

INSTITUTE OF MUSICAL ART



LECTURES, RECITALS

AND

GENERAL OCCASIONS

OCT. 11, 1905

JUNE 12, 1906

THE JUILLIARD SCHOOL

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16a. Institute of Musical Art, Lectures, Recitals and General occasions
October 11, 1905 - June 12, 1906

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INSTITUTE OF MUSICAL ART

LECTURES, RECITALS and GENERAL OCCASIONS

October 11, 1905 June 12, 1906.

Informal opening of the

Institute of Musical Art

Wednesday October 11, 1905.

Frank Damrosch Director.

The Trustees
of the
INSTITUTE OF MUSICAL ART
of the City of New York
invite you to attend the
opening ceremonies of the Institute
on Tuesday October the 11st 1905
at four o'clock

Informal opening of the
No. 25 Fifth Avenue

Institute of Musical Art

Please present the

enclosed card at the door
Wednesday October 11, 1905.

THE INSTITUTE OF MUSICAL ART
of the
City of New York
25 Fifth Avenue
Admit one to the opening ceremonies
on Tuesday October 11st 1905, at four o'clock.

The Trustees
of the
INSTITUTE OF MUSICAL ART
of the City of New York
invite you to attend the
opening ceremonies of the Institute
on Tuesday October the 31st 1905
at four o'clock
No. 53 Fifth Avenue

Please present the
enclosed card at the door.

THE INSTITUTE OF MUSICAL ART
of the
City of New York
53 Fifth Avenue

Admit one to the opening ceremonies
on Tuesday October 31st 1905, at four o'clock.

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INSTITUTE OF MUSICAL ART
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OPENING EXERCISES

Tuesday afternoon, October thirty-first

at four o'clock.

PROGRAMME

- 1 Organ Prelude: Choral Bach

"Wie schoen leuchtet der Morgenstern"

Mr. Dethier.

- 2 Address

Mr. C. C. Cuyler

(President of Board of Trustees)

- 3 Address

Mr. Frank Damrosch

(Director of Institute of Musical Art)

- 4 Ave Verum Mozart

Musical Art Society

- 5 Address

Mr. Woodrow Wilson

(President Princeton University)

- 6 "Ring Out Wild Bells". Dr. Leopold Damrosch

Musical Art Society

- 7 Address

Prof. Felix Adler

Opening Address Mr. C. C. Cuyler

Ladies and Gentlemen:-

Representing the Board of Trustees of the Institute, it affords me great pleasure to extend a hearty welcome to you all. This afternoon we can really say is the christening of the Institute, and we are very proud indeed of our baby.

Some eighteen months ago, a citizen of high repute, a comparatively young man, earnest and very retiring, Mr. James Loeb, gave the sum of five hundred thousand dollars, the income of which was to found a school, or an Institute as we call it, of the highest class. I am glad to say that the School, or the Institute, will start its work untrammelled for the coming year, and perhaps for future years. Owing to other generous gifts and guarantee funds, a number of which we are now drawing upon merely as a precaution, the Institute will start with, I suppose, as fine a corps of instructors as could be gotten together, I may say, not only in this country, but in any country.

I only wish that Mr. Loeb were with us this afternoon, but Mr. Damrosch has received a cablegram from him, - - - which he will read to us, showing that he is thinking of us to-day, as we formally open the Institute.

My part here this afternoon is a very modest one. We have on the platform with us distinguished speakers, but I venture to say that the school, as a school, (and nobody can appreciate this more than I do) has a noble work to perform, and to further its interests I do not think we could possibly have placed it in abler hands. I am not going to speak of the organization, but leave this to the man I am now going to introduce, Dr. Frank Damrosch.

Address Mr. Frank Damrosch.

Mr. President, Gentlemen of the Board of Trustees, Ladies and
Gentlemen of the Faculty, Ladies and Gentlemen:-

It seems eminently fitting that the opening of a new educational institution should be celebrated with something more than the mere opening of doors; that there should be an opportunity to express to those who are interested in such work what are the causes which created the desire for such an institution, what are its plans of work, and what its aims, and there should also be opportunity given for those who have already identified themselves with work on similar lines to come and wish us God speed. It is for this reason principally that this ceremony has been arranged, and inasmuch as the task of the unfolding of these plans has devolved upon me, I crave your indulgence for having placed before you only a musician and not an orator in the doing of this task.

The first question that you will ask is, why was this school organized? Are there not many schools, many splendid teachers in this country, who are able to give good musical instruction to those who have the talent for it and the love for it? I, of course, reply "Yes, there are many".

But there are always different points of view. The private teacher can, of necessity, give only his specialty to the students who come to him, and the music school which depends upon its income for its existence must always give to the pupil what he asks for and not what he should have. There is a need, therefore, for a music institution, which like any of our higher institutions of learning should be in a position to say "Thou shalt learn these things"; that the institution should direct the study of the student, and not the student

the work of the institution.

But of course, such a plan could not be carried out unless the institution were independent of the influences which generally keep musical education at a comparatively low standard. It was necessary for the new institution to have liberal endowments, and these it has received.

This school has been planned on a broad educational basis. Musical instruction is not musical education. Musical education includes musical instruction, but musical instruction, pure and simple, is not musical education. Music, for one thing, does not stand alone by itself. In teaching an individual nothing but music you cannot make him the kind of man you would wish him to be. He must be educated in all directions, mentally, physically and morally. While at the present time it is not feasible to make this much more than an institution for a thorough musical education of our students, the time will come when we will offer, I trust, such an education as will bring to the student all influences for good, which knowledge in all its forms can bring to bear upon the mind and upon the heart.

It may seem strange to you that this kind of an institution had not been established before when there are so many people in this country who love music, and who have spent many thousands, yes, millions of dollars in its study and enjoyment. The reason why a concentrated effort of this sort has not been made before, is that while our public spirited men are ready to help wherever they see the necessity to do so, it was only the finding of one man, who UNDERSTOOD, who had the sympathy, the grasp, the knowledge of the subject which enabled him to see what such a plan meant. It was only the finding of that man that enabled us to go ahead, and surely others will come forward to follow in his foot-

steps.

I will not trouble you with the ancient history of this undertaking. It was some six or seven years ago when, bearing the above mentioned views in mind, I tried to interest a number of people, and while there were some who were willing to help, no one seemed willing to make a start. But one day I met a young man, himself an ardent lover of music, a man of a fine all-round culture, with a strong love for the people and with a sensitive nature, one who had done much already to help along musical enterprises in this City, who sprang from a mother who had devoted her life to good works of all kinds, but chiefly to the encouragement of good music, and to him I unfolded my plans in half an hour's conversation. He asked me to write them down. I did. I waited. I thought he was trying to interest others. But one day he came to me. "I can't wait", he said, "for others. This should be done at once". His generous gift was the result. I cannot, of course, expect that every person who comes in should give us half a million dollars - such occurrences are rare - but with such a lead, we should be able to storm the fortress of indifference which still bars the full consummation of our plans, for this indifference is not because people of means do not wish to understand, do not wish to help; on the contrary, they are only too anxious to do so, if they can be convinced of the need of musical education on broader lines. It is not unwillingness, but a lack of understanding of the reasons, of the needs, for such an institution, that the process of winning support for musical education is slow; but it is coming, for, where one has so gallantly led and shown the way, as has Mr. James Loeb, surely others must gladly follow.

Now, as to the general plan of the school. I will chiefly say this: It is not a place where music lessons are

sold. You cannot come here and say "I want twenty lessons on the piano. How much?" You come to us and place yourself absolutely into our hands - into the hands of the ladies and gentlemen of the faculty and myself. I hear you play or sing and I say "My friend, you are fit to study because nature has endowed you with a certain amount of musical talent, and I will assign you to such a teacher because that teacher is best able to direct your studies, and if at any time I shall find that you need another teacher to develop other sides of your musical work, I shall transfer you." You are absolutely in our hands and you must come here with confidence that we will seek to do whatever is best for you. I not only say to you: "You shall study with such and such a teacher", but "You must study such and such a thing". "But I do not CARE about Harmony". "All the more reason why you should learn it". "But I do not CARE about sight-singing; I have no voice". "But you have an ear, and as your instrument only manufactures the tones for you, your ear is not being properly developed, and in order to have your ear developed, you must study singing, and who knows, but your voice may come out".

Under these conditions we have enrolled over three hundred and fifty students who know WHY they are here, and we have not enrolled over one hundred and fifty, who felt that they were not the kind of students that we wished to have here, and some of them I advised that they would do well to study other things, because they were not gifted by nature to devote themselves to music. And so we have now over three hundred and fifty splendid students: I say splendid, because the ladies and gentlemen of the faculty come to me daily and say: "Oh Mr. Damrosch, I have such a splendid class. You ought to come up and hear them". This I certainly intend to do, and it is one of the plans of the institution, for excel-

lent as the teachers of this Institute are individually and collectively, they would not produce, could not produce, the results which we are striving for, without collaboration, - without co-operation, a thorough understanding of the plans of the school as a whole and of the necessities of the individual student, and in order properly to carry that out, it is necessary that the Director should be in touch with the work of each student and of each teacher. And our students understand that whatever is on their mind in the way of their work here, if they have any troubles, if they do not understand the teacher, or if they feel that they cannot do the work, or in fact if they want advice upon any musical subjects, my door is always open and they are to tell me all about it, and I will individually examine each case. The same holds good with the teachers. There is, thus, an organized plan to act upon the student from different sides, and what we are striving for is to create musicians, not professional musicians necessarily, only musicians - AMATEURS - for the best professional musician is after all only a lover of music of a high order: AMATEURS, people who devote themselves to the cause, people who are imbued with the nobility of their calling, who are willing and anxious to make sacrifices for it; people who are willing to go out, like the Orthodox preacher, among the people and do yeomen's work in the cause of the best music; that is what we need, and we can only do it if we have people who are thoroughly trained, who are able to appreciate good work in others, because they themselves know how to do good work; in other words we want to create people who are idealists, who can recognize talent, and people with the desire to do unto others as they have been done by themselves.

