



MT3.7

C981

26429

c



THE CURTIS INSTITUTE OF MUSIC

CASIMIR HALL

Fifteenth Season

FACULTY RECITAL

Monday Evening, November 21, 1938, at 8:30 o'clock

MR. FELIX SALMOND, Violoncellist

*RALPH BERKOWITZ at the Piano

The Curtis Institute of Music congratulates Mr. Salmond on the celebration of his Fiftieth Birthday and the Thirtieth Anniversary of his Debut in London

PROGRAMME

I

Sonata in F major, Opus 99 JOHANNES BRAHMS
Allegro vivace
Adagio affettuoso
Allegro passionato
Allegro molto

II

Prelude, Sarabande and Gigue in D minor JOHANN SEBASTIAN BACH
(from Suite No. 2 for unaccompanied violoncello)

III

Sonata in D minor CLAUDE DEBUSSY
Prologue
Sérénade et Finale
(Composed in summer of 1915)

IV

Sonata in A major, Opus 69 LUDWIG VAN BEETHOVEN
Allegro ma non tanto
Scherzo. Allegro molto
Adagio cantabile
Allegro vivace

*Graduate pupil of MR. KAUFMAN in Accompanying

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



THE CURTIS INSTITUTE OF MUSIC

CASIMIR HALL
Fifteenth Season—1938-39

FACULTY RECITAL

Thursday Evening, April 27, 1939, at 8:30 o'clock

MADAME ELISABETH SCHUMANN, Soprano

MR. LEO ROSENEK at the Piano

PROGRAMME

I

"L'amerò" from "Il re pastore"WOLFGANG AMADEUS MOZART

Violin obbligato played by FREDERICK VOGELGESANG*

II

Der Hirt auf dem Felsen.....FRANZ SCHUBERT

Clarinet obbligato played by WILLIAM MCCORMICK**

III

An den Sonnenschein)
Röselein, Röselein!)ROBERT SCHUMANN
Marienwürmchen)
Er ist's)

IV

Nachtigall)
Der Gang zum Liebchen)JOHANNES BRAHMS
Lerchengesang)
Blindekuh)

*Student of MR. ZIMBALIST

**Student of MR. MCGINNIS





THE CURTIS INSTITUTE OF MUSIC

CASIMIR HALL

Fifteenth Season—1938-39

RECITAL

BY

LESTER ENGLANDER, *Baritone*

Graduate Pupil of MR. DE GOGORZA

Thursday Evening, December 1, 1938, at 8:30 o'clock

VLADIMIR SOKOLOFF at the piano

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

PROGRAMME

I

Mark, o my heart, evermore only this JOHANN SEBASTIAN BACH
Two Elizabethan Love Songs

The Charm THOMAS CAMPION

What if I speede where I least expected ROBERT JONES

Thou art gone up on high (from "The Messiah")
GEORG FRIEDRICH HÄNDEL

II

Winternacht RICHARD STRAUSS
Welcome, moon of rainy and stormy December, and lead me to my lady's dwelling. Never did I greet the blossoms of May so gladly as I today greet thy snowflakes, for through them my love blossoms secretly in the winter night.

Ach, weh mir unglückhaftem Mann RICHARD STRAUSS
Ah! woe is me, unlucky man, without money or fortune! Else would I drive to fetch you in a coach and four. You would look out of your window and ask, "What do you want?" "You," I would answer, and you would quickly kiss your parents goodbye, and come with me. Ah! woe is me, unlucky man, without money or fortune!

Heimliche Aufforderung RICHARD STRAUSS
Come, lift the sparkling cup to your lips, and secretly nod to me; I will smile and drink silently also. Let us not despise the convivial babblers about us, but, after the meal, steal out into the garden, where I shall be waiting as often before.

Cäcilie RICHARD STRAUSS
If you knew what it is to dream of love, your heart would assent. If you knew what it is to live surrounded by the creative breath of God, to soar up to blessed heights—if you knew that, you would dwell with me.

III

Danse macabre CAMILLE SAINT-SAËNS
Zig! Zag! Death, at midnight, plays the violin, rhythmically stamping on a tombstone. The skeletons arise and begin to dance, choosing partners regardless of rank. The baroness dances with the carpenter, the king gambols beside the serf. But, suddenly, all flee away—the cock has crowed. What a wonderful night for the poor. Long live death and equality!



PROGRAMME

Clair de lune GABRIEL FAURÉ

Your soul is a choice landscape, peopled by masqueraders playing the lute, dancing and singing in a minor mode of victorious love; their song mingles with the moonlight.

Tambourin (18th Century Folk Song) . . . Arranged by JULIEN TIERSOT

Come into the woods, fair Aminte, made for pleasures and games. There let us plight our troth, and offer to Love a tender homage.

La Vague et la Cloche HENRI DUPARC

Once, overcome by a powerful drink, I dreamt that I was drifting at night on the ocean, without a light, buffeted by huge waves and an icy wind. Then it all vanished, and I was alone in an old bell-tower astride a bell, frantically tugging at the rope. Why, o dream, did you not tell whither it all leads, and whether there is ever an end of useless struggle and eternal tumult?

Chanson à boire MAURICE RAVEL

A rollicking tavern song from "Don Quichotte à Dulcinée" in which the hero humorously drinks to his lady-love.

IV

Chansons Madécasses (for voice, flute, 'cello and piano) . MAURICE RAVEL

BURNETT ATKINSON, *Flutist*

SAMUEL MAYES, *'Cellist*

1. It is night. A Madagascan lover impatiently awaits his beautiful Nahandove. She appears, and they embrace. As she leaves, he begs her to return again in the evening.

2. Aoua! Beware of the white men inhabiting the coast. In our fathers' time, they landed on this island. They were given land and treated as brothers, but soon began to raise forts and tried to enslave us. The carnage was frightful, but heaven helped us, and with the aid of the elements we remain free. Aoua! Beware of the white men inhabiting the coast.

3. It is pleasant to recline under a tree in the afternoon heat. Women, approach; sing and dance for me. The song pleases my soul; the dance is almost as sweet as a kiss . . . Now the moon is rising through the trees of the mountain. Go prepare the meal.

V

Aria from the opera "Attila"

GIUSEPPE VERDI



THE CURTIS INSTITUTE OF MUSIC

CASIMIR HALL

Fifteenth Season—1938-39

RECITAL OF MUSIC FOR THE HARP

by

STUDENTS OF MR. SALZEDO

Friday Evening, December 9, 1938, at 8:30 o'clock

PROGRAMME

I

- Sonata in C minor.....GIOVANNI BATTISTA PESCETTI
Allegro vigoroso 1704-1766
Andantino
Presto
- Gavotte from "Iphigenia in Aulis"....CHRISTOPH WILLIBALD VON GLUCK
1714-1787
- Giga.....ARCANGELO CORELLI
1653-1713

ANNE LOIS GREENE

II

- Gavotte from "The Temple of Glory".....JEAN-PHILIPPE RAMEAU
1683-1764
- The Harmonious Blacksmith.....GEORG FRIEDRICH HANDEL
1685-1759
- Theme and Variations.....JOSEF HAYDN
1732-1809
- Bourrée.....JOHANN SEBASTIAN BACH
1685-1750

ELEANOR MELLINGER

III

- Variations on a theme in ancient style (1911).....CARLOS SALZEDO
Theme—Double—Tempo di Bourrée—Staccati—Butterflies
Chords and Flux—Jumps—Trills—Scales and Arpeggios
Barcarolle — Prelude — Fugue — Cadenza — Conclusion

MARILYN THOMPSON

Lyon & Healy Harps



THE CURTIS INSTITUTE OF MUSIC

CASIMIR HALL

Fifteenth Season—1938-39

CLASS CONCERT

by

SOLFÈGE STUDENTS of MADAME MIQUELLE
in Sight Reading*, Part Reading** and Score Reading***

Tuesday Afternoon, January 24, 1939, at 5:00 o'clock

PROGRAMME

I

Quartet, Opus 18, No. 5 in A major LUDWIG VAN BEETHOVEN

1st movement: Allegro
(Played from string quartet score)
**John Simms

Overture to "Manfred" ROBERT SCHUMANN

(Played from orchestral score)
***David Stephens

II

Quartet, No. 76, No. 2 in D minor JOSEF HAYDN

1st movement: Allegro
(Played from string quartet score)
**Mary Norris

Serenade, Opus 16, in A major JOHANNES BRAHMS

1st movement: Allegro moderato
(Played from orchestral score)
***Leo Luskin

III

Aux premières clartés de l'aube ROGER DUCASSE†

For solo children's voices, mixed chorus and orchestra

Children: Diane Steiner, Abigail Rachlin, Charlotte Cohen, Margot Ros,
Rudolf Favaloro, Charles Libove, Nathan Goldstein, Seymour Lipkin

Choral Group: Misses Carol, Dean, Gruhn, Kuehne, Lilly, Nisbet, Norris, Robertson.
Messrs. Hultgren, Ruoss, Tamburini, Winsor.

***Waldemar Dabrowski at the piano
(Playing from orchestral score)

Veni creator spiritus (for 4 parts mixed chorus) CLAUDIO CASCIOLINI

Crucifixus (for 8 parts mixed chorus) ANTONIO LOTTI

Soprani: Misses Carol, Kuehne, Lilly, Morse, Robertson, Stewart, Wahlberg, WorriLOW.
Alti: Misses Dean, Gruhn, Larson, Mellinger, Mitchell, Nisbet, Norris, Robinson.

Tenors: Messrs Cauler, Duer, Gilbert, Lutz, Maciejewicz, Shill, Snyder, Wohl.

Basses: Messrs Baumel, DeLancie, Garstick, Gibson, Gomberg, Rettew, Ruoss, Vanderburg.

Chansons de Charles d'Orléans (for mixed voices) CLAUDE ACHILLES DEBUSSY†

I. Dieu! q'il la fait bon regarder

III. Yver, vous n'estes qu'un villain

*Jeanne Lawrence ‡Elsie MacFarlane

*Howard Vanderburg *Robert Grooters ‡Fritz Krueger

IV

Overture to "Oberon" CARL MARIA VON WEBER

(Played from orchestral score)

Quartet MAURICE RAVEL

Last movement: Vif et agité
(Played from string quartet score)
***Walter Hendl

†First performance in Philadelphia.

‡Graduate student.





THE CURTIS INSTITUTE OF MUSIC

CASIMIR HALL

Fifteenth Season—1938-39

GRADUATION RECITAL

of

SOL KAPLAN, Pianist

Student of Madame Vengerova

Monday Evening, February 13, 1939, at 8:30 o'clock

PROGRAMME

I

- Chromatic Fantasy and Fugue.....JOHANN SEBASTIAN BACH
Sonata in E major, Opus 109.....LUDWIG VAN BEETHOVEN
 Vivace, ma non troppo—Adagio espressivo
 Prestissimo
 Thema con variazioni—Andante molto cantabile ed espressivo

II

- Capriccio in F sharp minor, Opus 76, No. 1 }
Capriccio in C sharp minor, Opus 76, No. 5 }.....JOHANNES BRAHMS
Toccata.....ROBERT SCHUMANN
Nocturne in E major
Etude, Opus 10, No. 6 }
 (Arranged for left hand alone by Leopold Godowsky) }.....FREDERIC CHOPIN
Polonaise in A flat major

III

- Alborada del gracioso.....MAURICE RAVEL
Suite: Presto—Andante—Vif.....FRANCIS POULENC
Triana.....ISAAC ALBENIZ
Canço i dansa.....FREDERIC MOMPOU
Etude transcendante in F minor.....FRANZ LISZT





THE CURTIS INSTITUTE OF MUSIC

CASIMIR HALL

Fifteenth Season—1938-39

RECITAL OF CHAMBER MUSIC

by

STUDENTS OF DR. BAILLY

Thursday Evening, February 16, 1939, at 8:30 o'clock

PROGRAMME

I

Quartet in E flat major for piano, violin, viola
and violoncello (K.493) WOLFGANG AMADEUS MOZART

Allegro
Larghetto
Allegretto

Phyllis Moss, *Piano*
Noah Bielski, *Violin*

Bernard Milofsky, *Viola*
William Saputelli, *Violoncello*

II

Trio in E flat major, Opus 100, for piano, violin and violoncello
FRANZ SCHUBERT

Allegro
Andante con moto
Scherzo—Trio
Finale

John Simms, *Piano*
George Zazofsky, *Violin* True Chappell, *Violoncello*

III

Sextet in B flat major, Opus 18, for two violins, two violas
and two violoncellos. JOHANNES BRAHMS

Allegro, ma non troppo
Andante, ma moderato
Scherzo—Allegro molto
Rondo—Poco allegretto e grazioso

Marguerite Kuehne } *Violins* George Brown } *Violas*
Broadus Erle } Stephen Katsaros }
Joseph Druian } *Violoncellos*
William Saputelli }

THE STEINWAY is the official piano of The Curtis Institute of Music





THE CURTIS INSTITUTE OF MUSIC

CASIMIR HALL

Fifteenth Season—1938-39

RECITAL OF MUSIC FOR THE HARP

by

STUDENTS OF MR. SALZEDO

Thursday Evening, March 2, 1939, at 8:30 o'clock

PROGRAMME

I

Three Short Stories in Music (1934))
 On Stilts
 Madonna and Child
 Memories of a Clock
) CARLOS SALZEDO

Ballade (1910)
 REBA ROBINSON

II

Five Poetical Studies (1918) CARLOS SALZEDO

Flight
 Mirage
 Idyllic Poem
 Inquietude
 Communion

JUNE NANSON

III

Three Short Stories in Music (1934))
 At Church
 Pirouetting Music Box
 The Mermaid's Chimes
) CARLOS SALZEDO

Variations on a theme in ancient style (1911))
 Theme—Double—Tempo di Bourrée—Staccati—Butterflies
 Chords and Flux—Jumps—Trills—Scales and Arpeggios
 Barcarolle — Prelude — Fugue — Cadenza — Conclusion

LYNNE WAINWRIGHT

Lyon & Healy Harps





THE CURTIS INSTITUTE OF MUSIC

CASIMIR HALL
Fifteenth Season—1938-39

RECITAL OF MUSIC FOR THE PIANO

by
STUDENTS OF MR. KAUFMAN

Wednesday Evening, April 19, 1939, at 8:30 o'clock

PROGRAMME

I

Sonata in C major, Opus 53 (Waldstein) LUDWIG VAN BEETHOVEN

Allegro con brio

Molto adagio

Rondo: Allegretto moderato

LOUIS SHUB

II

Chorale: "Jesu, joy of man's desiring" BACH-HESS

Toccatà and Fugue in D minor BACH-TAUSIG

EUGENE BOSSART

III

Ballade in G minor, Opus 23 FREDERIC CHOPIN

LOUIS SHUB

IV

Perpetuum Mobile from the Sonata in C major

CARL MARIA VON WEBER

Scherzo in B minor, Opus 20 FREDERIC CHOPIN

EUGENE BOSSART





THE CURTIS INSTITUTE OF MUSIC

CASIMIR HALL
Fifteenth Season—1938-39

RECITAL OF MUSIC FOR THE VIOLIN

by

STUDENTS OF MADAME LUBOSHUTZ

Eugene Helmer* at the Piano

Thursday Evening, April 20, 1939, at 8:30 o'clock

PROGRAMME

I

Prelude in E major BACH-KREISLER
Concerto in D minor for two violins JOHANN SEBASTIAN BACH
Vivace
Largo, ma non tanto
Allegro

NATHAN GOLDSTEIN and CHARLES LIBOVE

II

Passacaglia in G major GIUSEPPE SAMMARTINI
ZELIK KAUFMAN

III

Concerto in C major VIVALDI-KREISLER
Allegro energico, ma non troppo
Andante doloroso
Allegro molto

ISABELLE KRALIK

IV

First movement of Concerto in D minor HENRI WIENIAWSKI
NATHAN GOLDSTEIN

V

Chaconne VITALI-AUER
First movement of Concerto in A major WOLFGANG AMADEUS MOZART
CHARLES LIBOVE

VI

First movement of Concerto in D major PETER ILICH TSCHAIKOVSKY
HERBERT BAUMEL

VII

Fugue (For 9 stands of 1st violin section) ARCADY DUBENSKY
HERBERT BAUMEL, ISABELLE KRALIK, ZELIK KAUFMAN, MORRIS SHULIK,
RUTH GRISZMER, HELEN WITTE, CHARLOTTE COHEN,
NATHAN GOLDSTEIN and CHARLES LIBOVE

*Graduate pupil of Mr. Kaufman in Accompanying

THE STEINWAY is the official piano of The Curtis Institute of Music



THE CURTIS INSTITUTE OF MUSIC

CASIMIR HALL

Fifteenth Season—1938-39

RECITAL OF MUSIC FOR THE PIANO

by

STUDENTS OF MADAME VENGEROVA

Tuesday Evening, May 2, 1939, at 8:30 o'clock

PROGRAMME

I

Romance in F sharp major, Opus 28, No. 2.....ROBERT SCHUMANN
Impromptu in A flat major, Opus 29.....FREDERIC CHOPIN
Perpetuum mobile, Opus 24a.....CARL MARIA VON WEBER
BIANCA POLACK

II

Nocturne in B major, Opus 9, No. 3 }FREDERIC CHOPIN
Scherzo in B flat minor, Opus 31 }
EILEEN FLISSLER

III

Papillons, Opus 2.....ROBERT SCHUMANN
Etude in G flat major, Opus 24, No. 1.....MORIZ MOSZKOWSKI
BARBARA ELLIOTT

IV

Prelude, Choral and Fugue.....CESAR FRANCK
LUCAS FOSS

V

Sonata in F minor, Opus 57 (Appassionata).....LUDWIG VAN BEETHOVEN
Allegro assai
Andante con moto
Allegro ma non troppo
PHYLLIS MOSS

VI

Concerto in E flat major.....FRANZ LISZT
Allegro maestoso. Tempo giusto
Quasi adagio
Allegretto vivace
Allegro marziale animato
ANNETTE ELKANOVA

Orchestra accompaniment played on a second piano by RALPH BERKOWITZ*
*Graduate



THE CURTIS INSTITUTE OF MUSIC

CASIMIR HALL

Fifteenth Season—1938-39

RECITAL of MUSIC for the DOUBLE BASS

by

STUDENTS OF MR. TORELLO

Leo Luskin at the Piano*

Wednesday Evening, May 3, 1939, at 8:30 o'clock

PROGRAMME

I

Largo, Sarabande and Gavotte for Violin and Double Bass,
ARCANGELO CORELLI
Arranged by ANTON TORELLO
MARGUERITE KUEHNE, *Violin***
JANE TYRE

II

Allegro scherzando.....ROBERT FUCHS
HARRY SAFSTROM

III

Sonata in G minor.....GIORGIO ANTONIOTTI
Adagio molto sostenuto
Allegro
Adagio
Vivace
Harmonized by E. MERIZ
First performance
ROGER SCOTT

IV

First movement of Concerto, Opus 3.....SERGE KOUSSEVITSKY
FERDINAND MARESH

V

Suite for 4 Double Bases.....BERNHARD ALT
Grave
Menuett
Adagio
Humoreske

FERDINAND MARESH, ROGER SCOTT, HARRY SAFSTROM
and RUSSELL BRODINE

*Student of Mr. Kaufman in Accompanying

**Student of Mr. Zimbalist



THE CURTIS INSTITUTE OF MUSIC

CASIMIR HALL

Fifteenth Season—1938-39

RECITAL OF MUSIC FOR THE VIOLIN

by

STUDENTS OF MR. HILSBERG

Friday Evening, May 5, 1939, at 8:30 o'clock

PROGRAMME

I

Ciaccona in G minor.....TOMASSO VITALI

GEORGE ZAZOFSKY
LOUIS SHUB at the piano*

II

Concerto No. 2 in D minor, Opus 22.....HENRI WIENIAWSKI

Allegro moderato
Romanza
Allegro moderato (alla zingara)

JACOB KRACHMALNICK
RALPH BERKOWITZ at the piano**

III

Poème, Opus 25.....ERNEST CHAUSSON

MILTON WOHL
LOUIS SHUB at the piano

IV

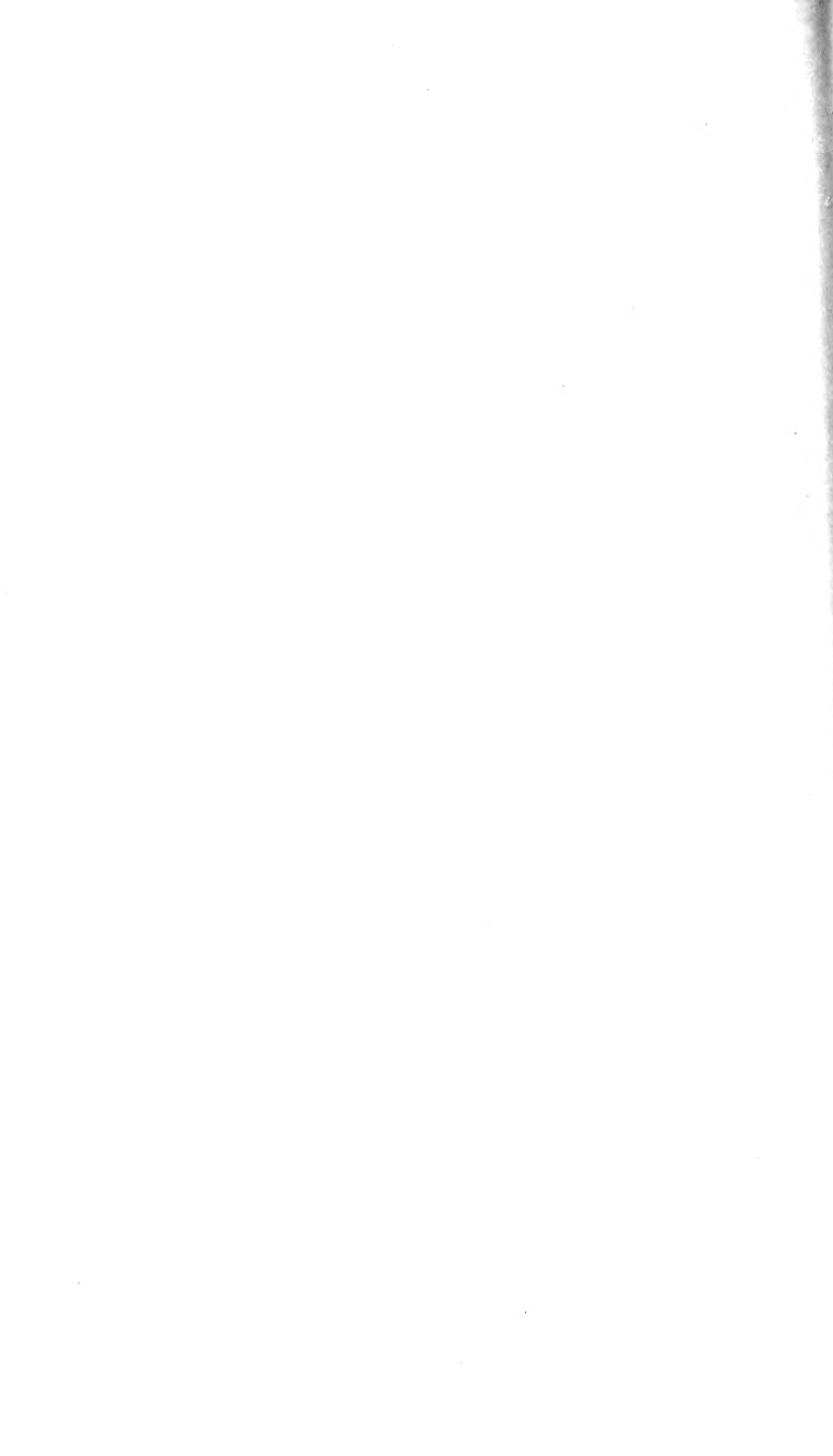
Concerto in D major, Opus 35.....PETER ILICH TSCHAIKOVSKY

Allegro moderato
Canzonetta
Allegro vivacissimo

PAUL C. SHURE
RALPH BERKOWITZ at the piano

*Pupil of MR. KAUFMAN in Accompanying

**Graduate pupil of MR. KAUFMAN in Accompanying



HISTORICAL SERIES

of

Solo and Chamber Music *From the 17th to the 20th Century*



PRESENTED BY A COMMITTEE OF
CURTIS INSTITUTE GRADUATES

RALPH BERKOWITZ

JOSEPH S. LEVINE

VLADIMIR SOKOLOFF

First Concert

TUESDAY EVENING, OCTOBER 18, 1938

AT 8:30 O'CLOCK

CASIMIR HALL

The STEINWAY is the Official Piano of The Curtis Institute of Music

Program

JOHN DOWLAND.....From Silent Night
1563-1626 Praise Blindness, Eyes
A Shepherd in a Shade
Woeful Heart
I Must Complain
Go Nightly Cares

ROBERT GROOTERS, *Baritone* EUGENE BOSSART, *Piano*

Assisted by

FREDERICK VOGELGESANG, *Violin* NATHAN STUTCH, *Violoncello*

GIROLAMO FRESCOBALDI.....Capriccio Pastorale
1583-1644 Toccata per l'Elevazione
Canzona

CLARIBEL GEGENHEIMER, *Organ*

ORLANDO GIBBONS.....Two Fantazias for String Quartet
1583-1625

RAFAEL DRUIAN, *Violin* ALBERT FALKOVE, *Viola*

PAUL SHURE, *Violin* NATHAN STUTCH, *Violoncello*

CLAUDIO MONTEVERDE.....Ecco di Dolci Raggi
1567-1643 Quel Sguardo Sdegnosetto
Maledetto Sia l'Aspetto

BARBARA THORNE, *Soprano* JAMES SHOMATE, *Piano*

ARCANGELO CORELLI.....Concerto Grosso in C minor
1653-1713 Opus 6 No. 3

Largo—Allegro—Grave—Vivace—Allegro

EZRA RACHLIN, *Conducting*

FREDERICK VOGELGESANG and KURT POLNARIOFF, *Solo Violins*

NATHAN STUTCH, *Solo Violoncello*

First Violins

Rafael Druian Marguerite Kuehne
Milton Wohl Noah Bielski

Second Violins

Jacob Krachmalnick Paul Shure
Isabelle Kralik Baruch Altman

Violas

Albert Falkove Milton Lipshutz
Jerome Lipson Stephen Katsaros

Violoncellos

True Chappell Esther Gruhn
Hershly Kay

Bass

Russell Brodine

Program Notes

By CURTIN WINSOR

IF WE had been students at a music school at the end of the 17th Century—let us say in the year 1699—and this program had then been presented before us, the odds are even that most of the compositions listed would have been just as unfamiliar to many of us as they are today. Who were we in 1699?

Most of us probably lived in Naples and were subjects (but not very loyal subjects) of the imbecile King Charles II of Spain. In Naples the first real music schools had been established in 1535 as institutions where poor orphans were “fed, clothed, and instructed in Musick.” They were called “Conservatori” (from the Latin, *conservare*, to preserve), the origin of which term is doubtful, some learned authors claiming that it meant places where music was to be “preserved from corruption,” others asserting that it was the orphans themselves who were to be preserved (but whether from corruption is not stated). At any rate, in the year 1699 there were four privately endowed Conservatori flourishing in Naples. We were all attending this concert dressed in costume, for each Conservatorio had its particular costume embodying the colors of the Institution. The courses we took at our Conservatorio, so far as we can judge, were pretty much like those we take today, although far less emphasis was placed on technique.

I. Some of us were probably familiar in 1699 with at least the name JOHN DOWLAND (1563-1626), who had a considerable reputation, even as far away as Naples, as a composer of peerless songs, a writer of madrigals, a good singer, and a magnificent performer on the lute. Indeed this cultured Irishman had come at an early age to study in Italy and had later travelled to most of the courts in Europe, finally settling in England. English madrigals and lyrics (the latter ancestors of the Art Song of Schubert) were often superior, because they were musical settings of the gems of English literature which at that time (with Shakespeare not long in his grave) shone with a fire bright enough to dazzle even the continent.

In 1699 memories of Dowland's performances in Italy may still have lingered. Since courses in ear training were not emphasized in those days, the ears of his listeners were perhaps not offended by the fact that his lute with its six pairs of strings was almost impossible to tune or to keep tuned accurately. As the leader of that school of English lutanists which had no counterpart on the continent, his music would be heard with respect and with considerable astonishment at his daring harmonies and use of chromatics.

II. The last of the English madrigalists (among whom were Byrd, Morley, Weelkes and Wilbye) was ORLANDO GIBBONS (1583-1625), of whom few of us in 1699 had probably ever heard, for much of his music was written for services of the Church of England and the Holy Inquisition might well have interested itself in anyone who would dare perform such heretical music in Italy. Moreover, Gibbons died at an early age. However, the directors of our Conservatorio probably had no qualms in listing his Fantazias for performance because these were purely secular compositions. These of us who were particularly interested in instrumental music would welcome the opportunity of hearing some fine contrapuntal writing, though we could scarcely have foreseen that these Fantazias with their exploitation of the device of imitation, were the not too distant harbingers of the Bach fugue.

