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THE CURTIS INSTITUTE OF MUSIC
CASIMIR HALL, SEVENTEENTH SEASON—1940-41

FACULTY RECITAL BY
MR JORGE BOLET, PIANIST

TUESDAY EVENING, OCTOBER 15, 1940, AT 8:00 O'CLOCK



PROGRAMME

I

Sonata in A major (Posthumous).....FRANZ SCHUBERT
Allegro
Andantino
Scherzo. Allegro vivace
Rondo. Allegretto

II

Seven etudes.....FRÉDÉRIC CHOPIN
C major, Opus 10, No. 1
E major, Opus 10, No. 3
C minor, Opus 10, No. 12
F major, Opus 25, No. 3
C major, Opus 10, No. 7
F minor (Posthumous)
F major, Opus 10, No. 8

Mr Bolet plays these etudes according to the manuscript version published
by the Oxford University Press.

III

Intermezzi, Opus 117.....JOHANNES BRAHMS
E flat major, No. 1
B flat minor, No. 2
C sharp minor, No. 3

Three preludes.....CLAUDE DEBUSSY
La puerta del vino
La terrasse des audiences du clair de lune
General Lavine: eccentric

IV

Etudes symphoniques, Opus 13.....ROBERT SCHUMANN

STEINWAY PIANO

THE CURTIS INSTITUTE OF MUSIC
CASIMIR HALL, SEVENTEENTH SEASON—1940-41

FACULTY RECITAL BY
MR RUDOLF SERKIN, PIANIST

TUESDAY EVENING, JANUARY 7, 1941, AT EIGHT O'CLOCK



PROGRAMME

I

Fantasia and Fugue in C, Köchel 394

... WOLFGANG AMADEUS MOZART

II

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

Allegro con brio

Introduzione. Adagio molto

Rondo. Allegretto moderato. Prestissimo

III

Variations and Fugue on a theme by

Johann Sebastian Bach, Opus 81.....MAX Reger

THE CURTIS INSTITUTE OF MUSIC
CASIMIR HALL, SEVENTEENTH SEASON—1940-41

FACULTY RECITAL BY
DR. ALEXANDER McCURDY, ORGANIST

TUESDAY EVENING, JANUARY 14, 1941, AT EIGHT O'CLOCK

P R O G R A M M E

WORKS OF JOHANN SEBASTIAN BACH

Prelude and Fugue in A major

Allegro, from First Trio Sonata

Three Chorale Preludes:

Lord, hear me call

Christ lay in the arms of death

In Thee is joy

Prelude and Fugue in E minor

Three Chorale Preludes:

Hark, a voice saith, *All are mortal*

Our Father who art in Heaven

O God have mercy

Vivace, from Second Trio Sonata

Prelude and Fugue in A minor

AEOLIAN-SKINNER ORGAN

THE CURTIS INSTITUTE OF MUSIC
CASIMIR HALL, SEVENTEENTH SEASON—1940-41

FACULTY RECITAL BY
MR EFREM ZIMBALIST, VIOLINIST

Mr Vladimir Sokoloff at the Piano

WEDNESDAY EVENING, JANUARY 15, 1941, AT EIGHT O'CLOCK



PROGRAMME

I

Sonata in D major.....VIVALDI-RESPIGHI

Moderato (a fantasia)
Allegro moderato
Largo
Vivace

II

Sonata in G minor (for violin alone)EUGENE YSAYE

Grave
Fugato
Allegretto poco scherzoso

III

Concerto in D minor MAX BRUCH

Adagio ma non troppo
Recitativo
Finale

IV

Poème ERNEST CHAUSSON

Sarasateana (Suite of Spanish dances) EFREM ZIMBALIST

Tango
Polo
Habanera
Playera
Malagueña
Zapateado

STEINWAY PIANO

THE CURTIS INSTITUTE OF MUSIC
CASIMIR HALL, SEVENTEENTH SEASON—1940-41

FACULTY RECITAL BY
MR STEUART WILSON, TENOR
assisted at the Piano by
MR HARRY KAUFMAN

WEDNESDAY EVENING, JANUARY 22, 1941, AT EIGHT O'CLOCK



PROGRAMME

I

Song cycle for voice and piano:

Dichterliebe..... ROBERT SCHUMANN
(poems by Heinrich Heine)

II

Two English ballads:

Phyllida flouts me (1600)..... arranged by BERYL PRICE
Yarmouth Fair (1900)..... arranged by PETER WARLOCK

Three songs of satire on:

The Bachelor..... arranged by ZOLTAN KODALY
The Inconstant Man..... W. A. AIKIN
The Parasite on Society..... MODESTE MOUSSORGSKY

III

Song cycle for voice, string quartet, and piano:

On Wenlock Edge..... RALPH VAUGHAN WILLIAMS
(poems from *A Shropshire Lad* by A. E. Housman)

HERBERT BAUMEL } *Violins*
RAFAEL DRUIAN }
JOSEPH DE PASQUALE, *Viola*
ARTHUR WINOGRAD, *Violoncello*
RALPH BERKOWITZ, *Piano*

STEINWAY PIANO

THE CURTIS INSTITUTE OF MUSIC
CASIMIR HALL, SEVENTEENTH SEASON—1940-41

FACULTY RECITAL BY
JEANNE BEHREND, PIANIST

WEDNESDAY EVENING, MARCH 19, 1941, AT EIGHT O'CLOCK

PROGRAMME

I

Sonata.....ALEXANDER REINAGLE
(Composed in U. S. about 1800. Ms. at Library of Congress)
Allegro
Adagio
Allegro

Sonata, Opus 90.....LUDWIG VAN BEETHOVEN
Mit Lebhaftigkeit und durchaus mit Empfindung und Ausdruck
Nicht zu geschwind und sehr singbar vorzutragen

II

Sonata.....CHARLES T. GRIFFES
Feroce. Allegretto con moto. Molto tranquillo
Allegro vivace

III

Two preludes (canons).....ROSARIO SCALERO
Intermezzo, Opus 118, No. 3
(in form of canon).....JOHANNES BRAHMS
La puerta del vino }
Feux d'artifice }.....CLAUDE DEBUSSY
Pastourelle.....FRANCIS POULENC
Three preludes.....GEORGE GERSHWIN

IV

Scherzo.....JEANNE BEHREND
Nocturne, Opus 51, No. 3.....JAN SIBELIUS
Prelude, Opus 32, No. 8.....SERGE RACHMANINOV
Three Brazilian folk songs:.....HEITOR VILLA-LOBOS
A Condessa
Passa, passa, gavião
Senhora Dona Sancha

*Miss Behrend uses the Baldwin Piano
The Steinway is the Official Piano of The Curtis Institute*

THE CURTIS INSTITUTE OF MUSIC
CASIMIR HALL, SEVENTEENTH SEASON—1940-41

FACULTY RECITAL BY
MR. RUDOLF SERKIN, PIANIST

SUNDAY AFTERNOON, MARCH 30, 1941, AT FIVE O'CLOCK

PROGRAMME

I

Variations and fugue on a theme of Händel, Opus 24
JOHANNES BRAHMS

II

Two impromptus, Opus 90: }
 No. 3 in G flat }FRANZ SCHUBERT
 No. 2 in E flat }

Rondo capriccioso, Opus 14FELIX MENDELSSOHN

III

Two Czech dances: }
 A minor }BEDŘICH SMETANA
 F major }

Barcarolle in F sharp, Opus 60 }
Polonaise in A flat, Opus 53 }FRÉDÉRIC CHOPIN

STEINWAY PIANO

THE CURTIS INSTITUTE OF MUSIC
CASIMIR HALL, SEVENTEENTH SEASON—1940-41

FACULTY RECITAL BY
MADAME ELISABETH SCHUMANN, SOPRANO

MR. LEO ROSENEK at the Piano

THURSDAY EVENING, APRIL 17, 1941, AT EIGHT-THIRTY O'CLOCK

P R O G R A M M E

I

Abendempfindung }
An Chlöe } WOLFGANG AMADEUS MOZART
Das Veilchen }
Der Zauberer }

II

Das Mädchen }
Der Jüngling und der Tod } FRANZ SCHUBERT
Geheimes }
Das Lied im Grünen }

III

Abendlied } IVAN LANGSTROTH
Wiegenlied }
Rain comes down } EFREM ZIMBALIST
Mariposa }
One, two, three }

IV

Glückes genug }
Ich schwebe } RICHARD STRAUSS
Morgen }
Mein Vater hat gesagt }



THE CURTIS INSTITUTE OF MUSIC
CASIMIR HALL, SEVENTEENTH SEASON—1940-41

GRADUATION RECITAL BY
MR SIDNEY FOSTER
Student of Mr Saperton

TUESDAY EVENING, OCTOBER 22, 1940, AT 8:00 O'CLOCK



PROGRAMME

I

Sonata in A flat, Opus 110..... LUDWIG VAN BEETHOVEN
Moderato cantabile molto espressivo
Allegro molto
Adagio, ma non troppo
Fuga. Allegro, ma non troppo

II

Four ballades, Opus 10..... JOHANNES BRAHMS
No. 1 in D minor (*Edward*)
No. 2 in D major
No. 3 in B major
No. 4 in B minor

III

Waltz in A flat, Opus 34, No. 1
Mazurka in B minor, Opus 33, No. 4 } FRÉDÉRIC CHOPIN
Five etudes from Opus 10
No. 4 in C sharp minor
No. 9 in F minor
No. 5 in G flat major
No. 6 in E flat minor
No. 8 in F major

IV

Prelude and fugue in D from *The Well-Tempered Clavichord*,
Book II..... JOHANN SEBASTIAN BACH
Poissons d'or
La terrasse des audiences du clair de lune } CLAUDE DEBUSSY
General Lavine: eccentric
Naila waltz DELIBES-DOHNÁNYI



THE CURTIS INSTITUTE OF MUSIC
CASIMIR HALL, SEVENTEENTH SEASON—1940-41

AN EVENING OF SHAKESPEARE IN OPERA
BY STUDENTS OF DR WOHLMUTH

Mr Joseph Levine at the Piano

THURSDAY EVENING, NOVEMBER 21, 1940, AT EIGHT O'CLOCK



PROGRAMME

I

The Tempest.....HENRY PURCELL
Ariel.....MURIEL ROBERTSON
Fernando.....GORDON SAYRE
Off-stage chorus of members of the Opera Class
Conducted by Mr Levine
Mr Leo Luskin at the Piano

II

Hamlet.....AMBROISE THOMAS
Hamlet.....GORDON SAYRE
King.....JAMES COSMOS

III

Romeo and Juliet.....CHARLES GOUNOD
Romeo.....DONALD COKER
Juliet.....MARGARET LILLY
Tybalt.....DONALD HULTGREN
Capulet.....THEODORE UPPMAN
Mercutio.....ROBERT GROOTERS
Paris.....JAMES COSMOS

IV

Otello.....GIUSEPPE VERDI
Desdemona.....WILLA STEWART
Emilia.....MARGARETTE GODWIN

V

Falstaff.....VERDI
Lady Alice.....ELEANOR MURTAUGH
Falstaff.....THOMAS PERKINS

VI

The Taming of the Shrew.....HERMANN GOETZ
Petruchio.....GORDON SAYRE
Catharine.....DORIS LUFF

VII

Macbeth.....VERDI
Lady Macbeth.....BARBARA TROXELL
Physician.....ROBERT GROOTERS
Court Lady.....MURIEL ROBERTSON

VIII

The Merry Wives of Windsor.....CARL OTTO NICOLAI
Lady Anna.....MARIA MANSKI
Fenton.....DONALD HULTGREN
Dr Caius.....ROBERT GROOTERS
Sparrow.....NORMAN ROSE

All the scenes this evening are sung in English. The translations of *Hamlet*,
The Taming of the Shrew and *The Merry Wives of Windsor* have been
made by Mr Steuart Wilson.

THE CURTIS INSTITUTE OF MUSIC

CASIMIR HALL, SEVENTEENTH SEASON—1940-41

RECITAL OF MUSIC FOR THE HARP BY STUDENTS OF DR SALZEDO

WEDNESDAY EVENING, NOVEMBER 27, 1940, AT EIGHT O'CLOCK



PROGRAMME

I

- Impromptu-caprice.....GABRIEL PIERNÉ
May Night.....SELIM PALMGREN
Prelude in C, Opus 12, No. 7.....SERGE PROKOFIEFF
La Désirade } (1927).....CARLOS SALZEDO
Chanson dans la nuit }
- ANNA BUKAY

II

Variations on a theme in ancient style (1911)....CARLOS SALZEDO

Theme — Double — Bourrée
Staccati — Butterfly — Flux and Chords
Jumps — Trills — Scales and Arpeggios
Barcarolle — Prelude — Fugue
Cadenza — Conclusion

RUTH DEAN

III

Sonata in C minor.....GIOVANNI BATTISTA PESCETTI
Allegro vigoroso 1704-1766
Andantino espressivo
Presto

Ballade (1910).....CARLOS SALZEDO

JANET PUTNAM

LYON & HEALY HARPS

THE CURTIS INSTITUTE OF MUSIC
CASIMIR HALL, SEVENTEENTH SEASON—1940-41

RECITAL OF MUSIC FOR THE HARP
BY STUDENTS OF DR SALZEDO

THURSDAY EVENING, JANUARY 30, 1941, AT EIGHT O'CLOCK



PROGRAMME

I

The Harmonious Blacksmith GEORG FRIEDRICH HÄNDEL
1685-1759
Giga ARCANGELO CORELLI
1653-1713
Bourrée JOHANN SEBASTIAN BACH
1685-1750
CHERYLL YODER

II

Five poetical studies (1918) CARLOS SALZEDO
Flight
Mirage
Idyllic poem
Inquietude
Communion
ELEANOR MELLINGER

III

Lamentation }
Quietude }
Iridescence } (1917) CARLOS SALZEDO
Introspection }
Whirlwind }

REBA ROBINSON

THE CURTIS INSTITUTE OF MUSIC
CASIMIR HALL, SEVENTEENTH SEASON—1940-41

AN EVENING OF OPERA BY
STUDENTS OF HANS WOHLMUTH

THURSDAY EVENING, FEBRUARY 13, 1941, AT EIGHT O'CLOCK

PROGRAMME

I

Act three of *Armide*..... CHRISTOPHE WILLIBALD GLUCK

Armide.....Muriel Robertson
Hate, a fury.....Barbara Troxell
Phenice.....Helen WorriLOW
Sidonie.....Margarette Godwin
Apparitions and furies

LEO LUSKIN *at the piano*

II

Finale of *The knight of the rose*.....RICHARD STRAUSS

Princess von Werdenberg.....Barbara Troxell
Octavian, Count Rofrano.....Katharine Harris
Faninal, a wealthy parvenu.....Robert Grooters
Sophie, daughter of Faninal.....Willa Stewart

JOSEPH LEVINE *at the piano*

III

The false Arlecchino.....C. FRANCESCO MALIPIERO

Donna Rosaura.....Doris Luff
The false Arlecchino.....Thomas Perkins
Don Trifonio.....Gordon Sayre
Don Florindo.....Donald Coker
Don Ottavio.....Theodore Uppman
Don Paoluccio.....Norman Rose
Colombina, maid to Rosaura.....Margaret Lilly

Characters without speaking parts:

Brighella.....Kathryne Kero
The tailor.....Mary Davenport
Assistant to the tailor.....Helen WorriLOW
The dancing master.....Muriel Smith
The hairdresser.....Margarette Godwin
Guests

Chamber orchestra *conducted by* MR LEVINE

STEINWAY PIANO

THE CURTIS INSTITUTE OF MUSIC
CASIMIR HALL, SEVENTEENTH SEASON—1940-41

GRADUATION RECITAL BY
PHYLLIS MOSS, PIANIST
Student of Madame Vengerova

FRIDAY EVENING, MARCH 21, 1941, AT EIGHT O'CLOCK

PROGRAMME

I

Prelude and fugue in E minor.....FELIX MENDELSSOHN

Sonata in C major,

Opus 53 (*Waldstein*)..... LUDWIG VAN BEETHOVEN

Allegro con brio

Introduzione: Adagio molto

Rondo: Allegretto moderato

II

Polonaise in E flat minor }
Waltz in G flat major }FRÉDÉRIC CHOPIN
Nocturne in E major }
Scherzo in B minor }

III

Rhapsodie in B minor.....JOHANNES BRAHMS

The little white donkey.....JACQUES IBERT

Prelude in E flat major.....SERGE RACHMANINOV

Two études:PAGANINI-LISZT

E major

A minor

THE CURTIS INSTITUTE OF MUSIC
CASIMIR HALL, SEVENTEENTH SEASON—1940-41

GRADUATION RECITAL BY
ROBERT GROOTERS, BARITONE
Graduate Student of Mr de Gogorza
MR VLADIMIR SOKOLOFF AT THE PIANO

MONDAY EVENING, MARCH 24, 1941, AT EIGHT O'CLOCK

PROGRAMME

I

Thanks be to Thee..... GEORG FRIEDRICH HÄNDEL
A shepherd in a shade }
Say love, if ever thou didst find } JOHN DOWLAND

II

Anakreons Grab }
Wenn du zu den Blumen gehst } HUGO WOLF
Auf dem grünen Balcon }
Die Mainacht }
O liebliche Wangen } JOHANNES BRAHMS

III

Les yeux }
Vieille chanson espagnole } JACQUES AUBERT
Phidylé..... HENRI DUPARC
Carnaval..... FÉLIX FOURDRAIN
En prière }
Fleur jetée } GABRIEL FAURÉ

IV

I hear an army..... SAMUEL BARBER
Night and the curtains drawn..... GIUSEPPE FERRATA
When you go..... DAVID GUION
The captive..... ALEXANDER GRETCHANINOV

THE CURTIS INSTITUTE OF MUSIC
CASIMIR HALL, SEVENTEENTH SEASON—1940-41

RECITAL OF VOCAL MUSIC
BY STUDENTS OF MME SCHUMANN
MISS ELIZABETH WESTMORELAND at the Piano

TUESDAY AFTERNOON, APRIL 1, 1941, AT FOUR O'CLOCK

PROGRAMME

I

Se tu m'ami.....GIOVANNI BATTISTA PERGOLESI
The lass with the delicate air.....MICHAEL ARNE
KATHRYNE KERO

II

Chi vuol la zingarella.....GIOVANNI PAISIELLO
Ich liebe dich.....EDVARD GRIEG
MURIEL SMITH

III

Star vicino.....SALVATOR ROSA
Non so più, from
The marriage of Figaro.....WOLFGANG AMADEUS MOZART
MARGARETTE GODWIN

IV

Tu lo sai.....GIUSEPPE TORELLI
Depuis le jour, from *Louise*.....GUSTAVE CHARPENTIER
KATHARINE HARRIS

V

O luce di quest' anima, from
Linda di Chamounix.....GAETANO DONIZETTI
Les oiseaux dans la charmille, from
Tales of Hoffmann.....JACQUES OFFENBACH
MARGARET LILLY

VI

Die Forelle.....FRANZ SCHUBERT
Auf Flügeln des Gesanges.....FELIX MENDELSSOHN
The wren.....JULIUS BENEDICT
(With flute obbligato played by Eleanor Mitchel)
HELEN WORRILOW

VII

Dich, theure Halle, from *Tannhäuser*.....RICHARD WAGNER
Marienlied }
Hat dich die Liebe berührt }.....JOSEPH MARX
BARBARA TROXELL

VIII

Wieder möcht ich dir begegnen }
Oh! quand je dors }.....FRANZ LISZT
C'est des contrebandiers, from *Carmen*.....GEORGES BIZET
WILLA STEWART

Miss Mitchel is a student of Mr Kincaid
Miss WorriLOW and Miss Stewart are candidates
for the Diploma, Commencement, 1941.

THE CURTIS INSTITUTE OF MUSIC
CASIMIR HALL, SEVENTEENTH SEASON—1940-41

RECITAL OF MUSIC FOR THE PIANO
BY STUDENTS OF MR SAPERTON

WEDNESDAY EVENING, APRIL 2, 1941, AT EIGHT-THIRTY O'CLOCK

PROGRAMME

I

- First movement of Sonata in C minor,
Opus 10, No. 1.....LUDWIG VAN BEETHOVEN
Allegro molto e con brio
Waltz in A flat major, Opus 64, No. 3.....FRÉDÉRIC CHOPIN
RUDOLF FAVALORO

II

- Intermezzo in B flat major,
Opus 76, No. 4
Three capriccios: }JOHANNES BRAHMS
F sharp minor, Opus 76, No. 1
B minor, Opus 76, No. 2
C sharp minor, Opus 76, No. 5
FLORENCE CAPLAN

III

- Choral prelude, *Ich ruf' zu dir, Herr* BACH-BUSONI
Two pieces from *Triakontameron*: LEOPOLD GODOWSKY
Sylvan Tyrol
Music-box
Scherzo in C sharp minor, Opus 39..... CHOPIN
EDNA LARSON

IV

- Two three part inventions:JOHANN SEBASTIAN BACH
B flat major
G minor
First movement of Sonata in B flat major, Opus 22... BEETHOVEN
Allegro con brio
Two mazurkas: CHOPIN
A flat major, Opus 24, No. 3
B flat minor, Opus 24, No. 4
SEYMOUR LIPKIN

V

- La cathédrale engloutie } CLAUDE DEBUSSY
La fille aux cheveux de lin
La sérénade interrompue
La danse de Puck
Alborada del gracioso..... MAURICE RAVEL
ROBERT CORNMAN

Miss Caplan, Miss Larson and Mr Cornman are
candidates for the Diploma, Commencement, 1941.

STEINWAY PIANO



THE CURTIS INSTITUTE OF MUSIC
CASIMIR HALL, SEVENTEENTH SEASON—1940-41

RECITAL OF MUSIC FOR THE PIANO
BY STUDENTS OF MR KAUFMAN

THURSDAY EVENING, APRIL 3, 1941, AT EIGHT-THIRTY O'CLOCK

PROGRAMME

I

Concerto in the Italian style.....JOHANN SEBASTIAN BACH
Allegro moderato
Andante
Presto

VIRGINIA PARKER

II

Reflets dans l'eau.....CLAUDE DEBUSSY
Nocturne in F minor, Opus 55, No. 1 }
Etude in F minor, Opus 25, No. 2 }.....FRÉDÉRIC CHOPIN
Scherzo in B minor, Opus 20 }

LEO LUSKIN

III

Sonata quasi una fantasia in E flat major,
Opus 27, No. 1.....LUDWIG VAN BEETHOVEN
Andante
Allegro molto e vivace
Adagio con espressione
Allegro vivace

Sonatine in F sharp minor.....MAURICE RAVEL
Modéré
Mouvement de menuet
Animé

ELEANOR HARSHMAN

IV

Variations on the name, *Abegg*, Opus 1.....ROBERT SCHUMANN
Fantaisie in F minor, Opus 49.....CHOPIN

EUGENE BOSSART

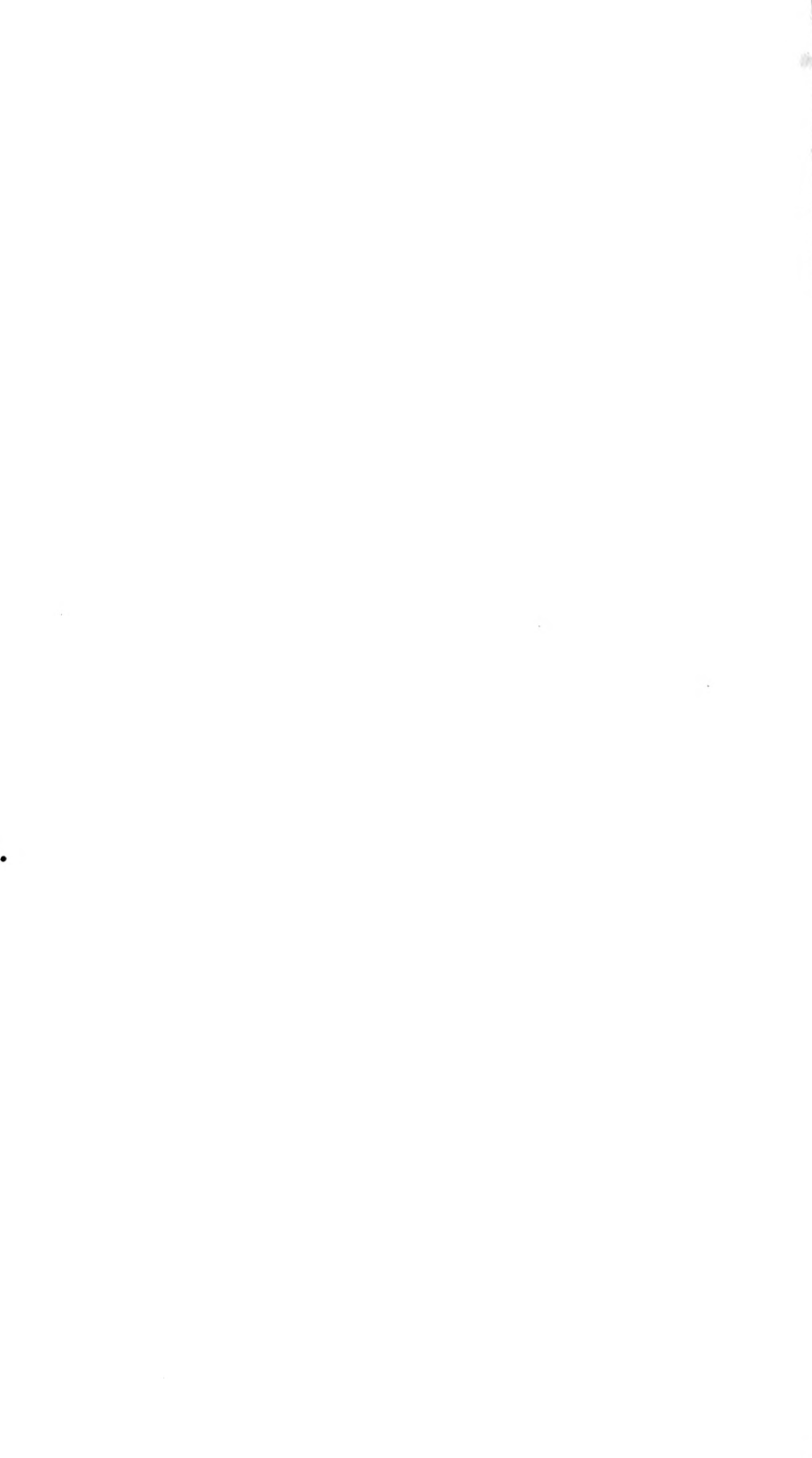
V

Sonata in F minor, Opus 5.....JOHANNES BRAHMS
Allegro maestoso
Andante espressivo
*Der Abend dämmert, das Mondlicht scheint,
Da sind zwei Herzen in Liebe vereint
Und halten sich selig umfangen.* (Sternau)

Scherzo: Allegro energico
Intermezzo: Andante molto (Rückblick)
Finale: Allegro moderato ma rubato

WALTER HAUTZIG

STEINWAY PIANO



THE CURTIS INSTITUTE OF MUSIC
CASIMIR HALL, SEVENTEENTH SEASON—1940-41

RECITAL OF ORGAN MUSIC
BY STUDENTS OF DR MC CURDY

MONDAY EVENING, APRIL 7, 1941, AT EIGHT O'CLOCK

P R O G R A M M E

I

- Toccata, *Thou art Peter and the gates of
Hell will not prevail against thee*.....HENRI MULET
Scherzo, from Symphony No. 2.....LOUIS VIERNE
Chorale prelude, *Nun freut euch*.....JOHANN SEBASTIAN BACH
Vivace, from Second Trio Sonata.....BACH
Cortège et litanie, Opus 19, No. 2.....MARCEL DUPRÉ

WILLIAM WORMAN

II

- Prelude and fugue in D major.....BACH
Pastorale.....JEAN ROGER-DUCASSE
Toccata, from Suite, Opus 5.....MAURICE DURUFLÉ

CLARENCE SNYDER

AEOLIAN-SKINNER ORGAN

THE CURTIS INSTITUTE OF MUSIC
CASIMIR HALL, SEVENTEENTH SEASON—1940-41

RECITAL OF MUSIC FOR THE VIOLIN
BY STUDENTS OF MR HILSBURG

Vladimir Sokoloff at the Piano

WEDNESDAY EVENING, APRIL 9, 1941, AT EIGHT-THIRTY O'CLOCK

PROGRAMME

I

Poème, Opus 25 ERNEST CHAUSSON
JACOB KRACHMALNICK

II

Concerto in A minor, Opus 82 ALEXANDER GLAZOUNOV
PAUL SHURE

III

Concerto in D major, Opus 35 PETER ILICH TSCHAIKOVSKY
Allegro moderato
Canzonetta. Andante
Finale. Allegro vivacissimo
JACOB KRACHMALNICK

IV

Concerto No. 1 in D major, Opus 6 NICCOLO PAGANINI
BARUCH ALTMAN

STEINWAY PIANO

THE CURTIS INSTITUTE OF MUSIC
CASIMIR HALL, SEVENTEENTH SEASON—1940-41

CHAMBER MUSIC RECITAL BY
STUDENTS OF MR KAUFMAN

FRIDAY EVENING, APRIL 18, 1941, AT EIGHT-THIRTY O'CLOCK

PROGRAMME

I

Three movements from Quintet in A major,
Opus 114 (*Forelle*).....FRANZ SCHUBERT

Allegro vivace
Andantino mit Variationen
Allegro giusto

VEDA REYNOLDS, *Violin* ROBERT RIPLEY, *Violoncello*
WARREN SIGNOR, *Viola* HARRY SAFSTROM, *Contrabass*
PHYLLIS MOSS, *Piano*

II

First movement of Trio in B, Opus 8.....JOHANNES BRAHMS

Allegro con moto

SOL OVCHAROV, *Violin*
ESTHER GRUHN, *Violoncello*
EUGENE BOSSART, *Piano*

III

Quartet No. 2 in G minor, Opus 45.....GABRIEL FAURÉ

Allegro molto moderato
Allegro molto
Adagio non troppo
Allegro molto

MORRIS SHULIK, *Violin* ARTHUR WINOGRAD, *Violoncello*
JOSEPH DE PASQUALE, *Viola* WALDEMAR DABROWSKI, *Piano*

IV

Quintet No. 2 in E flat minor,
Opus 26.....ERNST VON DOHNÁNYI

Allegro non troppo
Intermezzo: Allegretto
Moderato

RAFAEL DRUIAN { *Violins* JOSEPH DE PASQUALE, *Viola*
MARGUERITE KUEHNE } WINIFRED SCHAEFER, *Violoncello*
BARBARA JANE ELLIOTT, *Piano*



THE CURTIS INSTITUTE OF MUSIC
CASIMIR HALL, SEVENTEENTH SEASON—1940-41

RECITAL OF COMPOSITIONS

by

STUDENTS OF MR. SCALERO

MONDAY EVENING, APRIL 21, 1941, AT 8:30 O'CLOCK

STEINWAY PIANO

AEOLIAN-SKINNER ORGAN

PROGRAMME

I

Sonata in G minor for violoncello and piano

LELA MAKI

Moderato. Allegro
Andante appassionata
Allegro con moto

×
ORLANDO COLE, *Violoncello*
RALPH BERKOWITZ, *Piano*

II

Compositions for voices:

Two rounds:

RUDOLPH SCHIRMER

1.