In addition to thorough musical education, provi-

sion has been made for influences which are broadly called the Musical Atmosphere. They are conditions which are not easily definable, but one can readily tell whether or not they are to be found in any particular place. In order to create this so-called Musical Atmosphere, we will have, here in this little Hall, music recitals by our professors; we will have students' recitals; we will have the best music of all kinds that can be performed on a stage of this size, in a hall of this size; and furthermore, I am glad to be able to invite the students of this Institute to attend the private rehearsals of such organizations as the New York Symphony Orchestra, the New York Oratorio Society, the Musical Art Society, the Symphony Concerts for Young People, and probably also the People's Symphony Concerts. I consider this a great privilege for our students, and I think that with these advantages and influences, we will succeed in our effort to develop true musicians.

I am happy to be able to announce that some friends of the Institute have placed me in a position to help some few talented students, with scholarships, but there is room for much more in the same direction. What would you do if, as has happened to me, a young man or woman came to you and convinced you by the most convincing demonstration of musical ability that his life work must be in the direction of music, and he is the son of a poor dressmaker, or she the daughter of a poor workingman in a factory, who cannot afford even to buy the music that is necessary in order to study? Now I know of a number of such cases, and I hope that I shall be so placed that when such occasions arise, the applicant need not be turned from our doors. We have now one full scholarship, two partial scholarships, and four prizes of \$25.00 each given to us. I would like to have ten full scholar-

ships, twenty partial scholarships, and as many prizes as I can get. But this is not the time when I am going to do any begging. I merely wish to present the conditions to you.

This is not the time to speak of results; we have begun only three weeks ago, but I believe that, where everybody has a sincere purpose, as I know it to exist in my faculty and in the student body, a sincere purpose to give what is best in the way of instruction on the side of the teacher, and of earnest, serious, work on the part of the student, there will be good results, and I can wish nothing better than that this Institute may carry on its work as it has been planned; that the best interests of the student shall be considered first in all things. Then shall we ultimately produce true musicians, not necessarily those who play faster or sing higher than anybody else, but musicians of thoroughness, of wide horizon, musicians who place sincerity above sensationalism, who place the work of art before the personality of the performer, in other words, musicians who are true devotees of the art of music. Then shall we feel that this school has accomplished its purposes.

I never heard sounder views on education. I have often thought that the difficulty with the American people is that they are a little shocked by the idea of what we call expression. We are not patient enough. We are not lovers enough in our taste. We are in so great a hurry to do something that we leave all the nice detail uncompleted. We do not even commend the last finishing touches. We are not even collections enough toward having our fine instruments in absolutely perfect condition at times.

And, the need to have a first-rank composition to play is just as important as the temper of your instrument.

Address Pres. Woodrow Wilson

Mr. President, and Ladies and Gentlemen:-

When I first received the invitation to appear on the same platform with a distinguished musician, I hesitated, but the purposes of this Institution seemed to me so noble and inspiring that I could not resist the temptation.

I have long been a lover of music, but I must admit that to some extent I feel like Boswell. Boswell, you know told Dr. Johnson that music had so powerful an effect upon him that when he heard it, it either greatly depressed him or wrought him up mentally to a great degree. "Then why do you listen to it", replied Dr. Johnson. "If it made such a fool of me, I should not hear it."

And yet there is a certain fine self-indulgence in appreciating to the full what is best in music. It is truly a fine nature indeed to which all that there is in good music is completely intelligible.

As I understand Mr. Damrosch, he wants not so much to teach a man expression as to give him something to express. I never heard sounder views on education. I have often thought that the difficulty with the American people is that they are too little touched by the nice art of what we call expression. We are not patient enough. We are not severe enough in our taste. We are in so great a hurry to do something that we leave all the nice detail uncompleted. We do not even commence the last finishing touches. We are not even solicitous enough toward having our fine instruments in absolutely perfect condition and tone.

Still, the need to have a first-rank composition to play is just as important as the temper of your instrument.

If we are devoting a great deal of time to the power of expression, what are we devoting time to express? What have we to express as a nation?

I have often thought that the difficulty with the every-day talk of the present period, the conversation of the great numbers of people, and the talk of the press, is that they are able to say anything but have nothing to say. . . . I sometimes believe that the trouble is not with the man's equipment but with the man himself, when he says nothing worth while. The American people have perhaps so far nothing to express except taste and appreciation. If we are to judge by our history so far, we have not yet any national word to say in the form of music. For America is not yet ready to express itself. It is not sure of itself. It lacks centralization. But we are learning. Not only are we learning music, but also the form of expression. And some day, when the spirit is perfected within us, we will accomplish great things.

Just as a lad in college is sometimes brought under the supervision of rhetoric teachers before he has anything to say, so this nation ought to be taught expression before it has anything to say. And then when the national impulse comes, it will not lack expression.

Composite America is being merged together. She is as yet only in a process of formulation.

It is not from my blood - the Scotch-Irish - that American music is now springing. That blood is good to fight with but not good to play the violin with. It is not from her own blood that America is getting her musicians; but from the German blood, from the Scandinavian blood, from the Polish blood, from the Hungarian blood. From those nationalities which are being combined in this country, she is

now separately getting her musical inspirations, and when these are once merged into the single impulse, then there will be American musicians and American music.

Our present music writes memories. It does not direct events; it does not show aspirations and purposes. It calls out of the past. Those phrases of music that are in our ears are the result of old impulses. We shall exchange single impulses for national ones when our composite stage is past. Some day will come an outlet for the true American spirit, after it has, as a result of fusion, really arrived.

America is now speechless with the things she intends to do. In New York City and elsewhere in the United States the springs of sentiment are covered up - covered up by concrete. If you will but unseal these springs, you will see the real sentiment beneath. Unseal them!

This past week I have been thinking of the entire sympathy with Mr. Dewar's plan, which is not yet fully developed, to make this a Culture Institute, instead of one merely for music lessons. This Institute will be one where the best musical methods will be pursued, but nevertheless it will endeavor to train men through their interest in music and their love of the art. The very great benefit - for that - thing has been brought home to my mind lately this afternoon while listening to Mr. Dewar. I have often thought that one ought to get his whole education through that which he is interested in. Take a man who is interested in music, say the music of the 18th century. I should say that the way for that man to learn all about the music of the 18th century was to learn all about the 18th century's history, literature, man and woman. To know the environment of all the great 18th century composers.

I hope that the students of this school will be in every sense thoroughly educated, 14 that many will be great musi-

Address Dr. Felix Adler

I have been drawn here this afternoon, ladies and gentlemen, because it seemed to me that the thing that is being undertaken here is altogether fine, fine in the separate elements and in the combination of them. The noble results of the piety of a son and his affection for his mother can here be easily found. That affection laid the foundation. . . That love of art and that enthusiasm have combined to produce this Institution, which marks an epoch not only in our metropolitan but also in our national history. From this, an important beginning, really great results may be expected to come.

In the first place, I find myself in entire sympathy with Mr. Damrosch's plan, which is not yet fully developed, to make this a Culture Institute, instead of one merely for music lessons. This Institute will be one where the best musical methods will be pursued, but nevertheless it will endeavor to train men through their interest in music and their love of the art. The very great benefit from these things has been brought home to my mind keenly this afternoon while listening to Mr. Damrosch. I have often thought that one ought to get his whole education through that which he is interested in. . . Take a man who is interested in music, say the music of the 18th century. I should say that the way for that man to learn all about the music of the 18th century was to learn all about the 18th century's history, literature, men and women. He must learn the environment of all the great 18th century composers.

I hope that the students of this school will be in every sense thoroughly educated, and that many will be great musi-

cians, great artists. So educated, the student will be in a position to have something to say, something to express, as Prof. Wilson said. He will be in a position to understand the 20th century, largely, let us say, through his knowledge of the 18th century and the other periods of history about which he has learned. If the plans for this Culture Institute can be fully and completely carried into execution, the interests of the students will be so developed that they will become thoroughly educated.

My interest in this institution is further due to the fact that I hope that it will dispense hereafter with the necessity of our sending gifted musicians to the great European centres to receive there their education. I believe that that is, perhaps, the main object for this institution. I cannot help feeling that it is a great loss to America that at a time when their souls are openest, its young men and young women are sent abroad to drink in the aspirations of other peoples. If they are to express the soul of America, they must stay at the foundations of American aspirations.

There is a soul in America. There is a fusion of the foundation elements that, in my opinion, if Prof. Wilson will let me say so, is far more advanced than he appears to think. I cannot help believing that we have already something to express. There is already an American spirit. If you send your sons abroad in their plastic stages to draw in the spirit of Berlin and other cities, you do not give this American spirit a fair chance. And so, I feel that this institution can do a great work toward incorporating in our music the national spirit, the American sentiment, the American feeling and the American ideas.