III. The most familiar name on the program would undoubtedly be CLAUDIO MONTEVERDE (1567-1643). As music director at the Court of Mantua and later at St. Mark's, Venice, Monteverde spent most of his time in northern Italy. If there had been any opera class at our Conservatorio his achievements in the operatic field would have occupied a large part of the class' time. For Monteverde had perfected the work of the “Camerati,” those enterprising Italian composers who had sought to develop a Monophonic (as opposed to Polyphonic) style of music to accompany dramatic performances in what they conceived the style of the ancient Greeks to have been. “Making the text the master of the harmony,” he laid the foundations for recitative (declamation) and the aria or formal melody, and he invented the orchestral prelude.

By 1699 even the most conservative professor of harmony would have tolerated the unprepared discords used by Monteverde, so at our Conservatorio we would have "gotten away" with dominant sevenths resolved upwards to the tonic. Those of us who were instrumentalists would still be discussing Monteverde's revolutionary reform of the orchestra, which he greatly enlarged, at the same time eliminating instruments not suited for ensemble. Moreover, he actually *scored* his works—a startling innovation. And the string players would be practising those modern effects such as tremolo, and pizzicato which he introduced so successfully.

While Monteverde's operas and madrigals offer the best opportunity for appreciating his unique talents, his songs are also representative and sound as fresh today as they must have in 1699.

IV. The name GIROLAMO FRESCOBALDI (1583-1644) was probably known in 1699, as it is in 1938, only to organ students. As a special privilege, the organ students at the Conservatorio some generations ahead of us might have been permitted to don their colorful robes and make the two-day journey to Rome to hear Frescobaldi play the organ at St. Peter's, where he spent much of his life. But they would have been obliged to arrive at his recitals early, for as many as 30,000 people are said to have attended individual concerts of this great virtuoso. They would have been struck by Frescobaldi's use of the strict fugue in those of his compositions which he called *Fantasias* or *Ricercare* by which he paved the way for Bach.

V. If in 1699 an evening's concert at a Neapolitan Conservatorio had closed with a composition by ARCANGELO CORELLI, any embryo music critic* present would have praised or censured the authorities of the Conservatorio (depending on his temperament) for their daring in including on the program a work** fresh from the pen of a man who was acknowledged to be *the* first great violinist, but whose theories of composition were ultramodern. Corelli was then 46 years old and living in Rome. He had travelled widely in Europe, giving performances at the various courts. He seems to have been less accomplished as a conductor, for it is related that when Handel came to Italy he was so dissatisfied with Corelli's conducting of one of Handel's concertos that he snatched the baton from the hand of the remonstrating Italian.

Needless to say, the theories of this radical composer were not taught at the Conservatorio. For Corelli actually wrote sonatas intended solely for performances by the youngest member of the family of strings, the violin, which had just been perfected by men like Stradivarius, and was now threatening to dominate its older relatives. This music was truly violinistic in style, a concept previously unheard of. Before Corelli showed the way, music was just *written*, with no heed as to what instruments were to perform it, or (in some cases) as to whether it was to be sung or played. Consequently, Corelli's second great principle, that instrumental polyphony demanded a different treatment from choral polyphony, was also revolutionary.

These were not the first concertos but they became the models which later composers (Vivaldi, Handel, Bach) followed. In them the instrumental body was divided into two parts: the solos were given to two violins and a cello; the secondary parts or "concerto grosso" (from which the form took its name) were carried by a number of accompanying instruments.

The concerto played at this concert is a Concerto di Chiesa (church concerto) as opposed to a Concerto da Camera (chamber concerto, really a dance suite). The church concertos were designed for performance in churches with alternating polyphonic and sometimes fugal passages for organ and strings, the solo strings later replacing the organ. The solos state the solo subjects, the ensemble the tutti subjects.

We could not have realized in 1699 that this notion of contrasting themes was the germ of the sonata form to be developed in the 18th Century by the Mannheim school, which led to the symphonies of Haydn and Mozart.

* Music critics were probably non-existent in 1699, as many performers would wish them to be today. Concerts, however, were given at the conservatories when royalty or distinguished visitors were on hand.

**The concerto on this program was one of 6 published in 1712, one year before his death. It is not known when it was written, but we assume for purposes of these notes that it had been written by 1699.

HISTORICAL
SERIES

of

Solo and Chamber Music
From the 17th to the 20th Century

•

PRESENTED BY A COMMITTEE OF
CURTIS INSTITUTE GRADUATES

RALPH BERKOWITZ

JOSEPH S. LEVINE

VLADIMIR SOKOLOFF

Second Concert

TUESDAY EVENING, NOVEMBER 1, 1938

AT 8:30 O'CLOCK

CASIMIR HALL

The STEINWAY is the Official Piano of The Curtis Institute of Music

Program

DIETRICH BUXTEHUDE.....Prelude, Fugue and Chaconne in C Major
1637-1707

Two Chorale Preludes:
"Von Gott will ich nicht lassen"
"Vater unser im Himmelreich"
Fugue in C Major

WALTER BAKER, *Organ*

FRANÇOIS COUPERIN.....L'Apothéose de Lulli
1668-1733 For 2 violins, violoncello and piano

1. Lulli and the spirits of music hold concert in the Champs-Élysées.
2. Flight of Mercury to the Champs-Élysées to announce the descent of Apollo.
3. Descent of Apollo, who comes to offer his violin to Lulli and likewise his place on Parnassus.
4. Subterranean rumbling caused by Lulli's contemporaries.
5. Removal of Lulli to Parnassus.
6. Long-faced and studiously polite reception accorded Lulli by Corelli and the Italian muses.
7. Apollo persuades Lulli and Corelli that the reunion of French and Italian taste would bring about the perfection of music.
8. Lulli plays a subject and Corelli accompanies.
9. Corelli in his turn plays a subject and Lulli the accompaniment.
10. The peace of Parnassus made on the conditions, owing to the remonstrance of the French muses, that in speaking their language the words Sonade, Cantade, shall from that moment on be pronounced the same as Ballade, Serenade, etc.
11. General rejoicing.

EUDICE SHAPIRO, *Violin*
TRUE CHAPPELL, *Violoncello*

MARION HEAD, *Violin*
JAMES SHOMATE, *Piano*

FRANÇOIS COUPERIN.....Vingt-deuxième Ordre

1. Le Trophée.
2. Premier Air pour la Suite du Trophée.
3. 2me Air.
4. Le Point du Jour. Allemande.
5. L'Anguille.
6. Le Croc-en-jambe.
7. Menuets Croisés.
8. Les Tours de Passe-passe.

MARTHA MASSÉNA, *Piano*

HENRY PURCELL.....Three Rounds
My Lady's Coachman John
Prithee Ben't So Sad
Once in Our Lives

FRITZ KRUEGER, DONALD HULTGREN, DONALD COKER, *Tenors*
EUGENE BOSSART, *Piano*

HENRY PURCELL.....A Serenading Song

FRITZ KRUEGER, *Tenor* LEONARD TREASH, *Bass*
ELEANOR MITCHEL, *Flute* JOHN KRELL, *Flute*
EUGENE BOSSART, *Piano*

HENRY PURCELL.....Sonata No. 6 in 3 parts
For 2 violins, violoncello and piano

EUDICE SHAPIRO, *Violin*
TRUE CHAPPELL, *Violoncello*

MARION HEAD, *Violin*
JAMES SHOMATE, *Piano*

Program Notes

By EDWARD O'GORMAN

A CONVENIENT way to pigeon-hole the seventeenth century in music is to remember that it began with the year generally given to the birth of opera (Peri's "Euridice" was produced in 1600 and Monteverdi's "Orfeo" in 1607) and ended with the appearance on the musical scene of Johann Sebastian Bach.

If Bach had only waited fifteen more years to be born, in other words until the next century, we could safely say that the most important event that took place in the musical world between 1600 and 1700 was the birth, in 1658, of the English composer, Henry Purcell. During this century English music, despite the fact that it suffered a relapse when, for twenty years, its public use was banned, reached a lofty height which it has hardly since attained. That delightfully readable historian, Charles Burney, who wrote his General History of Music close on the heels of seventeenth century music and a scant hundred years after Purcell's death, though he suffered at times from a pardonable lack of perspective, hit the nail on the head when he compared Purcell to Shakespeare in productions for the stage, Milton in epic poetry, Locke in metaphysics, and Sir Isaac Newton in philosophy and mathematics.

However, a sizeable portion of the seventeenth century had been consumed before Purcell began composing, and in it were contained a number of important musical figures, together with their works and the influence they exerted on the times that succeeded them.

Pre-eminent among them was Orlando Gibbons, organist at the Chapel Royal, who wrote exclusively for the church. Gibbons, who unfortunately died young, displayed, for his antiquity, an amazing fluency and freedom in composition, and his "services" for the church rank among the finest ever composed.

During this period the English court showed a reluctance to indulge in the practice or enjoyment of music, and the only extra-church use to which it was put was in the masques which were performed for the amusement of the royal family. These masques, which contained occasional songs and dances, were elaborate entertainments in dialogue, acted on a stage with benefit of colorful scenery, dancing and both vocal and instrumental music. They were the forerunners of opera in England. They were revived with royalty in the Restoration, but were more on the order of mere masked balls. The early masques lacked recitative, but, in 1607, "Lovers Made Men," by Ben Jonson, was set to music in the Italian manner, *stilo recitativo*, by Nicolo Lanieri, an Italian composer living in England, who, by the way, also executed the scenery for this particular masque. So, in this piece, thanks to the *stilo recitativo*, airs were distinguished from recitation and all was operatically happy.

At the beginning of the seventeenth century, madrigals, which had enjoyed a considerable vogue in the chamber and had been the mainstay of the repertoire, took a turn for the worse when a sudden preference for so-called "Fantasias" was exhibited. These were composed in from three to eight parts for viols and other instruments without vocal assistance.

The suppression of music occurred in 1643 and the Restoration in 1660. During the reign of Charles II the music most in favor was in the French style which had been made famous by the French-Italian composer, Baptiste Lulli, who was master of music in the French court. English composers vied with each other and Lulli in writing pieces in the French manner.

* * * * *

Henry Purcell, like any number of other famous composers, began his musical career as a chorister. His particular position was in the Chapel Royal, where he sang until his voice changed and was then given a job as copyist. At the tender age of twenty-one he was given the enviable position of organist at Westminster Abbey, succeeding the famous organist, John Blow. Shortly after acquiring this position he began the series of pieces for plays for which he became famous. At the same time he wrote some odes and "occasional" songs. He was then made organist at the Chapel Royal and his first published works appeared. They were twelve sonatas for string trio. In 1691, when he was thirty-three, he was associated with Dryden in the production of "King Arthur." The name "opera" which was given to this sort of work was slightly incongruous, as the pieces of music are incidental to the scheme of the play and the vocal numbers which were sung by "extras" were not connected in any way with the drama. Aside from his purely musical compositions, he revised an addition of Playford's "Introduction to the Skill of Music" and rewrote a good bit of the end of it. Purcell is best known outside Great Britain for his music to the play "Dido and Aeneas." His works are made up of: incidental pieces to plays; fantasias, in from three to eight parts, for strings; sonatas in three and four parts; pieces for harpsichord and organ; and innumerable compositions for the church.

* * * * *

Delving into the music produced in other countries during this century unearths little new except personalities, and those we are interested in at the present concert are François Couperin and Dietrich Buxtehude.

Buxtehude, though he was born (1637) in Helsingborg, Sweden, of a Danish father, is generally considered a German composer, since, from the age of thirty-one until his death, he was the organist at the famous Marienkirche in Luebeck. This was a famous position, and Buxtehude's ability and extraordinary flare for improvising created widespread attention. In fact, Bach walked as far as from New York to Washington to hear him play. Buxtehude inaugurated concerts of orchestra, chorus and vocal music which were performed at the Marienkirche during Advent and which, in a manner of speaking, put Luebeck on the map. Buxtehude is famous for his "free" organ compositions; that is, free from the restraint of a choral-tune as the central subject. His works include sonatas for strings, church cantatas, organ pieces and arrangements of chorales.

* * * * *

François Couperin is named "Le Grand" to distinguish him from his eight or nine relatives who were musically famous. Born in 1668, of an organist father with whom he studied, he became, at the age of seventeen, the organist in the church of St. Gervais, Paris. He received an appointment as harpsichord player and instructor to the royal family and had a great reputation as a performer on the clavecin. His fame as a composer spread throughout Europe, and his music had an unmistakable influence on that of Johann Sebastian Bach. The suites and partitas of Bach, as well as his solo works for violin and cello, are frequently imitations of the French style then in vogue. Couperin's pieces in turn were influenced by the Italian style which was popular during this period, and he was a great admirer of the Italian composer, Corelli.

Whereas Couperin's forerunners wrote for the organ as well as the harpsichord, he confined himself solely to compositions for the latter instrument. His music is curious, since he went to great pains to write out in musical long-hand all the grace-notes and embellishments which were necessary to augment the short-lived tone of the harpsichord. Beside his music for this instrument, he wrote numerous compositions for various combinations of string instruments, four instrumental suites with bass, and several trios, among them sonatas and suites dedicated to Lulli and Corelli. Couperin first introduced in France trios for two violins and bass. His works also contained a few compositions for the church.

* * * * *

THE WORDS OF THE THREE PURCELL ROUNDS

I

*My lady's coachman, John,
Whose sight is almost gone,
He cannot drive his horses;
His useful life is done,
This poor old coachman, John.*

*My lady said: "'Tis true
A pension is his due;
I'll give him half his wages,
Since his remaining years of life
Are surely very few!"*

*'Tis twenty years ago,
And now he'd have you know
He's got a gouty toe:
He die?
Oh, dear, no!*

II

*Prithee be'n't so sad and serious,
Nothing's got by grief or cares;
Melancholy's too imperious,
When it comes, still domineers.*

*But if bus'ness, love or sorrow
That possesses thus thy mind,
Bid 'em come again tomorrow;
We are now to mirth inclin'd.*

*Let the glass run its round
And each good fellow keep his ground;
And if there be any flincher found,
We'll have, we'll have his soul new-coin'd.*

III

*Once in our lives
Let us drink to our wives,
Though their number be but small;*

*Heaven take the best,
And the Devil take the rest,
And so we shall get rid of them all.*

*To this hearty wish
Let each man take his dish
And drink, drink till he fall.*

HISTORICAL
SERIES

of

Solo and Chamber Music
From the 17th to the 20th Century

•

PRESENTED BY A COMMITTEE OF
CURTIS INSTITUTE GRADUATES

RALPH BERKOWITZ

JOSEPH S. LEVINE

VLADIMIR SOKOLOFF

Third Concert

WEDNESDAY EVENING, NOVEMBER 23, 1938

AT 8:30 O'CLOCK

CASIMIR HALL

The STEINWAY is the Official Piano of The Curtis Institute of Music

Program

ANTONIO VIVALDI Concerto in F major
1675-1743 for Three Violins and Piano

Allegro—Andante—Allegro

HERBERT BAUMEL, MORRIS SHULIK, ISABELLE KRALIK, *Violins*

LOUIS SHUB, *Piano*

DOMENICO SCARLATTI Four Sonatas
1685-1757

F minor

D minor

A minor

B flat major

ANNETTE ELKANOVA, *Piano*

JOHANN SEBASTIAN BACH Choral Prelude:
1685-1750 Christ lag in Todesband
..... Prelude and Fugue in B minor

HENRY BEARD, Organ

JOHANN SEBASTIAN BACH English Suite No. 2 in A minor

Prelude

Sarabande

Allemande

Bourrés I and II

Courante

Gigue

BARBARA ELLIOT, *Piano*

JOHANN SEBASTIAN BACH *The Peasant Cantata

JOSEPH S. LEVINE, *Conducting*

FLORENCE KIRK, *Soprano*

LESTER ENGLANDER, *Baritone*

Burnett Atkinson, Flute; Elwood Cauler, French Horn; Noah Bielski, Herbert Baumel, Violins;
Albert Falkove, Viola; Nathan Stutch, Cello; Russell Brodine, Bass.

Program Notes

By JOHN BRIGGS

THE eighteenth century witnessed a sharp cleavage between polyphony and homophony. In 1700 Bach and Handel were both fifteen and not yet seriously launched as composers. In 1800, Beethoven's first symphony appeared, while in between occurred the "Pigtail Period," a transitional phase culminating in the sonata. The Bach-Handel fugue, though representing the highest development of polyphonic writing, was also its last stand against Beethoven and his successors. Even in his own lifetime Bach's sons considered his music hopelessly old-fashioned and tried to open his eyes to the grandeur of Modern Music.

Essentially the fugue is a single unified musical thought, its parts multiplied in infinity. The sonata, on the other hand, contains two conflicting thoughts. "When reconciled," observes the erudite Leo Smith, "the result is comedy; when they end in disaster, tragedy. Borrowing a simile from literature, we may say that the fugue is to the sonata what the palm is to the drama."

Opera during the eighteenth century made rapid strides toward the heights which it was to attain in the following century. Noteworthy are the achievements of Handel, who, in addition to making of the oratorio a medium characteristically his own, also made his impress on operatic development. Three schools were contributing their thought to music drama—the Italian Opera Buffa, the French Opera Comique, and the school of Gluck and Mozart. Works of three men active at this time—Pergolesi, Gluck, and Mozart—are still being heard today.

The close link of eighteenth century composers with our own time is shown by the fact that when the Declaration of Independence was signed, Bach had been dead twenty-six years, Handel only seventeen. As an index of England's cultural impact on the colonies, it is interesting to note Handel's ascendancy over Bach; for if contemporary recital programs are a criterion, Bach was a comparative stranger to Philadelphia audiences, while Handel figured prominently on most concerts of that day.

* * * * *

Vivaldi (1675-1743) celebrated violinist and composer, was by birth a Venetian. Having been at one time a priest, he was called "il prete rosso" for his red beard. Vivaldi exercised a strong influence on Bach's development. His compositions gave Bach the idea of writing concerti for piano and orchestra—at least for this form. The "concerto-form" with many *tutti-ritornelle* seems to have been developed by Vivaldi.

* * * * *

Domenico Scarlatti (1685-1757) son of the famous Alessandro, wrote 545 sonatas. He concerned himself, however, neither with archetonic arrangement, contrasting fast and slow movements, nor the problem of form. Most of his sonatas have only one move-

ment, generally an allegro. The form, too, is almost invariably two-paragraph or binary, with the double bar nearly at the middle of the composition. The same order of keys occurs at beginning and ending. Scarlatti, however, advanced the art of subject-writing considerably, developing a true keyboard style, and emancipating instrumental music. He is one of the first composers whose works show neither dance nor fugal influence.

* * * * *

Bach (1685-1750) belongs by rights to the preceding period of polyphonic music. His lifetime fell in a period of change, a time in which the old imitative style had not yet lived itself out, and the new was still in the first stages of its development and bore the stamp of unreadiness. Bach, however, combined the best of the materials at hand into an ideal form which is still a mark for composers to shoot at. In his hands counterpoint becomes eloquent. Although not without his ups and downs (as what composer from Beethoven down to Barber isn't) his name still emerges as the most significant in creative music of his time.

Of the two "homage" cantatas which Bach wrote, the one on this program celebrates the advent of Carl Heinrich von Dieskau, Chamberlain of the Saxon Exchequer as Lord of the Manor of Klein Zschocher and Knauthain, near Leipzig, to which he succeeded on his mother's death.

Charles Sanford Terry has this to say of the work:

"It is generally known as the 'Peasant Cantata,' for its characters are a couple of peasant lovers, and its language, in parts, the dialect of Upper Saxony. Bach evidently delighted in a text thoroughly natural and abnormally negligent of the stilted demigods of mythology. It is lightly scored, in the style of a village orchestra, has only two singers, a soprano and bass, and is unique in the possession of an overture (a Quodlibet), and in Bach's quotation of folk-melodies. There is no action, but, in short movements, many of them popular dance measures, the young sweethearts praise the new Lord of the Manor and his wife, deplore the exactions of the taxman and recruiting-sergeant, are grateful to the new squire for lightening them, and, with a final duet, retire to a drinking booth to dance and be merry. In no other work is Bach's wig so evidently removed from his brow, in none his zest for the melodies of the countryside so generously displayed."

Next concert in the series will be on December seventh.

HISTORICAL
SERIES

of

Solo and Chamber Music
From the 17th to the 20th Century

•

PRESENTED BY A COMMITTEE OF
CURTIS INSTITUTE GRADUATES

RALPH BERKOWITZ

JOSEPH S. LEVINE

VLADIMIR SOKOLOFF

Fourth Concert

WEDNESDAY EVENING, DECEMBER 7, 1938

AT 8:30 O'CLOCK

CASIMIR HALL

The STEINWAY is the Official Piano of The Curtis Institute of Music

Program

GIUSEPPE TARTINI String Quartet in D major
1692-1770

Allegro Assai—Larghetto—Allegro
KURT POLNARIOFF, *Violin* ALBERT FALKOVE, *Viola*
GEORGE ZAZOFSKY, *Violin* JOSEPH DRUIAN, *Cello*

BENEDETTO MARCELLO Sonata in F major
1686-1739 for flute and piano

Adagio—Allegro—Largo—Allegro
BURNETT ATKINSON, *Flute* LEO LUSKIN, *Piano*

CARL PHILIPP EMANUEL BACH Sonata in E flat major
1714-1788

Allegro di molto—Adagio—Allegretto
MARY NORRIS, *Piano*

GEORG FRIEDRICH HANDEL Sonata in A major Opus 5 No. 1
1685-1759 for two violins and piano

Andante—Allegro—Larghetto—Allegro—Gavotte allegro
RAFAEL DRUIAN and MARGUERITE KUEHNE, *Violins*
LEO LUSKIN, *Piano*

GEORG FRIEDRICH HANDEL "Cuopre tal volta il cielo"
Cantata for one voice and strings

ROBERT GAY, *Baritone* SYLVAN LEVIN, *Conducting*

<i>Violins</i>		<i>Celli</i>
Frederick Vogelgesang	Jacob Krachmalnick	True Chappell
Rafael Druian	Paul Shure	William Saputelli
Marguerite Kuehne	George Zazofsky	Esther Gruhn
Noah Bielski	Isabelle Kralik	
	<i>Basses</i>	
Ferdinand Maresh		Harry Safstrom

GEORG FRIEDRICH HANDEL Concerto in F major Opus 4 No. 5
for Chamber Orchestra and Organ

Larghetto—Allegro—Alla siciliana—Presto
SYLVAN LEVIN, *Conducting*
CLARIBEL GEGENHEIMER, *Organ*

<i>Violins</i>		<i>Violas</i>
Frederick Vogelgesang	Jacob Krachmalnick	Albert Falkove
Rafael Druian	Paul Shure	Stephen Katsaros
Marguerite Kuehne	George Zazofsky	Philip Goldberg
Noah Bielski	Isabelle Kralik	Milton Lipshutz
	<i>Celli</i>	<i>Basses</i>
True Chappell		Ferdinand Maresh
William Saputelli		Harry Safstrom
Esther Gruhn		
	<i>Oboes</i>	<i>Bassoon</i>
	Martin Fleisher	Manuel Zegler
	Perry Bauman	

Program Notes

By CURTIN WINSOR

DURING the first half of the 18th Century, to which the works listed on this program belong, two opposing currents swept the world of music. One, typified by Sebastian Bach and Handel, continued the best traditions of the age of polyphony which was then drawing to a close. The other, embodied by men like Emanuel Bach and Tartini, represented paths previously untrod, where the emphasis was on exploiting the resources and color possibilities of the musical instruments employed, rather than on contrapuntal treatment. Out of this eternal conflict between the old and new, when the two currents finally joined together, came the music of Haydn and Mozart.

* * * * *

I. GIUSEPPE TARTINI (1692-1770) of Padua was equally famous as a violinist, theorist, teacher and composer. In his youth he wavered between fencing and fiddling as occupations. He was adept at both, but music won out as a result of his two years in the Church of St. Francis at Assisi, where he had taken refuge from arrest after eloping with the niece of a Cardinal. Here the monks were accustomed to hide him behind a heavy curtain so that none of the worshippers and pilgrims were able to identify the source of the lovely strains that filled the Monastery Chapel, till by accident the curtain was pulled aside one day when a number of Paduans who recognized him were present. This 18th Century publicity stunt insured the successful start of a career that became a triumph. In 1714 Tartini accidentally discovered what he called the "third sound," a phenomenon which he could not explain, but which we know as "differential" or "resultant tones." He also effected improvements in the violin bow and strings which have been used ever since. In 1728 he founded his famous Violin School of the Nations at Padua, which turned out a score of virtuosos in half that number of years.

The following analysis of Tartini as a composer is given by Burney, the 18th Century English historian:

"Tartini made Corelli his model in the purity of his harmony and in the simplicity of his modulations, but he greatly surpassed that composer in the fertility and originality of his invention, not only in the fresher subjects of his melodies, but in his truly cantabile manner of treating them. Many of his adagios want nothing but words to be opera songs. His allegros are sometimes difficult but the passages fairly belong to the instrument for which they were composed and were suggested by his consummate knowledge of the fingerboard and powers of the bow. These passages are always good and never seem unmeaning or fortuitous."

* * * * *

II. BENEDETTO MARCELLO (1686-1739) was a Venetian best known for his choral compositions and for his famous satirical essay on the degeneration of Italian opera, "The Theatre a la Mode," in which he ridiculed the extravagant and arbitrary liberties taken by opera singers with their scores and other follies which were degrading the operatic stage.

* * * * *

III. CARL PHILLIP EMANUEL BACH (1714-88), second son of Sebastian Bach, was taught to play and compose by his father. In 1740 he became piano accompanist to that illustrious flutist, Frederick the Great of Prussia, a post which he held for 26 years. He was treated handsomely by Frederick, but his job was a difficult one, for

his royal master (who was a real virtuoso) was about as arbitrary in his observance of rhythm as he was in his treatment of his non-musical subjects. In 1766 Emanuel succeeded Telemann as Cantor of the leading churches of Hamburg.

Burney writing of him in 1788 says: "He has long been regarded as the greatest composer for and performer on keyed instruments in Europe. He used to be censured for his extraneous modulations, cruelties and difficulties, but like the hard words of Dr. Samuel Johnson to which the public by degrees became reconciled, every German composer now takes the same liberties as Emanuel Bach and every English writer uses Johnson's language with impunity."

Burney made a special visit to Hamburg to meet him and he quotes Emanuel as follows: "Of all my works those for the piano-forte are the chief in which I have indulged my own feelings and ideas. My principal wish has been to play and compose in the most vocal manner possible. Music ought to touch the heart, which can never be done by drumming or scrambling, or by rattling arpeggios."

Today we see that Emanuel Bach was important also for the influence that he had upon his successors. Haydn studied his works carefully and Emanuel maintained that Haydn was the only man who really understood him. Emanuel's essay, "On the True Way to Play the Clavier," led Mozart to observe "that he had learned from this Bach everything he did on the piano that was right." The slow movement of the Sonata on the program this evening shows that even Chopin was influenced by him. Emanuel has been justly termed "the father of modern piano playing."

* * * * *

IV. GEORG FRIEDRICH HANDEL was born in 1685 (the same year as Sebastian Bach) and died in 1759. He began his brilliant and diversified career as an organist at Halle and he remained a virtuoso on this instrument all his life. After hearing his first opera produced at Hamburg, he spent three years in Italy absorbing much music and meeting all the musicians of the period, including Corelli, Alessandro Scarlatti, et. al. (many of whom belonged to the famous Arcadian Academy (an organization of nobles, priests, painters, poets and musicians which did much to stimulate the cultural life of the period), who referred to him invariably as "the Saxon." The productions of his operas at Florence and Venice were so successful that he was invited to come to London in 1710. Despite the opposition of Addison and Steele in their celebrated paper, "The Spectator," Handel scored a great success. When his master, George of Hanover, became George I of England in 1714, Handel resided permanently in London, where his opportunism and adaptability enabled him to emerge unscathed from the ups and downs of his well known checkered career as composer and producer of operas and oratorios.

This program presents the lesser known Handel. The *Sonata* for two violins and piano is one of seven published in London in 1739. The authorities differ as to whether they are in the style of old dance suites or represent a step forward in the development of the Sonata Form, but agree as to their freshness and delicacy of expression. The *Cantata* to be heard this evening is one of many early works in his form written in Italy. According to Romain Rolland's "Handel," they show the influence of the Arcadian group.

The *Organ Concerto* heard tonight is one of several published in 1738. As Streatfeild points out in his book on Handel, these organ concertos differ from and are not comparable to Sebastian Bach's organ works because: (1) as printed they are merely skeletons to which Handel gave flesh by his brilliant improvisations; (2) the English organs for which they were written lacked pedal boards, so Handel was obliged to write for manuals only; (3) they are secular, not religious in nature, since they were designed for performance between the acts of his oratorios.

