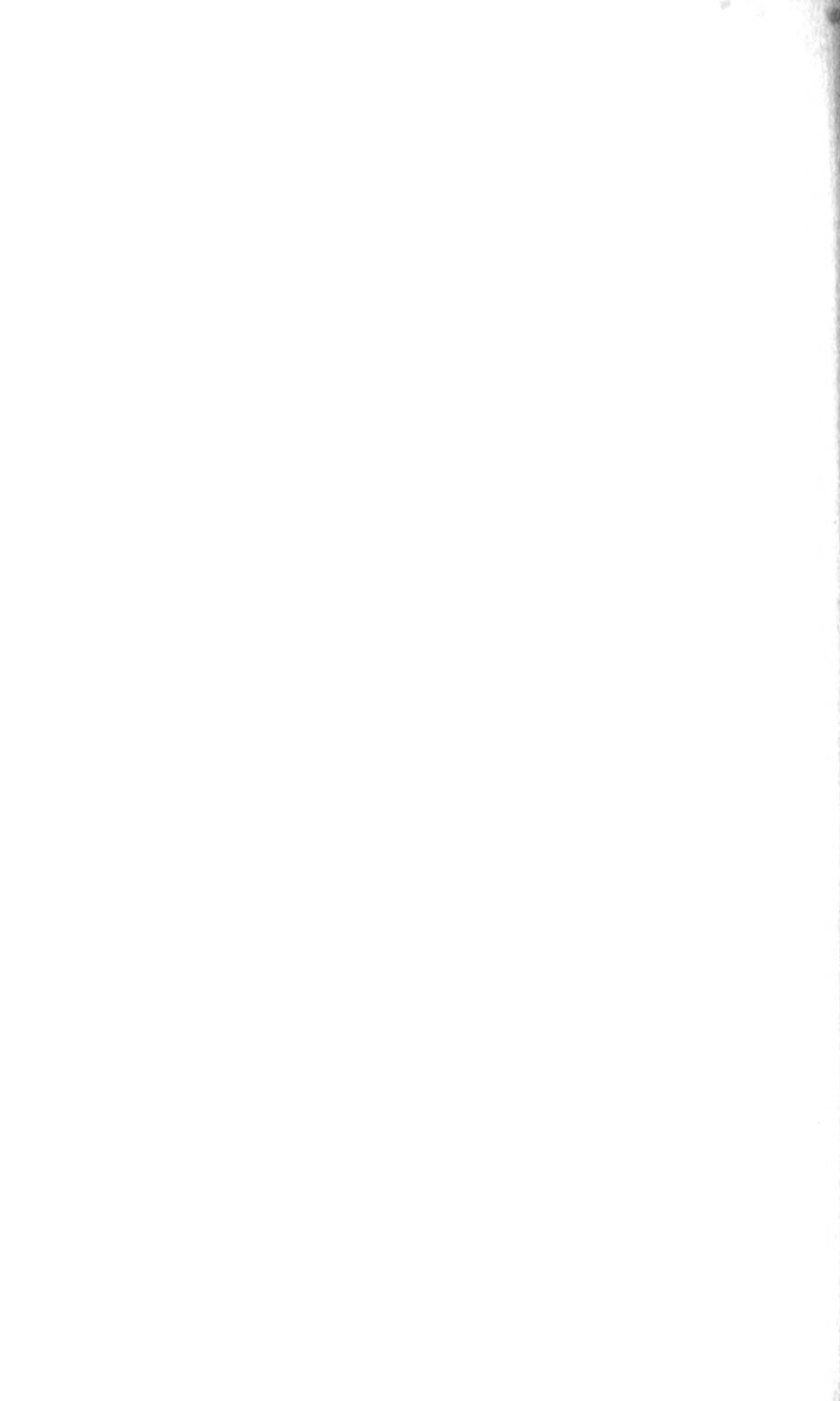
LUDWIG VAN BEETHOVEN Sonata in E major, Opus 109
Vivace ma non troppo
Prestissimo
Andante con variazioni

FRANZ SCHUBERT Wanderer Fantasy, Opus 15

FRÉDÉRIC CHOPIN Nocturne in D flat major, Opus 27,
No. 2
Barcarole in F sharp major, Opus 60
Two Etudes
Mazurka
Waltz in A flat major, Opus 42

ISAAC ALBENIZ Triana

FRANZ LISZT Hungarian Rhapsody, No. 2





THE CURTIS INSTITUTE of MUSIC

Fourth Season — 1927-1928

CARL FLESCH, *Violinist*


HARRY KAUFMAN *at the Piano*

Wednesday Evening, February Fifteenth

at 8:15 o'clock

SEVENTH FACULTY RECITAL





Programme



I.

JOHANN SEBASTIAN BACH.....Concerto in E major
Allegro
Adagio
Allegro assai

HANDEL-FLESCHPrayer
Pastorale
March

II.

ERICH KORNGOLD.....Sonata, Opus 6
Ben moderato ma con passione
Allegro molto (con fuoco)
Adagio
Allegretto quasi andante
(con grazia)

(First performance in the United States)

III.

PAGANINI-FLESCHCaprice in Octaves

BARTOK-SZÉKELYRumanian Dances from Hungary

DE FALLA-KOCHANSKI.....Suite Populaire Espagnole
El paño moruno
Berceuse
Chanson
Jota







THE CURTIS INSTITUTE of MUSIC

Fourth Season — 1927-1928

EMILIO DE GOGORZA, *Baritone*


HELEN WINSLOW *at the Piano*

Wednesday Evening, February Twenty-ninth

at 8:15 o'clock

EIGHTH FACULTY RECITAL





Programme



I

- CHRISTOPH WILLIBALD GLUCK Recitative and Aria
"Diane Impitoyable"
from "Iphigénie en Aulide"
- OLD FRENCH En Venant de Lyon
Arranged by JULIEN TIERSOT Tambourin

II

- JOHANNES BRAHMS Die Mainacht
Ständchen
Meine Liebe ist Grün

III

- ALEXANDER GRETCHANINOFF The Wounded Birch
- MODEST P. MOUSSORGSKY The Goat
- SERGEI RACHMANINOFF In Silent Night

IV

- CÉSAR FRANCK La Procession
Ninon

V

- FERMÍN MARÍA ALVÁREZ La Partida
- MANUEL DE FALLA Seguidilla Muricana
Jota



"Diane Impitoyable"

Diane impitoyable! En vain vous l'ordonnez cet
affreux sacrifice,
En vain vous promettez de nous être propice,
De nous rendre les vents par votre, ordre en-
châinés.
Non, la Grece outragée des Troyens à ce prix ne
sera pas vengée,
Je renonce aux honneurs qui m'étaient destinés,
Et dutil m'en couter la vie.
On n'immolera point, ma fille Iphigénie,
Diane impitoyable! En vain, en vain, vous
l'ordonnez!
Brillant auteur de la lumière!
Verrai tu sans pâlir—le plus grand des forfaits?

Dieu—bienfaisant!—exauce ma prière,—
Et remplis les voeux que je fais!
Sur la route de Mycène dirige le fidel Arcas
Que prompant ma fille et la reine!
Elles pensent qu' Achille, oubliant tant d'appas
Songe à former—une autre chaine,
Quelles retournent sur le pas.—
Brillant auteur de la lumière!
Verrais tu sans pâlir—le plus grand des for-
faits?

Dieu—bienfaisant! exauce ma prière,
Et remplis les voeux que je fais!
Si ma fille arrive en Aulide,
Si son fatal destin la conduit en ces lieux,
Rien ne peut la sauver du transport homicide,
De Calchas, des Grecs, et des dieux.

En Venant de Lyon

En venant de Lyon de voir tenir le pas,
Je rencontraï trois dames qui dansaient bras à
bras,
La la la, la la—a—a, la la la la la lère.
Trois mignons les menaient robustes et gaillards,
Pourpoints d'orfèvrerie et manteaux de damas,
La la la, la la—a—a, la la la la la lère.
Les chaines en écharpe trainantes jusqu'en bas,
Et faisaient des gambades plus haut que leurs
plumas,
La la la, la la—a—a, la la la la la lère.

J'y avisai ma dame qui ne me voyait pas,
Faisant chère moyenne, et a son rang chanta,
La la la, la la—a—a, la la la la la lère.
Mon cœur n'est pas en joie pourtant sy je
m'ébats:
Mon ami est en cour qui avecques lui l'a,
La la la, la la—a—a, la la la la la lère.
Mais jai bonne espérance que bientôt reviendra
En dépit qui qu'en grogne, toujours il m'aimera,
La la la, la la—a—a, la la la la la lère.

(Translation)

Pitiless Diana, in vain you ordain this hor-
rible sacrifice; in vain you promise us to be pro-
pitious, to let loose for us the winds shackled by
your command. No, outraged Greece will not
be revenged on the Trojans at this price. I re-
nounce the honors that were destined for me; if
it costs me my life, my daughter Iphigenia shall
not be sacrificed.

Splendid creator of light, will you see without
turning pale, the greatest of all crimes? Benefi-
cent God, oh, hear my prayer and fulfill my
wish. Direct the faithful Arcas on the road of
Mycenae so that, deceiving my daughter and the
Queen, they may think that Achilles, forgetful
of so great allurements, dreams of forming an-
other alliance; that they may turn back their
steps. If my daughter comes to Aulis, if her
fate brings her to this place, nothing can rescue
her from the murderous frenzy of Calchas, the
Greeks, and the gods.

(Translation)

COMING FROM LYONS

In coming from Lyons where I attended the
jousts, I met three ladies who, arm in arm, were
dancing—La la la la le lire. Three minions led
them, robust and full of life, doublets studded
with jewels and mantles of damask—La la la la
le lire. Their gold chains thrown over their
shoulders, and dragging on the ground, on they
went, gambolling and kicking higher than their
hats. Among these ladies, to my surprise, I saw
my lady love. She seemed enjoying herself fairly
and when her turn came she sang, La la la la
le lire.

My heart is not joyful ever, if I seem happy.
My friend is at court—who is with him? La la
la la le lire. But I have good cheer that soon
he will return, regardless of gossips, always he'll
love me. La la la la le lire.

Tambourin

Ce Tambourin, comme la précédente Musette, est tiré d'un recueil de 1732, et n'est pas moins caractéristique du style de son temps.

Viens dans ce bocage, belle Aminte, sans contrainte l'on y forme des vœux, Viens,
Viens dans ce bocage, belle Aminte, il est fait pour les plaisirs et les jeux, Viens!
Le ramage des oiseaux, le murmure des eaux, tout nous engage
A choisir ce beau séjour pour offrir à l'amour un tendre hommage.
Viens dans ce bocage, belle Aminte, sans contrainte l'on y forme des vœux, Viens,
Viens dans ce bocage, belle Aminte, il est fait pour les plaisirs et les jeux.
A l'ombrage des forêts, goûtons les biens secrets d'un amiable badinage;
Nous sommes tous deux dans le bel âge, de nos chaînes resserrons les nœuds:
Vives ardeurs, moments flatteurs, que vos douces a jamais charment nos cœurs!
Viens dans ce bocage, belle Aminte, sans contrainte l'on y forme des vœux, Viens,
Viens dans ce bocage, belle Aminte, il est fait pour les plaisirs et les jeux.

(Translation)

Come to this grove, dear Aminta. Without restraint, wishes can there be uttered. This grove is made for pleasure and games.—The chirping of the birds, the murmur of the springs; everything calls us to choose this heavenly place, to offer to love a tender homage. Come to this grove, dear Aminta, without restraint, wishes can there be uttered.

In the shadows of forests let us taste the sweet fruits of amiable frolic. Now youth invites us to tighten the knot of our chains, flattering moments that your sweetness doubly charms. Come to this grove, dear Aminta, without restraint, wishes can there be uttered.

Die Mainacht

Wenn der silberne Mond durch die Gesträuche blinkt,
Und sein schlummerndes Licht über den Rasen streut,
Und die Nachtigall flötet,
Wandl' ich traurig von Busch zu Busch.
Überhüllet vom Laub girret ein Tauben-paar
Sein Entzücken mir vor.
Aber ich wende mich, suche dunklere Schatten,
Und die einsame Thräne rinnt.
Wann, O lächelndes Bild, welches wie Morgenroth
Durch die Seele mir strahlt, find ich auf Erden dich?
Und die einsame Thräne bebt mir heisser,
Heisser die Wang' herab.

(Translation)

That Night in May

When the moon silver-bright
Shines thro' the tangled trees,
And her languorous light
Shimmers on cluster'd leaves,
And the nightingale sings,
Sadly I wander from glade to glade.

Hiding there in the shade
I hear the turtle-doves
Softly cooing of love.
Leaving them far behind,
I press on to deeper shadows;
And I weep for utter loneliness.

When, O maid of my heart,
Fair as the smiling morn
Thy love-radiant face
When shall I look upon?
See, the tears of my great loneliness pour,
Burning, burning, my cheeks along.

Ständchen

Der Mond steht über dem Berge,
So recht für verliebte Leut';
Im Garten rieselt ein Brunnen,
Sonst Stille weit und breit.
Neben der Mauer im Schatten,
Da steh'n der Studenten drei,
Mit Flöt' und Geig' und Zither,
Und singen und spielen dabei,
Singen und spielen dabei.
Die Klänge schleichen der Schönsten
Sacht in den Traum hinein,
Sie schaut den blonden Geliebten und lispelt:
"Vergiss nicht mein'."

(Translation)

The moon hangs over the hilltops,
And now is the time for love.
A fountain plays in the garden.
No creature there doth move:

Till to the foot of the terrace
Three students come in the shade,
With mandolins and a zither,
A-singing a serenade,
Singing a dulcet serenade.

The music floats to the maiden,
And in a vision fair
She sees the face of her lover,
And murmurs, "Forget me ne'er!"

(Translation)

Meine Liebe Ist Grün

Meine Liebe ist grün wie der Fliederbusch,
Und mein Lieb ist schön wie die Sonne,
Die glänzt wohl herab auf dem Fliederbusch,
Und füllt ihn mit Duft und mit Wonne.

Meine Seele hat Schwingen der Nachtigall,
Und wiegt sich in blühendem Flieder.
Und jauchzet und singet von Duft berauscht,
Viel liebestrunkene Lieder.

My Heart is in Bloom

Oh, my heart is in bloom like the lilac tree,
And my Love like a sunbeam gloweth,
She has but to glance at my lilac tree,
And lo! into blossom it bloweth.

And my soul has the wings of a nightingale;
He lives mid the lilac flowers,
In ecstasy singing his maddening lay,
For joy of his perfumed bowers.

The Wounded Birch

By the hatchet wounded,
See the birch-tree languish;
From its bark of silver
Fall the tears of anguish.
Do not weep, do not weep, O birch-tree.
Cease thy mournful crying!
Summer soon will heal thee;
Birch, thou art not dying!
In thy lofty glory,
Thou shalt greet the morrow;
But a heart once wounded
Fades beneath its sorrow.

The Goat

Through the meadows lightly tripping,
Went a maiden gaily skipping,
When suddenly a goat she spied,
Dirty, bearded, frightful creature,
Shaggy, foul in every feature,
Demon-cyed!
Then the maiden helter-skelter,
To a friendly wood for shelter
Safely fled,
And hid there breathless, faint with terror,
All but dead.

That same girl, no longer worried,
Soon to church as gaily hurried,
And was married.
Foul and crooked, old, bald-headed,
Is the creature she has wedded,
Demon-eyed!
But, you think the maiden shuns him?
Hm! Nay, nay.
With caresses she must please him,
Feign a love sincere and true,
Hum! She knows the thing to do!
She's the best of wives, they say!

In Silent Night

Ah, how long shall I bear, in silent night
enfolding,
Thy voice enticingly, thy tender glance still
beholding,
While yet thy tresses in my hands with flashing
sunlight seem to burn,
And mem'ries of thy smile now fade and now
return—
And then I whisper low, the words of old
recalling,
That once did hold us fast within their spell
enthraling;
Then all bewilder'd, as breaking thro' a cloud,
Into the silent night I call thy name aloud—
I call thy name aloud into the silent night—

La Procession

Dieu s'avance a travers les champs!
Par les landes, les près, les verts taillis de
hêtres.
Il vient, suivi du peuple et porté par les
prêtres:
Aux cantiques de l'homme, oiseaux, melez vos
chants!
On s'arrête.
La foule, autour d'un chêne antique
S'incline, en adorant, sous ostensor mystique:
Soleil! darde sur Lui tes longs rayons couchants!
Aux cantiques de l'homme, oiseaux melez vos
chants!
Vous, fleurs, avec l'encens exhalez votre arôme!
O fête! tout reluit, tout prie et tout embaume!
Dieu s'avance a travers les champs.

