

Baltimore.

Season 1896-97.

# Arundell Club.

## Concert

of Compositions  
1896-97  
Richard Burmeister.

Saturday Evening, February 27, 1897, at 8 o'clock.

### Performers:

Miss FLORENCE WOOLFORD,	-	-	-	Soprano.
Miss ANNE ATKINSON,	-	-	-	Pianist.
Mr. FRITZ GAUL,	-	-	-	Violinist.
Mr. LUTHER CONRAD,	-	-	-	Pianist.

— and —

Mr. RICHARD BURMEISTER.

## Program.



### **R. BURMEISTER.**

- a. *CONCERTO for piano and orchestra, op. 1.*

(The orchestra part arranged for a second piano.)

*First movement,* . . . . . *Mr. LUTHER CONRADI.*

*Second movement,* . . . . . *Miss ANNE ATKINSON.*

- b. *WANDERER'S NIGHT-SONG, op. 4.*

*For soprano, with violin obligato,*

*Miss FLORENCE WOOLFORD.*

*Mr. FRITZ GAUL.*

- c. *CAPRICCIO, op. 5, for piano,*

*Mr. R. BURMEISTER.*

- d. *CONCERT-ROMANCE for violin, op. 7,*

*Mr. FRITZ GAUL.*

- e. *THREE SONGS, op. 6, for soprano,*

*Hafsa,*

*Always Welcome!*

*Persian Song,*

*Miss FLORENCE WOOLFORD.*

- f. *Third and fourth movements of the Piano concerto, op. 1.*

*Mr. LUTHER CONRADI.*



**STEINWAY PIANOS USED.**



### Wanderer's Night-Song.

(From the German, by Goethe.)

On every summit is peace.  
Each trembling leaflet, e'en the breeze  
— Hast slumber blest.  
The little birds cease their evening song.  
Wait a while,  
'Ere long thou too shalt rest.

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### Hafisa.

(From the German, by Bodenstedt.)

Bend thee, fair wee bud, I beseech thee!  
Bend thee, and do as I teach thee!  
For I love thee, thy beauties beholding.  
But warming lay in my arm thee!  
Fear not, and nothing shall harm thee—  
Unto full blossom unfolding.

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### Always Welcome!

(From the German, by Bodenstedt.)

If thou at ev'ning to me come,  
I badly will not treat thee.  
If thou at morning prefer to come,  
I sadly will not meet thee.  
Nay, come at any time thou wilt,  
I gladly still will greet thee.

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### Persian Song.

(From the Persian, by Omar Khayyam.)

A book of verses underneath the bough,  
A jug of wine, a loaf of bread—and thou  
Beside me singing in the wilderness—  
Oh, wilderness were paradise enow!  
Then to the lip of this sweet, youthful mouth  
I lean'd, the secret of my life to learn:  
And lip to lip it murmur'd—"While you are living,  
Love!—for, once dead, you never shall return."

## Burmeister Concerts.

**A**N audience gratifying both in point of numbers and evidences of interest assembled in Carnegie Lyceum Saturday evening, April 30, to hear the talented pupils of Richard Burmeister, one of the best known among American piano teachers. The orchestral accompaniments were played by a string quintet and by Mr. Burmeister at a second piano. While some of the soloists were occasionally disconcerted by the apparent novelty of playing with orchestra, they acquitted themselves for the most part creditably under these trying circumstances. The concert opened with the first movement of the Beethoven concerto in C minor, by Miss Edith Tyler, who gave her solo passages with very good tone and commendable fluency.

Miss Blanche Sanders, of Baltimore, played the first movement of the Chopin E minor concerto in a manner which recalled the success she achieved at a Mendelssohn Hall concert last winter. She has all the requisites for winning high rank as a pianist. Her touch is clear and strong; she has temperament and individuality. She was recalled twice.

Equal success attended Miss Daisy Friedberg's "Hungarian Fantasia," in which the young pupil displayed marvelous technical and musical gifts. She has all the requisites of an artist in her make-up and with maturity great things may be expected. Miss Friedberg was recalled four times.

Miss Annie Atkinson interpreted the Rachmaninoff Prelude and the "Magic Fire Scene" from "Die Walküre" with decisive touch and delicacy of expression. The few mistakes made in the arpeggios of the latter composition were cleverly concealed, and the young pianist did not allow them to disturb her.

Others who played were Miss Carrie Goldberg, a charming young brunette, who received many flowers; Master Carl Deis, who gave with good execution the Liszt E major Polonaise, and a little ten-year-old lady, Henrietta Bach, who surprised the audience by her touch, technic and intelligence. Her second number was the Ravina Etude which Josef Hofmann played so much during his first season in New York.

The final number was Mr. Burmeister's own concerto in D minor, which Luther Conradi played. It is a highly interesting work and the pianist interpreted it with feeling and technical proficiency, the lento evidencing much careful study and the march finale, a trifle reminiscent of the Rakoczy March, being well worked up to a climax by both pianist and strings. Mr. Conradi's trills and runs were cleanly executed.