Burney remarks that these concertos were so popular that English organists "subsisted on them exclusively for 30 years."

Next concert in the series will be on January fourth.

HISTORICAL
SERIES

of

Solo and Chamber Music
From the 17th to the 20th Century

•

PRESENTED BY A COMMITTEE OF
CURTIS INSTITUTE GRADUATES

RALPH BERKOWITZ

JOSEPH S. LEVINE

VLADIMIR SOKOLOFF

Fifth Concert

WEDNESDAY EVENING, JANUARY 4, 1939

AT 8:30 O'CLOCK

CASIMIR HALL

The STEINWAY is the Official Piano of The Curtis Institute of Music

Program

PIETRO NARDINI..... Sonata in D major
1722-1793 for Violin and Piano

Adagio—Allegro—Allegretto

EUDICE SHAPIRO, *Violin* VLADIMIR SOKOLOFF, *Piano*

FRANZ JOSEF HAYDN..... String Quartet in F minor
1732-1809 Op. 20 No. 5

Allegro moderato—Menuetto—Adagio—Finale. Fuga a due Soggetti

RAFAEL DRUIAN, *Violin* ALBERT FALKOVE, *Viola*
MARGUERITE KUEHNE, *Violin* JOSEPH DRUIAN, *Violoncello*

WOLFGANG AMADEUS MOZART..... Sonata in F major K. 497
1756-1791 for Piano, 4 Hands

Adagio—Allegro di molto—Andante—Allegro

RALPH BERKOWITZ and VLADIMIR SOKOLOFF, *Pianists*

WOLFGANG AMADEUS MOZART..... Adagio in E major K. 261
for Violin and Chamber Orchestra

EUDICE SHAPIRO, *Violin*

SOL KAPLAN, *Conducting*

Violins
Frederick Vogelgesang
Rafael Druian
Marguerite Kuehne
Jacob Krachmalnick
Paul Shure
Isabelle Kralik

Violas
George Brown
Philip Goldberg
Stephen Katsaros

Celli
William Saputelli
Hershy Kay

Flutes
Burnett Atkinson
John Krell

French Horns
Elwood Cauler
James Chambers

Bass
Russell Brodine

WOLFGANG AMADEUS MOZART..... Divertimento in D major K. 205

Largo—Allegro—Adagio—Menuetto—Finale. Presto

SOL KAPLAN, *Conducting*

Violins
Frederick Vogelgesang
Rafael Druian
Marguerite Kuehne
Jacob Krachmalnick
Paul Shure
Isabelle Kralik

Violas
George Brown
Philip Goldberg
Stephen Katsaros

Celli
William Saputelli
Hershy Kay

French Horns
Elwood Cauler
James Chambers

Bassoon
Albert London

Bass
Russell Brodine

Program Notes

By RALPH BERKOWITZ

THE end of the 18th century marked the close of a magnificent experience in certain forms of reality. Vanishing perhaps forever was the combination of economic and cultural forces which had produced Voltaire and Franklin, Johnson and Rousseau, Haydn and Mozart.

For toward the end of this great age there appeared below the surface the undertones of coming revolution; the ever more vigorous agitation which was to bring to the fore the problems and art-works of the 19th century.

This reaction to a world consumed by a love of exact thinking, clarity and logic was destined to set forth in the timeless art of Beethoven, a communication which for many is far more valid than all philosophy and wisdom.

* * * * *

The music on tonight's program was written between 1755 and 1785—thus shortly before this significant revolutionary period in European history. These thirty years are in a sense akin to those of the previous century in which there was a reaction by men like Monteverde and Purcell to the contrapuntal masters of the 16th century. In this case the transition from the art-forms of Bach and Handel tended toward an artistic ideal which was already expressing itself during their lifetime. This was due to the emergence of a great aristocratic class which created the need of an art peculiar to, and expressing its mode of life.

The outstanding aspect of instrumental music in this era is the vigorous growth of sonata-forms and at the same time the sound relationship between form and content. For just as in the earlier period the characteristics of the art had changed by a reevaluation of harmony and polyphony, so at this time a further step was made by a new consideration of the problems of form.

This is immediately apparent in Nardini's Sonata in D major which is heard at this concert. There is here a more spacious form and a wider use of musical materials than in similar works of earlier composers.

Today however, Pietro Nardini is little more than a name. Despite a characteristic grace and charm in his music, he has suffered the fate of those who have developed a certain province in their art only to be succeeded and overshadowed by a more universal genius, who incorporates in his own works that which has gone before.

Nardini follows in a direct line from Tartini, with whom he studied in Padua. He is thus another in the long line of Italian composer-violinists of the 17th and 18th centuries whose experiments with the natural resources of their instrument produced a peculiarly interesting phase of musical history.

Much importance is attached to Nardini's influence on violin playing in Germany, where he lived for fifteen years as musician in the ducal court of Stuttgart.

In company with most of his contemporaries, Nardini's style is already far removed from fugal influence. An expressive lyricism marks the melodic line of his music, to which he adds a simple harmonic background. Here is an art which speaks from its time and place as certainly as the plays of Congreve and Sheridan speak from theirs.

* * * * *

One of the fascinating properties of all art is that the artist may express profundity by the simplest means. What appears on the surface as an innocent matter may ingeniously contain a remarkable artistic expression.

This anomaly contains an ironic side. For it sometimes happens that an artist's qualities are thus falsely interpreted. In literature this has happened to Jonathan Swift and in music to Josef Haydn. In the former case a man whose bitter indictment of society is positively vitriolic, retains the reputation of a pleasant writer for children, while similarly with Haydn, a good deal of his music has not been considered important for those above the age of thirteen.

Haydn's musical career was similar to that of a great number of his contemporaries, who lived as part of the servant-staff in an aristocratic household. To reach this stage in one's early years was a piece of good fortune. Haydn at first suffered the usual trials of a poor student and once hired himself as a valet to Porpora, in the hope of receiving instruction from him. When the old Neapolitan's vocabulary occasionally changed from invective and abuse, he did help Haydn's musical development.

But in his early twenties Haydn began his years of service in the homes of noblemen. At the age of twenty-nine he became assistant-Kapellmeister to the Esterhazy family and remained in their employment until his death forty-eight years later.

One may still read the agreement which Haydn signed upon taking up his new duties. It mentions such points as the necessity of a circumspect and polite demeanour, the duty of seeing that the musician's uniforms and wigs were neatly worn and that all necessary music be composed within a stipulated time.

In his early years Haydn was much influenced by the works of Carl Philipp Emanuel Bach and it is from this foundation that many of his departures and experiments took place. Although he was more

than forty when he first came to know the works of Mozart, his modest and unassuming devotion to music enabled him to accept a great deal from the younger master. Needless to say he in turn exerted a strong influence upon Mozart, who at one time said, "It was from Haydn that I first learned the true way to compose quartets." That astute critic Donald Francis Tovey has spoken of the relation of these men in the following words:

The mutual influence of Haydn and Mozart is one of the best-known wonders of musical history; and the paradox of it is that while its effect on Mozart was to concentrate his style and strengthen his symmetry, the effect on Haydn was to set him free, so that his large movements became as capricious in their extended course of events as his minuets had always been in the cast of their phrases.

The Haydn quartet on this program is the fifth of the set of six so-called "Sun" quartets and was composed in 1771. The last movement is a fugue with two subjects and clearly shows Haydn's obligation to older masters whom he was studying at the time.

In 1791 Haydn was in London. For the first time in his sixty years he forsook for a while his duties to the Esterhazy family and went abroad to accept the homage which his fame brought from all the capitals of Europe.

In the same year, at the age of thirty-five, Mozart died as the direct result of poverty. He had been unable to obtain any position of security despite the great popular success of much of his music.

The callous society of Vienna seems to have been little impressed by this fate of a musical genius, for only thirty-eight years later it allowed Schubert to die in exactly similar circumstances.

Critics and historians have ever marveled at the matchless genius of Mozart. At the fertility which produced the E flat, G minor and C major symphonies within six weeks, one can only stand amazed. And one can but rejoice in the realization that there is included in our heritage of music the results of a musical mentality which poured forth remarkable works in every conceivable form, from opera to quartet and from motet to concerto.

Donald Francis Tovey has this to say of the beautiful work for four hands on this program:

This sonata in F is a superb piece of chamber-music in no way inferior to the great quartets and quintets of its period in Mozart's career (it was written soon after Figaro): . . . The adagio introduction is as impressive as any before Beethoven . . . The slow movement is also in full sonata form, and is one of Mozart's broadest and most polyphonic designs . . . The finale is a Rondo on fully the same symphonic scale as the rest of the work. Its first theme may take rank with the phrase in the finale of his C minor concerto which impelled Beethoven to exclaim to a friend: "Oh, my dear Ries, things like that will never occur to the likes of us."

The Adagio for violin and orchestra was written for the violinist Brunetti. He was to perform the A major concerto but asked for another slow movement in place of the one already written. Mozart composed this work for him, which despite its beauty is infrequently heard.

The Divertimento on this program was written in 1773 and is also quite unknown. Mozart used the terms Divertimento, Serenade and Cassation indiscriminately, for a work in anywhere from four to ten movements, and scored for various combinations of wind and strings. To these works as a whole one may apply the statement of a critic who observed that Mozart often wrote without thought but never, even when he was six, without mastery.

* * * * *

The number of years between John Dowland and Mozart is as great as that between Mozart and Hindemith. It is however often gratuitously assumed that more advance has been made in the latter than in the former period. In this connection one must realize that the passage of time does not bring concomitantly a progressive development toward some ever receding horizon. This evolutionary conception can best be exemplified by the following statement from a work on "The Musical Faculty" by William Wallace:

If we contrast the highest musical achievement of even a hundred years ago with the music we have today, we shall see an advance in thought and imagination which is almost inconceivable . . . practically every bar of a modern music student would have been a gigantic achievement had it been written in 1762 . . .

But is it not a foreshortening of historical perspective which gives this impression of progress?

For a consideration of music's growth between 1600 and 1775, namely between Dowland and Mozart, will show an unparalleled and remarkable enlargement in the use of musical materials, which were organized to a point where the richest and most varied conditions of the human mind could find utterance; where the subtlest psychological nuance could be expressed by the turn of a phrase or with some modulation which even now remains as breath-taking as at the moment it was conceived. And with this aesthetic property related by beautiful balance to a vital sense of organization, music was composed to which we can refer with but one term—Classic.

Next concert in the series will be on January twentieth.

HISTORICAL
SERIES

of

Solo and Chamber Music
From the 17th to the 20th Century



PRESENTED BY A COMMITTEE OF
CURTIS INSTITUTE GRADUATES

RALPH BERKOWITZ

JOSEPH S. LEVINE

VLADIMIR SOKOLOFF

Sixth Concert

FRIDAY EVENING, JANUARY 20, 1939

AT 8:30 O'CLOCK

CASIMIR HALL

The STEINWAY is the Official Piano of The Curtis Institute of Music

Program

FRANZ PETER SCHUBERT Cantata "Frühlingsmorgen". Op. 158
1797-1828 For three voices and piano.

FLORENCE KIRK, *Soprano* DONALD HULTGREN, *Tenor*
HOWARD VANDERBURG, *Baritone* VLADIMIR SOKOLOFF, *Piano*

LUDWIG VAN BEETHOVEN Septet in E flat major. Op. 20
1770-1827

Adagio. Allegro con brio—Tempo di Menuetto—Tema con Variazione. Andante.

Scherzo. Allegro molto e vivace—Andante con moto alla Marcia. Presto.

KURT POLNARIOFF, *Violin*; GEORGE BROWN, *Viola*; SAMUEL MAYES, *Violoncello*;

IRVEN WHITENACK, *Doublebass*; WILLIAM McCORMICK, *Clarinet*;

ALBERT LONDON, *Bassoon*; ELWOOD CAULER, *French Horn*.

FRANZ PETER SCHUBERT Meeres Stille
Der Einsame
Der Leiermann
Rastlose Liebe

ROBERT GROOTERS, *Baritone* VLADIMIR SOKOLOFF, *Piano*

LUDWIG VAN BEETHOVEN Three Equale
For 4 trombones

WILLIAM GIBSON, GEORGE A. GARSTICK, ROBERT LAMBERT, HOWARD COLE, *Trombones*

LUDWIG VAN BEETHOVEN Sonata in E major. Op. 109

Vivace, ma non troppo—Prestissimo—Andante molto cantabile ed espressivo

YVONNE KRINSKY, *Piano*

Program Notes

By CURTIN WINSOR

I. INTRODUCTION

With this program we have arrived at the 19th Century after pursuing our pilgrimage through the music of two centuries. We have scaled certain peaks, at least one of which represented by Sebastian Bach, stands preeminent in the recollections of the journey. We now reach two summits so lofty that many question whether the path of music has reached or can ever reach such twin heights again. Those summits are Beethoven in the field of instrumental music, and Schubert in the field of vocal music.

II. BEETHOVEN

Men of great genius are not accidents, but, like accidents, they are often produced by events of a catastrophic nature. Beethoven and (to a lesser extent Schubert) was the product of the French Revolution—that upheaval which had such profound consequences in every field of art. The watchwords of the Revolution, “Liberté, Égalité, Fraternité,” influenced both Beethoven, the man, and Beethoven, the composer. Beethoven, the man, was an ardent Democrat who tore up the dedication from the title page of his Eroica Symphony when he heard that his idol, Napoleon, the apostle of the Revolution, had made himself Emperor. In the houses of the Viennese aristocracy he regarded himself, and he was treated, as an equal with genius more than counterbalancing low birth. As has been said by Hugo Leichtentritt in “Music, History, and Ideas” Beethoven was truly Napoleonic in the magnificence of his style, the boldness of his conceptions, and his unshaken belief in himself.

In keeping with the spirit of the times, Beethoven was the first great composer who throughout the greater part of his life held no post as Kapellmeister or Music Director to any court or church, supporting himself largely by his great talents as a pianist (he was noted especially for his phenomenal ability to improvise) and later by the proceeds from the publication of his works.

Beethoven's genius in music found its counterpart in the literature of Goethe and especially Schiller, which reflected the philosophy and aesthetics of Kant. The influence of Schiller is largely responsible for the dramatic and moral aspects which form so important a part of Beethoven's art. The most concrete example of this influence is the 9th Symphony with its finale designed as a setting for Schiller's “Ode to Joy.”

Like Schubert, Beethoven was no orthodox Christian. The serenity and lofty exaltation of many of his adagios are sufficient musical proofs that he believed in a supreme being, but his beliefs, though benevolent, are vaguely pantheistic. There have been other composers who put humor into their treatment of music (one recalls Haydn's “Farewell” Symphony and Bach's “Peasant Cantata”) but none who could on occasion capture the essence of humor—sometimes coarse, boisterous farce—and put it into the actual notes.

Like Bach, Beethoven invented no new forms but developed and enlarged existing ones. Into the mold of the sonata form he poured the golden treasures of a Shakespearian mind that was universal in character, embracing every variety of emotion. His use of modulations, dissonance and tone color were among the vessels by which this transfer was accomplished.

Beethoven's talents secured him innumerable acquaintances but his irascible temper and suspicious nature, together with that deafness which became complete in his last years, effectually isolated him from many intimate friendships. No one could long endure his fits of fury, his jealousy, ingratitude, and resentment of the slightest criticism. The number of cooks he discharged and patrons he alienated are sufficient to justify the conclusion that he would not have been “a nice man to know.”

III. SCHUBERT

Grove observes that “apart from his music, Schubert's life was little or nothing, and that is its most interesting fact. Music . . . was to him all in all. It was not only his *principal* mode of expression, it was his only one.” Everyone knows what few facts of any importance about Schubert the man there are to know, and everyone can visualize the ridiculously short, stumpy figure with tousled hair and frog-like spectacles, who led the life of a half-starved Viennese Bohemian, mingling only with his middle class friends, inconspicuous and almost unknown.

Like Beethoven, he never held any official court position, but unlike him, he was too poor a performer to even attempt to support himself by giving concerts. When Schubert did attach himself to an aristocratic household like the Esterhazy's he was perfectly content to be treated like a servant. He took no interest in politics, was no great aesthetic, and had such quiet reserved ways and friendly manners that not even his friends recognized that he was a genius. Beethoven carried notebooks with him everywhere and jotted down themes which he used sometimes years later and spent months on individual works which were often laboriously revised; Schubert wrote his music as fast as his hand could cross the paper, seldom changing, never recopying. While Schubert's output was therefore enormous, it was uneven in quality and often showed that lack of a sound training in counterpoint which nearly every other great composer received.

Like Beethoven, Schubert wrote in every form. His operas are forgotten because of the absurd librettos he set, and his choral works are little known, but his instrumental works, pianistic, chamber music and orchestral, are more and more coming into favor. He was not content as Beethoven had been to take the old forms as he found them; he created two new forms—the informal piano piece (such as the *impromptu*) and the art song.

Generally speaking, before Schubert, the song as a serious form was the stepchild of the family of music. Schubert elevated it to a station of the first rank. Some of Schubert's predecessors wrote songs but with a few exceptions none of them wrote great songs. No one had seriously attempted to set lyric poems for solo voice in such a way that music and words were fused into one mass; formerly, the poetry had been merely the frame on which music of a vaguely similar mood could be hung. Schubert's harmonies and modulations often faithfully reflect the individual words of the poem as well as its general character. He threw his whole soul into his songs, nearly six hundred of them, of which at least half are good, while perhaps a hundred odd are masterpieces that have never been surpassed. He wrote three song cycles, two of these being settings of cycles of poems by Wilhelm Müller—"Die Schöne Müllerin" and "Die Winterreise," while the third "Schwanengesang" comprises poems by various authors published after Schubert's death as a collection. These cycles include some of Schubert's finest lyrics which he sold to a publisher for twenty cents a piece.

The fountains of melody that poured from Schubert flowed so copiously and easily that he could set eight songs in a single morning or pick up a poem of Shakespeare or Goethe, read it through carefully once or twice, and write down the music in final form on the spot wherever he happened to be. The gift came early. He wrote the lovely "Gretchen am Spinnrade" in 1814 at the age of 17, but, generally speaking, his later songs are his finest. Among the very last are six superb settings of poems by Heine whose poems (unfortunately) he had not previously encountered.

IV. THIS EVENING'S PROGRAM

The CANTATA on this program, "Frühlingsmorgen" (Spring Morning) was composed in August, 1819, for performance at Linz at an informal birthday party to Vogl, the great tenor, with whom Schubert was travelling through upper Austria. Doubtless it was dashed off in a couple of hours as a tribute to his friend, who was the first interpreter of Schubert's songs and who did his best to make them known to the indifferent Viennese.

MEERES STILLE (Calm Sea), a setting of a little poem by Goethe is an admirable example of Schubert's power to capture and underscore the essential mood of a lyric, in this case one of profound tranquillity.

DER EINSAME (The Solitary One), poem by Carl Lappe, is in modified strophe form with a figure of four sixteenth notes much repeated, suggesting the cheery hearthside where the solitary one reflects in peace and comfort.

DER LEIERMANN (The Hurdy-Gurdy Man), the concluding and one of the finest songs in the cycle of poems "Der Winterreise" (The Winter Journey) by Wilhelm Müller, was written by Schubert in 1827. The fifths in the accompaniment suggest the drone bass of the hurdy-gurdy as the lovesick wanderer encounters another human wreck and asks if he will accompany his songs. The analogy to Schubert's own life is painfully apparent.

RASTLOSE LIEBE (Restless Love) is a setting composed in 1815 of a lyric by Goethe describing the wanderings of a lover driven half mad by his passion, who roams the countryside defying wind and snow. The constant rhythm of the piano accompaniment emphasizes the driving power of a passion which will not leave him a moment's rest.

Beethoven's music really does seem to fall into the three periods into which it is customarily divided. All the authorities agree that the SEPTET on this program (written before 1880) dates from his first period when he was under the influence of Mozart. It was one of the works which first established his popularity in Vienna, but this fact seems to have annoyed him for he once remarked to Czerny that he "could not endure this Septet" and was "angry because of the great applause it received."

The EQUALE for trombones on this program were written during Beethoven's stay at Linz in 1812 for performance on All Soul's Day. Rearranged for trombones and voices, they were performed at his funeral which Schubert attended as one of the honorary pall bearers.

The SONATA on this program dates from Beethoven's last period when his total deafness had cut him off almost entirely from the rest of the world, resulting in an isolation which is clearly reflected by the "other world" character of this music. To paraphrase Wordsworth's sonnet on sonnets one may say that in his last works Beethoven unlocks the gates of his soul and reveals the thoughts of a man who is no longer concerned with earthly problems, and who has suffered so much that he can no longer feel earthly sorrows.

Next concert in the series will be on February twenty-fourth

HISTORICAL
SERIES

of

Solo and Chamber Music
From the 17th to the 20th Century

•

PRESENTED BY A COMMITTEE OF
CURTIS INSTITUTE GRADUATES

RALPH BERKOWITZ

JOSEPH S. LEVINE

VLADIMIR SOKOLOFF

Seventh Concert

FRIDAY EVENING, FEBRUARY 24, 1939

AT 8:30 O'CLOCK

CASIMIR HALL

The STEINWAY is the Official Piano of The Curtis Institute of Music

Program

ROBERT SCHUMANN.....Frauenliebe und -Leben. Song-cycle. Op. 42
1810-1856

Seit ich ihn gesehen.
Er, der Herrlichste von Allen.
Ich kann's nicht fassen, nicht glauben.
Du Ring an meinem Finger.
Helft mir, ihr Schwestern.
Süsser Freund, du blickest.
An meinem Herzen, an meiner Brust.
Nun hast du mir den ersten Schmerz gethan.

ELSIE MacFARLANE, *Contralto*

VLADIMIR SOKOLOFF, *Piano*

FELIX MENDELSSOHN..... Sonata in D minor. Op. 65 No. 6
1809-1847

Chorale and Variations
Fugue
Andante

WALTER BAKER, *Organ*

FREDERIC CHOPIN.....Ballade in A flat major.
1810-1849
Largo and Finale, Presto non tanto;
from the Sonata in B minor.
Mazurka in A minor.

FRANZ LISZT..... Etude de Concert in D flat major.
1811-1886
Paganini Etude in E flat major.

ZADEL SKOLOVSKY, *Piano*

ROBERT SCHUMANN.....Trio in F major. Op. 80

Sehr lebhaft
Mit innigem Ausdruck
In mässiger Bewegung
Nicht zu rasch

RAFAEL DRUIAN, *Violin*

JOSEPH DRUIAN, *Violoncello*

RALPH BERKOWITZ, *Piano*

Program Notes

By RALPH BERKOWITZ

ROMANTICISM

A Romantic period occurs in art when idealistic and spiritual forces express themselves unhindered by contemporary material problems.

After years of political and social upheaval from the French Revolution to the July Revolution of 1830, a comparative calm followed, which ushered in a dazzling array of artists in literature, painting and music. It was this liberated intellectual force in men like Hugo, Delacroix, Schumann and Chopin which created that fascinating and virile period known as 19th century Romanticism.

In music Romanticism manifested itself by an overwhelming of classical form by subject-matter. The mutual influence of all arts upon one another released those dominant and favorite ideas of imaginative and emotional expression, which at the time seemed irreconcilable with the art-forms of the immediate past.

But from a proper perspective it becomes apparent that it is not possible to draw as clear a line between Romanticism and Classicism as some theorists of that day believed. Schumann, who as editor of the "Neue Zeitschrift fur Musik" was the most audible of all the enthusiastic, progressive-minded artists, realized this when he wrote: "A new and as yet undeveloped school is being founded on the basis of the Beethoven-Schubert Romanticism, a school which we may venture to expect will mark a special epoch in the history of art. Its destiny seems to be to usher in a period which will nevertheless have many links to connect it with the past century."

For just as in all ages, so was there here, where the dominant tendency seemed to be in the direction of new and revolutionary thought, a strong undercurrent which reverted to the older art-forms and sought to carry them forward, either intact, or with some modified elements.

With the exception of the Renaissance, perhaps no other period in European art-history has been productive of more controversial and critical commentary than the short space of time in which Romanticism flourished. Oddly enough, the most controversial point of all seems to be concerned with a definition of the term "Romanticism." Depending on the author's view, it has appeared as everything from a "thinly-veiled naturalism" to "the aesthetic fostering of the ugly."

In comparison with classical art, Romanticism has generally been awarded a lesser position. Hugo Leichtentritt, for instance, speaks of the "objective, orderly, positive, clearly assertive classical manner" as compared to the "subjective, irregular, hypothetical, and vague romantic statement."

But perhaps the most conclusive words concerning this problem are those which Ludwig Tieck, one of the founders of German Romanticism, spoke, when he said: "If I were challenged to give a definition of Romanticism, I could not do it. I cannot make out any difference whatever between the Romantic and the poetic in general."

Nevertheless there are certain recognizable elements in music which we generally define as Romantic. Though impossible to adequately communicate with the written word, they yet bear unmistakable characteristics of their own. For instance, where can we find a more complete Romanticism than in some remarkable pages of Haydn, which certainly contain expressions formulated with the use of a Romantic vocabulary.

Basically, then, it is the characteristic quality, the texture, which allows us to recognize the romantic spirit. We are suddenly confronted with a vista of intense emotional expression; with an art in which nature, the folk-song and a new spiritualism play roles of importance. Above all we are aware, as a modern historian has keenly observed, of "new spheres of harmonic interest."

TONIGHT'S PROGRAM

William S. Rockstro, the great English scholar, was a pupil of Mendelssohn and he has spoken of him in the following interesting manner:

"Mendelssohn's title to a place among the great composers of the century is incontestable. His style, though differing little in technical arrangement from that of his classical predecessors, is characterized by a vein of melody peculiarly his own. . . . In less judicious hands the rigid symmetry of his phrasing might, perhaps, have palled upon the ear; but under his skillful management it serves only to impart an additional charm to thoughts which derive their chief beauty from the evident spontaneity of their conception. . . . Though caring nothing for rules, except as a means for producing a good effect, he scarcely ever violated them, and was never weary of impressing their value upon the minds of his pupils. His method of counterpoint was modelled in close accordance with that practiced by Sebastian Bach. This he used in combination with an elastic development of the sonata-form, similar to that engrafted by Beethoven upon the lines laid down by Haydn. . . . It is thus that Mendelssohn stands before us as at the same time a champion of conservatism and an apostle of progress. . . ."

The Organ Sonata on this program is one of a set of six composed in 1844-45 and serves as an excellent example of the validity of Professor Rockstro's observations.

* * * * *

Very little need be said here of the tremendous contribution to the literature of the piano which was made by Chopin. It is only necessary to think of the artistry which conveys to us such peculiarly individual expressions as are found in the Preludes, Etudes and Mazurkas (to mention only some of the smaller forms) to realize the authenticity of Schumann's enthusiasm when he wrote: "Hats off, gentlemen, a genius!"

* * * * *

Even among the great characters of the 19th century the figure of Liszt stands out as something unique. A giant among giants, his influence can be felt in musical thought down to our own time. In addition to a formidable list of original compositions and transcriptions, he has left interesting literary work, particularly a biography of Chopin and a volume on Hungarian Gipsy music.

The musical world will perhaps never forget its heritage of great piano-playing which stems directly from him, nor the idealism and nobility of purpose with which he aided the cause of his son-in-law, Richard Wagner.

* * * * *

Many of Schumann's songs, because of their imagination, instinctive poetic feeling and penetrating lyricism, are among the most beautiful expressions in all music. Some of these are in the song-cycles "Frauenliebe und -Leben," "Liederkreis," "Dichterliebe" and "Myrthen," all of which Schumann composed in 1840. In that year alone he produced about one hundred and fifty songs; a truly astonishing feat in itself, and more so when we consider that he had devoted the preceding ten years solely to compositions for the piano.

The Trio in F major dates from 1847, and as an example of Schumann's later style, clearly shows that interesting combination of classic and romantic tendencies which is found also in much of Mendelssohn and Brahms.

* * * * *

ROMANTICISM AND WHAT FOLLOWED

Once again it is important to emphasize the fact that an art-period in history is closely related, either as an expression of, or a reaction to, political and material manifestations of the time. Without this broad view a true conception of any phase of art is not possible.

Just as Romanticism quickly emerged because of certain problems of the early 19th century, so was it in its turn overwhelmed, after the Revolution of 1848, when forces and currents of a different nature became vital to the minds of men.

It is the contribution to musical art engendered by the realism and nationalism of the later 19th century Europe which will form the program of the next concert in this Historical Series.

