

INSTITUTE OF MUSICAL ART



LECTURES, RECITALS

AND

GENERAL OCCASIONS

OCT. 15, 1906

JUNE 4, 1907

THE JUILLIARD SCHOOL

LINCOLN CENTER
NEW YORK, NEW YORK 10023

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16b. Institute of Musical Art, Lectures, Recitals and General occasions

October 15, 1906 - June 4, 1907

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HISTORY OF MUSIC

CLASS I

LECTURE COURSES

thirty lectures by

1906-1907

Mr. Waldo S. Pratt

Monday afternoon, at half past two o'clock.

History of Music. Course I . . . Mr. Waldo S. Pratt

First Term

History of Music. Course II . . . Mr. Waldo S. Pratt

First Term

October 15 Introduction. Outline of the course.

Musical Appreciation . . . Mr. Henry E. Krehbiel

October 22 Sketch of music before 1800.

Music as a Culture Study . . . Mr. Thomas Tapper

October 29 The early Victorian and Romantic schools.

The Development of Vocal Art . . . Mr. William J. Henderson

The Physiology and Dynamics of Singing Dr. Holbrook Curtis

November 5 Origin of the Opera and Oratorio.

December 3 Spread of the Opera - Italy, France, Germany, England.

December 10 The Organ and the Violin in the 17th Century.

December 17 Examination.

HISTORY OF MUSIC

CLASS I

thirty lectures by

Mr. Waldo S. Pratt

Monday afternoons, at half past two o'clock.

First Term

- October 15 Introduction. Outline of the whole subject.
- October 22 Sketch of music before 1500.
- October 29 Music-Printing. Rise of the Chorale.
- November 5 The early Venetian and Roman Schools.
- November 12 The Palestrina Style.
- November 19 Lassus. The shift to Monophony.
- November 26 Origin of the Opera and Oratorio. Monteverdi.
- December 3 Spread of the Opera - Italy, France, Germany, England.
- December 10 The Organ and the Violin in the 17th Century.
- December 17 Examination.

HISTORY OF MUSIC

CLASS I

Mr. Waldo S. Pratt

Continued.

Second Term

- January 7 Chamber and Orchestral Music about 1700.
Bach begun.
- January 14 Johann Sebastian Bach. I.
- January 21 Johann Sebastian Bach. II.
- January 28 The Neapolitan Opera.
- February 4 Händel. I.
- February 11 Händel. II.
- February 18 Haydn. I.
- February 25 Haydn. II.
- March 4 Mozart. I.
- March 11 Mozart. II.
- March 18 The Clavichord, Harpsichord and Piano-forte.

HISTORY OF MUSIC

CLASS I

Mr. Waldo S. Pratt

Continued.

Monday afternoon, at half past three o'clock.

Third Term

- April 1 Beethoven. I.
- April 8 Beethoven. II.
- April 15 Schubert and the Song.
- April 22 Mendelssohn.
- April 29 Schumann. The Romantic School.
- May 6 Chopin and Liszt.
- May 13 Wagner. I.
- May 20 Wagner. II.
- May 27 Wagner. III. Conclusion.

September 10 Recital and Italian Opera. The Opera Com-

September 17 Examination.

HISTORY OF MUSIC

CLASS II

thirty lectures by

Mr. Waldo S. Pratt

Monday afternoons, at half past three o'clock.

First Term

NINETEENTH CENTURY MUSIC

- October 15 General Survey. Gluck. I.
- October 22 Gluck. II.
- October 29 The modern Orchestra.
- November 5 Early Piano-Making.
- November 12 Early Pianism (to 1830).
- November 19 Weber. I.
- November 26 Weber. II.
- December 3 Contrasted Types of Opera.
- December 10 Rossini and Italian Opera. The Opera Comique.
- December 17 Examination.

HISTORY OF MUSIC

CLASS II

Mr. Waldo S. Pratt

Continued.

Second Term

NINETEENTH CENTURY MUSIC (Continued)

January 7 Cherubini. The Grand Opera.

January 14 Meyerbeer.

January 21 Verdi and the later Italian Opera.

January 28 Gounod.

February 4 Gade and the Scandinavian School.

February 11 Grieg.

February 18 The Russian School.

February 25 Rubinstein.

March 4 Tschaikowsky.

March 11 Brahms.

March 18 The English School.

HISTORY OF MUSIC

CLASS II

Mr. Waldo S. Pratt

Continued.

Third Term

THE SONATA

(The limitations of time reduced these lectures practically to illustrations and comments.)

