

# **LYCEUM**

**25th NOVEMBER, 1941.**

## **MIRIAM MAGASI**

**IN AID OF THE EUROPEAN EMIGRANTS.**



**CHARITY-CONCERT**  
**UNDER THE PATRONAGE**  
**OF THE COMMITTEE FOR THE**  
**ASSISTANCE OF EUROPEAN**  
**JEWISH REFUGEES IN SHANGHAI**

**With the Compliments**

**of**

**Messrs. George McBain**



Full of effort gently tiring,  
Such a perfect morning wand'ring!

(5) The Gardener.

Upon her white steed, down a green bower'd way,  
A princess comes riding as fair as the May.  
The sand that I strewed, where those stately hoofs go,  
Like gold in the sunshine is bravely aglow.  
O rose colored hood, dancing up, dancing down,  
Pray waft me in secret one plume for mine own.  
And wouldst thou as guerdon one sweet blossom from me,  
Take thousands, take all, for they bloom but for thee.  
Take thousands, take all, for they bloom but for thee.

(6) Song to Spring.

Spring doth let her colors fly,  
Wafts them through the breezes gaily;  
Wellknown perfumes greet us daily,  
Earth doth pulse with ecstasy.  
Violets so shy,  
Dream of near awaking.—  
Hark, from far a sound of melody!  
Spring has come at last!  
Spring has come at last!  
Radiant all earth making!  
Spring has come!

(7) The Pied Piper of Hamelin (Goethe)

The English version of the famous Goethe Ballad, was not available. Here is the contents of the ballad in short:

I am the famous pied piper and wellknown singer, no rat will ever escape me.—I am the famous children trapper, no child will escape the spell of my fairy tales.—I am the famous women and girl trapper, no one could ever resist me, they all were driven mad with love by my fiddle and songs.—I am the famous pied piper and wellknown singer of whom this old famed town is obviously in great need.



## Tonight's Programme

By Dr. F. A. Kuttner

*Organ Toccata and Fugue in D-Minor*  
by Johann Sebastian Bach (1685-1750)

This grandiose work is to be considered as one of the most important instrumental compositions of the master. It was written when Bach was organist at St. Thomas Church in Leipzig. The pompous dramatic effects of its powerful originality time and again attracted many musicians who tried to transfer the sound effects of the organ to the piano or symphony orchestra. The main characteristic feature of the transcription chosen for tonight's concert is the stressed endeavour of imitating by many means, even to the unorthodox use of the pedal, the re-echoed sounds of a mighty organ in the church domes.

*Piano-Trio, Opus 99 in B-flat major*  
by Franz Schubert (1797-1828)

Besides his songs and the eight symphonies, Schubert composed chamber music, which is extraordinary in value and delicacy. The most famous works of this kind are the immortal "Trout Quintet" (Forellen-Quintett) and the String quartet "The Death and the Maiden" (Der Tod und das Maedchen) after the unforgettable Song. The trio played tonight is an "oeuvre posthume" published a short time after Schubert's death in November 1828, as yet not 32 years old. There are only two trios, the famous Opus 100 in E-flat and the B-flat trio Opus 99 which, despite its being the earlier Opus number, seems to have been composed almost one year later. Robert Schumann, in his famous musical reviews wrote in 1835: "The style does not suggest a former period, it might possibly have been written before the well known E-flat trio. But they differ essentially from each other. Here the first movement is charming, trusting and virginal; the adagio movement, a gloriously elevated one, dreams with human sentiments undulating up and down. The scherzos are similar in both trios. (Concerning

the last movements I won't decide.) In short, the E-flat trio is more active, virile, dramatic; the B-flat trio more pathetic, feminine and lyric."