Heigh-ho! sing, heigh-ho!
Unto the green holly.
Most friendship is feigning,
Most loving mere folly.
Then heigh-ho! the holly!
This life is most jolly.

—*William Shakespeare*

2.

I fear thy kisses, gentle maiden,
Thou needest not fear mine.

—*Percy B. Shelley*

Canon:

CURTIN WINSOR

(An old time Western gambler and his partner, Bill Nye, attempt to fleece a Chinaman, Ah Sin, at a game of cards — euchre — with unexpected results.)

Which we had a small game
And Ah Sin had a hand:
It was euchre, the same
He did not understand,
But he smiled as he sat by the table
With a smile that was childlike and bland.

But the hands that were played
By that heathen Chinese,
And the points that he made
Were quite frightful to see;
Till at last he put down a right bower,
Which the same Nye had dealt unto me.

Then I looked up at Nye,
And he gazed upon me,
And he rose with a sigh,
And said: "Can this be?
We are ruined by Chinese cheap labor!"
And he went for that heathen Chinee.

—*Bret Harte*

Round:

CURTIN WINSOR

DRUM TAPS

Beat! beat! drum!
Blow! bugles! blow!
Over the traffic of cities,
Over the rumble of drums in the streets;
Through the windows, through the doors,
Burst like a ruthless force into the school,
Into the church, into the school.
Beat! beat! drums!
Blow! bugles! blow!

—*Walt Whitman*

Two rounds:

ROBERT KELLY

1.

ELISHA JOE

Elisha Joe, the parson's right hand man, I know,
Elisha Joe, whose life was ebbing mighty low,
Was sent to dig a grave a little, little bigger.
No task too hard for this old kindly, cheerful nigger.
Elisha Joe, the parson knew would be no mo'e,
And now, I know, who dug the grave for Elisha Joe.

—*Robert Kelly*

2.

TO CHERRY BLOSSOMS

Ye may simper, blush and smile,
And perfume the air awhile,
But, sweet things, ye must be gone;
Fruit ye know is coming on.
Then, ah! then, where is your grace,
Whenas cherries come in place?

—*Robert Herrick*

BARBARA TROXELL
HELEN WORRILOW
KATHARINE HARRIS
WILLA STEWART
ELEANOR MURTAUGH
DORIS LUFF

MURIEL ROBERTSON
MARGARETTE GODWIN
MARTHA FLYNN
GORDON SAYRE
THEODORE UPPMAN
THOMAS PERKINS

Conducted by SAMUEL BARBER

III

Chorale preludes for organ:

Nun lasset uns den Lieb begrab'n	ALFRED MANN
O Herzensangst, O Bangigkeit	RUDOLPH SCHIRMER
WILLIAM WORMAN, <i>Organ</i>	
Freu' dich sehr, O meine Seele	} FRANCESCO CARUSO
Du, O schönes Weltgebäude	
CLARENCE SNYDER, <i>Organ</i>	

IV

Three songs: CONSTANT VAUCLAIN

Proud Maisie—*Sir Walter Scott*
 The Miller's Daughter—*Alfred Lord Tennyson*
 Song—*Richard Le Gallienne*

BARBARA TROXELL, *Soprano*
 EUGENE BOSSART, *Piano*

V

Eight variations for strings and piano on a theme by Antonio Caldara (1670-1736)

EDITH EVANS BRAUN

THE CURTIS STRING QUARTET

Jascha Brodsky	} <i>Violins</i>	Max Aronoff, <i>Viola</i>
Charles Jaffe		Orlando Cole, <i>Violoncello</i>
The Composer <i>at the piano</i>		

Messrs Kelly, Winsor, Schirmer, Mann and Caruso are in the second year of their composition course. Miss Maki, Mrs Braun and Mr Vauclain are graduates of Mr Scalero.

THE CURTIS INSTITUTE OF MUSIC
CASIMIR HALL, SEVENTEENTH SEASON—1940-41

RECITAL OF MUSIC FOR THE VIOLIN
BY STUDENTS OF MADAME LUBOSHUTZ

Ralph Berkowitz at the Piano

TUESDAY EVENING, APRIL 22, 1941, AT EIGHT-THIRTY O'CLOCK

PROGRAMME

I

Sonata in A major..... ANTONIO VIVALDI
Ballade in D minor for violin alone..... EUGÈNE YSAÏE
HERBERT BAUMEL

II

Havanaise, Opus 83..... CAMILLE SAINT-SAËNS
SIDNEY SHARP

III

La campanella..... NICCOLO PAGANINI
Etude in thirds..... SCRIABIN-SZIGETI
TIBOR ZELIG

IV

Finale of Fantasy, Opus 46 (*Scotch*)..... MAX BRUCH
Allegro guerriero
NATHAN GOLDSTEIN

V

Sonata in B flat for violin and viola unaccompanied (K. 424)
WOLFGANG AMADEUS MOZART
Adagio
Allegro
Andante cantabile
Tema con variazion: Andante grazioso
MORRIS SHULIK and JOSEPH DE PASQUALE

VI

Sonata No. 3 in D minor, Opus 108..... JOHANNES BRAHMS
Allegro
Adagio
Un poco presto e con sentimento
Presto agitato
HERBERT BAUMEL

Mr de Pasquale is a student of Mr Aronoff in Viola



THE CURTIS INSTITUTE OF MUSIC
CASIMIR HALL, SEVENTEENTH SEASON—1940-41

RECITAL OF MUSIC FOR VOICE
BY STUDENTS OF MADAME GREGORY

Eugene Bossart at the piano

WEDNESDAY EVENING, APRIL 23, 1941, AT EIGHT-THIRTY O'CLOCK

PROGRAMME

I

- Care selve..... GEORG FRIEDRICH HÄNDEL
Gebet } HUGO WOLF
Fussreise }
O Lisbona, from *Don Sebastiano*..... GAETANO DONIZETTI
GORDON SAYRE, *Baritone*

II

- Poesia persiane, No. 3..... FRANCESCO SANTOLIVUDO
In quelle trine morbide, from *Manon Lescaut*... GIACOMO PUCCINI
ELEANOR MURTAUGH, *Soprano*

III

- Recitatif et air, from *L'enfant prodigue* } CLAUDE DEBUSSY
Chevaux de bois }
At the well..... RICHARD HAGEMAN
DORIS LUFF, *Soprano*

IV

- Vaghissima sembianza } STEFANO DONAUDY
Spirate, pur, spirate }
Che gelida manina, from *La Bohème*..... PUCCINI
DONALD COKER, *Tenor*

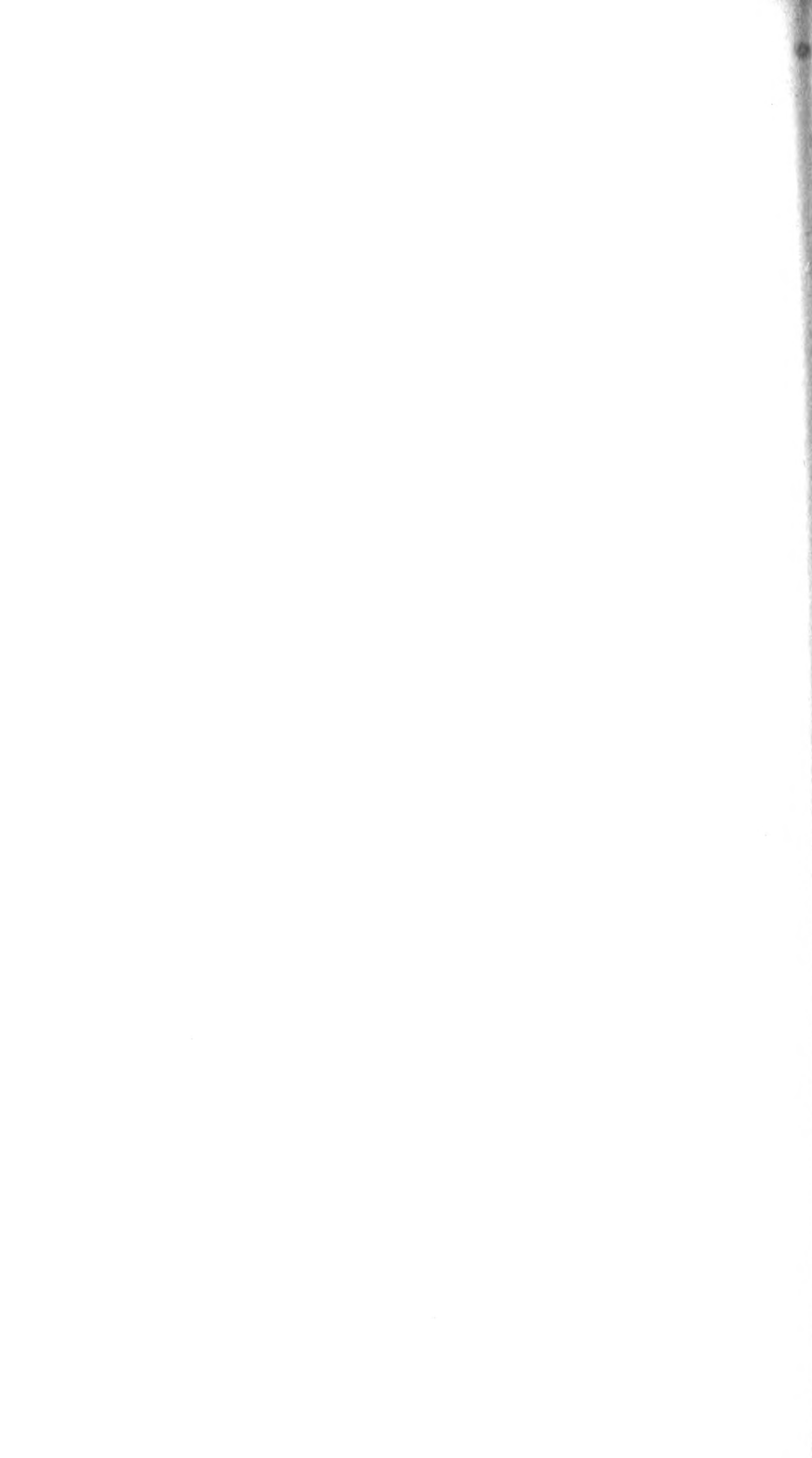
V

- Der Tod das ist die kühle Nacht..... JOHANNES BRAHMS
Wohin?..... FRANZ SCHUBERT
Ozean! Du Ungeheuer!, from *Oberon*... CARL MARIA VON WEBER
MURIEL ROBERTSON, *Soprano*

VI

- The tryst..... JAN SIBELIUS
Visions..... SVANTE SJÖBERG
Cielo e mar!, from *La Gioconda*..... AMILCARE PONCHIELLI
DONALD HULTGREN, *Tenor*

Mr Bossart is a student of Mr Kaufman in Accompanying.





THE CURTIS INSTITUTE OF MUSIC
CASIMIR HALL, SEVENTEENTH SEASON—1940-41

THE BEGGAR'S OPERA

by

JOHN GAY and JOHANN PEPUSCH

performed by the Opera Class
of Dr Hans Wohlmuth.

Conducted by Joseph Levine

THURSDAY EVENING, APRIL 24, 1941, AT EIGHT-THIRTY O'CLOCK

DRAMATIS PERSONAE

Mr Peachum.....	Thomas Perkins	Mrs Peachum.....	Muriel Robertson
Lockit.....	Robert Grooters	Polly Peachum.....	Margaret Lilly
Macheath.....	Gordon Sayre	Lucy Lockit.....	Doris Luff
Filch.....	Norman Rose	Diana Trapes.....	Mary Davenport
Jemmy Twicher.....	Robert Grooters	Women of the town:	
Crookfinger'd Jack.....	James Cosmos	Mrs Coaxer.....	Barbara Troxell
Robin of Bagshot.....	Thomas Perkins	Dolly Trull.....	Kathryne Kero
Mat of the Mint.....	Theodore Uppman	Mrs Vixen.....	Willa Stewart
Beggar.....	Muriel Smith	Betty Doxy.....	Eleanor Murtaugh
Player.....	Kathryne Kero	Jenny Diver.....	Helen WorriLOW
		Mrs Slammerkin.....	Martha Flynn
		Suky Tawdry.....	Katharine Harris
		Molly Brazen.....	Margarette Godwin

*

ACT I —Peachum's house

ACT II —A tavern near Newgate
Newgate

ACT III—Newgate
A gaming house
Newgate
The condemn'd hold

*

PERSONNEL OF THE ORCHESTRA

Jacob Krachmalnick	} <i>Violins</i>	Roger Scott, <i>Contrabass</i>
Charlotte Cohen		Eleanor Mitchel, <i>Flute</i>
Warren Signor, <i>Viola</i>		MacLean Snyder, <i>Oboe</i>
Robert Ripley, <i>Violoncello</i>		Joseph Levine, <i>Cembalo</i>

COSTUMES BY VAN HORN AND SON



THE CURTIS INSTITUTE OF MUSIC
CASIMIR HALL, SEVENTEENTH SEASON—1940-41

GRADUATION RECITAL BY
ALBERT FALKOVE AND PHILIP GOLDBERG

Students of Dr Louis Bailly

GENIA ROBINOR AT THE PIANO

FRIDAY EVENING, APRIL 25, 1941, AT EIGHT-THIRTY O'CLOCK

PROGRAMME OF MUSIC FOR VIOLA AND PIANO
BY CONTEMPORARY COMPOSERS

I

Sonata No. 4, Opus 11 (played without pause)

PAUL HINDEMITH

Fantasia

Thema mit Variationen

Finale (mit Variationen)

ALBERT FALKOVE

II

SonataREBECCA CLARKE

"Poète, prends ton luth; le vin de la jeunesse
Fermente cette nuit dans les veines de Dieu."

ALFRED DE MUSSET—*La nuit de Mai*

Impetuoso

Vivace

Adagio. Allegro

PHILIP GOLDBERG

III

Suite.....ERNEST BLOCH

Lento. Allegro (In the jungle)

Allegro ironico (Grimaces)

Lento (Night in Java)

Molto vivo (In the sun country)

ALBERT FALKOVE

STEINWAY PIANO



THE CURTIS INSTITUTE OF MUSIC
CASIMIR HALL, SEVENTEENTH SEASON—1940-41

RECITAL OF MUSIC FOR CHAMBER ORCHESTRA
CONDUCTED BY DR FRITZ REINER

MONDAY AFTERNOON, APRIL 28, 1941, AT FIVE O'CLOCK

PROGRAMME

I

Symphony in A, Köchel 201.....WOLFGANG AMADEUS MOZART

Allegro moderato
Andante
Menuetto
Allegro con spirito

II

Siegfried. Idyll.....RICHARD WAGNER

III

Pupazzetti (Five pieces for marionettes).....ALFREDO CASELLA

Marcetta
Berceuse
Serenata
Notturmino
Polka

IV

The bourgeois gentleman (after Molière).....RICHARD STRAUSS

1. Overture to Act I (Jourdain, the bourgeois)
2. Minuet
3. The fencing master
4. Entrance and dance of the tailors
8. Introduction to Act II (Intermezzo)
9. The dinner. Dinner music and dance of the scullery boys

PERSONNEL OF THE ORCHESTRA

First violins:

GEORGE ZAZOFSKY
HERBERT BAUMEL
JACOB KRACHMALNICK
SIDNEY SHARP
SOL OVCHAROV
EUGENE CAMPIONE

Second violins:

BARUCH ALTMAN
MORRIS SHULIK
TIBOR ZELIG
CHARLOTTE COHEN
ERNEST GOLDSTEIN
ELLIOTT FISHER

Violas:

ALBERT FALKOVE
PHILIP GOLDBERG
JOSEPH DE PASQUALE
FRANCIS TURSI

Violoncellos:

ARTHUR WINOGRAD
ESTHER GRUHN
WINIFRED SCHAEFER
ROHINI COOMARA

Contrabasses:

ROGER SCOTT
JANE TYRE

Flutes:

ELEANOR MITCHEL
JOHN KRELL

Oboes:

RALPH GOMBERG
MACLEAN SNYDER

Clarinets:

NATHAN BRUSILOV
JAMES RETTEW
MITCHELL LURIE

Basoons:

SANFORD SHAROFF
WALTER MACIEJEWICZ

Horns:

JAMES CHAMBERS
JOSEPH EGER

Trumpet:

LEO GOMBERG

Trombone:

RICHARD SHILL

Tympani:

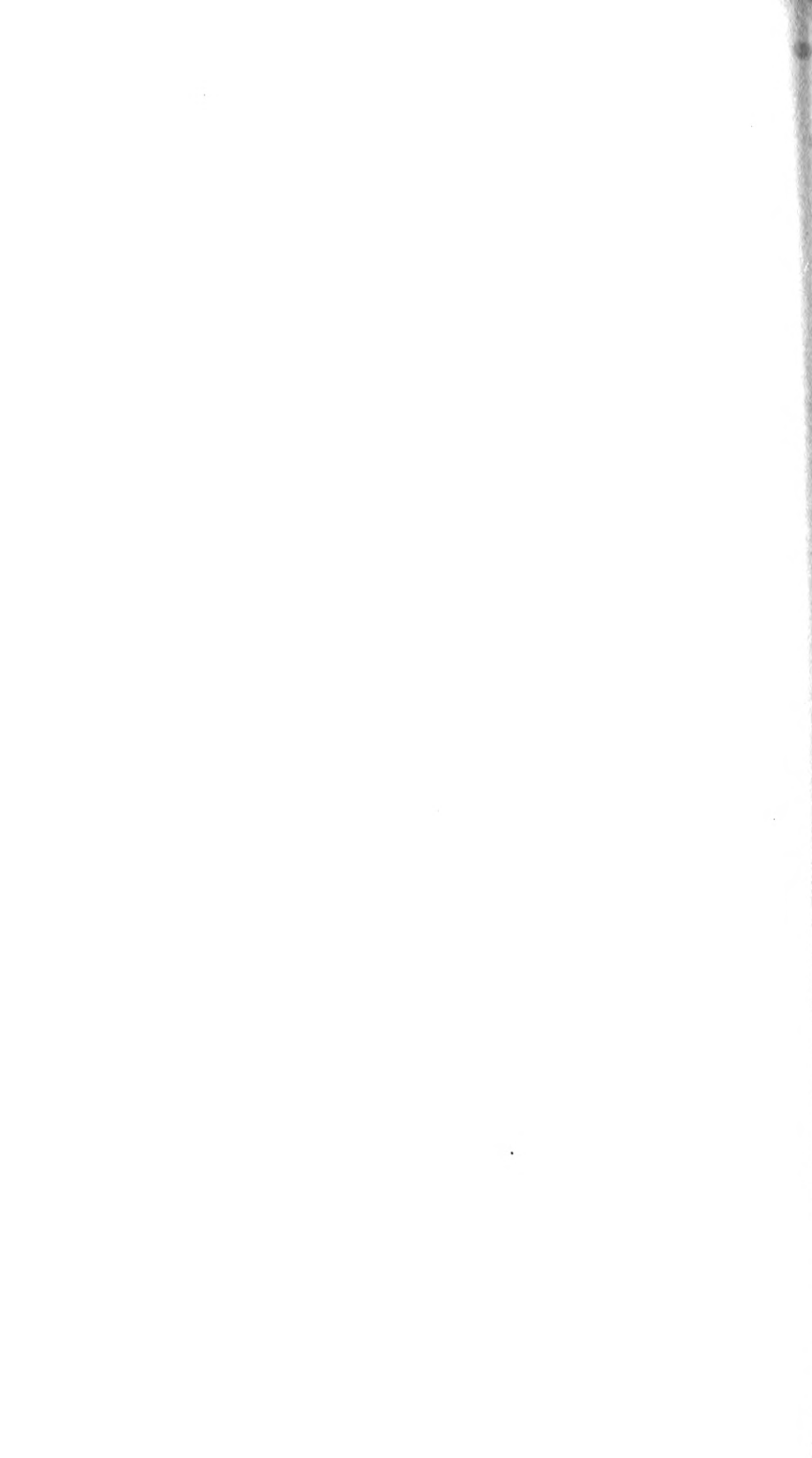
IRVIN DUER

Battery:

EDGAR CURTIS
WALTER HENDL

Piano:

LEONARD BERNSTEIN
WALTER HENDL



THE CURTIS INSTITUTE OF MUSIC
CASIMIR HALL, SEVENTEENTH SEASON—1940-41

RECITAL OF MUSIC FOR THE PIANO
BY STUDENTS OF MADAME VENGEROVA

WEDNESDAY EVENING, APRIL 30, 1941, AT EIGHT-THIRTY O'CLOCK

PROGRAMME

I

Nocturne in C sharp minor,
Opus 27, No. 1 }
Etude in F major, Opus 10, No. 8 } FRANÇOIS FRÉDÉRIC CHOPIN
Scherzo in B minor, Opus 20 }
JACOB LATEINER

II

Impromptu in B flat major, Opus 142.....FRANZ SCHUBERT
Etude in D flat major }.....FRANZ LISZT
Waldesrauschen }
BARBARA JANE ELLIOTT

III

Two movements
from the Concerto in E minor, Opus 11..... CHOPIN
Allegro maestoso
Rondo: Vivace
EILEEN FLISSLER
Leonard Bernstein at the second piano

IV

Two pieces from *Le tombeau de Couperin*:... MAURICE RAVEL
Prélude
Rigaudon
Fifth sonata (in one movement).....ALEXANDER Scriabin
Timid, trembling whisperings of life—
Mysterious forces deeply, darkly drowned
In creative will,—I summon you to being;
I bring you strength; I make you manifest!
From *The Poem of Ecstasy*
LEONARD BERNSTEIN

V

PassacagliaLUKAS FOSS
Après une lecture du Dante. *Fantasia quasi sonata*LISZT
LUKAS FOSS

VI

Two movements
from the Concerto in C major, Opus 26... SERGE PROKOFIEFF
Andantino (Theme and variations)
Andante. Allegro
ANNETTE ELKANOVA
Leonard Bernstein at the second piano

THE CURTIS INSTITUTE OF MUSIC
CASIMIR HALL, SEVENTEENTH SEASON—1940-41

RECITAL OF MUSIC FOR THE PIANO
BY STUDENTS OF MR SERKIN

THURSDAY AFTERNOON, MAY 1, 1941, AT FIVE O'CLOCK

PROGRAMME

I

Prelude and fugue in D minor, from The Well-Tempered
Clavichord, Book II.....JOHANN SEBASTIAN BACH
SHERMAN FRANK

II

Sonata in F, Köchel 332.....WOLFGANG AMADEUS MOZART
Allegro
Adagio
Allegro assai
VIVIENNE KESSISSOGLU

III

Sonata in F sharp.....LUDWIG VAN BEETHOVEN
Adagio cantabile. Allegro, ma non troppo
Allegro assai
EUGENE ISTOMIN

IV

Ballade in F minor.....FRANÇOIS FRÉDÉRIC CHOPIN
BYRON HARDIN

V

Three intermezzi from Opus 119:..... JOHANNES BRAHMS
No. 1 in B minor
No. 2 in E minor
No. 3 in C major

Scherzo in B minor.....CHOPIN
MYRA GHITIS

VI

Phantasie in F minor.....CHOPIN
Etude in A minor.....PAGANINI-LISZT
RUTH HILDE SOMER

STEINWAY PIANO



THE CURTIS INSTITUTE OF MUSIC
CASIMIR HALL, SEVENTEENTH SEASON—1940-41



HISTORICAL SERIES
of
SOLO AND CHAMBER MUSIC

presented by Ralph Berkowitz

THIRD SEASON—FIRST CONCERT

PURCELL - BACH



WEDNESDAY EVENING, NOVEMBER 6, 1940

AT EIGHT O'CLOCK

AEOLIAN-SKINNER ORGAN
STEINWAY PIANO

Programme

HENRY PURCELL — 1658-1695

1. Fantasia in five parts, upon one note }String orchestra
Fantasia in four parts, No. 3 }
Conducted by JOSEPH LEVINE

2. When Myra sings }Vocal duets
Let the fifes and the clarions }
I spy Celia }
BARBARA TROXELL, *Soprano* DONALD COKER, *Tenor*
THOMAS PERKINS, *Baritone* JAMES COSMOS, *Bass*
LEO LUSKIN, *Piano*

3. He that drinks is immortal }Rounds for voices
Since time so kind to us does prove }
I gave her cakes }
STEUART WILSON, *Tenor* THEODORE UPPMAN, *Baritone*
NORMAN ROSE, *Tenor* THOMAS PERKINS, *Baritone*
JAMES COSMOS, *Bass*

4. The Bell Anthem: *Rejoice in the Lord always*Voices, strings and organ
BARBARA TROXELL, *Soprano* STEUART WILSON, *Tenor*
MARGARET LILLY, *Soprano* DONALD COKER, *Tenor*
MARY DAVENPORT, *Contralto* THOMAS PERKINS, *Baritone*
ANN NISBET, *Contralto* JAMES COSMOS, *Bass*
WILLIAM WORMAN, *Organ*
Conducted by JOSEPH LEVINE



JOHANN SEBASTIAN BACH — 1685-1750

1. Sonata in G.....Flute, violin and piano
Largo — Vivace — Adagio — Presto
ELEANOR MITCHEL, *Flute* PAUL SHURE, *Violin*
LEO LUSKIN, *Piano*

2. Chorale prelude: *Vor deinen Thron tret' ich hiemit* }Organ
Fugue in E flat (*St Anne*) }
WILLIAM WORMAN, *Organ*

3. Concerto in D minor.....Piano and string orchestra
Allegro risoluto — Adagio — Allegro moderato
Played and conducted by JOSEPH LEVINE



MEMBERS OF THE STRING ORCHESTRA

First Violins:
PAUL SHURE
VEDA REYNOLDS
JACOB KRACHMALNICK
SIDNEY SHARP
SOL OVCHAROV
MORRIS SHULIK

Second Violins:
BARUCH ALTMAN
ELLIOTT FISHER
CHARLOTTE COHEN
EUGENE CAMPIONE

Violas:
PHILIP GOLDBERG
JOSEPH DE PASQUALE
WARREN SIGNOR
FRANCIS TURSI

Violoncellos:
ESTHER GRUHN
ROBERT RIPLEY
RICHARD KAPUSCINSKI

Contrabass:
ROGER SCOTT

Programme Notes

by RALPH BERKOWITZ

HENRY PURCELL

The Restoration is the second period in England when music reached heights which nearly three centuries of later English composition have not succeeded in equalling.

As a reaction against Puritanism which had ruled England for two bitter decades, the Restoration of the Monarchy ushered in an era of vigorous political and artistic activity. But so effective had the Puritans been in their hostility to music, with their banishment of it in churches and their destruction of organs and other musical instruments, that by 1660 when new forces arose in political life, the continuity of English music had already been broken.

With the renewal of the art, the old polyphonic style which had flowered during Elizabeth's reign was now superseded by a type of music in which the solo was of prime importance. Charles II, the Merry Monarch, who had been attracted by the new music of France, indoctrinated his Royal Band and the choir of the Chapel Royal with methods more 'tuneful and sprightly' than had existed earlier in the century.