April 1 Pasquini, Kuhnau and Domenico Scarlatti.

Sonate	.	F major	.	Pasquini
Sonate	.	D major	.	Kuhnau
Sonate	.	A major	.	Scarlatti
Sonate	.	F major	.	Scarlatti

Miss Alice M. Shaw

April 8 Karl Philip Emanuel Bach.

Sonate III	A major	1st movement
Sonate II	A minor	2nd & 3rd movements

Miss Alice M. Shaw

April 15 Haydn. (Numbers refer to Peters Edition.)

Sonate III	E flat major	1st movement
Sonate X	G major	1st movement
Sonate II	E minor	2nd & 3rd movements
Sonate VIII	A flat major	2nd movement
Sonate VII	D major	Finale

Miss Alice M. Shaw

April 22 Mozart. (Numbers refer to Lebert Edition.)

Sonate VII	F major	.	Mozart
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Miss Florence McMillan

Sonate XVI	A minor	.	Mozart
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Miss Marion T. Ransier

Sonate XVIII	C minor	.	Mozart
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Mr. Julius Schendel

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

C L A S S I I

Mr. Waldo S. Pratt

Continued.

THE SONATA

Continued.

April 29 Clementi, Dussek.

Sonate B minor Opus 40, No. 2 Clementi

Miss Myra F. Hale

Sonate G minor Opus 50, No. 3 Clementi
(Dido abbandonata)

Sonate A flat major Opus 70 Dussek

Mr. Forrest J. Cressman

May 6 Beethoven.

Sonate C major Opus 2, No. 3

Master Joseph Byron Kling

Sonate C minor Opus 13

Mr. Forrest J. Cressman

Sonate C# minor Opus 27, No. 2

Miss Annabel Farrington

May 13 Beethoven.

Sonate D minor Opus 31, No. 2

Miss Alberta P. Price

Sonate F minor Opus 57

Miss Victoria Boshco

Sonate B flat major Opus 106

Adagio

Mr. Forrest J. Cressman

HISTORY OF MUSIC

CLASS II

Mr. Waldo S. Pratt

Continued.

THE SONATA

Continued.

May 20 Schubert, Moscheles.

Sonate	A minor	Opus 42	Schubert
	First Movement		
Sonate	D major	Opus 53	Schubert
	First and Second Movements		
Sonate	B major	Opus 117	Schubert
	Second and Third Movements		
Sonate	B flat major	Posthumous	Schubert
	Second Movement		

Mr. Forrest J. Cressman

Sonate	"Mélancolique"	Moscheles
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Miss Florence McMillan

May 27 Chopin, Schumann.

Sonate	F sharp minor	Opus 11	Schumann
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Miss Florence McMillan

Sonate	B flat minor	Opus 35	Chopin
	First and Second Movements		

Miss Helen Elise Smith

HOW TO LISTEN TO MUSIC

thirty lectures by

Mr. Henry E. Krehbiel

Tuesday mornings, at eleven o'clock.

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- | | | |
|----------|----|---|
| October | 16 | General considerations. The question stated. Proper exercise of the ear, fancy, imagination, and the emotions. Without illustrations. |
| October | 23 | The elements of music: Melody, Harmony and Rhythm. Their nature and functions.
Piano illustrations:
Excerpts from the 5th Symphony . Beethoven
Creole folk-tune
Miss Gertrude B. Mills |
| October | 30 | Musical forms and their development from the simple to the complex. Rhythm. Dactyl, Spondee, etc.
Illustrations:
Excerpts from the 9th Symphony . Beethoven
Walhalla Music from the Rheingold . Wagner
Song - "Death and the Maiden" . Schubert
Miss Gertrude B. Mills |
| November | 6 | Absolute, Programme and Classical Music. Piano illustration:
Invitation to the Dance Weber
Miss Gertrude B. Mills |
| November | 13 | Imitative Music. Crude description. Association of ideas. Devices of composers. Illustrations:
"On Mighty Pens" from the Creation . Haydn
Miss Laura Combs
Excerpts from Gluck, Haydn and Mendelssohn
Miss Gertrude B. Mills
Mr. Carl Schluer |
| November | 20 | Classicism and Romanticism. Without illustrations. |
| November | 27 | The Pianoforte and its precursors. Exemplified by an exhibition of Archaic instruments and actions.
Illustrations on the spinet and clavichord:
1st Invention, C major Bach
13th Invention, E minor Bach
Miss Gertrude B. Mills |