*Eduard-Moerike-Lieder and Goethe-Lieder.*  
by Hugo Wolf (1860-1903)

Hugo Wolf, Austrian born, having finished his studies, settled in Vienna, entirely occupied with his pedagogic, critical and artistic work, but soon at the age of 37, a tragical brain disease darkened his mind and put an untimely end to his work. Much like Robert Schumann, who came before him, he lived on for some time, with clouded intellect, and he died in 1903, a shadow of his drowned genius at 43 years of age. Since Franz Schubert, he is the first and at the same time the last master whose greatest significance is represented in his songs, culminating in the finest differentiation of technique and psychology the Lied ever achieved. Fred Hamel, the German music historian writes: "With Hugo Wolf, the piano enjoys the greatest liberty; you could even say, absolute independence against the vocal part; he becomes straightways the symphonist of the Lied just as Wagner of the opera. It is characteristic for his devotion to the spirit of a poem that he does not merely compose single poems or a series of Lieder but puts entire poet personalities under music. Thus the 53 Eduard-Moerike Songs from 1888, the 20 Eichendorff Songs and the 51 Goethe Lieder are originating, thus the Spanish Lieder Book after translations by Heyse and Geibel in addition to the Italian Lieder Book translated by Heyse also, from 1889-1891, were created. The genius and the mastership of Wolf, however, are to be seen in the fact that even with the highest psychological precision work he always arrives at an over-powering formal perfection of his songs."

*Sonata in B-minor, Opus 58 by Frederic Chopin (1810-1849)*

The story from the origin of this sonata is rather dark, as Chopin himself left no written remarks, notes or letters



relating to the work. If we can rely on the Opus number, the sonata must have been written in the second part of the year 1845, at a time when his unfortunate love affair with the poetess George Sande was broken off and when Chopin's health was already in a seriously weakened condition. We know that at this period Chopin felt utterly lonely, unhappy, and terribly depressed. All his letters and the reports from his friends point in the same direction. The germ of the deadly tuberculosis, which overshadowed the great musician's last years and finally terminated his life, were already undermining his physical resistance and creative power. All the more this sonata is an astonishing piece of energy, will-power, and concentration. It seems as if for the last time Chopin summoned the spirits of his genius and subdued all depressions and physical obstructions to create his last great and monumental work. In fact this sonata, though by no means his last work, should be regarded as the master's swan-song. It is overwhelming in its closeness and formal perfection, breathtaking by its powerful hammering rhythms (last movement!); the artful superiority of the counterpointal design (development of the first movement) and the sweetness of the melodies, once again free of all effeminate weakness (side-theme in the first movement, main subject of the third movement), make it one of the very few pieces probably worthy of being compared with Beethoven's last piano sonatas. All the compositions that Chopin wrote after this extraordinary sonata—in the three or four years remaining before his death in 1849—have nothing in common with it; they are these immensely delicate and charmingly sentimental Valses, Mazurkas and Nottornos which are always the delight of every concert audience, but none of them reaches the standard of this great, almost classical work. In short, this sonata being the most "unchopinian" of his compositions, probably is his greatest work because here Chopin overcame his own self and grew above his own psychic-earthly limits touching the spheres of the immortal giants of classical music.

## PROGRAMME

- I. Toccata and Fugue for the Organ  
in D minor.....J. S. BACH

Transcription for Piano.

MIRIAM MAGASI

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- II. Piano-Trio in B-flat major,  
opus 99.....Fr. SCHUBERT

1. Allegro moderato.
2. Andante, un poco mosso.
3. Scherzo. Allegro.
4. Rondo. Allegro vivace—Presto.

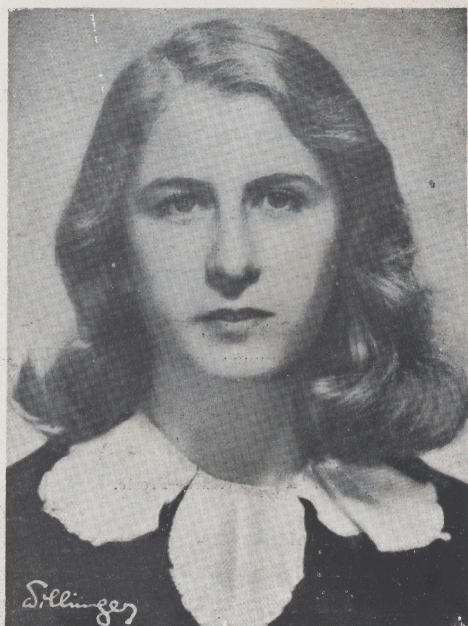
MIRIAM MAGASI, Piano,  
FERDINAND ADLER, Violin,  
JOHANN KRAUS, Cello.