Next concert in the series will be on March eighth

HISTORICAL
SERIES

of

Solo and Chamber Music
From the 17th to the 20th Century

PRESENTED BY A COMMITTEE OF
CURTIS INSTITUTE GRADUATES

RALPH BERKOWITZ

JOSEPH S. LEVINE

VLADIMIR SOKOLOFF

Eighth Concert

WEDNESDAY EVENING, MARCH 8, 1939

AT 8:30 O'CLOCK

CASIMIR HALL

The STEINWAY is the Official Piano of The Curtis Institute of Music

Program

JOHANNES BRAHMS Intermezzo in B flat minor, Op. 117 No. 2
Ballade (Edward) in D minor, Op. 10 No. 1
Rhapsody in E flat major, Op. 119 No. 4

WILLIAM HARMS, *Piano*

GABRIEL FAURÉ Mandoline
Prison
Toujours

LESTER ENGLANDER, *Baritone* RALPH BERKOWITZ, *Piano*

JOHANNES BRAHMS Two Choral-Preludes, Op. 122 No. 9-10
Herzlich thut mich verlangen

CÉSAR FRANCK Choral No. 2 in B minor

CLARIBEL GEGENHOFER, *Organ*

ALEXANDER DARGOMISZKY To Her
ALEXANDER GLAZOUNOV Oriental Song
SERGEI RACHMANINOFF The Answer
PETER TSCHAIKOWSKY Again Alone
ALEXANDER GRETCHANINOFF Cradle Song
MODEST MOUSSORGSKY Hopak

VERA RESNIKOFF, *Soprano* RALPH BERKOWITZ, *Piano*

CAMILLE SAINT-SAENS Fantaisie, Op. 124

MARIAN HEAD, *Violin* LYNNE WAINWRIGHT, *Harp*

HUGO WOLF Der Tambour
Anakreons Grab
Trunken müssen wir alle sein

RICHARD STRAUSS Ach weh mir unglückhaftem Mann
Heimliche Aufforderung
Wie sollten wir geheim sie halten

LESTER ENGLANDER, *Baritone* RALPH BERKOWITZ, *Piano*

NICHOLAS MEDTNER Ein Märchen, Op. 20 No. 1
ALEXANDER Scriabin Etude in D sharp minor
ISAAC ALBENIZ Triana

WILLIAM HARMS, *Piano*

Program Notes

By CURTIN WINSOR

THE latter part of the 19th Century was remarkable in the field of European politics for the rise of nationalism, evidenced by the fusion of many petty kingdoms into modern states, Germany and Italy being outstanding examples. As generally happens, the arts show parallel developments. There arose schools, highly national in style—in painting and music the French impressionists and in literature and music the Russian school.

The composers on this program have been chosen as representative of their national schools. The music of Brahms and Strauss could only have been written by German speaking men. Albeniz is as Spanish as a bull fight and Fauré is as unmistakably French as good champagne. If these men be compared to the cosmopolitan Bach, Handel, and Couperin, it can be seen that music in the 17th and 18th Centuries was far more international in character. It is significant that until recent times scholars have attributed works by the Englishman Purcell, and the Italian Vivaldi to the German Bach. Can one imagine authorities of the 21st Century attributing piano works by the Russian Scriabin to Albeniz?

SPANISH SCHOOL—ISAAC ALBENIZ (1860-1909)

This Catalonian pianist and composer is known chiefly today for his piano works in which, while showing the influence of Debussy, he succeeded in capturing the spirit and color of Spanish folk music to an extent equalled only by da Falla. Collet, in his book "Albeniz et Granados," observes: "Thanks to Albeniz, for the first time since the 16th Century Spain was accorded a place in the world of music."

An English writer, I. B. Trend, says of Albeniz: "At the back of his mind there is generally a guitar player who ends with a Phrygian cadence, a dancer whose castanets are always syncopating against each other, and sometimes the shake and bang of a tambourine."

FRENCH SCHOOL—CÉSAR FRANCK (1822-90)

Though much Flemish blood was in his veins, his music was French. He was one of those composers whose talents were entirely unappreciated by his contemporaries, although his abilities as an organist gained him the teaching post in this field at the Paris Conservatoire. Franck's music images the man to an extent not found with most composers. It reflects his worthy but sometimes commonplace character and his deeply religious nature. Writing in every field, he was much addicted to the use of chromatics and to the chord of the diminished seventh. His best known works are the symphony, quartet, quintet, violin sonata, organ preludes, and tone poems such as "Redemption."

CAMILLE SAINT-SAËNS (1835-1921), pianist, organist and composer, successfully defended the independence of the French school against the Wagnerian invasion. Technically, he had music at his finger tips, and his wonderful mind lacked only that spark of inspiration and invention we call genius. He wrote in all fields but is best known today for his opera "Samson et Delilah," his piano and violin concertos, and tone poems such as "Danse Macabre."

GABRIEL FAURÉ (1845-1924) was equally famous as organist at the Madeleine, professor at the Paris Conservatoire and as a composer of songs, choral, and chamber music. Among his pupils were Ravel, Enesco, Roger-Ducasse and Mlle. Boulanger. Fauré's songs are notable for their Gallic refinement and intimacy, sometimes approaching sentimentality, but often deeply moving.

RUSSIAN SCHOOL—

The rise of the Russian school for which Glinka had laid the foundations earlier in the century brought noteworthy results in the field of song. ALEXANDER DARGOMISZKY (1813-69) introduced the spirit and colors of the East into his songs. Then came "The Five," a group of talented composers who championed Russian nationalism in music: Balakirev, Cui, Borodin, Rimsky-Korsakov and MODESTE MOUSSORGSKY (1835-81). The amazing if untrained talent of Moussorgsky created art songs (comparable to those of the greatest German masters) which are remarkable

for their realism. Moussorgsky's fondness for setting the emotional experiences of those in the humbler walks of Russian life is illustrated on tonight's program by his "Hopak," in which a peasant woman while performing the hopak, a wild Cossack dance, proclaims her hopes of escaping from her drunken old husband. The later Russian song writers (all romanticists) include:

TSCHAIKOWSKY (1840-93), GLAZOUNOV (1865-1936), RACHMANINOFF (1873—), and GRETCHANINOFF (1864—). Their songs are more cosmopolitan and therefore less original in style but retain a considerable amount of Russian color.

ALEXANDER SCRIABIN (1872-1914), pianist, composer and mystic, believed that the arts could be combined to serve religion. He worked unsuccessfully with a machine (a "keyboard of light") to project colors corresponding to his tones. He devised a harmonic system based on a synthetic chord composed of intervals of a fourth. His orchestral works were intended to express such concepts as the joy of creation ("Poem of Ecstasy") and the emancipation of the soul ("The Divine Poem"). His piano works are more enduring and less philosophical contributions and are often remarkable for the joyous ecstatic moods they evoke.

NICHOLAS MEDTNER (1879—) is noted chiefly for his piano sonatas which depart somewhat from classical form. Fond of employing complex rhythms which offer difficulties to the performer, he avoids realism in favor of absolute music and dilutes the romantic tendencies of his predecessors.

GERMAN SCHOOL—JOHANNES BRAHMS (1833-97)

His life flowed through channels relatively smooth, for he was one of those fortunate composers who was never seriously troubled by monetary cares. His early career as a pianist raised him from the Hamburg slums where he was born and Schumann's public recognition of his genius for composition launched his career as a composer when he was scarcely in his twenties. He settled ultimately in Vienna.

One of the most remarkable accomplishments of Brahms, the musician, was the mature style he achieved at an early age. While there are of course differences between, let us say, his early piano compositions and his last works for organ, they are less striking than those that can be found in almost any other great composer. This is doubtless due in part to Brahms' infinite capacity for relentless self-criticism which led him, for example, to destroy many string quartets until he had perfected himself in this form. It is due also to that self-imposed discipline in counterpoint which caused him to exchange daily a contrapuntal exercise with the violinist Joachim for fifteen years. He was careful also not to attempt large forms till he had mastered smaller ones. Thus he wrote two serenades for orchestra to prepare himself for his first symphony.

HUGO WOLF (1860-1903)

Wolf's life is not of major interest. He disliked the music of Brahms as much as he admired that of Wagner, whose influence is discernible in Wolf's fondness for chromatics and modulation. Wolf was the last of those masters of the Romantic school (Schubert, Schumann, Mendelssohn and Brahms) who enriched the music of the 19th Century with their priceless art songs. None of these great predecessors was so successful in welding words to music. Herein lies his strength and weakness, for often he seems to sacrifice the general mood of a song to catch the exact shade of meaning of a single word. He wrote his songs "for voice and piano"—an accurate characterization of the importance of the part played by the keyboard instrument. Like Schubert, Wolf could dash off songs that were masterpieces in an incredibly short time, but unlike Schubert months would pass when he wrote nothing and sulked morbidly—an early symptom of the insanity which became complete in 1897.

RICHARD STRAUSS (1864—)

It is often asserted today that Strauss is the last and somewhat decadent representative of the Romantic school, that he has outlived his era and that his orchestral works (excepting the ageless "Till Eulenspiegel") are not holding their ground in the concert halls, while his songs mark a decline from the peaks reached by his predecessors. Certainly the present popularity in America of "Salome" and "Elektra" is remarkable, although it should be noted that they have been unheard in this country until recently because they posed problems of alleged moral turpitude and admitted vocal difficulties.

Next concert in the series will be on March thirty-first.

HISTORICAL
SERIES

of

Solo and Chamber Music
From the 17th to the 20th Century

•

PRESENTED BY A COMMITTEE OF
CURTIS INSTITUTE GRADUATES

RALPH BERKOWITZ

JOSEPH S. LEVINE

VLADIMIR SOKOLOFF

Ninth Concert

FRIDAY EVENING, MARCH 31, 1939

AT 8:30 O'CLOCK

CASIMIR HALL

The STEINWAY is the Official Piano of The Curtis Institute of Music

Program

ALFREDO CASELLA.....Tre Canzoni Trecentesche
1883-

SELMA AMANSKY, *Soprano* RALPH BERKOWITZ, *Piano*

CLAUDE DEBUSSY.....Masques
1862-1918
La Puerta del Vino
General Lavine—eccentric
La Terrasse des audiences du clair de lune
La Sérénade interrompue
Mouvement

JORGE BOLET, *Piano*

MAURICE RAVEL.....Sonata for Violin and Violoncello
1875-1937

Allegro—Très vif—Lent—Vif, Avec entrain

EUDICE SHAPIRO, *Violin*

VICTOR GOTTLIEB, *Violoncello*

CLAUDE DEBUSSY.....Ariettes oubliées
I. C'est l'extase
II. Il pleure dans mon coeur
III. L'ombre des arbres dans la rivière
IV. Paysages Belges. Chevaux de bois
V. Aquarelles: No. 1 Green
VI. Aquarelles: No. 2 Spleen

SELMA AMANSKY, *Soprano*

RALPH BERKOWITZ, *Piano*

OTTORINO RESPIGHI.....Sonata in B minor
1879-1936

Moderato—Andante espressivo—Passacaglia—Allegro moderato ma energico

EUDICE SHAPIRO, *Violin*

RALPH BERKOWITZ

Program Notes

By CURTIN WINSOR

THE dawn of the Twentieth Century silhouetted on the world's landscape many figures representing diverse musical styles. Among them was Debussy whose impressionism followed the chromatic romanticism of Wagner and the realism of Strauss. The impressionist painters in France, interested primarily in treating problems of light, had broken up their colours to achieve dazzling effects. In a somewhat similar manner, Debussy did not confine himself to the diatonic and chromatic scales and conventional harmonies but experimented with the more primitive modal and pentatonic systems, and devised novel chord combinations, producing a wealth of new colours for the tonal palette. Such poets as Verlaine, Mallarmé and Maeterlinck obtained similar results in literature.

Somewhat later Schönberg introduced atonality in music while cubism and surrealism made their appearance in art. Although they flourished for several decades all these radical tendencies now seem to be waning.

Foremost among the impressionists in music was CLAUDE DEBUSSY (1862-1918) who made his debut in 1884 by emerging from the Conservatoire with the Prix de Rome bestowed upon him for his cantata "The Prodigal Son," a good but conventional French work. The transition to his second and greatest period came with his setting of Rossetti's Pre-Raphaelite mystery poem "The Blessed Damozel" (1887). Thereafter followed the string quartet, the celebrated "Afternoon of a Faun," the Nocturnes and "The Sea" (La Mer) for Orchestra, many of the best songs and piano pieces, and the opera "Pelléas and Mélisande." This incomparable setting of Maeterlinck's drama is considered by many to be Debussy's most outstanding achievement. In the "Afternoon of a Faun" he caught and successfully conveyed the mood of Mallarmé's poem; in "Pelléas" he does more, for many of Maeterlinck's most subtle images are reflected in the music which, like the text, suggests much and declaims little. Many Wagnerian ideas (such as the use of leading motives) are adapted but modified and a relatively small orchestra is employed.

Debussy's final period, doubtless influenced by the inroads of the malignant cancer which killed him, begins with the music to D'Annunzio's "Martyrdom of St. Sebastian" (1911) and shows, generally speaking, growing craftsmanship and waning inspiration. Technically, Debussy's music combines the use of the old modes and parallel perfect intervals with the exploitation of the whole tone scale and of chords of the ninth. It is still too early to determine the security of his present eminent rank in the music world.

The songs on this program "ARIETTES OUBLIÉES" are settings of poems by Verlaine. Written in the late eighties, they are Debussy's first truly original works and are remarkable for the manner in which the most fleeting imagery of the poetry is captured by the composer. The analysis of these songs which follows is taken in part from Oscar Thompson's "Debussy, Man and Artist:"

- (1) *C'est l'extase langoureuse*—The poet finds his mood of dreamy passion reflected in the shadows and echoed in the murmurs of the forest.
- (2) *Il pleure dans mon coeur*—Rain falls upon the city as tears flow from the poet's heart.
- (3) *L'ombre des arbres*—A solitary disillusioned traveller broods by the river over which the trees cast shadows while doves coo in the branches. There are many modulations in the accompaniment.
- (4) *Chevaux des bois*.—The poem describes a merry-go-round at a fair in Belgium thronged with people riding the wooden horses. A lumbering uneven theme outlines the merry-go-round and various figures in the crowd are suggested. Finally, the machine slows down; all is quiet, and the first star appears. The realism is unusual for Debussy.
- (5) *Green*. This, one of Verlaine's "Aquarelles" or water colours in verse, is a passionate love song.

(6) *Spleen*. The poet doubts the constancy of his lady, and nature and all other things of beauty depress and disgust him.

MAURICE RAVEL (1875-1937) is generally linked with Debussy as an impressionist. In the early years of the century he wrote many of his best songs following the well known "Pavane" for piano in 1899. Other piano works (later orchestrated) were "Mother Goose" and "Alborada del Gracioso" and "Le Tombeau de Couperin" while of the purely orchestral compositions, the best known are "Rhapsodie Espagnole," "La Valse," the fine ballet suites for "Daphnis and Chloe" and (much later) the "Bolero." A superb orchestrator, (his setting of Moussorgsky's piano pieces "Pictures at an Exhibition" must be mentioned) he sometimes says little in his music but he always says it well and in the most refined and delicate French manner, frequently going back to Rameau and Couperin for inspiration.

The sonata on this program for the unusual combination of violin and cello (unaccompanied) was written in the early twenties.

ALFREDO CASELLA (1883—) has been a leading figure in Italian musical life for years as composer, conductor, pianist, and writer.

OTTORINO RESPIGHI (1879-1936), well known Italian composer, studied for a while with Rimsky-Korsakow and acquired much of his master's skill in orchestration. His most familiar works are two tone poems "The Pines of Rome" and "The Fountains of Rome." The sonata on this program dates from 1918. Both these composers have absorbed many styles.

Arnold Schönberg (1874—) was the first of the so-called "Modernists" of the Twentieth Century. Born in Vienna, he retained that city as a headquarters until a few years ago when he settled in America. His sextet "Verklärte Nacht" dating from 1899 is his first outstanding work and remains the best known. It stems unmistakably from Wagner, whose addiction to the use of chromatics was extended by Schönberg to the very limits of tonality. This tendency became even more evident in "Gurrelieder" an enormous work for soloists, chorus and orchestra begun by Schönberg in 1901 and scored in 1910, which was given its first American performance in Philadelphia by Mr. Stokowski in 1932. A symphonic poem "Pelléas and Mélisande" was followed by the chamber music which introduced his second period, when by the use of vacillating chords he made his music definitely atonal in style while employing classical forms. In this period also are a number of works of a dramatic nature including "Die Glückliche Hand," an opera (also given here by Stokowski) and "Pierrot Lunaire," this last a set of poems for a "reciter" and instrumental group. A third period commencing in 1920 is remarkable for his use of a twelve-tone scale which he arranges into patterns which are inverted, reversed or transposed and used both horizontally and vertically. He thus goes back to the Gothic polytonal technique for his tools.

Schönberg's intellectual approach to music, which makes his later compositions always logical but utterly devoid of beauty, has inspired him to write a number of text books on harmony which have had much influence on current musical thought and have gained him pupils and disciples of whom the late Alban Berg ("Wozzeck") is the best known. One of his most recent works a Concerto for violin and orchestra is listed for its world premiere under Mr. Stokowski in Philadelphia this week.

In the meantime the French, German, Italian, and Russian national schools continued, while new ones emerged, notably in England (Delius, Vaughan Williams and Walton) and in Hungary (Bartok and Kodaly). Finland produced Sibelius, (1865—) the master-symphonist of our time who in his later works builds his flowing themes from tiny germ motives instead of propounding broad melodies and then breaking them up as did his predecessors.

Igor Stravinsky (1882—) who studied with Rimsky-Korsakow carried on the best traditions of the Russian school with his three most famous compositions for the Russian Ballet, "The Fire Bird," "Petroushka" and "Le Sacre du Printemps" which demonstrate progressively his transition from romanticism to realism (1910-13) while retaining strong national characteristics. Since the War he has resided in Paris and his music has been characterized by a cosmopolitan neo-classicism which has influenced the younger French composers.



THE CURTIS INSTITUTE OF MUSIC

CASIMIR HALL

Fifteenth Season—1938-39

PIANO AND VIOLA RECITAL

by

MISS GENIA ROBINOR, Pianist

DR. LOUIS BAILLY, Violist

Wednesday Evening, December 14, 1938, at 8:30 o'clock

PROGRAMME

I

Sonata No. 5 ANTONIO VIVALDI
(Harmonized by W. Morse Rummel)

Largo
Allegro
Largo
Allegro

II

*Sonata Opus 3 EGON KORNAUTH
Fest und bestimmt
Langsam, sehr ausdrucksvoll
Wild und sturmisch

III

*Sonata KARL KLINGLER
Moderato
Allegro
Adagio
Finale—Allegro

IV

*Phantasy ARNOLD BAX
(In one movement)

* First performance



THE CURTIS INSTITUTE OF MUSIC

CASIMIR HALL
Fifteenth Season—1938-39

RECITAL

by

RUDOLF SERKIN, Pianist
Guest Artist

Tuesday Evening, February 7, 1939, at 8:30 o'clock

PROGRAMME

I

Sonata, Opus 81a LUDWIG VAN BEETHOVEN
Les adieux—l'absence—le retour

II

Phantasie, Opus 15 FRANZ SCHUBERT
Allegro con fuoco—Adagio—Presto—Allegro

III

Rondo capriccioso, Opus 14 FELIX MENDELSSOHN-BARTHOLDY

IV

Two Etudes CLAUDE DEBUSSY
Pour les degrés chromatiques
Pour les notes répétées

V

Two Etudes, Opus 25 FREDERIC CHOPIN
B minor
A minor

THE STEINWAY is the official piano of The Curtis Institute of Music

THE CURTIS INSTITUTE OF MUSIC

PHILADELPHIA

CASIMIR HALL

Season 1938—1939

THREE RECITALS

of Music for the Piano by

AMERICAN COMPOSERS

JEANNE BEHREND, Pianist

Wednesday, February 15th, at 4:30 P.M.

Wednesday, February 22nd, at 4:30 P.M.

Wednesday, March 1st, at 8:30 P.M.

First Programme

FEBRUARY 15, 1939

- ALEXANDER REINAGLE Sonata in E major
Allegro
Adagio
Allegro con brio
- DANIEL GREGORY MASON Cloud Pageant
The Whippoorwill
- EDWARD MACDOWELL Elfin Dance
March Wind
- EDGAR STILLMAN KELLEY Polonaise in B flat minor
-

- JOHN POWELL Sonata Noble
Allegro moderato
Andante con moto
Minuetto
Allegretto sostenuto
-

- JOHN ALDEN CARPENTER Three Diversions
- CHARLES E. IVES "The Alcotts"
- MRS. H. H. A. BEACH Improvisation
- LEO SOWERBY The Lonely Fiddle-Maker
- ARTHUR SHEPHERD Exotic Dance
- ARTHUR FARWELL Sourwood Mountain

* * *

Miss Behrend uses the Baldwin Piano

The Steinway is the Official Piano of the Curtis Institute of Music

Second Programme

FEBRUARY 22, 1939

ERNEST BLOCH Five Sketches in Sepia

Prelude

Smoke over the City

Fireflies

Hesitation

Epilogue

GEORGE GERSHWIN Three Preludes

CHARLES T. GRIFFES Sonata

Feroce—Allegretto con moto—Molto tranquillo

Allegro vivace

LEOPOLD GODOWSKY Sicilienne

Allemande

Sarabande

(for the Left Hand alone)

DAVID GUION Country Jig

FREDERICK JACOBI Two Preludes on Traditional Melodies

ABRAM CHASINS Six Preludes

C major—A minor—D minor

D major—G flat major—B minor

CHARLES HAUBIEL Capriccio

FRANCES McCOLLIN Sarabande

ISADORE FREED March

AARON COPLAND The Cat and the Mouse

MARION BAUER White Birches

ARTHUR FARWELL Navajo War Dance

* * *

Third Programme

MARCH 1, 1939

JEANNE BEHRENDPastorale
Scherzo

EMERSON WHITHORNENew York Days and Nights
On the Ferry
Chimes of Saint Patrick's
Pell Street (Chinatown)
A Greenwich Village Tragedy
Times Square

SAMUEL BARBERTwo Interludes

BORIS KOUTZENSonatina
Vivo
Andante pensieroso
Allegro vivo

R. NATHANIEL DETT“When thou commandest me to sing . . .”

ULRIC COLEVignette

AURELIO GIORNIEtude in E minor

BERYL RUBINSTEINWhirligig

AMEDEO DE FILIPPI.....Prelude, Passacaglia and Toccata

* * *

INTRODUCTORY NOTES

By *Alexander Kelberine*

It is said of Edward MacDowell that he never willingly permitted his music to be performed on programs exclusively devoted to American music. He argued that his music should be judged regardless of his nationality. That was more than thirty years ago. Since then, much has happened in the world at large and in the world of music. The American composer no longer needs to be on the defensive. Although not having the deeply-rooted historical and racial background of the European nations, he already has travelled far on the road of nationalism. American nationalism, however, is something apart from the usual. It is a conglomerate culture, composed of conflicting geographical, racial and social trends and schools of thought, and it is precisely this which makes it such a fascinating subject for study.

Contrary to the impression prevalent among musical performers that there is not enough good American music for the piano to warrant even one full-length recital program devoted to it, Jeanne Behrend, through her extensive search, found that not even a dozen complete programs would exhaust the material sent to her by generous publishers as well as by some fifty composers.

It became a matter of elimination and of selection, a matter of finding herself distinctly in sympathy with some of the music, or distinctly at odds with the rest. Only a few works were not worthy of consideration.

The limited scope of only three recitals, and consideration of matters of program-building, naturally limited also the quantity of the music chosen. To her great dismay, Miss Behrend found herself compelled to postpone the performance of some music of most excellent quality to some other occasion. She trusts that those apparently neglected will understand the very difficulties her task has imposed upon her. She also wishes it to be known that the absence of many a prominent name on these programs is also due to the fact that many a composer had avowedly not written for the piano.

* * *

ALEXANDER REINAGLE (1756-1809).....Sonata in E major

A few years after the American Revolution this country saw a wholesale immigration of foreign musicians, who dominated its musical life until the early part of the 19th Century, thus laying the foundation for American music. Alexander Reinagle, of Scotch-German descent, was one of them. He was a well-trained musician, and is known to have been an intimate friend of Philipp Emanuel Bach, whose influence is evident on every page of the Four Piano Sonatas, the manuscripts of which are now in the Library of Congress in Washington. The Sonata which is to open this series was probably written in about 1800.

DANIEL GREGORY MASON (born in 1873).....Cloud Pageant
The Whippoorwill

American music owes a debt of gratitude to Daniel Gregory Mason, who did much in its behalf as composer, writer, and teacher. Himself a distinguished disciple of Chadwick and of d'Indy, he always fought valiantly for his principles and beliefs, even willing to risk the reactionary label. His music is of the frankly classic-romantic type, and it is individual rather than national, although he has also experimented with folk-songs.

The two pieces, "Cloud Pageant" and "The Whippoorwill", are from the Suite "Country Pictures", Opus 9, published in 1914.

The affixed poem by Mary Lord Mason describes the characteristic cry of the Whippoorwill of the Virginia land:

*"O bird who in the twilight shadows
Thy note of mystery sings,
Who art thou in thy tender mocking,
Thy half-revealing of infinite beauty,
Life's secret joy outpouring,
Deaf to our futile pain?"*

EDWARD MacDOWELL (1861-1908)Elfin Dance
March Wind

When we glance at the list of Edward MacDowell's teachers and of all the men who influenced his development into maturity, we read as follows: Juan Buitrago, his first teacher, a South American; Marmontel of Paris Conservatoire, where a lad named Debussy was his classmate; Heymann of Frankfort, Ehlert of Wiesbaden, Joachim Raff, and last but not least, the great Franz Liszt. In America it was Teresa Carreno who first established his reputation as a composer.

MacDowell divided his time between teaching, conducting, playing in public, and composing, until finally his health gave out and he broke down. A dream of his, a place where a composer would have quiet to write down his music, has been realized through the efforts of his wife—but Peterboro is only part of the heritage he left to the young American composer.

The Twelve Virtuoso Studies, two of which are included in this series, were written in 1894 and show the real MacDowell as a composer for the piano. Here is MacDowell at the height of his powers—healthy, dynamic, and brilliant.

EDGAR STILLMAN KELLEY (born in 1857).....Polonaise in B flat minor

Edgar Stillman Kelley belongs to the distinguished group of Chadwick, Foote and Parker, for he dates from the time when the American composer had to work very much harder than he does to-day to make himself heard. His works reflect the models of his student days abroad, and the "Polonaise" for the piano, Opus 35, published in 1916, inspired by the composer's reading of the Polish author Sienkiewicz's romance "With Fire and Sword", is slightly reminiscent of the Polonaises of Liszt and Chopin.

JOHN POWELL (born in 1882)Sonata Noble

John Powell's "Sonata Noble", a work teeming with unaffected melody, true American optimism and square-cut form betraying thorough European training, was published in 1921. At first reading, this statement signifies nothing of singular importance. But during this particular decade such contemporary music was decidedly not in vogue. In what may have been a kind of self-defense against the inevitable tag of "unoriginality", Powell prefaced his Sonata with the following quotation from Sidney Lanier (incidentally one of his ancestors):

*"Vainly might Plato's head revolve it,
Plainly the heart of a child could solve it."*

The theme of the 2nd movement is reminiscent of the old hymn-tunes which figured so prominently at the beginning of the white man's music history in America. There is a hint of shuffling feet in the dance-like opening of the last movement.

JOHN ALDEN CARPENTER (born in 1876).....Three Diversions

John Alden Carpenter was once called by Walter Damrosch "one of the most American of our composers"—and this in spite of the fact that his music is frankly leaning toward the French school. Carpenter studied with Paine at Harvard, and later with Elgar. Music with him is an avocation, for he is a most successful business man.

As a composer he is best known for his "Skyscrapers", in which he sought to portray the age of rivets and mechanism, for his "Krazy-Kat", in which he caricatured the comic strips of the newspapers, and for his settings of Tagore's poetry.

In the latter he showed a warmth of color and a penetrating sensitivity to moods.

The "Five Diversions", from which Miss Behrend plays three, are just that—exquisite little pastels of refinement and elegance. They were published in 1923.