Purcell, as a student in the Chapel, came under the influence of Pelham Humphrey (1647-74), a musician who had gone to France with the express purpose of bringing back the newest developments of Lully's French ballet and opera.

The freshness of this style immediately achieved an enormous success and the impulse it gave to men like Matthew Locke (1630-77), John Blow (1648-1708) and Purcell, allowed England, at about the time of Bach's birth, to stand in the forefront of European music.

The anthem and duets on tonight's program, like the Sonatas for two violins and piano heard on former programs of the Historical Series, are examples of Purcell's use of what was for him the newest contemporary musical thought.

Polyphonic music, however, had not completely lost its attraction for musicians, and part-songs, as Pepys reports, continued as a pleasant feature of social life. Therefore, it is not surprising that Purcell, even though his music 'in the new style' was achieving much success, should turn, as in the Fantasias on this program, to the characteristics of the Elizabethan polyphonists. Here, in purely instrumental music of startling originality, he reverted to a type of composition which in his opinion must have appeared of permanent value. But modern as this music sounds to us, listeners in Purcell's day thought it old-fashioned. They demanded tunes unhindered by old contrapuntal devices and would have nothing but the latest works patterned on Italian and French models.

Roger North, in his *Memoires of Music*, speaks sadly of the older works which were then being ignored: "Of these Fancies whole volumes are left, scarce ever to be made use of but either in the air for kites or in the fire for singeing pullets."

The Fantasia as an art-form is well described in Thomas Morley's, *A Plaine and Easie introduction to Practicall Musicke* (1597): "The most principal and chieftest kind of music which is made without a ditty is the fantasie, that is when a musician taketh a point at his pleasure, and wresteth and turneth it as he list, making either much or little of it according as shall seem best in his own conceit."

With Purcell's death at the age of thirty-seven the outburst of musical accomplishment faded rapidly and soon English music was to pass, as one historian has remarked, 'under the splendid but alien domination' of Handel.

With all musical geniuses who have died at an early age, such as Mozart, Schubert and Purcell, it is impossible to imagine what their music, and what the history of music would have been, had they lived longer. George Dyson, in a recent work, is probably near the truth in his belief that "If Purcell had had the opportunities of some of his contemporaries in Italy and France, every opera-house in Europe would have clamored for his music. He might in due time have been imported back into England, and given the status rarely bestowed on an Englishman-born."

JOHANN SEBASTIAN BACH

Bach composed two Sonatas for flute, violin and continuo. The one in C minor is part of *Das Musikalisches Opfer* and was heard in last season's performance of that work. The other, in G major, which is heard on tonight's program dates from Bach's Cöthen period (1717-23) when the greater part of his sixty-seven chamber-music compositions were written. Apart from the Sonata's inherent beauty it is interesting to observe that the bass throughout the work is identical with that of a Sonata, also in G major, for violin and continuo.

The Sonata's construction follows the usual plan of alternating slow and quick movements which is characteristic of the so-called *Sonata da chiesa*. This and the *Sonata da camera* (all the Bach Suites and many of the Partitas belong in this category) are forerunners of the classical sonata.

The chorale-prelude *Vor deinen Thron tret' ich hiemit* is reputedly Bach's last work. It was dictated by him to his son-in-law Altnikol, and the scene of this occasion has been left us in the touchingly simple words of Anna Magdalena Bach.

"Our dear son-in-law Christoph [Altnikol] told me later that Sebastian, after he had for perhaps an hour lain so still that he seemed asleep, suddenly lifted himself up in bed and said: 'Christoph, go and fetch paper. I hear music in my head; pray write it down for me.' Quickly Christoph fetched paper, a goosequill, and an inkwell, and wrote according to Sebastian's dictation. When he had finished, Sebastian lay down again, with a sigh, and whispered, so softly that Christoph could only just make out what he was saying: 'That is the last music I shall make in this world.'"

Bach's ability to instill the utmost expressiveness into any of the conventional forms with which he worked is one of the miracles of art. Perhaps nowhere in his music is this more remarkable than in his Fugues. The mechanically rigid construction which this type of music can acquire is always avoided by Bach and in its place arises a singularly vivid and expressive work.

The title *St Anne*, which the E flat major Fugue bears, was given to it because of the resemblance of its theme to the first line of *St Anne's Tune*, a famous English Hymn published in 1708.

The D minor Piano Concerto was originally a concerto for violin. This composition has been lost and we know it only from an editor's version, of which Professor Donald Francis Tovey has said: "The restored text of the work as a violin concerto unfortunately was done in the Dark Ages as regards Bach-scholarship, and it is demonstrably wrong in every possible way besides several impossible ways."

There are also in existence two earlier keyboard versions which clearly point to the work's origin. But of greater interest is the fact that Bach used the first movement as an overture to the Cantata, *Wir müssen durch viel Trübsal*. Referring to the second movement, Professor Tovey says:

"This is one of the most stupendous tours de force in all musical history. The slow movement is arranged with the transposition of the solo part an octave lower and with additional wind-parts; but all this is the mere accompaniment to a totally independent four-part chorus! If the result were confused or unnatural there would be little more to be said for it than for Raimondi's four complete simultaneous fugues in four different keys, or for his three simultaneous oratorios, or for many other scholastic tomfooleries which may be played backwards and upside down without sounding noticeably more sensible than when played rightend foremost. But Bach's result is of the same Greek simplicity, for all its ornamentation, as his original; in fact, it is just as much an original inspiration as if no earlier or simpler version had existed."

The finale was also used by Bach as the prelude to the Cantata, *Ich habe meine Zuversicht*, and here again extra instrumental voices were added to the texture of the original work.

This concerto, aside from being one of the most interesting works in all music from the historical point of view, is also one of the noblest and most arresting. It is of a quality which can only be associated with one composer—Johann Sebastian Bach.

Next concert in the Historical Series December 12th

HAYDN - MOZART PROGRAMME

THE CURTIS INSTITUTE OF MUSIC
CASIMIR HALL, SEVENTEENTH SEASON—1940-41



HISTORICAL SERIES
of
SOLO AND CHAMBER MUSIC

presented by Ralph Berkowitz

THIRD SEASON—SECOND CONCERT

HAYDN-MOZART



THURSDAY EVENING, DECEMBER 12, 1940

AT EIGHT O'CLOCK

Programme

FRANZ JOSEF HAYDN—1732-1809

I

String quartet in F major. Opus 77, No. 2

Allegro moderato
Menuetto. Presto ma non troppo
Andante
Finale. Vivace assai

RAFAEL DRUIAN, *Violin*
SOL OVCHAROV, *Violin*

JULIUS WEISSMAN, *Viola*
WINIFRED SCHAEFER, *Violoncello*

II

London trio in C major. No. 1

Allegro moderato
Andante
Finale. Vivace

ELEANOR MITCHEL, *Flute*

JOHN KRELL, *Flute*

WINIFRED SCHAEFER, *Violoncello*



WOLFGANG AMADEUS MOZART—1756-1791

I

String quintet in G minor. Köchel 516

Allegro
Menuetto. Allegretto
Adagio ma non troppo
Adagio
Allegro

HERBERT BAUMEL, *Violin*

JULIUS WEISSMAN, *Viola*

BARUCH ALTMAN, *Violin*

JOSEPH DE PASQUALE, *Viola*

FRANCIS DE PASQUALE, *Violoncello*

II

Divertimento in F major. *The Musical Jest*. Köchel 522

Allegro
Menuetto
Adagio cantabile
Presto

EZRA RACHLIN, *Conductor*



MEMBERS OF THE CHAMBER ORCHESTRA

First Violins:

GEORGE ZAZOFSKY
PAUL SHURE
MARGUERITE KUEHNE
SIDNEY SHARP
SOL OVCHAROV
CHARLOTTE COHEN

Second Violins:

BARUCH ALTMAN
MORRIS SHULIK
EUGENE CAMPIONE
ELLIOTT FISHER
NATHAN GOLDSTEIN
ERNEST GOLDSTEIN

Violas:

JOSEPH DE PASQUALE
PHILIP GOLDBERG
FRANCIS TURSI
WARREN SIGNOR

Violoncellos:

ESTHER GRUHN
RICHARD KAPUSCINSKI
ROHINI COOMARA

Contrabass:

WILFRED BATCHELDER

Horns:

JAMES CHAMBERS
MARCUS FISCHER

Programme Notes

by RALPH BERKOWITZ

'Could I only impress in the soul of every music-lover, the inimitable works of Mozart as deeply and with such musical understanding as I myself feel and comprehend them. . . .'

FRANZ JOSEF HAYDN

The extent to which one musical genius can influence another has always been a fascinating problem in musical aesthetics. Great interest has surrounded the relationship of Haydn and Mozart, and various interpretations have been set forth by many authorities in an effort to weigh the products of each man in the light of the other's art. Analyses of chamber-works produced at about the same time by both have led to interesting generalities. Professor Donald Francis Tovey once remarked that, '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. . . .'

Musicians have also found truth in Dr Ernest Walker's famous epigram which claimed that 'Haydn first showed Mozart how to write string quartets, whereupon Mozart showed Haydn how string quartets should be written.' But it is unlikely that we can ever subscribe to Charles Lamb's view. He writes:

Some cry up Haydn, some Mozart,
Just as the whim bites; for my part,
I do not care a farthing candle
For either of them, or for Handel.*

Haydn was born twenty-four years before Mozart and outlived him by eighteen. But through some peculiar chain of circumstances, during a whole decade neither composer wrote for string quartet—Haydn from 1772 to 1781 and Mozart from 1773 to 1782.

Haydn's first quartets after resuming work in this form, are the six of the so-called *Russian* set, opus 33, dedicated to the Grand Duke Paul. These quartets, incidentally, are the first in which Haydn used the term, *scherzo*, in place of the usual *minuet*.

Mozart was apparently stimulated by these works, for between 1782 and 1785 he composed six quartets, dedicated to Haydn, which he himself described as the fruit of 'langen, beschwerlichen Arbeit.' It was upon hearing some of these for the first time that Haydn said to Mozart's father, 'Your son is the greatest composer known to me, either personally or by reputation.'

Analysis points out, and our ears prove, that from then on Haydn willingly sought Mozart's influence. He was far too great a man not to be willing to learn from a much younger artist.

*To show that Haydn, Mozart and Handel were not the only composers he found uncongenial, Lamb continues:

The devil, with his foot so cloven,
For aught I care, may take Beethoven;
And, if the bargain does not suit,
I'll throw him Weber in to boot.

Haydn and Mozart lived lives typical of the 18th century musician, but with one enormous difference. Haydn was always employed as Kapellmeister by some princely family—such as the Esterhazys, for whom he worked for twenty-nine years—and was thus enabled to compose without the constant fear and insecurity that Mozart faced throughout his mature life. For after Mozart's years as a *Wunderkind*, during which he was the darling of every European capital, he never succeeded in obtaining a position such as Haydn's which would have saved him from being overwhelmed by the tyranny of poverty.

The two men knew each other fairly well and at times spent an evening together making music. Michael Kelly, the singer, speaks in his memoirs of attending a 'quartett party' at someone's home in Vienna; his experience that evening has undoubtedly been the envy of many generations of musicians. He writes: 'The players were tolerable, not one of them excelled on the instrument he played; but there was a little science among them, which I dare say will be acknowledged when I name them. The first violin, Haydn, the second violin, Dittersdorf, the viola, Mozart and the cello, Vanhall. . . . I was there and a greater treat or a more remarkable one cannot be imagined.'

The last years of Haydn's life were filled with honours and adulation; he was, in fact, one of the most renowned figures of the time. It is doubtful whether any composer since then has been so adequately complimented as Haydn was on one occasion by an admirer who sent him six pairs of stockings into which were worked favorite themes from his compositions! Toward the end of his life he could well say: 'I know that God has bestowed a talent upon me, and I thank Him for it; I think I have done my duty, and been of use in my generation by my works; let others do the same.'

Compare this with a letter of Mozart written a few months before his death. 'My head is confused, I reason with difficulty. . . . I go on because composition wearies me less than resting. . . . I know from what I feel that the hour sounds; I am on the point of expiring; I have finished before having enjoyed my talent. Life was so beautiful, my career began under such favourable auspices, but none can change his destiny. . . .'



The works on tonight's program need little comment. The quartet of Haydn and Mozart's quintet are among the truly remarkable expressions in all the art of music.

Haydn's C major Trio dates from 1794, the year of his second visit to London and is thus contemporaneous with several of the great *Salomon* symphonies.

The F major Divertimento Mozart himself called *Ein musikalischer Spass*. It is suggestive of a performance by a village band, but at the same time points a scornful finger at the formulas and devices of some well-known composers of Mozart's day. The close of the final movement is a humorous use of polytonality 125 years ahead of its time.



Next concert in the Historical Series January 21st

B E T H O V E N - B R A H M S P R O G R A M M E

THE CURTIS INSTITUTE OF MUSIC
CASIMIR HALL, SEVENTEENTH SEASON—1940-41



HISTORICAL SERIES
of
SOLO AND CHAMBER MUSIC

presented by Ralph Berkowitz

THIRD SEASON—THIRD CONCERT

BEETHOVEN-BRAHMS



TUESDAY EVENING, JANUARY 21, 1941

AT EIGHT O'CLOCK

AEOLIAN-SKINNER ORGAN

STEINWAY PIANO

Programme

LUDWIG VAN BEETHOVEN—1770-1827

I

Scotch, Irish, and Welsh folksongs

Up! Quit thy bower.....*Scotch*

Love without hope

The damsels of Cardigan }*Welsh*

Waken lords and ladies gay }

The sweetest lad was Jamie

Again my lyre }*Scotch*

Oh! Thou art the lad of my heart }

Since greybeards inform us

The kiss, dear maid }*Irish*

Paddy O'Rafferty }

Duncan Gray*Scotch*

BARBARA TROXELL, *Soprano*

NORMAN ROSE, *Tenor*

THOMAS PERKINS, *Baritone*

GEORGE ZAZOFSKY, *Violin*

ROHINI COOMARA, *Violoncello*

WALDEMAR DABROWSKI, *Piano*

II

Variations and Fugue in E flat, Opus 35

JORGE BOLET, *Piano*

III

Recording of the Finale from Symphony No. 3 in E flat, Opus 55

FELIX WEINGARTNER, *conducting the*

VIENNA PHILHARMONIC ORCHESTRA



JOHANNES BRAHMS—1833-1897

IV

Two chorale-preludes, Opus 122:

Herzlich tut mich verlangen

Es ist ein Ros' entsprungen

CLARENCE SNYDER, *Organ*

V

Quartet in C minor, Opus 51, No. 1

Allegro

Romanze. Poco adagio

Allegretto molto moderato e comodo

Allegro

HERBERT BAUMEL, *Violin*

BARUCH ALTMAN, *Violin*

JULIUS WEISSMAN, *Viola*

ARTHUR WINOGRAD, *Violoncello*

Programme Notes

by RALPH BERKOWITZ

George Thomson holds a place in music history as the most enthusiastic collector and publisher of Scotch, Welsh, and Irish folk-music. He began this work in his youth and for forty years continued the search for what he described as 'all the fine airs both of the plaintive and lively kind, unmixed with trifling and inferior ones.'

Thomson engaged men like Sir Walter Scott, Sir Alexander Boswell, and Robert Burns to supply poems for those melodies having no English text, while he obtained instrumental accompaniments from some of the finest musicians of Europe. From 1791, when he started this enterprise, Thomson had Pleyel, Kozeluch and Haydn writing folksong settings for voices, piano, violin, and 'cello, and after long negotiation finally persuaded Beethoven to undertake the same type of work. At first Beethoven's interest was mainly commercial, for he hardly ever refused a sound offer if his artistic integrity permitted, but soon after commencing work on these pieces he developed a whole-hearted enthusiasm for them. 'The Scottish songs show how unconventionally the unusual melody can be harmonized,' he once remarked.

Shortly afterward Beethoven submitted an idea to Thomson calling for similar treatment of Portuguese, Spanish, Italian, and Russian folk music, but this Thomson declined and Beethoven's collection of music from these countries was later published by Schlesinger of Berlin. Beethoven was also willing to compose a piano sonata or chamber work based on Scotch and Irish folk music, but this Thomson also declined because of Beethoven's high fee. Between 1809 and 1823 Beethoven finished 164 folk settings, of which Thomson published 120. For this Beethoven received a total of £550.

These works are not, by and large, masterpieces comparable to those we associate with Beethoven's name. They are nonetheless a charming and little known side of a composer of whom we generally think as occupying some remote Olympian height. The folk songs unquestionably exerted a strong influence upon Beethoven for the remainder of his life; this can be felt in such works as the Opus 59 quartets as well as in the last four symphonies.

* * *

In 1801 Beethoven wrote a ballet, *The Men of Prometheus*, which was produced with much success at the Court Theatre in Vienna. For one of the contredanses in the work Beethoven felt great affection. The following year he used it as the theme for the set of variations that we hear on tonight's program, and a year or two later he apparently was still sufficiently fond of it to incorporate the theme and much of the material from the variations into the finale of the *Eroica* Symphony.

The variations begin with the bare bass of the theme, a bass which is probably the best-known in all music. Despite being made from less than a handful of notes it is somehow unmistakably characteristic of its creator. There follow three short sections marked à 2, à 3 and à 4 (i.e. duet, trio, and quartet) in which contrapuntal material is added to the reiterated bass. The theme itself then appears with an innocent dance-rhythm accompaniment, and fifteen variations full of brilliance, humor, and beauty are built upon it. The final fugue is constructed along lines different from the fugue passages in the finale

of the *Eroica*. It is founded upon the first four notes of the bass—later employing them in inversion—and brings to a wonderful climax one of Beethoven's true masterpieces for the piano.

* * *

The eleven chorale-preludes for organ are Brahms' last works. They were composed in May and June of 1896 in memory of his dearest friend, Clara Schumann. It is strange that both Brahms and Bach should have expressed their final musical thoughts in organ chorale-preludes.*

Walter Niemann has written beautifully of these last Brahms works. He says: 'They are a retrospect and an epilogue, a salutation to youth and its musical ideals, and a farewell to this world, which is, in spite of all, so fair. And over all this—both retrospect and prospect—Brahms throws that fine, tender veil of resignation which is all his own. It is from this personal point of view that we shall most readily learn, not only to understand and deeply love these chorale-preludes, but also to feel for ourselves what it is that distinguishes them essentially from the organ chorales of Bach and his predecessors: namely, the whole subjective modern art of atmosphere and resigned *Weltschmerz*.'

* Bach's final chorale-prelude, *Vor deinen Thron tret' ich hiemit*, was heard at the first concert of this season's Historical Series.

* * *

Brahms once said that he had sketched out at least twenty string quartets before completing one which fully satisfied him.

His natural tendency was to express himself in terms of what a recent writer has called his 'massive harmony and polyphony' and the enormous difficulty Brahms faced was the necessity to reduce these to the limits of four stringed instruments. Brahms himself said that 'it is not hard to compose, but what is fabulously hard is to leave the superfluous notes under the table.'

The C minor quartet and its companion in A minor, Opus 51 No. 2, were composed during the summer of 1873.

In the construction of the C minor, his first published quartet, Brahms used cyclic elements as an important means of dramatic expression. It is a device Beethoven brought to artistic perfection in his later years and its influence upon Brahms is unmistakable. The opening themes, for example, of the first, second, and fourth movements are all derived from the same motive, and throughout the work many subtle uses of this cyclic material serve to create a beautiful sense of unity. Thus the second subject of the last movement, though based on the same notes as the first subject, is of an entirely different nature. Only the *allegretto* is without thematic relationship to the other movements, making it serve as an effectively contrasting intermezzo.

The quartet, as a whole, is one of the most wonderful in all chamber-music literature and, as an expression of the fusion of classicism and romanticism, is perhaps a perfect example of nineteenth-century art.

* * *

Next concert in this series February 19

Mr Felix Salmond will collaborate in a programme of French chamber music which will include the Fauré piano quartet in C minor, the Debussy sonata for violoncello and piano, and the Franck piano quintet.

THE CURTIS INSTITUTE OF MUSIC
CASIMIR HALL, SEVENTEENTH SEASON—1940-41



HISTORICAL SERIES
of
SOLO AND CHAMBER MUSIC

presented by Ralph Berkowitz

THIRD SEASON—FOURTH CONCERT

FRENCH CHAMBER MUSIC



WEDNESDAY EVENING, FEBRUARY 19, 1941

AT EIGHT O'CLOCK

STEINWAY PIANO

Programme

I

GABRIEL FAURÉ
1845-1924

Quartet No. 1 in C minor, Op. 15
for piano and strings

Allegro molto moderato
Scherzo. Allegro vivo
Adagio
Allegro molto

RAFAEL DRUIAN, *Violin*
JOSEPH DE PASQUALE, *Viola*

FELIX SALMOND, *Violoncello*
RALPH BERKOWITZ, *Piano*

II

CLAUDE DEBUSSY
1862-1918

Sonata for violoncello and piano

Prologue
Serenade et Finale

FELIX SALMOND, *Violoncello*

RALPH BERKOWITZ, *Piano*

III

CÉSAR FRANCK
1822-1890

Quintet in F minor
for piano and strings

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

HERBERT BAUMEL, *Violin*
BARUCH ALTMAN, *Violin*

JULIUS WEISSMAN, *Viola*
FELIX SALMOND, *Violoncello*

RALPH BERKOWITZ, *Piano*

Programme Notes

by RALPH BERKOWITZ

A great musical work can, in some mysterious fashion, convincingly express that nebulous quality which we call the soul of a people—the atmosphere of a time and a place; it conveys a clear impression of the mental climate which nurtured and brought it forth. An opera like *Boris Godounov*, for instance, could hardly have sprung from any culture but that of Czarist Russia, just as a certain form of religious life was necessary to permit the creation of a Palestrina Mass.

The three chamber-works on tonight's program are all highly personalized expressions. The reticent delicacy of Fauré, the impassioned voice of Franck, and Debussy's charm and color are indelibly marked in these compositions, yet at the same time, and above all individual eloquence, there is an element through all the works which speaks of what is most secret and intimate in the French soul of their time.

* * *

No composer has been more successful than Fauré in solving the problem of a natural balance between strings and piano in chamber-music. The writing in the C minor Quartet is always characteristically transparent and the whole work glows with a fresh and utterly beautiful lyricism, which, like a painting of Renoir, seems to be bathed in sunlight.

Although the new poetic currents of Baudelaire and Verlaine influenced him greatly, Fauré in many ways remained a classicist. 'He accommodates himself,' wrote Roger Ducasse, 'with the greatest ease to the simplest traditional forms. . . . How is it that, in this novelty-seeking age, he never disappoints us? The reason is that, with Gabriel Fauré, the one important thing is the music itself. The scheme he follows is well-known? Granted; but he was endowed by the Muses with the gift of ideas full of youth and beauty. Be the flask of crystal, earth, or gold, what matters it if the imperishable scent be there?'

* * *

After his string quartet, which he composed in his thirty-first year, Debussy wrote no chamber-music until, toward the end of his life, he completed three of a projected group of six sonatas; the Sonata for viola, flute and harp, the violin and piano Sonata, and the one on tonight's program, for violoncello and piano. This, which was completed first, Debussy finished during the summer of 1915. He at first intended to call it *Pierrot fâché avec la lune*, which allows us to believe that the work is more directly related to the main body of Debussy's music than that it is, as some critics have claimed, an effort to return to the French classicism of Couperin and Rameau. In fact, Leon Vallas, the biographer of Debussy, rightly considered the cello Sonata as 'the supreme musical expression of the doctrines Debussy preached as a critic and illustrated as a composer for over thirty years.'

At the time these sonatas were composed Debussy wrote a particularly touching letter, (as doubtless many French artists are writing today), which he sent to his publisher, Durand. 'I want to work, not so much for myself, but to give proof, however small it may be, that even if there were thirty million Boches French thought will not be destroyed.'

* * *

The Franck Quintet, like the Fauré Quartet, was composed in 1879. Thirty-six years before, Franck had written four piano trios, but since then no other chamber-music had come from his pen. The appearance of a work so masterly in its construction as the Quintet is indicative of an inward development of style which Vincent d'Indy calls 'a phenomenon almost without parallel in the history of music.'

The work is built on several cyclic themes which appear in each movement. This is a device Franck used in most of his larger compositions, and permits an intensely dramatic, unified structure to be evolved.

The first performance of the Quintet was given in 1880 by the Marsick Quartet with Saint-Saëns playing the piano part. 'At the end of the concert,' d'Indy writes, 'good old Father Franck, in great delight (he was always pleased with any performance, however poor, of his works) went up to Saint-Saëns and, handing him the manuscript of the Quintet, exclaimed with generous warmth, "Thank you, my friend! Since you have interpreted my work so wonderfully, it is yours; accept my dedication of it and keep my manuscript in memory of this delightful evening!"' Saint-Saëns with a wry smile—*grimaçant un sourire*—twirled round and made off towards the exit, leaving the precious score on the piano. Long afterwards, an employé of the firm of Pleyel found it among a heap of waste paper.'

*Next concert in this series: March 8th at 2:30 in
the Foyer of the Academy of Music, as part of the
Philadelphia Schubert Festival.*

SATURDAY AFTERNOON, MARCH 8th, 1941—2:30 P. M.

CHAMBER MUSIC PROGRAM

(See page 28)

The Curtis Institute of Music

Historical Series

Under the Supervision of

Ralph Berkowitz

Cantata, "Sänger, der von Herzen singet"

(For Solo Soprano, Tenor and Bass with Piano)

BARBARA TROXELL, Soprano DONALD HULTGREN, Tenor

JAMES COSMOS, Bass EUGENE BOSSART, Piano

Piano Solos—

Two Impromptus: B flat, Opus 142, No. 3

F minor, Opus 142, No. 4

BARBARA JANE ELLIOTT, Piano

Quintet in C Major for Strings, Op. 163

Allegro ma non troppo

Adagio

Scherzo: Presto

Allegretto

Herbert Baumel }
Baruch Altman } Violins

Julius Weissman Viola

Winifred Schaefer }
Esther Gruhn } Violoncellos

STEINWAY PIANO

PROGRAM NOTES

BY

HENRY S. DRINKER

THE PHILADELPHIA CHORAL FESTIVAL SOCIETY

In the Fall of 1931, James Allan Dash, with a group of about 25 Bach devotees, founded the Bach Society of Delaware County, which later merged with the Bach Choir of Philadelphia to form the Philadelphia Bach Festival Chorus.

In 1939 the Philadelphia Choral Festival Society was organized, consisting of Singing Members (including the Bach Chorus and the present Schubert Chorus) and Sustaining Members. The Constitution and By-laws provide for membership branches to perform and support Choral Festivals from time to time in Philadelphia comprising the Choral Works of the great composers.

The Bach branch of the Society has organized and conducted two Bach Choral Festivals on May 5th and 6th, 1939, and on May 3rd and 4th, 1940, at St. James's Church, at the first of which were performed Cantatas 1, 11, 21, 54, 106, 140, 142 and 180, and at the second Cantatas 4, 6, 27, 50, 64, 65, 79, 198 and the Magnificat.

The expenses of these Festivals were met through the dues of the Sustaining Members and by a growing list of Guarantors and Patrons—who are given first choice of available seats for the performances. Mr. Dash's modest salary has so far been provided through grants from the Oberlaender Trust and the Carnegie Corporation.

At the close of the 1940 Bach Festival, Mr. Dash organized, from the waiting list for the Bach Chorus, the nucleus of the present Schubert Chorus and during May and June, 1940, began rehearsals of the A \flat Mass. When rehearsals were resumed in September the membership of the Schubert Chorus had increased to 170.

Coincident with the rehearsals for the present Schubert Festival, the Bach Chorus of 150 members has been rehearsing for the Third Annual Bach Festival, to be held May 2nd and 3rd, 1941, in St. James's Church, 22nd and Walnut Streets, Philadelphia, at which will be performed choruses and movements from seven Cantatas done at the two previous Festivals (Cantatas 11, 21, 27, 50, 65, 140 and 180), and five entire Cantatas not heretofore performed at these Festivals (Cantatas 34, 68, 104, 105 and 150).