I did want to come here to-day to congratulate my friend, Mr. Frank Damrosch, on this achievement. I think

we have cause to rejoice with him and in him. When I consider a remark that Mr. Damrosch made a little while ago, speaking of that which happened six or seven years ago as ancient history, I surely feel what a progressive man he is. Certainly, in view of what he has done for music in the last six or seven years, and in view of what he is now working to do, he is one of the most useful and progressive citizens of New York City. There is coming to be a great demand for good music. By his labors in the public schools of this City, Mr. Damrosch is laying new foundations, and at the same time he has worked among the people and made new bases there. And I am sure that no matter how much national gratitude he may receive, no man will be worthier of that than my friend, Mr. Frank Damrosch.

H I S T O R Y O F M U S I C
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Mr. Waldo S. Pratt

Monday Afternoons, at three o'clock,

Throughout the Season.
- - - - -

First Term.

October 16 Introduction. Divisions of Subject. Non-civilized
Music.

October 23 Ancient Music . . . Hebrew, Egyptian, Greek.

October 30 Non-civilized Instruments. (Steriopticon)

November 6 Early Mediaeval Music. Gregorian System. Neumes.

November 13 Counterpoint and the Netherlanders.

November 20 Troubadours, Trouvères, Minnesinger, Meistersinger.

November 27 Early XVI Century. Reformation Music. Music-
printing. Venetian, Roman, English Schools.

December 4 Later XVI Century. Palestrina, Lassus. Secular
Music.

December 11 Monophony. Rise of Dramatic Music.

December 18 Spread of the Opera Italy, France, Germany,
England.

H I S T O R Y O F M U S I C

Mr. Waldo S. Pratt

Continued

Second Term.

January 8 Instrumental Music - for organ, violin, orchestra.

January 15 J. S. Bach. I.

January 22 J. S. Bach. II. Church Cantatas and Oratorios.

January 29 Handel. I. XVIII Century Opera Formulas.

February 5 Handel. II. Concert Oratorio.

February 12 XVIII Century Opera. Neapolitan School. Gluck.

February 19 Haydn.

February 26 Mozart. I.

March 5 Mozart. II. The Sonata and Symphony.

March 12 The Clavichord, Harpsichord and Pianoforte. Shift
from the XVIII to the XIX Centuries.

HISTORY OF MUSIC

Tuesday evenings, at eleven o'clock,

Mr. Waldo S. Pratt

Continued

October 17 General Considerations. The question stated.
Proper exercises of the ear, fancy, imagination, and Third Term.

October 24 The elements of music: Melody, Harmony and
March 19 Beethoven I. Their nature and functions.
Piano illustrations from sonatas and symphonies by Miss Gertrude Mills.

March 26 Beethoven II. Forms and their development from the simple to the complex.
Illustrated as above by Miss Gertrude Mills.

April 2 Schubert.

April 9 The content of music.
Piano illustrations by Mr. Julius Schenkel.

April 9 The Song as an Art-Form.

November 14 Absolute music: Programs music. Imitations.
April 23 Mendelssohn. Composition. Time and space.
Piano illustrations by Miss Anabel Farrington.

November 21 Classical and Romantic music. The principles
April 30 Schumann. The Romantic School.
Piano illustrations by Mr. Julius Schenkel.

May 7 Chopin, Liszt.
Piano illustrations by Miss Eleanor Allen.

May 14 Wagner I. The orchestra and its precursors.
Illustrated by an exhibition of Orchestral instruments and actions.

May 21 Wagner II.

December 18 Music of the English Virginalists.
Piano illustrations by Miss Helena Augustin.

May 28 The National Types - Brahms, Grieg, Tchaikowsky, etc.

December 18 Music of the French Clavecinists. The Dance.
Piano illustrations by Miss Helena Augustin.

H O W T O L I S T E N T O M U S I C
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Mr. Henry E. Krehbiel

Tuesday mornings, at eleven o'clock,

Throughout the Season.
- - - - -

First Term.

- October 17 General considerations. The question stated.
Proper exercise of the ear, fancy, imagination,
and the emotions.
- October 24 The elements of music: Melody, Harmony and
Rhythm. Their nature and functions.
Piano illustrations from sonatas and symphonies
by Miss Gertrude Mills.
- October 31 Musical forms and their development from the
simple to the complex.
Illustrated as above by Miss Gertrude Mills.
- November 7 The content of music.
Piano illustrations by Mr. Julius Schendel.
- November 14 Absolute music: Programme music. Imitation.
Crude description. Association of ideas. Devices
of composers. Time and space.
Piano illustrations by Miss Anabel Farrington.
- November 21 Classical and romantic music. The principles
of creation and conservation.
Piano illustrations by Mr. Julius Schendel.
- November 28 Bach and Handel.
Piano illustrations by Miss Elenore Altman.
- December 5 The pianoforte and its precursors.
Illustrated by an exhibition of Archaic instruments
and actions.
- December 12 Music of the English Virginalists.
Piano illustrations by Miss Helena Augustin.
- December 19 Music of the French Clavecinists. The Dance.
Piano illustrations by Miss Helena Augustin.

H O W T O L I S T E N T O M U S I C
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Mr. Henry E. Krehbiel

Continued
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Second Term

- January 9 Origin and Nature of the Lyric Drama.
Vocal illustrations by Mrs. J. F. Aldrich,
Mr. Adolph Jacobson, and Mr. Thos. S. Gore.
Accompaniments by Miss Myra F. Hale.
- January 16 Operatic Elements. Language, Recitatives,
Forms, Definitions, etc.
- January 23 Wagner and his Art-Work.
Piano illustrations by Miss Gertrude Mills.
- January 30 Wagner's "Parsifal".
Piano illustrations by Mr. Alfred Herz, Con-
ductor at the Metropolitan Opera House.
- February 6 Wagner's "The Ring of the Nibelung". The
Prologue.
Piano illustrations from the "Rheingold", by
Miss Gertrude Mills.
- February 13 Wagner's "The Ring of the Nibelung". The
Tragedy.
Piano illustrations from the "Trilogy", by
Mr. William Bauer.
- February 20 Wagner's Comedy, "Die Meistersinger".
Piano illustrations by Miss Gertrude Mills.
- February 27 Chamber Music. The origin and character of
the Form.
- March 6 The Orchestra. Its history and constituent
elements.
- March 13 The Orchestra. The String Choir.
Violin illustrations by Mr. Arthur Argiewioz.

HOW TO LISTEN TO MUSIC

Mr. Henry E. Krehbiel

Continued

Third Term

- March 20 The Orchestra. The Wood-wind Choir.
Illustrations: flute, Mr. George Barrère; oboe,
Mr. Caesare Addimando; bassoon, Mr. Auguste Mes-
nard; clarinet, Mr. Bruno Diehl.
- March 27 The Orchestra. The Brass Choir.
Illustrations: trumpet, Mr. Adolphe Dubois;
horn, Mr. Herrmann Hand; trombone, Mr. Abraham
Tilken; bugle, coaching horn and tuba, Mr. Knox.
- April 3 Musician
 Critic
 Public
- April 10 Orchestral Music. Suites, Ballets, Overtures,
Entr'actes, etc.
Piano illustrations by Miss Gertrude Mills.
- April 17 Orchestral Music. Symphonies and Symphonic
Poems.
- April 24 The Organ. Its principles, construction, capa-
city, etc.
Illustrated by an exhibition of pipes and other
parts of a church organ.
- May 8 Folk-Song in America.
Vocal illustrations by Miss Fanny Belle Rice and
Mrs. J. F. Aldrich. Accompaniments by Miss Ger-
trude Mills.
- May 15 Scandinavian Music.
Piano illustrations by Mrs. Thomas Tapper. Vocal
illustrations by Miss Helen M. Day, and Mr.
Ensworth.
- May 22 Cantatas
 Oratorios
- May 29 Worship Music. Catholic, Protestant and Hebrew.
Choral illustrations by the Choral Class.

THE DEVELOPMENT OF VOCAL ART

Mr. William J. Henderson

Ten Lectures, Thursday mornings at eleven o'clock.

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March 22nd.

Origin of modern singing. Foundations of Italian method and of vocal forms. Beginning of opera.

Illustrations

Plain Chant.

"Gloria in Excelsis". (Lemaistre's Complete and Practical Method of the Solemes Plain Chant" p.113)

Mrs. Carl Bitter

Polyphonic à capella composition.

"Ave Verum" Josquin de Près

Choral Class

Early Opera.

Rec. "Anima e Corpo" : : : : Cavalieri
"Amarilli mia bella" : : : : Caccini

Mrs. Carl Bitter

=====

March 29th.

Singing in the XVII century- Style of early composers to the time of Alessandro Scarlatti- Method of Caccini and others.

Illustrations

"Lasciatemi morire" Monteverde

Miss Elsie N. Davis

"Vittoria mio core" Carissimi

Mr. Thomas S. Gore

"Delizie contente" Cavalli

Mrs. J. F. Aldrich

"All'acquisto di Gloria" Scarlatti

Mr. Thomas S. Gore

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THE DEVELOPMENT OF VOCAL ART

Mr. William J. Henderson

Continued

April 5th.