CHARLES E. IVES (born in 1874)....."The Alcotts"

Charles E. Ives, at the age of 65, is one of the most paradoxical figures in American music. "This extraordinary artist is one of the pioneers of modern music, a great adventurer in the spiritual world, a poet, a visionary, a sage, and a seer", says of him the erudite and admirable Lawrence Gilman. Ives is equally enthusiastically upheld by the left-wingers who understand him least of all. He is shunned and distrusted by the conservatives, and to the general public he is hardly known. The latter is due partly to the fact that his works bristle with all sorts of difficulties, making their performance somewhat a hazardous adventure. When Ives was still a pupil of Parker at Yale, whence he graduated in 1898, he *heard* certain harmonies which would not be denied. Nor did he stifle them, but stubbornly adhered to his own mode of expression, in which he unwittingly anticipated the formulae of Stravinsky, Schoenberg and Bartok by at least a decade. Ives has been most prolific in his avocation (for he, like Carpenter, has followed a business career as well), completely indifferent to recognition of his talents. There is no questioning Ives' sincerity, nor the healthy vigour in much of his music, nor the range and versatility displayed in his songs. The Concord Sonata, published in 1920, is in four parts: "Emerson," "Hawthorne," "The Alcotts" and "Thoreau." It carries with it copious annotations, showing their author's literary scholarship and his thorough New England culture. Of "The Alcotts", Ives says in part:

". . . Concord village, itself, reminds one of that common virtue lying at the height and root of all the Concord divinities. As one walks down the broad-arched street, passing the white house of Emerson—ascetic guard of a former prophetic beauty—he comes presently beneath the old elms overspreading the Alcott house. It seems to stand as a kind of homely but beautiful witness of Concord's common virtue—it seems to bear a consciousness that its past is living, that the "mosses of the Old Manse" and the hickories of Walden are not far away. Here is the home of the "Marches"—all pervaded with the trials and happiness of the family and telling, in a simple way, the story of "the richness of not having". Within the house, on every side, lie remembrances of what imagination can do for the better amusement of fortunate children who have to do for themselves—much-needed lessons in these days of automatic, ready-made, easy entertainment which deaden rather than stimulate the creative faculty. And there sits the little old spinet-piano Sophia Thoreau gave to the Alcott children, on which Beth played the old Scotch airs, and played at the *Fifth Symphony*. . . . All around you, under the Concord sky, there still floats the influence of that human faith melody, transcendent and sentimental enough for the enthusiast or the cynic respectively, reflecting an innate hope—a common interest in common things and common men—a tune the Concord bards are ever playing, while they pound away at the immensities with a Beethovenlike sublimity, and with, may we say, a vehemence and perseverance—for that part of greatness is not so difficult to emulate."

Mrs. H. H. A. BEACH (born in 1867).....Improvisation

This charming little waltz, one of "Six Improvisations," from Mrs. Beach has been a happy inspiration, particularly from one who is better known among musicians for her more grandiose conceptions. Mrs. Beach hails from New England and is a product of that school.

LEO SOWERBY (born in 1895).....The Lonely Fiddle-Maker

Leo Sowerby is inseparably identified with the northern Middle West. "The Lonely Fiddle-Maker" is an excerpt from the suite "From The Northland," Impressions of the Lake Superior Country. In his prefacing note, Sowerby says: "Shall I ever recall the half-sad, half-gay tune the old hermit is playing on his own pitifully wailing violin? His tune is not always wistful, for he makes it tell of rough joy and

gaiety. It speaks, as through a mist, of the long ago, when he fiddled and fiddled as the simple country folk danced the reel at time of harvest."

ARTHUR SHEPHERD (born in 1880) Exotic Dance

Arthur Shepherd, another member of the New England group, is a composer of unusual sensitivity. Certain works, such as his "Horizons," are written in breezy American style. Others, such as his "Triptych" for soprano and string quartet, and the "Exotic Dance," are more sensuous in their appeal.

ARTHUR FARWELL (born in 1872) Sourwood Mountain

Arthur Farwell did not decide to become a composer until after he had graduated from the Massachusetts Institute of Technology. Four years later he went to Europe and studied with Humperdinck, Pfitzner and Guilmant. At present he lectures on Music History at Michigan State College, and can look back with prideful gratification on many years of pioneering in the cause of American music. He says he gets "a great kick out of a rip-snorting development of a good old American tune." "Sourwood Mountain" gives ample proof of it. The melody of this work, beginning at the twenty-first measure, is one of the various versions of a well-known Tennessee Mountain "Cracker" tune, the first stanza of which runs:

*"Chickens a-crowing on Sourwood Mountain,
Hey-de-ing-dong, doodle olly day,
So many pretty girls I can't count 'em,
Hey-de-ing-dong, etc."*

The original song contains only eight measures, the composer having provided a corresponding number to make a sixteen-measure melody. The rest is pure Farwell.

ERNEST BLOCH (born in 1880) Five Sketches in Sepia

Although born in Switzerland, Ernest Bloch is an American by adoption and naturalization. It was in America that recognition of his genius came first and it was here that his orchestral scores were first published. His gifts and mastery are such that he ranks with the most outstanding composers not only of today but of all times.

In "Five Sketches in Sepia" he has portrayed his impressions of New York, for it was there that he wrote them in 1923—during the days when he was still in the process of becoming known.

GEORGE GERSHWIN (1898-1937) Three Preludes

George Gershwin went through life carrying the stigma of immense popularity, success and material wealth. He is under-estimated by "ivory-tower" musicians who allow this fact to influence their appraisal of him, and blindly adored by the jitter-bugs and jazz-maniacs who are convinced of his worth *because* of this same fact. Time will reveal that Gershwin was a truly great artist, a genuinely native one, struck down on the eve of greater things to come.

The "Three Preludes" are his only compositions for piano alone, and they are unmistakably Gershwin, with their lively Cuban rhythms and poignant melodies. The second of the group, a kind of "Blues," has the direct, half-primitive appeal of his opera "Porgy and Bess," and there are fleeting moments in the third actually approaching the soaring lyricism of Schumann.

CHARLES T. GRIFFES (1884-1920) Sonata

Charles T. Griffes died in 1920 at the age of 36, of pneumonia brought on by over-work and malnutrition. The story would probably have been different today, but the fact remains that the indifferent, materialistic America of the Twenties allowed its potentially greatest composer to starve. He left only a handful of compositions, all pointing to a steady growth in style and expression, all shot through with a blazing sincerity. Earlier works, such as "The White Peacock" and "The Fountain of Acqua Paola," show the influence of Debussy. Later works, such as "The Pleasure Dome of Kubla Khan" for orchestra and the Piano Sonata, are intensely individual. Griffes has found himself in them, and speaks with feverish zeal.

The Piano Sonata was written in December 1917 and January 1918. Dark months were these, and they are reflected in this restless, brooding, tortured music. Although the general feeling is pessimistic, there are exultant cries, notably at the conclusion of the last movement. The sonata form is treated very freely in the first movement, which includes a slow episode taking the place of the usual slow movement.

The Sonata is built on a scale of Oriental derivation—B flat, C sharp, D, E flat, F, G sharp, A.

LEOPOLD GODOWSKY (1870-1938) Sicilienne
 Allemande
 Sarabande

Leopold Godowsky's gift to the piano literature is as great as Liszt's—perhaps greater. Following in the tradition of Chopin, he built further, enlarging the scope of the piano-technic, revealing its contrapuntal possibilities. For Godowsky's was essentially a contrapuntal mind, and prodigious were the complexities assumed in his transcriptions and paraphrases, as well as in his original compositions such as the "Java Suite" and the "Passacaglia on a theme of Schubert." But what a rare simplicity was his when he so chose! His art is sheer perfection in the simple "Miniatures" for four hands.

He was fond of writing for the left hand alone, his opinion being that "the piano-forte, being apart from its strongly individual character in a sense a miniature orchestra, should benefit by the important strides which modern composition and instrumentation have made in the direction of polyphony, harmony, tone-coloring and the use of a vastly extended range in modern counterpoint. If it is possible to assign to the left hand alone the work done usually by both hands simultaneously, what vistas are opened to future composers, were this attainment to be extended to both hands!"

The "Sicilienne," "Allemande" and the "Sarabande" are from a Suite for the Left Hand Alone. In the "Sarabande," we glimpse the true Godowsky, his warm, kindly smile, his nobility and utter selflessness.

DAVID GUION (born in 1895) Country Jig

David Guion, well-known for his "Turkey in the Straw," as a composer is self-taught. His interest in cowboy songs and in Negro music stems from his life in the Southwest, where he was brought up to know both the cowboy and the Negro.

Most of his compositions are based on the national idioms of that region. This "Country Jig" is as indigenous to the American soil as the Czardas is, let us say, to the Hungarian.

FREDERICK JACOBI (born in 1891) Two Preludes on Traditional Melodies

Probably the best known work of Frederick Jacobi is his String Quartet on American Indian Themes. During his sojourn in the West he made an exhaustive study of the music of the Pueblo Indians of New Mexico and Arizona. Jacobi also shares with Bloch, one of his teachers, the distinction of having written music which is authentically Jewish, such as the "Sabbath Evening Service." The Two Preludes for the piano are based on traditional Hebrew chants, Yigdal ("May He be magnified") and Rachem na alav ("Have mercy upon him, I pray Thee"), and are veritable gems in masterly settings.

ABRAM CHASINS (born in 1903) Six Preludes

Abram Chasins, scholastically a product of Rubin Goldmark and temperamentally a product of sophisticated New York, has derived much of the liquid flow and ease of his pianistic style through his sincere admiration for the piano compositions of Godowsky and Rachmaninoff. In the delicate fashioning of a miniature, he is a skillful and consummate craftsman. The Twenty-Four Preludes for the piano, written in 1927, therefore show him to best advantage. Frankly melodious, ingenuous harmonically, representing a curious mixture of the highly glittering West with the warm sensuousness of the Orient, they are well made, at times superficially brilliant but always sounding well.

Chasins has enriched the piano literature with his Preludes and Etudes, the per-

formance of which will challenge the virtuosity and musicianship of any of the contemporary pianists.

CHARLES HAUBIEL (born in 1894)Capriccio

The music of Charles Haubiel is that of a dreamer and a mystic. It is reticent, even when impassioned. In its flowing polyphony and striving for concrete form, we see the hand of a serious artist. Haubiel studied with the great Rosario Scalero. Recently he has won for himself an enviable place among the contemporary Americans in music.

FRANCES MCCOLLIN (born in 1892)Sarabande

Although Frances McCollin has won recognition primarily for her choral and orchestral compositions, she has written extensively also for the piano and other instruments. This "Sarabande" is from the Suite in F. It possesses a calm dignity and many "juicy sevenths," as she herself is wont to call them.

ISADORE FREED (born in 1900)March

This March, from the Five Pieces for Piano, fairly represents the militant Isadore Freed, well-known for his championship of the young contemporary composer. Freed studied with Bloch in New York and with d'Indy in Paris.

AARON COPLAND (born in 1900)The Cat and the Mouse

Aaron Copland, who should not be mistaken for a revolutionary, is, nevertheless, strongly on the left. One of so many American disciples of Mlle. Nadia Boulanger, he always manages to be well represented in the press and on programs of festivals of various kinds. "The Cat and the Mouse" stems from his understandable early period. It is an engaging piece of satire. The proverbial grace and nonchalance of the cat is depicted in a ballet-like theme, and the intrepid mouse begins the composition with a more banal squeak. There are the usual feints and skirmishes, then evidences of a terrific pursuit. Its result can be guessed from the doleful dirge toward the end. Cat emerges victorious—limping slightly but as always dainty, fastidious and sly.

MARION BAUER (born in 1887)White Birches

A native of Walla Walla, Washington, Marion Bauer holds the dubious distinction of having been the first American pupil of Mlle. Nadia Boulanger, teacher and mentor of virtually all those American composers who make of cacophony their special language. It is greatly to the credit of Miss Bauer's inherent taste and musical integrity that she has not succumbed entirely to the blandishments of this prophet from Paris.

"White Birches," published in 1922, is from a piano suite entitled "From the New Hampshire Woods." Composed apparently before the advent of the more *modern* style in her work, it portrays effectively these lines by William Rose Benét:

*"What is the meaning of their secret gleaming,
What language is in their leaves, that glitter and whisper
Where the ghostly birches glimmer under the moon?"*

ARTHUR FARWELL (born in 1872)Navajo War Dance

Arthur Farwell was one of the first to act upon Dvorak's advice to American composers—to explore the music of the Indians and the Negroes. He has made extensive studies and research in Indian music. The "Navajo War Dance," with its merciless rhythm and accumulating excitement is comparable to de Falla's "Ritual Dance of Fire."

JEANNE BEHREND (born in 1911)Pastorale
Scherzo

Jeanne Behrend is not only a pianist of exceptional gifts but a composer of strong and original talent. American born and educated, she was a pupil of Rosario Scalero. The 1936 Beams Prize was awarded to her for a suite of children's pieces,

"From Dawn until Dusk," and for a cycle of Teasdale songs. She has written a set of Piano Variations, a Piano Sonata quite amazing in its strength and conception, a String Quartet, and various works for chamber music, as well as organ and choral compositions.

The "Pastorale" and the "Scherzo" date from 1933 and belong to a Piano Suite.

EMERSON WHITHORNE (born in 1884) New York Days and Nights

When it comes to mixing colors, evoking images and the very smell of familiar scenes, there are few in this country who can equal Emerson Whithorne. In this respect he can be compared perhaps to Deems Taylor, who has given us the delightfully descriptive "Through the Looking Glass" and great splashes of color in his opera "Peter Ibbetson." But Taylor writes with a nostalgia for the past and for the fantastic. Such is the spell of Whithorne's music, however, that when he uses an old hit like "The Love Nest" in his sketch "Times Square," it brings a reminiscent smile, as of something from the dim past, with also the realization that it is very much of today. Whithorne is never wholly the objective observer in these scenes: he almost becomes a ferry-boat chugging through oily water, and there is real sympathy in his depiction of some unfortunate souls of Greenwich Village. Of course he has his Achilles heel—structural weakness. But the rare charm of his music more than compensates for this. His own annotations for these pieces are as follows:

- I. "A murky autumn morning; the river teeming with scurrying small craft; moaning horns and shrieking whistles sounding through the vibrant mist; and always the rhythmic chugging of paddle wheels. Mendicant musicians strum their weary instruments. Tunes—some sad, some gay; then the clink of coin dropped in suppliant cap. Cargoes of humanity, toilers with eager faces, these daily voyagers to the mighty towers of Manhattan."
- II. "The tumultuous chiming of bells high in the twin steeples; a great organ intoning the solemn *Dies Irae*; vivid patches of color stretching in rich patterns across the pavement of the nave, dropped down from high warm-hued windows. And always we hear the noble Gregorian chant, a Gothic column of melody reaching upward to support the mighty dome of sound of massive bells."
- III. "It is night in Pell Street. Out from a little oriental café floats an ancient Chinese melody, *The Fifteen Bunches of Blossoms*, a song which has regaled many a feast in the land of lanterns. There in the smoky haze, swaying with the rocking of his bow, sits an old Chinaman, playing this strange tune on his single-stringed fiddle."
- IV. "Greenwich Village—that verdant Italian pasturage south of Washington Square where long-locked male and short-cropped female graze the long nights through. A strange region of highly dramatized lives, of mockery and jest. There an episode becomes an epic; from a trysting burgeons a tragedy. Such a one was this: it had its vernal days, passed through summer, autumn, and to a wintry, somewhat maudlin end."
- V. "And now to a bazaar of the occident—Times Square, that riotous mart of pleasure and of folly. Flashing colors, swirling crowds, sounds of ribaldry and mirth. Amidst the din of nocturnal revelry are heard snatches of tunes of the day: *La Veeda*, *Alice Blue Gown*, *Whose Baby Are You*, *The Love Nest*. A dynamic scene, a tonal projection of *The Great White Way* with all its fantastic movement of kaleidoscopic lights and seething streams of humanity."

SAMUEL BARBER (born in 1910) Two Interludes

These two pieces, composed during the winter of 1931-32, are all that Samuel Barber has contributed to the literature of the piano, so far. This is a pity, for although Barber is only 29, he has a technical and emotional maturity many an older composer might well envy. He has composed much, achieved much, and is unswerving in his allegiance to his own high standards. Having served his apprenticeship with the eminent Scalero, whose influence on American creative talent is being felt more and more, much is expected of him, as he is, no doubt, the most outstanding among the younger generation.

Barber comes from Pennsylvania, of American stock which can be traced many



generations back, yet he scorns the arid and acrid dissonance which certain gentlemen would have us believe is American music.

The first Interlude was performed by Miss Behrend in recital in 1933, the second will have its first performance in this series.

BORIS KOUTZEN (born in 1901)Sonatina

This so-called "Sonatina"—for it transcends the limits of a Sonatina and is really a Sonata—is built with a most extraordinary economy of means. The whole work has been spun out of the three segments of the opening theme, four bars in length. All the tricks of the contrapuntal trade are there—diminution, augmentation and inversion. The movements are all well connected, and the transition from the second movement to the third is a fine change of color. The third movement concludes with a long coda, summing up all three movements.

Koutzen's style has changed since the completion of this Sonatina (it was written in 1931) becoming more free, less geometrically precise. He has composed much and with distinction, including a Symphony, two String Quartets, a Sonata for Violin and Piano, and other chamber music for various combination of instruments. He is a naturalized American, having been a native of Russia and there a pupil of Glière.

R. NATHANIEL DETT (born in 1882). "When thou commandest me to sing . . ."

R. Nathaniel Dett is one of the most distinguished of the Negro composers, among whom the best known are William Grant Still, William Dawson and H. T. Burleigh. Although Tagore's lines have inspired this piece (an excerpt from the suite "Cinnamon Grove"), the religious fervor of the Negro Spiritual shines through it. Here is the complete quotation:

*"When thou commandest me to sing
it seems that my heart would break
with pride; and I look to thy face,
and tears come to my eyes."*

ULRIC COLE (born in 1905).....Vignette

Among the young women composers of today, Ulric Cole is perhaps the most individual. She displays a sparkling humor and excellent workmanship. The "Vignette" is one of a group of three, published in 1936. She studied in New York with Goldmark.

AURELIO GIORNI (1895-1938)Etude in E minor

A musician of sterling qualities and a composer of great ability, Aurelio Giorni succumbed to discouragement and ended his life several months ago. This Etude is one of the "Twenty-four Concert Etudes" in all the Major and Minor keys, a monumental achievement. Giorni was a pupil of Humperdinck.

BERYL RUBINSTEIN (born in 1898)Whirligig

This Etude is one which should delight "the vicious virtuoso", a name given our exhibitionistic brethren by the irrepressible Daniel Gregory Mason. We plead that this piece be substituted for at least one or two overworked war-horses of the concert hall. Beryl Rubinstein is the composer of a Piano Concerto, of the opera "The Sleeping Beauty," and of many more scores.

AMEDEO DE FILIPPI (born in 1900).....Prelude, Passacaglia and Toccata

The name of Amedeo de Filippi has a 16th Century ring, as of some old, half-forgotten master. The unassuming and virtually unknown owner of this name is the answer to the somewhat skeptical question raised by pianists—"What is being written for the piano today?" De Filippi, a pupil of Goldmark, has written six Sonatinas, diversified essays in the sonata-form, exquisitely simple; a Partita, and the Prelude, Passacaglia and Toccata premiered on this program. His works show an abiding love for the old traditions, a firmness and seriousness of purpose. There are traces of the influence of Franck and Ravel, only natural in a young man concerned with expressing himself logically and concretely. All these pieces are in manuscript, as yet unpublished.



THE CURTIS INSTITUTE OF MUSIC

CASIMIR HALL

Fifteenth Season—1938-39

RECITAL

by

TRIO OF NEW YORK

CARL FRIEDBERG, Piano

DANIIL KARPILOWSKY, Violin

FELIX SALMOND, Violoncello

Tuesday Evening, March 21, 1939, at 8:30 o'clock

PROGRAMME

I

Trio in C minor, Opus 101 JOHANNES BRAHMS

Allegro energico

Presto non assai

Andante grazioso

Allegro molto

II

Trio in D major, Opus 70, No. 1 (Geister) . . . LUDWIG VAN BEETHOVEN

Allegro vivace e con brio

Largo assai ed espressivo

Presto

III

Trio in B flat major, Opus 99 FRANZ SCHUBERT

Allegro moderato

Andante un poco mosso

Scherzo. Allegro

Rondo. Allegro vivace

THE STEINWAY is the official piano of The Curtis Institute of Music



THE CURTIS INSTITUTE OF MUSIC

CASIMIR HALL

Fifteenth Season—1938-39

SONATA RECITAL

by

EDITH EVANS BRAUN, Pianist

LEA LUBOSHUTZ, Violinist

Tuesday Evening, March 28, 1939, at 8:30 o'clock

PROGRAMME

I

Sonata in A minor..... G. VALENTINI
(1681-17?)

Praeludio. Largo
Allegro moderato
Adagio sostenuto
Allegro

II

Sonata in D minor, Opus 12..... ROSARIO SCALERO

Allegro
Adagio
Vivace, ma appassionato

III

Sonata in C minor, Opus 30, No. 2..... LUDWIG VAN BEETHOVEN

Allegro com brio
Adagio cantabile
Scherzo. Allegro trio
Allegro. Presto



THE PHILADELPHIA FORUM

ACADEMY OF MUSIC PROGRAM



APRIL 10, 1939

*From the April Philadelphia Forum
Magazine*

MONDAY TO THURSDAY Inclusive

The May Philadelphia Forum Magazine will contain the preliminary announcement of The Forum's nineteenth season, October 1939 to April 1940.

We can promise confidently that the coming season's program will be at least as interesting and as high in quality as any that has preceded it.

All Forum events next season will be on Monday, Tuesday, Wednesday or Thursday evenings. In response to the request of many members there will be *no Friday evening events*.

Watch for the May announcement, and meanwhile you might tell your friends about The Forum's pleasant evenings.

Academy of Music

APRIL 10, 1939

THE PHILADELPHIA FORUM

PRESENTS

JOSEF HOFMANN, *Pianist*

and

THE CURTIS SYMPHONY ORCHESTRA

Fritz Reiner Conducting



Program

Egmont Overture, Opus 84. *Beethoven*

Concerto No. 5 in E flat major, Opus 73. *Beethoven*

Allegro

Adagio un poco moto

Rondo: Allegro

Mr. Hofmann

INTERMISSION

Navarra. *Albeniz*

Habanera. *Aubert*

The Swan of Tuonela. *Sibelius*

March from the Karelia Suite. *Sibelius*

Wiener Blut (Valse). *Johann Strauss*

Steinway Piano

This is the final event of the season.

THE PHILADELPHIA FORUM

1124-1126 LINCOLN-LIBERTY BUILDING

PRESIDENT
CHARLES E. BEURY

CHAIRMAN OF THE BOARD
CURTIS BOK

VICE-PRESIDENT
THOMAS RAEBURN WHITE

HONORARY PRESIDENT
ROLAND S. MORRIS

TREASURER
CLARENCE GARDNER

EXECUTIVE DIRECTOR
WILLIAM K. HUFF

The Board of Governors

CHARLES E. BEURY

CLARENCE GARDNER

MRS. EDWARD W. BIDDLE

JOSEPH H. HAGFDORN

FRANCIS BIDDLE

LUTHER A. HARR

CURTIS BOK

EARL G. HARRISON

MRS. CURTIS BOK

GEORGE W. NORRIS

MRS. EDWARD BOK

SAMUEL B. SCOTT

MRS. JAMES CHADWICK COLLINS

S. P. WETHERILL, JR.

WILLIAM H. FINESHRIBER

THOMAS RAEBURN WHITE



THE CURTIS INSTITUTE
OF MUSIC

Presents a

RECITAL OF COMPOSITIONS

by

ROSARIO SCALERO

Thursday Evening, May 4, 1939, at 8:30 o'clock

AT THE PLAYS AND PLAYERS

1714 Delancey Street

Philadelphia, Pennsylvania

THE STEINWAY is the official piano of The Curtis Institute of Music

Hark! Hark! the song of the crickets grows fainter and fainter as the plaint of the forest increases. But now from the shadowy distance a harsher note is borne to our ears and mingles its hoarse lament with the song of the forest. Now duller, now fainter, it lingers, and then expires. One note still trembles—grows faint, only to revive, then quiver and die. Stilled is the voice of the sea.

Again one hears the downpour of the rain, the silvery, cleansing rain, its unending song varying in tone as the drops fall on the denser foliage or on the sparse verdure. Listen! the cicada, daughter of the air, is mute, but the frog, offspring of the distant swamp, croaks in the shadows—who knows where? Who knows where? And the raindrops fall on your lashes,
O Hermicne!

The raindrops fall on your dark lashes, and it is as though you wept—but for joy. Not pale but almost transparent, you seem like the vital essence of the trees. And within our souls life is fragrant and new. Our hearts are fresh, like fruit still untouched.

Your eyes 'neath their eyelids are like pools in the grass;
And your teeth like almonds white tipped in their shell.
And we wander from bush to bush, now together, now parted.
While the rude undergrowth entangles our ankles, and the growing vines brush our knees.
Who knows whither? Who knows whither?
And the rain falls on our faces tanned by the sun, and on our hands that are bare to the rain. It falls on our thin raiment—on the budding thoughts which the soul, newly born, has revealed—on the beautiful dream that yesterday was mine, and is yours today,
O Hermione!

III

Eight Preludes (Canons in all intervals from octave to unison) for Piano, Opus 21

JEANNE BEHREND

IV

Seven Songs in Cyclic Form for Voice and String Quintet, Opus 32

SELMA AMANSKY

JASCHA BRODSKY	} <i>Violins</i>	ORLANDO COLE	} <i>Violoncellos</i>
CHARLES JAFFE		NATHAN STUTCH	

MAX ARONOFF, *Viola*

1. I FORZIERI

(*The Shrines*) Text by Peter Rosegger, 1843-1918

In three divine shrines we lie: in a cradle of dreams, in a bed of joys, on a bier of peace.

2. PEGNO

(*Forgiveness*) Anonymous

Desires for which I yearned, sacred pledges, winged dreams, all are burned in the adverse flame lighted by a blindly cruel hand.

Now swallow your bitter tears and forgive, O my soul, the one who broke faith, despised joy, laughed at pain, then forgot and did not regret.

3. MESSAGGIO

(*The Message*) Text by Paul Gauguin

O gentle wind from the south that plays about my head, hurry to the neighboring highlands. Lying in the shadow of his favorite tree, there you will find the one who abandoned me. Tell him that you have seen me in tears.

4. O CROCEVIA

(*O Crossroad*) Text by Stefan George, 1868-1933

O crossroad! we have reached the end. The night has fallen. Brief pilgrimage; who is tired? To me the way was long. I suffer; I am tired. You have refused my outstretched hands; you have not heard my sighs. My own road you will not see again. Tears are falling; you do not see them.

5. PRIMAVERA D'AMORE

(*Springtime of Love*) Text by Frederich Rückert, 1788-1866

Thou art my life, my soul and heart, my joy and sadness, my world of bliss, my matchless lover. Through thy love rest and peace come to me. Thou art the grave in which I cast my sorrows. Through thy love, my inner self is revealed.

6. FIABA

(*A Tale*) Text by Gustav Falke, 1859-1916

Near you, my dearest, I am happy; close to you in the shadow of your lovely presence, I return to my gay and ardent youth. I love you! Outside the roses are already in bloom. So it was once, O my love! O, dream of a golden day! In the sky, clouds float across the valley of my past.

7. LA NOTTE

(*The Night*) Text by von Eichendorff, 1788-1857

The night is a silent sea. Joy and love, sorrow and pain, are blended as the soft beating of the waves.

My desire is like a cloud, floating through the sky in the soft night wind. I cannot tell if it is a dream or a thought. I long to tell the sky of my pain, which lies deep in my heart, like the soft beating of the waves.

V

Suite for String Orchestra and Quartet, Opus 20

Conducted by ALEXANDER HILSBURG

FREDERICK VOGELGESANG	} <i>Violins</i>	GEORGE BROWN, <i>Viola</i>
MARGUERITE KUEHNE		SAMUEL MAYES, <i>Violoncello</i>

STATE TEACHERS COLLEGE
Kutztown, Pennsylvania

Wednesday, October 19, 1933 at 10:30 A.M.

Frederick Vogelgesang, Violin
Howard Vanderburg, Baritone
Louis Shub, Accompanist

of

THE CURTIS INSTITUTE OF MUSIC

Programme

I

Fugue in A major	Tartini-Kreisler
Romance in G major, Opus 40	Beethoven
Tambourin Chinois	Kreisler

Frederick Vogelgesang

II

Dank sei Dir, Herr	Handel
O liebliche Wangen	Brahms
Die beiden Grenadiere	Schumann
Chanson du Toréador	Bizet

Howard Vanderburg

III

Alt-Wien	Godowsky-Heifetz
Moto perpetuo, Opus 11	Paganini
Introduction et Tarantelle, Opus 43	Sarasate

Frederick Vogelgesang

IV

The green-eyed dragon	Wollesley
The bonnie Earl of Moray	arr. by Kreisler
The hills of home	Fox
Deep river	arr. by Burleigh
Land uv degradashun	MacGimsey

Howard Vanderburg

STATE TEACHERS COLLEGE
Millersville, Pennsylvania

Wednesday, October 26, 1933 at 8:00 P.M.