For the present Festival our Society has the cooperation of the Philadelphia Orchestra, which on Friday afternoon and Saturday evening, March 7th and 8th, will play (Eugene Ormandy conducting) the

THE CURTIS INSTITUTE OF MUSIC
CASIMIR HALL, SEVENTEENTH SEASON—1940-41



HISTORICAL SERIES
of
SOLO AND CHAMBER MUSIC

presented by Ralph Berkowitz

THIRD SEASON—SIXTH CONCERT

MODERN AMERICAN MUSIC



FRIDAY EVENING, APRIL 4, 1941

AT EIGHT THIRTY O'CLOCK

STEINWAY PIANO
LYON & HEALY HARP

Programme

I

ROY HARRIS..... Passacaglia from the Quintet
1898- for piano and strings
BARUCH ALTMAN } *Violins* ALBERT FALKOVE, *Viola*
ERNEST GOLDSTEIN } ROHINI COOMARA, *Violoncello*
WALDEMAR DABROWSKI, *Piano*

II

SAMUEL BARBER..... A nun takes the veil
1910- Sure on this shining night
The secrets of the old
Nocturne
(first performances)
BARBARA TROXELL, *Soprano* EUGENE BOSSART, *Piano*

III

CHARLES MARTIN LOEFFLER..... Rhapsodie for viola, oboe,
1861-1935 and piano
L'Etang (*The Pool*). After the poem
of Maurice Rollinat
ALBERT FALKOVE, *Viola* RALPH GOMBERG, *Oboe*
RENÉE LONGY MIQUELLE, *Piano*

IV

RANDALL THOMPSON..... Little prelude
1899- Song after sundown
DAVID GUION..... Country Gig
1895-
JEANNE BEHREND, *Piano*

V

JEANNE BEHREND Five songs (Sara Teasdale):
1911- Faults
The look
Late October
I shall not care
Debt

Hilda Morse

~~WILLA STEWART, Soprano~~

The composer at the piano

VI

~~Lukas Foss~~ ~~Sonata in B for violin and piano~~
~~AARON COPLAND~~ ~~Vitebsk - Study on a~~
1900- ~~Jewish theme~~

~~EUDICE SHAPIRO, Violin~~

~~VICTOR GUTTLER, Violoncello~~

~~RALPH BERKOWITZ, Piano~~

The composer at the piano

VII

CARLOS SALZEDO Concerto for harp and seven
1885- wind instruments (1926)

Prelude. Allegro vivo

Nocturne

Quatre danses:

Menuet, Farandole, Pavane, Gaillarde

JANET PUTNAM, *Harp*

ANTON WINKLER, *Flute*

SANFORD SHAROFF, *Bassoon*

RALPH GOMBERG, *Oboe*

MARCUS FISCHER, *Horn*

MITCHELL LURIE } *Clarinets*

JOSEPH FISCHER, *Trumpet*

JAMES RETTEW }

Conducted by the composer

Programme Notes

by RALPH BERKOWITZ

The music on tonight's program represents forty years in the process of creating an American musical art. In these decades, after a long history of composition in this country, composers finally began to feel that they were taking part, as Americans, in the world-scene of music. They not only wished to express themselves in terms of music's great heritage, but at the same time sought to speak of America's life and spirit.

It is possible to consider the composers on this program—varied as their artistic tendencies may appear—as largely belonging to that group which a recent writer has called the *Eclectics*, the artists who maintain that all groups or schools contribute to music as a universal language.

The same writer, Dr Randall Thompson, in an article in *The Musical Quarterly* for January, 1932, speaks with an insight which has done much to clarify our position toward the American composer. He says:

'When viewed from a distance, the process of the world's composers resembles a vast spectrum in which one color blends imperceptibly into the next. But if an American composer ventures to join the procession, he is caught in the act and disqualified. On one hand, he is condemned if his work reveals a similarity to that of any other American. How then shall we ever create an American School? And on the other: woe to the American composer who exhibits any kinship with the musical lights of Europe! Yet a glance at musical history will show that many composers, working at the same time but in different countries, reveal the most striking resemblances. Indeed it is with their uninhibited use of current artifice that they have expressed the spirit of their times and, sometimes, achieved universality. Is it not then patently absurd to be blinded in the appreciation of our own music by the presence of this natural process of evolution?'

* * *

It is just fifteen years that Roy Harris' name has been known in American music. During this period he has been fairly prolific, producing much orchestral and chamber-music. 'The music of Harris,' writes Arthur Farwell, one of his teachers, 'rests upon form as its securest stronghold. He creates and brings up a profoundly earnest and authentic art of music, wherein music shall speak of and for itself, and weave its own dreams and messages out of its own material and in its own terms. And what, by the nature of the case must be his chief weapon in this strife? Certainly it can be nothing else than form. . . .'

The Piano Quintet was composed in 1937 and published last year.

* * *

Loeffler was born in Alsace and lived as a boy in Russia and Hungary. He at first intended to become a professional violinist and studied with Joachim in Berlin, and Massart in Paris. Coming to America he joined the Boston Symphony Orchestra and from 1885 to 1903 shared the first violin desk with Franz Kneisel. Composition soon became the sole interest of his life, and retiring to Medfield, Massachusetts, he devoted himself to it until his recent death. His art has been described as the cultivation of 'the mystical, the macabre and the idyllic.' Although a naturalized American, he remained to the end under the influence of French impressionism as well as of East European music which he heard in his youth.

* * *

Little need be said here of the work of Dr Thompson and Mr Barber. Both composers are in the forefront of today's American

music and their works are frequently performed by the leading orchestral associations and choral societies.

Dr Thompson's pieces are from a set published by Carl Fischer called *Masters of Our Day*, to which several composers have contributed. Mr Barber's songs have just been published by G. Schirmer and are here heard for the first time.

* * *

Jeanne Behrend, a pupil of Rosario Scalero, has become well-known for her pioneer work in the study and performance of American piano music, both old and modern. She has devoted many recitals to this music and recently recorded an album of it for the Victor Company.

Miss Behrend's piano suite, *From Dawn until Dusk*, was recently played in San Francisco in her own orchestration, and the Curtis String Quartet earlier this year gave the first performance of a new quartet.

The Teasdale songs on tonight's program were composed between the years 1932 and '38.

* * *

Aaron Copland studied with Rubin Goldmark and Nadia Boulanger. He was among the first of America's younger composers to utilize music of the early twenties' Jazz Age. Virgil Thompson has said of him: 'Copland's music is American in rhythm, Jewish in melody, eclectic in all the rest. . . . The subject matter is limited but deeply felt. Its emotional origin is seldom gay, rarely amorous, almost invariably religious.'

* * *

Dr Salzedo gives the following notes on his Concerto for Harp and wind instruments:

'Like other works of mine in which the harp plays a leading part (*The Enchanted Isle*, symphonic poem for harp and orchestra; *Préambule et Jeux*, for harp and chamber orchestra; *Sonata for harp and piano*) sonorously, this Concerto is based upon the new orchestral balance that can be obtained by taking advantage of all the resources of the harp, which today can produce thirty-seven tone colors and effects, as described in my *Modern Study of the Harp*. I have chosen the concerto form for this work because the contemporary literature of the harp did not possess a concerto. This work, however, does not adhere strictly to the traditional form of concerto any more than my *Sonata for harp and piano* adhered to the traditional sonata form. My Concerto is in three movements. The first movement is divided into three connected parts: *Prelude*, *Cadenza*, *Allegro vivo*. The second movement is a *Nocturne*. The third movement is made up of four dances on the same theme: *Menuet*, *Farandole*, *Pavane*, *Gaillarde*. The *Gaillarde* is written in its usual 6/8 time. The *Menuet*, the *Farandole* and the *Pavane*, which are traditionally in 3/4, 2/4 and 4/4 respectively, are all written in 5/4 time. I have written these dances in a rhythmical medium which I have employed in most of my works since 1917. The character of a dance is to be determined by its rhythmical motion and not by the number of beats contained between two measure bars. The rhythmical motion of these dances is in absolute accord with their respective characters represented by the old titles.'

This Concerto is scored for harp, flute (alternating with piccolo), oboe, two clarinets, bassoon, horn and trumpet. It was composed in 1926 and was played for the first time at a concert of the International Composers' Guild (Edgar Varese, founder) at Aeolian Hall, New York, April 17, 1927, by the composer and the first wind players of the Philadelphia Orchestra, Artur Rodzinski conducting. It has since been played by other contemporary music societies as well as by leading symphony orchestras.

THE CURTIS INSTITUTE OF MUSIC

CASIMIR HALL, SEVENTEENTH SEASON—1940-41

RECITAL

by

MR. JOSEPH BONNET

Organist of the *Grand Orgue de Saint Eustache* in Paris

SUNDAY EVENING, OCTOBER 6, 1940, AT 8:00 O'CLOCK

AEOLIAN-SKINNER ORGAN

PROGRAMME

WORKS OF JOHANN SEBASTIAN BACH (1685-1750)

I

Prelude and Fugue in D major

In this pompous Prelude there is somewhat of the majesty of the French Overture. The Fugue is a piece whose clarity and brilliance of movement remind one of a joyous fanfare.

II

Choral Prelude, *O Lamm Gottes, unschuldig* (Grand Agnus Dei)

This monumental composition comprises three versets in which the liturgical melody is sung first by the soprano, then by an inner voice, and last by the pedal, which affirms it with an authority all the more engaging because it has until then kept silence.

In the first two versets varied contrapuntal figures, wherein the theme appears in diminution, are entwined around the cantilena. The third is reinforced by melodies declaimed with greater breadth, in which every detail of the suppositious text is set forth. A pathetic motive, repeated in all the voices, brings to mind the burden of the sins of mankind, under which the Saviour succumbs. A descending chromatic figure, ending with a cry of anguish, plaintively typifies the thought, "Without Thee we were lost indeed." But at the conclusion, "Dona nobis pacem", the rising and falling scales recall the angels ascending and descending on Jacob's ladder, and the work ends with an upward soaring into the light.

III

Passacaglia and Fugue

The names, Passacaglia and Chaconne, are applied to measured compositions in triple time constructed upon a *basso ostinato*. This latter does not necessarily remain in the bass, in the primitive form, but may pass over to the other parts and into related keys. Upon the theme of this Passacaglia by Bach, which theme is found still earlier in the works of the French organist, André Raison (see Guilman, *Archives des Maîtres de l'Orgue*, vol. II, page 37), there flourish, like branches of the tree of Jesse, twenty variations crowned by a fugue on the same theme.

IV

Sonata No. 3 in D minor

Andante

Adagio e dolce

Vivace

Bach's aim in composing his Sonatas for the organ was to make his son, Wilhelm Friedemann, an accomplished organ virtuoso. As a good father, and an expert in the matter, he chose a type of difficulties whose mastery would give the virtuoso the key to all the problems of organ-playing. Therefore, he did not hesitate to select the form of the Trio for two manuals and pedal. This species of composition gives an equal amount of technical work to each hand and to the feet, and obliges the player to acquire, in the midst of the most delicate complications, that independence and clarity which form the touchstone of organ-playing.

But while there is nothing in organ literature more difficult of execution than these Sonatas, it must be added that they are full of musical charm and poetry. The third, in D minor, is one of the most perfect.

V

Two Preludes on *Liebster Jesu, wir sind heil*

- (a) Four part harmonization of the chorale
- (b) Canon at the Fifth (in five parts) for three manuals and pedal

To perform this Canon, Mr Bonnet uses a cornet on the soprano, a cromorne for the alto, the right hand playing on two different manuals. In the three other parts, the left hand and pedal accompany with softer stops.

VI

Fantasia and Fugue in G minor

In the Fantasia, of a highly varied character, recitatives, entreaties, and the most audacious harmonic progressions are opposed one to the other amidst a formidable unloosing of sonorous resources. The Fugue contrasts with the Fantasia by the uninterrupted flow of its virile good humor. The wonderfully clean-cut subject of this splendid piece was already famous some years before the Fugue appeared.

THE CURTIS INSTITUTE OF MUSIC
CASIMIR HALL, SEVENTEENTH SEASON—1940-41

PIANO RECITAL BY
MR. SHURA CHERKASSKY

FRIDAY EVENING, OCTOBER 11, 1940, AT 8:00 O'CLOCK



PROGRAMME

I

- Passacaglia BACH-D'ALBERT
Sonata in F minor, Opus 57
 (*Appassionata*) LUDWIG VAN BEETHOVEN
 Assai allegro
 Andante con moto
 Allegro, ma non troppo

II

- Scherzo in E major, Opus 54
Nocturne in E minor, Opus 72, No. 1
Valse in F minor, Opus 70, No. 2
Andante spianato et grande polonaise
 brillante, Opus 22
..... FRÉDÉRIC CHOPIN

III

- Sonatine MAURICE RAVEL
 Modéré
 Mouvement de menuet
 Animé
Autrefois CÉCILE CHAMINADE
Toccata FRANCIS POULENC
Wine, women and song
 (Waltz-paraphrase) STRAUSS-GODOWSKY



THE CURTIS INSTITUTE OF MUSIC
CASIMIR HALL, SEVENTEENTH SEASON—1940-41

VIOLIN RECITAL BY
MR HENRI TEMIANKA
assisted at the Piano by
MISS GENIA ROBINOR

THURSDAY EVENING, NOVEMBER 14, 1940, AT EIGHT O'CLOCK



PROGRAMME

I

Sonata in E flat major,
Opus 12, No. 3 LUDWIG VAN BEETHOVEN
Allegro con spirito
Adagio con molt' espressione
Rondo. Allegro molto

II

Partita in B minor for violin alone..... JOHANN SEBASTIAN BACH
Allemande
Double
Corrente
Double
Sarabande
Double
Tempo di bourrée
Double

III

Rondo in A major for violin with
string quartet accompaniment..... FRANZ SCHUBERT

Assisted by

SOLOMON OVCHAROV, *Violin*
MORRIS SHULIK, *Violin*

ALBERT FALKOVE, *Viola*
TRUE CHAPPELL, *Violoncello*

This almost unknown work was composed by Schubert in 1816.
It bears the title of *Rondo für Violine mit Begleitung des
Streichquartetts*, and was published by Breitkopf and Härtel in
the supplement to the Gesamtausgabe.

IV

Notturmo e tarantella, Opus 28..... KAROL SZYMANOWSKI

Un poco triste }
Burleska } JOSEF SUK

Introduction et Rondo capriccioso,
Opus 28..... CAMILLE SAINT-SAËNS

STEINWAY PIANO

THE CURTIS INSTITUTE OF MUSIC

CASIMIR HALL, SEVENTEENTH SEASON—1940-41

RECITAL OF ORIGINAL MUSIC
FOR FOUR HANDS AT ONE PIANO BY
RALPH BERKOWITZ and VLADIMIR SOKOLOFF

WEDNESDAY EVENING, DECEMBER 18, 1940, AT EIGHT O'CLOCK



PROGRAMME

I

- Andante con variazioni
in G major (K. 501))
Fantasie No. 1 in F minor (K. 594)) WOLFGANG AMADEUS MOZART
- Variations sur un thème original
in A flat major, Opus 35 FRANZ SCHUBERT

II

- Sonata (1918) FRANÇOIS POULENC
- Prelude
Rustique
Finale
- Paraphrases on a well-known theme.
- Valse CESAR CUI
- Fughetta on B. A. C. H. }
Menuetto } NICHOLAS RIMSKY-KORSAKOFF
- Gigue ANATOLE LIADOW
- Mazurka ALEXANDER BORODIN
- Valse LIADOW
- Sonata (1938) PAUL HINDEMITH
- Mässig bewegt
Lebhaft
Ruhig bewegt

III

- Five Hungarian dances JOHANNES BRAHMS
- F minor, No. 4
F major, No. 3
D minor, No. 11
A minor, No. 8
F sharp minor, No. 17

THE CURTIS INSTITUTE OF MUSIC

CASIMIR HALL, SEVENTEENTH SEASON—1940-41



A N E V E N I N G O F
M O D E R N M U S I C
presented by members of the
TWENTIETH CENTURY MUSIC GROUP

SECOND SEASON

FIRST ANNIVERSARY CONCERT



THURSDAY EVENING, JANUARY 9, 1941, AT 8 O'CLOCK

STEINWAY PIANO

PROGRAMME

I

Three pieces

WALTER PISTON

(1894 -)

ALBERT TIPTON, *Flute*

BERNADETTE GIGUERE, *Clarinet*

SANFORD SHAROFF, *Bassoon*

Walter Piston is one of those composers whom America may be proud to call a master. He has not been prolific (what professor at Harvard could be?), but every work of his has shown the same impeccable taste, rich invention, sensitive orchestration and formal clarity. He is above all a great contrapuntist, a fact well demonstrated in the three woodwind pieces (1923) on tonight's program. (L. B.)

II

Variations

AARON COPLAND

(1900 -)

LEONARD BERNSTEIN, *Piano*

The piano variations (1930) have been called by some the greatest work yet penned by an American, and by others an impossible sequence of intolerable dissonance. This much can safely be said, however: it is futile to accept the amazing sounds that come from the piano as mere sounds; every note has its preordained function in the formal pattern. Intelligent listening is particularly essential, therefore, and can be rewarded by a thrilling emotional experience. (L. B.)

III

Litanies à la *vièrge noire*

FRANCIS POULENC

(1899 -)

First Soprano

Mezzo Soprano

Alto

DORIS LUFF

SALLY PESTCOE

ELSIE MACFARLANE

HELEN WORRILOW

MARGARETTE GODWIN

ROSAMONDE COLE

RENÉE LONGY MIQUELLE, *Piano*

Francis Poulenc first came into prominence as one of a young group of French composers known as *les Six*, which also included Milhaud, Tailleferre, Honegger, and so forth. Poulenc's earliest compositions are motivated by facile inventiveness and a return to simple charm and pleasure in music, eschewing all profundities. More recently he has turned towards the religious, as exemplified by the work on tonight's program. *La vièrge noire* is a statue in Rocamadour in central France, whose reputed miraculous powers have attracted pilgrims for many centuries. (L. L.)

IV

Three pieces

IGOR STRAVINSKY

(1882 -)

BERNADETTE GIGUERE, *Clarinet*

One commonly hears that Stravinsky's art has been on the down grade ever since *Le sacre du printemps*. The charge is sterility, resulting from the absence of the orchestral lushness and post-Debussyan

harmony that characterized his early ballets. This has given way in Stravinsky's later works to a neo-classic approach to music, a reversion to the "stringent freedom" of the eighteenth century. It is a mistake to regard this metamorphosis as backsliding; it has provided a new impetus for many contemporary composers and indicates a healthy reaction to the overdressed Romanticism of the first years of this century.

The clarinet pieces heard tonight, dating from 1919, display in the very choice of medium that uncluttered, terse, elegant and minutely calculated style of which Stravinsky is the greatest living master. (L. B.)

V

String quartet No. 3, Opus 22

PAUL HINDEMITH

(1895 -)

Largo
Allegro. Molto energico
Tranquillo. Sempre mosso
Allegro moderato
Commodo e con grazia

RAPHAEL DRUIAN, *Violin*
BROADUS ERLE, *Violin*

ALBERT FALKOVE, *Viola*
HERSHEY KAY, *Violoncello*

Paul Hindemith is internationally known as a vigorous teacher of practice and theory, as a composer of the first rank, and author of an important theoretical work. As a composer, Hindemith has been amazingly prolific. However arduous the task in hand, however bold the wager he may have made with himself in the case of a particular composition, music seems to flow from the man in an effortless stream.

The third Quartet was completed in 1922 and dates from Hindemith's early-middle period. It is among his most inspired creations and contains some of his finest pages. There are five movements, of which all but one are characterized by great freedom of metric design. Except in the case of the third movement, which is in 6/4 time, signatures are omitted. Tyranny of the bar-line plays no part in this music, yet the general impression is one of metric integration and rhythmic force. No detailed analysis is necessary in order to recommend to the listener the abundant contrast of mood and movement which the five sections afford. The work also belies the accusation sometimes leveled at Hindemith's idiom, that it is devoid of *melos*. Those who hold even to the most conventional interpretation of this term will find in the third Quartet much that is worthy of their further examination. (C. B.)

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TWENTIETH CENTURY MUSIC GROUP

In January 1940 a group of students and music lovers with eager and inquisitive minds joined forces for the performance and discussion of music written since 1900, whence the name under which the group has since become known. Five evenings of live and recorded music and discussion were presented, and memorable arguments enlivened several of the meetings. From its inception the Group has received the enthusiastic support of listeners, composers and performers alike, and now boasts an advisory committee consisting of Randall Thompson and Aaron Copland.

Tonight's anniversary concert, which in large measure owes its realization to Dr. Thompson's friendly interest, has for its aim the presentation of a few highlights of last season's programs. The Group's plans for the current season include four concerts of modern music at the Art Alliance, dates and programs to be announced.

THE BALDWIN SCHOOL
Bryn Mawr, Pennsylvania

Saturday evening, October 5, 1940, at 8:00 o'clock

Janet Putnam, Harp
Esther Gruhn, Violoncello
Eleanor Mitchel, Flute

of

THE CURTIS INSTITUTE OF MUSIC

Programme

I

La pantomime)	
La timide)	Rameau
Tambourin)	
First movement from Trio Sonata in B minor	Loeillet
Largo	
First and second movements from Sonata No. 8 in D major	Leclair
Adagio	
Allegro	

II

Impromptu-caprice	Pierné
"Gavotte" from "Armide"	Gluck
La fille aux cheveux de lin	Debussy
Chanson dans la nuit	Salzedo
Janet Putnam	

III

Arabesque No. 1	Debussy
"Dorienne" from "Divertissement grec"	Mouquet
Spanish dance, No. 5	Granados



FOREMEN'S AND SUPERVISOR'S CLUB
Gibbstown, New Jersey

Thursday evening, October 17, 1940, at 9:00 o'clock

Doris Luff, Soprano
Donald Coker, Tenor
Waldemar Dabrowski, Accompanist

of

THE CURTIS INSTITUTE OF MUSIC

Programme

I

I'll sing thee songs of Araby	Clay
Le Nil	Leroux
Les papillons	Chausson
"Vissi d'arte" from "Tosca"	Puccini
Doris Luff	

II

Dank sei Dir, Herr	Handel
Sea fever	Ireland
The sleigh	Kountz
Roll along cowboy	King
Donald Coker	

III

"Deep in my heart dear"	
from "The student prince"	Romberg
Miss Luff and Mr Coker	



SALEM COUNTY FEDERATION OF MEN'S BIBLE CLASSES
Woodstown, New Jersey

Sunday afternoon, October 20, 1940, at 2:30 o'clock

Theodore Uppman, Baritone

of

THE CURTIS INSTITUTE OF MUSIC

Programme

I

He that dwelleth in the
secret place (Psalm 91)

MacDermid

II

Come ye to the mountains
of the Lord

Spross

III

The Lord is my shepherd
(Psalm 23)

Liddle



CONTEMPORARY CLUB
Trenton, New Jersey

Tuesday afternoon, October 22, 1940, at 2:30 o'clock

Barbara Troxell, Soprano
Eugene Bossart, Piano

of

THE CURTIS INSTITUTE OF MUSIC

Programme

I

Tu lo sai	Torelli
Vo' cercando in questa valli	D'Astorga
Tre giorni son che Nina	Pergolesi
Ungehduld)	
Ständchen)	Schubert
Die junge nonne)	
Barbara Troxell	

II

"Leise, leise" from	
"Der Freischütz"	Weber
Barbara Troxell	

III

Fantasie in F minor, Opus 49	Chopin
Eugene Bossart	

IV

Love's philosophy	Quilter
The unforeseen	Scott
Animal crackers	Hageman
Lilacs)	
Floods of spring)	Rachmaninov
Barbara Troxell	



DELAWARE COUNTY TEACHERS' INSTITUTE
Media, Pennsylvania

Monday afternoon, October 28, 1940, at 1:30 o'clock

Donald Hultgren, Tenor
Eugene Bossart, Accompanist

of

THE CURTIS INSTITUTE OF MUSIC

Programme

I

Musica proibita	Gastaldon
O del mio amato ben	Donaudy
Non più	Cimara
La danza	Rossini

II

Roadways	Rose
In the steppe	Gretchaninov
In the silent night	Rachmaninov
The star	Rogers



WASHINGTON COLLEGE
Chestertown, Maryland

Thursday morning, October 31, 1940, at 11:00 o'clock

Herbert Baumel, Violin
Thomas Perkins, Baritone
Phyllis Moss, Piano

of

THE CURTIS INSTITUTE OF MUSIC

Programme

I

First movement from
Concerto No. 7 in D major
Allegro maestoso
Herbert Baumel
Mozart

II

"O du, mein holder Abendstern"
from "Tannhäuser"
Wagner
"Toreador song" from "Carmen"
Bizet
Thomas Perkins

III

Prelude in E minor, Opus 35, No. 1
The little white donkey
Mendelssohn
Ibert
Waltz in C sharp minor, Opus 64, No. 2)
Waltz in G flat major, Opus 70, No. 1)
Scherzo in B minor, Opus 20)
Chopin
Phyllis Moss

IV

Arioso
Two etchings
Hurdy gurdy
Ghosts
Bach-Franko
Spalding
Presto from Suite in A minor, Opus 10
Herbert Baumel
Sinding

V

The swapping song
John Riley
Kentucky Mountain Songs
Toad's courtship
Thomas Perkins

VILLANOVA COLLEGE
Villanova, Pennsylvania

Wednesday evening, November 6, 1940, at 7:30 o'clock

Eileen Flissler, Piano
Marguerite Kuehne, Violin
Winifred Schaefer, Violoncello

of

THE CURTIS INSTITUTE OF MUSIC

Programme

I

Second and third movements from
Trio in D minor, Opus 49 Mendelssohn
Andante con moto tranquillo
Scherzo: Leggiero e vivace

II

Après un rêve Fauré
Sérénade espagnole Glazounov
Winifred Schaefer

III

Arioso Bach-Franko
Gypsy airs Sarasate
Marguerite Kuehne

IV

Trio in D major, Opus 70, No. 1 Beethoven
Allegro vivace e con brio
Largo assai ed espressivo
Presto

FRIENDS' SELECT SCHOOL
Philadelphia, Pennsylvania

Thursday morning, November 7, 1940, at 10:30 o'clock

Phyllis Moss, Piano
Thomas Perkins, Baritone

of

THE CURTIS INSTITUTE OF MUSIC

Programme

I

Waltz in C sharp minor, Opus 64, No. 2)	Chopin
Waltz in G flat major, Opus 70, No. 1)	
The little white donkey	Ibert
Clair de lune	Debussy
Danse rituelle du feu	de Falla
Phyllis Moss	

II

"O du, mein holder Abendstern"		
from "Tannhäuser"		Wagner
"Toreador song" from "Carmen"		Bizet
The swapping song)		
John Riley)	Kentucky Mountain Songs	
The toad's courtship)		
Thomas Perkins		



THE JUNIOR OCTAVE CLUB
OF NORRISTOWN, PA.

Annual Evening Concert



Y. W. C. A. Auditorium
Thursday Evening, November the Seventh
Nineteen Hundred and Forty
At 8.15 O'clock

Program



“NOCTURNE”

A One Act Play (Excerpt from the life of Chopin)

by

SHELDON SACKETT

Characters

Madam **Aurore Dudevant** (George Sand) **Betty O'Hara**
Solange Dudevant (her daughter) **Mary Lou Mulholland**
Frederick Chopin..... **William Rehner**

Time 1847

Place, Madam Dudevant's Study

Presented by

“The Dramateurs”

Directed by Miss **Betty Mary McCloskey**

Part II

PHYLLIS MOSS, Piano
THOMAS PERKINS, Baritone
of

THE CURTIS INSTITUTE OF MUSIC

∞

PROGRAM

Waltz in C sharp minor, Opus 64, No. 2
Waltz in G flat major, Opus 70, No. 1
Nocturns in F sharp major, Opus 15, No. 2
Scherzø in B minor, Opus 20

} . Chopin

PHYLLIS MOSS

O du, mein holder Abendstern, from Tannhauser

Wagner

Toreador song, from Carmen..... Bizet

THOMAS PERKINS

Dance

1 Variations from Swan Lake

2 Entr'act

FERN SIRONI

The swapping song

John Riley

The Toad's courtship

} . Kentucky Mountain Songs

THOMAS PERKINS

Patrons and Patronesses

Mr. and Mrs. John K. Johnson
Mr. and Mrs. Walter Jones

Mr. and Mrs. Wallace M. Keely
The Rev. and Mrs. J. Garrett Kell
Mr. and Mrs. Karl K. Kite
Mr. and Mrs. Walter A. Knerr
Hon. and Mrs. Harold G. Knight
Mr. and Mrs. Oscar F. Krebs

The Rev. and Mrs. Wm. Lanigan
Mr. and Mrs. John L. Larzelere
Mr. and Mrs. Victor Lawrence
Miss Sue B. Lees
Mr. and Mrs. W. Nolan Leonard
Mr. and Mrs. Edward E. Long
Mr. and Mrs. John A. Longacre
Mr. and Mrs. H. J. Longenecker
Mr. and Mrs. J. Walton Lysinger

Dr. and Mrs. B. J. Martin, Jr.
Miss Bettymary McCloskey
Mr. and Mrs. Earl L. McCoy
Mrs. Joseph B. McDivitt
Mrs. Elbridge McFarland
Mr. and Mrs. Charles W. Miller
Miss Catharine Morgan
Mr. and Mrs. Eugene Muller

Dr. and Mrs. Kenneth E. Neiman
The Rev. James M. Niblo
Dr. and Mrs. S. Lehman Nyce

Mr. and Mrs. Earl Oberholtzer

Dr. and Mrs. Frank C. Parker
Dr. and Mrs. Richard Parry

Mr. and Mrs. Joseph A. Ranck
Mr. and Mrs. Donald K. Rittenhouse
Mr. and Mrs. L. K. Rothermel

Mr. and Mrs. John W. Royer
Mr. and Mrs. W. Arthur Runk

Mrs. Harry B. Scattergood
Dr. Charlotte Seasongood
Dr. Eleanor Seidler
Mr. and Mrs. M. Eugene Seltzer
Mr. and Mrs. Robert E. Sheldon
Mr. and Mrs. Wm. J. Shilliday
Mr. and Mrs. J. Ralph Shuler
Mr. and Mrs. Charles Silliman
Mr. and Mrs. Harlow C. Simpson
Mr. and Mrs. R. G. Sironi
Mrs. Charles C. Smith
Miss Lillian Smith
Mrs. C. N. Snyder
Miss Marion G. Spangler
Mr. and Mrs. Lyburn H. Steele
Mr. and Mrs. Harold Steinbright
Mr. and Mrs. Wm. M. Stout
Miss Henderson Supplee
Mr. and Mrs. Aaron S. Swartz
Mr. and Mrs. Percy Teal

Dr. and Mrs. H. Ernest Tompkins
The Rev. and Mrs. James L. Tonkin
Mr. and Mrs. Henry W. Topley, Sr.