The great Italian teachers of 1700. What they taught. Their famous pupils - Caffarelli, Farinelli, etc., and what they sang. Opera in Handel's day.

Illustrations

"Se tu m'ami" Pergolesi

Mrs. Bertha Orndorff

"Beneath the Cypress" (Susanna) . . . Handel

Miss Adah B. Conner

"Lusinghe più care" (Allessandro) . . . Handel

Miss Fanny Belle Rice

April 19th.

Beginnings of French opera. Cambert and Lully. Vocal method in France in 1650. Rameau and Gluck.

Illustrations

Vertune's Song from "Pomone" Cambert

"Enfin il est en ma puissance" (Armide) . . . Lully

Miss Vera Curtis

"Chassons de nos plaisirs" Rameau

Miss Mary H. Baldwin

"Divinités du Styx" (Alceste) Gluck

Miss Lillian A. Wetmore

THE DEVELOPMENT OF VOCAL ART

Mr. William J. Henderson

Continued

April 26th.

Conquest of Europe by Italians. Dawn of the dramatic style.
Meyerbeer and Rossini. Great singers of this period.
Mario, Grisi, Lablache, Rubini, etc.

Illustrations

"Bel raggio" (Semiramide) Rossini

Miss Georgina McMullen

"Spirito gentil" (La Favorita) . . . Donizetti

Mr. George Leon Moore

"O Robert, toi que j'aime" Meyerbeer

Miss Edna MacGowan

May 3rd.

Perfection of dramatic bravura style. Birth of modern German style. Mozart's vocal music. Operatic style of Beethoven and Weber.

Illustrations

"In quali eccessi" (Don Giovanni) . . . Mozart

Miss Fanny Belle Rice

"Abscheulicher" (Fidelio) Beethoven

Miss Vera Curtis

"La ci darem" (Don Giovanni) Mozart

Mr. Adolph Jacobson

THE DEVELOPMENT OF VOCAL ART

Mr. William J. Henderson

Continued

May 10th

Wagner from the singer's viewpoint. Wagner singing, its nature and requirements.

Illustrations

"Telramund's Narration" (Lohengrin) . . . Wagner

"Alberich's Narration" (Rheingold) . . . Wagner

Mr. Thomas S. Gore

"Elsa's Traum" (Lohengrin) . . . Wagner

"Liebestod" (Tristan und Isolde) . . . Wagner

Miss Adah B. Conner

May 17th

The Oratorio. Handel and the Italian form. Bach and the pure German form. Mendelssohn's fusion of styles.

Illustrations

Rec. "When Jesus had finished" (Matthew Passion) Bach

Mr. Frank Damrosch

"Thus saith the Lord" (Messiah) . . . Handel

"I never troubled Israel" (Elijah) . Mendelssohn

Mr. Thomas S. Gore

Rec. "Thou dear Redeemer" (Matthew Passion) . Bach
Aria-"Grief and Pain"

Mrs. J. F. Aldrich

"O Rest in the Lord" (Elijah) . . . Mendelssohn

Miss Helen M. Day

THE DEVELOPMENT OF VOCAL ART

Mr. William J. Henderson

Continued

May 24th

The chansons of France. The troubadours and their music.
French folk song. The national character of modern French
song.

Illustrations

"Merci claimant" (1180)	La Chatelaine de Courcy
"Robin m'aime" (1285)	. . . Adam de la Hale
"Pierre et sa mie"	. . . Chanson populaire
"Dans ton coeur"	. . . Saint-Saëns

Miss Augustine Royer

May 31st

The Lieder of Germany. The Minnesingers and their art.
Meistersingers and their songs. The Folk-song. The modern
Lied and its character.

Illustrations

Minnelied	"Den Hauffswinge"	. . . . .
Meisterlied	. . . . .	Heinrich Müglin
Volkslied	"Schwesterlein"	. . . . .
	(omitted)	Brahms Book III
Kunstlied	"Das Veilchen"	. . . . .
		Mozart
Kunstlied	"Der Lindenbaum"	. . . . .
		Schubert

Miss Ruth Darrow

I N S T I T U T E O F M U S I C A L A R T

Course of six Lectures

Mr. Thomas Tapper

Monday Mornings, at eleven o'clock

in the third term

March 19 Music as a Culture Study.

March 26 Music as a Municipal Investment.

April 2 Music in the Public Schools.

April 9 Conserving the Music Energy of the Community.

April 23 The Course of Study in Music in the Public Schools.

April 30 How the State Makes the Citizen.

EIGHT LECTURES ON ACOUSTICS

Wednesday mornings, at eleven o'clock

Prof. Morris Loeb

March 21 Sound, a form of motion; laws of motion involve four fundamentals: Matter, Energy, Time and Space; relations between these. Periodic motions or waves. Study of longitudinal and transversal waves. Interference of motions.

March 28 Three divisions of Acoustics: production, transmission and perception of sound, which will be considered in inverse order: perception of sound by the human ear: the structure of the latter: transmission of sound waves through air and other media. Velocity of sound.

April 4 A vibrating body transmits its vibration to external media. Single concussions unusual. Irregular concussions produce a noise; regular ones a tone. Pitch is determined by the number of vibrations and is inversely proportional to the wave length. Intensity of tone is determined by the amplitude of vibration. Sympathetic vibration, resonance.

April 11 Pitch of a body vibrating longitudinally depends upon its length; the pitch of a body vibrating transversely dependent upon the length and density of the body; a prolonged tone due to standing waves within the sounding medium. Minima and maxima of motion. Chladni's figures.

April 25 Laws of the organ pipe. Kundt's figures. Laws of the violin string.

May 2 Relations of tones sounded in succession. The diatonic and tempered scales. Harmonics.

May 9 Quality of tone due to harmonics and depends upon the shape of sounding body. Composite vibrations. Relations between tones sounding simultaneously. Lissajou's figures.

May 16 Beats and combination tones; consonance and dissonance. Influence of overtones on chords and progressions.

INSTITUTE OF MUSICAL ART

LECTURE RECITAL

on the

MISSA SOLENNIS - D major, Op. 123 -- BEETHOVEN

by

MR. WALTER DAMROSCH

Friday afternoon, Dec. 8, 1905, at four o'clock

I N S T I T U T E O F M U S I C A L A R T

MR. A R N O L D D O L M E T S C H

Illustrated lecture on the music of the

XVII and XVIII Centuries - and the musical

instruments used at those periods -

Tuesday afternoon, Dec. 19, 1905, at half past four

INSTITUTE OF MUSICAL ART

LECTURE

by Prof. Edward Dickinson

of Oberlin College

on "Musical Appreciation"

Friday afternoon, March 30, 1906, at three o'clock

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I N S T I T U T E O F M U S I C A L A R T

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M R. S I G I S M U N D S T O J O W S K I

F i r s t P l a n o R e c i t a l

Saturday, November 11, 1905,
at four o'clock.

P R O G R A M M E

Sonate in C minor, Op. 111	Beethoven
Maestoso: Allegro con brio ed appassionato	
Arietta: Adagio molto semplice cantabile	
Sonate in F minor, Op. 57	Beethoven
Allegro assai	
Andante con moto	
Allegro ma non troppo	
Sonate in C major, Op. 53	Beethoven
Allegro con brio	
Introduzione; Adagio molto	
Rondo; Allegretto moderato	

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INSTITUTE OF MUSICAL ART

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MR. SIGISMUND STOJOWSKI

Second Piano Recital

Friday, February 9, 1908,
at four o'clock.

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Ballade, G minor	Chopin
<i>Variations and Fugue on a Theme by Bach</i>							
Nocturne, G major	Chopin
<i>Nocturne in F major, Op. 41</i>							
Nocturne, C minor	.	.	.	.	.	.	Chopin
<i>Four Etudes</i>							
Four Etudes	Chopin
Ballade, F major	Chopin
<i>Valse, Op. 34, No. 1</i>							
Valse, Op. 34, No. 1	Chopin

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INSTITUTE OF MUSICAL ART

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MR. SIGISMUND STOJOWSKI

Third Piano Recital

Thursday, April 19, 1906,
at four o'clock.

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Variations and Fugue on a Theme by Handel Brahms

Sonata in F sharp minor, Op. 11 Schumann

Impromptu, B flat Schubert

Serenade, "Hark, Hark, the Lark" Opus 44 Schubert-Liszt

Erlking Schubert-Liszt

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I N S T I T U T E O F M U S I C A L A R T

F I R S T R E C I T A L O F T H E K N E I S E L Q U A R T E T T E

Friday, November 24, 1905,

at half past four.

Mr. Franz Kneisel

Mr. Louis Svecenski

Mr. Julius Theodorowicz

Mr. Alwin Schroeder

Mrs. Thomas Tapper assisting

Quartette, G major, Opus 18, No. 2

Beethoven

Allegro

Adagio cantabile

Scherzo: allegro

Allegro molto: quasi presto

Terzettino

Dvořák

Quintette for piano and strings, Opus 44

Schumann

Allegro brillante

In modo d'una Marcia

Scherzo

Allegro ma non troppo

I N S T I T U T E O F M U S I C A L A R T

SECOND RECITAL OF THE KNEISEL QUARTETTE

Monday, December 11, 1905,

at half past four.