Joint Recital

by

Noah Bielski, Violin Sol Kaplan, Piano

of

THE CURTIS INSTITUTE OF MUSIC

Programme

I

First movement of Sonata in A major (K305) Mozart
Allegro molto

II

Grand adagio Glazounov, arr. by Zimbalist
Valse Tschaikovsky
Etude in thirds Scriabin, arr. by Szigeti
Noah Bielski

III

Polonaise in A flat major, Opus 53 Chopin
Canço i dansa Mompou
Etude d'exécution transcendante,
No. 10 in F minor Liszt
Sol Kaplan

IV

Sonata in F major, Opus 24 Beethoven
Allegro
Adagio molto espressivo
Scherzo
Rondo

WOMAN'S CLUB AUDITORIUM
LYNCHBURG, VIRGINIA

Friday, November 4, 1938 at 3:30 P.M.

Sol Kaplan, Piano
Noah Bielski, Violin
Nathan Stutch, Violoncello

of

THE CURTIS INSTITUTE OF MUSIC

Programme

I

First movement from Trio in B flat
major, Opus 99 Schubert
Allegro moderato

II

Grand adagio Glazounov, arr. by Zimbalist
Valse Tschaikovsky
Etude in thirds Scriabin, arr. by Szigeti
Noah Bielski

III

Polonaise in A flat major, Opus 53 Chopin
Canço i dansa Mompou
Etude d'exécution transcendante,
No. 10 in F minor Liszt
Sol Kaplan

IV

Trio in C minor, Opus 101 Brahms
Allegro energico
Presto non assai
Andante grazioso
Allegro molto

JUNIATA COLLEGE
Huntingdon, Pennsylvania

Saturday, November 5, 1938 at 8:15 P.M.

Sol Kaplan, Piano
Noah Bielski, Violin
Nathan Stutch, Violoncello

of

THE CURTIS INSTITUTE OF MUSIC

Programme

I

First movement from Trio in B flat
major, Opus 99 Schubert
Allegro moderato

II

Grand adagio Glazounov, arr. by Zimbalist
Valse Tschaikovsky
Etude in thirds Scriabin, arr. by Szigeti

Noah Bielski

III

Polonaise in A flat major, Opus 53 Chopin
Canço i dansa Mompou
Etude d'exécution transcendante,
No. 10 in F minor Liszt

Sol Kaplan

IV

Trio in C minor, Opus 101 Brahms
Allegro energico
Presto non assai
Andante grazioso
Allegro molto

WASHINGTON COLLEGE
Chestertown, Maryland

Thursday, November 10, 1938 at 11 A.M.

Sol Kaplan, Piano
Noah Bielski, Violin
Nathan Stutch, Violoncello

of

THE CURTIS INSTITUTE OF MUSIC

Programme

I

First movement from Trio in B flat
major, Opus 99 Schubert
Allegro moderato

II

Grand adagio Glazounov, arr. by Zimbalist
Valse Tschaikovsky
Etude in thirds Scriabin, arr. by Szigeti
Noah Bielski

III

Polonaise in A flat major, Opus 53 Chopin
Canço i dansa Mompou
Etude d'exécution transcendante,
No. 10 in F minor Liszt
Sol Kaplan

IV

Trio in C minor, Opus 101 Brahms
Allegro energico
Presto non assai
Andante grazioso
Allegro molto

WESTTOWN SCHOOL
Westtown, Pennsylvania

Saturday, November 12, 1938 at 7:30 P.M.

Frederick Vogelgesang, Violinist
Donald Hultgren, Tenor
Annette Elkanova, Pianist
Eugene Bossart, Accompanist

of

THE CURTIS INSTITUTE OF MUSIC

Programme

I

Fugue in A major	Tartini-Kreisler
Romance in G major, Opus 40	beethoven
Tambourin Chinois	Kreisler
Frederick Vogelgesang	

II

"Che gelida manina" from "La Bohème"	Puccini
O del mio amato ben Vaghissima sembianza)	Donaudy
Donald Hultgren	

III

Berceuse	
Scherzo in C sharp minor)	Chopin
Annette Elkanova	

IV

Alt-Wien	Godowsky-Heifetz
Moto perpetuo, Opus 11	Paganini
Introduction et Tarantelle, Opus 43	Sarasate
Frederick Vogelgesang	

V

Where e'er you walk	Händel
The star	Rogers
My lady walks in loveliness	Charles
Roadways	Rose
Donald Hultgren	

VI

Prelude in E flat major	Rachmaninov
L'isle joyeuse	Debussy

Annette Elkanova

DuPONT COUNTRY CLUB
Pennsgrove, New Jersey

Sunday, November 13, 1938 at 5:00 P.M.

Mary Norris, Piano
Howard Vanderburg, Baritone
James Shomate, Accompanist

of

THE CURTIS INSTITUTE OF MUSIC

Programme

I

Symphonische Etuden in Form von
Variationen, Opus 13

Schumann

Mary Norris

II

Dank sei Dir, Herr
O liebliche Wangen
Die beiden Grenadiere
Chanson du Toréador

Händel
Brahms
Schumann
Bizet

Howard Vanderburg

III

Poissons d'or
Prelude in G major, Opus 32, No. 5
Andaluza

Debussy
Rachmaninoff
de Falla

Mary Norris

IV

The green-eyed dragon
The bonnie Earl of Moray
Deep river
Land uv degradashun

Wollesley
arr. by Kreisler
arr. by Burleigh
MacGimsey

Howard Vanderburg

UNIVERSITY OF DELAWARE
Newark, Delaware

Thursday, November 17, 1938 at 8:00 P.M.

Sol Kaplan, Piano
Noah Bielski, Violin
Nathan Stutch, Violoncello

of

THE CURTIS INSTITUTE OF MUSIC

Programme

I

First movement from Trio in B flat
major, Opus 99 Schubert
Allegro moderato

II

Grand adagio Glazounov, arr. by Zimbalist
Valse Tschaikovsky
Etude in thirds Scriabin, arr. by Szigeti

Noah Bielski

III

Polonaise in A flat major, Opus 53 Chopin
Canço i dansa Mompou
Etude d'exécution transcendante,
No. 10 in F minor Liszt

Sol Kaplan

IV

Trio in C minor, Opus 101 Brahms
Allegro energico
Presto non assai
Andante grazioso
Allegro molto

NEW CENTURY CLUB
Kennett Square, Pennsylvania

Tuesday, November 22, 1933 at 8:15 P.M.

Robert Gay, Baritone
Eugene Bossart, at the Piano

of

THE CURTIS INSTITUTE OF MUSIC

Programme

I

Nacht und Träume	Schubert
Ich grolle nicht)	
Die Rose, die Lilie, die Taube)	Schumann
Wenn ich in deine Augen seh)	
Morgen!	Strauss

Robert Gay

II

Jesu, joy of man's desiring	Bach-Hess
Etude in E major	Paganini-Liszt
Rondo from Sonata No. 1 in C major	von Weber

Eugene Bossart

III

"Vision fugitive" from "Herodiade"	Massenet
Nebbie	Respighi

Robert Gay

IV

Homing	Del Riego
Do not go, my love	Hageman
Hills of home	Fox
Blow, blow, thou winter wind	Quilter
The sleigh	Kountz
Clouds	Charles

Robert Gay

LINDEN HALL
Lititz, Pennsylvania

Monday, November 28, 1938 at 8:00 P.M.

Howard Vanderburg, Baritone
Annette Elkanova, Pianist
Louis Shub, Accompanist

of

THE CURTIS INSTITUTE OF MUSIC

Programme

I

Dank sei Dir, Herr	Händel
O liebliche Wangen	Brahms
Die beiden Grenadiere	Schumann
Chanson du Toréador	Bizet

Howard Vanderburg

II

Berceuse	
Scherzo in C sharp minor)	Chopin

Annette Elkanova

III

The green-eyed dragon	Wollesley
The hills of home	Fox
The bonnie Earl of Moray	arr. by Kreisler
Deep river	arr. by Burleigh
Land uv degradashun	MacGimsey

Howard Vanderburg

IV

L'isle joyeuse	Debussy
Prelude in E flat major	Rachmaninoff
Toccata	Ravel

Annette Elkanova

WOMAN'S CLUB
West Pittston, Pennsylvania

Tuesday, November 29, 1938 at 2:30 P.M.

Reba Robinson, Harp
Burnett Atkinson, Flute
Nathan Stutch, Violoncello

of

THE CURTIS INSTITUTE OF MUSIC

Programme

I

Pièces en concert

Rameau

II

Le cygne
Menuet
Sérénade espagnole

Saint-Saëns
Debussy
Glazounov

Nathan Stutch

III

Sonata in C minor
Allegro vigoroso
Andantino espressivo
Presto

Pescetti

Gavotte from "Armide"
Theme and variations

Gluck
Haydn

Reba Robinson

IV

First and second movements of Sonata
in F major
Adagio
Allegro

Marcello

Habanera
En bateau

Ravel
Debussy

Burnett Atkinson

WOMAN'S CLUB
West Pittston, Pennsylvania
(continued)

V

First movement of Trio Sonata in	
B minor	Loeillet
The little windmills	Couperin
Menuet	Valensin
Dorienne from "Divertissement grec"	Mouquet

THE MARY GASTON BARNWELL FOUNDATION
Philadelphia, Pennsylvania

Thursday, December 1, 1938

Phyllis Moss, Piano
Robert Gay, Baritone
Frederick Vogelgesang, Violin
Louis Shub, Accompanist

of

THE CURTIS INSTITUTE OF MUSIC

Programme

I

Ballade in A flat major, Opus 47)	
Nocturne in F sharp major, Opus 15, No. 2)	)	Chopin
Waltz in A flat major, Opus 42)	

Phyllis Moss

II

On the road to Mandalay	Speaks
Homing	del Riego
Without a song	Youmans
Hills of home	Fox
The sleigh	Kountz

Robert Gay

III

Variations on a theme by Corelli	Tartini-Kreisler
Ave Maria	Bach-Gounod
Alt-Wien	Godowsky-Heifetz
Tambourin chinois	Kreisler

Frederick Vogelgesang



ELIZABETHTOWN COLLEGE
Elizabethtown, Pennsylvania

Friday, December 2, 1933 at 8 P.M.

Howard Vanderburg, Baritone
Frederick Vogelgesang, Violin
Louis Shub, Accompanist

of

THE CURTIS INSTITUTE OF MUSIC

Programme

I

Dank sei Dir, Herr	Händel
O liebliche Wangen	
Feldeinsamkeit)	Brahms
Der Husar, trara!	Schumann

Howard Vanderburg

II

Arioso	Bach
Variations on a theme by Corelli	Tartini-Kreisler
Moto perpetuo, Opus 11	Paganini

Frederick Vogelgesang

III

Tu lo sai	Torelli
O del mio amato ben	Donaudy
Sotto il ciel	Sibella
"Quand'ero paggio" from "Falstaff"	Verdi

Howard Vanderburg

IV

Romance in G major, Opus 40	Beethoven
Hymn to the sun	Rimsky-Korsakov
Introduction et Tarantelle	Sarasate

Frederick Vogelgesang

V

Pilgrim's song	
None but the lonely heart)	Tschaikovsky
Little David, play on your harp	arr. by Johnson
Land uv degradashun	MacGimsey

Howard Vanderburg



WOMAN'S CLUB AUDITORIUM
Lynchburg, Virginia

Friday, December 9, 1938 at 3:30 P.M.

Florence Kirk, Soprano
Eugene Bossart, at the Piano

of

THE CURTIS INSTITUTE OF MUSIC

Programme

I

Gretchen am Spinnrade	Schubert
Marienwurmchen	Schumann
Ein Schwan	Grieg
Hat dich die Liebe berührt	Marx

Florence Kirk

II

Mädchenlied)	
Auf dem Kirchhofe)	
Der Tod, das ist die kühle Nacht)	)	Brahms
Vergebliches Ständchen)	

Florence Kirk

III

Jesu, joy of man's desiring	Bach-Hess
Etude in E major	Paganini-Liszt
Rondo from Sonata No. 1 in C major	von Weber

Eugene bossart

IV

Wild geese	Rogers
Danny boy	Old Irish Air
The little shepherd's song	Watts
The daisies	Barber
At the well	Hageman

Florence Kirk

V

Il pleure dans mon coeur)	
Green	)	Debussy
"Ritorna vincitor" from "Aida"	)	Ravel

Florence Kirk



DuPONT COUNTRY CLUB
PENNSGROVE, NEW JERSEY

Sunday, December 11, 1938 at 5:00 P.M.

Reba Robinson, Harp
Burnett Atkinson, Flute
Nathan Stutch, Violoncello

of

THE CURTIS INSTITUTE OF MUSIC

Programme

I

Pièces en concert Rameau

II

Le cygne Saint-Saëns
Menuet Debussy
Sérénade espagnole Glazounov

Nathan Stutch

III

Sonata in C minor Pescetti
Allegro vigoroso
Andantino espressivo
Presto
Gavotte from "Armide" Gluck
Zephyrs Salzedo

Reba Robinson

IV

First and second movements of
Sonata in F major Marcello
Adagio
Allegro
Habanera Ravel
En bateau Debussy

Burnett Atkinson

V

First movement of Trio Sonata in B minor Loeillet
The little windmills Couperin
Dorienne from "Divertissement grec" Mouquet



Thursday, December 15, 1933 at 7:30 P.M.

Robert Gay, Baritone
Phyllis Moss, Piano
Eugene Bossart, Accompanist

of

THE CURTIS INSTITUTE OF MUSIC

Programme

I

Tu lo sai	Torelli
Donzelle, fuggite	Cavalli
Nebbie	Respighi
"Quand'ero paggio" from "Falstaff"	Verdi

Robert Gay

II

Ballade in A flat major, Opus 47)	
Nocturne in F sharp major, Opus 15, No. 2)	)	Chopin
Waltz in A flat major, Opus 42)	

Phyllis Moss

III

Preach not me	Arne, arr. by Endicott
Drink to me only with thine eyes	arr. by Quilter
Passing by	Edward Purcell
Blow, blow, thou winter wind	Quilter

Robert Gay

IV

Prelude in A minor)	
Clair de lune	)	Debussy
Gnomenreigen)	
Polonaise in E major)	)	Liszt

Phyllis Moss

V

Homing	Del Riego
Do not go, my love	Hageman
Pilgrim's song	
None but the lonely heart)	Tschaikovsky

Robert Gay



GEORGE SCHOOL

George School, Pennsylvania

Saturday, January 7, 1939 at 8:00 P.M.

Robert Grooters, Baritone
Phyllis Moss, Piano
Eugene Bossart, Accompanist

of

THE CURTIS INSTITUTE OF MUSIC

Programme

I

Recitative and Aria from "The Messiah":	
"Thus said the Lord." "But who may abide"	Händel
Have you seen but a whyte lillie grow?	Old English
A shepherd in a shade	
I must complain)	Dowland

Robert Grooters

II

Ballade in A flat major, Opus 47)	
Nocturne in F sharp major, Opus 15, No. 2)		Chopin
Waltz in A flat major, Opus 42)	

Phyllis Moss

III

Auf dem wasser zu singen	Schubert
Mondnacht	Schumann
Wenn du zu den Blumen gehst	Wolf

Robert Grooters

IV

Prelude in A minor	
Clair de lune)	Debussy
Gnomenreigen	
Polonaise in E major)	Liszt

Phyllis Moss

V

Pilgrim's song	Tschaikovsky
Jean	Spross
The glory road	Wolfe

Robert Grooters

SOROPTIMIST CLUB
Philadelphia, Pennsylvania

Saturday, January 7, 1939 at 8:30 P.M.

Howard Vanderburg, Baritone
Frederick Vogelgesang, Violin
Louis Shub, Accompanist

of

THE CURTIS INSTITUTE OF MUSIC

Programme

I

Dank sei Dir, Herr
Fischerweise
Ruhe, meine Seele
Der Husar, trara!

Handel
Schubert
Strauss
Schumann

Howard Vanderburg

II

Arioso
Variations on a theme by Corelli
Hymn to the sun
Introduction et Tarantelle

Bach
Tartini-Kreisler
Rimsky-Korsakov
Sarasate

Frederick Vogelgesang

PALMYRA HIGH SCHOOL
Palmyra, New Jersey

Tuesday, January 31, 1939 at 8:40 A.M.

Noah Bielski, Violin
Louis Shub, at the Piano

of

THE CURTIS INSTITUTE OF MUSIC

Programme

I

Concerto in D major Paganini-Kreisler
(A transcription of the original concerto by
Fritz Kreisler)

Noah Bielski

II

First movement of Waldstein Sonata, Opus 53 Beethoven
March from "The love of three oranges" Prokofiev
Gnomenreigen Liszt

Louis Shub

III

Nocturne in C sharp minor Chopin-Milstein
Hungarian dance Brahms-Kreisler
Etude in thirds Scriabin-Szigeti
Tzigane Ravel

Noah Bielski

UNIVERSITY OF DELAWARE
Newark, Delaware

Thursday, February 16, 1939 at 8:00 P.M.

Robert Gay, Baritone
Frederick Vogelgesang, Violin
Eugene Bossart, Accompanist

of

THE CURTIS INSTITUTE OF MUSIC

Programme

I

Tu lo sai	Torelli
Che fiero costume	Legrenzi
Sotto il ciel	Sibella
Nebbie	Respighi

Robert Gay

II

Arioso	Bach
Variations on a theme by Corelli	Tartini-Kreisler
Romance in G major, Opus 40	Beethoven
Praeludium and Allegro	Kreisler

Frederick Vogelgesang

III

"Credo di Iago" from "Otello"	Verdi
-------------------------------	-------

Robert Gay

IV

Concerto No. 1 in D major	Paganini
---------------------------	----------

Frederick Vogelgesang

V

Eifersucht und Stolz)	Schubert
Der Neugierige)	
Traum durch die Dämmerung	Strauss
Du bist so jung	Wolff

Robert Gay

JEPHTHA ABBOTT CHAPTER OF THE D.A.R.
International House
University of Pennsylvania

Friday, February 24, 1939 at 8:15 P.M.

Herbert Baumel, Violin
Louis Shub, Accompanist

of

THE CURTIS INSTITUTE OF MUSIC

Programme

Second and third movements from Concerto in D major, Opus 6 Larghetto Rondo	Beethoven
Allegretto Nigun Roumanian folk dances	Kreisler Bloch Bartok-Szekely



PEMBERTON MUSIC CLUB
Pemberton, New Jersey

Thursday, March 9, 1939 at 8:15 P.M.

Veda Reynolds, Violin
Donald Coker, Tenor
Eugene Bossart, Accompanist

of

THE CURTIS INSTITUTE OF MUSIC

I

Sonata No. 4 in D major

"Handel

Adagio
Allegro
Larghetto
Allegro

Veda Reynolds

II

Tu lo sai
Donzelle fuggite
Lasciatemi morire
Spirate pur, spirate

Torelli
Cavalli
Monteverde
Donaudy

Donald Coker

III

Andante
Variations on a theme by Corelli

J. S. Bach
Tartini-Kreisler

Veda Reynolds

IV

"E lucevan le stelle" from "Tosca"

Puccini

Donald Coker

V

Impromptu
La fille aux cheveux de lin
Caprice after the etude in form of
a waltz of Saint-Saëns

Aulin
Debussy
Ysaë

Veda Reynolds



PEMBERTON MUSIC CLUB
Pemberton, New Jersey
(continued)

VI

Drink to me only	arr. by Quilter
The sailor's life	Old English
Now sleeps the crimson petal	Quilter
The sleigh	Kountz

Donald Coker

STATE TEACHERS COLLEGE
Kutztown, Pennsylvania

Wednesday, March 29, 1939 at 10:30 A.M.

Reba Robinson, Harp
Burnett Atkinson, Flute
True Chappell, Violoncello

of

THE CURTIS INSTITUTE OF MUSIC

Programme

I

Adagio from Sonata No. 8	Leclair
Andante grazioso	Haydn
First and second movements of Trio	
Sonata in B minor	Loeillet
Largo	
Allegro	

II

Ballade	Salzedo
---------	---------

Reba Robinson

III

First and second movements of Sonata in F major	Marcello
Adagio	
Allegro	
En bateau	Debussy
Chanson	Camus

Burnett Atkinson

IV

Menuet	Ravel
Traumerei	Strauss
Russian songs	Glinka



STATE TEACHERS COLLEGE
Millersville, Pennsylvania

Wednesday, April 12, 1939 at 8:00 P.M.

Reba Robinson, Harp
Burnett Atkinson, Flute
Nathan Stutch, Violoncello

of

THE CURTIS INSTITUTE OF MUSIC

Programme

I

First and second movements of Trio Sonata
in B minor Loeillet
Largo
Allegro

II

Prayer from "Jewish life" Bloch
Menuet Debussy
Sérenade espagnole Glazounov

Nathan Stutch

III

Ballade Salzedo

Reba Robinson

IV

First and second movements of Sonata
in F major Marcello
Adagio
Allegro
En bateau Debussy
Habanera Ravel

Burnett Atkinson

V

Russian songs Glinka
Menuet Ravel

WOMAN'S CLUB AUDITORIUM
Lynchburg, Virginia

Friday, April 14, 1939 at 3:30 P.M.

Donald Coker, Tenor
Eugene Bossart, at the Piano

of

THE CURTIS INSTITUTE OF MUSIC

Programme

I

"But Thou didst not leave His soul in hell" from the "Messiah"	Händel
Donzelle, fuggite	Cavalli
Lasciatemi morire	Monteverde

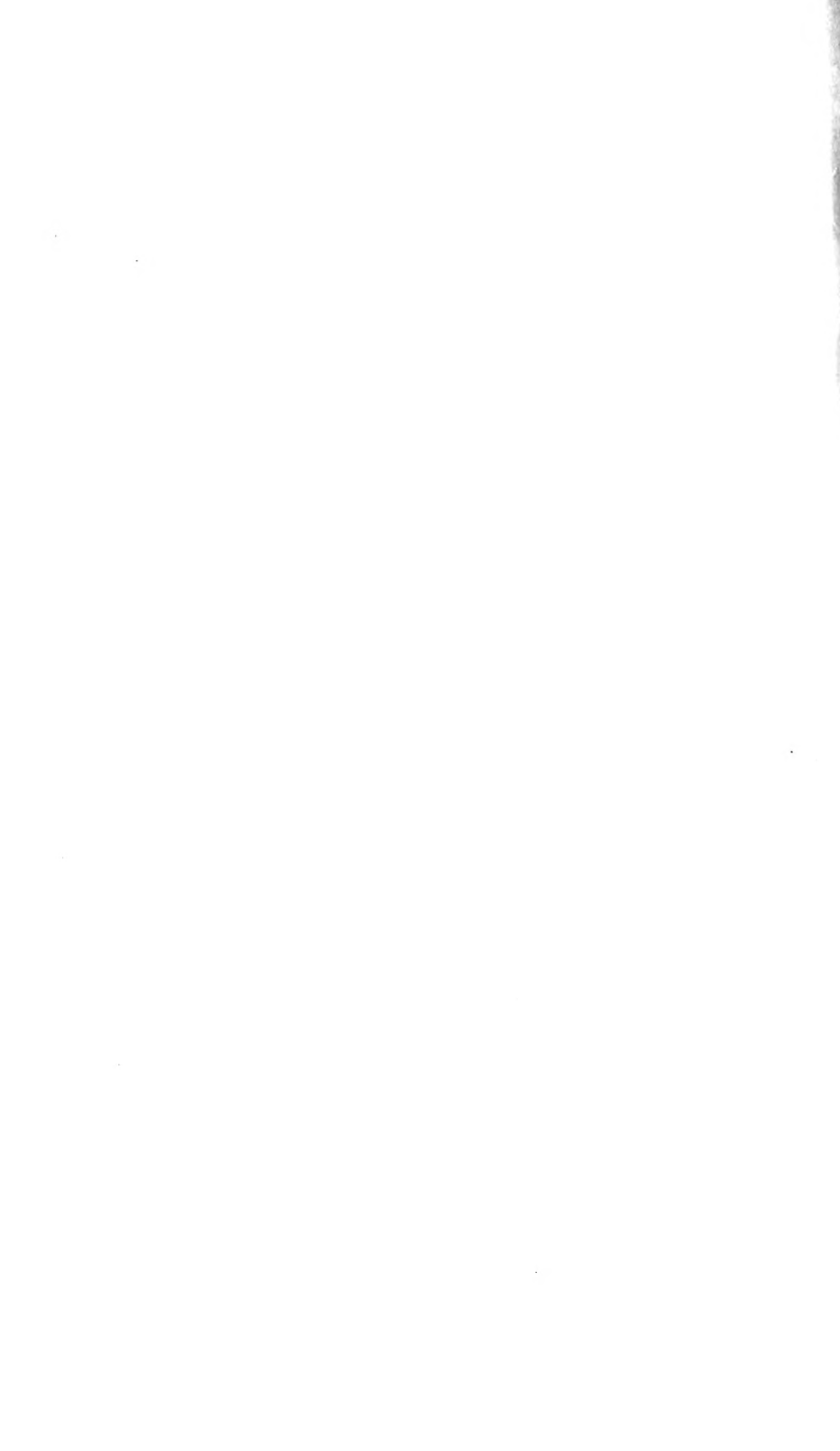
Donald Coker

II

Toccata and fugue in D minor	Bach-Tausig
Jesu, joy of man's desiring	Bach-Hess
The music box	Liebach
Scherzo in B minor	Chopin
Rondo from Sonata No. 1 in C major	von Weber

Eugene Bossart

Note: Mr. Coker was unable to sing his complete program because of laryngitis.



THE MARY GASTON BARNWELL FOUNDATION
Philadelphia, Pennsylvania

Friday, April 14, 1939

Marguerite Kuehne, Violin
Annette Elkanova, Piano
Howard Vanderburg, Baritone
Louis Shub, Accompanist

of

THE CURTIS INSTITUTE OF MUSIC

Programme

I

Praeludium and Allegro	Kreisler
La fille aux cheveux de lin	Debussy
Zigeunerweisen	Sarasate

Marguerite Kuehne

II

Fantaisie-Impromptu, Opus 66	Chopin
La valse oubliée	Liszt
L'isle joyeuse	Debussy

Annette Elkanova

III

He, Zigeuner)	
Lieber Gott, du weisst)	
Röslein dreie, in der Reihe)	)	Brahms

"Nemico della Patria" from "Andréa Chénier" Giordano

Gwine to Hebb'n	Wolfe
Down to de river	MacGimsey

Howard Vanderburg

ALL-URSINUS CONFERENCE
Collegeville, Pennsylvania

Sunday, April 16, 1939 at 2:00 P.M.

Marguerite Kuehne, Violin
Howard Vanderburg, Baritone
Louis Shub, Accompanist

of

THE CURTIS INSTITUTE OF MUSIC

Programme

I

Romance in G major, Opus 40	Beethoven
Praeludium and Allegro	Kreisler

Marguerite Kuehne

II

Dank sei Dir, Herr	Händel
He, Zigeuner)	
Lieber Gott, du weisst)	
Röslein dreie, in der Reihe)	Brahms
Rote Abendwolken zieh'n)	

Howard Vanderburg

III

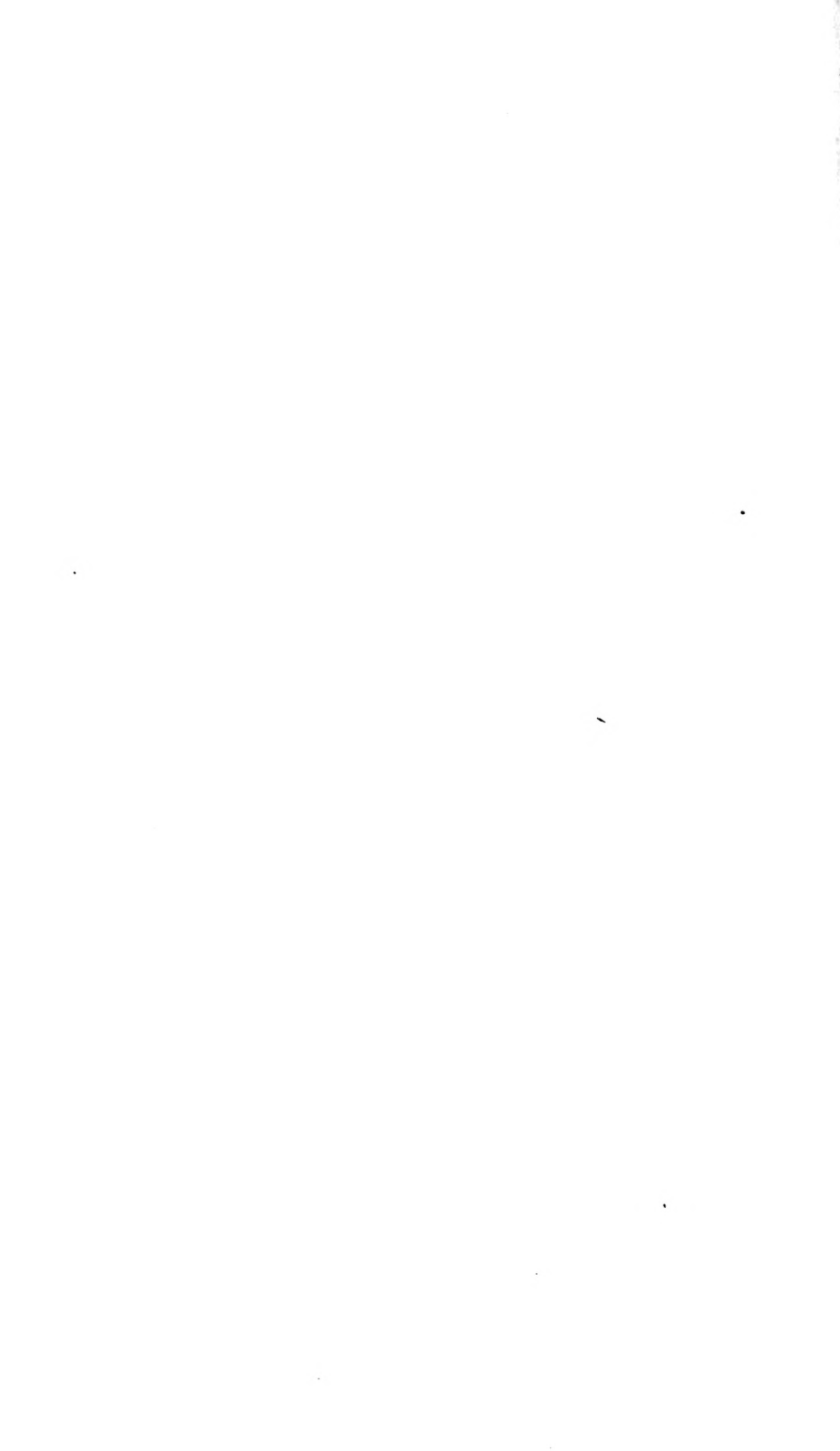
La Folia	Corelli-Kreisler
----------	------------------

Marguerite Kuehne

IV

Preach not me	Arne, arr. by Endicott
Sheila	Kellogg
When I think upon the maidens	Head
Gwine to Hebb'n	Wolfe
Down to de river	MacGimsey

Howard Vanderburg



WOMAN'S CLUB
Bryn Mawr, Pennsylvania

Monday, April 17, 1939 at 2:45 P.M.