Miss Dorothy Wagner
Misses Isabella G. and Hannah Walker
Mrs. J. J. Webster
Miss Mary R. Webster
Miss Anna D. Whitcomb
Mr. and Mrs. Wm. L. White
Dr. and Mrs. Wm. R. Wiedinmyer
Mrs. Walter A. Wilson
Mr. and Mrs. Nathan H. Wolf
Mr. and Mrs. H. Walton Wood
Mr. and Mrs. Franklin L. Wright
Mr. and Mrs. Herbert S. Wyers
Lt. and Mrs. E. J. Youngjohns, Jr.

THE CONVENT OF THE SACRED HEART
Overbrook, Pennsylvania

Tuesday afternoon, November 12, 1940, at 3:45 o'clock

Veda Reynolds, Violin
Gordon Sayre, Baritone
Leo Luskin, Accompanist

of

THE CURTIS INSTITUTE OF MUSIC

Programme

I

The happy lover)
The pretty creature) Old English arranged by Wilson
"Preach not me your musty rules"
from Milton's "Comus" Arne-Endicott
Blow, blow, thou winter wind Quilter
Gordon Sayre

II

Sarabande (English suite) Bach-Heifetz
Praeludium and allegro Pugnani-Kreisler
Veda Reynolds

III

"Notte e giorno faticar")
from "Don Giovanni") Mozart
"Deh vieni alla finestra")
from "Don Giovanni")
With rue my heart is laden Barber
Pilgrim's song Tschaikovsky
Gordon Sayre

IV

La fille aux cheveux de lin Debussy-Hartmann
Scherzo tarantella, Opus 16 Wieniawski
Veda Reynolds



YOUNG MUSICIANS SERIES
Philadelphia, Pennsylvania

Tuesday afternoon, November 12, 1940, at 4:00 o'clock

Phyllis Moss, Piano

of

THE CURTIS INSTITUTE OF MUSIC

Programme

I

Romance in A flat major
Etudes symphoniques

Mozart
Schumann

II

Waltz in G flat major, Opus 70, No. 1)
Nocturne in F sharp major, Opus 15, No. 2)
Scherzo in B minor, Opus 20)

Chopin

III

The little white donkey
Clair de lune
Danse rituelle du feu

Ibert
Debussy
de Falla



THE NEW CENTURY CLUB
Wilmington, Delaware

Wednesday afternoon, November 13, 1940, at 3:00 o'clock

Paul Shure, Violin
Leo Luskin, Accompanist

of

THE CURTIS INSTITUTE OF MUSIC

Programme

Prelude in E major	Bach
Rondo, Opus 53	Schubert-Friedberg
La fille aux cheveux de lin	Debussy-Hartmann
Perpetuum mobile	Nováček



WOMEN'S CLUB
Allentown, Pennsylvania

Tuesday afternoon, November 19, 1940, at 2:00 o'clock

Barbara Troxell, Soprano
Eugene Bossart, Piano

of

THE CURTIS INSTITUTE OF MUSIC

Programme

I

Ich trage meine Minne
Cäcilie
Morgen
Ständchen

Strauss

Barbara Troxell

II

Fantasie in F minor, Opus 49
Eugene Bossart

Chopin

III

Tell me, oh blue, blue sky
Lullaby
Little brother's lullaby
Sea moods

Giannini
Scott
Broeckx
Tyson

Barbara Troxell



MUHLENBERG COLLEGE
Allentown, Pennsylvania

Thursday morning, November 21, 1940, at 11:30 o'clock

Janet Putnam, Harp
Esther Gruhn, Violoncello
Eleanor Mitchel, Flute
Leo Luskin, Accompanist

of

THE CURTIS INSTITUTE OF MUSIC

Programme

I

La pantomime)	
La timide)	Rameau
Tambourin)	
First movement from Trio Sonata in B minor	Loeillet
Largo	
First and second movements from Sonata No. 8 in D major	Leclair
Adagio	
Allegro	

II

"Dance of the blessed spirits" from "Orpheus and Euridice"	Gluck
Pièce en forme de Habanera	Ravel
Orientale	Gaubert
Eleanor Mitchel	

III

Arioso	Bach
Mazurka No. 1, Opus 11, No. 3	Popper
Esther Gruhn	

IV

Ballade (1910)	Salzedo
Janet Putnam	



MUHLENBERG COLLEGE
Allentown, Pennsylvania
(continued)

V

Arabesque No. 1	Debussy
"Dorienne" from	
"Divertissement grec"	Mouquet
Spanish dance, No. 5	Granados



WESTTOWN SCHOOL
Westtown, Pennsylvania

Saturday evening, November 23, 1940, at 7:30 o'clock

Norman Rose, Tenor
Theodore Uppman, Baritone
Thomas Perkins, Baritone
James Cosmos, Bass
Eleanor Mitchel, Flute
Eugene Bossart, Accompanist

of

THE CURTIS INSTITUTE OF MUSIC

Programme

I

The pilgrim's song	Tschaikovsky
James Cosmos	
The vagabond	Vaughan Williams
Theodore Uppman	
"O ruddier than the cherry"	
from "Acis and Galatea"	Handel
Thomas Perkins	
Flute obbligato by Eleanor Mitchel	

II

"Dance of the blessed spirits"	
from "Orpheus and Euridice"	Gluck
Pièce en forme de Habanera	Ravel
Oriental	Gaubert
Eleanor Mitchel	

III

My bonny lass	Morley
The trysting place	Brahms
"O Isis and Osiris"	
from "The Magic Flute"	Mozart
Messrs Rose, Uppman, Perkins and Cosmos	



WESTTOWN SCHOOL
Westtown, Pennsylvania
(continued)

IV

Zueignung		R. Strauss
	Norman Rose	
All day on the prairie		Guion
	Theodore Uppman	
The toad's courtship		Kentucky Mountain Song
	Thomas Perkins	

V

Now is the month of Maying		Morley
He that drinks is immortal)	
I gave her cakes and I gave her ale	)	Purcell
Messrs Rose, Uppman, Perkins and Cosmos		



YOUNG MUSICIANS SERIES
Ritz Carlton Hotel

Monday afternoon, November 25, 1940, at 1:30 o'clock

Herbert Baumel, Violin
Phyllis Moss, Piano

of

THE CURTIS INSTITUTE OF MUSIC

Programme

I

Sonata in A major	Vivaldi
Preludio a capriccio	
Corrente	
Adagio	
Giga	
Herbert Baumel	

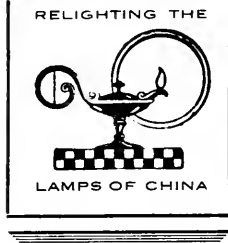
II

Prelude in E minor, Opus 35, No. 1	Mendelssohn
Rhapsody in G minor, Opus 79, No. 2	Brahms
Waltz in A flat, Opus 34, No. 2	Chopin
Phyllis Moss	

III

Rumänische Volkstänze	Bartók
Herbert Baumel	





CHINA AID CONCERT

THE FOYER OF THE ACADEMY OF MUSIC

WEDNESDAY EVENING, NOVEMBER 27, 1940, 8:30 O'CLOCK

★

AMY MAYE WANG, *Pianist*
 HILDA MORSE, *Soprano*
 MARGUERITE KUEHNE, *Violinist*
 MACKEY SWAN, *Baritone*
 EUGENE BOSSART, *Accompanist*

★

I

From the sonata in A, Opus 2, No. 2.....BEETHOVEN
 3. Scherzo. Allegretto
 4. Rondo

Nocturne in F sharp, Opus 15, No. 2 }
 Impromptu in F sharp, Opus 36 }.....CHOPIN

AMY MAYE WANG

II

Visi d'arte from *Tosca*.....PUCCINI
Ohiè menechè!.....GIANNINI

HILDA MORSE

III

La folia.....CORELLI-KREISLER
 From the concerto in G minor.....BRUCH

2. Adagio
 3. Finale: Allegro energico
 MARGUERITE KUEHNE

— INTERMISSION —

IV

Vision fugitive from *Hérodiade*.....MASSENET
 My lady walks in loveliness.....CHARLES

MACKEY SWAN

V

La ci darem la mano from *Don Giovanni*.....MOZART
 MISS MORSE AND MR. SWAN

STEINWAY PIANO

★

Please visit our office FIRST for your Christmas cards and gifts.



THE PEDDIE SCHOOL
Hightstown, New Jersey

Sunday afternoon, December 1, 1940, at 4:30 o'clock

Jean Seward, Contralto
Eugene Bossart, Accompanist

of

THE CURTIS INSTITUTE OF MUSIC

Programme

I

Ave Maria
Laughing and weeping
Who is Sylvia?

Schubert

II

Deep river)
Swing low)

The old maid's song
Kishmul's galley

Negro spirituals
Kentucky Mountain Song
Song of the Hebrides





EARL HENSON, Director
H. OLIVER WILLIAMS, Accompanist



EIGHTEENTH SEASON



*EIGHTEENTH ANNUAL
FALL CONCERT*

given by

The Roxborough Male Chorus

Assisted by

MATHILDE LEHMANN, Soprano
WINIFRED SCHAEFER, Violoncello
ELIZABETH DICKINSON, Piano

MEMBER CLUB



ASSOCIATED GLEE CLUBS
OF
AMERICA

ROXBOROUGH HIGH SCHOOL
Tuesday evening, December Third
Nineteen Hundred Forty

...Program...

OFFICIAL SALUTATION OF THE ASSOCIATED GLEE CLUBS OF AMERICA

*"Hail, Friends of Music! In her praise we gather
To do her honor in fellowship together;
Music's fair muse each human heart rejoices,
We join our voices here in praise of song!"*

Wm. Bentz.

"SONGS AFTER SUN-DOWN"

1. (a) Winter Song *Bullard*
- (b) All Through the Night *Old Welsh Melody*
- (c) I Hear a Thrush at Eve *Cadman*

The Chorus

2. Two Movements from Sonata in G *Sammartini*
 Grave Allegro
 Miss Schaefer
3. Ballatella (from "Pagliacci") *Leoncavallo*
 Miss Lehmann

"IN PRAISE TO GOD"

4. (a) Pilgrims' Chorus (from "Tannhauser") *Wagner*
 - (b) Steal Away *Johnson*
 - (c) Ave Maria (with Miss Lehmann) *Bach-Gounod*
- The Chorus

5. (a) Menuett in C *Haydn*
 - (b) Apres un reve *Faure*
 - (c) Etude-Caprice *Goltermann*
- Miss Schaefer

6. (a) Morning Hymn *Henschel*
 - (b) A Brown Bird Singing *Wood*
 - (c) Since First I Met Thee *Rubinstein*
 - (d) Venetian Song *Tosti*
- Miss Lehmann

"LIFE AND LOVE"

7. (a) Vagabond Song *Protheroe*
 - (b) Liebestraum *Liszt*
 - (c) Italian Street Song (with Miss Lehmann) *Herbert*
- The Chorus

CHORUS SELECTIONS

Program Annotations by Stanley Hart Cauffman

WINTER SONG

Frederick Field Bullard

This is a song of good fellowship. A Scandinavian conception of the camaraderie about the roaring fire while the demons of frost and cold struggle vainly without.

Ho, a song by the fire! Pass the pipes, pass the bowl;
Ho, a song by the fire! With a skoal, with a skoal!
For the wolf-wind is wailing at the doorways,
And the snow drifts deep along the road,
And the ice-gnomes are marching from their Norways,
And the great white cold walks abroad.

But here by the fire we defy frost and storm.
Ha, Ha! we are warm, and we have our hearts desire.
For here we're good fellows, and the beechwood and the bellows,
And the cup is at the lip in the pledge of fellowship.

Pile the logs on the fire! Fill the pipes, pass the bowl;
Pile the logs on the fire! With a skoal, with a skoal!
For the fire-goblins flicker on the ceiling,
And the wine-witch glitters in the glass,
And the smoke-wraiths are drifting, curling, reeling,
And the sleighbells jingle as they pass.

Oh, a god is the fire! Pull the pipes, drain the bowl;
Oh, a god is the fire! With a skoal, with a skoal!
For the room has a spirit in the embers,
'Tis a god, and our fathers knew his name,
And they worshipped him in long forgot Decembers,
And their hearts leaped high with the flame.

ALL THROUGH THE NIGHT

Arr. by F. J. Smith

For centuries Wales has been celebrated as producing the most beautiful male voices of any country in the world. This is no doubt due to the climate, and the melodic Welsh language. This traditional song is well over a thousand years old. It had been preserved in the Welsh musical terminology, the key to which was not discovered until about two hundred and forty years ago. The song was then introduced in a light opera in England about 1725, under the phonetic title of "Ah, Hide Your Nose!" The Welsh words for "All Through the Night" are "Ar hyd y nos."

Sleep my love and peace attend thee, all through the night;
Guardian angels God will lend thee, all through the night.
Soft the drowsy hours are creeping,
Hill and vale in slumber sleeping,
Love alone his watch is keeping, all through the night.

Though I roam a minstrel lonely, all through the night;
My true harp shall praise thee only, all through the night.
Love's young dream alas! is over,
Yet my strains of love shall hover,
Near the presence of my lover, all through the night.

Hark a solemn bell is ringing, clear through the night;
Thou my love art heavenward winging home through the night.
Earthly dust from off thee shaken,
Soul immortal thou shalt waken
With thy last dim journey taken home through the night.

Charles Wakefield Cadman has devoted much of his life to the study of American Indian music. His setting of this madrigal-like poem by Eberhart is unusual in that the melody is always introduced on the second half of the initial beat of the bar.

I hear a thrush at eve wild notes upfinging;
 Twilight and rapture weave snares for his singing.
 Yet soars his song afar seeking his golden star;
 I hear a thrush at eve, thrilling and singing.

So through the dark to thee my song is springing;
 Throbbing with ecstasy, love notes are winging.
 Lean from thy tower above, lean forth with eyes of love,
 For through the dark to thee, my heart is singing!

PILGRIMS' CHORUS

Richard Wagner

This celebrated chorus is sung in the second scene of the first act of the opera "Tannhauser," the setting being a lovely valley near Wartburg, where a shepherd boy watches the passing of a group of pilgrims traveling to Rome. As they pass, chanting their deep-toned harmonies, the child kneels, and begs them to carry with them his earnest prayers to the Holy See.

Once more, with joy, Oh my home I may meet,
 Once more ye fair flowery meadows I greet ye;
 My pilgrim staff henceforth may rest,
 Since heaven's sweet peace is within my breast.
 The sinner's plaint on high was heard,
 Accepted by a gracious Lord,
 The tears I laid before His shrine,
 Are turned to hope and joy divine,
 Oh Lord, eternal praise be Thine!
 The blessed source of Thy mercy o'er flowing,
 Our soul repentant who seek Thee bestowing,
 Of hell and death I have no fear,
 My gracious Lord is ever near.
 Hallelujah! Eternally.

One of the most beautiful of all Negro spirituals.

Steal away to Jesus, steal away home;
O ain' got long to stay here.

My Lord, He calls me by de thunder!
De trumpet soun's with-in-a my soul;
I ain' got long to stay here.

Green trees abendin', po' sinner stan' atremblin',
De trumpet soun's with-in-a my soul;
I ain' got long to stay here.



There is not any musick of instruments whatever compared to that which is made of Voices, when ye voices are good and ye same are well sorted and ordered.—William Bird (1542-1623)



AVE MARIA

Bach-Gounod

This composition has a very remarkable history. The accompaniment was written about 1720 by John Sebastian Bach, a German, as his "First Prelude for Clavichord." The melody for the voice was composed over this Prelude by Charles Gounod, a Frenchman, almost a century and half later. It represents the collaboration of two men of genius, one born in 1685 and the other in 1818.

Lord, O Lord my God, be not far from me,
O God I trust in Thee, unto Thee I lift my soul;
Show me Thy way Lord, lead me in Thy truth.
O save me for Thy mercy's sake,
O hear my prayer, O Lord.

Lord, O Lord my God, be not far from me,
O God I trust in Thee, unto Thee I lift my soul;
Lord make haste to help me,
Hide not Thou Thy face from me O Lord.
Pardon my iniquity, all my hope I rest on Thee.
Save for Thy Name's sake;
O Lord be Thou my help forever. Amen.

It's ho! for a song as wild and free
 As the swash of the waves in the open sea;
 It's ho! for a song as unconfined
 As the hawk that sails in the summer wind;
 A song for a vagabond's heart and brain,
 Refreshing and sweet as the roving rain
 That chants to the thirsty earth.
 A song of rollicking mirth,
 A song of the grass and grain!

It's ho! for a vagabond's life say I!
 A vagabond live, and a vagabond die;
 It's ho! to roam in the solitudes,
 And chum with the birds in the vagrom woods,
 To sleep with flowers, and wash in dew,
 And dream of love that is ever new,
 A love that never grows stale,
 Like a cask of rum or ale.

It's ho! for a stretch of the dusty road,
 Or here a meadow, or there a lode;
 It's ho! to hear in the early morn
 The yellow allegro of tasselled corn;
 To sail in fancy the golden main
 Where breezes billow the seas of grain,
 And the swallows that skim the tips
 Are richly cargoed ships,
 Outbound for the ports of Spain.

It's ho! for the smell of the sap that swims,
 When the maples sweat like an athlete's limbs;
 It's ho! for the joys that crowd the spring,
 The brawl of brooks, the birds that sing;
 To wander at will the summer through,
 Indifferent to blame, careless of due;
 In winter the kiss that slips, Yo ho!
 From a nut-brown naiad's lips, Yo ho!
 And the love that lies in her eyes of blue!



*"Such is Thy Power Divine,
 Oh Music, Heavenly Art!"*

*I greet you, well beloved and trusty,
 Assembled here from far and wide.*

Goethe.

LIEBESTRAUM (DREAM OF LOVE)*Franz Liszt*

My Dream of Love will linger on forever
 Although we are far apart.
 My Dream of Love will linger, though I know
 It may not come true, sweetheart.

When nights are dark and still
 I feel your magic thrill;
 Feel your nearness dear,
 Until, comes the dawn,
 I awake and find you are gone.

My Dream of Love is filled with tender kisses,
 Close to your heart you hold me it seems.
 Each night is bliss beneath the pale moonbeams:
 I'm happy with my Love Dreams.

ITALIAN STREET SONG*Victor Herbert*

Although the flag of Ireland is probably the only national standard which has a musical instrument as its principal design, the harp, and while this land has produced many beautiful traditional folk melodies, the names of but two Irish-born composers are in any way well known, Michael William Balfe and Victor Herbert. Both were prolific composers of melodic light operas; but both left Ireland to study, and made their success away from their native land: Balfe in Paris and Herbert in America. "Naughty Marietta," the opera in which this composition was sung was written by Herbert while he was conducting the Pittsburgh Symphony Orchestra in 1904.

Ah! my heart is back in Napoli,
 And I seem to hear again in dreams her revelry,
 The mandolinas playing sweet,
 The pleasant fall of dancing feet,
 Oh! could I return,
 Oh! joy complete! Napoli!

Zing, boom, aye, mandolinas gay.

**PAST PRESIDENTS**

1923	T. W. Schofield	1932	Leon Birkmire
1924	T. W. Schofield	1933	Mortimer W. Blair, M.D.
1925	T. W. Schofield	1934	Albert R. Frame
1926	T. W. Schofield	1935	Paul D. Missimer
1927	Ellwood G. Dungan	1936	Paul D. Missimer
1928	D. W. Bussinger, Jr.	1937	Paul D. Missimer
1929	D. W. Bussinger, Jr.	1938	Robert C. Williams
1930	Wayne R. Moyer	1939	William C. Cooper, Jr.
1931	William R. Ambler		

Roxborough Male Chorus

Three classes of membership

- First:** The Active (or Singing Members) who are admitted by application to our Secretary. Such applicants must be proposed by a member and pass an examination by our Director and Membership Committee. Dues are \$1.00 a year.
- Second:** Membership in the Ladies' Auxiliary (recently organized) which is open to any friend of the Chorus—more especially relatives and friends of the Active Members. Dues are \$1.00 yearly and meetings are held monthly.
- Third:** Associate Members or the Patrons of the Chorus, who by payment of annual dues of \$3.50 receive six tickets to each of our two concerts. Applications should be addressed to Melvin E. Marple, 461 Flamingo Street; or to Miss Ruth G. Fleischer, 4351 Freeland Avenue; or to any member of Chorus or Auxiliary.



THE LADIES' AUXILIARY

Mrs. Mathilda Ley	<i>President</i>
Mrs. Earl Henson	<i>Vice-President</i>
Miss Ruth G. Fleischer	<i>Secretary</i>
Mrs. Gordon R. Virkler	<i>Treasurer</i>

MEMBERS

Mrs. Mortimer W. Blair	Mrs. Ralph E. Heiss
Mrs. D. W. Bussinger, Jr.	Mrs. Earl Henson
Mrs. J. Raymond Christy, Jr.	Mrs. Mathilda Ley
Miss Jane C. Clemens	Mrs. Melvin E. Marple
Mrs. E. Virgil Cooper	Mrs. Paul D. Missimer
Mrs. William C. Cooper, Jr.	Mrs. P. S. Parkinson
Mrs. Thomas E. Coyle, Jr.	Mrs. Frank Robinson
Mrs. John C. Dotter, Jr.	Miss Lily V. Smith
Mrs. James E. Eckersley	Mrs. Helen L. Smith
Mrs. Harry D. Evans, Sr.	Mrs. Gordon R. Virkler
Miss Ruth G. Fleischer	Miss Grace Williams
Mrs. Walter Gally	Mrs. H. Oliver Williams
Mrs. William H. Goshaw	Mrs. Robert C. Williams
Mrs. Kathleen M. Grow	

OFFICERS OF THE CHORUS

Oliver W. Grow	<i>President</i>
E. Virgil Cooper	<i>Vice-President</i>
Gordon R. Virkler	<i>Secretary</i>
Melvin E. Marple	<i>Secretary for Associate Members</i>
William H. Goshow	<i>Treasurer</i>
John G. Carley	<i>Librarian</i>
Harry D. Evans, Jr.	<i>Assistant Librarian</i>
Earl Henson	<i>Musical Director</i>
H. Oliver Williams	<i>Accompanist</i>



ACTIVE MEMBERS

TENORS

Elmer A. Barthold	Alfred A. MacMoran
Mortimer W. Blair	Paul D. Missimer
John G. Carley	P. S. Parkinson
J. Raymond Christy, Jr.	George B. Radcliff
E. Virgil Cooper	Frank Robinson
William C. Cooper	William Robinson
Thomas E. Coyle, Jr.	Leon H. Smith
James E. Eckersley	William T. Smith
Vinton A. Fish	William N. Snyder
Alfred P. Fleischer	Fletcher D. Street, Sr.
John J. Fry	W. Edward Voss
Walter H. Gally	J. Clifford Williams

BASSES

Frank Beswick	Herbert C. Hunsworth
Howard Blackburn	F. Oliver Keely, Jr.
John G. Breyer	Paul T. Levins
D. W. Bussinger, Jr.	Robert W. MacMoran
Walter Candlin	Melvin E. Marple
Ellwood G. Dungan	J. Singleton McGee
Harry D. Evans, Jr.	William H. Smith
Wm. H. Goshow	Fletcher D. Street, Jr.
Oliver W. Grow	Martin A. Suhy
J. William Heath	Harry H. Sykes
Ralph E. Heiss	Gordon R. Virkler
William J. Hendren	Robert C. Williams
Richard C. Henry	

Associate Members

Mrs. Thomas Acaster	Mr. Samuel F. Houston
Misses Grace & Esther Allebach	Mr. George E. Hunter
Mr. & Mrs. O. W. Ames	Mr. Duntun J. Irwin
Mr. J. Ellwood Barrett	Mr. Edward A. Jeffries
Mrs. George Barthold	Mr. & Mrs. Harry T. Jones
Dr. Mortimer W. Blair	Mr. & Mrs. H. Wilson Knoelke
Mrs. Mortimer W. Blair	Dr. Leon Adam Kowalski
Mr. George W. Blumenauer	Mr. Wm. R. Kurtz
Mr. Thomas F. Boon	Mr. Adolph Lang
Mr. George M. Bovard	Mr. & Mrs. Wm. M. Lange
Mrs. D. W. Bussinger, Jr.	Mrs. Matilda Ley
Mr. & Mrs. Stanley H. Bussinger	Mrs. Melvin E. Marple
Rev. & Mrs. N. H. Caley	Mr. George B. McClennen
Mr. & Mrs. B. F. Calverley, Jr.	Mrs. George Missimer
Mr. Walter Candlin	Mr. G. Dundore Missimer
Mr. Stanley Hart Cauffman	Mrs. Paul D. Missimer
Mrs. Warren Childs	Mrs. Reed A. Morgan
Dr. & Mrs. Raymond Christy	Miss Margaret H. Oliver
Mrs. E. Virgil Cooper	Mr. & Mrs. Wallace F. Ott
Mrs. Wm. T. Cooper, Jr.	Mrs. P. S. Parkinson
Mr. Randolph De Wald	Miss Almeda Probasco
Mr. G. Alfred Dietrich	Mr. Albert S. Propper
Mrs. Ellwood G. Dungan	Mrs. John H. Robinson
Mrs. Elmer E. Dungan	Mrs. George B. Radcliff
Mr. James E. Eckersley	Rox.-Myk. Lions Club
Mr. Harry E. Eisenhardt	Rox. Symphony Orchestra
Mr. Harry D. Evans, Sr.	Mr. Russell F. Schofield
Mr. Hilbert S. Felton	Mr. William E. Shappell
Mr. & Mrs. J. Elliott Flanagan	Mr. & Mrs. Edward S. Siddall
Mr. Wm. B. Forney, Jr.	Mr. B. Mitchell Simpson
Mr. Wm. W. Frazier, 3rd.	Mr. A. F. Skrobanek
Mrs. John J. Fry	Mr. & Mrs. Leon E. Smith
Dr. Hans C. Funch	Mr. Wm. T. Smith
Mr. J. Wesley Glanding	Mr. Edgar S. Stafford
Mr. & Mrs. W. Heath Gordon	Mr. Arthur M. Stetler
Mr. Wm. H. Goshow	Captain J. G. Strain
Mrs. Roy B. Greene	Mr. & Mrs. F. D. Street
Mr. Albert W. Grow	Mrs. Albert H. Virkler
Mrs. Kathleen M. Grow	Mrs. Gordon R. Virkler
Mr. Wilbur H. Hamilton	Mrs. S. G. von Bosse
Mr. & Mrs. William J. Hamilton, Jr.	Mr. Charles H. Whiteman
Mr. & Mrs. George Hansell	Mr. F. A. Wilkinson
Mr. Charles G. Hauschild	Mr. & Mrs. H. Oliver Williams
Miss Blanche L. Heidinger	Mr. Harry S. Williams
Mr. & Mrs. Ralph E. Heiss	Wissahickon Home & School Council
Mrs. Arthur Henson	Mr. Charles A. Woerner
Mrs. Earl Henson	Rev. & Mrs. Edmund B. Wood
Dr. Robert H. Hirsh	Dr. Carl B. Young



Our Nineteenth Annual Spring Concert will be given in this Auditorium on Tuesday evening, May 6, 1941. We will be assisted by the Boys of St. Timothy's Choir under the direction of Edward S. Siddall, Choirmaster.

THE FESTIVAL FOUNDATION CHORUS
Moorestown, New Jersey

Wednesday evening, December 4, 1940, at 8:15 o'clock

Marguerite Kuehne, Violin

of

THE CURTIS INSTITUTE OF MUSIC

Programme

I

"Walther's prize song"
from "Die Meistersinger"

Wagner-Wilhelmj

Tango

Zimbalist

Burleska

Suk

II

La folia

Corelli-Kreisler



YOUNG MUSICIANS SERIES
Feasterville, Pennsylvania

Saturday evening, December 7, 1940, at 9:00 o'clock

Herbert Baumel, Violin
Phyllis Moss, Piano

of

THE CURTIS INSTITUTE OF MUSIC

Programme

I

Sonata in A major	Vivaldi
Preludio a capriccio	
Corrente	
Adagio	
Giga	
Rumänische Volkstänze	Bartók
Herbert Baumel	

II

Prelude in E minor, Opus 35, No. 1	Mendelssohn
Rhapsody in G minor, Opus 79, No. 2	Brahms
Waltz in C sharp minor, Opus 64, No. 2)	
Waltz in G flat major, Opus 70, No. 1)	Chopin
Etude in A minor	Paganini-Liszt
Phyllis Moss	

III

Sonata in A major	Franck
Allegretto ben moderato	
Allegro	
Recitative - fantasia	
Allegretto poco mosso	
Miss Moss and Mr Baumel	



THE FESTIVAL FOUNDATION CHORUS
Burlington, New Jersey

Wednesday evening, December 11, 1940, at 8:15 o'clock

Veda Reynolds, Violin
Leo Luskin, Accompanist

of

THE CURTIS INSTITUTE OF MUSIC

Programme

I

Sarabande (English suite)	Bach-Heifetz
Rondino on a theme by Beethoven	Kreisler
Variations on a theme by Corelli	Tartini-Kreisler

II

Carmen fantasy	Sarasate-Zimbalist
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THE YOUNG MUSICIANS MUSICALES

MAIN LINE AFTERNOON CLUB

AT THE HOME OF

MRS. HOWARD SELLERS

WYNNEWOOD, PA.