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INTERVAL



Dr. F. A. KUTTNER PRESENTS:



MIRIAM MAGASI

With the COLLABORATION OF . . .



ERNEST KRASSO  
(Tenor)

FERDINAND  
ADLER



(Violin)

*Sillinger*

PHOTOS

88 NANKING ROAD  
Phone 37913

JOHANN KRAUS  
(Cello)





III. Seven Songs ... .. HUGO WOLF

1. Weylas Gesang—Weyla's Song (Moerike)
2. Der Tambour—The Drummer (Moerike)
3. Verborgenheit—Secrecy (Moerike)
4. Fussreise—Wandering (Moerike)
5. Der Gaertner—The Gardener (Moerike)
6. Er ist's—Song to Spring (Moerike)
7. Der Rattenfaenger—  
The Pied Piper of Hamelin (Goethe)

ERNEST KRASSO, Tenor  
MIRIAM MAGASI, Piano

For the text of these songs, both in German and  
English language, see pages No. 33 and 47.

IV. Sonata in B minor, opus 58 ... .. Fr. CHOPIN

1. Allegro maestoso.
2. Scherzo: Molto vivace.
3. Largo.
4. Finale: Presto, non tanto—Agitato.

MIRIAM MAGASI

Concert Grand Piano: Steinway & Sons.

Producer and Manager: Dr. F. A. Kuttner.

Programme Printing: Anderson Bros., 271 Kiangse Road.

Photographs: Willinger Photos, 88 Nanking Road.

Handpainting on Miss Magasi's dress:  
Art Handwork Co.

Tonight's Concert Poll

The audience is kindly asked to state in short terms  
their comment and impressions (in English or German  
language).

About Miriam Magasi:

Miriam Magasi, though born and brought up in Berlin,  
has a Russian descent. She received her musical educa-  
tion at the Klindworth-Scharwenka Conservatory in Berlin  
under Professor Mayer-Zahle. Not having passed the 17th  
year, Miriam Magasi passed the examination of the Berlin  
State High School for Music as a certified music teacher.  
The youngest applicant ever to graduate from this school.  
The one who finally made her debut as a concert pianist  
Professor Vladimir Horowitz, Zaretsky who created a new  
generation of concert pianists. After having appeared on  
concert stages before small audiences only and with  
limited collaborations, tonight's performance will give the  
young artist an opportunity to prove the full range of her  
abilities and her many talents as a concert soloist, chamber  
musician and accompanist.

Ernest Krasso, a famous Russian pianist, who studied  
in Vienna and later in Italy with the Conservators Giuseppe  
Anichini, Enrico Caruso, great contemporaries of the  
late 19th and early 20th century, was a member of the  
dramatic orchestra of the Grand Theatre in Paris, France  
and Switzerland, carrying leading parts in many  
operas.

Wishes and suggestions for Miriam Magasi's  
programme in her next concert:

Concert Manager: Dr. F. A. Kuttner, 271 Kiangse Road.  
Photographs: Willinger Photos, 88 Nanking Road.  
Handpainting on Miss Magasi's dress: Art Handwork Co.



### About Ernest Krasso:

1. Weyla's Song - Weyla's Song (Moorike)
2. Weyla's Song - Weyla's Song (Moorike)
3. Weyla's Song - Weyla's Song (Moorike)
4. Weyla's Song - Weyla's Song (Moorike)
5. Der Gartner - The Gardener (Moorike)
6. Er la's - Song to Spring (Moorike)
7. Der Gartner - The Gardener (Moorike)

### About Ferdinand Adler:

ERNEST KRASSO, Tenor  
MIRIAM MAGASI, Piano

For the text of these songs, both in German and English language, see pages No. 33 and 37.