Annette Elkanova, Pianist

of

THE CURTIS INSTITUTE OF MUSIC

Programme

I

Organ choral prelude - "Ich ruf'zu dir, Herr"	Bach-Busoni
Prelude in E minor, Opus 35, No. 1)	Mendelssohn
Rondo capriccioso, Opus 14)	

II

Fantaisie-Impromptu, Opus 66)	Chopin
Waltz in A flat major, Opus 69, No. 1)	
Waltz in D flat major, Opus 64, No. 1)	
Scherzo in C sharp minor, Opus 39)	

III

Rush hour in Hong Kong	Chasins
La valse oubliée	Liszt
L'isle joyeuse	Debussy

RAVENHILL ACADEMY CHAPEL FUND
Recital at the home of Mrs. Langdon
Germantown, Pennsylvania

Saturday, April 22, 1939 at 4 o'clock

Lynne Wainwright, Harp
Burnett Atkinson, Flute
Nathan Stutch, Violoncello

of

THE CURTIS INSTITUTE OF MUSIC

Programme

I

First and second movements of Trio Sonata
in B minor Loeillet
Largo
Allegro
Flute solos: Chanson Camus
Allegretto Godard
The little windmills Couperin

II

Ave Maria Bach-Gounod
Harp solos: Bourrée Bach
Fraicheur Salzedo
Panis angelicus Franck

III

Violoncello solos: Prayer from "Jewish life" Bloch
Sérenade espagnole Glazounov
Menuet Bach
Adagio from Sonata No. 8 Leclair
Tambourin I and II Rameau



BETHLEHEM FRIENDS OF MUSIC
Bethlehem, Pennsylvania

Tuesday, April 25, 1939 at 8:30 P.M.

Reba Robinson, Harp
Burnett Atkinson, Flute
Nathan Stutch, Violoncello
Donald Coker, Tenor
Eugene Bossart, Accompanist

of

THE CURTIS INSTITUTE OF MUSIC

Programme

I

Adagio from Sonata No. 2 in D major	Leclair
Andante grazioso	Haydn
First and second movements from Trio	
Sonata in B minor	Loeillet
Largo	
Allegro	

II

Where e'er you walk	Handel
Lasciatemi morire	Monteverde
"E lucevan le stelle" from "Tosca"	Puccini
Donald Coker	

III

Ballade Zephyrs)	Salzedo
Reba Robinson	

IV

Drink to me only	arr. by Quilter
Sea fever	Ireland
A sailor's life	Old English
The sleigh	Kountz
Donald Coker	

V

Menuet	Ravel
Russian songs	Glinka



WOODBURY MALE CHORUS
Woodbury, New Jersey

Thursday, April 27, 1939 at 3:15 P.M.

Lynne Wainwright, Harp
Burnett Atkinson, Flute
Nathan Stutch, Violoncello

of

THE CURTIS INSTITUTE OF MUSIC

Programme

I

First and second movements of Trio
Sonata in B minor Loeillet
Largo
Allegro

Flute solos: Chanson Camus
Allegretto Godard

The little windmills Couperin

II

Menuet Valensin

Harp solos: Bourrée Bach
Giga Corelli

Divertissement grec Mouquet

III

Deep river arr. by Salzedo

Violoncello solos: Prayer from "Jewish life" Bloch
Sérenade espagnole Glazounov

Menuet Ravel



SCHUMANN CLUB
Wildwood, New Jersey

Tuesday, May 2, 1939 at 8:30 P.M.

Nathan Stutch, Violoncello
Howard Vanderburg, Baritone
Louis Shub, at the Piano

of

THE CURTIS INSTITUTE OF MUSIC

Programme

I

Second and first movements from Concerto
in B flat major Boccherini
Adagio (non troppo)
Allegro moderato

Nathan Stutch

II

"Ombra mai fù" from "Xerxes" Händel
Mattinata Leoncavallo
Tu lo sai Torelli
"Quand'ero paggio" from "Falstaff" Verdi

Howard Vanderburg

III

Rondo from Sonata in C major, Opus 53 Beethoven
Ballade in G minor, Opus 23 Chopin

Louis Shub

IV

Prayer from "Jewish life" Bloch
Menuet Debussy
Sérénade espagnole Glazounov

Nathan Stutch

V

Preach not me Arne, arr. by Endicott
Myself when young Lehmann
Sheila Kellogg
Gwine to Hebb'n Wolfe
Down to de river MacGimsey



GIRARD COLLEGE
Philadelphia, Pennsylvania

Saturday, May 6, 1939 at 8:15 P.M.

Noah Bielski, Violin
Howard Vanderburg, Baritone
Louis Shub, Accompanist

of

THE CURTIS INSTITUTE OF MUSIC

Programme

I

Grand adagio	Glazounov, arr. by Zimbalist
Valse	Tschaikovsky
Etude in thirds	Scriabin, arr. by Szigeti

Noah Bielski

II

"Ombra mai fù" from "Xerxes"	Händel
Mattinata	Leoncavallo
Sotto il ciel	Sibella
"Quand'ero paggio" from "Falstaff"	Verdi

Howard Vanderburg

III

Tzigane	Ravel
---------	-------

Noah Bielski

IV

The blind ploughman	Clarke
The green-eyed dragon	Wollesley
The trumpeter	Dix
Gwine to Hebb'n	wolfe

Howard Vanderburg

WOMAN'S CLUB
Bryn Mawr, Pennsylvania

Monday, May 15, 1939 at 2:30 P.M.

Howard Vanderburg, Baritone
Eugene Bossart, Accompanist

of

THE CURTIS INSTITUTE OF MUSIC

Programme

I

"Blick' ich umher" from "Tannhäuser"	Wagner
He, Zigeuner)	
Lieber Gott, du weisst)	
Röslein dreie, in der Reihe)	Brahms
Rote Abendwolken zieh'n)	

II

"Ombra mai fu" from "Xerxes"	Händel
Mattinata	Leoncavallo
"Quand'ero paggio" from "Falstaff"	Verdi

III

Song of the open road	Malotte
My message	d'Hardelot
Deep river	arr. by Burleigh
Down to de river	MacGimsey

Note: As part of the above program, the Woman's Club presented a Reader, who was assisted by Phyllis Moss, Piano.



POLYPHONIC CHOIR
Germantown, Pennsylvania

Tuesday, May 16, 1939 at 3:30 P.M.

Veda Reynolds, Violin (assisting)
Eugene Bossart, Accompanist

of

THE CURTIS INSTITUTE OF MUSIC

Programme

I

Rondo
Zéphir

Mozart-Kreisler
Hubay

II

Nigun
Sea-murmurs
Caprice, after an etude
in form of a waltz by Saint-Saëns

Bloch
Castelnuovo-Tedesco-Heifetz
"
Ysaÿe



WOMAN'S CLUB
Downingtown, Pennsylvania

Wednesday, May 17, 1939 at 2:30 P.M.

Robert Grooters, Baritone
Frederick Vogelgesang, Violin
Eugene Bossart, Accompanist

of

THE CURTIS INSTITUTE OF MUSIC

Programme

I

Caro mio ben	Giordani
O del mio dolce ardor	Gluck
"Infelice! e tuo credevi" from "Ernani"	Verdi

Robert Grooters

II

La Folia	Corelli-Kreisler
----------	------------------

Frederick Vogelgesang

III

Have you seen but a whyte lillie grow?	Old English
Blow, blow, thou winter wind	Quilter
A maid of Alcala	Messenger
Birthday song	MacFadyen

Robert Grooters

IV

Romance in F major, Opus 50	Beethoven
Rondo capriccioso, Opus 28	Saint-Saëns

Frederick Vogelgesang





The Curtis Institute of Music
Radio Programme

Monday, October 3, 1938 — 3.00 to 3.45 P. M.

CURTIS STRING QUARTET

JASCHA BRODSKY }
CHARLES JAFFE } *Violins*

MAX ARONOFF, *Viola*
ORLANDO COLE, *Violoncello*

I

Quartet, Opus 18, No. 1 BEETHOVEN

Allegro con brio
Adagio affettuoso ed appassionato
* Scherzo
Allegro

II

First and second movements from Quartet in \mathbf{B} minor BARBER

Allegro appassionata
Adagio

III

* Second movement from Quartet No. 1, Opus 10 DEBUSSY

Assez vif et bien rythmé

COLUMBIA BROADCASTING SYSTEM

* Not played



The Curtis Institute of Music Radio Programme

Monday, October 10, 1938 — 3.00 to 3.45 P. M.

SOL KAPLAN, *Pianist*
FREDERICK VOGELGESANG, *Violinist*

I

Chromatic fantasy and Fugue in D minor J. S. BACH
SOL KAPLAN

II

Chaconne in G minor VITALI
FREDERICK VOGELGESANG

III

Nocturne in E major, Opus 62, No. 2 }
Polanaise in A flat major, Opus 53 } CHOPIN
SOL KAPLAN

IV

Malagueña, Opus 21, No. 1 }
Introduction et Tarantelle, Opus 43 } SARASATE
FREDERICK VOGELGESANG

LOUIS SHUB, *Accompanist*
COLUMBIA BROADCASTING SYSTEM



The Curtis Institute of Music Radio Programme

Monday, October 31, 1938 — 3.00 to 4.00 P. M.

BARBARA THORNE, *Soprano*
SAMUEL MAYES, *Violoncello*
GENIA ROBINOR, *Piano*

I

"Quando me'n vo" from "La Bohème" PUCCINI
Caro, caro el mio bambin GUARNIERI
BARBARA THORNE

II

Concerto in A minor SCHUBERT
Allegro moderato
Adagio
Allegretto
SAMUEL MAYES
GENIA ROBINOR

III

Sonata in D major } SCARLATTI
Sonata in C major }
Prelude in G minor BACH-SILOTI
GENIA ROBINOR

IV

L'oasis FOURDRAIN
"Depuis le jour" from "Louise" CHARPENTIER
In the silent night RACHMANINOFF
I am the wind CALBREATH
BARBARA THORNE

JAMES SHOMATE, *Accompanist*

COLUMBIA BROADCASTING SYSTEM

The Curtis Institute of Music Radio Programme

Monday, November 7, 1938 — 3:00 to 4:00 P. M.

NOAH BIELSKI, *Violin*

ROBERT GAY, *Baritone*

EUGENE BOSSART } *Accompanists*
LOUIS SHUB }

I

Grand adagio GLAZOUNOV, arr. by ZIMBALIST
Valse TSCHAIKOVSKY
Etude in thirds SCRIABIN, arr. by SZIGETI
Scherzo from "L'Oiseau de feu" STRAVINSKY, arr. by DUSHKIN

NOAH BIELSKI

II

"Vision fugitive" from "Hérodiade" MASSENET
"Quand'ero paggio" from "Falstaff" VERDI

ROBERT GAY

III

Jesu, joy of man's desiring BACH-HESS
Etude in E major PAGANINI-LISZT
Rondo from Sonata No. 1 in C major VON WEBER

EUGENE BOSSART

IV

Tu lo sai TORELLI
Donzelle, fuggite CAVALLI
Sotto il ciel SIBELLA
Nebbie RESPIGHI

ROBERT GAY

V

Kaddisch } RAVEL
Tzigane }

NOAH BIELSKI

VI

Drink to me only with thine eyes arr. by QUILTER
Air from "Comus" ARNE, arr. by ENDICOTT
Passing by EDWARD PURCELL
Blow, blow, thou winter wind QUILTER

ROBERT GAY

COLUMBIA BROADCASTING SYSTEM

The Curtis Institute of Music Radio Programme

Monday, November 14, 1938 — 3:00 to 4:00 P. M.

ANNETTE ELKANOVA, *Piano*

DONALD HULTGREN, *Tenor*

I

Prelude and Fugue in A minor . . .		BACH-LISZT
	ANNETTE ELKANOVA	

II

"Che gelida manina" from "La Bohème".		PUCCINI
O del mio amato ben }		DONAUDY
Vaghissima sembianza }		
	DONALD HULTGREN	

III

Berceuse, Opus 57		
Scherzo in C sharp minor, Opus 39 }		CHOPIN
	ANNETTE ELKANOVA	

IV

Where-e'er you walk		HÄNDEL
The lament of Ian the proud		GRIFFES
My lady walks in loveliness		CHARLES
Roadways		ROSE
	DONALD HULTGREN	

V

Prelude in E flat major, Opus 23, No. 6		RACHMANINOFF
L'isle joyeuse		
Reflets dans l'eau }		DEBUSSY
"Toccatà" from "Tombeau de Couperin"		RAVEL
	ANNETTE ELKANOVA	

EUGENE BOSSART, *Accompanist*

COLUMBIA BROADCASTING SYSTEM



The Curtis Institute of Music Radio Programme

Students in Chamber Music of Dr. Louis Bailly

Monday, November 21, 1938—3:00 to 4:00 P. M.

I

Quintet in A major, Opus 114 SCHUBERT

Allegro vivace
Andante
Scherzo—Presto
Thema con variazioni
Finale—Allegro giusto

ANNETTE ELKANова, *Piano*

RAFAEL DRUIAN, *Violin* TRUE CHAPPELL, *Violoncello*
GEORGE BROWN, *Viola* FERDINAND MARESH, *Double Bass*

II

La oración del torero TURINA

MARGUERITE KUEHNE } *Violins* TRUE CHAPPELL, *Violoncello*
BROADUS ERLE } BERNARD MILOFSKY, *Viola*

III

Trio in E flat major, Opus 1, No. 1 BEETHOVEN

Allegro
Adagio cantabile
Scherzo. Allegro assai
Finale. Presto

THELMA COHEN, *Piano*

MARGUERITE KUEHNE, *Violin* TRUE CHAPPELL, *Violoncello*

COLUMBIA BROADCASTING SYSTEM

New programme

THE CURTIS INSTITUTE OF MUSIC

Radio Programme

Monday, November 28, 1938 - 3:00 to 4:00 P.M.

Eudice Shapiro, Violin
John Simms, Piano

I

Adagio in E major (K261)..... Mozart
(Originally for violin and orchestra)
Sonata No.6 in G minor Bach
 Allegro
 Adagio
 Allegro

Eudice Shapiro

II

Sonata in E flat major, Opus 27, No.1.... Beethoven
Zephyr..... Saperton
Toccata from "Le tombeau de Couperin" Ravel

John Simms

III

Symphonie espagnole.....Lalo
Ariette..... Martinu
Pantomime from "El amor brujo"..De Falla-Kochanski
Rondo in E flat..... Hummel-Heifetz

Eudice Shapiro

Vladimir Sokoloff, Accompanist

Columbia Broadcasting System



The Curtis Institute of Music Radio Programme

Monday, December 5, 1938 — 3:00 to 4:00 P. M.

HOWARD VANDERBURG, *Baritone*
JOHN SIMMS, *Piano*
HERBERT BAUMEL, *Violin*

I

Dank sei Dir, Herr	HÄNDEL
Fischerweise	SCHUBERT
Ruhe, meine Seele	STRAUSS
Der Husar, trara!	SCHUMANN

HOWARD VANDERBURG

II

Sonata in E flat major, Opus 27, No. 1	BEEHOVEN
Zephyr	SAPERTON
Toccata from "Le tombeau de Couperin"	RAVEL

JOHN SIMMS

III

"O vin, dissipe la tristesse" from "Hamlet"	THOMAS
The bonnie Earl o' Moray	Arr. by KREISLER
Gwine to Hebb'n	WOLFE
Land uv degradashun	MACGIMSEY

HOWARD VANDERBURG

IV

Allegretto	PORPORA-KREISLER
Baal Shem	BLOCH
Roumanian Folk-dances	BARTÓK-SZÉKELY

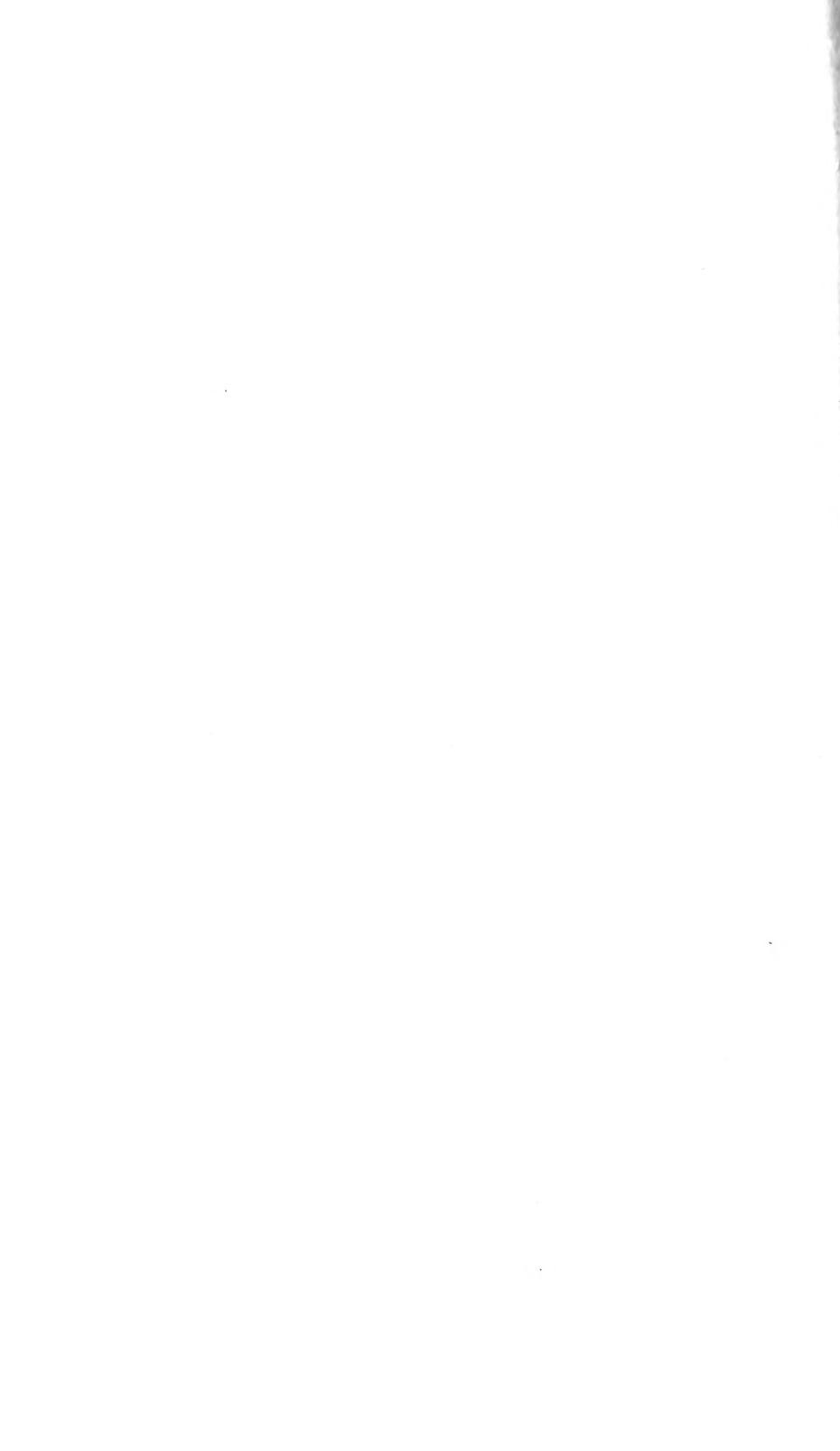
HERBERT BAUMEL

RALPH BERKOWITZ, *Accompanist*

COLUMBIA BROADCASTING SYSTEM

II

Toccata and Fugue in D minor...	Bach-Tausig
Ballade in A flat, Opus 47)
Nocturne in F sharp major,)
Opus 15, No. 2	).....Chopin
Waltz in A flat major, Opus 42)	
Phyllis Moss	





The Curtis Institute of Music

CURTIS SYMPHONY ORCHESTRA

FRITZ REINER, *Conductor*

Radio Programme

Monday, December 12, 1938 — 3:00 to 4:00 P. M.

I

Three Choral Preludes..... BACH
Transcribed for orchestra by VITTORIO GUI

II

Symphony No. 5 in E minor, Opus 95
"From the new world"..... DVOŘÁK
Adagio
Largo
Scherzo. Molto vivace
Allegro con fuoco

COLUMBIA BROADCASTING SYSTEM



The Curtis Institute of Music

Radio Programme

Monday, December 19, 1938 — 3:00 to 4:00 P. M.

Silent night	I		GRUBER-PURVIS
	II		
While all things were in quiet silence			BISHOP
A babe lies in a manger			Arr. DAVIES
Glory be to God on high			KARG-ELERT
	III		
The little Jesu of Braga			Arr. GAUL
	IV		
Electa ut Sol			DALLIER
	V		
See amid the winter's snow			OLMSTED
Fantasy on old Christmas carols			HOLST
	VI		
Dormi Jesu			RUBBRA
Christians rejoice			J. S. BACH
While good St. Joseph slept			MARYYOTT
	VII		
An old carol			QUILTER
	VIII		
Many years ago			SHARPE
	IX		
Sleep Holy Babe			MCCOLLIN
	X		
In dulci júbilo			J. S. BACH
The holly and the ivy			BOUGHTON
	XI		
Masters in this hall			Arr. CANDYLN

Programme arranged by Dr. Alexander McCurdy

Ensemble of mixed chorus, string orchestra, organ, bells and celeste
 St. James's Choir Boys Dr. John Mockridge, Reader

COLUMBIA BROADCASTING SYSTEM

The Curtis Institute of Music Radio Programme

Monday, December 26, 1938 — 3:00 to 4:00 P. M.

MARTHA HALBWACHS MASSÉNA, *Pianist*

SAMUEL BARBER, *Baritone*

I

- | | |
|--|-----------------------------|
| Vingt-deuxième ordre | FRANÇOIS COUPERIN |
| 1. Le trophée | 5. L'anguille |
| 2. Premier air pour la suite
du trophée | 6. Le croc-en-jambe |
| 3. 2e air | 7. Menuets croisés |
| 4. Le point du jour. Allemande | 8. Les tours de passe-passe |

MARTHA HALBWACHS MASSÉNA

II

- | | |
|---------------------------------------|----------------------|
| O waly, waly | ENGLISH FOLK-SONG |
| The deaf woman's courtship | } KENTUCKY FOLK-SONG |
| Brother Greene, or, The dying soldier | |
| Zu dir | TYROLEAN FOLK-SONG |
| Batti, batti | } TUSCAN FOLK-SONG |
| Chi ti ci fa venir | |

SAMUEL BARBER

III

- | | |
|-----------------------------------|--------|
| Etude No. 9 in D flat major | LISZT |
| Jeux d'eau | RAVEL |
| Etude in C minor, Opus 25, No. 12 | CHOPIN |

MARTHA HALBWACHS MASSÉNA

IV

- | | |
|--------------------------------------|---------------|
| In der Fremde | SCHUMANN |
| Ist es wahr? | MENDELSSOHN |
| Nonnelied | C. P. E. BACH |
| Der Gang zum Liebchen | } BRAHMS |
| Der Tod, das ist die kühle Nacht | |
| Der Jüngling am Bache: An der Quelle | SCHUBERT |

SAMUEL BARBER

MR. BARBER plays his own accompaniments

COLUMBIA BROADCASTING SYSTEM



The Curtis Institute of Music Radio Programme

Monday, January 9, 1939 — 3:00 to 4:00 P. M.

VICTOR GOTTLIEB, *Violoncello*
WILLIAM HARMS, *Piano*

I

Sonata in C major HAYDN

Allegro
Menuetto
Moderato

VICTOR GOTTLIEB

II

Intermezzo in B flat minor, Opus 117, No. 2 BRAHMS

General Lavine-eccentric { DEBUSSY

Poissons d'or

Funérailles LISZT

WILLIAM HARMS

III

Adagio in E flat major (K.287) MOZART

Transcribed by RALPH BERKOWITZ

The little white donkey IBERT

Valse sentimentale TSCHAIKOVSKY

Guitarre MOSZKOWSKI

VICTOR GOTTLIEB

IV

Rhapsody in E flat major, Opus 119, No. 4 BRAHMS

Pastourelle { POULENC

Toccata

WILLIAM HARMS

RALPH BERKOWITZ, *Accompanist*

COLUMBIA BROADCASTING SYSTEM



The Curtis Institute of Music Radio Programme

Monday, January 16, 1939 — 3:00 to 4:00 P. M.

ABBEY SIMON, *Piano*
MARGUERITE KUEHNE, *Violin*
DONALD COKER, *Tenor*

	I	
Abegg variations, Opus 1	ABBEY SIMON	SCHUMANN
	II	
Lasciatemi morire		MONTEVERDI
Spirate pur, spirate		DONAUDY
"M'appari tutt' amor" from "Martha"	DONALD COKER	FLOTOW
	III	
Siciliano		J. S. BACH
Gavotte from Sonata in E major		BACH-KREISLER
Romance in G major		BEETHOVEN
Hungarian dance in F minor	MARGUERITE KUEHNE	BRAHMS-KREISLER
	IV	
Sea fever		IRELAND
Sailor's life		OLD ENGLISH
The sleigh	DONALD COKER	KOUNIZ
	V	
Music box		GODOWSKY
Nocturne in F sharp minor, Opus 48, No. 2		CHOPIN
Alborada del gracioso		RAVEL
	ABBEY SIMON	
Vladimir Sokoloff	} Accompanists	
Eugene Bossart		
	COLUMBIA BROADCASTING SYSTEM	

The Curtis Institute of Music

Radio Programme

Monday, January 23, 1939—3:00 to 4:00 P.M.

NATHAN GOLDSTEIN, CHARLES LIBOVE, *Violinists*
BIANCA POLACK, GARY GRAFFMAN, *Pianists*

I

Concerto in D minor for two violins BACH
Vivace
Largo, ma non tanto
Allegro

NATHAN GOLDSTEIN AND CHARLES LIBOVE

II

Prelude in E major (from the Sixth Sonata for violin
solo arranged for two pianos) BACH-SAAR
First and third movements from Sonata in D major for
two pianos MOZART

Allegro con spirito
Allegro molto

BIANCA POLACK AND GARY GRAFFMAN

III

Chaconne VITALI-AUER
CHARLES LIBOVE

IV

Siciliano and Rigaudon FRANCOEUR-KREISLER
NATHAN GOLDSTEIN

V

Third Suite (Variations for two pianos in C major) ARENSKY
Theme. Dialogue
Valse
Marche triumphale
Menuet
Scherzo

Hopak MOUSSORGSKY-HESSELBERG
BIANCA POLACK AND GARY GRAFFMAN

EUGENE HELMER, *Accompanist*

COLUMBIA BROADCASTING SYSTEM



The Curtis Institute of Music Radio Programme

Monday, January 30, 1939 — 3:00 to 4:00 P. M.