Mr. Franz Kneisel

Mr. Louis Svecenski

Mr. Julius Theodorowicz

Mr. Alwin Schroeder

Quartette, A major, Op. 41, No. 3

Schumann

Andante espressivo: Allegro molto moderato
Assai agitato: Un poco adagio: Tempo risoluto
Adagio molto
Finale: Allegro molto vivace

Scherzo from Quartette, Op. 45

D'Indy

Quartette, D major, Op. 64, No. 5

Haydn

Allegro moderato
Adagio cantabile
Allegretto
Vivace

I N S T I T U T E O F M U S I C A L A R T

THIRD RECITAL OF THE KNEISEL QUARTETTE

Thursday, March 8, 1906,

at four o'clock.

Mr. Franz Kneisel

Mr. Louis Svecenski

Mr. Julius Theodorowicz

Mr. Alwin Schroeder

Quartette, E flat major, Op. 55 (composed 1870) Henschel

Andante molto sstemuto quasi adagio:

Allegro non troppo

Andante commodo

Scherzo (allegro molto)

Andante con moto quasi allegretto grazioso

Quartette, E minor, Op. 59, No. 2

Beethoven

Allegro

Molto adagio

Allegretto

Finale (Presto)

I N S T I T U T E O F M U S I C A L A R T

FOURTH RECITAL OF THE KNEISEL QUARTETTE

Friday, April 20, 1906,

at half past three.

Mr. Franz Kneisel

Mr. Louis Svecenski

Mr. Julius Theodorowicz

Mr. Alwin Schroeder

Quartette, C minor, Op. 51, No. 1

Brahms

Allegro

Romanze: poco adagio

Allegretto molto moderato e comodo

Allegro

Quartette, F major, Op. 96

Dvořák

Allegro

Lento

Allegro vivace

I N S T I T U T E O F M U S I C A L A R T

FIFTH RECITAL OF THE KNEISEL QUARTETTE

Friday evening, May 25, 1906,

half after eight.

Mr. Franz Kneisel

Mr. Louis Svecenski

Mr. Julius Theodorowicz

Mr. Alwin Schroeder

Quartette, E flat major

Mozart

Allegro ma non troppo

Andante con moto

Menuetto: Allegro

Allegro vivace

Quartette, G minor, Op. 27

Grieg

Un poco andante: Allegro molto ed agitato

Romanze: Andantino

Intermezzo: Allegro molto vivace

Finale. Lento: Presto al saltarello

THE FLONZALEY QUARTETTE

First Concert

given to the Students of the
INSTITUTE OF MUSICAL ART
through the kindness of

MR. E. J. de COPPET.

Friday, December 15, 1905, at four o'clock.

Mr. Alfred Pochon

Mr. Ugo Ara

Mr. Adolfo Betti

Mr. Iwan D'Arhambeau

Quartette in G minor

Grieg

Variations from third quartette

Taneyef

Quartette in A minor

Schubert

THE FLONZALEY QUARTETTE

Second Concert

given to the Students of the
INSTITUTE OF MUSICAL ART
through the kindness of

MR. E. J. de COPPET.

Friday, January 5, 1906, at four o'clock.

Mr. Alfred Pochon

Mr. Ugo Ara

Mr. Adolfo Betti

Mr. Iwan D'Archambeau

Quartette, D major, Op. 18, No. 3

Beethoven

Allegro
Andante con moto
Allegro
Presto

Quartette, E minor, "Aus meinem Leben"

Smetana

Allegro vivo appassionato
Allegro moderato a la Polka
Largo sostenuto
Vivace

THE FLONZALEY QUARTETTE

Third Concert

given to the Students of the
INSTITUTE OF MUSICAL ART
through the kindness of

MR. E. J. de COPPET.

Friday, January 19, 1906, at four o'clock.

Mr. Alfred Pochon

Mr. Ugo Ara

Mr. Adolfo Betti

Mr. Iwan D'Archambeau

Quartette, F major, Op. 41

Schumann

Allegro vivace
Andante quasi variazioni
Presto
Allegro molto vivace

Quartette, E flat, Op. 51

Dvorák

Allegro non troppo
Dumka (Elegie)
Romance
Finale (Allegro assai)

MR. and MRS. DAVID MANNES

THREE SONATA RECITALS

A Chronological Series

Sunday afternoons at half past three

February 25, 1906

March 11, 1906

March 25, 1906

The Students of the Institute of Musical Art were invited to attend these subscription recitals through the courtesy of Mr. and Mrs. Mannes.

 I N S T I T U T E O F M U S I C A L A R T

M R. and M R S. D A V I D M A N N E S

First Sonata Recital
for Piano and Violin

Sunday, February 25, 1906,
at three o'clock

Sonata in D major	Corelli	1653 - 1713
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Grave. Allegro
Allegro
Adagio
Allegro

Sonata in G minor	Tartini	1692 - 1770
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Andante
Presto non troppo
Largo. Allegro comodo

Sonata in F minor Locatelli 1693 - 1764

Molto largo
Allegro feroce
Adagio

INSTITUTE OF MUSICAL ART

M R. and M R S. D A V I D M A N N E S

Second Sonata Recital
for Piano and Violin

Sunday, March 11, 1906,
at half past three.

Sonata in E major

Bach

1685 - 1750

Adagio

Allegro

Adagio ma non tanto

Allegro

Sonata in G major

Mozart

1756 - 1791

Allegro con spirito

Allegretto

Sonata in A major, Op. 47

Beethoven 1770 - 1827

(Dedicated to R. Kreutzer)

Adagio sostenuto: Presto

Andante con variazioni

Finale. Presto

INSTITUTE OF MUSICAL ART

INSTITUTE OF MUSICAL ART

MR. and MRS. DAVID MANNES

Third Sonata Recital
for Piano and Violin

Sunday, March 25, 1906,

at half past three.

Sonata in G major, Op. 78, No. 1 Brahms 1833 - 1897

Vivace non troppo
Adagio
Allegro molto moderato

Sonata in A major

César Franck 1822 - 1890

Allegretto ben moderato
Allegro
Recitativo: Fantasia ben moderato
Allegretto poco mosso

INSTITUTE OF MUSICAL ART

MR. THOMAS SINCLAIR GORE

Song Recital

Thursday, January 25, 1906, at four o'clock

Operatic

Prologue to I Pagliacci	Leoncavallo
"Cunand'ero Paggio" from Falstaff	Verdi
Recitative and Aria from Il Re di Lahore	
"O casto fior del mio sospir"	Massenet

Old English Melodies (arranged by H. Lane Wilson)

Phyllis Has Such Charming Graces	Anthony Young
The Pretty Creature	Stephen Storace
The Happy Lover	
Ralph's Ramble to London	
The Plague of Love	Dr. Arne
A Sailor's Life	

From Die Schöne Müllerin

Schubert

Danksagung an den Bach
Neugierige
Ungeduld

Songs

Don Juan's Serenade	Tschaikowsky
My Highland Maid	Henschel
Morning Hymn	Henschel

Characteristic Spanish Songs

Danza "Perjura"	Tejada
Sevillana	Hernandez
Tango "Los ojos de mi mulata"	Hernandez

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I N S T I T U T E O F M U S I C A L A R T

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 R E C I T A L

 of

C O M P O S I T I O N S F O R T W O P I A N O S

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MRS. THOMAS TAPPER

and

MISS ANNA G. LOCKWOOD

Tuesday, March 13, 1906, at four o'clock.

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Sonata, D major Mozart

Allegro con spirito
Andante
Allegro molto

Andante and Variations, Op. 46 Schumann

Impromptu on a theme from Schumann's "Manfred", Op. 66 .

Reinecke

La belle Grisélidis, Op. 94 Reinecke

Improvisation on a French folksong
of the 17th century.

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INSTITUTE OF MUSICAL ART

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MISS HELENA AUGUSTIN

Piano Recital

Monday, March 19, 1906,

at half past four

Fantasia, C minor	Mozart
Sonata, Op. 10, No. 3	Beethoven
Presto	
Largo	
Menuetto	
Rondo	
Toccata, C major.	Bach-Busoni
Praeludio	
Adagio	
Fuga	
Intermezzo, Op. 116	Brahms
Scherzo, from Sonata, Op. 5	Brahms
Ballade	Debussy
Valse Romantique.	Debussy
Polka de Salon	Tschaikowsky

INSTITUTE OF MUSICAL ART

MR. ALBERT WEINSTEIN

Piano Recital

Saturday, March 24, 1906,

at two o'clock.

Caprice and Pastorale Scarlatti-Tausig

Chant Polonais Chopin-Liszt

Ballade, A flat Chopin

Nocturne, F sharp Chopin

Soirée de Vienne, D major Schubert-Liszt

Le Bal, Valse in A flat major Rubinstein

INSTITUTE OF MUSICAL ART

MR. ARTHUR HOCHMANN

Piano Recital

Thursday, April 5, 1906,

at four o'clock.

Piano Concerto, C# minor, Op. 80, No. 3 Scharwenka

Maestoso . Adagio . Allegro non troppo

Miss Lockwood at the second piano

This Concerto is played for the first time in New York.

Three Songs

Arthur Hochmann

"Ich liebe dich"

"Ich denke dein"

"Der Gottsucher"

Mr. Bernard Landino

Three Piano Solos

Impromptu, Op. 90, No. 1

Schubert

Waltz, G flat major

Chopin

Polonaise Militaire

Chopin

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I N S T I T U T E O F M U S I C A L A R T

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RECITAL

M E M B E R S O F T H E F A C U L T Y

Tuesday evening, May 22, 1906,

at half past eight.