Ninon

Ninon, Ninon, que fais-tu de la vie?
L'heure s'enfruit le jour succède au jour;
Rose ce soir demain flétrie,
Comment vis-tu toi qui n'as pas d'amour?
Regards toi, la jeune fille,
Ton cœur hat et ton ceil pétille,
Aujourd'hui le printemps, Ninon, demain l'hiver
Quoi tu n'as pas d'étoile et tu vas sur la mer.
Au combat sans musique, en voyage sans livre,
Quoi tu n'as pas d'amour et tu parles de vivre,
Moi pour un peu d'amour je donnerais mes jours.
Et je les donnerais pour rien sans les amours.
Ninon, Ninon, que fais-tu de la vie?
L'heure s'enfruit le jour succède au jour;
Rose ce soir demain flétrie,
Comment vis-tu toi qui n'as pas d'amour?
Qu'importe que le jour finisse et recommence,
Quand d'une autre existence le cœur est animé,
Ouvrez-vous jeunes fleurs, si la mort vous enlève,
La vie est un sommeil, l'amour en est le rêve.
Et vous aurez vécu si vous avez aimé.

La Partida

Sierras de Granada, Montes de Aragon,
Campos de mi patria,
Para siempre adios, adios,
Para siempre adios.
De la Patria los ultimos ecos,
Los ultimos ecos
Resonando en mi pecho estaran,
En mi pecho estaran,
Y mis ojos llorando pesares,
Llorando pesares,
Sus dolores, ay! sus dolores al mundo di ran.
A destierro y ausencia constante,
Y ausencia constante.
Me condenan tiranos de amor.
Tiranos de amor,
Unos oos del alma enemigos,
Del alma enemigos
Mensageros, ay! mensageros de um pecho
traidor, ah!
Cuandoa, tus playas vuelva, suelo adorado,
Las aguas del olvido me habran curado,
Y si asi no succede, triste de mi!
Triste de mi!
A la patria que de jo vendre a morir, vendre a
morir.
Sierras de Granada, Montes de Aragon,
Campos de mi patria,
Para siempre adios, adios,
Para siempre adios!

(Translation)

God is coming across the fields!
O'er rich pastures and meadows, by shady beech
trees' thickets, he comes, followed by devout
throng and borne by worshipping priests. The
birds mingle their joyous songs with hymns
praising the Lord. They stop! The multitude
around a primeval oak, kneeling in adoration,
beholds the Host uplifted. O sun! rest upon
him thy mystic setting rays! With joyous
hymns of praise ye birds mingle your songs.
O flowers! Send forth as incense your lovely
fragrance. Behold! How man and nature com-
mune as one with God! God is coming across
the fields!

(Translation)

Tell me, Ninon, to what end art thou living?
The hours are passing, and day follows day;
Tomorrow finds withered the rose of this evening;
How do you live without loving, I pray?

Only see what a slip of a maid thou art
With thy sparkling eyes and thine eager heart.
Today it is Spring, Ninon,—soon it will snow,
Wouldst thou brave the sea with no beacon
aglow?

Plunge into battle without a hymn, or,
With no book to guide, on a journey go?
Thou knowest not love, yet thou pratest of living!
For love I would lay down my life,—or live it,
Or give it away—were it worth the giving.

Tell me, Ninon, to what end art thou living?
The hours are passing, and day follows day;
Tomorrow finds withered the rose of this evening,
How do you live without loving, I pray?

Evening and dawn are to thee the same;
But if thy heart to another's were tuned
Thou wouldst bloom like a flower, though death
had called.
And that is the dream; and Life but the sleeping.
Only through love can it be worth the keeping.

(Translation)

Sierras of Granada
Mountains of Aragon
Fields of my country
Good-bye forever!
To exile and constant absence
I am condemned by the tyrant love,
These eyes, avenues of my soul,
Messengers, alas, of a treacherous heart.
Oh! when to thy shores I shall return, adored
fatherland,
The waters of forgetfulness will have healed my
wounds,
And if it does not happen thus, my only hope
is in death.

Seguidilla Muricana

Cualquiera que el tejado
Tenga de vidrio.
Cualquiera que el tejado
Tenga de vidrio,
No debe tirar piedras
Al del vecino.

Arrieros semos;
Puede que en el camino
Puede que en el camino
Nos encontremos!

Por tu mucha inconstancia
Yo te comparo
Por tu mucha inconstancia, yo te comparo
Con peseta que corre
De mano en mano;
Que al fin se borra,
Y creyendola falsa
Nadie le toma!
Nadie le toma!

Jota

Dicen que no nos queremos
Dicen que no nos queremos
Porque no nos ven hablar;
A tu corazon y al mio
Se lo pueden preguntar.
Dicen que no nos queremos
Porque no nos ven hablar.

Ya ma despido de ti,
Ya ma despido de ti,
De tu casa y tu ventana
Y aunque no quiera tu madre,
Adios, nina, hasta manana.
Adios, nina, hasta manana.
Ya me despido de ti.
Aunque no quiera tu madre.

(Translation)

People who live in glass houses shouldn't throw
stones.
The race is not always to the swift.
All is not gold that glitters.

(Translation)

They say we do not love each other because they
do not see us talk;
Of your heart and of mine, they may ask it.
Now I take leave of you, of your house and
your window,
And, although your mother may not wish it,
Good-bye, little girl, good-bye, until I see you
again.



THE CURTIS INSTITUTE of MUSIC

Fourth Season — 1927-1928

LEA LUBOSHUTZ, *Violinist*


HARRY KAUFMAN *at the Piano*

Wednesday Evening, March Seventh

at 8:15 o'clock

NINTH FACULTY RECITAL





Programme



I

JOHANN SEBASTIAN BACH Concerto in A minor, No. 1
Allegro moderato
Andante
Allegro assai

BACH-KREISLER Praeludium

Assisted by students of
MADAME LUBOSHUTZ, MR. BAILLY and MR. SALMOND

II

SERGE PROKOFIEFF Concerto in D major, Opus 19
Andantino
Scherzo (Vivacissimo)
Moderato—Allegro moderato

III

HENRI VIEUXTEMPS Concerto in A minor, Opus 37
Allegro non troppo—Adagio—
Allegro con fuoco

IV

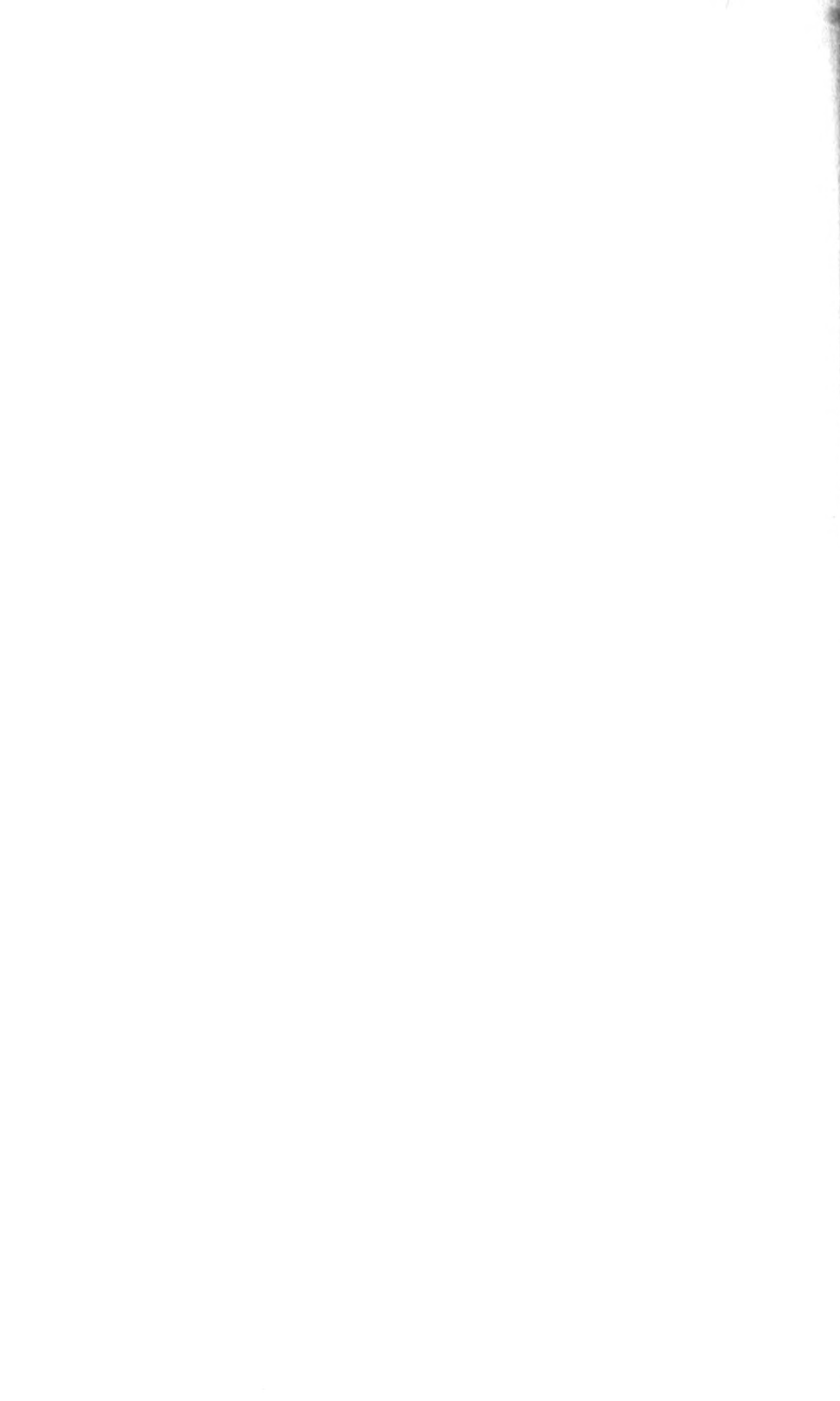
HANDEL-FLESCH Prayer from the "Te Deum"

RUBIN GOLDMARK Witches' Sabbath

ALEXANDER GRETCHANINOFF. Berceuse

DE FALLA-KREISLER Danse Espagnole from "La Vida Brève"







THE CURTIS INSTITUTE of MUSIC

Fourth Season—1927-1928

HORATIO CONNELL, *Baritone*


ELLIS CLARK HAMMANN *at the Piano*


Wednesday Evening, March Twenty-first

at 8:15 o'clock

TENTH FACULTY RECITAL







Programme



I.

FRANZ SCHUBERT From the Song-Cycle "Die Winterreise"
Gute Nacht
Die Wetterfahne
Gefror'ne Thränen
Der Lindenbaum
Die Post

II.

Frühlingstraum
Die Krähe
Letzte Hoffnung
Der Leiermann
Der Stürmische Morgen
Die Nebensonnen
Muth

III.

GIUSEPPE VERDI "Eri tu" from "The Masked Ball"

IV.

CECIL CAMERON Lavender Gown
ROGER QUILTER "It was a Lover and his Lass"
SIGURD LIE Soft-footed Snow
ARTHUR SULLIVAN "O Mistress Mine"



"SCHUBERT'S wonderful song-cycle, 'Die Winterreise,' was composed in the year 1827. It consists of twenty-four songs, the poems by Wilhelm Müller. It has been well and truly said that 'it is as the monarch of the Lied that Schubert's greatness and individuality shine forth most distinctly.' While these exquisite songs were still only in course of publication, Schubert died—one of his last acts being the revision of the proofs of them.

"The Wanderer's winter wayfaring is a drama of emotion expressed in a lyrical sequence. The background shifts in each song, and each drop-scene of the journeying is the setting of an emotional episode. Night follows dusk, and day dawn, and the hour-hand of time points to each landmark of the road. With every change of background, with every passing hour, the note of emotion changes. The simple, personal utterance of despair for joy foregone becomes the voice of a wider and deeper sorrow, and grief outsteps the narrow limit of the lover's heart to seek in death the release of a soul in exile."

These songs are sung commemorating the centenary of Franz Schubert's death.

Gute Nacht

Fremd bin ich eingezogen, fremd zieh ich wieder
aus.
Der Mai war mir gewogen mit manchem Blumen-
strauss.
Das Mädchen sprach von Liebe, die Mutter gar
von Eh',
Nun ist die Welt so trübe, der Weg gehüllt in
Schnee.

Was soll ich länger weilen, das man mich trieb'
hinaus?
Lass irre Hunde heulen vor ihres Vaters Haus!
Die Liebe liebt das Wandern, Gott hat sie so
gemacht,
Von Einem zu dem Andern, Fein Liebchen,
gute Nacht!

Die Wetterfahne

Der Wind spielt mit der Wetterfahne
Auf meines schönen Liebchens Haus,
Da dacht' ich schon in meinem Wahne,
Sie pffif' den armen Flüchtling aus.

Er hätt' es eher bemerken sollen
Des Hauses aufgestecktes Schild,
So hätt' er nimmer suchen wollen
Im Haus ein treues Frauenbild.

Der Wind spielt drinnen mit den Herzen
Wie auf dem Dach, nur nicht so laut.
Was fragen sie nach meinen Schmerzen?
Ihr Kind ist eine reiche Braut.

Gefror'ne Thränen

Gefror'ne Tropfen fallen
Von meinen Wangen ab,
Ob es mir denn entgangen,
Dass ich geweinet hab'?

Ei Thränen, meine Thränen,
Und seid ihr gar so lau
Dass ihr erstarrt zu Eise
Wie kühler Morgenthau?

Und dringt doch aus der Quelle
Der Brust so glühend heiss,
Als wolltet ihr zerschmelzen
Des ganzen Winters Eis.

(Translation)

Good Night

A wanderer I came hither, a wanderer I go
hence. Coming May welcomed me with flower-
garlands; the maiden spoke of love; the mother
of bridal. Now the world lies shrouded in snow;
the dusk of winter falls. Why tarry to be
driven forth? Love loves wandering—God made
Love so?

(Translation)

The Weathercock

Over my Love's house the wind blows the
weathercock to and fro. In my folly I thought
it would blow the vane away. It should have
taught me to seek no woman's faith in that
dwelling. . . The wind plays over the roof,
within, more silently, with hearts. Those hearts
heed not my sorrow—my love is a rich bride.

(Translation)

Frozen Tears

Frozen fall my tears! Would they make
semblance that I wept them not? Tears, my
tears, are you so chill that swiftly as dew at
dawn you are frosted over? You, who spring
from the fount of the heart's fire to melt a
winter-world of ice!

Der Lindenbaum

Am Brunnen vor dem Thore
Da steht ein Lindenbaum;
Ich träumt' in seinem Schatten
So manchen süßen Traum.
Ich schnitt in seine Rinde
So manches liebe Wort,
Es zog in Freud' und Leide
Zu ihm mich immer fort.

Ich musst' noch heute wandern
Vorbei in tiefer Nacht;
Da hab' ich noch im Dunkel
Die Augen zugemacht.
Und seine Zweige rauschten
Als riefen sie mir zu:
"Komm' her zu mir, Geselle,
Hier find'st du deine Ruh'!"

Die kalten Winde bliesen
Mir grad' in's Angesicht,
Der Hut flog mir vom Kopfe,
Ich wendete mich nicht.
Nun bin ich manche Stunde
Entfernt von jenem Ort,
Und immer hör' ich's rauschen:
"Du fändest Ruhe dort!"

Die Post

Von der Strasse her ein Posthorn klingt.
Was hat es, dass es so hoch aufspringt, mein Herz?

Die Post bringt keinen Brief für dich.
Was drangst du denn so wunderbarlich, mein Herz?

Nun ja, die Post kommt aus der Stadt,
Wo ich ein liebes Liebchen hatt', mein Herz?

Willst wohl einmal hinüberseh'n
Und fragen, wie es dort mag geh'n, mein Herz!

Frühlingstraum

Ich träumte von bunten Blumen,
So wie sie wohl blühen im Mai;
Ich träumte von grünen Wiesen,
Von lustigem Vogelgeschrei.

Und als die Hähne krächten,
Da ward mein Auge wach;
Da war es kalt und finster,
Es schrieten die Raben vom Dach.

Doch an den Fensterscheiben,
Wer malte die Blätter da?
Ihr lacht wohl über den Träumer,
Der Blumen im Winter sah?

Ich träumte von Lieb' und Liebe,
Von einer schönen Maid,
Von Herzen und von Küssen,
Von Wonne und Seligkeit.