THURSDAY, DECEMBER 12TH, AT 3.30 O'CLOCK

WINIFRED SCHAEFER, Violoncello

WALDEMAR DABROWSKI, Piano

NORMA MACIVOR, Voice

PROGRAMME

Concerto No. 1 in A minor, Opus 33 *Saint-Saens*

Allegro non troppo

Allegro con moto

Allegro non troppo

~~First movement from Sonata in G *Samartini*~~

~~Allegro~~

WINIFRED SCHAEFER

Non so piu cosa son

The marriage of Figaro *Mozart*

Vorborgenheit *Wolf*

Vergebliches Ständchen *Brahms*

NORMA MACIVOR

Menuett in C *Haydn*

Après un rêve *Fauré*

Etude—Caprice *Goltermann*

WINIFRED SCHAEFER

The Nightingale and the rose *Korsakoff*

The night has a thousand eyes *Hageman*

I dream of Jeanne *Foster*

NORMA MACIVOR

The Committee for Young Musicians wish to inform you that our artists are available for private engagements at a nominal fee. Please apply to Mrs. Howard Longstreth, Telephone Ardmore 249.

YOUNG MUSICIANS SERIES
Chestnut Hill, Pennsylvania

Thursday afternoon, December 12, 1940, at 3:00 o'clock

Janet Putnam, Harp
Esther Gruhn, Violoncello
Eleanor Mitchel, Flute

of

THE CURTIS INSTITUTE OF MUSIC

Programme

I

La pantomime)	
La timide)	Rameau
Tambourin)	
First movement from Trio Sonata in B minor	Loeillet
Largo	
First and second movements from Sonata No. 8 in D major	Leclair
Adagio	
Allegro	

II

Sonata in C minor	Pescetti
Impromptu-caprice	Pierné
Night breeze	Salzedo
Janet Putnam	

III

Arabesque No. 1	Debussy
"Dorienne" from "Divertissement grec"	Mouquet
Spanish dance, No. 5	Granados



GEORGE SCHOOL
George School, Pennsylvania
(continued)

IV

The swan	Saint-Saëns
Mazurka No. 1, Opus 11, No. 3	Popper
Allegro appassionato, Opus 43	Saint-Saëns
Esther Gruhn	

V

"Notte e giorno faticar")	
from "Don Giovanni")	
"Deh vieni alla finestra")	Mozart
from "Don Giovanni")	
With rue my heart is laden	Barber
The birthday of a king	Neidlinger
Gordon Sayre	

VI

None but the lonely heart	Tschaikovsky
Mr Sayre, Miss Gruhn and Mr Cornman	

STATE TEACHERS COLLEGE
Kutztown, Pennsylvania

Wednesday morning, January 8, 1941, at 10:30 o'clock

Willa Stewart, Soprano
Robert Cornman, Piano

of

THE CURTIS INSTITUTE OF MUSIC

Programme

I

Wohin?)	
Nacht und Träume)	Schubert
Wir wandelten)	
Vergebliches Ständchen)	Brahms
Willa Stewart	

II

Ballade in G minor)	
Etude in A minor, Opus 25, No. 11)	Chopin
Alborada del gracioso)	Ravel
Robert Cornman	

III

"The last rose of summer"	
from "Martha"	von Flotow
Floods of spring	Rachmaninov
Sleep now	Barber
The sleigh	Kountz
Willa Stewart	

NEW JERSEY STATE TEACHERS COLLEGE
Glassboro, New Jersey

Thursday morning, January 9, 1941, at 10:30 o'clock

George Zazofsky, Violin
Annette Elkanova, Piano

of

THE CURTIS INSTITUTE OF MUSIC

Programme

I

Sonata No. 5 in F, Opus 24 Beethoven
Allegro
Adagio molto espressivo
Scherzo
Rondo
Miss Elkanova and Mr Zazofsky

II

Prelude in E major Mendelssohn
La soirée dans Granade)
L'isle joyeuse) Debussy
Annette Elkanova

III

Second movement from
Concerto No. 2 in D minor, Opus 22 Wieniawski
Romance
Burleska Suk
George Zazofsky



YOUNG MUSICIANS SERIES
Chestnut Hill, Pennsylvania

Thursday afternoon, January 9, 1941, at 3:00 o'clock

Willa Stewart, Soprano
Eugene Bossart, Piano

of

THE CURTIS INSTITUTE OF MUSIC

Programme

I

Spirate pur, spirate)	
Ah, mai non cessate)	Donaudy
Sommi Dei	Handel
"Che fiero costume"	
from "Eteocle"	Legrenzi
Willa Stewart	

II

I call on Thee, Lord)	
Rejoice, beloved Christians)	Bach-Busoni
Variations on the name, "Abegg"	Schumann
Eugene Bossart	

III

Wohin?)	
Nacht und Träume)	Schubert
Wir wandelten)	
Vergebliches Ständchen)	Brahms
Willa Stewart	

IV

Fantasie in F minor, Opus 49	Chopin
Eugene Bossart	

YOUNG MUSICIANS SERIES
Chestnut Hill, Pennsylvania
(continued)

V

Sleep now

Floods of spring

Spirit flower

The sleigh

Willa Stewart

Barber

Rachmaninov

Campbell-Tipton

Kountz

YOUNG MUSICIANS SERIES
Feasterville, Pennsylvania

Saturday evening, January 11, 1941, at 9:00 o'clock

Theodore Uppman, Baritone
Eugene Bossart, Piano
Solomon Ovcharov, Violin
Esther Gruhn, Violoncello

of

THE CURTIS INSTITUTE OF MUSIC

Programme

I

Trio in B flat (K. 502) Mozart
Allegro
Larghetto
Allegretto
Miss Gruhn, Messrs Ovcharov and Bossart

II

From the "Dichterliebe" Schumann
Im wunderschönen Monat Mai
Aus meinen Thränen spriessen
Die Rose, die Lilie, die Taube
Wenn ich in deine Augen seh'
Ich grolle nicht
Minnelied)
Die Mainacht) Brahms
Weigenlied)
Bright is the ring of days)
Vagabond) Vaughan Williams
Silent noon)
Theodore Uppman

III

Three movements from Trio in D minor, Mendelssohn
Opus 49
Molto allegro agitato
Andante con moto tranquillo
Scherzo. Leggiero e vivace
Miss Gruhn, Messrs Ovcharov and Bossart

YOUNG MUSICIANS SERIES
Philadelphia, Pennsylvania

Tuesday afternoon, January 14, 1941, at 4:00 o'clock

Janet Putnam, Harp
Esther Gruhn, Violoncello
Eleanor Mitchel, Flute

of

THE CURTIS INSTITUTE OF MUSIC

Programme

I

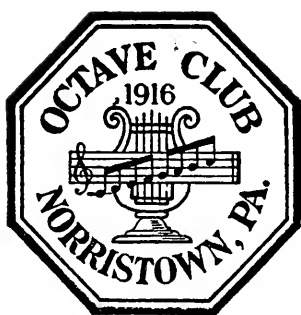
La pantomime)	
La timide)	Rameau
L'agacante)	
Third movement from Trio Sonata	
in B minor	Loeillet
Adagio	
Sonata in G minor	Marcello
Adagio	
Allegro	
Largo	
Allegro	

II

"Gavotte" from "Armide"	Gluck
Sonata in C minor	Pescetti
Impromptu-caprice	Pierné
Janet Putnam	

III

Arabesque No. 1	Debussy
"Dorienne" from	
"Divertissement grec"	Mouquet
Spanish dance, No. 5	Granados



Twenty-Fifth Anniversary
Song Recital

Barbara Troxell = . = = Soprano
Robert Grooters = = = = Baritone
Eugene Bossart = = = = Accompanist

of

The Curtis Institute of Music

Wednesday, two-thirty o'clock
January Fifteenth
Nineteen Hundred Forty-one

Montgomery County
Medical Society
Building

The Octave Club

NORRISTOWN, PENNSYLVANIA

MRS. STANLEY B. DIETRICH, *President*

Twenty-Fifth Anniversary

MRS. BENJAMIN F. EVANS - - - *Chairman of the Day*
Fourth President—1925-1928

PROGRAM

I

Die Lotosblume	.....	<i>Schumann</i>
Widmung	.....
Morgen	}.....	<i>R. Strauss</i>
Ständchen		
<i>Dich, theure Halle</i> from <i>Tannhäuser</i>	.....	<i>Wagner</i>

MISS TROXELL

II

L'invitation au voyage	.....	<i>Duparc</i>
En prière	.....	<i>Faure</i>
Les yeux	}.....	<i>Aubert</i>
Vieille chanson espagnole		
<i>Vision fugitive</i> from <i>Herodiade</i>	.....	<i>Massenet</i>

MR. GROOTERS

P R O G R A M

III

The Unforeseen	<i>Scott</i>
The Little Shepherd's Lullaby	<i>Somervell</i>
Spendthrift	<i>Charles</i>
Sea Moods	<i>Tyson</i>

MISS TROXELL

IV

Drink to Me Only with Thine Eyes	arr. <i>Quilter</i>
At Night	<i>Rachmaninov</i>
For You Alone	<i>Geehl</i>
Glory Road	<i>Wolfe</i>

MR. GROOTERS

V

<i>La ci darem la mano</i> from <i>Don Giovanni</i>	<i>Mozart</i>
I Passed by Your Window	<i>Brae</i>
<i>Trot Here, Trot There</i> from <i>Veronique</i>	<i>Messenger</i>

MISS TROXELL and MR. GROOTERS

Hostess

MRS. KARL KENT KITE

Ushers

MRS. CHARLES H. BRUNNER

MRS. E. FREDERICK BROUSE

MRS. ALLAN M. HAAS

MRS. WILLIAM C. SKEATH

NEXT MEETING, FEBRUARY NINETEENTH

Explanatory Piano Forte Recital

HORACE ALWYNE

MRS. WARREN L. IRISH - - - - - *Chairman of the Day*

SLEIGHTON FARM SCHOOL FOR GIRLS
Darling, Pennsylvania

Sunday evening, January 19, 1941, at 7:30 o'clock

Eleanor Mellinger, Harp

of

THE CURTIS INSTITUTE OF MUSIC

Programme

I

The harmonious blacksmith	Handel
Giga	Corelli
Theme and variations	Haydn

II

Impromptu-caprice, Opus 9	Pierné
Chanson de Guillot-Martin	Périlhou-Miller
Le bon petit roi d'Yvetôt	Grandjany

III

Mirage	
Idyllic poem	Salzedo
Concert variations on Adeste Fideles (1938)	

FOREMEN'S AND SUPERVISOR'S CLUB
Gibbstown, New Jersey

Thursday evening, January 23, 1941, at 9:00 o'clock

Norman Rose, Tenor
Theodore Uppman, Baritone
Thomas Perkins, Baritone
James Cosmos, Bass
Waldemar Dabrowski, Accompanist

of

THE CURTIS INSTITUTE OF MUSIC

Programme

I

The trysting place	Brahms
"O Isis and Osiris"	
from "The Magic Flute"	Mozart
My bonny lass	Morley
Messrs Rose, Uppman, Perkins and Cosmos	

II

All day on the prairie	Guion
The vagabond	Vaughan Williams
Theodore Uppman	

III

Let the fifes and the clarions	Purcell
Messrs Perkins and Cosmos	
The angler's song	Lawes
Messrs Rose and Uppman	
Sound the trumpet	Purcell
Messrs Perkins and Cosmos	

IV

The swapping song)	
The toad's courtship	)	Kentucky Mountain Songs
Thomas Perkins		

FOREMEN'S AND SUPERVISOR'S CLUB
Gibbstown, New Jersey
(continued)

V

He that drinks is immortal)	
I gave her cakes and I gave her ale	)	Purcell
Now is the month of Maying		Morley
Messrs Rose, Uppman, Perkins and Cosmos		

SAINT JAMES SCHOOL
Washington County, Maryland

Saturday evening, January 25, 1941, at 8:30 o'clock

Eileen Flissler, Piano
Marguerite Kuehne, Violin
Winifred Schaefer, Violoncello

of

THE CURTIS INSTITUTE OF MUSIC

Programme

I

Trio in B flat (K. 502) Mozart
Allegro
Larghetto
Allegretto

II

Après un rêve Fauré
Etude-caprice Goltermann
Winifred Schaefer

III

Second and third movements from
Trio in D minor, Opus 49 Mendelssohn
Andante con moto tranquillo
Scherzo: Leggiero e vivace

IV

Scherzo in B flat minor, Opus 31) Chopin
Mazurka in A minor, Opus 17, No. 4)
The little white donkey Ibert
Eileen Flissler

V

"Walther's prize song" from
"Die Meistersinger" Wagner-Wilhelmj
Tango Zimbalist
Burleska Suk
Marguerite Kuehne

SAINT JAMES SCHOOL
Washington County, Maryland
(continued)

VI

Trio in D major, Opus 70, No. 1
Allegro vivace e con brio
Largo assai ed espressivo
Presto

Beethoven

THE YOUNG MUSICIANS' LUNCHEON MUSICALES

RITZ-CARLTON JUNIOR BALL ROOM

Monday, January 27, 1941, at 1 o'clock

VEDA REYNOLDS }
PAUL SHURE } *Violins*
PHILIP GOLDBERG, *Viola*
ROHINI COOMARA, *Violoncello*

of

THE CURTIS INSTITUTE OF MUSIC

PROGRAMME

- Quartet in G, Opus 76, No. 1 HAYDN
Allegro, con spirito
Adagio sostenuto
Menuetto: Presto
Finale: Allegro ma non troppo
- First movement from Quartet in G minor,
Opus 10, No. 1 DEBUSSY
Animé et très décidé

The Committee for Young Musicians wishes to inform you that our young artists are available for private engagements at a nominal sum. Please apply to Mrs. Philip W. Amram, Telephone, Somerton 8212, or Mrs. William W. Arnett, Locust 1231.



Fifty-second Anniversary

NEW CENTURY CLUB



Wednesday, January twenty-ninth

Nineteen hundred forty-one

Programme

○

INVOCATION - THE RT. REV. ARTHUR R. MCKINSTRY

○

LUNCHEON

WELCOME - - - - MRS. WILLIAM T. HUGHES
PRESENTATION OF GUESTS - - - MRS. HUGHES
INTRODUCTION OF THE TOASTMISTRESS,
MRS. L. MULFORD TAYLOR - - - MRS. HUGHES
GREETINGS - - - - MRS. S. BLAIR LUCKIE
MESSAGE - - - - MRS. J. PAUL GREEN
GREETINGS - - - - MRS. CLARENCE FRAIM
GREETINGS - - - - MRS. JOHN L. WHITEHURST
ADDRESS - - - - MRS. HORACE BONAR RITCHIE

○

PRESIDENT'S TABLE

MRS. JOHN L. WHITEHURST, First Vice-President, General Federation of Women's Clubs.
MRS. HORACE BONAR RITCHIE, Recording Secretary of the General Federation of Women's Clubs.
MRS. CLARENCE FRAIM, President of Past State Presidents' Club, General Federation of Women's Clubs.
THE RIGHT REVEREND ARTHUR R. MCKINSTRY, Bishop of the Protestant Episcopal Diocese of Delaware.
MRS. A. D. WARNER, SR., Honorary President of Delaware State Federation of Women's Clubs.
MRS. L. MULFORD TAYLOR, Director for Delaware, General Federation of Women's Clubs.
MRS. J. PAUL GREEN, President Delaware State Federation of Women's Clubs.
MRS. S. BLAIR LUCKIE, Pioneer Clubwoman of Pennsylvania.
MRS. HENRY J. STUBBS, President Board of Directors.
MRS. FRANK L. FROST, JR., President of Junior Section.
MRS. WILLIAM T. HUGHES, President.

Programme

○

MUSIC - 2.30 P. M.
ANNA BUKAY, *Harpist*

Impromptu Caprice	- - - - -	<i>Pierne</i>
May Night	- - - - -	<i>Palmgren</i>
Prelude in C	- - - - -	<i>Prokofieff</i>
La Desirade	- - - - -	<i>Salzedo</i>
Chanson dans la nuit	- - - - -	<i>Salzedo</i>

○

“HEART ATTACK”

○

A Comedy in One Act

by

FRANCES HOMER

○

Cast of Characters

Alice Pennock, socially prominent - MRS. GEORGE E. COX
Sidney Kelsey, her sister - MRS. EMMETT S. HICKMAN
Carol Pennock, her daughter - MRS. J. MORTON BAXTER
Virginia Pennock, her youngest daughter

MRS. J. ROBERT FREDERICK

Emilie Tomlinson, her mother - - - MRS. EDGAR HARE
Mamie, the family servant - MRS. IRVIN S. TAYLOR

Place: The reception room of Emilie's home.

Time: Summer

Stage setting courtesy of Ellwood Souder & Sons Co.

tion

MUSIC

Play under the direction of
MRS. CHARLES F. WENTZ, Chairman of Dramatic Committee
assisted by

MRS. EDGAR HARE, Vice-Chairman
and

MRS. A. J. ABRAMS	MRS. JOHN G. LEACH
MRS. W. C. BLATZ	MISS JESSIE SEAMAN
MRS. GEORGE E. COX	MISS RUTHANNA TAYLOR
MRS. IVAN CULBERTSON	MRS. HENRY M. CHAMBERS

○

ANNIVERSARY COMMITTEE

○

MRS. A. J. ABRAMS, Chairman
MRS. ELLA C. MODE, Vice-Chairman
MRS. H. R. BARTENSLAGER MRS. FIN SPARRE
MISS MARIAN B. GRAY MRS. CHARLES F. WENTZ
MISS EDITH N. McCONNELL MRS. ERNEST S. WILSON
MRS. ALICE P. NEGENDANK MISS HELEN E. WOODWARD

The Tyrone Concert Association
Tyrone, Pennsylvania

Presents

Instrumental Trio

JANET PUTNAM, Harp

ESTHER GRUHN, Violincello

ELEANOR MITCHEL, Flute

of

THE CURTIS INSTITUTE OF MUSIC

of

Philadelphia

H. M. C. A. Auditorium

January 30th 1941

8:45 P. M.

Programme

I

La pantomime }
La timide }Rameau
L'agacante }

First movement of 'Trio Sonata in B minor.....Loeillet

Largo
Sonate No. 8 in D major.....Leclair
Adagio
Allegro

The Trio

II

The swan.....Saint-Saens
Miss Gruhn and Miss Putnam

Minuet, from **L'arlesienne suite**.....Bizet
Miss Mitchel and Miss Putnam

III

Sonata in G minor.....Marcello
Adagio
Allegro
Largo
Allegro

The Trio

Programme

IV

- Gavotte, from **Armide**.....Gluck
Sonata in C minor.....Piscetti
 Allegro vigoroso
 Andantino espressivo
 Presto
Impromptu-caprice Pierne
 Miss Putnam

V

- Dorienne, from **Divertissement grec**.....Mouquet
Intermezzo, from **Carmen**.....Bizet
Spanish dance, No. 5.....Granados
 The Trio

LYON & HEALY HARP

THE HILL SCHOOL
Pottstown, Pennsylvania

Saturday afternoon, February 1, 1941, at 12:30 o'clock

Baruch Altman, Violin
Robert Cornman, Piano

of

THE CURTIS INSTITUTE OF MUSIC

Programme

I

Praeludium and allegro
Air on the G string
Rigaudon

Kreisler
Bach-Wilhelmj
Kreisler

Baruch Altman

II

Ballade in A flat, Opus 38, No. 3
Alborada del gracioso
Robert Cornman

Chopin
Ravel

III

Second movement from Concerto
in E minor
Andante

Mendelssohn

Burleska

Suk

Baruch Altman

NEW JERSEY STATE TEACHERS COLLEGE
Glassboro, New Jersey

Thursday morning, February 6, 1941, at 10:30 o'clock

Theodore Uppman, Baritone
Barbara Jane Elliott, Piano

of

THE CURTIS INSTITUTE OF MUSIC

Programme

I

Care selve	Handel
Silent noon	Vaughan Williams
"Di Provenza" from "La Traviata"	Verdi
Theodore Uppman	

II

Rondo capriccioso	Mendelssohn
Arabesque in E major	Debussy
Etude in D flat major	Liszt
Barbara Jane Elliott	

III

The vagabond	Vaughan Williams
The sailor's life	Old English arranged by Wilson
Love went a-riding	Bridge
Theodore Uppman	



THE YOUNG MUSICIANS' LUNCHEON MUSICALES

RITZ-CARLTON JUNIOR BALL ROOM

Monday Afternoon, February 17, 1941, at 1 o'clock

PHYLLIS MOSS, *Piano*
GEORGE ZAZOFSKY, *Violin*
ARTHUR WINOGRAD, *Violoncello*

PROGRAMME

- Trio in G Major MOZART
First movement
Allegro
- Trio in A Minor TSCHAIKOWSKY
First movement
Moderato assai

The Committee for Young Musicians wishes to inform you that our young artists are available for private engagements at a nominal sum. Please apply to Mrs. Philip W. Amram, Telephone, Somerton 8212, or Mrs. William W. Arnett, Locust 1231.



UNIVERSITY OF DELAWARE

NEWARK, DELAWARE

(Under the auspices of the Newark Music Society)

Monday evening, February 24, 1941, at 8:00 o'clock

MURIEL ROBERTSON, *Soprano*

DONALD HULTGREN, *Tenor*

WALDEMAR DABROWSKI, *Accompanist*

of

THE CURTIS INSTITUTE OF MUSIC

P R O G R A M M E

I

Musica proibita	GASTALDON
O del mio amato ben	DONAUDY
Non piu	CIMARA
La danza	ROSSINI

DONALD HULTGREN

II

Von ewiger Liebe	BRAHMS
Wohin?	SCHUBERT
Lust der Sturmnacht	SCHUMANN
Dich, theure Halle, from <i>Tannhauser</i>	WAGNER

MURIEL ROBERTSON

III

Where-e'er you walk	HANDEL
Iris	WOLF
Do not go, my love	HAGEMAN
The star	ROGERS

DONALD HULTGREN

IV

Heart cry	GIANNINI
When children pray	FENNER
At the well	HAGEMAN

MURIEL ROBERTSON



KAPPA DELTA PI
Atlantic City, New Jersey

Tuesday evening, February 25, 1941, at 6:30 o'clock

Eleanor Mellinger, Harp
Theodore Uppman, Baritone
Waldemar Dabrowski, Accompanist

of

THE CURTIS INSTITUTE OF MUSIC

Programme

I

The harmonious blacksmith	Handel
Mirage	Salzedo
Impromptu-caprice, Opus 9	Pierné
Eleanor Mellinger	

II

Silent noon	Vaughan Williams
"Deh vieni alla finestra" from "Don Giovanni"	Mozart
I attempt from love's sickness to fly	Purcell
Theodore Uppman	

WOMAN'S CLUB
Swarthmore, Pennsylvania

Tuesday afternoon, February 25, 1941, at 2:30 o'clock

Winifred Schaefer, Violoncello
Eugene Bossart, Piano

of

THE CURTIS INSTITUTE OF MUSIC

Programme

I

Sonata in G major	Sammartini
Allegro	
Grave	
Vivace	

II

Concerto in A minor	Saint-Saëns
Allegro non troppo	
Allegretto con moto	
Allegro non troppo	

III

Variations on the name, "Abegg", Opus 1	Schumann
Fantaisie in F minor, Opus 49	Chopin
Etude in C sharp minor, Opus 2	) Scriabin
Etude in D sharp minor, Opus 8, No. 12)	
Eugene Bossart	

IV

Menuetto, from Sonata in C	Haydn-Piatti
Après un rêve	Fauré
Etude caprice	Goltermann

THE
HAGERSTOWN
SYMPHONY ORCHESTRA

BART WIRTZ, CONDUCTOR

SEASON 1940-41

Eleanor Mitchell and Reba Robinson
Flutist Harpist

THURSDAY, FEBRUARY 27th

8:30 P. M.

PROGRAM NOTES

PART I

THATCHER March of the Gargoyles (1870-)

Howard Rutledge Thatcher has spent most of his life in his native city, Baltimore. He studied at the Peabody Conservatory and later became a teacher there. Composer of church music and a string quartet, he has also written a number of piano pieces.

"The March of the Gargoyles," one of Mr. Thatcher's earliest compositions, is considered one of his best. It was written in 1905, soon after the composer returned from a trip to Europe where he had seen the gargoyles that decorate so many of the buildings there. Although the march contains little of the grotesquery associated with the gaping gargoyles, it is pleasingly varied and rhythmic.

BIZET L'Arlesienne Suite (1838-1875)

Daudet's drama, "The Woman of Arles," is uniquely developed around the contrasting themes of furious passion and pure love. The play is conspicuous in literature because its heroine, who gives the work its title, is never seen on the stage. George Bizet wrote a good deal of descriptive music for the drama and he himself later arranged certain portions of it as a suite.

The four movements heard tonight are a complete suite, although another movement entitled "Dance Provencale," is often heard following the Adagietto.

The **PRELUDE** tells of a French peasant, Frederi, who is compellingly infatuated with L'Arlesienne; gay, dancing, honorless L'Arlesienne. Realizing the undesirability of his passion, Frederi turns to Vivette, a friend of his childhood who has always loved him. This first movement describes the thrilling poignancy of Frederi's memories as he recalls L'Arlesienne to his mind.

In the **MINUETTO** two new characters emerge. They are Mere Renaud and Balthazar, the sheep herder. Romantically interested in each other for the past fifty years, these two meet after a long separation, at the festivities being held to announce the betrothal of Vivette and Frederi.

The **ADAGIETTO**, for strings alone, continues the tender mood of the older couple's love.

True to its title, the **CARILLON** movement is marked by the joyous bells that ring to celebrate the coming wedding of Vivette and Frederi. There is a temporary return to the farandole rhythm which recalls the dancing woman of Arles, and it is here that we are given a suggestion of the tragedy which climaxes the drama; Frederi, unable to discard his passion for L'Arlesienne and obsessed with thoughts of her, casts himself from the loft of a farmhouse, crushing his skull on the pavement below.

INTERMISSION

PART II

MOZART Concerto in C for Flute and Harp (1756-1791)

Eleanor MITCHELL, Flute
Reba ROBINSON, Harp

Allegro
Andantino
Rondo: Allegro

From his endless, incredible store of melody, Mozart selected sixteen golden, scintillating themes to fashion this concerto for a ducal patron who liked to play the flute and whose daughter was an accomplished harpist. Although the flute had already been recognized by composers as a versatile

instrument, it had never previously found favor with the incomparable Mozart who wrote concertos at the command of his own inspiration or at the demand of his purse.

Now, however, once the Concerto in C was completed, the young genius turned serious attention to the flute and composed five major works for it.

The harp was destined to remain in the composer's disfavor, for the harp of the eighteenth century had such limited possibilities that its adaptability was practically nil. It is interesting to note that Mozart, true to his inherent gift for visualizing the progress that was to come many years later, wrote passages for the harp that the instrument could not then attempt to encompass. Some of the passages in the Rondo are even now considered unplayable, the physical limitations of modern harps being what they are.

It is in the Andantino that the harp is at its luxuriant best.

SAINT-SAENS Le Deluge
(1835-1921)

Lyric, molten melody for strings by the composer of "Samson and Delilah." Influenced by the Liszt tone poems, Saint-Saens has written much chamber music and many concert pieces that are overshadowed by his success as a composer of operas.

"Le Deluge," a number for strings, is marked by a hauntingly beautiful solo for violin.

SIBELIUS Walse Triste
(1865-)

Written as incidental music to the drama "Death," from the pen of Sibelius' brother-in-law, Arvid Jarnefelt, this waltz has a ghostly, fantastic program as given to us on the score by Rosa Newmarch:

"It is night. The son who has been watching by the bedside of his sick mother has fallen asleep from sheer weariness. Gradually, a ruddy light is reflected through the room; there is a sound of distant music; the glow and the music steal nearer until the strains of a valse melody float distinctly to our ears. The sleeping mother awakens, rises from her bed, and in her long white garment, which takes the semblance of a ball dress, begins to move slowly and silently to and fro. She waves her hands and beckons in time to the music, as though she were summoning a crowd of invisible guests. And now they appear, these strange, visionary couples, turning and gliding to an unearthly valse rhythm. The dying woman mingles with the dancers; she strives to make them look into her eyes, but the shadowy guests, one and all, avoid her gaze. Then she sinks exhausted on her couch, and the music breaks off. Presently, she gathers all her strength and invokes the dance once again with more energetic gestures than before. Back come the shadowy dancers, gyrating in a wild, mad rhythm. The weird gaiety reaches a climax; there is a knock at the door, which flies wide open; the mother utters a despairing cry; the spectral guests vanish; the music dies away—Death stands on the threshold."