HOW TO LISTEN TO MUSIC

Mr. Henry E. Krehbiel

Continued

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-
- December 4 Music of the English Virginalists.
Piano illustrations:
Pavanne Orlando Gibbons
King's Hunting Jig John Bull
Carman's Whistle William Byrd
Miss Myra F. Hale
- December 11 Music of the French Clavecinists. The dance.
Piano illustrations:
La Poule Rameau
Le Coucou Daquin
La Favorite Couperin
La Fleurie ou la tendre Nanette Couperin
La Ténébreuse Couperin
La Bourrelet flottante. Allemande. Couperin
Miss Helena Augustin
- December 18 Bach and Händel.
Piano illustrations:
Sonate - "David and Goliath" Kuhnau
The Harmonious Blacksmith Händel
Chromatic Fantasie Bach
Mrs. Thomas Tapper
- January 8 The Opera. Its origin and nature. How to
listen to it.
Without illustrations.
- January 15 Wagner and his Art-Work.
Without illustrations.
- January 22 "The Ring of the Nibelung". Prologue and
Trilogy.
Piano illustrations:
Excerpts from "Das Rheingold" Wagner
" " "Siegfried" Wagner
" " "Die Walküre". Wagner
Miss Gertrude E. Mills
- January 29 "Das Rheingold"
Piano illustrations:
Walhalla Motive Wagner
Rhein Music Wagner
Rheinmaidens Wagner
Mr. Frederick S. Andrews
- February 5 "Die Walküre"
Piano illustrations:
Walkürenritt Wagner
Feuerzauber Wagner
Mr. Frederick S. Andrews

HOW TO LISTEN TO MUSIC

Mr. Henry E. Krehbiel

Continued

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-
- February 12 "Tristan und Isolde".
Piano illustrations from "Tristan und Isolde":
Liebestodt and other selected portions.
Miss Henriette Michelson
- February 19 "Die Meistersinger".
Piano illustrations from "Die Meistersinger":
Prelude and other selected portions.
Miss Helen Huntington
Mr. Frederick S. Andrews
- February 26 Progress of opera since Wagner.
Illustrations from "Hänsel und Gretel":
Duett - "Gebet" . . . Humperdinck
Miss Beatrice Crosby and Miss Blanche Jurka
Knusperhexe Waltzer . . . Humperdinck
(arranged for four hands)
Miss Ruth Dudley and Miss Gertrude Mills
- March 5 The Orchestra. Its history and constituent
elements.
Without illustrations.
- March 12 The Orchestra. The string choir.
Illustrations:
Violin exposition of the various touches
and effects possible upon a stringed in-
strument.
Miss Flora Schoenfeld
Cello - Excerpt from "Samson and Delilah" .
Saint-Saëns
Mr. Wallingford C. Riegger
Trio - Serenade, Opus 8 . . . Beethoven
Miss Flora Schoenfeld
Mr. Louis Bostelmann
Mr. Wallingford C. Riegger
- March 19 The Orchestra. The wood-wind choir.
Illustrations: Mr. Damrosch at the piano.
Flute Solo . . . Saint-Saëns
Mr. George Barrère
Bassoon Solo from "Samson and Delilah" . . .
Saint-Saëns
Mr. Auguste Mesnard
Horn Solo, Romance . . . Saint-Saëns
Mr. Hermann Hand
Clarinet Solo, Romance . . . Weber
Mr. Léon Leroy
Quintette for Woodwind, Serenade Mozart
Messrs. George Barrère, Caesare Addimando,
Auguste Mesnard, Léon Leroy, Hermann Hand.

HOW TO LISTEN TO MUSIC

Mr. Henry E. Krehbiel

Continued

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-
- April 2 Chamber Music.
Without illustrations.
- April 9 The Musician, the Critic and the Public.
Without illustrations.
- April 16 The Overture and Melodramatic Music.
Piano illustrations:
Excerpts from "Egmont" Beethoven
Miss Gertrude B. Mills
- April 23 The Symphony.
Piano illustrations: Selections from
Symphonie Fantastique Berlioz
Les Préludes Liszt
(arranged for four hands)
Mr. John Whipple Frothingham
Mr. Claude Whitney
- April 30 National Music. The Folk-song.
Illustrations:
3 Breton Folk-songs
Mr. Adolph Jacobson
4 Hungarian Folk-songs
Mrs. J. F. Aldrich
The Hungarian National March. The Rakoczy.
(arranged for four hands)
Miss Emma Jeannette Brazier
Miss Bertha J. Kleman
- May 7 The Northern School of Music. The Scandinavian
Folk-song.
Illustrations:
The Norwegian Bridal Procession Grieg
Frühlingsrauschen Sinding
Mrs. Thomas Tapper
5 Scandinavian Folk-songs
Miss Fannie Belle Rice
Miss Helen M. Day
- May 14 Folk-song in America.
Illustrations:
Musieu Bainjo
Caroline
Miss Fannie Belle Rice
Marie Clemence
Nobody knows
Weeping Mary
Many thousands gone
Miss Annie Laurie McCorkle

THE DEVELOPMENT OF VOCAL ART

HOW TO LISTEN TO MUSIC

Mr. William J. Henderson

Mr. Henry E. Krehbiel

Ten lectures, Thursday evenings at eleven o'clock.