Und als die Hähne krächten,
Da ward mein Herze wach—
Nun sitz' ich hier alleine
Und denke dem Traume nach.

Die Augen schliess' ich wieder,
Noch schlägt das Herz so warm.
Wann grünt ihr Blätter am Fenster?
Wann halt' ich dich Liebchen im Arm?

(Translation)

The Linden-tree

By the gateway of the little town is a well,
beside the well a Linden-tree. Beneath its
shadow I dreamed; on its bark graved love-
words; in joy and grief it called me to it. . .
Black is the night, but I cover my eyes as I
pass. The boughs stir in the darkness, they
whisper—"Come up hither, Comrade, death is
peace." . . . Eyes, look not back; feet, hasten
onwards! Let the ice-blast blow, but turn not
back—return not. . . Past, long past, that hour,
far, far off, that place, yet still the Linden-
boughs whisper in my ear, "Here is peace."

(Translation)

The Post

From the distant road the post horn rings.
O, why springs my heart with mingled emotion?
The post has no message for thee, poor heart.
Yes, from out the town the post is here, where
I have left a love so dear. Wilt ask if it can
news impart of her thou lov'st so well?

(Translation)

A Dream of Spring

Sleeping I saw dream-blossoms and the green
fields of spring; sleeping I heard the May birds'
song. At cockcrow my eyes opened—dark the
dawn, bitter the cold, shrill the raven's cry.
Yet—whence came the frost-flowers there on the
window-pane? Let jest who will at the dreamer
whose flowers bloom in the snow! . . . Sleeping
I dreamed of lips that meet and of the heart's
joy. At cockcrow I awakened. I sit alone.
Heart, re-dream your dream; eyes, re-close, for
spring is still warm at my heart. . . Flowers of
frost and of sleep, when you blossom, my Love
shall lie in my arms!

Die Krähe

Eine Krähe war mit mir
Aus der Stadt gezogen,
Ist bis heute für und für
Um mein Haupt geflogen.

Krähe, wunderliches Thier,
Willst mich nicht verlassen?
Meinst wohl bald als Beute hier
Meinen Leib zu fassen.

Nun es wird nicht weit mehr geh'n
An dem Wanderstabe,
Krähe lass mich endlich seh'n
Treue bis zum Grabe.

Letzte Hoffnung

Hie und da ist an den Bäumen
Manches bunte Blatt zu seh'n,
Und ich bleibe vor den Bäumen
Oftmals in Gedanken steh'n.

Schaue nach dem einen Blatte,
Hänge meine Hoffnung dran,
Spielt der Wind mit meinem Blatte,
Zittr' ich was ich zittern kann.

Ach, und fällt das Blatt zu Boden,
Fällt mit ihm die Hoffnung ab,
Fall' ich selber mit zu Boden,
Wein' auf meiner Hoffnung Grab.

Der Leiermann

Drüben hinterm Dorfe steht ein Leiermann,
Und mit starren Fingern dreht er, was er kann.
Barfuß auf dem Eise wankt er hin und her,
Und sein kleiner Teller bleibt ihm immer leer.
Keiner mag ihn hören, keiner sieht ihn an,
Und die Hunde knurren um den alten Mann,
Und er lässt es gehen alles wie es will,
Dreht, und seine Leier steht ihm nimmer still;
Wunderlicher Alter, soll ich mit dir geh'n?
Willst zu meinen Liedern deine Leier dreh'n?

Der Stürmische Morgen

Wie hat der Sturm zerrissen des Himmels
graues Kleid,
Die Wolkenfetzen flattern umher in mattem
Streit.
Und rothe Feuerflammen zieh'n zwischen ihnen
hin,
Das nenn' ich einen Morgen so recht nach
meinem Sinn.
Mein Herz sieht an dem Himmel gemalt sein
eignes Bild,
Es ist nichts als der Winter, der Winter kalt
and wild.

Die Nebensonnen

Drei Sonnen sah ich am Himmel steh'n,
Hab' lang und fest sie angesch'n.

Und sie auch standen da so stier
Als wollten sie nicht weg von mir.

Ach, meine Sonnen seid ihr nicht—
Schaut Andern doch in's Angesicht!

Ja, neulich hatt' ich auch wohl drei,
Nun sind hinab die besten zwei.

Ging' nur die dritt' erst hinterdrein—
Im Dunkeln wird mir wohler sein!

(Translation)

The Raven

A raven followed me from the town and never
yet departed. Raven, still around me flying,
dost thou look on me as food, when I fall by
the wayside? Well the journey is nearly ended,
so, raven, let me see you remain true till the
grave.

(Translation)

The Last Hope

On the bare boughs some laggard leaves yet
hang. One leaf I watch—watch long; in it I
behold my hope. The wind stirs the leaf—it
shivers—with it my heart is shaken. Let it
drop and my hope falls also, and I, too, fall
weeping, weeping upon the grave of hope.

(Translation)

The Organ Player

Behind the village stands an organ man,
grinding his organ with stiffened fingers. On
the cold ground barefoot sidles here and there
and his small saucer shows few rewards. No
one listens to him, no one seems to care, snar-
ling dogs pursue him, still he smiles. No dis-
appointment does he portray, still his organ he
grinds and grinds. Wonderful old minstrel,
shall I go with you? Will you with your organ
accompany my songs?

(Translation)

A Stormy Morning

The stormy-blast rends heaven's gray cloak;
red fires flash in the battle-ranks of the clouds.
O fiery Dawn, made in my own heart's likeness
—not as the winter frozen and chill!

(Translation)

Three Suns

Three suns shine in the mist. Long I look on
them—they will not away from me! Red mist-
suns, mine you are not. Go, shine for other
men! . . . Once I, too, had three suns—two,
the best beloved, sank. When the third is set
in the darkness it will be well with me.

Muth

Fliegt der Schnee mir in's Gesicht, schütt'l ich
ihn herunter.
Wenn mein Herz im Busen spricht, sing' ich
hell und munter.
Höre nicht, was es mir sagt, habe keine Ohren.
Fühle nicht, was es mir klagt, klagen ist für
Thoren.
Lustig in die Welt hinein gegen Wind und
Wetter;
Will kein Gott auf Erden sein, sind wir selber
Götter.

Eri Tu

Alzati! la, tuo figlio a te concedo riveder, nell'
ombra e nel silenzio, la, il tuo rossore l'onta mia
nascondi.

Non e su lei, nel suo fragile petto che colpì
degg' io; altro, ben altro sangue a terger dessi
l'offesa il sangue tuo! e lo trarrà il pugnale dallo
sleal tuo core: delle lacrime mie vendicator,
vendicator, vendicator!

Eri tu che macchiavi quell' anima, la delizia
del' anima mia, che m'affidi, e d'un tratto ese-
crabile l'universo avveleni per me, avveleni per
me!

Traditor! che compensiin tal guisa dell' amico
tuo primo, dell' amico tuo primo la fe!

O dolcezze perdute, o memorie d'un amplesso
che l'essere india! quando Adelia si bella, si
candida sul mio seno brillava d'amor! E finita:
non siede che l'odio, la morte nel vedovo cor!
O dolcezze perdute! o speranze d'amor.

(Translation)

Courage

Sleet blown in my teeth; I shake it from me.
A cry at my heart; I sing and drown its voice.
Hearken I will not, lamenting is a fool's pas-
time. Against wind and weather I go with good
cheer. When God forsakes earth let men be
as gods.

(Translation)

Is it thou?

Up! arise! And thy son there do I allow thee to
behold;
In darkness and in silence there awhile thy
shame and my dishonor hiding!
But not on her, on yon fragile existence be my
blow directed;
Elsewhere I'll seek atonement to purge the stain
from my honor, it is thy life blood!
Ere long my vengeful dagger from thy base
heart shall bid it flow;
Retribution exacting for all my woe.

Is it thou who has sullied a soul so pure,
In whose virtue my spirit delighted,
Hast betray'd me, whose affection I deem'd so
secure?

Of my life thou hast poison'd the stream!
Traitor vile!

It is thus I'm requited, who the first in thy
friendship, yea, the first in thy friendship
did seem!

O the grief for a joy now departed.
For caresses that made life a heaven!
When Adelia, an angel pure-hearted,
In my arms lay transported with love!
All is over; and hate's bitter leaven, and long-
ing for death fill my torn, aching heart!
O grief for joy departed!
Hope supports me no more.

Lavender Gown

Tell me, has a comely maid
Pow'r to make a man afraid?
Tho' he be a gallant blayde,
Such, forsooth, as I?
Yet when I espy her dressed in her daintiest and
best,
I become, I do protest, most monstrous shy!
When Mistress Prudence walks abroad in
Lymington Town,
She wears the dearest, queerest, old-world
lavender gown,
With hoops that gently sway, and somehow seem
to say:
"Should he pass by, pray keep your eye demurely
cast down!"
How she would blush dared I to crush that
lavender gown!
Yet, should she steal one glance, I feel the
veriest clown;
My courage dies away: Ah, lack-a-day!
When Mistress Prudence walks abroad in
Lymington Town.

It was a Lover and his Lass

It was a lover and his lass, with a hey, and a ho,
And a hey nonino, that o'er the green cornfield
did pass,
In the springtime, the only pretty ring time,
When birds do sing, hey ding-a-ding, ding-a-
ding, ding.
Sweet lovers love the spring.

Between the acres of the rye, with a hey, and a
ho, and a hey nonino,
These pretty country folks would lie, in the
springtime.
The only pretty ring time, when birds do sing,
hey, ding-a-ding, ding-a-ding, ding.

This carol they began that hour, with a hey,
and a ho, and a hey nonino,
How that life was but a flow'r in springtime,
In springtime, the only pretty ring time.
And therefore take the present time, with a hey
and a ho, and a hey nonino,
For love is crowned with the prime in the
springtime,
The only pretty ring time, when birds do sing,
hey, ding-a-ding, ding-a-ding, ding.

Soft-footed Snow

There is nought on earth so still as the snow!
Shrouding all the world in silent glamor;
Muffling ev'ry sound on the frozen ground,
Hushing ev'ry footfall's noisy clamor.

There is nought on earth so pure as the snow!
Swan's down loosed from winter's pinions
spreading,
On the hand a flake doth a tear-drop make,
Through the crystal air white dreams thread-
ing.
Nought so lulling on the earth as the snow!
Falling light as slumber on the weary,
Fine as silver bells Mystery it wells
Deep into the soul like woodland fairy.

O Mistress Mine

O mistress mine, where are you roaming?
Oh stay and hear: your true love's coming,
That can sing both high and low.
Trip no further, pretty sweeting;
Journeys end in lovers' meeting,
Every wise man's son doth know.

What is love? 'Tis not hereafter;
Present mirth hath present laughter;
What's to come is still unsure.
In delay there lies no plenty;
Then come kiss me, sweet and twenty;
Youth's a stuff will not endure.



THE CURTIS INSTITUTE *of* MUSIC

Fourth Season — 1927-1928

CARLOS SALZEDO, *Harpist*

WILLIAM M. KINCAID, *Flutist*

FELIX SALMOND, *Violoncellist*

Collaborating

Thursday Evening, April Twelfth

at 8:15 o'clock

ELEVENTH FACULTY RECITAL

Programme



JEAN-PHILIPPE RAMEAU.....Pièces en Concert
1683-1764

for Flute, Violoncello and Harp

La Pantomime

La Timide

L'Indiscrète

La Cupis

Tambourins

CARLOS SALZEDO.....Variations on a Theme in Ancient Style
(1911)

for Harp

CARLOS SALZEDO.....Fifteen Preludes for Beginners
(1927)

for Harp

Preludes I, II, III, IV, V, VI, VII, VIII,
IX, X, XI have no title

Prelude XII—Fanfare

Prelude XIII—Cortège

Prelude XIV—La Désirade

Prelude XV—Chanson dans la nuit

(First Public Performance)

CLAUDE DEBUSSY.....Children's Corner
1862-1918

Transcription for Flute, Violoncello and Harp
by CARLOS SALZEDO

Doctor Gradus ad Parnassum

Jimbo's Lullaby

Serenade for the Doll

The Snow is Dancing

The Little Shepherd

Golliwogg's Cake-Walk



THE CURTIS INSTITUTE *of* MUSIC

Fourth Season — 1927-1928


LOUIS BAILLY, *Viola*

HARRY KAUFMAN *at the Piano*

Wednesday Evening, April Eighteenth

at 8:15 o'clock

TWELFTH FACULTY RECITAL



Programme



I.

GEORGES HÜE.....Thème Varié
1858

II.

JOHANNES BRAHMS.....Sonata in F minor, Opus 120, No. 1
1833-1897
Allegro appassionato
Andante un poco adagio
Allegretto grazioso
Vivace

(by request)

III.

KARL STAMITZ.....Concerto in D major, Opus 1
1746-1801
Allegro
Andante moderato
Rondo

IV.

JENÖ HUBAY.....Morceau de Concert, Opus 20
1858





THE CURTIS INSTITUTE of MUSIC

Fourth Season — 1927-1928

HARRIET VAN EMDEN, *Soprano*

HARRY KAUFMAN at the Piano

Monday Evening, April Twenty-third

at 8:15 o'clock

THIRTEENTH FACULTY RECITAL

Vergin, tutto amor

Vergin, tutto amor,
O madre di bontade, o madre pia,
Ascolta, dolce Maria,
La voce del peccator.

Il pianto suo ti muova,
Giungano a te i suoi lamenti,
Suo duol, suo tristi accenti,
Senti pietoso quel tuo pietoso cor.

Un moto di gioja

Un moto di gioja
Mì sento nel petto,
Che annunzia diletto
In mezzo il timor!

Speriam che in contento
Finita l' affanno.
Non sempre è tiranno
Il fato ed amor.

Amleto

Ophelia:

Principe Amleto!
Tuto mesto e nero
Fragli splendori del regal connubio,
Rassomogli alla larva del Mistro.

Hamlet:

O al fantasma del Dubbio!

Ophelia:

Dubita pur che brillino
Degl'astri le carole,
Dubita pur che il sole
Fulga e che sulla fiorida zolla,
Sulla fiorida zolla germogli il fior;
Dubita delle lagrime,
Dubita del sorriso.
E dubita degl'angeli,
Che sono in paradiso,
Ma credi, ma credi nell'amor,
Nell'amor!

Gretchen am Spinnrade

Meine Ruh ist hin, mein Herz ist schwer;
Ich finde sie nimmer und nimmermehr.
Wo ich ihn nicht hab, ist mir das Grab,
Die ganze Welt ist mir vergällt.
Mein armer Kopf ist mir verückt,
Mein armer Sinn ist mir zerstückt.

Meine Ruh ist hin, mein Herz ist schwer;
Ich finde sie nimmer und nimmermehr.
Nach ihm nur schau ich zum Fenster hinaus,
Nach ihm nur geh ich aus dem Haus.
Sein hoher Gang, sein edle Gestalt,
Seines Mundes Lächeln, seiner Augen Gewalt,
Und seiner Rede Zauberfluss,
Sein Händedruck, und ach, sein Kuss!

Meine Ruh ist hin, mein Herz ist schwer;
Ich finde sie nimmer und nimmermehr.
Mein Busen drängt sich nach ihm hin.
Ach, dürft ich fassen und halten ihn!
Und küssen ihn, so wie ich wollt,
An seinen Küssen vergehen sollt.

—Goethe

(Translation)

Virgin, Full of Grace

Virgin, full of grace!!
O Mother of compassion, o Madre pia,
O hear me, contrite and lowly,
Scarce lifting my weeping eyes to Thy sweet face.

O, that my tears may move Thee,
Open Thy heart to my lamenting,
In grief, in sorrow repenting;
Mary, have pity, send me peace.

(Translation)

My heart in my bosom is bounding with pleasure
Of anguish the presence is lighten'd by joy:
From Hope's gentle whispers
Some solace we borrow,
Not always of love is sorrow the alloy.

(Translation)

Hamlet

(Entrance-song of Ophelia)

Ophelia:

Your Royal Highness!
Clad in gloomy mourning,
Amid the splendors of the nuptial rout,
You resemble the very mask of Mystery.

Hamlet:

Or the phantom of Doubt!

Ophelia:

Tho' I may doubt the ray of dawn,
Or of the stars the gleaming,
Doubt that the sunlight beaming,
Doth shine, or e'en on the dewy lawn,
Sparkles many a flow'r;
Tho' I doubt that one ever weeps,
Tho' I doubt there are laughing eyes,
Or even doubt the angels pure,
That tarry in Paradise,
Yet love I'll doubt nevermore,
Nevermore!