BRAHMS Hungarian Dance No. 5
(1833-1897)

Exposed to the influence of Hungarian Magyar-gipsy music when he became a protege of Franz Liszt, and again when he toured Germany with the gipsy violinist, Remenyi, Johannes Brahms arranged a number of Hungarian dances as piano duets and a book containing twenty-one of them was issued in 1869.

These dances won immediate and immense popularity—one of the first times in the history of music that a musician had actually realized a sizeable monetary profit as a result of his artistic endeavors. The success of these dances furnished the foundation for Brahms' accumulation of a not inconsiderable fortune.

The Dance No. 5, sometimes listed as No. 3, is thought to be one of the three which Brahms himself orchestrated.

The Orchestra wishes to express its appreciation to the Tryad Club, the Junior Chamber of Commerce, the Hotel Alexander, the Chamber of Commerce and Potomac Edison Company for their various acts of cooperation.

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THE HAGERSTOWN SYMPHONY ORCHESTRA

VIOLINS

Coulbourne Jones,
Concertmaster

Phillip Statton
Joseph Einbinder
Regina Glover
Lillian Huop
Kathryn Alsip
Robert Wallace
Asher Edelman, Jr.
Barry Berkson
Mason Bell
David Poole
Miriam Buchalter
Tillie Kravitz
Carolyn Plattnik
Anna Ruth Stouffer
Doris C. Sturgeon
A. G. Zanoff
Violet Boddogh
Pomas Vassilades

Gilson Shockey
Dorothy Heckman
Lucille Wolfkill
Harry Beckley
Sarah Jane Blume
Dorothy McCullough
Robert Martin, Jr.
Charles Morrison
Hugo DiCenze
Clyde Mitchell
Eva Noel

VIOLAS

Paul Hogan
Janet Baltzley
Herbert Warrenfeltz
Lonest Sharo
Edwin Prevost
Merle Baughman

VIOLONCELLOS

Victor Wills
Kurt Lande
Wilbur Bostetter
Earl Over
Anne Golz
David Taub
Donald Reed
Boleslaw Zucowski

CONTRABASSES

Norman B. Kurzenknabe
Robert Diehl
Emil Bietsch
Martin B. Keener
N. E. Osborne
Melvin Walter

PICCOLO

G. F. Windley

FLUTES

F. H. Matthews
Betty Fries
A. G. Gumprecht

OBOES

Charles McKee
Oswald G. Ragatz

CLARINETS

D. E. Wills
George Buys
Frances Pierce

BASS CLARINET

Sydney Jaynes

BASSOONS

J. C. Lochbaum
Ruth Brown
Ralph Burge
Theodore Norton

FRENCH HORNS

Aldus Franz
Kenneth Fleagle
Samuel Murray
John Frey
Barbara Hill
Basil Britten

TRUMPETS

Wilfred Dean
Roger Harp
William Fraley
William Myers
Charles P. Turwilliger

TROMBONES

A. N. Fleagle
Clarence H. Earl
Philip Pierce

TIMPANI

Fred Matson

PERCUSSION

Albert Hedden

HARP

Mary B. Bowman

LIBRARIANS

Robert Diehl
Dorothy McCullough

The Hagerstown Orchestra gratefully acknowledges the cooperation of the Washington Sinfonietta and its director, Van Lier Lanning.

HARCUM JUNIOR COLLEGE
Bryn Mawr, Pennsylvania

Thursday morning, February 27, 1941, at 11:00 o'clock

Waldemar Dabrowski, Piano
Morris Shulik, Violin
Joseph de Pasquale, Viola
Arthur Winograd, Violoncello

of

THE CURTIS INSTITUTE OF MUSIC

Programme

I

Fourth movement from Quartet No. 1
in C minor, Opus 15
Allegro molto

Fauré

II

Arioso et allegro de concert
Joseph de Pasquale
Waldemar Dabrowski

Golestan

III

Quartet in E flat major, Opus 87
Allegro con fuoco
Lento
Allegro moderato, grazioso
Finale: Allegro ma non troppo

Dvořák

YOUNG MUSICIANS SERIES
Feasterville, Pennsylvania

Saturday evening, March 1, 1941, at 9:00 o'clock

Phyllis Moss, Piano

of

THE CURTIS INSTITUTE OF MUSIC

Programme

I

Prelude and Fugue in E minor, Opus 35, No. 1	Mendelssohn
Sonata in C major, Opus 53 Allegro con brio	Beethoven
Introduzione: Adagio molto	
Rondo: Allegretto moderato	

II

Polonaise in E flat minor, Opus 26, No. 2)	
Waltz in G flat major, Opus 70, No. 1	)	Chopin
Nocturne in E major, Opus 62, No. 2)	
Scherzo in B minor, Opus 20)	

III

Rhapsody in B minor, Opus 79, No. 1	Brahms
The little white donkey	Ibert
Prelude in E flat major	Rachmaninov
Two études:	Paganini-Liszt
E major	
A minor	



WOMAN'S CLUB of LANSDALE

Lansdale, Pennsylvania

WEDNESDAY AFTERNOON, MARCH 12, 1941

Phyllis Moss, Piano
George Zazofsky, Violin
Arthur Winograd, Violoncello

of

THE CURTIS INSTITUTE OF MUSIC

Programme

I

Trio in G Major (K. 496) Mozart
Allegro
Andante
Allegretto

II

Arioso Bach
First movement from Sonata in D minor Debussy
Prologue

ARTHUR WINOGRAD

III

Nocturne in E major, Opus 62, No. 2 }
Waltz in G flat major, Opus 70, No. 1 } Chopin
Scherzo in B minor, Opus 20 }

PHYLLIS MOSS

IV

Second movement from Concerto No. 2
in D minor, Opus 22
Romance Wieniawski
Burleska Suk

GEORGE ZAZOFSKY

V

First movement of Trio in A minor, Opus 50 Tschaikowsky
Elegy. Moderato assai

Reba Robinson

YOUNG MUSICIANS SERIES
Chestnut Hill, Pennsylvania

Thursday afternoon, March 13, 1941, at 3:00 o'clock

Alfred Mann)
Anton Winkler) Recorders
Reba Robinson, Harp

of

THE CURTIS INSTITUTE OF MUSIC

Programme

I

Sonata for two alto recorders Telemann
Siciliano
Vivace (Fuga)
Andante
Allegro

II

First movement from Sonata in C minor Pescetti
Allegro vigoroso
Giga Corelli
Reba Robinson

III

Trio sonata for alto recorder,
viola d'amore and harp Telemann

IV

"In dulci jubilo" for tenor and
bass recorders Praetorius
Three pieces for soprano and
alto recorders Mann

V

Fraicheur
Pirouetting music box Salzedo
Night breeze
Behind the barracks
Reba Robinson

YOUNG MUSICIANS SERIES
Chestnut Hill, Pennsylvania
(continued)

VI

Sonata for two alto recorders
and harp

Schickhard

Allegro

Adagio

Allegro

Gigue

Presto

HARCUM JUNIOR COLLEGE
Bryn Mawr, Pennsylvania

Thursday morning, March 20, 1941, at 11:00 o'clock

Reba Robinson, Harp
Esther Gruhn, Violoncello
Eleanor Mitchel, Flute

of

THE CURTIS INSTITUTE OF MUSIC

Programme

I

First movement from Trio Sonata in B minor	Loeillet
Largo	
First and second movements from Sonata No. 8 in D major	Leclair
Adagio	
Allegro	

II

The swan	Saint-Saëns
Esther Gruhn and Reba Robinson	
"Dance of the blessed spirits" from "Orpheus and Euridice"	Gluck
Pièce en forme de Habanera	Ravel
Eleanor Mitchel and Reba Robinson	

III

Sonata in G minor	Marcello
Adagio	
Allegro	
Largo	
Allegro	

HARCUM JUNIOR COLLEGE
Bryn Mawr, Pennsylvania
(continued)

IV

First movement from Sonata in C minor	Pescetti
Allegro vigoroso	
Giga	Corelli
Fraicheur)	
Pirouetting music box)	
Night breeze)	Salzedo
Behind the barracks)	
Reba Robinson	

V

"Dorienne" from	
"Divertissement grec"	Mouquet
Arabesque No. 1	Debussy
Spanish dance, No. 5	Granados

THE YOUNG MUSICIANS MUSICALES

MAIN LINE AFTERNOON CLUB

AT THE HOME OF

MRS. CARY W. BOK

SKYLINE FARM

ARDMORE, PA.

THURSDAY, MARCH 27TH, 1941 AT 3.30 O'CLOCK

MARGUERITE KUEHNE, Violin

PHYLLIS MOSS, Piano

OF

THE CURTIS INSTITUTE OF MUSIC

PROGRAMME

I

Nocturne in E major, Opus 62, No. 2 }
Waltz in G flat major, Opus 70, No. 1 } Chopin
Scherzo in B minor, Opus 20 }

PHYLLIS MOSS

II

Walter's prize song from *Die Meistersinger* Wagner
Tango Zimbalist
Burleska Suk

MARGUERITE KUEHNE

III

Rhapsodie in B minor, Opus 79, No. 1 Brahms
The little white donkey Ibert
Prelude in E flat major, Opus 23, No. 6 Rachmaninov
Etude in A minor Paganini-Liszt

PHYLLIS MOSS

IV

Polonaise in A Wieniawski

MARGUERITE KUEHNE

The Committee for Young Musicians wish to inform you that our artists are available for private engagements at a nominal fee. Please apply to Mrs. Howard Longstreth, Ardmore 249.

Pemberton Music Club

Pemberton, New Jersey

Wednesday Evening, April 2, 1941

8:15 o'clock

Ruth Dean, HARP
Jacob Krachmalnick, VIOLIN
Leo Luskin, ACCOMPANIST

OF THE CURTIS INSTITUTE OF MUSIC

PROGRAMME

I

Bourree	BACH
Gavotte, from <i>Armide</i>	GLUCK
Gavotte, from <i>Iphigenia in Aulis</i>	GLUCK
Giga	CORELLI
Ruth Dean	

II

La folia	CORELLI-KREISLER
Jacob Krachmalnick	

III

Theme and variations in the ancient style	SALZEDO
Ruth Dean	

IV

Sicilienne	PARADIS-DUSHKIN
Minuet	MOZART-HEIFETZ
Siciliano et rigaudon	FRANCOEUR-KREISLER
Jacob Krachmalnick	

V

Introduction and allegro	RAVEL
Ruth Dean	



WOMEN'S COMMUNITY CLUB
Cape May, New Jersey

Thursday afternoon, April 3, 1941, at 2:00 o'clock

Helen WorriLOW, Soprano
Eleanor Mitchel, Flute
Robert Grooters, Baritone
Eileen Flissler, Piano

of

THE CURTIS INSTITUTE OF MUSIC

Programme

I

Lachen und Weinen)	Schubert
Die Forelle)	
Auf Flügeln des Gesanges)	Mendelssohn
Frühlingslied)	
(Jetzt kommt der Frühling))	
Helen WorriLOW	

II

Phidylé	Duparc
Vieille chanson espagnole	Aubert
En prière	Fauré
Carnaval	Fourdrain
Robert Grooters	

III

Ballade in A flat major, Opus 47)	Chopin
Scherzo in B flat minor, Opus 31)	
Eileen Flissler	

IV

Windflowers	Josten
The wren	Benedict
(with flute obligato by Eleanor Mitchel)	
Helen WorriLOW	



WOMEN'S COMMUNITY CLUB
Cape May, New Jersey
(Continued)

V

Drink to me only
 with thine eyes arranged by Quilter
Why Tschaikovsky
Clouds Charles
Old Mother Hubbard,
 set in the manner of Handel Hely-Hutchinson
 Robert Grooters

VI

"Là ci darem la mano"
 from "Don Giovanni" Mozart
I passed by your window Brae
Sweethearts Romberg
 Miss Worrilow and Mr Grooters

YOUNG MUSICIANS SERIES
Torresdale, Pennsylvania

Thursday afternoon, April 17, 1941, at 3:00 o'clock

Arthur Winograd, Violoncello
Waldemar Dabrowski, Accompanist

of

THE CURTIS INSTITUTE OF MUSIC

Programme

I

Arioso	Bach
Minuet, from Concerto in A minor	Saint-Saëns
Habañera	Ravel

II

Sonata No. 1	Debussy
Prologue	
Serenade et finale	

UNIVERSITY OF DELAWARE
Newark, Delaware

(Under the auspices of the Newark Music Society)

Tuesday evening, April 22, 1941, at 8:00 o'clock

Reba Robinson, Harp
Esther Gruhn, Violoncello
Eleanor Mitchel, Flute

of

THE CURTIS INSTITUTE OF MUSIC

Programme

I

First movement from Trio Sonata in B minor Largo	Loeillet
First and second movements from Sonata No. 8 in D major Adagio Allegro	Leclair

II

The swan Esther Gruhn and Reba Robinson	Saint-Saëns
"Dance of the blessed spirits" from "Orpheus and Euridice"	Gluck
Pièce en forme de Habanera Eleanor Mitchel and Reba Robinson	Ravel

III

Sonata in G minor Adagio Allegro Largo Allegro	Marcello
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UNIVERSITY OF DELAWARE
Newark, Delaware
(continued)

IV

First movement from Sonata in C minor	Pescetti
Allegro vigoroso	
Fraicheur)	
Pirouetting music box)	
Night breeze)	Salzedo
Behind the barracks)	
Reba Robinson	

V

Arabesque No. 1	Debussy
"Dorienne" from	
"Divertissement grec"	Mouquet
Spanish dance, No. 5	Granados

YOUNG MUSICIANS SERIES
Gladwyne, Pennsylvania

Thursday afternoon, April 24, 1941, at 3:30 o'clock

Reba Robinson, Harp
Esther Gruhn, Violoncello
Eleanor Mitchel, Flute
Anton Winkler, Recorder
Alfred Mann, Recorder and Viola d'amore

of

THE CURTIS INSTITUTE OF MUSIC

Programme

I

La pantomime
La timide Rameau
L'agacante
Misses Mitchel, Gruhn and Robinson

II

Sonata for two alto recorders and harp Schickhard
Allegro
Adagio
Allegro
Gigue
Presto
Miss Robinson, Messrs Mann and Winkler

III

Sonata in G minor Marcello
Adagio
Allegro
Largo
Allegro
Misses Mitchel, Gruhn and Robinson

IV

Pièce en forme de Habanera Ravel
Misses Mitchel and Robinson

YOUNG MUSICIANS SERIES
Gladwyne, Pennsylvania
(continued)

V

Trio Sonata for alto recorder,
viola d'amore and harp
Largo
Vivace
Miss Robinson, Messrs Mann and Winkler
Telemann

VI

Three pieces for soprano and
alto recorders
Miss Mitchel and Mr Winkler
Mann

VII

First movement from Trio Sonata
in B minor
Largo
First and second movements from
Sonata No. 8 in D major
Adagio
Allegro
Misses Mitchel, Gruhn and Robinson
Loeillet
Leclair

NEW JERSEY STATE TEACHERS COLLEGE
Glassboro, New Jersey

Tuesday morning, April 29, 1941, at 10:30 o'clock

Reba Robinson, Harp
True Chappell, Violoncello
Eleanor Mitchel, Flute

of

THE CURTIS INSTITUTE OF MUSIC

Programme

I

First movement from Trio Sonata in B minor Largo	Loeillet
First and second movements from Sonata No. 8 in D major Adagio Allegro	Leclair

II

"Danse of the blessed spirits" from "Orpheus and Euridice"	Gluck
Pièce en forme de Habanera Eleanor Mitchel and Reba Robinson	Ravel

III

Sonata in G minor Adagio Allegro Largo Allegro	Marcello
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NEW JERSEY STATE TEACHERS COLLEGE
Glassboro, New Jersey
(continued)

IV

Fraîcheur	
Pirouetting music box	Salzedo
Night breeze	
Behind the barracks	
Reba Robinson	

V

La cinquantaine	Gabriel-Marie
The little shepherd	Debussy
Spanish dance, No. 5	Granados

THE SHIPLEY SCHOOL
Bryn Mawr, Pennsylvania

Wednesday afternoon, April 30, 1941, at 3:45 o'clock

Marguerite Kuehne, Violin
Eugene Bossart, Piano

of

THE CURTIS INSTITUTE OF MUSIC

Programme

I

Sonata in D major, Opus 12, No. 1	Beethoven
Allegro con brio	
Theme con variazioni	
Rondo. Allegro	
Marguerite Kuehne	

II

Variations on the name, "Abegg"	Schumann
Fantasia in F minor, Opus 49	Chopin
The music box	Leibeck
Eugene Bossart	

III

La folia	Corelli-Kreisler
"Walther's prize song"	
from "Die Meistersinger"	Wagner-Wilhelmj
Tango	Zimbalist
Burleska	Suk
Marguerite Kuehne	

ROXBOROUGH MALE CHORUS

Philadelphia, Pennsylvania

Tuesday evening, May 6, 1941, at 8:15 o'clock

Eleanor Mellinger, Harp

of

THE CURTIS INSTITUTE OF MUSIC

Programme

I

The harmonious blacksmith	Handel
Giga	Corelli
Theme and variations	Haydn

II

Impromptu caprice, Opus 9	Pierné
Behind the barracks)	
)	
Night breeze)	Salzedo

NEW JERSEY STATE TEACHERS COLLEGE
Glassboro, New Jersey

Thursday morning, May 8, 1941, at 10:30 o'clock

Helen Worrilow, Soprano
Phyllis Moss, Piano
Eleanor Mitchell, Flute

of

THE CURTIS INSTITUTE OF MUSIC

Programme

I

Lachen und Weinen)	
An die Nachtigall)	Schubert
Die Forelle)	
Geheimnis)	
Vergebliches Ständchen)	Brahms

Helen Worrilow

II

Waltz in C sharp minor)	
Waltz in G flat major)	Chopin
Nocturne in F sharp major)	
Scherzo in B minor)	

Phyllis Moss

III

The windflowers	Josten
The wren	Benedict

Helen Worrilow
Flute obbligato, Eleanor Mitchell

JUNGER MAENNERCHOR
Philadelphia, Pennsylvania

Wednesday evening, May 21, 1941, at 8:30 o'clock

Junger Maennerchor
Leopold Syre, Conductor
Adolph Merta, Bass

assisted by

Reba Robinson, Harp

of

THE CURTIS INSTITUTE OF MUSIC

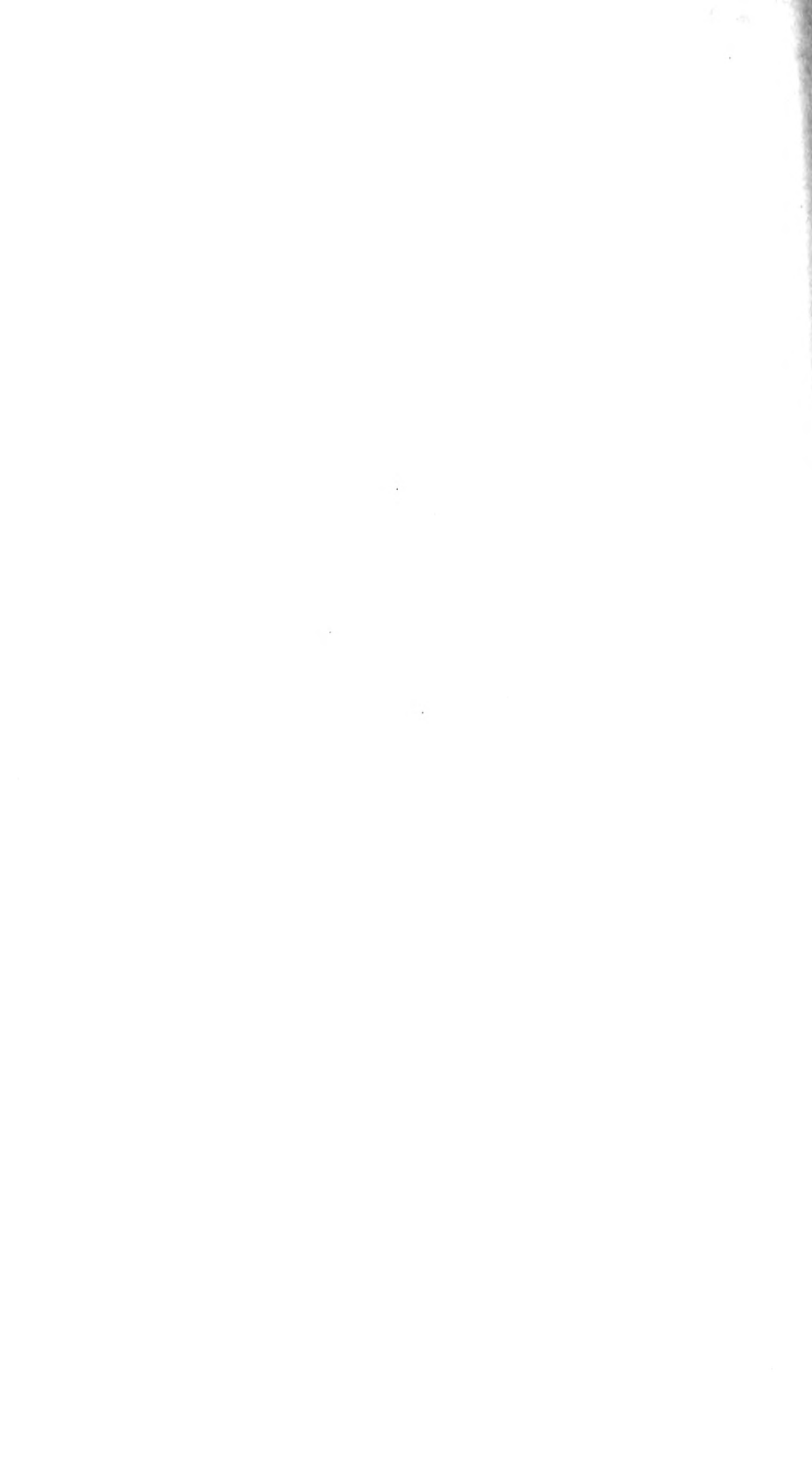
Programme

I

Impromptu caprice, Opus 9	Pierné
The girl with the flaxen hair	Debussy
Le bon petit roi d'Yvetôt	Grandjany

II

Waltz in A flat	Brahms
May night	Palmgren
Zephyrs)	
Pirouetting music box)	
Night breeze)	Salzedo
Behind the barracks)	



WOMAN'S CLUB OF BALA-CYNWYD
Bala-Cynwyd, Pennsylvania

Wednesday afternoon, May 28, 1941, at 3:00 o'clock

Thomas Perkins, Baritone
Reba Robinson, Harp
Waldemar Dabrowski, Accompanist

of

THE CURTIS INSTITUTE OF MUSIC

Programme

I

Impromptu caprice, Opus 9	Pierné
The girl with the flaxen hair	Debussy
Zephyrs	Salzedo
Three short stories in music	
Pirouetting music box)	
Night breeze)	Salzedo
Behind the barracks)	

Reba Robinson

II

<u>Toreador song</u> from <u>Carmen</u>	Bizet
I heard a forest praying	de Rose
Captain Mac	Sanderson

Thomas Perkins

III

Chorale and Variations	Widor
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Reba Robinson and Waldemar Dabrowski

IV

Sailormen	Wolfe
Deep river	Spiritual
Ich grolle nicht	Schumann
The toad's courtship	Kentucky Mountain Song

Thomas Perkins



THE CURTIS INSTITUTE OF MUSIC
PHILADELPHIA, PENNSYLVANIA
ELEVENTH ANNUAL SERIES — 1940-1941

RADIO PROGRAMME

SATURDAY, NOVEMBER 16, 1940
5:30 TO 6, EASTERN STANDARD TIME

I

London trio No. 1 in C HAYDN

Allegro moderato

Andante

Finale. Vivace

ELEANOR MITCHEL, *Flute*

JOHN KRELL, *Flute*

WINIFRED SCHAEFER, *Violoncello*

II

Octet in E flat (K 375)
for winds MOZART

Allegro maestoso

Menuetto

Allegro

Conducted by MR MARCEL TABUTEAU

RED NETWORK

THE NATIONAL BROADCASTING COMPANY

THE CURTIS INSTITUTE OF MUSIC
PHILADELPHIA, PENNSYLVANIA
ELEVENTH ANNUAL SERIES — 1940-1941

RADIO PROGRAMME

SATURDAY, NOVEMBER 23, 1940
5:30 TO 5:55, EASTERN STANDARD TIME

CLARENCE SNYDER, *Organ*
CHAMBER ORCHESTRA, *conducted by* MAX GOBERMAN

I

Organ concerto in F,
Opus 4, No. 5 HANDEL

Larghetto
Allegro
Alla siciliana
Presto

II

Divertimento in D (K 251) MOZART

Allegro molto
Menuetto
Andantino
Menuetto. Tema con variazioni
Rondo. Allegro assai
Marcia alla francese

RED NETWORK

THE NATIONAL BROADCASTING COMPANY

THE CURTIS INSTITUTE OF MUSIC
PHILADELPHIA, PENNSYLVANIA
ELEVENTH ANNUAL SERIES — 1940-1941

RADIO PROGRAMME

SATURDAY, NOVEMBER 30, 1940
5:30 TO 5:55, EASTERN STANDARD TIME

I

Duo No. 3 in B flat BEETHOVEN

Allegro sostenuto

Aria con variazioni

Allegro assai

NATHAN BRUSILOW, *Clarinet*

SANFORD SHAROFF, *Bassoon*

II

Quartet in D (K 285) MOZART

Allegro

Adagio

Rondo

JOHN KRELL, *Flute*

SOLOMON OVCHAROV, *Violin*

ALBERT FALKOVE, *Viola*

ARTHUR WINOGRAD, *Violoncello*

RED NETWORK

THE NATIONAL BROADCASTING COMPANY

THE CURTIS INSTITUTE OF MUSIC
PHILADELPHIA, PENNSYLVANIA

RADIO PROGRAMME
COMMEMORATING THE 75TH
BIRTHDAY OF JAN SIBELIUS

SATURDAY, DECEMBER 7, 1940
5:30 TO 6:00, EASTERN STANDARD TIME

I

Sonatine in E, Opus 67, No. 2
Allegro
Andantino
Allegro

BARBARA ELLIOTT, *Piano*

II

The first kiss
An den Abend
But my bird is long in homing
Rosenlied

WILLA STEWART, *Soprano*
EUGENE BOSSART, *Accompanist*

III

Sonatine in E, Opus 80
Lento. Allegro
Andantino
Lento. Allegretto

TIBOR ZELIG, *Violin*
LEONARD BERNSTEIN, *Piano*

THE RED NETWORK
NATIONAL BROADCASTING COMPANY

THE CURTIS INSTITUTE OF MUSIC
PHILADELPHIA, PENNSYLVANIA
ELEVENTH ANNUAL SERIES — 1940-1941

RADIO PROGRAMME

5:30 TO 6:00, EASTERN STANDARD TIME
SATURDAY, DECEMBER 14, 1940

THE
CURTIS SYMPHONY ORCHESTRA

Fritz Reiner, *Conductor*

I

Overture, *La gazza ladra* ROSSINI

II

Overture, *Francesca da Rimini* TSCHAIKOVSKY

THE RED NETWORK
NATIONAL BROADCASTING COMPANY

THE CURTIS INSTITUTE OF MUSIC
PHILADELPHIA, PENNSYLVANIA
ELEVENTH ANNUAL SERIES — 1940-1941

RADIO PROGRAMME

SATURDAY, DECEMBER 21, 1940
5:30 TO 6:00, EASTERN STANDARD TIME

I

Sixth French suite in E..... BACH
 Allemande Gavotte
 Courante Menuet
 Sarabande Bourrée
 Polonaise

Ensemble of eight harps, conducted by
DR CARLOS SALZEDO

II

Pastorale, Opus 13, No. 4 VIVALDI
 RALPH GOMBERG, *Oboe*
 FRANCIS DEPASQUALE, *Violoncello*
 WALDEMAR DABROWSKI, *Piano*

III

Liebesslieder. Walzer BRAHMS

Vocal ensemble, conducted by
MR STEUART WILSON

THE RED NETWORK
NATIONAL BROADCASTING COMPANY

THE CURTIS INSTITUTE OF MUSIC
PHILADELPHIA, PENNSYLVANIA
ELEVENTH ANNUAL SERIES — 1940-1941

RADIO PROGRAMME

SATURDAY, DECEMBER 28, 1940
5:30 TO 6:00, EASTERN STANDARD TIME

I

Fantaisie, Opus 124 SAINT-SAËNS

MARGUERITE KUEHNE, *Violin*

JANET PUTNAM, *Harp*

II

Six Biblical songs, Opus 99..... DVORAK

No. 1 Clouds and darkness

No. 2 Lord, Thou art my refuge

No. 4 God is my shepherd

No. 8 Turn thee to me

No. 9 I will lift mine eyes

No. 10 Sing ye a joyful song

ROBERT GROOTERS, *Baritone*

LEO LUSKIN, *Accompanist*

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THE CURTIS INSTITUTE OF MUSIC
PHILADELPHIA, PENNSYLVANIA
ELEVENTH ANNUAL SERIES — 1940-1941