Sonata, G major, Op. 13 Stojowski

Allegro non troppo
Scherzo
Theme varie

Mr. Sigismund Stojowski
Mr. Julius Theodorowicz

Three Songs

"Hochzeitslied" Loewe
"Verborgtheit" Wolf
"Printemps nouveau" Vidal

Mme. Matja von Niessen-Stone

At the piano - Mrs. Johanna Hess-Burr

Concerto, F minor, Op. 2 Arensky

Allegro maestoso
Andante con moto
Scherzo finale: Allegro molto

Mr. Wesley Weyman

At the second piano - Mr. William Janashek

Sonata, A major, Op. 100 Brahms

Allegro amabile
Andante tranquillo: Vivace
Allegretto grazioso, quasi andante

Miss Carolyn H. Beebe
Mr. Edoard Dethier

INSTITUTE OF MUSICAL ART

FIRST RECITAL

By Students of the Institute

Tuesday evening, January 16, 1906,

at half past eight.

In Memory of the Birthday of the late Mrs. Betty Loeb

Trio, C minor, Op. 1, No. 3 Beethoven

Piano	. . . . .	Miss Mempel
Violin	. . . . .	Miss Bach
Violoncello	. . . . .	Mr. Krist

Two Quartettes, Op. 92, Nos. 1 and 3 Brahms

Miss Rice	Mrs. Benjamin
Mr. James	Mr. Thos. Gore

Piano Sonata, A flat major, Op. 26 Beethoven

Miss Laura Altman

Folkslieder Brahms

"Es Stünden drei Rosen"
"Nachtigall Sag"
"Verstohlen geht der Mond Auf"

Miss Rice	Mrs. Benjamin
Mr. James	Mr. Jacobson
Mr. Gore	

Variations for two Pianos
on a Theme by Beethoven Saint-Saëns

Miss Hale and Mr. Bauer

INSTITUTE OF MUSICAL ART

SECOND STUDENTS' RECITAL

Thursday afternoon, February 15, 1906,

at four o'clock

Piano	Toccata and Fugue, D minor	Bach-Tausig
	Mr. Nelson Stuart Smith	
Aria	"Jerusalem", from St. Paul	Mendelssohn
	Mrs. Bertha Orndorff	
Piano	Nocturne, E major	Chopin
	Valse Impromptu	Liszt
	Miss Laura Altman	
Songs	"Doppelgaenger"	Schubert
	"Morning Hymn"	Henschel
	Mrs. J. F. Aldrich	
Piano	Capriccio, A minor	Mendelssohn
	Scherzino	Moszkowski
	Mr. Arthur Loesser	

INSTITUTE OF MUSICAL ART

THIRD STUDENTS' RECITAL

Thursday afternoon, March 1, 1906,

at four o'clock

Piano Prelude and Fugue, F sharp minor Bach
Sonata, A major Scarlatti
Miss Anna Minkowska

Aria "Pain and Grief" from the Passion Bach
according to St. Matthew
Mrs. J. F. Aldrich

Piano Novellette, D major Schumann
Miss Jeannette Williams

Aria from "Esclarmonde" Massenet
Miss Fanny Belle Rice

Piano First Movement from Sonata, G minor Schumann
Impromptu, F minor Schubert
Miss Bertha J. Kleman

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INSTITUTE OF MUSICAL ART

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FOURTH STUDENTS' RECITAL

Thursday afternoon, March 29, 1906,

at four o'clock

Piano Hungarian Fantasie Liszt

Mr. Leon Robinson

Aria Divinités du Styx Gluck

Miss Lillian A. Wetmore

Piano Capriccio Brillant Mendelssohn

Miss Clara Brzezinska

Duett Gondoliera Henschel

Miss F. B. Rice and Mr. Thos. S. Gore

Piano Hark! Hark! The Lark! Schubert-Liszt
Etude, Op. 10, No. 5 Chopin
Chant Polonais Chopin-Liszt

Miss Beatrice Blyn

Aria With Verdure Clad Haydn

Mrs. Raymond Osburn

Piano Variations, A minor Rameau
Novellette, F major Schumann

Mr. H. Hohenfeld

INSTITUTE OF MUSICAL ART

FIFTH STUDENTS' RECITAL

Thursday afternoon, April 26, 1906,

at four o'clock

Pupils of Mrs. Thomas Tapper

Three Studies, Op. 45 Heller

Miss Gertrude Cobb

Sonata, E flat Haydn

Miss Alice Mason

Fantasy, C minor Mozart

Gigue, D major Mozart

Mr. Frederick Andrews

Nocturnal, A major Field

Gavotte, D major Bach

Miss Irene Schwarcz

Romance, B minor Saint-Saëns

Study, A major Poldini

Miss Ruth Dudley

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I N S T I T U T E O F M U S I C A L A R T

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S I X T H S T U D E N T S ' R E C I T A L

Thursday afternoon, May 3, 1906,

at four o'clock

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Piano	Prelude and Fugue	Bach
	Menuetto Capriccioso, A flat major Sonate	Weber
	Mr. Daniel Sofer	
Songs	"Traume	Wagner
	Ein Schwan	Grieg
	The First Primrose	Grieg
Piano	Miss Edith Ivins	
Piano	Liebeswalzer, A flat major, Op. 57	Moszkowski
	Miss Bertha Kleman	
Songs	Mondnacht from "Eliland"	von Fielitz
	"Till I Wake"	Amy Woodforde-Finden
Piano	Mr. Royal Dadmun	
Piano	Grillen	Schumann
	Miss Grace Merritt	
	Novellette in F	Schumann
	Miss Lillia Miatt	
Violin	Adagio from Suite in G major	Franz Reis
	Ronde des Lutins	Bazzini
	Miss Glenn Priest	

INSTITUTE OF MUSICAL ART

SEVENTH STUDENTS' RECITAL

Thursday afternoon, May 10, 1906,

at four o'clock

Piano	Sonata, D minor, Op. 31	Beethoven
	Miss Anabel Farrington	
Songs	Pleurez, pleurez mes yeux	Massenet
	A toi	Bemberg
	Miss Mary H. Baldwin	
Piano	Berceuse	Henselt
	Aufschwung	Schumann
	Mr. William Janaushek	
Duett	from "Romeo and Juliet"	Gounod
	Miss Mary Baldwin and Mr. Alfred Cornell	
Piano	Gavotte, B minor	Bach = Saint-Saens
	The Harmonious Blacksmith	Handel
	Miss Helen Smith	
Aria	Inflammatus from Stabat Mater	Dvořák
	Miss Mary C. Hubbell	
Piano	Fantaisie, C minor	Mozart
	Miss Martha Osterman	

INSTITUTE OF MUSICAL ART

EIGHTH STUDENTS' RECITAL

Tuesday afternoon, May 15, 1906,

at half past three

Pupils of Mr. Sigismund Stojowski

Toccata and Fugue, D minor Bach-Tausig

Miss Myra F. Hale

Sonata, Op. 78

Beethoven

Miss Laura Altman

Fantasy, Op. 49

Chopin

Mr. William Bauer

Nocturne, G minor

Chopin

Scherzo, B flat minor

Chopin

Miss Victoria Boshco

Andante, from A minor Sonata

Schubert

Scherzo, E minor

Mendelssohn

Mr. Arthur Loesser

Auf Flügeln des Gesanges

Mendelssohn-Liszt

Rigaudon

Raff

Miss Loretta O'Connell

Rhapsody, No. 4

Liszt

Mr. Julius Schendel

INSTITUTE OF MUSICAL ART

NINTH STUDENTS' RECITAL

Wednesday evening, May 16, 1906,

at eight o'clock

Students in Mr. Giraudet's Opera Class

Scene from "Rigoletto"	Verdi
Gilda - Miss Flack	
Rigoletto - Mr. Jacobson	
Scene from "Faust"	Gounod
Marguerite - Miss MacGowan	
Faust - Mr. Moore	
Scene from "Orpheus"	Gluck
Orpheus - Miss Huff	
Scene from "Romeo and Juliette"	Gounod
Juliette - Miss Rice	
Romeo - Mr. Moore	
Scene from "Louise"	Charpentier
Louise - Miss McMullen	
Scene from "Faust"	Gounod
Marguerite - Miss Rice	
Mephistopheles - Mr. Poole	
Scene from "Aida"	Verdi
Amneris - Mrs. Aldrich	
Radames - Mr. Moore	
Scene from "Don Giovanni"	Mozart
Zerlina - Miss Flack	
Don Giovanni - Mr. Jacobson	