Students in Chamber Music of Dr. Louis Bailly

I

Six Dances of the Renaissance CLAUDE GERVAISE
Revised and adapted for string ensemble by ROSARIO SCALERO
Branle de Bourgogne Branle gai
Branle de Poitou Branle double
Branle de Champagne Gaillarde

II

String Quintet in C minor MOZART
Allegro
Andante
Menuetto in canone
Allegro
FREDERICK VOGELGESANG } *Violins* GEORGE BROWN } *Violas*
GEORGE ZAZOFSKY } STEPHEN KATSAROS }
NATHAN STUTCH, *Violoncello*

III

First three movements from Piano Trio in
E flat major, Opus 100 SCHUBERT
Allegro
Andante con moto
Scherzo — Allego moderato
JOHN SIMMS, *Piano*
GEORGE ZAZOFSKY, *Violin* TRUE CHAPPELL, *Violoncello*

COLUMBIA BROADCASTING SYSTEM



The Curtis Institute of Music

Radio Programme

Monday, February 6, 1939 — 3:00 to 4:00 P. M.

CURTIS STRING QUARTET

JASCHA BRODSKY } *Violins* MAX ARONOFF, *Viola*
CHARLES JAFFE } ORLANDO COLE, *Violoncello*
and
EDITH EVANS BRAUN, *Piano*

I

Piano Quintet in E flat major, Opus 44 SCHUMANN
Allegro brillante
Un poco largamente (in modo d'una marcia)
Molto vivace (Scherzo)
Allegro, ma non troppo

II

Quartet in B flat major ("The Hunting") (K. 458) MOZART
Allegro vivace assai
Menuetto
Adagio
Allegro assai

COLUMBIA BROADCASTING SYSTEM



The Curtis Institute of Music

CURTIS SYMPHONY ORCHESTRA

FRITZ REINER, *Conductor*

Radio Programme

Monday, February 13, 1939 — 3:00 to 4:00 P. M.

I	
Overture from "Rouslane et Ludmila"	GLINKA
II	
Der Schwan von Tuonela	SIBELIUS
III	
Marche from "Karelia Suite"	SIBELIUS
IV	
Habanera	AUBERT
V	
First movement of Violin Concerto in D major, Opus 61	BEETHOVEN
Allegro ma non troppo	
OSCAR SHUMSKY, <i>Soloist</i>	
VI	
Prelude to "Die Meistersinger von Nürnberg"	WAGNER

COLUMBIA BROADCASTING SYSTEM

New Programme

THE CURTIS INSTITUTE OF MUSIC

RADIO PROGRAMME

Monday, February 20, 1939 - 3:15 to 4:00 P. M.

Robert Cornman, Pianist
Jacob Krachmalnick) Violinists
Paul Shure)

I

La Folia.....Corelli-Kreisler

Jacob Krachmalnick

II

Ondine.....Ravel
Nocturne in C sharp minor, Opus 27, No.1)
Three Etudes)
A minor, Opus 10, No.2)..Chopin
F minor (posthumous))
C sharp minor, Opus 10, No.4)

Robert Cornman

III

Two movements of Concerto in D major
Opus 35.....Tschaikovsky
Canzonetta
Allegro vivacissimo

Paul Shure

Ralph Berkowitz, Accompanist

Columbia Broadcasting System



The Curtis Institute of Music Radio Programme

Monday, February 27, 1939 — 3:00 to 4:00 P. M.

Students of Dr. Louis Bailly in Chamber Music

I

Quartet in E flat major for piano, violin,
viola and violoncello BEETHOVEN

Grave — Allegro, ma non troppo

Andante cantabile

Rondo — Allegro, ma non troppo

MARY NORRIS, *Piano*

ALBERT FALKOVE, *Viola*

VEDA REYNOLDS, *Violin*

NATHAN STUTCH, *Violoncello*

II

Trio in E flat major, Opus 100,
for piano, violin and violoncello FRANZ SCHUBERT

Allegro

Andante con moto

Scherzo—Trio

Allegro moderato

JOHN SIMMS, *Piano*

GEORGE ZAZOFSKY, *Violin*

TRUE CHAPPELL, *Violoncello*

COLUMBIA BROADCASTING SYSTEM

The Curtis Institute of Music Radio Programme

Monday, March 6, 1939 — 3:00 to 4:00 P. M.

LYNNE WAINWRIGHT, *Harpist*
NATHAN STUTCH, *Violoncellist*
BERNARD MILOFSKY, *Violist*
ENSEMBLE OF 9 VIOLINISTS

I
Variations on a theme in ancient style SALZEDO
LYNNE WAINWRIGHT

II
First and second movements of Concerto in B flat major BOCCHERINI
Adagio (non troppo)
Allegro moderato
NATHAN STUTCH

III
Arioso et allegro de concert GOLESTAN
BERNARD MILOFSKY

IV
Short stories in music SALZEDO
At church
Goldfish
On donkey-back
Night breeze
Pirouetting music box
The mermaid's chimes
Skipping rope
LYNNE WAINWRIGHT

V
Prayer from "Jewish life" BLOCH
Menuet DEBUSSY
Spanish serenade GLAZOUNOV
NATHAN STUTCH

VI
Fugue (For 9 stands of 1st violin section) DUBENSKY
ENSEMBLE OF 9 VIOLINISTS

GENIA ROBINOR } *Accompanists*
RALPH BERKOWITZ }

COLUMBIA BROADCASTING SYSTEM



The Curtis Institute of Music

Radio Programme

Monday, October 17, 1938 — 3:00 to 3:45 P. M.

FLORENCE KIRK, *Soprano*
RICHARD PURVIS, *Organist*

I

Vergebliches Ständchen }	BRAHMS
Auf dem Kirchhofe }	
Ein Schwan	GRIEG
"Voi lo sapete" from "Cavalleria Rusticana"	MASCAGNI
FLORENCE KIRK	

II

Prelude and Fugue, in G major	J. S. BACH
Chorale Prelude "Thy will be done"	KARG-ÉLERT
Sortie from "Messe basse"	VIERNE
RICHARD PURVIS	

III

A brown bird singing	WOOD
My laddie	THAYER
The star	ROGERS
At the well	HAGEMAN
FLORENCE KIRK	

IV

O Lord most holy	FRANCK
FLORENCE KIRK AND RICHARD PURVIS	

JOSEPH LEVINE, *Accompanist*

COLUMBIA BROADCASTING SYSTEM



The Curtis Institute of Music Radio Programme

Monday, October 24, 1938 — 3:00 to 3:45 P. M.

ROBERT GROOTERS, *Baritone*
LYNNE WAINWRIGHT, *Harp*
BURNETT ATKINSON, *Flute*
NATHAN STUTCH, *Violoncello*

I

Mondnacht }
Die Meerfee } SCHUMANN
Du bist wie eine Blume }
Der Ton } MARX

ROBERT GROOTERS

II

Pièces en concert .. RAMEAU
LYNNE WAINWRIGHT
BURNETT ATKINSON
NATHAN STUTCH

III

Have you seen but a whyte lily grow ANONYMOUS
A shepherd in the shade } .. DOWLAND
I must complain }
Trottin' to the fair .. STANFORD
The birthday song .. MACFAYDEN

ROBERT GROOTERS

IV

First movement of Trio Sonata in B minor .. LOEILLET
The little windmills .. COUPERIN
Menuet .. VALENSIN
Dorienne from "Divertissement grec" .. MOUQUET

LYNNE WAINWRIGHT

BURNETT ATKINSON

NATHAN STUTCH

ELIZABETH WESTMORELAND *at the Piano*

COLUMBIA BROADCASTING SYSTEM



The Curtis Institute of Music

CURTIS SYMPHONY ORCHESTRA

FRITZ REINER, *Conductor*

Radio Programme

Monday, March 13, 1939 — 3:00 to 4:00 P. M.

I

"Egmont" Overture, Opus 84..... BEETHOVEN

II

She never told her love HAYDN
Wie froh und frisch mein Sinn..... BRAHMS
Allerseelen STRAUSS

Soloist:

CONRAD THIBAUT, *Baritone*

III

Symphony No. 6, Opus 68 ("Pastorale")..... BEETHOVEN
Allegro ma non troppo
Andante molto moto
Allegro
Allegro
Allegretto

COLUMBIA BROADCASTING SYSTEM



The Curtis Institute of Music Radio Programme

Monday, March 20, 1939 — 3:00 to 4:00 P. M.

VEDA REYNOLDS, *Violinist*

ZADEL SKOLOVSKY, *Pianist*

I

Sonata No. 4 in D major	.....	HÄNDEL
Adagio	.....
Allegro	.....
Larghetto	.....
Allegro	.....

VEDA REYNOLDS

II

Ballade in A flat major	}	.....	CHOPIN
Mazurka in A minor		.....
Etude in D flat major		.....	LISZT
Etude in E flat major		.....	PAGANINI-LISZT
Devotion		.....	GODOWSKY
Ballet music from "Rosamunde"		.....	SCHUBERT-GODOWSKY
Jeux d'eau		.....	RAVEL
Feux d'artifice		.....	DEBUSSY

ZADEL SKOLOVSKY

III

Impromptu	.....	AULIN
The girl with the flaxen hair	.....	DEBUSSY-HARTMANN
Caprice (After an étude in the form of a waltz by Saint-Saëns)	.....	YSAÏE

VEDA REYNOLDS

EUGENE BOSSART, *Accompanist*

COLUMBIA BROADCASTING SYSTEM



The Curtis Institute of Music

Radio Programme

Students of Mr. Marcel Tabuteau in
Woodwind Ensemble

Monday, March 27, 1939 — 3:00 to 4:00 P. M.

I

Quintet in E flat major, Opus 16
for piano, oboe, clarinet, French horn and bassoon . . . BEETHOVEN

II

Serenade in E flat major, Opus 7
for two flutes, two oboes, two clarinets, four French horns,
two bassoons and contrabassoon R. STRAUSS

III

"Les petits moulins à vent"
for flute, oboe and bassoon COUPERIN
"Tourbillon" from "Pastorale variée"
for flute, oboe, clarinet, French horn and two bassoons . . . PIERNÉ
"Aubade"
for flute, oboe and clarinet DE WAILLY
Allegro scherzoso, Opus 90
for two flutes, oboe, clarinet and bassoon HUGUES

IV

Préludio et Fughetta, Opus 40, No. 1
for two flutes, oboe, clarinet, French horn and
two bassoons PIERNÉ

COLUMBIA BROADCASTING SYSTEM

The Curtis Institute of Music

Radio Programme

Monday, April 3, 1939 — 3:00 to 4:00 P. M.

PHYLLIS MOSS, *Pianist*
ROBERT GAY, *Baritone*

I

"Hear me, ye winds and waves" from "Scipio" } HANDEL
"Where-e'er you walk" from "Semele" }
ROBERT GAY

II

Fantasia and Fugue in G minor BACH
PHYLLIS MOSS

III

Eifersucht und Stolz SCHUBERT
Am Sonntag Morgen BRAHMS
Ruhe, meine Seele R. STRAUSS
Du bist so jung ERICH WOLFF
ROBERT GAY

IV

Rondo capriccioso } MENDELSSOHN
Spinning song }
Ballade in D minor BRAHMS
Scherzo in C sharp minor CHOPIN
PHYLLIS MOSS

V

Deep river } Arr. by
Swing low, sweet chariot } H. T. BURLEIGH
Didn't it rain }
Sweet little Jesus boy MACGIMSEY
ROBERT GAY

EUGENE BOSSART, *Accompanist*

COLUMBIA BROADCASTING SYSTEM



The Curtis Institute of Music

Radio Programme

Monday, April 10, 1939 — 3:00 to 4:00 P. M.

VERA RESNIKOFF, *Soprano*
FREDERICK VOGELGESANG, *Violinist*

I

Bergère légère	Arr. by WECKERLIN
The sleep that flits on baby's eyes	CARPENTER
Heimkehr vom Feste	BLECH
Fiocca la neve	CIMARA
Caro, caro el mio bambin	GUARNIERI
Fa la nana bambin	SADERO
Dos cantares populares	OBRADORS

VERA RESNIKOFF

II

Praeludium	BACH-KREISLER
Sicilienne	PARADIS-DUSHKIN
Caprice No. 20	PAGANINI-KREISLER

FREDERICK VOGELGESANG

III

The answer	RACHMANINOFF
Oriental song	GLAZOUNOV
Again alone	TSCHAIKOVSKY
Snowflakes	GRETCHANINOV
Cradle song	GRETCHANINOV
Hopak	MOUSSORGSKY

VERA RESNIKOFF

IV

Concerto No. 1 in D major	PAGANINI-WILHELMJ-ZIMBALIST
---------------------------	-----------------------------

FREDERICK VOGELGESANG

VLADIMIR SOKOLOFF, *Accompanist*

COLUMBIA BROADCASTING SYSTEM

The Curtis Institute of Music Radio Programme

Monday, April 17, 1939 — 3:00 to 4:00 P. M.

MARIAN HEAD, *Violinist*

DONALD COKER, *Tenor*

I

Recitative and Aria: "He was cut off out of the land
of the living" and "But thou didst not leave His
soul in Hell" from "The Messiah".....HANDEL

Tu lo saiTORELLI

Donzelle, fuggiteCAVALLI

DONALD COKER

II

Sonata in C sharp minor, Opus 21DOHNÁNYI

Allegro appassionato

Allegro ma con tenerezza

Vivace assai

MARIAN HEAD

EUGENE HELMER *at the Piano*

III

Drink to me only with thine eyes Arr. by QUILTER

The happy lover } OLD ENGLISH

A sailor loved a lass }

DONALD COKER

IV

First movement of Concerto No. 9, in D minor, Opus 55 SPOHR

Nana (Berceuse) DE FALLA

Danse espagnole from "La vida breve" DE FALLA-KREISLER

MARIAN HEAD

V

Blow, blow thou winter wind Arr. by QUILTER

Old Mother Hubbard HELY-HUTCHINSON

(Set in the manner of Handel)

When I think upon the maidens..... HEAD

DONALD COKER

EUGENE BOSSART, *Accompanist*

COLUMBIA BROADCASTING SYSTEM

The Curtis Institute of Music Radio Programme

Monday, April 24, 1939 — 3:00 to 4:00 P. M.

An Ensemble of Ten Harps

MARIAN HEAD, *Violinist*

LYNNE WAINWRIGHT, *Solo Harpist*

ROBERT GROOTERS, *Baritone*

HENRY BEARD, *Organist*

I

Sixth French Suite	BACH
Allemande	Polonaise
Courante	Gavotte
Sarabande	Menuet

Bourrée

THE HARP ENSEMBLE

II

"God is my Shepherd" from "Biblische Lieder"	DVOŘÁK
Thanks be to thee	HANDEL

ROBERT GROOTERS

with organ accompaniment by HENRY BEARD

Fugue in B minor	BACH
------------------------	------

HENRY BEARD

"Lord God of Abraham" from "Elijah"	MINDELSSOHN
---	-------------

ROBERT GROOTERS

with organ accompaniment by HENRY BEARD

III

Fantaisie for harp and violin	SAINT-SAËNS
LYNNE WAINWRIGHT AND MARIAN HEAD	

IV

On wings of song	MENDLSOHN
Snow	LIE
Sylvelin	SINDING

ROBERT GROOTERS AND THE HARP ENSEMBLE

V

Clair de lune	DEBUSSY
Spanish dance No. 5	GRANADOS
Behind the barracks	SALZEDO

THE HARP ENSEMBLE

COLUMBIA BROADCASTING SYSTEM



The Curtis Institute of Music Radio Programme

Monday, May 1, 1939 — 3:00 to 4:00 P. M.

CURTIS MADRIGAL CHORUS

Directed by SAMUEL BARBER

AND

RALPH BERKOWITZ AND VLADIMIR SOKOLOFF, *Pianists*

I

Sonata in F major for one piano, 4 hands (K. 479) MOZART
RALPH BERKOWITZ AND VLADIMIR SOKOLOFF

II

Lasciatemi morire
A' un giro sol
Amor: the lament of a nymph
For soprano solo and men's chorus with
harpichord accompaniment
Hor ch'el ciel e la terra
For six-part chorus with 2 violins, 'cello,
double-bass and harpichord

} MONTEVERDI

III

Trois beaux oiseaux du Paradis RAVEL
For chorus with soprano, contralto, tenor
and baritone soli
Now is the month of maying MORLEY
The Virgin Martyrs BARBER
For women's voices
(First time on air)
Echo Song DI LASSO
For double chorus

EUGENE BOSSART at the Harpichord

Comments by GAMA GILBERT of The New York Times

COLUMBIA BROADCASTING SYSTEM



The Curtis Institute of Music

CURTIS SYMPHONY ORCHESTRA

FRITZ REINER, *Conductor*

Radio Programme

Tuesday, May 2, 1939 — 3:00 to 4:00 P. M.

I

Overture to "Der Freischutz"WEBER

II

Concerto No. 4 in G major, Opus 58
for piano and orchestra..... BEETHOVEN

Allegro moderato

Andante con moto

Rondo: Vivace

EZRA RACHLIN, *Soloist*

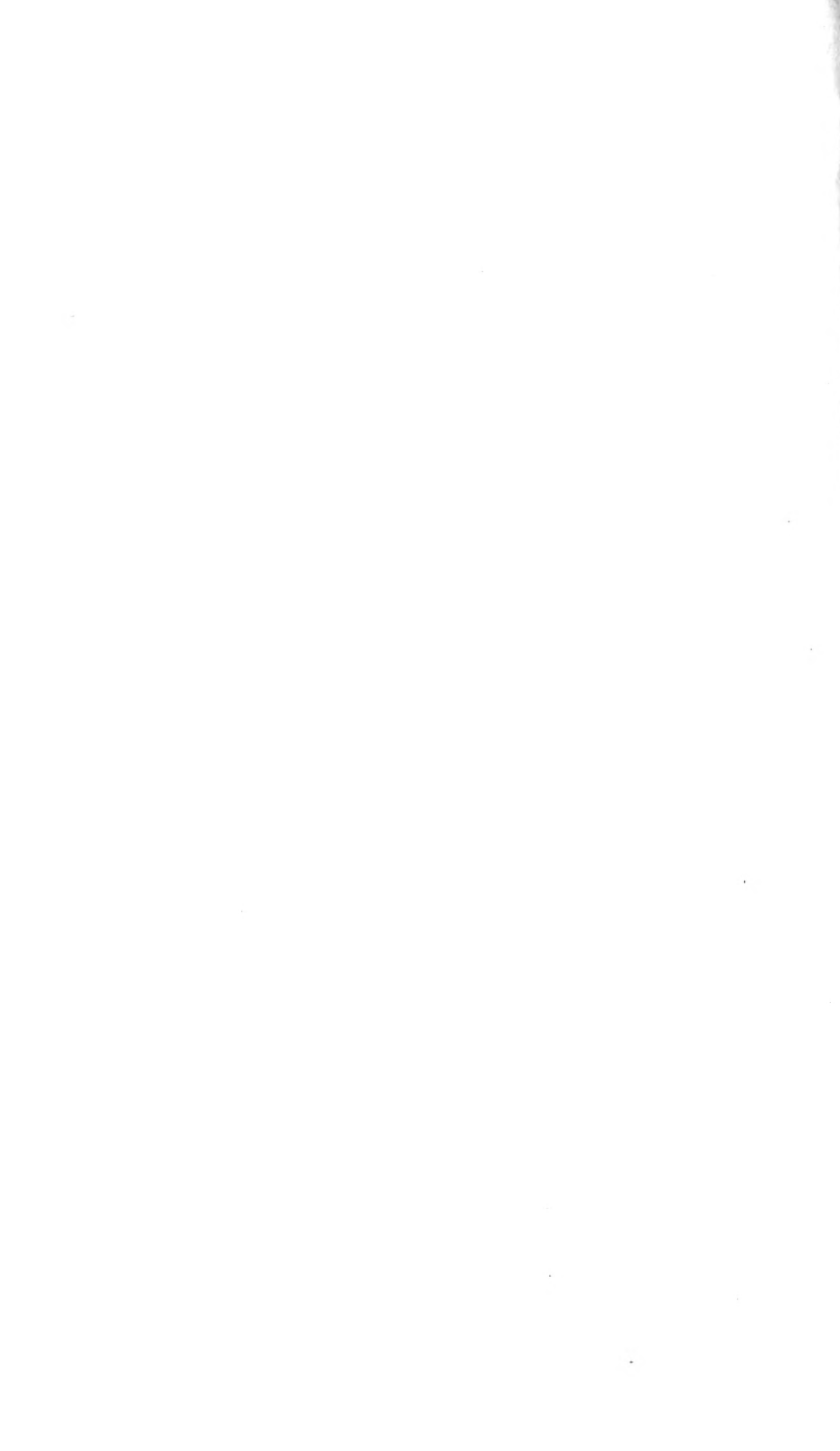
III

Navarra (Orchestration by Arbos)..... ALBENIZ

IV

Wiener BlutJOHANN STRAUSS

COLUMBIA BROADCASTING SYSTEM



THE CURTIS INSTITUTE *of* MUSIC

SIXTH COMMENCEMENT
AND
CONFERRING OF DEGREES



CASIMIR HALL

Tuesday, May the ninth

One Thousand, Nine Hundred and Thirty-nine
at Three o'clock in the Afternoon

Order of Ceremonies



Organ Prelude

Chorale Vorspiel..... JOHANNES BRAHMS
"O Welt, ich muss dich lassen"

Prelude and Fugue in A major..... J. S. BACH

ALEXANDER McCURDY, Mus.D.

Order of Ceremonies



Graduate Procession

Triumphal March.....SIGFRID KARG-ELERT

Introduction

President MARY LOUISE CURTIS BOK, MUS. D., L.H.D.

Address

THE RIGHT REVEREND JOSEPH M. CORRIGAN, S.T.D.
Rector of the Catholic University of America

Awarding of Diplomas of The Curtis Institute of Music

Conferring of Degrees in Course

President MARY LOUISE CURTIS BOK, MUS. D., L.H.D.
Secretary CARY W. BOK, A.B.

Hymn—The Star-Spangled Banner

Graduate Recession

Finale from "Grande pièce symphonique". . . . CÉSAR FRANCK

DIPLOMAS OF THE CURTIS INSTITUTE OF MUSIC

+

Piano

MARY ADDISON NORRIS

ABBAY SIMON

Accompanying
OSCAR EIERMANN

Violin

ISIDORE GRALNICK
(*in absentia*)

FREDERICK LAWRENCE VOGELGESANG

Viola

GEORGE BROWN

Composition

CHARLES BACHARACH
(*in absentia*)
MIRIAM FARNSWORTH BRUNNER
MARVIN DUCHOW

ANDRÉ CONSTANT VAUCLAIN
HUGO WEISGALL
FREDERICK CHARLES WERLÉ
(*in absentia*)

Conducting

CARL BOWMAN
SOL KAPLAN

VINCENT LUDWIG PERSICHETTI
IRVEN ANDREW WHITENACK
(*in absentia*)

Music Criticism

JOHN GURNEY BRIGGS, JR.

EDWARD O'GORMAN
(*in absentia*)

Flute

BURNETT F. ATKINSON
ALBERT NEVIN TIPTON

Oboe

MARTIN FLEISHER

Clarinet

WILLIAM MCCORMICK

Trombone

WILLIAM GIBSON

French Horn

ELWOOD S. CAULER

DEGREES IN COURSE

+

Bachelor of Music—in Organ

WALTER BENJAMIN BAKER

Bachelor of Music—in Composition

CHARLES BACHARACH
(in absentia)

ANDRÉ CONSTANT VAUCIAIN

Bachelor of Music—in Conducting

IRVEN ANDREW WHITENACK
(in absentia)

Marshal

HANS WOHLMUTH, PH.D. (*Vienna*)

Assistant Marshals

HENRY BEARD, A.B. (*Pennsylvania State College*)

LESTER ENGLANDER, A.B. (*University of Pennsylvania*); MUS.B.

CURTIN WINSOR, A.B. (*Princeton University*); LL.B. (*University of Pennsylvania Law School*)

(1)

L I S T O F C O N C E R T S

FACULTY RECITALS

Casimir Hall

First....Mr. Felix Salmond, Violoncellist
November 21, 1938

Second...Madame Elisabeth Schumann, Soprano
April 27, 1939

(2)

STUDENTS' CONCERTS

Casimir Hall

Student of Mr. de Gogorza
(Lester Englander).....December 1, 1938

Students of Mr. Salzedo.....December 9, 1938

Students of Madame Miquelle.....January 24, 1939

Student of Madame Vengerova
(Sol Kaplan).....February 13, 1939

Students of Dr. Bailly.....February 16, 1939

Students of Mr. Salzedo.....March 2, 1939

Students of Mr. Kaufman.....April 19, 1939

Students of Madame Luboshutz.....April 20, 1939

Students of Madame Vengerova.....May 2, 1939

Students of Mr. Torello.....May 3, 1939

Students of Mr. Hilsberg.....May 5, 1939



SPECIAL CONCERTS

The Historical Series

9 concerts.....(October 18, 1938
 (November 1, 1938
 (November 23, 1938
 (December 7, 1938
 (January 4, 1939
 (January 20, 1939
 (February 24, 1939
 (March 8, 1939
 (March 31, 1939

Miss Genia Robinor and
 Dr. Louis Bailly in a
 Piano and Viola recital.....December 14, 1938

Mr. Rudolf Serkin, Pianist.....February 7, 1939

Miss Jeanne Behrend, Pianist.....(February 15, 1939
 (February 22, 1939
 (March 1, 1939

Trio of New York.....March 21, 1939
 Carl Friedberg, Pianist
 Daniil Karpilowsky, Violinist
 Felix Salmond, Violoncellist

Mrs. Edith Evans Braun, Pianist and
 Madame Lea Luboshutz, Violinist..March 28, 1939

CONCERTS ELSEWHERE

The Philadelphia Forum, Philadelphia
 The Curtis Symphony Orchestra...April 10, 1939

Compositions of Rosario Scalero
 At the Plays and Players
 Philadelphia.....May 4, 1939

CONCERT COURSE

State Teachers College, Kutztown, Pennsylvania.....	(October 19, 1938 (March 29, 1939)
State Teachers College, Millersville, Pennsylvania.....	(October 26, 1938 (April 12, 1939)
Woman's Club Auditorium, Lynchburg, Virginia.....	(November 4, 1938 (December 9, 1938 (April 14, 1939)
Juniata College, Huntingdon, Pennsylvania.....	November 5, 1938
The Convent of the Sacred Heart, Overbrook, Pennsylvania.....	November 8, 1938
Washington College, Chestertown, Maryland.....	November 10, 1938
Westtown School, Westtown, Pennsylvania.....	November 12, 1938
The duPont Country Club, Pennsgrove, New Jersey.....	(November 13, 1938 (December 11, 1938)
University of Delaware, Newark, Delaware.....	(November 17, 1938 (February 16, 1939)
New Century Club, Kennett Square, Pennsylvania...	November 22, 1938
Linden Hall, Lititz, Pennsylvania.....	November 28, 1938
Woman's Club, West Pittston, Pennsylvania....	November 29, 1938
Central High School, Philadelphia, Pennsylvania....	(December 1, 1938 (April 14, 1939)
Elizabethtown College, Elizabethtown, Pennsylvania....	December 2, 1938
Sleighton Farms, Darling P.O., Pennsylvania.....	December 15, 1938
George School, George School, Pennsylvania.....	January 7, 1939

CONCERT COURSE (continued)

Soroptimist Club, Philadelphia, Pennsylvania	January 7, 1939
Palmyra High School, Palmyra, New Jersey.....	January 31, 1939
Jeptha Abbott Chapter of the D.A.R. International House, University of Pennsylvania.....	February 24, 1939
Pemberton Music Club, Pemberton, New Jersey.....	March 9, 1939
All-Ursinus Conference, Collegeville, Pennsylvania.....	April 16, 1939
Woman's Club, Bryn Mawr, Pennsylvania.....	(April 17, 1939 (May 15, 1939
Raven Hill Academy Chapel Fund, At the home of Mrs. Langdon, Germantown, Pennsylvania	April 22, 1939
Bethlehem Friends of Music Bethlehem, Pennsylvania.....	April 25, 1939
Woodbury Male Chorus, Woodbury, New Jersey.....	April 27, 1939
Schumann Club, Wildwood, New Jersey.....	May 2, 1939
Girard College, Philadelphia, Pennsylvania.....	May 6, 1939
Polyphonic Choir, Germantown, Pennsylvania.....	May 16, 1939
Woman's Club, Downingtown, Pennsylvania.....	May 17, 1939

RADIO PROGRAMMES

October 3, 1938 to May 2, 1939

Sixth Commencement and Conferring of Degrees.....	May 9, 1939
--	-------------