RADIO PROGRAMME

SATURDAY, JANUARY 4, 1941
5:30 TO 6:00, EASTERN STANDARD TIME

RALPH BERKOWITZ

VLADIMIR SOKOLOFF

*Original music for four
hands at one piano*

I

Sonata (1938)..... HINDEMITH

Mässig bewegt

Lebhaft

Ruhig bewegt

II

Five Hungarian dances..... BRAHMS

F minor, No. 4

F major, No. 3

D minor, No. 11

A minor, No. 8

F sharp minor, No. 17

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THE CURTIS INSTITUTE OF MUSIC
PHILADELPHIA, PENNSYLVANIA
ELEVENTH ANNUAL SERIES — 1940-1941

RADIO PROGRAMME

SATURDAY, JANUARY 11, 1941
5:30 TO 6:00, EASTERN STANDARD TIME

CHAMBER ORCHESTRA
Conducted by EZRA RACHLIN

I

Concerto grosso in C minor.....CORELLI

Largo. Allegro

Grave

Vivace

Allegro

II

A musical joke (K. 522).....MOZART

Allegro

Menuetto

Adagio cantabile

Presto

THE RED NETWORK
NATIONAL BROADCASTING COMPANY

THE CURTIS INSTITUTE OF MUSIC
PHILADELPHIA, PENNSYLVANIA
ELEVENTH ANNUAL SERIES — 1940-41

RADIO PROGRAMME

SATURDAY, JANUARY 18, 1941
5:30 TO 6:00, EASTERN STANDARD TIME

EILEEN FLISSLER, *Piano*
MARGUERITE KUEHNE, *Violin*
WINIFRED SCHAEFER, *Violoncello*

I

Second and third movements from
Trio in D minor, Opus 49 MENDELSSOHN
Andante con moto tranquillo
Scherzo: Leggiero e vivace

II

Trio in D major, Opus 70, No. 1...BEETHOVEN
Allegro vivace e con brio
Largo assai ed espressivo
Presto

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NATIONAL BROADCASTING COMPANY



THE CURTIS INSTITUTE OF MUSIC
PHILADELPHIA, PENNSYLVANIA
ELEVENTH ANNUAL SERIES — 1940-1941

RADIO PROGRAMME

SATURDAY, JANUARY 25, 1941
5:30 TO 6:00, EASTERN STANDARD TIME

BEETHOVEN PROGRAMME

I

Irish, Welsh and Scotch folksongs

BARBARA TROXELL, *Soprano*

NORMAN ROSE, *Tenor*

THOMAS PERKINS, *Baritone*

GEORGE ZAZOFSKY, *Violin*

ROHINI COOMARA, *Violoncello*

WALDEMAR DABROWSKI, *Piano*

II

Eroica variations in E flat, Opus 35

JORGE BOLET, *Piano*

THE RED NETWORK
NATIONAL BROADCASTING COMPANY

THE CURTIS INSTITUTE OF MUSIC
PHILADELPHIA, PENNSYLVANIA
ELEVENTH ANNUAL SERIES — 1940-1941

RADIO PROGRAMME

SATURDAY, FEBRUARY 1, 1941
5:30 TO 6:00, EASTERN STANDARD TIME

ANNETTE ELKANOVA }
LEONARD BERNSTEIN } *Duo pianists*

I

Concerto for two pianos solo (1935) STRAVINSKY

Con moto
Notturmo. Adagietto
Quattro variazioni
Preludio e fuga. Lento

II

RequiebrosCASSADÓ-BERKOWITZ

THE RED NETWORK
NATIONAL BROADCASTING COMPANY



THE CURTIS INSTITUTE OF MUSIC
PHILADELPHIA, PENNSYLVANIA
ELEVENTH ANNUAL SERIES — 1940-1941

RADIO PROGRAMME

SATURDAY, FEBRUARY 8, 1941
5:30 TO 6:00, EASTERN STANDARD TIME

SOLOMON OVCHAROV } *Violins*
MORRIS SHULIK }
ALBERT FALKOVE, *Viola*
ARTHUR WINOGRAD, *Violoncello*

Quartet in B flat, Opus 67 . . . BRAHMS

Vivace

Andante

Agitato

Poco allegretto con variazioni

THE RED NETWORK
NATIONAL BROADCASTING COMPANY

THE CURTIS INSTITUTE OF MUSIC
PHILADELPHIA, PENNSYLVANIA
ELEVENTH ANNUAL SERIES — 1940-41

RADIO PROGRAMME

SATURDAY, FEBRUARY 15, 1941
5:30 TO 6:00, EASTERN STANDARD TIME

STRING ORCHESTRA
conducted by
MR ALEXANDER HILSBURG

I

Concerto for
four violins and organ LOCATELLI
Allegro
Largo

HERBERT BAUMEL
JACOB KRACHMALNICK } *Violins*
MORRIS SHULIK
BARUCH ALTMAN
CLARENCE SNYDER, *Organ*

II

Variations on a theme
by Tschaikovsky ARENSKY

THE RED NETWORK
NATIONAL BROADCASTING COMPANY

THE CURTIS INSTITUTE OF MUSIC
PHILADELPHIA, PENNSYLVANIA
ELEVENTH ANNUAL SERIES — 1940-1941

RADIO PROGRAMME IN HONOR
OF IGNACE JAN PADEREWSKI

SATURDAY, FEBRUARY 22, 1941
5:30 TO 6:00, EASTERN STANDARD TIME

I

Address by MRS MARY LOUISE CURTIS BOK,
President of The Curtis Institute

II

Sonata in A minor, Opus 13.....PADEREWSKI

Allegro con fantasia
Intermezzo. Andantino
Finale. Allegro molto quasi presto

RAFAEL DRUIAN, *Violin*

ROBERT CORNMAN, *Piano*

THE RED NETWORK
NATIONAL BROADCASTING COMPANY

THE CURTIS INSTITUTE OF MUSIC
PHILADELPHIA, PENNSYLVANIA
ELEVENTH ANNUAL SERIES — 1940-41

RADIO PROGRAMME

SATURDAY, MARCH 1, 1941
5:30 TO 6:00, EASTERN STANDARD TIME

Quartet in E flat, Opus 87. DVORAK

Allegro con fuoco

Lento

Allegro moderato, grazioso

Finale: Allegro ma non troppo

MORRIS SHULIK, *Violin*

JOSEPH DE PASQUALE, *Viola*

ARTHUR WINOGRAD, *Violoncello*

WALDEMAR DABROWSKI, *Piano*

THE RED NETWORK
NATIONAL BROADCASTING COMPANY

THE CURTIS INSTITUTE OF MUSIC
PHILADELPHIA, PENNSYLVANIA
ELEVENTH ANNUAL SERIES — 1940-1941

RADIO PROGRAMME

SATURDAY, MARCH 8, 1941
5:30 to 6:00, EASTERN STANDARD TIME

WORKS OF JOHANNES BRAHMS

I

Der Tod, das ist die kühle Nacht
Meine Liebe ist grün

BARBARA TROXELL, *Soprano*
EUGENE BOSSART, *Accompanist*

II

Trio in A minor, Opus 114

Allegro
Adagio
Andantino grazioso
Allegro

JAMES RETTEW, *Clarinet*
BARBARA JANE ELLIOTT, *Piano*
WINIFRED SCHAEFER, *Violoncello*

THE RED NETWORK
NATIONAL BROADCASTING COMPANY



THE CURTIS INSTITUTE OF MUSIC
PHILADELPHIA, PENNSYLVANIA
ELEVENTH ANNUAL SERIES — 1940-1941

RADIO PROGRAMME

SATURDAY, MARCH 15, 1941
5:30 to 6:00, EASTERN STANDARD TIME

WORKS OF FRANZ SCHUBERT

I

Sonatina in D major, Opus 137, No. 1

Allegro molto

Andante

Allegro vivace

BARUCH ALTMAN, *Violin*

EILEEN FLISSLER, *Piano*

II

Impromptu in B flat, Opus 142, No. 3

BARBARA JANE ELLIOT, *Piano*

III

Cantata, Opus 158

BARBARA TROXELL, *Soprano*

DONALD HULTGREN, *Tenor*

JAMES COSMOS, *Bass*

EUGENE BOSSART, *Piano*

THE RED NETWORK
NATIONAL BROADCASTING COMPANY



THE CURTIS INSTITUTE OF MUSIC
PHILADELPHIA, PENNSYLVANIA
ELEVENTH ANNUAL SERIES — 1940-1941

RADIO PROGRAMME

SATURDAY, MARCH 22, 1941
5:30 TO 6:00, EASTERN STANDARD TIME

WORKS OF J. S. BACH

I

Two arias:

Komm, leite mich

MURIEL ROBERTSON, *Mezzo soprano*
ALFRED MANN
ANTON WINKLER } *Recorders*
ELEANOR MITCHEL }
WALDEMAR DABROWSKI, *Piano*

Schafe können sicher weiden

KATHERINE HARRIS, *Soprano*
ALFRED MANN
ELEANOR MITCHEL } *Recorders*
WALDEMAR DABROWSKI, *Piano*

II

Brandenburg concerto No. 4 in G

ALFRED MANN
ANTON WINKLER } *Recorders*
GEORGE ZAZOFSKY, *Violin*
EZRA RACHLIN, *Conductor*
and STRING ORCHESTRA

THE RED NETWORK
NATIONAL BROADCASTING COMPANY



THE CURTIS INSTITUTE OF MUSIC
PHILADELPHIA, PENNSYLVANIA
ELEVENTH ANNUAL SERIES — 1940-1941

RADIO PROGRAMME

SATURDAY, MARCH 29, 1941
5:30 TO 6:00, EASTERN STANDARD TIME

EARLY AMERICAN MUSIC

I

Funeral anthem }
Heavenly vision } WILLIAM BILLINGS
Majesty }

BARBARA TROXELL, *Soprano* NORMAN ROSE, *Tenor*
MARGARET LILLY, *Soprano* THOMAS PERKINS, *Baritone*
MURIEL ROBERTSON, *Contralto* JAMES COSMOS, *Bass*

II

The Battle of Trenton . . . JAMES HEWITT
JEANNE BIREND, *Piano*

III

Quintet No. 1 in D
JOHANN FRIEDRICH PETER

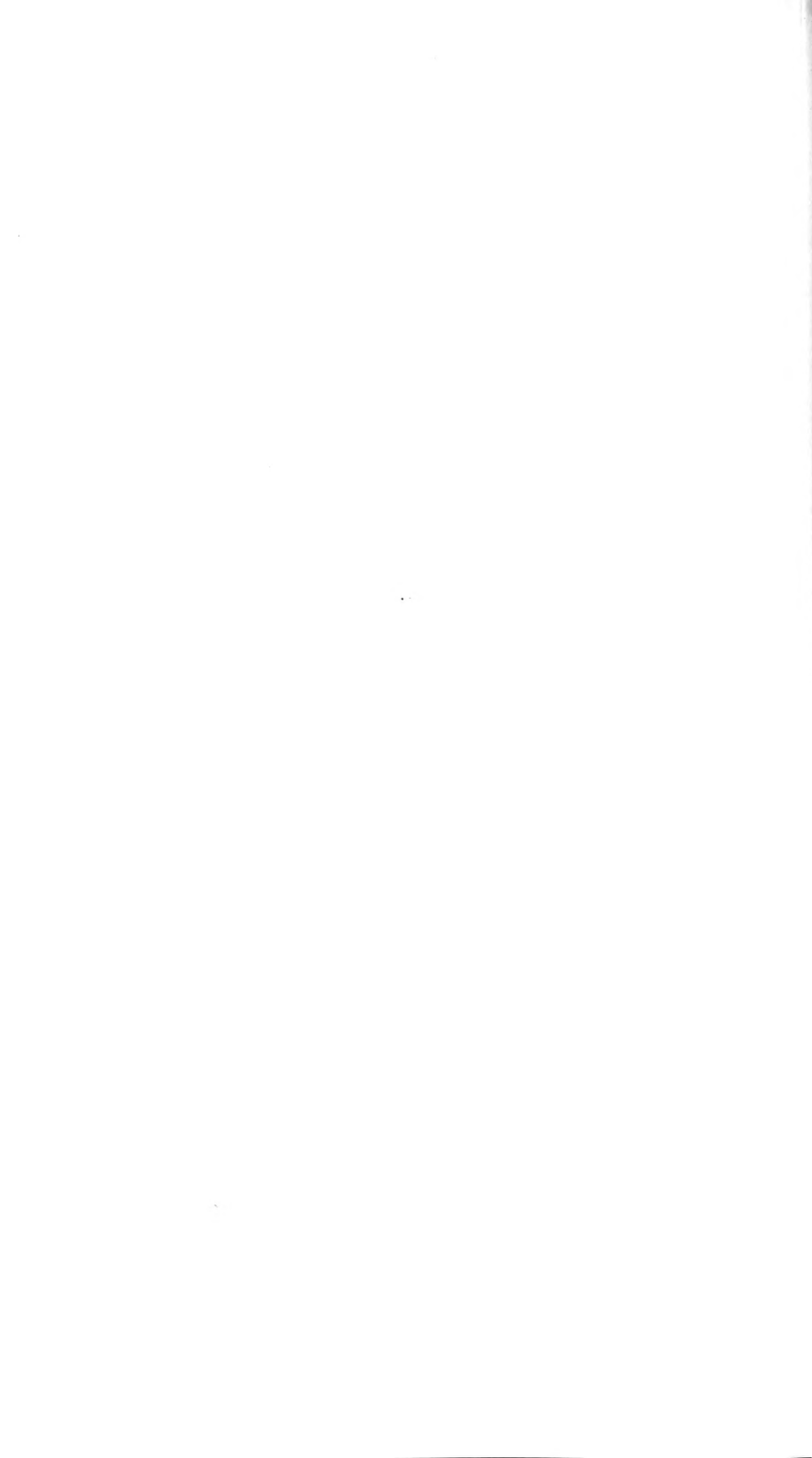
Allegro con brio

Andante amoroso

Allegro brillante

HERBERT BAUMEL } *Violins* FRANCIS TURSI } *Violas*
JACOB KRACHMALNICK } WARRIN SIGNOR }
ROBERT RIPLEY, *Violoncello*

THE RED NETWORK
NATIONAL BROADCASTING COMPANY



THE CURTIS INSTITUTE *of* MUSIC

EIGHTH COMMENCEMENT
AND
CONFERRING OF DEGREES



CASIMIR HALL

Saturday, May the third

One Thousand Nine Hundred and Forty-one
at Eleven o'clock in the Morning

Order of Ceremonies



Three Choral Preludes :

Ich ruf' zu dir, Herr Jesu Christ } J. S. BACH
Vater unser im Himmelreich }

O Welt, ich muss dich lassen JOHANNES BRAHMS

Graduate Procession

Triumphal March SIGFRID KARG-ELERT

ALEXANDER McCURDY, Mus.D.

Order of Ceremonies



Invocation

The Reverend Joseph Fort Newton, D.D., Litt.D., LL.D.

Hymn: St. Anne

Our God, our Help in ages past,	A thousand ages in Thy sight
Our Hope for years to come,	Are like an evening gone;
Our Shelter from the stormy blast,	Short as the watch that ends the night
And our eternal Home.	Before the rising sun.

Before the hills in order stood,	Our God, our Help in ages past,
Or earth received her frame,	Our Hope for years to come;
From everlasting Thou art God,	Be Thou our Guide while life shall last,
To endless years the same.	And our eternal Home.

Introduction

Director RANDALL THOMPSON, A.M., MUS.D.

Address

THE REVEREND JOSEPH FORT NEWTON

Awarding of Diplomas of The Curtis Institute of Music

President MARY LOUISE CURTIS BOK, MUS.D., L.H.D., LITT.D.

Director RANDALL THOMPSON *Secretary* CARY W. BOK, A.B.

Conferring of Degrees in Course

Conferring of Honorary Degree

Doctor of Music—FREDERICK E. HAHN

Conferring of the Curtis Award

Hymn—The Star-Spangled Banner

Benediction

Graduate Recession

Finale from "Grande pièce symphonique". . . . CÉSAR FRANCK

DIPLOMAS OF THE CURTIS INSTITUTE OF MUSIC



Piano

FLORENCE CAPLAN
ROBERT CORNMAN
ANNETTE ELKANOVA

EDNA LARSON
PHYLLIS MOSS
RUTH HILDE SOMER

Accompanying
EUGENE BOSSART

WALDEMAR DABROWSKI

LEO SAMUEL LUSKIN

Voice

JOHN DONALD COKER

DONALD EVERETT HULTGREN
MURIEL L. ROBERTSON

WILLIE ELIZABETH STEWART
HELEN ADELAIDE WORRILOW

Opera

GORDON EARL SAYRE, A.B. (*University of Akron*)

Violin

JACOB KRACHMALNICK

GEORGE ZAZOFSKY

Viola

ALBERT SAMUEL FALCOVE

PHILIP RUDOLPH GOLDBERG

Violoncello

TRUE CHAPPELL

NATHAN STUTCH (*in absentia*)

Double Bass

WILFRED JOSEPH BATCHELDER

ROGER MORRIS SCOTT

Oboe

RALPH LEWIS GOMBERG

French Horn

DAVID A. HALL

Clarinet

NATHAN BRUSILOW
JAMES BERNARD KING, JR.

Bassoon

SANFORD JEROME SHAROFF

Trombone

RICHARD WIDMER SHILL

GORDON MILLER PULIS (*in absentia*)

Conducting

LEONARD BERNSTEIN

MAX GOBERMAN

WALTER JOHN HENDL

DEGREES IN COURSE



Bachelor of Music—in Accompanying

LEO SAMUEL LUSKIN

Bachelor of Music—in Voice

ROBERT E. GROOTERS

Bachelor of Music—in Viola

ALBERT SAMUEL FALKOVE

Marshal

HANS WOHLMUTH, PH.D. (*Vienna*)

Assistant Marshals

LESTER ENGLANDER, A.B. (*University of Pennsylvania*); MUS.B.

THOMAS PERKINS

RUDOLF SCHIRMER

(1)

L I S T O F C O N C E R T S

FACULTY RECITALS

Casimir Hall

Mr. Jorge Bolet, Pianist	October 15, 1940
Mr. Rudolf Serkin, Pianist	January 7, 1941
Dr. Alexander McCudry, Organist	January 14, 1941
Mr. Efrem Zimbalist, Violinist	
Mr. Vladimir Sokoloff, Accompanist	January 15, 1941
Mr. Steuart Wilson, Tenor	
Mr. Harry Kaufman, Accompanist	January 22, 1941
Miss Jeanne Behrend, Pianist	March 19, 1941
Madame Lea Luboshutz, Violinist	
Miss Marian Head, Violinist	
Mr. William Kincaid, Flutist	
assisted by	
Mr. Louis Vyner, Conductor	
Judge Curtis Bok, Conductor	March 20, 1941
Mr. Rudolf Serkin, Pianist	March 30, 1941
Madame Elisabeth Schumann, Soprano	
Mr. Leo Rosenek, Accompanist	April 17, 1941

(2)

STUDENTS' CONCERTS

Casimir Hall

Mr. Sidney Foster, Pianist (Graduation recital).....	October 22, 1940
Students of Dr. Wohlmuth.....	November 21, 1940
Students of Dr. Salzedo.....	November 27, 1940
Students of Dr. Salzedo.....	January 30, 1941
Students of Dr. Wohlmuth.....	February 13, 1941
Miss Phyllis Moss, Pianist (Graduation recital).....	March 21, 1941
Mr. Robert Grooters, Baritone (Graduation recital).....	March 24, 1941
Students of Madame Schumann.....	April 1, 1941
Students of Mr. Saperton.....	April 2, 1941
Students of Mr. Kaufman.....	April 3, 1941
Students of Dr. McCurdy.....	April 7, 1941
Students of Mr. Hilsberg.....	April 9, 1941
Students of Mr. Tabuteau.....	April 10, 1941
Students of Mr. Kaufman.....	April 18, 1941
Students of Mr. Scalero.....	April 21, 1941

(3)

STUDENTS' CONCERTS (continued)

Students of Madame Luboshutz.....April 22, 1941
Students of Madame Gregory.....April 23, 1941
Students of Dr. Bailly (afternoon).....April 24, 1941
Students of Dr. Wohlmuth (evening).....April 24, 1941
Mr. Albert Falkove, Violist
Mr. Philip Goldberg, Violist
 (Graduation recital).....April 25, 1941
Students of Dr. Reiner.....April 28, 1941
Students of Madame Vengerova.....April 30, 1941
Students of Mr. Serkin.....May 1, 1941



SPECIAL CONCERTS

The Historical Series

Purcell and Bach.....	November 6, 1940
Mozart and Haydn.....	December 12, 1940
Beethoven and Brahms.....	January 21, 1941
Modern French Chamber Music.....	February 19, 1941
Schubert (at the Foyer of the Academy of Music).....	March 8, 1941
Modern American Music.....	April 4, 1941

Organ recital by

Mr. Joseph Bonnet.....October 6, 1940

Piano recital by

Mr. Shura Cherkassky.....October 11, 1940

Violin recital by

Mr. Henri Temianka, Violinist
Miss Genia Robinor, Accompanist
and String Quartet.....November 14, 1940

Recital of original music

for four hands by

Mr. Ralph Berkowitz, Pianist
Mr. Vladimir Sokoloff, Pianist..December 18, 1940

An evening of Modern Music by

The Twentieth Century Music
Group.....January 9, 1941

Recital by

The Curtis String Quartet.....January 29, 1941

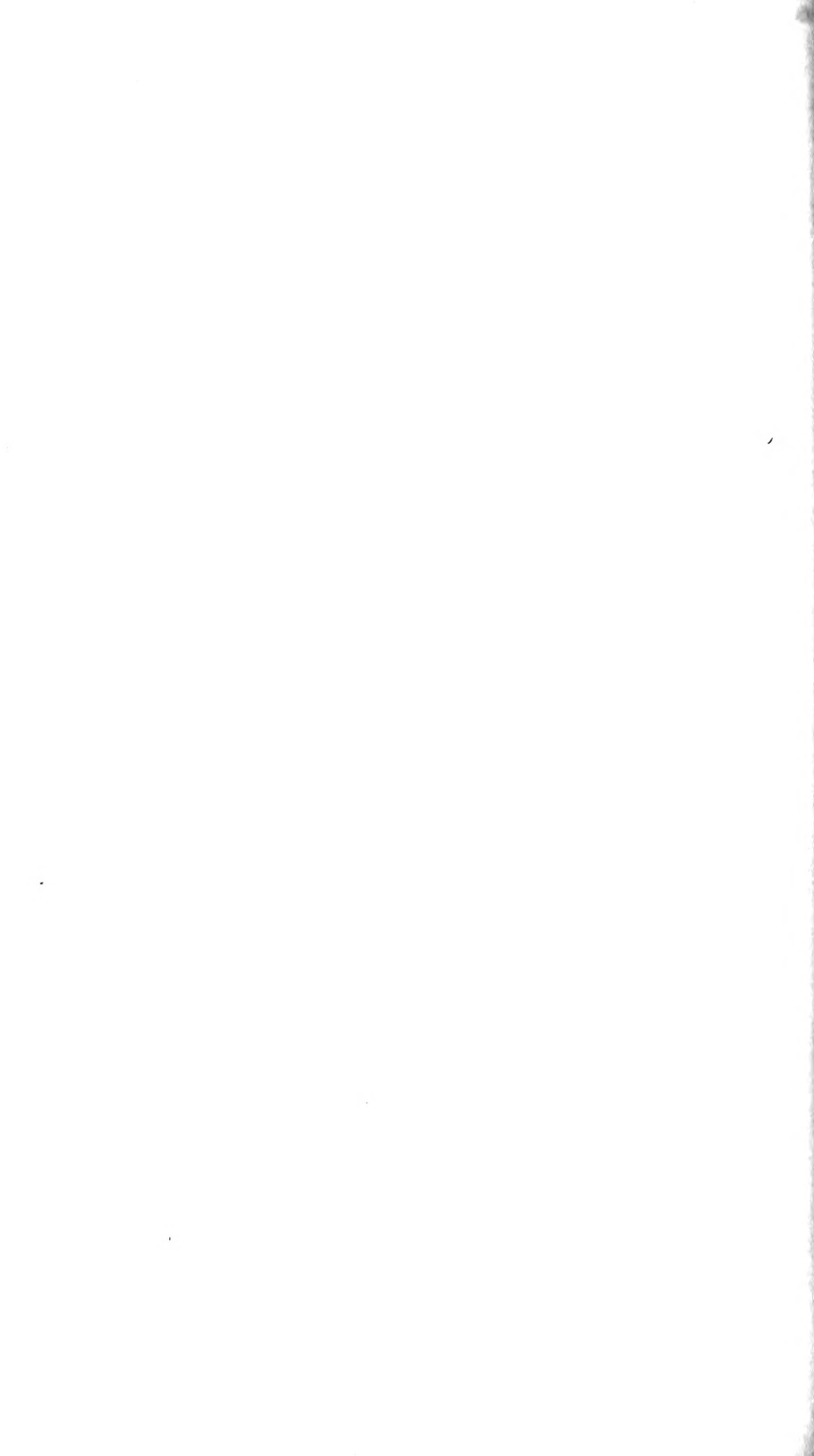


CONCERT COURSE

The Baldwin School, Bryn Mawr, Pennsylvania.....	October 5, 1940
Foremen's and Supervisor's Club, Gibbstown, New Jersey.....	(October 17, 1940 (January 23, 1941
Salem County Federation of Men's Bible Classes Woodstown, New Jersey.....	October 20, 1940
Contemporary Club, Trenton, New Jersey.....	October 22, 1940
Delaware County Teachers' Institute, Media, Pennsylvania.....	October 28, 1940
Washington College, Chestertown, Maryland.....	October 31, 1940
Villa Nova College, Villa Nova, Pennsylvania.....	November 6, 1940
Friends' Select School, Philadelphia, Pennsylvania.....	November 7, 1940
Junior Octave Club, Norristown, Pennsylvania.....	November 7, 1940
The Convent of the Sacred Heart, Overbrook, Pennsylvania.....	November 12, 1940
Young Musicians Series, Philadelphia, Pennsylvania.....	(November 12, 1940 November 25, 1940 (December 7, 1940 2 programs.....December 12, 1940 (January 9, 1941 (January 11, 1941 (January 14, 1941 (January 27, 1941 (February 17, 1941 (March 1, 1941 (March 13, 1941 (March 27, 1941 (April 17, 1941 (April 24, 1941
The New Century Club, Wilmington, Delaware.....	(November 13, 1940 (January 29, 1941

CONCERT COURSE (continued)

Women's Club,	Allentown, Pennsylvania.....	November 19,	1940
Muhlenberg College,	Allentown, Pennsylvania.....	November 21,	1940
Westtown School,	Westtown, Pennsylvania.....	November 23,	1940
China Aid Concert,	Philadelphia, Pennsylvania...	November 27,	1940
The Peddie School,	Hightstown, New Jersey.....	December 1,	1940
The Roxborough Male Chorus,	Philadelphia, Pennsylvania..	(December 3,	1940
		(May 6,	1941
The Festival Foundation Chorus,	Moorestown, New Jersey.....	December 4,	1940
The Festival Foundation Chorus,	Burlington, New Jersey.....	December 11,	1940
George School,	George School, Pennsylvania..	December 14,	1940
State Teachers College,	Kutztown, Pennsylvania.....	January 8,	1941
New Jersey State Teachers College,	Glassboro, New Jersey.....	(January 9,	1941
		(February 6,	1941
		(April 29,	1941
		(May 8,	1941
Octave Club,	Norristown, Pennsylvania.....	January 15,	1941
Sleighton Farms School for Girls,	Darling, Pennsylvania.....	January 19,	1941
Saint James School,	Washington County, Maryland...	January 25,	1941
The Tyrone Concert Association,	Tyrone, Pennsylvania.....	January 30,	1941
The Hill School,	Pottstown, Pennsylvania.....	February 1,	1941
University of Delaware,	Newark, Delaware.....	(February 24,	1941
		(April 22,	1941



CONCERT COURSE (concluded)

Kappa Delta Pi, Atlantic City, New Jersey.....	February 25, 1941
Woman's Club, Swarthmore, Pennsylvania.....	February 25, 1941
Hagerstown Symphony Orchestra, Hagerstown, Maryland.....	February 27, 1941
Harcum Junior College, Bryn Mawr, Pennsylvania.....	(February 27, 1941 (March 20, 1941
Woman's Club of Lansdale, Lansdale, Pennsylvania.....	March 12, 1941
Pemberton Music Club, Pemberton, New Jersey.....	April 2, 1941
Women's Community Club, Cape May, New Jersey.....	April 3, 1941
The Shipley School, Bryn Mawr, Pennsylvania.....	April 30, 1941
Junger Maennerchor, Philadelphia, Pennsylvania.....	May 21, 1941
Woman's Club of Bala-Cynwyd, Bala-Cynwyd, Pennsylvania.....	May 28, 1941

RADIO PROGRAMMES

November 16, 1940 to May 3, 1941

Eighth Commencement and Conferring
of Degrees..... May 3, 1941