INSTITUTE OF MUSICAL ART

TENTH STUDENTS' RECITAL

Thursday afternoon, May 17, 1906,

at half past three

By Preparatory and First Year Students

Piano	Minuet (for four hands) Miss Lillian Birnbaum Mr. Harry Birnbaum	Haydn
Piano	Waltz Miss Sophie Heyermann	Tschaikowsky
Piano	Variationen über ein Schweizerlied Courante Allemande Mr. Frederick Allenspach	Beethoven Handel Handel
Violin	Fifth Air Varié Miss Bonnie Maud Raven	Danccla
Piano	Allegro vivace, Op. 107 Two Folk Songs "Zum, zum, zum" "Came a Dove to My Window" Miss Leopoldina Damrosch	Reinecke
Piano	Gavotte Miss Lillian Birnbaum	Lully
Piano	Folk Song (for four hands) "Du, du, liegst mir in Herzen" Miss Margaret Damrosch Miss Leopoldina Damrosch	
Piano	Minuet, G major Miss Vida Souza	Beethoven
Piano	Etude "Tanz, Puppchen, tanz" Miss Margaret Damrosch	Czerny Reinecke
Piano	Sonatine, Op. 136 - 2 Miss Emma Ross Leslie	Reinecke
Violin	First Air Varié Miss Faith Barlow	Danccla
Piano	Andante Hungarian Serenade Mr. Harry Birnbaum	Mozart Lonicieres
Piano	A Dream (for four hands) The Village Blacksmith (for four hands) Miss Emma Ross Leslie Mr. Frederick Allenspach	Biedermann Biedermann

INSTITUTE OF MUSICAL ART

ELEVENTH STUDENTS' RECITAL

Thursday afternoon, May 24, 1906,

at four o'clock

Piano	Sonate, A flat major, Op. 26	Beethoven
	Andante con variazione	
	Scherzo	
	Marcia funèbre	
	Allegro	
	Miss Sadie Messinger	
Violin	Humoreske	Dvořák
	Obertass: Mazurka	Wieniawski
	Mr. Benjamin Rosenwasser	
Piano	Nocturne, E minor	Chopin
	Novellette, F major	Schumann
	Miss Charlotte Fraser	
Violin	Romance, E major	Saint-Saëns
	Miss Irma Williams	
Songs	Sapphische Ode	Brahms
	Verborg'ne Liebe	Grieg
	Widmung	Schumann
	Miss Helen Day	
Piano	Prelude, C sharp minor	Rachmaninoff
	Air de Ballet, Op. 36 - 5	Moszkowski
	Miss Grace Uppington	

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I N S T I T U T E O F M U S I C A L A R T

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T W E L F T H S T U D E N T S ' R E C I T A L

Thursday afternoon, May 31, 1908,

at half past three.

Violin	Adagio and Presto, from Op. 39, No. 1	Spohr
	Miss Henrietta Bach	
	Miss Zetta Whitson	
Piano	Fantasy, C minor	Mozart
	Miss Grace Joslyn	
Violin	Air on G string	Bach
	Gavotte from E major Sonate for violin alone	Bach
	Miss Zetta Whitson	
Piano	Menuetto, B minor	Schubert
	Moment Musical	Schubert
	Miss Imel Beach	
Violin	Polonaise, No. 2	Wieniawski
	Miss Henrietta Bach	
Trio	C minor, Op. 1, No. 3	Beethoven
	First movement - Allegro con brio	
	Miss Stella Parsons	
	Miss Glenn Priest	
	Mr. W. C. Riegger	

INSTITUTE OF MUSICAL ART

CLOSING EXERCISES

Tuesday morning, June 5, 1906,

at eleven o'clock

Laudate Pueri Mendelssohn

Choral Class and Organ

Les Commères Pugnani

Mr. Kneisel's Class

Address

Mr. Frank Damrosch

Director of the Institute of Musical Art

The Snow Elgar

Choral Class

with

accompaniment of violins and piano

Awarding of Certificates

Allegro vivace Mozart

From the "Jupiter Symphony" C major

Orchestra Class

Address Mr. Frank Damrosch.

Students, Ladies and Gentlemen:-

The temptation is always great at the conclusion of a year of work, of earnest work, to put your best foot foremost and sit up straight and say, "Behold what we have done!" It is a temptation that is not easily, and therefore very rarely, resisted. It came to me. It was suggested to me, that the proper thing to do would be, as the saying is, to hire a hall and display some of the results of the season's work at the closing exercises of the school. But I resisted it because I have found that it is very easy to get a wrong conception, to really misrepresent things by doing them before they are properly matured, and it has always been my practice, as far as it lay in my power, to wait until things were ripe before I brought them to the notice of the public. The conditions this year were particularly of a nature to tempt one to show things which were in themselves interesting, and in some respects, wonderful. I think we have a very high average of students. We have some students of remarkable talent, not to say genius. It would have been an easy matter to arrange a programme which would have been in itself astonishing. But what I want to show at present is not the student, but the school. The individual student is my care, but I do not want the student to be the principal thing so far as the outside - the public - is concerned. I want every one who thinks of this school to think of it from a different viewpoint than merely as a hot house for the budding talent, although the budding talent will receive all the nurture it needs. But I do not want the attention misdirected. When we are ready to show it, I want the public to realize

that in this institution they have an institution unlike any that has existed before. I am not going to make this the occasion of a formal speech. I have decided to make these exercises as informal as possible. I am going to chat to you of one or two things which are near to my heart and which I think may prove of interest to you, for you have already shown your interest by studying with us or by coming to listen to us.

I shall begin by going back to the time before there was this school. Years before. I carried this idea, this plan, in my mind, and I would take every opportunity to mention it to people who might be interested, and who I thought might be sufficiently interested to help me to carry my plan into execution. That included a number of people of culture and means. I always found a kind and respectful attention, but no understanding, no real appreciation, until I spoke to James Loeb, and to him I had but to say a word and he understood, and asked for more information. I gave it to him. He said this thing must be done, there is so great a need for it. I have been sending young people to Europe to be disappointed in every single case, not because of the lack of ability of the students, but because they did not know how to take advantage of what might be had in Europe. What we need is a school here where the needs of every student shall be recognized and shall be fulfilled. He told me to go on and carry out my plans, and he would do whatever lay in his power to help me. He has done it in the most liberal way. The next thing was to plan the school. I planned it on these lines, as you know, serious study, individual attention to every student, and appreciation of his or her needs, a discipline which shall insist upon the prescribed curri-

culum being carried out, and finally a corps of teachers who should be in thorough harmony with the high ideals of the school, and who would carry them out to the fullest extent.

This is not the time to point to results, as I said before, and to brag, but it is the time to say that every one of my corps of instructors has risen to a full appreciation of the work they have undertaken. They have worked hard, but that is not all. There are many conscientious workers in the world, there are many able workers in the world, but there are not many inspired workers in the world, and nearly all our teachers may be classed among them - the inspired teachers. One proof of this is that in spite of the great wear and tear and strain - for it has been a tremendous strain - they have come to me day after day, week after week, term after term, and said it is a pleasure to work because the atmosphere is so exactly suited to the work. It is so much easier to work under such conditions. They know that the students are here for the purpose of taking advantage of what is offered; they don't have to be driven. If they need to be driven, they will be driven hence. So much for the teachers.

Students, where there are so many of you, I would not dare say anything bad about you. But I do not have to, fortunately. I cannot tell you what a pleasure and inspiration you have been to me, you students, - with your many varied requirements, your varied natures, your varied talents, your varied aspects of things. Some of you would dance into the school and say "Oh! I just study music for fun; I just want to do what I like to do". That was the first aspect. And then they had a serious talk with me and I told them that I appreciated their studying music for fun very fully, and that I sympathized with them as much,

if not more, than with those who studied music for other purposes than fun. I like to see people studying music for fun, but they can only get the right kind of fun if they study it seriously, and the mere sipping at this and nipping at that will never amount to fun in the end. It is the thorough study of anything that is beautiful that finally brings a full enjoyment of the beautiful, and many of my light hearted friends now appreciate that fully, and some have come and thanked me for insisting upon harmony, and sight-singing, and ear training, and dictation, and all these things, and I have lived to see the Harmony teacher the beau of the school. (applause)

Now I am glad that you respond to this toast to Dr. Goetschius who is now on the way to his farm in New Hampshire, driving his wife in a buggy, and just having a good time after his hard work with you. But he told me that he had spent the happiest year of his life among you, in spite of the fact that he had four hundred and fifty students of Theory to teach. He could not have stood it if you had not been such good pupils.

Now as for the students who came here because they had a set and a definite purpose - studying for the profession of music. I know that you have begun to lay a foundation during this year such as you could not have laid if you had not worked under the conditions which were offered to you here. You had as teacher of your principal subject one who was thoroughly competent, interested in you, interested in the work of the school as a whole, and working in harmony with every other teacher in it. You had a course of study marked out for you, which tended to make you well-equipped, thorough musicians. Your ear was trained, your eye was trained, your mind was trained, your

talents, such as you had, were developed. You had individual instruction, in order that the teacher might become thoroughly familiar with your needs and your peculiarities; you had class instruction that you might benefit by the criticism of others, that you might measure yourselves with others, and that you might emulate others. You had musical influences in the shape of teachers' recitals, students' recitals, orchestra rehearsals and choral rehearsals. You had lectures by men thoroughly familiar with their subjects. You had lectures on special musical topics, on general musical topics, and if you did not avail yourselves of all the opportunities which were offered to you, it may not have been your fault, because I know that many of you had other work to pursue, and could not attend everything, but it was certainly your misfortune. In connection with this, I want to say that next year in all this work, the musical influences, the things which create the musical atmosphere, you will be held to strict accountability for attendance at a certain fixed percentage of all the recitals, rehearsals, concerts and lectures which will be offered to you. Only an excuse from the Director will justify absence from any of these things. I feel that the ignorance in connection with matters of this sort is so great that the school has to exert pressure in order to overcome it. Now this is said not in criticism of you, because many of you could not know it, but when the Kneisel Quartette plays and the hall is only just filled, there is something wrong. The Kneisel Quartette is unique in the whole world, and that it should be part and parcel of this institution is something so wonderful that the students should be able to appreciate this and to crowd this place so that we will have to build extra galleries or something

of the sort. With five hundred students this year and the hall only just filled! You ought to have stood up in the aisles and crowded every nook and corner. And so when our other eminent teachers give recitals, that is the time when you should come and listen and learn. You think that an hour's more practice is more important. Not at all, not at all. The principal thing is to become familiar with the great works of art. Even if you are a singer, that is no reason why you should not know something about music, although it is the public opinion that all a singer has to do is to open her mouth and sing. What is a voice if there is not the proper kind of artistic appreciation and conception of music in the singer? I turn to you (the choral class) not as bad examples but as representative of the school. There are more in the hall and still more on the street. The important thing is this understanding of the best in music. If you do not understand it the first time, you will understand it the next. I know several of our students who have come to me after the fourth or fifth recital by the Kneisel Quartette and told me that they were just beginning to enjoy it; that at first they could not, they had never heard this kind of music. They were from Oklahoma or somewhere, therefore they could not help their ignorance. But we are providing against a continuance of this condition, and I want you all to take advantage of it.