(Translation)

Gretchen at the Spinning Wheel

My heart is lead, my peace is o'er,
'Twill never return to me, nevermore!
Since my love is not mine, for death I pine;
The world with woe—doth overflow.
My aching head is sore distressed,
My heart is lead, my peace is o'er.

My heart is lead, my peace is o'er,
'Twill never return to me, nevermore!
For him alone from the lattice I stare,
For him alone abroad I fare.
How manly his stride, his bearing how high,
And his merry laughter, and the might of his
eye,
The magic flow of speech that is his,
His clasp of hand, Ah me! his kiss!

My heart is lead, my peace is o'er,
'Twill never return to me, nevermore!
I fain would follow on his track;
Oh, would I might seize him and hold him back!
And kiss him again, as kiss I long,
Although that kissing were grievous song!
My peace is o'er, my heart is lead!

Ungeduld

Ich schnitt' es gern in alle Rinden ein,
Ich grub' es gern in jeden Kieselstein,
Ich möcht' es sä'n auf jedes frische Beet,
Mit Kressensamen, der es schnell verräth,
Auf jeden weissen Zettel möcht' ich's schreiben:
Dein ist mein Herz, dein ist mein Herz,
Und soll es ewig, ewig bleiben.

Ich möcht' mir ziehen einen jungen Staar,
Bis dass er spräch die Worte rein und klar,
Bis er sie spräch' mit meines Mundes Klang,
Mit meines Herzens vollem, heissen Drang,
Dang säng' er hell durch ihre Fensterscheiben:
Dein ist mein Herz, dein ist mein Herz,
Und soll es ewig, ewig bleiben.

Ich meint', es müsst' in meinen Augen steh'n,
Auf meinen Wangen müsst' man's brennen sch'n,
Zu lesen wär's auf meinem stummen Mund,
Ein jeder Athemzug gäb's laut ihr kund:
Und sie merkt nichts von all' dem hangen Treiben.
Dein ist mein Herz, dein ist mein Herz,
Und soll es ewig, ewig bleiben. —Müller

Am Sonntag Morgen

Am Sonntag Morgen zierlich angetan,
Wohl weiss ich, wo du da bist hingegangen,
Und manche Leute waren, die dich sah'n,
Und kamen danu zu mir, dich zu verklagen.

Als sie mir's sagten, hab' ich laut gelacht,
Und in der Kammer dann geweint zur Nacht,
Als sie mir's sagten, fing ich an zu singen,
Um einsam dann die Hände wund zu ringen.
—Heyses

Vergebliches Ständchen

Er:
Guten Abend, mein Schatz, guten
Abend, mein Kind!
Ich komm' aus Lieb' zu dir,
Ach, mach' mir auf die Thür!

Sie:
Mein' Thür ist verschlossen, ich lass'
Dich nich ein;
Mutter, die rath' mir klug,
Wärst du herein mit Fug,
Wär's mit mir vorbei!

Er:
So kalt ist die Nacht, so eisig der Wind,
Dass mir das Herz erfriert,
Mein Lieb' erlöschen wird,
Offne mir, mein Kind!

Sie:
Löschet dein' Lieb', lass sie löschen nur!
Löschet sie immerzu,
Geh' heim zu Bett, zur Ruh',
Gute Nacht, mein Knab!
Folk Song of Lower Rhine

(Translation)

Impatience

I'd carve it on the bark of ev'ry tree,
On ev'ry stone it should engraven be;
I fain would sow it in each garden green,
In early cress it should be quickly seen,
On ev'ry page should be inscrib'd forever:
Thine is my heart, thine is my heart,
And shall be thine forever, ever!

I'd train a young and tender starling dear,
And he should speak those words in tones so
clear,
As if my lips had said that tender word,
Whose echo in my ardent heart is heard,
And he should sing it at thy window ever:
Thine is my heart, thine is my heart,
And shall be thine forever, ever!

Within mine eyes I deem my love doth speak,
And all must see it on my burning cheek,
And even read it from my silent mouth,
And ev'ry breath I draw doth bear it forth.—
And yet she seems to mark my sorrow never:
Thine is my heart, thine is my heart,
And shall be thine forever, ever!

(Translation)

On Sunday Morning

To whom it was you went quite well I knew,
So beautifully dressed on Sunday morning;
And certain folk there were who saw you go,
Who hurried then to me to give me warning.
While they were telling me I laughed outright,
And in my room alone I wept that night.
While they were telling me I trolled a ditty,
But when alone I wrung my hands for pity.

(Translation)

Serenade

He:
Good evening, my sweet, and good evening, my
dear!
I come for love of thee.
So lift the latch for me,
Prithce, lift the latch for me!

She:
My door it is bolted, I'll not let thee in,
Mother she spoke the truth,
Shouldst thou come in, forsooth,
All were o'er with me!

He:
The night is so cold, the wind is so wild,
Soon will they freeze my heart,
Then will my love depart,
Let me in, dear child!

She:
If it must go, let thy love be gone!
That it should go were best,
Go home to bed, to rest,
So good night, my lad!

Breit' über mein Haupt dein schwarzes Haar

Breit' über mein Haupt dein schwarzes Haar,
neig' zu mir dein Angesicht,
da strömt in die Seele so heil und klar
mir deiner Augen Licht.

Ich will nicht droben der Sonne Pracht,
noch der Sterne leuchtenden Kranz,
ich will nur deiner Locken Nacht
und deiner Blicke Glanz.

—von Schack

(Translation)

Droop o'er my head thy raven hair,
Bend to me thy face divine,
And the light of thy soul through those eyes so
rare
Softly shall enter mine.

I care not though heav'n's sunlight fade
Nor no silver stars shine at night,
I ask but thy raven locks' deep shade,
Thy glorious eyes' soft light.

Ein Traum

Mir träumte einst ein schöner Traum:
Mich liebte eine blonde Maid,
Es war am grünen Waldesraum,
Es war zur warmen Frühlingszeit.

Die Knospe sprang, der Waldbach schwoll,
Fern aus dem Dorfe scholl Geläut'—
Wir waren ganzer Wonnevoll,
Versunken ganz in Seligkeit.

Und schöner noch, als einst der Traum,
Begab es sich in Wirklichkeit:
Es war am grünen Waldesraum,
Es war zur warmen Frühlingszeit.

Der Waldbach schwoll, die Knospe sprang,
Geläut' erscholl vom Dorfe her:
Ich hielt dich fest, ich hielt dich lang!
Und lasse dich nun nimmermehr!

O frühlingsgrüner Waldesraum,
Du lebst in mir durch alle Zeit!
Dort ward die Wirklichkeit zum Traum,
Dort ward der Traum zur Wirklichkeit!
—von Bodenstedt

A Dream

(Translation)

In dreams I had a vision fair:
I wooed a maid with golden hair;
We met in lovely forest glade,
Where spring had spread her verdant shade;

The wood-bird sang, the streamlet flow'd,
We heard the distant village chime;
In ev'ry look our rapture glow'd,
Our hearts were held in bliss sublime.

That golden dream was not so fair
As waking joys imparted there:
Again we stood in forest glade,
Where spring had spread her verdant shade;

The streamlet flow'd, the wood-bird sang,
A sound of bells the breezes bore;
I held thee fast, I held thee long,
And I shall leave thee nevermore!

O forest, warm with sunny beam,
Thro' life thou'rt ever dear to me!
Here did the truth become a dream,
Here dreams became reality!

“J'ai pleuré en rêve”

J'ai pleuré en rêve:
J'ai rêvé que tu étais morte,
Je m'éveillai et les larmes coulèrent de mes
joues.

J'ai pleuré en rêve:
J'ai rêvé que tu me quittais;
Je m'éveillai et je pleurai amèrement longtemps
après.

J'ai pleuré en rêve:
J'ai rêvé que tu m'aimais encore;
J'ai rêvé que tu m'aimais encore;
Je m'éveillai et le torrent de mes larmes coule
toujours-toujours.

(After Heine)

(Translation)

“I Wept, Beloved”

I wept, beloved,
As I dreamed thou hadst gone to Heavenly
spheres
And when I awoke, there burst from my eyes
A burning flood of tears.

I wept, beloved,
As I dreamed thou hadst forsaken me;
And when I awoke, I sobbed and cried
All the gray morn, my love, for thee.

I wept, beloved,
As I dreamed thy heart was still aglow,
And when I awoke, blind were mine eyes
With tears that ever, ever flow and flow.

Green

Voici des fruits, des fleurs, des feuilles et des branches
Et puis voici mon coeur, qui ne bat que pour vous
Ne le déchirez pas avec vos deux mains blanches,
Et qu' à vos yeux si beaux l'humble présent soit doux.

J' arrive tout couvert encore de rosée
Que le vent du matin vient glacer à mon front
Souffrez que ma fatigue à vos pieds reposée
Rève des chers instants qui la délasseront.

Sur votre jeune sein, laissez rouler ma tête
Toute sonore encore de vos derniers baisers
Laissez la s'apaiser de la bonne tempête,
Et que je dorme un peu puisque vous reposez.

—Verlaine

(Translation)

Green

Accept these ruddy fruits, this foliage from the bower,
And this my loving heart, a timid, blushing flower,
But hurt it not, O love, and cast it not adrift:
Let fondly rest thine eyes upon the humble gift.

On my brows the trembling dew-drops still are shining:
Chill they felt when the cool wind of morning arose . . .
Allow me, love, to rest. At thy feet now reclining,
I would fain dream of long and wonderful repose.

I would against thy bosom dwell awhile, my darling,
And lean awhile the brows that have throbb'd to thy kiss.
And forgetting all care, I would rest as thou retest,
And close my weary eyes on a fond dream of bliss.

Air from "L'Enfant Prodigue"

Recitative

L'année en vain chasse l'année.
A chaque saison ramenée.
Leurs jeux et leurs ébats m'attristent malgré moi:

Ils rouvrent ma blessure et mon chagrin s'accroît. . . .

Je viens chercher la grève solitaire.
Douleur involontaire! Efforts superflus!
Lia pleure toujours l'enfant qu'elle n'a plus! . . .

Air

Azaël! Azaël!
Pourquoi m'as tu quittée? . . .
En mon cœur maternel
Ton image est restée.
Azaël! Azaël!
Pourquoi m'as tu quittée? . . .

Pendant, les soirs étaient doux, dans la plaine d'ormes plantée,
Quand, sous la charge recoltée,
On ramenait les grands bœufs roux.
Lorsque la tâche était finie,
Enfants, vieillards, et serviteurs,
Ouvriers des champs ou pasteurs,
Louaient de Dieu la main bénie.
Ainsi les jours suivaient les jours;
Et dans la pieuse famille,
Le jeune homme et la jeune fille
Echangeaient leurs chastes amours.
D'autres ne sentent pas le poids de la vieillesse;
Heureux dans leurs enfants,
Ils voient couler les ans
Sans regret comme sans tristesse.
Aux cœurs inconsolés que les temps sont pesants!

Azaël! Azaël!
Pourquoi m'as tu quittée? . . .
—Guinand

(Translation)

The years roll by, no comfort bringing,
Spring comes smiling, gay flowers flinging;
The bird's sweet song but makes my heart the sadder pine;
My wounds bleed fresh, my heart cries for joys that once were mine.
Along this silent shore I wander lonely,
My grief God knoweth only.
Evermore Lia mourns her child, the child that once she bore.

Azaël! Azaël!
Oh! wherefore didst thou leave me?
On my heart thou art graven;
I sorrow for thee.

Happy days to my memory start when, the elm-tree waving o'er us,
Homeward the ruddy oxen bore us,
Wearied of toil, but light of heart.
Then, as the shadows began to fall,
We all the evening hymn did sing
Thankfully to God our King,
To God the Lord who giveth all.

Sweetly we slept, and glad repose.
Youths and maidens wandered free,
Pledged vows in sincerity,
Evening shades brought rest and calm repose.

Happy ye parents! when to earth your children bind you
How glad your lot appears! its joys, its tender fears,
With their lives hath their love entwined you;
Sadly must I alone drag out the leaden years!

Japanese Death Song

Seaweed and sinking sands,
Willowwood in mourning-bands,
Whose is the voice so high,
Calling?

Grey sky and greyer clouds,
Grey ghosts in snowy shrouds,
Is it the sea-gull's cry,
Calling?

White hands that beckon me,
I kiss my hands to Thee,
I know Thy voice, O Death,
Calling?

—H. K. S.

Wings of Night

Dreamily over the roofs
The cold spring rain is falling;
Out in a lonely tree
A bird is calling, calling.

Softly over the earth
The wings of night are falling;
My heart, like the bird in the tree,
Is calling, calling, calling.

—Teasdale

The Sprig of Thyme

Wunst I had a sprig of thyme,
It prospered by night and by day,
Till a false young man came acourtin' te me,
And he stole all this thyme away.

The gardiner was standiddn by;
I bade him che-oose for me:
He chose me the lily and the violet and pink,
But I really did refuse them all three.

Thyme it is the prettiest thing,
And time it e will grow on,
And time it'll bring all things to an end
Addend so doz my time grow on.

It's very well drinkin' ale,
And it's very well drinkin' wine:
But it's far better sittin' by a young man's side
That has won this heart of mine.

English Folk-song

Dreams

Lonely, I watch at my darkened window,
It is night and I cannot sleep.
My thoughts run riot and restless dreams,
Chained through-out the day,
Now break their bonds,
To flutter like timid birds.

Somewhere under this same dark mantel,
Beats a heart I love,
I do not ask that heart
To beat for me
I could not hear such happiness
Enough that the same stars shine on him,
That sleep untroubled fall on the head I love!
It is enough to dream.

—Fitzgerald

At the Well

When the two sisters go to fetch water,
They come to this spot and they smile.
They must be aware of somebody
Who stands behind the trees
Whenever they go to fetch water.
The two sisters whisper to each other
When they pass this spot.
They must have guessed the secret of that some-
body
Who stands behind the trees
Whenever they go to fetch water.
Their pitchers lurch suddenly,
And water spills
When they reach this spot.
They must have found out
That somebody's heart is beating,
Who stands behind the trees
Whenever they go to fetch water.
The two sisters glance at each other
When they come to this spot, and they smile.
There is a laughter in their swift stepping feet,
Which makes confusion in somebody's mind,
Who stands behind the trees.
Whenever they go to fetch water.

—Tagore



THE CURTIS INSTITUTE of MUSIC


Fourth Season — 1927-1928


ABRAM CHASINS, *Pianist*

Member of Faculty and Student of MR. HOFMANN

Wednesday Evening, May Sixteenth
at 8:15 o'clock

FOURTEENTH FACULTY RECITAL





Programme



I

- JOHANN SEBASTIAN BACH.....Prelude, No. 1, in C major
J. S. BACH-GODOWSKY.....Violoncello Suite in C major
Prélude—Allemande—Sarabande
Bourrée I—Bourrée II—Gigue

II

- JOHANNES BRAHMS.....Rhapsody in G minor, Opus 79
ALEXANDRE Scriabine.....Two Etudes: C sharp minor, Opus 2
D sharp minor, Opus 8
Sonata in F sharp major, Opus 30

III

- ABRAM CHASINS.....Keyboard Karikatures:
Rachmaninoff
Godowsky
Bachaus
Eight Preludes:
C major
A minor
D minor
D major
A flat major
F minor
E flat minor
G minor
(Played without interruption)






THE CURTIS INSTITUTE *of* MUSIC


Fourth Season — 1927-1928

JOSEF HOFMANN, *Pianist*

Thursday Evening, May Twenty-fourth
at 8:15 o'clock

FIFTEENTH FACULTY RECITAL





Programme



I.

ROBERT SCHUMANN Phantasie, Opus 17

Durchaus fantastisch und leidenschaftlich
vorzutragen

Mässig—Durchaus energisch

Langsam getragen—Durchweg leise zu halten

II.

FRÉDÉRIC CHOPINTwenty-four Preludes

III.