Continued

May 21 The Organ. Its principles, construction, capacity, etc.

A few exemplifications of the manuals, pedals, couplers and registrations of the instrument.

May 28 Russian Music.

Illustrations:

Lootschina (Russian Folk-song)

Millet Song (Russian Khorovod)

Choral Class

Finale, from the 5th Symphony Tchaikowsky

Miss Helena Augustin

Miss Carolyn H. Beebe

"Ave Verum" Josquin de Prés

Choral Class

Early Opera.

Sec. "Anna e Corpo"

"Amilli mi bella"

Cavallotti

Giacini

How Now O'Eric

January 24th

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

Illustrations.

"Lasciatemi morire"

Monteverdi

Miss Agnes Electra Platt

"Vittoria mio core"

Caricini

Mr. Walter L. Bagart

"Gloria septima"

Cavalli

Mrs. J. F. Aldrich

"All'acquale di Maria"

Scarlatti

Mr. Walter L. Bagart

THE DEVELOPMENT OF VOCAL ART

Mr. William J. Henderson

Ten Lectures, Thursday mornings at eleven o'clock.

January 10th.

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 Solesmes Plain Chant" p.113)

Miss Rose O'Brien

Polyphonic à capella composition.

"Ave Verum" Josquin de Près

Choral Class

Early Opera.

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

Miss Rose O'Brien

January 24th.

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 Agnes Electra Platt

"Vittoria mio core" Carissimi

Mr. Walter L. Bogert

"Delizie contente" Cavalli

Mrs. J. F. Aldrich

"All'acquisto di Gloria" Scarlatti

Mr. Walter L. Bogert

THE DEVELOPMENT OF VOCAL ART

Mr. William J. Henderson

Continued

January 31st.

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

Illustrations.

"Se tu m'ami" Pergolesi

Miss Anne Roberts

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

Miss Adah B. Conner

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

Miss Fannie Belle Rice

February 7th.

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 Anne Roberts

"Divinités du Styx" (Alceste) Gluck

Miss Vera Curtis

THE DEVELOPMENT OF VOCAL ART

Mr. William J. Henderson

Continued

February 14th.

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 Fannie Belle Rice

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

Mr. Everard Calthrop

"O Robert, toi que j'aime" . . . Meyerbeer

"Ritorna vincitor" (Aida) . . . Verdi

Miss Fannie Belle Rice

February 21st.

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 Adah B. Conner

"Abscheulicher" (Fidelio) . . . Beethoven

Mrs. Walter Bowne

"La ci darem" (Don Giovanni) . . . Mozart

Mr. Adolph Jacobson

THE DEVELOPMENT OF VOCAL ART

Mr. William J. Henderson

Continued

February 28th.

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

Illustrations.

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

Mr. Alexander F. Wemple

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

Miss Mildred D. Graham

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

Miss Adah B. Conner

March 7th.

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

Illustrations.

Three examples of Recitatives.

"When Jesus had finished" (Matthew Passion) Bach

Mr. Everard Calthrop

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

Mr. Edwin H. Lockhart

"I never troubled Israel" (Elijah) . Mendelssohn

Mr. George Castelle

Rec. "Thou dear Redeemer" (Matthew Passion) . Bach
Aria-"Grief and Pain" (Matthew Passion) . Bach
Aria-"O Rest in the Lord" (Elijah) . Mendelssohn

Miss Elizabeth F. Carpenter

THE DEVELOPMENT OF VOCAL ART

Mr. William J. Henderson

Continued

March 14th

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 Courcoy
"Robin m'aime"	(1285)	. . . Adam de la Hale
"Pierre et sa mie"	. . .	Chanson populaire
"Dans ton coeur" Saint-Saëns

Miss Odette Colin

March 21st

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

Illustrations.