### About Johann Kraus:

- IV. Sonata in D minor, opus 35 ... F. CHOPIN
1. Allegro maestoso
2. Scherzo: Molto vivace
3. Largo
4. Finale: Presto, non tanto - Agitato

If you want to be informed about our next concerts and plans, please state your name and address in full:

(Name) \_\_\_\_\_

(Address) \_\_\_\_\_

Producer and Manager: Dr. F. A. KUTTNER

Tear out and drop into poll box in the Theatre Entrance-Hall or mail with or without postage to the Concert Manager: Willinger Photos 33 Nanking Road

Handwritten: Dr. F. A. KUTTNER.  
36 G. Brenan Road, Apart. No. 8.

### Tonight's Artists

By Dr. A. Dreifuss

All four artists of tonight's concert are Jewish refugees from Europe. All four of them lost their professional standing previous to their emigration and are striving hard to conquer a new position in the musical life of this city which they feel is already well on the way.

*Miriam Magasi*, though born and brought up in Berlin, is of pure Russian descent. She received her musical education at the Klindworth-Scharwenka Conservatory in Berlin under Professor Mayer-Mahr. Not having passed her 17th year, Miriam Magasi passed the examination of the Berlin State High School for Music as a certified music teacher, the youngest applicant ever to graduate from this institute. The one who finally made her a concert pianist was Professor Vladimir Horbowski-Zaranek who created a new generation of concert pianists. After having appeared on Shanghai stages before small audiences only and with limited collaborations, tonight's performance will give the young artist an opportunity to prove the full range of her abilities and her many talents as concert soloist, chamber musician and accompanist.

*Ernest Krasso*, a born Austro-Hungarian, studied music in Vienna and later in Italy with Commendatore Guiseppe Anselmi, Enrico Caruso's great contemporary in the lyric field and the only man who ever drew higher fees than the dramatic tenor Caruso. For more than 15 years Krasso worked at many opera houses in Austria, Germany, France and Switzerland; carrying leading parts, he gave many vocal recitals in Vienna and collaborated regularly in oratory performances. In Shanghai he soon succeeded in establishing his name as a soloist of three concerts with the Municipal Orchestra under Maestro Paci's baton. He gave a concert of his own with the Municipal Orchestra and was collaborating soloist in numerous other concerts and recitals.





# GIFTS

## THE HANDPAINTED LUNCHEON SET

*Ferdinand Adler*, an outstanding violinist was born in Clausenburg, Hungaria. He studied in the Budapest and the Vienna State High Schools and became concert-master in several opera houses and symphony orchestras in Austria and Switzerland. Furthermore he was the founder and leader of a regular piano quartet at the Vienna Broadcasting Corporation. Soon after he arrived in Shanghai he became a member of the Municipal Orchestra where he is working at the first desk. Recently he was engaged as Professor of the violin class at the Shanghai Conservatory. His popularity is steadily growing due to his numerous public appearances in Shanghai.

*Johann Kraus* is a born Czechoslovakian. He studied at the Vienna Music High School, was awarded the Beethoven Scholarship and won the golden medal of the Vienna Society of Music, when he graduated from this world-famous conservatory. In 1908 he settled in Berlin where for 23 years he was the solo-cellist in the orchestra of the Deutsche Opernhaus (Berlin Municipal Opera.). Here he played under the baton of practically all the great conductors, among them being Bruno Walter, Toscanini, and others. Later on, Mr. Kraus became a member of one of the most popular chamber music groups and was engaged as Professor of the cello class at the Stern Conservatory in Berlin. For almost two decades, in the interval left from the operahouse routine work, he travelled and worked as chamber musician and concert soloist all over Germany, Czechoslovakia and Holland. Kraus is now Professor at the Shanghai Conservatory; the few occasions on which he collaborated in local recitals make him already known as one of the best cellists residing in Shanghai.



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