Now I think we may well say that a school which began in October with an enrollment of three hundred students and which closed its first year with an enrollment of nearly five hundred students can claim that it has filled a great want which is appreciated. And by what kind of students! Students who feel that the more we exact of them,

the better their needs are being met; students who have become imbued with the spirit of earnestness which we try to inculcate here; and students who feel that they have a definite artistic purpose in studying here.

And the spirit of the student is the most delightful feature. Several have come to me recently and said, "Mr. Damrosch, cannot we organize into a club, and cannot we have a school pin so that we may show everybody that we belong to this school?" And to all of them I said, "Wait, wait. I am glad that you have that spirit but wait until you know each other better and then form into clubs of all kinds, and I shall be glad to encourage you for I want the students to keep together, to hold together for mutual improvement, for talking over things artistic and for helping each other to carry them out in the best way".

Now for the future, I have only to say that we will carry out our original plans with even more zeal and more understanding than before. We have had our experiences in our first year, and the marvelous thing about it is that we have been able to get through this year without the slightest friction of any kind. It seems sometimes as though this machine had been going for years and years, so accurately did it carry out its plans and purposes. But in order to make this possible, it was necessary to have the right kind of assistance, and I hereby express my sincere gratitude and deep appreciation of those who have assisted me in the executive department,- those who bore the brunt of the drudgery and of the really important details which are always associated with the running of a large institution. I thank Miss Brazier and Mr. Berger. (applause)

As for the members of the faculty, I need not thank them. Their work is their reward. I have examined

I do not know how many classes during the past two weeks and I found that their work spoke for itself,- careful, earnest, conscientious work. It was not only that it showed an idealistic spirit that tended to higher things, not merely the accomplishment of a certain amount of work, but the striving for the goal, that lofty, artistic goal, whose realm is in the stars where all ideals are. On behalf of the students I do want to express to one and to all members of the faculty our hearty thanks and appreciation.

And now in closing I want to say that we are going to continue our work next year with the object of giving to all talented students an opportunity to develop their talents to the fullest extent. But there are students who are not great and pronounced talents. We love them too and we will provide for them too. They are here because they love music so dearly that they want to know all about it. We shall take good care of them. It may not be policy for me to say so, because sometimes the people who think they are destined to become virtuosos and to show the world what wonderful things they can do are under the conviction that a school which exists only for them is the only right place for them. It may not be policy for me to say so, that what I want to accomplish with this school first of all is to set high standards of musical appreciation, of musical performance, of art in music which shall not only be demonstrated by the performance of the individual, but by the appreciation of the art work itself. That is more important to us than anything else, for as it has been said a great poet can only be appreciated by poets, so it is with the great in the art of music. Not alone the great artist, but the great art work can only be appre-

ciated by those who have become musicians. And it is so easy to become a musician, so easy to become a musician. You smile when you think of the hours and hours of practice you devoted to it, but that is not what made you musicians; that is what made you piano players and fiddlers, but not musicians. What made you musicians is the love and understanding of music.

Meet music half way. What I want to do is to make people put music into their lives as a necessity, not as a luxury, as something without which they cannot exist, for we cannot live without the beautiful and remain human. I want all people who love music to study it thoroughly, and then I want those who have been gifted by the Creator with special musical gifts to come into this atmosphere of people who are all in love with this art, and under the influences of such an atmosphere to become musicians, and then they will be something more than piano players, fiddlers, and shouters. They will be really musicians. They will become interpreters of the great works of musical art instead of exploiters of their little selves.

I shall therefore not read to you a list of activities, for there are not any in the regular courses. But there is a special course which is being completed by some students; who have thereby earned a certificate for the studies they have mastered and the special subjects they have been trained in, and that is the course for teachers of music in public schools. Now you may ask, what is it

Awarding of Certificates

that a teacher
any other musician does to the
a time when Graduates of the Public School Course
of music in the public schools had to know how to bang
out an accompaniment to a patriotic song and say, "King

leader. We are a year old. Our regular academic course, so to speak, is three years. Now some students came to us at the beginning of the year and said: "I want to come and take the third year of the regular course. I have studied this, and I studied that, and I want to graduate at the end of the first year." I said, "Very good; you shall." They were put to work, and after a short time they discovered that they did not want the third year's course at all. They then wanted the second year, and finally they decided that it was the first year that they wanted. And so most of the third year students have found out that it was best to start from the very beginning, in certain subjects, and master them before they considered themselves well-equipped musicians. Do you know that that is a very fine spirit, because it is a rare thing to find people who are willing to acknowledge their deficiencies and remedy them, even if they are no longer fifteen years of age. And there are such students in this school, I am happy to say, and I am proud of them, even more proud of them, if that were possible, than of any other students.

I shall therefore not read to you a list of graduates, for there are not any in the regular courses. But there is a special course which has been completed by some students, who have thereby earned a certificate for the studies they have mastered and the special subjects they have been trained in, and that is the course for teachers of music in public schools. Now you may ask, what is it

that a teacher of music in public school needs to know that any other musician does not have to know. Well, there was a time when I was a boy and went to school when all a teacher of music in the public schools had to know was to bang out an accompaniment to a patriotic song and say, "Sing louder, boys, sing louder". That time is happily over.

The development of the methods of instruction in vocal music in public schools has progressed more wonderfully in America than in any other country in the world, thanks to such pioneers as Dr. Lowell Mason, Mr. Holt, Mr. Jepson, and others. It has become a science, and there are now a great many schools all over the country which equip teachers in this direction, and they have done excellent work.

When I first took charge of the music in the public schools of New York in '97, I found a very discouraging state of affairs. Music was part of the curriculum apparently. Every teacher was expected to teach it in her class-room. As some of them were musical, and more were not musical, you can easily understand that there was not much system, and that it was no easy thing to bring order out of the chaos. I entered at a time when that was difficult to do. In order to be able to move a mountain of opposition and indifference, you have to have the authorities back of you and with you heart and soul. That was not the case at first. It was not until the Hercules who is now at the head of the school affairs of New York City came into office that I was able to make progress. People have said that Dr. Maxwell is arbitrary in his methods, so was Hercules when he cleaned the Augean stables. And that was the task set for Dr. Maxwell, and I cannot express in sufficiently high terms my appreciation and gratitude for

the way in which he supported all efforts for improving the general work in the schools, and the special work which up to that time had been looked upon as a fad, and which he recognized as an important part of the instruction and proper education of the young citizen.

The standards which were set for teachers of music became very high, and it is not easy to pass the rigid examinations provided by the Board of Examiners of this City.

But it was not merely with the view of preparing teachers in methods of instruction, not only to enable them to pass these examinations, that I planned the course for the students who desired to become music teachers in the schools. It was rather to bring up these teachers among musical surroundings, to place musicians in the schools and not merely people who have learned a method of instruction by heart. I therefore opened up all the lectures, concerts and recitals to the students of this course, and did my best to encourage them to come under these influences, and they have taken advantage to the full of what we have offered them, and I feel that in sending them out into the schools of this country, we are sending well-equipped musicians and teachers, and it gives me great pleasure, therefore, to award the certificates to the students whose names I shall call out.

And I want to say to these ladies that they have accomplished a great deal in a comparatively short time. In planning the course, I was under the impression that it would be possible to complete it in one year, but I believe that two years would allow the work to be accomplished with a little more comfort and ease to the student. The course hereafter will therefore be two years. It is all the more

creditable to these ladies that they have accomplished it in one year. Some of them have come to us being already very well prepared, others again have worked with us from the very beginning. At any rate, I count you who have completed this course as among the most earnest students of the school. I am sorry to have you go. You set a splendid example, and I hope to see you with us as often as your duties will permit.

GRADUATES CLASS OF 1905-1906

Miss Fannie C. Amidon	Miss Georgetta M. Hollis
Mrs. Thomas M. Balliet	Miss Claire L. Kuhn
Miss Cleophe Donovan	Mrs. Nellie V. V. Munger
Miss Josephine Herron	Miss Anna Cecile O'Brien

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