ANTON RUBINSTEIN Barcarolle in F minor

STRAUSS-GODOWSKY Fledermaus Waltz

MR. HOFMANN uses the STEINWAY PIANO





THE CURTIS INSTITUTE of MUSIC

Fourth Season — 1927-1928

LA SOCIÉTÉ DES INSTRUMENTS ANCIENS OF PARIS

Founded in 1901 by HENRI CASADESUS



MARIUS CASADESUS
Quinton

HENRI CASADESUS
Viole d'amour

MADAME LUCETTE CASADESUS
Viole de gambe

MAURICE DEVILLIERS
Basse de viole

MADAME RÉGINA PATORNI-CASADESUS
Clavecin

Wednesday Evening, April Twenty-fifth
at 8:15 o'clock

This concert is tendered by
THE LIBRARY of CONGRESS
"ELIZABETH SPRAGUE COOLIDGE FOUNDATION"

Programme



1. JEAN-JOSEPH MOURET Le Jardin des Amours (Divertissement)
(1682-1738)

Pavane
Gaillarde
Menuet tendre
Canarie

Quatour des Violes et Clavecin

2. LUIGI TOMASINI Suite pour Quinton
(1741-1808)

Tempo di Gavotte
Rigaudon
Adagio et Tambourin

M. MARIUS CASADESUS

3. LEOPOLD MOZART Variations
(1719-1787)

ALESSANDRO SCARLATTI Sonata
(1659-1725)

HENRI DESMARETS Fileuse
(1662-1741)

Pour Clavecin

MADAME RÉGINA PATORNI-CASADESUS

4. BONIFAZIO ASIOLI Concert pour Viole d'amour
(1769-1832)

Polacca
Menuetto
Largo
Rondo

M. HENRI CASADESUS

5. JEAN-FRANÇOIS LE SUEUR . . Une Fête à la Cour des Miracles
(1760-1837)

Divertissement représenté en 1803 à la
Malmaison
Carillon dominical de l'Église Saint-Merri
Entrée du Roi des Ribauds au son des
accordéons
Danse des Gitanes
Cortège des Boiteux
Ronde des Bohémiens

Quatour des Violes et Clavecin





THE CURTIS INSTITUTE *of* MUSIC

Fourth Season — 1927-1928

WANDA LANDOWSKA
Harpsichordiste and Pianiste

Sunday afternoon, November Thirteenth
at 4:00 o'clock

FIRST OF THREE LECTURES ON ANCIENT MUSIC



Programme

DESCRIPTIVE MUSIC OF THE SIXTEENTH, SEVENTEENTH AND EIGHTEENTH CENTURIES

1. JOHANN KUHNAU . . . The Combat Between David and Goliath
(Musical Representation of a Bible Story
in Sonata Form—Published in 1700)
 - a) The stamping and defying of Goliath.
 - b) The terror of the Israelites and their prayer to God at sight of the terrible enemy.
 - c) The courage of David, his desire to humble the pride of the giant, and his childlike trust in God.
 - d) The contest of words between David and Goliath, and the contest itself in which Goliath is wounded in the forehead by a stone so that he falls to the ground and is slain.
 - e) The flight of the Philistines and how they are pursued by the Israelites and slain by the sword.
 - f) The exultation of the Israelites over their victory.
 - g) The praise of David, sung by the women in alternate choirs.
 - h) And, finally, the general joy expressing itself in hearty dancing and leaping.

2. MARTIN PEERSON . . . The Primrose
WILLIAM BYRD The Bells
MARTIN PEERSON . . . The Fall of the Leaf
JOHN BULL The King's Hunt

3. FRANÇOIS COUPERIN LE
GRAND Les Folies Francaises ou Les Dominos
 - a) La Virginité sous le domino couleur d'invisible.
 - b) La Pudeur sous le domino couleur le rose.
 - c) L'ardeur sous le domino incarnat.
 - d) L'Espérance sous le domino vert.
 - e) La Fidélité sous le domino bleu.
 - f) La Persévérance sous le domino gris de lin.
 - g) La Langueur sous le domino violet.
 - h) La Coquéterie sous différens dominos.
 - i) Les Vieux Galans et les trésorières suranées sous des dominos pourpres et feuilles mortes.
 - j) Les Coucous bénévoles sous les dominos jaunes.
 - k) La Jalousie taciturne sous le domino gris de maure.
 - l) La Frenésie ou le Désespoir sous le domino noir.

4. JOHANN SEBASTIAN BACH. . . . Capriccio on the Departure of his Beloved Brother
 - a) *Arioso*: His friends persuade him not to undertake this voyage.
 - b) *Moderato*: They picture him the various adventures that may befall him abroad.
 - c) *Adagissimo*: General lamentation of his friends.
 - d) *Recitativo*: His friends, seeing their pains useless, take leave of him.
 - e) The Postillion's Tune.
 - f) Fugue in Imitation of the Posthorn.





THE CURTIS INSTITUTE of MUSIC

Fourth Season — 1927-1928

WANDA LANDOWSKA
Harpsichordiste and Pianiste


Sunday afternoon, November Twentieth
at 4:00 o'clock

SECOND OF THREE LECTURES ON MUSIC OF THE PAST

HARPSICHORD Pleyel, Paris

THE STEINWAY is the official piano of THE CURTIS INSTITUTE of MUSIC





Programme



JOHANN SEBASTIAN BACH AND HIS RELATIONS TO HIS PREDECESSORS AND HIS CONTEMPORARIES

- JOHANN PACHELBEL Vespers
- NICHOLAS DE GRIGNY Dialogue
- JOHANN CASPAR KERLL Capriccio—"Kukuk"
- JOHANN JAKOB FROBERGER Plainte
- JOHANN SEBASTIAN BACH Chromatische Fantasie und Fuge
(according to the original)
- VIVALDI-BACH Andante from Concerto in D minor
- JOHANN SEBASTIAN BACH Concerto nach Italienischen Gusto,
vor ein Clavicembel mit Zweien
Manualen
Allegro—Andante—Presto
(according to the original)







THE CURTIS INSTITUTE of MUSIC

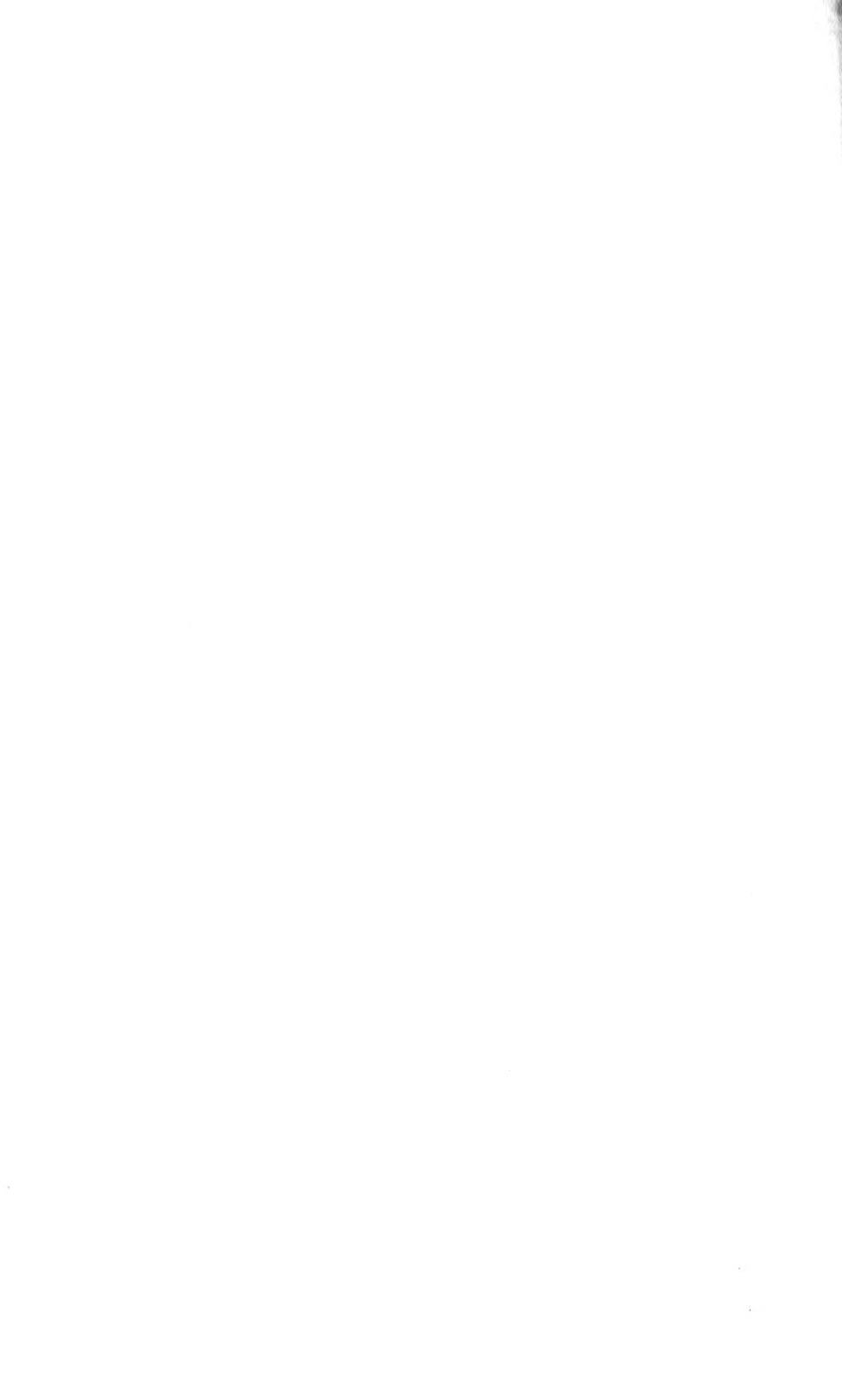
Fourth Season — 1927-1928

WANDA LANDOWSKA
Harpsichordiste and Pianiste

Sunday afternoon, December Fourth
at 4:00 o'clock

LAST OF THREE LECTURES ON MUSIC OF THE PAST

HARPSICHORD Pleyel, Paris
THE STEINWAY is the official piano of THE CURTIS INSTITUTE of MUSIC



Programme



Old Dances—How They Were Danced and Played

1. J. K. F. FISCHER.....Passacaglia
2. LOUIS COUPERINChaconne
3. ANDRÉ CAMPRA.....Rigaudons from "L'Europe galante"
4. LULLY-D'ANGLEBERTGavotte: "Où estes vous allé"
(Air Ancien)
JOHANN SEBASTIAN BACH.....Gavotte
PADRE MARTINIGavotte des Moutons
5. WILLIAM BYRD.....Volta
ANONYMOUSVolta polonica
JACQUES CHAMPION CHAMBONNIÈRES.Volte et Ronde
6. JOHANN SEBASTIAN BACH....."Dreher" from the Cantata
"Mer hahn en neue
Oberkeet"
Allegro from Concerto in D
major (Dreher)
7. WILHELM FRIEDEMANN BACH.....Polonaise
WOLFGANG AMADEUS MOZART.....Landlerische Tänze
8. JOHANN SEBASTIAN BACH.....Bourrée
Bourrée d'Auvergne





THE CURTIS INSTITUTE of MUSIC

Fourth Season — 1927-1928

FIRST STUDENTS' CONCERT

Thursday evening, November 10, 1927, at 8:15 o'clock

By Students of MR. BAILLY in Chamber Music



JOHANNES BRAHMS Sonata in G major, Opus 78, for
Violin and Piano
Vivace ma non troppo
Adagio—Più andante — Adagio
Allegro molto moderato

LOIS ZU PUTLITZ, *Violin*

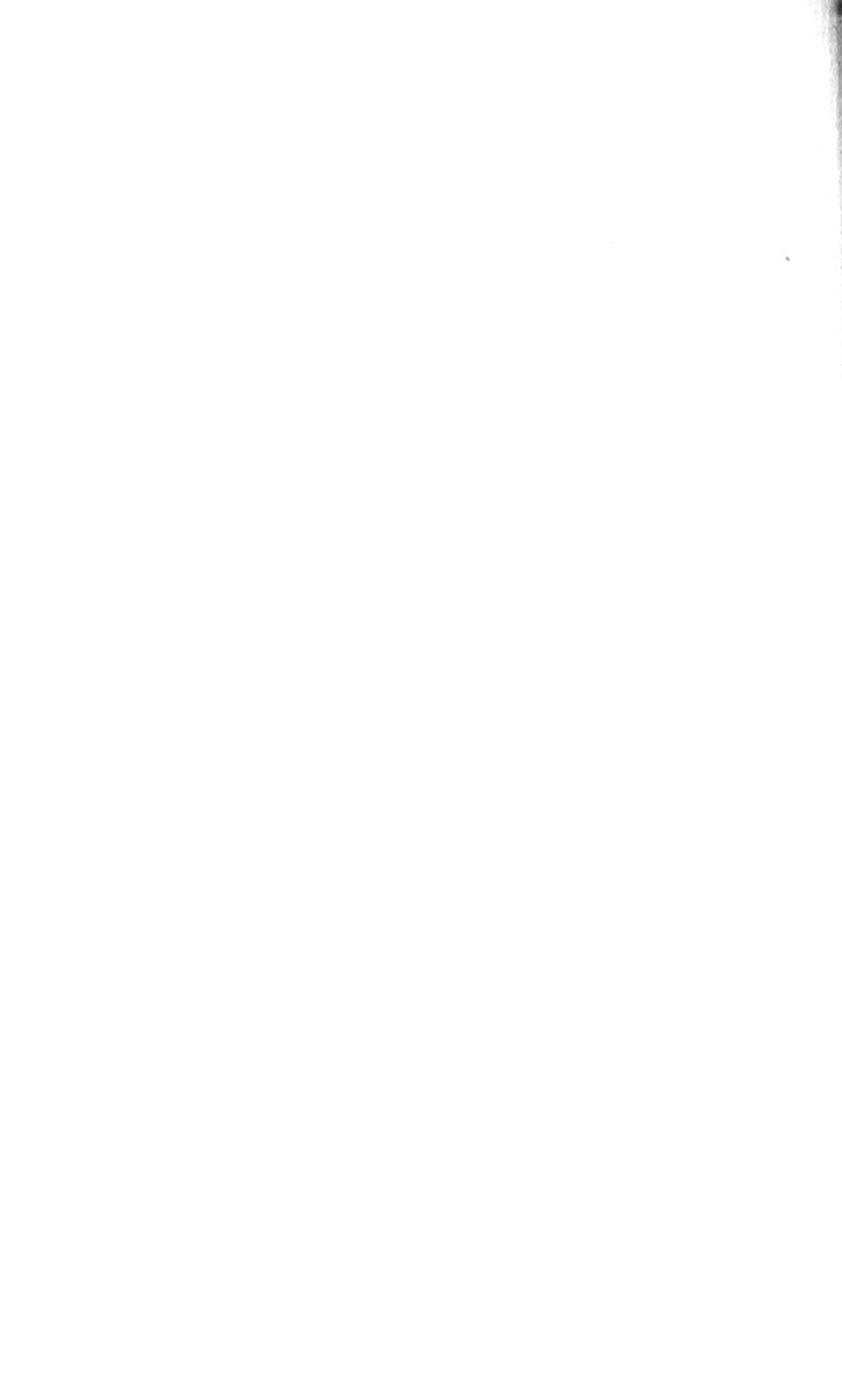
ANGELICA MORALES, *Piano*

JOHANNES BRAHMS Trio in C minor, Opus 101, for
Piano, Violin and Violoncello
Allegro energico
Presto non assai
Andante grazioso
Allegro molto

YVONNE KRINSKY, *Piano*

ISO BRISELLI, *Violin*

ORLANDO COLE, *Violoncello*





THE CURTIS INSTITUTE of MUSIC

Fourth Season — 1927-1928

SECOND STUDENTS' CONCERT

Thursday evening, November 17, 1927, at 8:15 o'clock

By Students of MR. FLESCH

MR. HARTZER, *Assistant Instructor*

THEODORE SAIDENBERG, *at the Piano*



MAX BRUCH Concerto in G minor, Opus 26
Vorspiel — Allegro moderato
Adagio
Finale

ISO BRISELLI

ERNST VON DOHNÁNYI Concerto in D Minor, Opus 27
Molto moderato
Andante sostenuto
Molto vivace
Tempo del primo pezzo rubato

LOIS ZU PUTLITZ





THE CURTIS INSTITUTE of MUSIC

Fourth Season — 1927-1928

THIRD STUDENTS' CONCERT

Monday afternoon, December 5, 1927, at 4:30 o'clock

By Students of MR. BAILLY in Chamber Music



JOSEF HAYDN Quartet in D major, Opus 64, No. 5
Allegro moderato
Adagio cantabile
Menuetto—Allegretto
Finale—Vivace

DOROTHY HODGE }
CELIA GOMBERG } *Violins*

SHEPPARD LEHNHOFF, *Viola*
FLORENCE WILLIAMS, *Violoncello*

WOLFGANG AMADEUS MOZART. Quartet in B flat major, (Köchel 458)
(Dedicated to Josef Haydn, 1784)
Allegro vivace assai
Menuetto—Moderato
Adagio
Allegro assai

ISO BRISELLI }
ROBERT LEVINE } *Violins*

MAX ARONOFF, *Viola*
STEPHEN DEAK, *Violoncello*





THE CURTIS INSTITUTE of MUSIC

Fourth Season — 1927-1928

FOURTH STUDENTS' CONCERT

Monday Afternoon, December 12, 1927, at 4:30 o'clock

By Students of MR. FLESCH

MR. HARTZER, Assistant Instructor



JOHANNES BRAHMS.....Sonata in G major, Opus 78
Vivace ma non troppo
Adagio
Allegro molto moderato

GAMA GILBERT

EARL E. FOX, at the Piano

KAROL SZYMANOWSKI.....Notturmo e Tarantella

DOROTHY HODGE

MURIEL HODGE, at the Piano

JOHANNES BRAHMS.....First movement from
Concerto in D major, Opus 77

ERNST NEUFELD

EARL E. FOX, at the Piano





THE CURTIS INSTITUTE of MUSIC

Fourth Season — 1927-1928

FIFTH STUDENTS' CONCERT

Monday afternoon, December 19, 1927, at 4:30 o'clock

By Students of MR. BAILLY in Chamber Music



FRANZ SCHUBERT Quartet in D minor, Opus posthumous
Allegro
Andante con moto
Scherzo
Presto

LOIS ZU PUTLITZ }
ERNST NEUFELD } *Violins*

GORDON KAHN, *Viola*
JOHN GRAY, *Violoncello*

CAMILLE SAINT-SAËNS Quartet in B flat major, Opus 41, for
Piano, Violin, Viola and Violoncello
Allegretto
Andante maestoso ma con moto
Poco allegro più tosto moderato
Allegro

JEANNE BEHREND }
MARY MARZYCK } **Piano*

PAUL GERSHMAN, *Violin*
ALEXANDER GRAY, *Viola*
JOHN GRAY, *Violoncello*

*Miss Behrend will play the first three movements
and Miss Marzyck will play the last one



THE CURTIS INSTITUTE *of* MUSIC

Fourth Season — 1927-1928

SIXTH STUDENTS' CONCERT

Monday Afternoon, January 16, 1928, at 4:30 o'clock

HENRI TEMIANKA, *Violinist*

Student of MR. FLESCH

MR. HARTZER, *Assistant Instructor*

MR. HARRY KAUFMAN, *at the Piano*



GEORGES ENESCO.....Sonata in F minor, Opus 6,
for Violin and Piano
Assez mouvementé
Tranquillement
Vif

FELIX MENDELSSOHN-BARTHOLDY...Concerto in E minor, Opus 64
Allegro molto appassionata
Andante
Allegretto non troppo
Allegro molto vivace

HANDEL-FLESCH.....Prayer from the "Te Deum"
CAMILLE SAINT-SAËNS.....Introduction and Rondo
Capriccioso
GLUCK-KREISLER.....Melody
HENRI WIENIAWSKI.....Scherzo-Tarantelle



THE CURTIS INSTITUTE of MUSIC

Fourth Season — 1927-1928

SEVENTH STUDENTS' CONCERT

Thursday Evening, February 2, 1928, at 8:15 o'clock

JUDITH POSKA, *Violinist*

Student of MR. FLESCH

MR. HARTZER, *Assistant Instructor*

THEODORE SAIDENBERG, *at the Piano*



- CÉSAR FRANCK..... Sonata in A major, for Violin and Piano
Allegretto ben moderato
Allegro
Recitativo—Fantasia
Allegretto poco mosso
- JEAN SIBELIUS..... Concerto for Violin, Opus 47
Allegro moderato
Adagio di molto
Allegro ma non tanto





THE CURTIS INSTITUTE *of* MUSIC

Fourth Season — 1927-1928

EIGHTH STUDENTS' CONCERT

Monday afternoon, February 6, 1928, at 4:30 o'clock

By Students of MR. BAILLY in Chamber Music



- VINCENT D'INDY String Quartet, Opus 35
- I. Lent et soutenu—Modérément animé
 - II. Lent et calme
 - III. Assez modéré (dans le sentiment d'un chant populaire)—
 - IV. Assez vite
- Assez lent et librement déclamé
—Vif et joyeusement animé
- GAMA GILBERT, *Violin*
BENJAMIN SHARLIP, *Violin*
- SHEPPARD LEHNHOFF, *Viola*
ORLANDO COLE, *Violoncello*

- WOLFGANG AMADEUS MOZART. . Symphonie Concertante in E flat major, for Violin, Viola and Orchestra (Piano Version)
- Allegro maestoso
 - Andante
 - Presto
- HENRI TEMIANKA, *Violin*
JOSEPH LEVINE, *Piano*
- MAX ARONOFF, *Viola*





THE CURTIS INSTITUTE of MUSIC

Fourth Season — 1927-1928

TENTH STUDENTS' CONCERT

Friday Afternoon, February 17, 1928, at 3:30 o'clock

By Students of MR. SALMOND



JOHANNES BRAHMS.....First movement from Sonata in E minor,
Opus 38, for Violoncello and Piano

TIBOR DE MACHULA
EARL E. FOX at the Piano

JEAN HURÉ.....Sonata in F sharp minor, No. 1, for
Violoncello and Piano

STEPHEN DEAK
MURIEL HODGE at the Piano

JOHANNES BRAHMS.....First Movement from Double Concerto in
A minor, Opus 102, for Violin and
Violoncello

DOROTHY HODGE
Student of MR. FLESCH
KATHERINE CONANT
THEODORE WALSTRUM at the Piano





THE CURTIS INSTITUTE *of* MUSIC

Fourth Season — 1927-1928

ELEVENTH STUDENTS' CONCERT

Monday Afternoon, February 20, 1928, at 4:30 o'clock

ISO BRISELLI, *Violinist*

Student of MR. FLESCH

MR. HARTZER, *Assistant Instructor*

MR. HARRY KAUFMAN, *at the Piano*



ERNST VON DOHNANYI.....Sonata in C sharp minor, Opus 21
Allegro appassionata
Allegro ma con tenerezza
Vivace assai

GUISEPPE TARTINI.....Sonata in G minor (Devil's Trill)

DVOŘÁK-KREISLERSlavonic Dance in G minor

PABLO DE SARASATE.....Spanish Dance

BRAHMS-JOACHIMHungarian Dance

NICCOLÒ PAGANINI.....Concerto in D major, Opus 6



THE CURTIS INSTITUTE *of* MUSIC

Fourth Season — 1927-1928

TWELFTH STUDENTS' CONCERT

Monday Afternoon, March 5, 1928, at 4:30 o'clock

By Students of MR. MORIZ ROSENTHAL



FRÉDÉRIC CHOPIN Ballade in F minor, Opus 52
Etude in C major, Opus 10, No. 1

GRACE BERMAN

JOHANNES BRAHMS Variations on a Theme by Paganini,
Opus 35

MARY MARZYCK

FRÉDÉRIC CHOPIN Nocturne in C sharp minor, Opus
27, No. 1

PAGANINI-LISZT Two Etudes, Nos. 2 and 6

WILLIAM HARMS

FRANZ LISZT Mephisto Waltz
(Episode from Lenau's "Faust"—
Arranged for Piano)

XENIA NAZAREVITCH



THE CURTIS INSTITUTE of MUSIC

Fourth Season — 1927-1928

THIRTEENTH STUDENTS' CONCERT

Friday Afternoon, March 9, 1928, at 3.30 o'clock

LOIS ZU PUTLITZ, *Violinist*

Student of MR. FLESCH

MR. HARTZER, *Assistant Instructor*

MR. HARRY KAUFMAN, *at the Piano*



- I. ERNEST BLOCH..... Suite—"Baal Shem"
Vidui (Conitration)
Nigun (Improvization)
Simchas Torah (Rejoicing)

ERNEST CHAUSSON Poème

- II. ERNST VON DOHNÁNYI..... Concerto in D minor, Opus 27
Molto moderato
Andante sostenuto
Molto vivace
Tempo del primo pezzo rubato

- III. W. F. BACH—KREISLER..... Grave

DE FALLA—KREISLER..... Danse Espagnole from
"La Vida Brève"

PABLO DE SARASATE..... Introduction et Tarantelle



THE CURTIS INSTITUTE of MUSIC

Fourth Season — 1927-1928

FOURTEENTH STUDENTS' CONCERT

Monday Afternoon, March 19, 1928, at 4:30 o'clock

By Students of MADAME LUBOSHUTZ

ILSA REIMESCH, at the Piano



GIUSEPPE TARTINI..... Sonata in G minor

Adagio
Presto non troppo
Largo
Allegro commodo

JAMES BLOOM

CAMILLE SAINT-SAËNS..... Concerto in B minor, Opus 61

Allegro non troppo
(First movement)

HENRY SIEGL

JOHANNES BRAHMS..... Concerto in D major, Opus 77

Adagio
Allegro giocoso, ma non troppo vivace
(Last two movements)

LOUIS GESENSWAY

CÉSAR FRANCK..... Sonata in A major, for Violin
and Piano

Allegro ben moderato
Allegro
(First two movements)

CELIA GOMBERG

JEANNE BEHREND
(Student of Mr. HOPMANN)





THE CURTIS INSTITUTE of MUSIC

Fourth Season — 1927-1928

FIFTEENTH STUDENTS' CONCERT

Monday Afternoon, March 26, 1928, at 4:30 o'clock

By students of MADAME VENGEROVA



FRÉDÉRIC CHOPIN Variations in B flat major, Opus 12

FRANZ SCHUBERT Impromptu in E flat major

CECILE GESCHICHTER

JOHANNES BRAHMS Intermezzo in A minor, Opus 118, No. 1

Intermezzo in A major, Opus 76, No. 6

Rhapsodie in B minor, Opus 79, No. 1

SAMUEL BARBER

FRÉDÉRIC CHOPIN Ballade in F minor, Opus 52

SCHUBERT-LISZT Gretchen am Spinnrade

FRANZ LISZT Gnomenreigen

FLORENCE FRANTZ

LUDWIG VAN BEETHOVEN Sonata in A major, Opus 101

Allegretto ma non troppo

Vivace alla marcia

Adagio ma non troppo

Allegro

FRANZ LISZT Etude de Concert in F minor

CLAUDE DEBUSSY Reflets dans l'eau

SERGEI RACHMANINOFF Moment Musical, Opus 16, No. 4

ELEANOR FIELDS



THE CURTIS INSTITUTE of MUSIC

Fourth Season — 1927-1928

SIXTEENTH STUDENTS' CONCERT

Monday afternoon, April 2, 1928, at 4:30 o'clock

By Students of MR. BAILLY in Chamber Music



JOSEF HAYDN.....Quartet in D major, Opus 20, No. 4

Allegro di molto
Un poco adagio affettuoso
Menuetto—Allegretto alla zingarese
Presto scherzando

HENRI TEMIANKA }
JOHN RICHARDSON } *Violins*

MAX ARONOFF, *Viola*
DAVID FREED, *Violoncello*

G. FRANCESCO MALIPIERO..*Rispetti e strambotti*—String Quartet in One Movement*

Un poco ritenuto—Calmo—Alquanto mosso—
Andante—Un poco più mosso—Molto più mosso—
Allegro vivace—Lento, triste—Alquanto
mosso—Un poco ritenuto—Più lento—
Abbastanza mosso, ma ben marcato il ritmo—
Non troppo ritenuto—Lento—Più mosso—
Più lento—Molto gaio e mosso assai—
Un poco meno mosso—Ancora un poco meno
mosso.

ISO BRISELLI }
ROBERT LEVINE } *Violins*

MAX ARONOFF, *Viola*
STEPHEN DEAK, *Violoncello*

JOHANNES BRAHMS.....Quintet in F minor, Opus 34, for String Quartet and Piano

Allegro non troppo
Andante, un poco adagio
Scherzo
Finale (Poco sostenuto)—Allegro non troppo

HENRI TEMIANKA }
JOHN RICHARDSON } *Violins*

GORDON KAHN, *Viola*
DAVID FREED, *Violoncello*

SYLVAN LEVIN, *Piano*

*The title 'Rispetti e Strambotti' has given occasion for numerous mistaken conceptions. The *Rispetti* is a kind of ottava of a folk character, whose first verse is rhymed alternately, while the second contains successive rhymes. *Strambotti* are rustic love-songs. The twenty stanzas which form this quartet are united one another by a theme which almost resembles a *Ritornello* but which is meant above all, to express the joy of one who loves to listen to the vibrations of the open strings.





THE CURTIS INSTITUTE of MUSIC

Fourth Season — 1927-1928

SEVENTEENTH STUDENTS' CONCERT

Thursday Evening, April 19, 1928, at 8:15 o'clock

By Students of MR. BAILLY in Chamber Music



WOLFGANG AMADEUS MOZART... Trio in G major, Köchel No. 496

Allegro
Andante
Allegretto

GEORGE PEPPER, *Violin* ORLANDO COLE, *Violoncello*
IRENE PECKHAM, *Piano*

CAMILLE SAINT-SAËNS.....Trio in F major, Opus 18

Allegro vivace
Andante
Scherzo—Presto
Allegro

EUGENE LAMAS, *Violin* TIBOR DE MACHULA, *Violoncello*
GRACE BERMAN, *Piano*

CÉSAR FRANCK..... Quintet in F minor

Molto moderato quasi lento—Allegro
Lento, con molto sentimento
Allegro non troppo, ma con fuoco

JUDITH POSKA } *Violins* PAULL FERGUSON, *Viola*
LILY MATISON } ADINE BAROZZI, *Violoncello*
ELEANOR FIELDS, *Piano*





THE CURTIS INSTITUTE *of* MUSIC

Fourth Season — 1927-1928

EIGHTEENTH STUDENTS' CONCERT

Friday Afternoon, April 20, 1928, at 3:30 o'clock

By students of MR. SALMOND



LUDWIG VAN BEETHOVEN... Seven Variations on a Theme of Mozart,
from "The Magic Flute"

EDVARD GRIEG..... First movement from Sonata in A minor,
Opus 36

ORLANDO COLE

*YVONNE KRINSKY *at the Piano*

ÉDOUARD LALO..... First movement from Concerto in D minor

ADINE BAROZZI

*EARL FOX *at the Piano*

GABRIEL FAURÉ..... Élégie

KATHERINE CONANT

*YVONNE KRINSKY *at the Piano*

LUIGI BOCCHERINI..... First movement from Concerto in B flat
major

STEPHEN DEAK

*FLORENCE FRANTI *at the Piano*

*Students of MR. KAUFMAN in Accompanying





THE CURTIS INSTITUTE of MUSIC

Fourth Season — 1927-1928

TWENTIETH STUDENTS' CONCERT

Friday Afternoon, April 27, 1928, at 3:30 o'clock

By students of MADAME VENGEROVA



CÉSAR FRANCK..... Variations symphoniques

MURIEL HODGE

(With orchestral part played on a second piano by FLORENCE FRANTZ)

ALEXANDER GLAZOUNOV.....Prelude in D flat major, Opus 49

GLINKA-BALAKIREFFThe Lark

FRANZ LISZTEtude in D flat major

FLORENCE MORSEMAN

BACH-BUSONIOrgan Choral Prelude in G minor
Organ Choral Prelude in G major

FRÉDÉRIC CHOPIN.....Scherzo in B minor

SAIDEE McALISTER

FRÉDÉRIC CHOPIN.....Fantaisie in F minor
Etude in A minor, Opus 25

ANNA LEVITT

JOHANN SEBASTIAN BACH.....Fantaisie in C minor

FRÉDÉRIC CHOPIN.....Scherzo in B flat minor

ROBERT SCHUMANN.....Intermezzo in E flat minor

VASSILY SAPELNIKOVDanse des Elfes

BELLA BRAVERMAN



THE CURTIS INSTITUTE *of* MUSIC

Fourth Season — 1927-1928

TWENTY-FIRST STUDENTS' CONCERT

Monday Afternoon, April 30, 1928, at 4:30 o'clock

Students of MR. FLESCH

MR. HARTZER, *Assistant Instructor*

THEODORE SAIDENBERG, *at the Piano*



CAMILLE SAINT-SAËNS..... Concerto in B minor, Opus 61
Allegro non troppo
Andantino quasi allegretto
(First two movements)

GEORGE PEPPER

JOHANN SEBASTIAN BACH..... Chaconne

ERNST NEUFELD

NICCOLÒ PAGANINI..... Concerto in D major, Opus 6
Allegro maestoso
(First movement)

PAUL GERSHMAN



THE CURTIS INSTITUTE of MUSIC

Fourth Season — 1927-1928

TWENTY-SECOND STUDENTS' CONCERT

Wednesday Afternoon, May 2, 1928, at 4:30 o'clock

Students of MR. FLESCH

MR. HARTZER, Assistant Instructor



ÉDOUARD LALO..... Symphonie Espagnole, Opus 21
Allegro non troppo
(First movement)

LILY MATISON

*THEODORE WALSTRUM at the Piano

ARCANGELO CORELLI..... La Folia: Variations sérieuses

FRANCIS E. JONES

*FLORENCE MORSEMAN at the Piano

CAMILLE SAINT-SAËNS..... Concerto in A major, Opus 20
Allegro
Andante espressivo
Allegro

JOHN RICHARDSON

*WILLIAM HARMS at the Piano

*Students of MR. KAUFMAN in Accompanying





THE CURTIS INSTITUTE of MUSIC

Fourth Season — 1927-1928

TWENTY-THIRD STUDENTS' CONCERT

Thursday Evening, May 3, 1928, at 8:15 o'clock

By students of MR. CONNELL

*FLORENCE FRANTZ }
*THEODORE WALSTRUM } *at the Piano*



SALVATORE ROSA Star Vicino }
MARC' ANTONIO CESTI Ah! Quanto è vero } *For tenor*
RICHARD STRAUSS Ständchen }
HERMAN GATTER

ARRIGO BOITO "Dai campi, dai prati" from }
"Mefistofele" } *For tenor*
JOHANNES BRAHMS Feldeinsamkeit }
FRANZ SCHUBERT Die Post }
ROSS LOCKWOOD

JOHANNES BRAHMS Die Mainacht }
Botschaft } *For soprano*
AMILCARE PONCHIELLI Suicidio from "La Gioconda" }
FLORENCE IRONS

STEFANO DONAUDY Vaghissima Sembianza }
GAETANO BRAGA "Bella del suo Sorriso" from }
"Reginella" } *For tenor*
GEORGE FREDERICK HANDEL... "Thou shalt break them" from "The }
Messiah" }
(With organ accompaniment }
played by }
Alexander McCurdy, Jr.) }
DANIEL HEALY

GIACOMO PUCCINI "In quelle trine morbide" from }
"Manon Lescaut" } *For soprano*
RICHARD HAGEMAN At the Well }
JOSEPH MARX Wie einst }
Barkarole }
HELEN JEPSON

LUDWIG VAN BEETHOVEN "In questa tomba oscura" }
GIACOMO CARISSIMI Vittoria mio core } *For bass-baritone*
FRANZ SCHUBERT Der Wanderer }
JOHANNES BRAHMS Verrat }
CLARENCE REINERT

*Students of MR. KAUFMAN in Accompanying

The STEINWAY is the official piano of THE CURTIS INSTITUTE of MUSIC





THE CURTIS INSTITUTE of MUSIC

Fourth Season — 1927-1928

TWENTY-FOURTH STUDENTS' CONCERT

Friday Afternoon, May 4, 1928, at 4:00 o'clock

By students of MR. ZETLIN



JOHANN SEBASTIAN BACH.....Sonata in G minor, for violin alone

Adagio

Fuga

(First and second movements)

ROBERT LEVINE

MAX BRUCH.....Concerto in D minor, Opus 44

Adagio ma non troppo

(First movement)

HELEN HALL

*ELIZABETH WESTMORELAND at the Piano

JOHANNES BRAHMS.....Sonata in A major, Opus 100

Allegro amabile

Andante tranquillo

Allegretto grazioso (quasi andante)

BENJAMIN SHARLIP

*FLORENCE FRANTZ at the Piano

PUGNANI-KREISLER.....Praeludium und Allegro

FELIX MENDELSSOHN.....Concerto in E minor, Opus 64

Allegro molto appassionato

(First movement)

LEOPOLD SHOPMAKER

*HELEN HALL at the Piano

MAX BRUCH.....Concerto in G minor, Opus 26

Allegro moderato

Adagio

Allegro energico

MARJORIE FULTON

*ELIZABETH WESTMORELAND at the Piano

*Students of MR. KAUFMAN in Accompanying






THE CURTIS INSTITUTE *of* MUSIC


Fourth Season — 1927-1928

TWENTY-FIFTH STUDENTS' CONCERT

Friday evening, May 11, 1928, at 8:15 o'clock

Students of MADAME SEMBRICH





Programme



- WOLFGANG AMADEUS MOZART... Quando Miro
GEORGES BIZET.....Aria from "Les Pêcheurs des Perles"
PAUL-ANTONIN VIDAL.....Ariette
LOUIS CAMPBELL-TIPTONThe Spirit Flower
GIACOMO PUCCINI.....Musetta's Waltz Song from
"La Bohème"

EDNA HOCHSTETTER

- HENRI BEMBERG.....La mort de Jeanne d'Arc
ERICH WOLFF.....Alle Dinge haben Sprache
CÉSAR CUILa statue de Tsarkoie
RICHARD HAGEMANThe Cunnin' Little Thing
GIACOMO MEYERBEER "Nobles Seigneurs Salut" from
"Les Huguenots"

JANE PICKENS

- FRANCO FACCIO.....Aria from "Amleto"
GEORGE FREDERICK HANDEL.....Qual farfalletta
ERICH WOLFF.....Irmelin Rose
A. WALTER KRAMER.....The Swans
CHARLES-FRANÇOIS GOUNOD Juliet's Waltz Song from
"Romeo and Juliet"

CHARLOTTE SIMONS



Programme



- HANDEL-BIBB Bel piacer!
GIACOMO MEYERBEER Shadow Song from "Dinorah"
FRANZ SCHUBERT..... Auf dem Wasser zu singen
WERNER JOSTEN The Windflower
AMBROISE THOMAS "Je suis Titania" from "Mignon"

HENRIETTE HORLE

- CLAUDIO MONTEVERDI Ahi, troppo è duro
FRANZ SCHUBERT Der Doppelgänger
JOHANNES BRAHMS Sapphische Ode
Der Schmied
CAMILLE SAINT-SAËNS..... "Amour viens aider" from "Samson
and Delilah"

JOSEPHINE JIRAK

- PIETRO CIMARA Non più
PIETRO A. TIRINDELLI..... Portami via!
ERICH WOLFF Ich bin eine Harfe
RICHARD STRAUSS Cäcilie
RICHARD WAGNER..... Du Theure Halle

ELSA MEISKEY

VIOLA PETERS *at the Piano*





THE CURTIS INSTITUTE *of* MUSIC

Fourth Season — 1927-1928

TWENTY-SIXTH STUDENTS' CONCERT

Saturday afternoon, May 12, 1928, at 3:00 o'clock

Students of MADAME SEMBRICH

Programme



GIACOMO PUCCINI.....Duet—"Tutti I Fior"
from "Madame Butterfly" } *For Soprano and Mezzo-Soprano*

HENRIETTA HORLE and JANE PICKENS

WOLFGANG AMADEUS MOZART...Duet—"La ci darem
la mano" from "Don Giovanni" } *For Soprano and Baritone*

CHARLOTTE SIMONS and *CONRAD THIBAULT

CHARLES-FRANÇOIS GOUNOD.....Duet—"Ange Adorable"
from "Romeo and Juliet" } *For Soprano and Tenor*

HENRIETTA HORLE and *LOUIS YAECKEL

JACQUES OFFENBACH.....Duet—"Belle Nuit"
from "Les Contes d'Hoffmann" } *For Soprano and Contralto*

CHARLOTTE SIMONS and JOSEPHINE JIRAK

VIOLA PETERS *at the Piano*

*Students of MR. DE GOGORZA





THE CURTIS INSTITUTE of MUSIC

Fourth Season — 1927-1928

TWENTY-SEVENTH STUDENTS' CONCERT

Monday Evening, May 14, 1928, at 8:15 o'clock

CENTENNIAL COMMEMORATIVE RECITAL

of Compositions by

FRANZ SCHUBERT

By Students of MR. BAILLY in Chamber Music



STRING QUINTET IN C MAJOR, Opus 163

Allegro ma non troppo

Adagio

Scherzo—Presto

Allegretto

HENRI TEMIANKA }
JOHN RICHARDSON } Violins

TIBOR DE MACHULA }
DAVID FREED } Violoncelli

MAX ARONOFF, *Viola*

OCTET IN F MAJOR, Opus 166, for Clarinet, Bassoon, Horn, 2 Violins, Viola, Violoncello, and Double Bass

Adagio—Allegro

Andante un poco mosso

Scherzo—Allegro vivace

Andante with Variations

Menuetto—Allegretto

Andante molto—Allegro

FRANCIS JONES }
ESTHER HARE } Violins

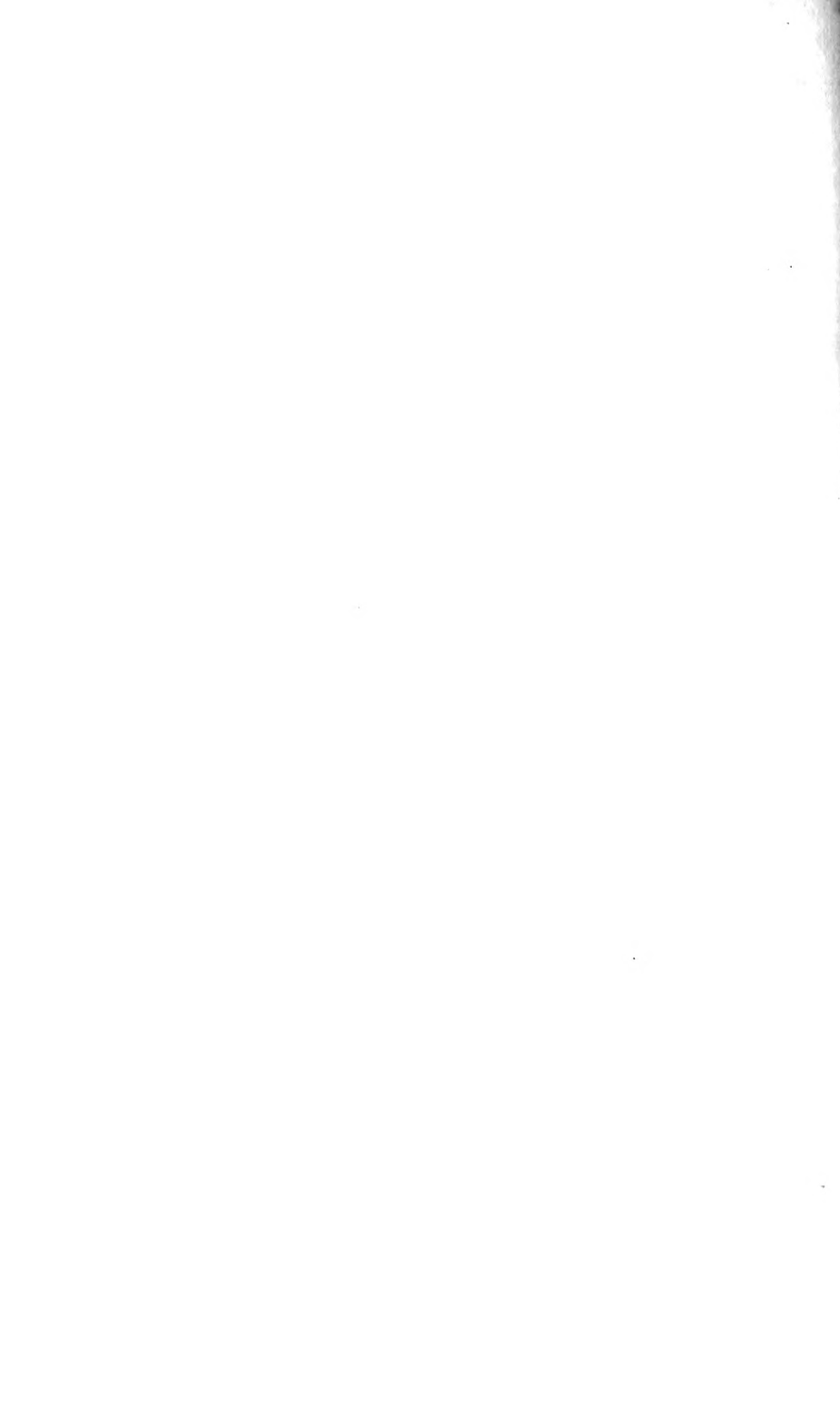
GORDON KAHN, *Viola*
DAVID FREED, *Violoncello*

OSCAR ZIMMERMAN, *Double Bass*

ROBERT MCGINNIS, *Clarinet*

FRANK RUGGIERI, *Bassoon*

JAMES THURMOND, *Horn*





THE CURTIS INSTITUTE of MUSIC

FOURTH SEASON — 1927-1928

TWENTY-EIGHTH STUDENTS' CONCERT

Friday Afternoon, May 18, 1928, at 4:00 o'clock

By students of MR. SALZEDO



I CARLOS SALZEDO.....Five Preludes for Harp alone
(1917)

Lamentation
Quietude
Iridescence
Introspection
Whirlwind

EMILY HEPLER

II CARLOS SALZEDO.....Variations on a Theme in Ancient Style
(1911)

Theme—Double—Tempo di Bourrée—
Staccati—Butterfly—Chords and Flux—
Racing in C. P.—Trills—Scales and Arpeggios—
Theme (Conclusion)

WILLIAM CAMERON

III CARLOS SALZEDO.....Five Poetical Studies
(1918)

Flight
Mirage
Idyllic Poem
Inquietude
Communion

MARION BLANKENSHIP

LYON and HEALY HARP



THE CURTIS INSTITUTE *of* MUSIC

Fourth Season — 1927-1928

TWENTY-NINTH STUDENTS' CONCERT

Saturday Afternoon, May 19, 1928, at 3:00 o'clock

By students of MR. FARNAM



JOHANN SEBASTIAN BACH... Passacaglia and Fugue in C minor
SIGFRID KARG-ELERT..... "The Reed-Grown Waters" from
"Seven Pastels from Lake Constance"
CARL WEINRICH

JOHANN SEBASTIAN BACH... Fantasia in G minor
CHARLES M. WIDOR..... Adagio from Sixth Symphony
HOWARD RALSTON

CÉSAR FRANCK Choral No. 2 in B minor
JOHANN SEBASTIAN BACH... Vivace from Sixth Trio-Sonata
in G major
ROBERT CATO

ROBERT SCHUMANN..... Sketch in D flat major
CÉSAR FRANCK Finale in B flat major
ALEXANDER McCURDY, JR.

The organ is an AEOLIAN





THE CURTIS INSTITUTE of MUSIC

FOURTH SEASON — 1927-1928

THIRTIETH STUDENTS' CONCERT

Monday Afternoon, May 21, 1928, at 4:00 o'clock

By students of MISS LAWRENCE



- I ROBERT SCHUMANN.....Petite Etude
CARLOS SALZEDO.....Prelude Intime, Number 3
MARION VAN LANINGHAM
- II CARLOS SALZEDO.....Preludes Intimes, Numbers 2 and 5
RUTH PFOHL
- III JOSEF HAYDN.....Theme and Variations
CARLOS SALZEDO.....Mirage
ALICE CHALIFOUX
- IV A. DURAND.....Chaconne
MARCEL GRANDJANY.....French Folk Song
VICTORIA MURDOCK
- V FLORA GREENWOOD.....Three Impressions
(1928) (First performance)
FLORA GREENWOOD
- VI CHARLES M. WIDOR.....Chorale and Variations
(With piano reduction of the orchestra)
EDNA PHILLIPS
CARLOS SALZEDO at the piano

LYON and HEALY HARP





THE CURTIS INSTITUTE of MUSIC

Fourth Season — 1927-1928

THIRTY-FIRST STUDENTS' CONCERT

Tuesday Evening, May 22, 1928, at 8:15 o'clock

By students of MR. HOFMANN



JOHANNES BRAHMS.....Sonata in F minor
Allegro maestoso
Andante
Scherzo—Allegro energico
Intermezzo
Finale—Allegro moderato ma rubato
THEODORE SAIDENBERG

FRÉDÉRIC CHOPIN.....Ballade in A flat major
Etude in E major
Polonaise in A flat major
VERA RESNIKOFF

ROBERT SCHUMANN.....Carneval
JOSEPH LEVINE

JEANNE BEHREND.....Theme and Variations
ROBERT SCHUMANN.....First Movement from Concerto in A minor
(MR. KAUFMAN at the second piano)
JEANNE BEHREND





THE CURTIS INSTITUTE OF MUSIC

Fourth Season — 1927-1928

THIRTY-SECOND STUDENTS' CONCERT

Monday Evening, May 28, 1928, at 8:15 o'clock

By Students of MR. BAILLY in Chamber Music



GEORGE ANTHEIL Second String Quartet (1927)

Allegro

Lento

Rondino—Scherzino

Cadenza finale (Presto)

(FIRST PERFORMANCE)

GAMA GILBERT }
BENJAMIN SHARLIP } Violins

SHEPPARD LEHNHOFF, Viola
ORLANDO COLE, Violoncello

JOHANNES BRAHMS Trio in E flat major, Opus 40, for Piano,
Violin and Horn

Andante

Scherzo (Allegro)

Adagio mesto

Finale (Allegro con brio)

ERCELLE MITCHELL, Piano

LOIS ZU PUTLITZ, Violin

JAMES THURMOND, Horn

ERNEST CHAUSSON Concert in D major, Opus 21, for Piano,
Violin and String Quartet

Décidé

Sicilienne

Grave

Finale (Très animé)

JEANNE BEHREND, Piano

ISO BRISELLI, Solo violin

LILY MATISON }
LOUISE PALMER WALKER } Violins

MAX ARONOFF, Viola

TIBOR DE MACHULA, Violoncello



THE CURTIS INSTITUTE of MUSIC

Fourth Season — 1927-1928


THE STUDENTS' ORCHESTRA

ARTHUR RODZINSKI, *Conductor*


Wednesday Evening, December Twenty-first
at 8:15 o'clock

THE ACADEMY OF MUSIC





Programme



CARL MARIA VON WEBER. Overture from "Oberon"

ANTONIN DVOŘÁK. "From the New World"—Symphony
No. 5, in E Minor
Adagio—Allegro molto
Largo
Scherzo—Molto vivace
Allegro con fuoco

Intermission

WOLFGANG AMADEUS MOZART. Aria: "L'Amoro Saro Costante" from
"Il Re Pastore" for Soprano with
Violin Obligato

CHARLOTTE SIMONS, *Soprano*
(Student of MADAME SEMBRICH)

LOIS ZU PUTLITZ, *Violinist*
(Student of MR. FLESCHE)

FRANZ LISZT "Les Préludes" — Symphonic Poem
No. 3



positively that real Negro melodies had been used in the work, but in a later letter (1900) to Oscar Nedbal, the conductor who led the first performance of the symphony in Berlin, and one of the original members (viola) of the famous Bohemian String Quartet, the composer was equally insistent that he had made no direct use of Negro or Indian tunes, saying: "I tried to write only in the manner (spirit) of these national American melodies."

The exact truth of the matter has never been definitely learned, nor, at this late day, is it likely to be. Nevertheless, it is positively known that during his stay in the United States, Dvořák was immensely interested in the possibilities of both Negro and Indian music, and that these influenced him powerfully in some of the most important works which he composed in this country. Among the works, excluding this symphony for argument's sake, are the so-called "American" string quartet in F major, Opus 96, the sextet in A major for strings (two violins, two violas, and two violoncelli) the quintet in A major for piano and strings and several other compositions of nearly as great importance.

But the extent to which the composer was indebted to Negro or Indian, or, more generally speaking, to "American" music, although this last is rightly a moot point, need not greatly concern the listener to any of these compositions. The outstanding fact for the audience is that the music carries its own message, as it does in the case of every masterpiece of composition, and, that this is the best of the symphonies of Dvořák, just as the "American" quartet is the best and the most frequently played of his works in the string quartet form, and that the piano quintet stands among the four leading compositions of the world in this form. Not so much, however, can be said for the sextet for strings.

It might also be noted in passing that the rhythms of his symphony, of which so much has been said and written, are as typically Bohemian as they are Negro. The second theme of the first movement has a decided resemblance to the Negro spiritual, "Swing Low, Sweet Chariot", but here the direct musical resemblance seems to end. Despite this, there is, in the general atmosphere of the symphony, something decidedly "American", although it must be admitted that this effect may be purely a psychological one. But, in any event, the entire work represents what is doubtless the finest example in all music of a composer of one nationality writing what now appears to be a permanent piece of music, in the spirit of another country.

The late Henry E. Krehbiel, who was intimately acquainted with Dvořák during his stay in the United States, and was closely associated with the composer during the period when this symphony was in the course of composition, gave an authoritative analysis of the work at the time of its first production; an analysis which has never been equalled in the thirty-four years which have elapsed since the first performance. The analysis, doubtless made with the full approval of the composer, reads as follows:

"The symphony (wrote Mr. Krehbiel), had a long, beautiful, and highly impressive introduction, unmarked by any national characteristics. The principal subject of the first *Allegro*, however, is in a different case. It has two elements common to the music which has a popular charm in the United States. First, it employs that form of syncopation commonly known as the 'Scotch snap' (a short note on the accented part of the measure followed by a longer one on the unaccented part, which thus takes the greater part of the stress). This is pervasive of the popular ballads of the United States, of the music created by the Negroes when they were slaves, and of the American Indians. In its abused form, it gave rise to what was known as rag-time. The second element is melodic; the phrase is built upon the Pentatonic or five-note scale which omits the fourth and the seventh of our usual diatonic series. This feature (common also to Scotch, Chinese and Irish music) is also prominent in our popular ballads and in the original music of our Negroes.

"Though Dr. Dvořák copied no melody of the many sung to him by some of his Negro pupils (Mr. Henry T. Burleigh, for instance), he showed plainly that the familiar melody "Swing Low, Sweet Chariot" was in his mind when he wrote the second subject of the first movement. A short, subsidiary subject connecting his

first and second principal subjects, derives a markedly characteristic tinge from the use of the flattened seventh, a very popular device in the Negro spirituales, as well as in the secular tunes of the Negroes, but which is now dying out.

"In the slow movement, we are estopped from seeking forms that are native and are thrown wholly upon a study of the spirit. According to Dr. Dvořák's statement to this writer, the *Largo* is a musical publication of a mood which came over him when he was first reading the story of 'Hiawatha's Wooing'. He was fond of Longfellow's poetry, and even thought of 'Hiawatha' as an opera subject. In the principal melody (of the *Largo*) which is sung with exquisite effect by the English horn over a soft accompaniment by the divided strings, there is a world of tenderness, and possibly also a suggestion of the sweet loneliness of night upon the prairies: but such images are best left to the individual imagination. The movement has several melodies which vary in sentiment, but the transition is never violent. There is a striking episode, constructed out of a little staccato melody, first announced by the oboe, and then taken up by one instrument after another, which seems to suggest a gradual awakening of animal life on the prairie; and a striking use is made of trills exchanged between the various instrumental choirs as if they were voices of the night or of the dawn in converse.

"From the swing-away of this peaceful movement, to the end of the symphony, all is bustle and activity,—eager, impetuous, aggressive in the principal parts of the *Scherzo*, sportive in the trio with its graceful waltz-like second part, and full of tremendous dash in the *Finale*, which again has a purely Pentatonic principal subject."

Aria "L'Amero, Saro Costante" WOLFGANG AMADEUS MOZART
from "Il Re Pastore" (1756—1791)

THIS FAMOUS ARIA, virtually all that remains of the opera "Il Re Pastore" (The Shepherd King), of Mozart, occurs in the second act. The opera itself was composed as a "dramma per musica" in two acts by Mozart on a commission from the Archbishop of Salzburg, and was first given in the celebrations arranged by that dignitary of the church for the visit to his court of the Archduke Maximilian, younger brother of Marie Antoinette. Mozart was at that time (1775) the musical director of the Archbishop.

The opera was composed early in April, the subject having been selected by the Archbishop, and the first performance took place on April 23, 1775. "Il Re Pastore" was composed to a text by Metastasio, originally in three acts but cut down to two for the purposes of this opera. This text was a great favorite with the composers of the Eighteenth Century and was set by several lesser musicians than Mozart. Metastasio wrote the original text in 1751 for a court festival, the music of which was written by Joseph Bonno. At this performance almost twenty-five years before Mozart took the subject, the roles were filled by four Maids of Honor of the Austrian Court and a Cavalier.

The story of "Il Re Pastore" is laid at the time of the conquest of Sidon by Alexander the Great and concerns itself with the elevation to the throne of Andalonimus (named Aminta in the libretto of Metastasio). Andalonimus or Aminta, was a son of the last rightful king of Sidon and has been secretly brought up as a shepherd. Aminta is deeply in love with Elisa, who returns his affection but he is ordered by the Conqueror to renounce Elisa and to marry Tamiri, daughter of the Tyrant, Strabo, who was slain in the war which brought Sidon under the dominion of Alexander. Aminta, rather than give up Elisa and believing that true love is more to be desired than earthly riches and power, returns the crown which Alexander proffered him, declaring that, rather than renounce Elisa, he will remain a shepherd. Moved by such devotion Alexander withdraws his demand, unites the lovers and establishes Aminta upon the throne of Sidon.

Mozart's setting of the opera contains fourteen numbers of which this aria, which is rondo form, is the tenth. It is sung in the second act when Aminta signifies his intention of remaining true to Elisa, even though he has to give up a throne to do so. In the original performance of the opera the role of Aminta was taken by Consoli, a famous male soprano of Munich, for whom the part was written. The orchestral accompaniment of the aria includes a violin obbligato. The text, the translator of which is unknown, is as follows:

*I will love her, constant ever,
As a husband, as a lover.
For her alone beats my heart.
In so dear, so sweet a treasure,
Joy I'll find, joy without measure
Love shall claim me all her own.*

"Les Préludes"—Symphonic Poem No. 3 FRANZ LISZT
(1811—1886)

THE BIOGRAPHERS of Liszt do not agree as to the exact date of the composition of this, the third of his twelve symphonic poems and the most popular of any of his orchestral works. This popularity is doubtless due to the wealth of melody with which the composer has invested this work, although like "Tasso" (No. 2 of the symphonic poems) "Les Préludes" is a series of variations on a single theme. The variations, however, are in the freest style and are replete with various melodic forms.

According to Richard Pohl, "Les Préludes" was begun at Marseilles in 1834 and was completed sixteen years later (in 1850) at Weimar. Mme. Lina Ramann, however, in her chronological catalogue of Liszt's works, declares that it was composed in 1854 and published in 1856; while Theodore Müller-Reiter says that it was composed at Weimar in 1840-50 from sketches made in earlier years. This last statement is now believed to be the correct one as to the date of the composition.

Mme. Ramann, however, in her biography of the composer, gives some interesting information as to the earlier sketches. Liszt, it appears, about 1844, while in Paris, began to compose a choral work to a poem of Aubray, entitled "The Four Elements" (la Terre, les Aquilons, les Flotes, les Astres). This work, which was to be in the largest form, was designed for male chorus and orchestra (the matter of soloists being still undecided), and was to include an overture. According to the dates on the manuscript, "La Terre" was composed in 1845; "Les Flotes" on Easter Sunday of 1845; "Les Astres" on April 14, 1845; while the manuscript of "Les Aquilons" which is now in the Liszt Museum at Weimar, is undated. In January of 1850, Joachim Raff, then a young man of twenty-eight and closely associated with Liszt, who assisted him materially, as he did many other young and promising talents, wrote to Mme. Reinrich, telling her of the work and his (Raff's) part in the orchestration; sending her at the same time, the score of a new overture entitled "Les 4 Elements." But in 1851, Liszt wrote to Raff as to renaming the overture the "Meditation Symphony" and this name stands today in handwriting (either Liszt's or Raff's) on the manuscript of the score.

Liszt, however, disgusted with the "cold stupidity" of Aubray's poem, did not finish the cantata. He told Victor Hugo of his predicament and of his desire to write a choral work, evidently in the hope that the great French poet would take the hint and write a text for him; but Hugo either did not or would not understand the implied suggestion and Liszt put aside the music he had already written. Nearly ten years later, he conceived the idea of using the music in another form for the Pension Fund concert of the Court Orchestra at Weimar. Accordingly he enlarged and materially changed the musical content of what he

had already composed and based the new composition on a passage from the fifteenth of the *Meditations Poétiques* of Alphonse Lamartine, which is entitled "Les Préludes." The result was the symphonic poem "Les Préludes" as we know it today. The work was first performed at Weimar at the Pension Fund concert in February, 1854, Liszt conducting, and the orchestra played from manuscript. It is interesting to note the similarity of the name of the Lamartine Meditation and the new title Liszt suggested to Raff three years previously, for the original overture of "Les 4 Elements."

The passage from Lamartine's Meditation No. 15, which served Liszt as his poetic basis, was written in the composer's own hand-writing on the first page of the original orchestral score. It reads as follows:

"What is our life, but a series of preludes to that unknown song, the first solemn note of which is sounded by Death? Love forms the enchanted daybreak of every life: but what is the destiny where the first delights of happiness are not interrupted by some storm, whose fatal breath dissipates its fair illusions—whose fell lightning consumes its altar? And what wounded spirit, when one of its tempests is over, does not seek to rest its memories in the sweet calm of country life? Yet man does not resign himself long to enjoy the beneficent tepidity which first charmed him, on Nature's bosom, and, when the trumpet's loud clangor has called him to arms he rushes to the post of danger, whatever may be the war that called him to the ranks, to find in battle, the full consciousness of himself and the complete possession of his strength."

The first melody, given out after a very short introduction, is almost identical but in a different key, with the opening phrase of César Franck's symphony in D minor. Then comes a very important passage by the trombones; later a beautiful theme for French horns with divided violas and violoncellos and the exquisite cantilena for the violoncellos. The composition then develops into a magnificent piece of stirring variations and climax, subsiding into a repetition of the unadorned theme and closing with one of the most powerful and sonorous passages that Liszt has ever written.

Personnel of the Orchestra

ARTHUR RODZINSKI, *Conductor*

First Violins

Jay Savitt
Louis Gesensway
Eugene Lamas
Lois zu Putlitz
Henry Temianka
Judith Poska
Gama Gilbert
Francis Jones
John Richardson
Dorothy F. Hodge
Henry Siegl
Paul Gershman
Benjamin Sharlip
Ernst Neufeld
Ruth Persson
Lily Matison
Ethel Stark
Robert Levine
Leopold Shopmaker
Gabriel Braverman

Flutes

Richard Townsend
Walter Coleman
Maurice Sharp
Richard Cameron
Harry Hirsh

Oboes

*Marcel Tabuteau
Lloyd Ullberg
**Louis di Fulvio
Irving Bloom

Clarinets

*Daniel Bonade
Robert McGinnis
**Lucien Cailliet
Frank Schwartz

Bassoons

*Walter Guetter
Ervin Swenson
**John Fisnar

Violoncellos

John Gray
Tibor de Machula
David Freed
Katherine Conant
Orlando Cole
**Milton Prinz
**Adrien Siegel
Florence Williams
Francis Giannini
Adine Barozzi

Violas

Alexander Gray
Max Aronoff
Gordon Kahn
Leon Frengut
Sheppard Lehnhoff
Abraham Krainis
Joseph Fischhoff
Paull Ferguson
Louis Wyner
Aaron Molind
Abraham Robofsky
Lahn Adohmyan
Sam Zeritsky
Nathan Shumsky

Horns

*Anton Horner
H. W. Johnston
**Joseph Horner
James Thurmond
**Otto Henneberg
Arthur Simmers
**Albert Riese
Robert Simmers

Trumpets

*Sol Cohen
Melvin Headman
**Harold W. Rehrig
Maxwell Marks

Trombones

Ralph Binz
Guy Boswell
Donald Reinhardt
John Coffey
**C. E. Gerhard

Second Violins

Iso Briselli
Alfred Boyington
B. Frank Noyes
Marjorie Fulton
James Bloom
George Pepper
Helene Hardsteen
Robert Gomberg
Celia Gomberg
Carmen Rondinelli
Louise Walker
Max Epstein
Esther Hare
Sabina Kowalska
Matilda Balkin
Christine Colley

Basses

*Anton Torello
Harold Garratt
John Varallo
Oscar Zimmerman
Sigmund Hering
Alfio Lazzaro

Harps

William Cameron
Marion Blankenship
Emily Hepler

Tuba

**Philip A. Donatelli

Tympani

*Oscar Schwar

Battery

Muriel Hodge
Henry Whitehead
Irving Bloom
Frank Schwartz

Librarian

Charles N. Demarest

* Member of the Faculty of THE CURTIS INSTITUTE OF MUSIC and Member of the PHILADELPHIA ORCHESTRA

** Member of the PHILADELPHIA ORCHESTRA