Minnelied	"Den Hauffswinge"
Meisterlied	Heinrich Müglin
Volklied	"Schwesterlein"	. . . Brahms Book III
Kunstlied	"Das Veilchen"	. . . Mozart
Kunstlied	"Der Lindenbaum"	. . . Schubert

Miss Helen M. Day

THE PHYSIOLOGY AND DYNAMICS OF SINGING

Course of four lectures by

H. Holbrook Curtis, M. D.

Thursday afternoons, at two o'clock.

April 4 The anatomy of the larynx and the upper air passages. How tones are produced. The resonance cavities of the head and their effect on fundamental tones.

April 11 The physiology of respiration. Different types of breathing. Breath control. The diaphragm. Pulmonary gymnastics.

April 18 The registers of the human voice. Tone placing. Overtones, and their effect on the carrying power of the voice.

April 25 Visible sound. Voice pictures. The effects on the vocal cords of improper methods in singing. The care of the vocal apparatus. A review of the subject in its application to voice building.

MUSIC AS A CULTURE STUDY

thirty lectures by

Mr. Thomas Tapper

Friday mornings, at eleven o'clock.

First Term

EDUCATIONAL DEVELOPMENT

October 19 General Introduction and Scope of the Course.

October 26 Savage and Barbarian Education.

November 2 The Greek Idea in Education. The Art and Literature of the Various Greek States.

November 9 Educational Activities in Rome. The Ideals of the Republic.

November 16 Beginnings of Humanism. The Influence of the Early Christian Church.

November 23 Mediaeval Education. The Influence of the Monastery. The Crusades.

November 30 The Renaissance. The New World of Petrarch and Dante.

December 7 Educational Ideas of the 18th Century.

December 14 Modern Education to the End of the 19th Century.

December 21 General Review of the Term's Work.

MUSIC AS A CULTURE STUDY

Mr. Thomas Tapper

Continued

Second Term

MUSIC AND CONTEMPORANEOUS HISTORY,
PARTICULARLY IN EUROPE AND AMERICA.

- January 11 The Period of Bach and Händel. Contemporaneous Literary and Political Life of Great Britain. The Condition of the American Colonies.
- January 18 Period of Haydn, with Contemporaneous Activities of Johnson and Pestalozzi, Washington and Franklin.
- January 25 Period of Mozart, with Contemporaneous Activities of Burns. A Study of Carlisle's Estimate of Burns.
- February 1 Period of Beethoven, with Contemporaneous Study of Coleridge, Wordsworth and Scott. The Social Condition in America.
- February 8 Period of Schubert. The Age of Romantic Poetry. The Meaning of the Lied.
- February 15 The Art of Painting and Sculpture Paralleled with Music and Education.
- February 22 The American Poets and Contemporaneous European Musicians. The Spirit of American Poetry Inaugurated by Bryant, Longfellow and Whittier.
- March 1 Period of Schumann, with Parallel Study of Art, Life of Ruskin, and a Study of Emerson's American Scholar.
- March 8 Mendelssohn. His Individual Idiom. Comparative Study of Mendelssohn and Schumann.
- March 15 General Review of the Music Period - 1685 to the Death of Schumann.
- March 22 Review of the Literary and Art Period of the 17th and 18th Centuries.

MUSIC AS A CULTURE STUDY

Mr. Thomas Tapper

Continued

Third Term

MUSIC AS A SOCIAL FACTOR

- April 5 General Introduction to the Third Term's Work.
- April 12 General Principles of Psychology - and Outline Plan for a Study of a Definite Community.
- April 19 The Social Place of the Individual - His Training, and the Application of His Training to Social Needs.
- April 26 How the School Reflects the Needs of Society. A General Social Study of Cultural Demands.
- May 3 The Distinctive Idea in Education Discussed:
(a) For the Masses. (b) For the Individual.
- May 10 Studies of Particular Phases of Society.
- May 17 Studies of Particular Phases of Society.
(Continued)
- May 24 Studies of Particular Phases of Society.
(Continued)
- May 31 Review of the Year's Work.

(Last lecture omitted)

Dr. Otto Neitzel - pianist, lecturer, essayist and critic - made an informal visit to the Institute on the afternoon of Thursday, November twenty-second. This was a visit partly of friendliness and partly with a view of acquainting himself with the educational ideas and development of music in our country.

R E C I T A L

by Students of the Institute

in honor of Dr. Otto Neitzel

Prelude and Fugue, F sharp major Bach

(Wohltemperirte Klavier)

Mr. Arthur Loesser

Scene Alzati, from "Un Ballo in Maschera" Verdi

Mr. Adolph Jacobson

Nocturne, C sharp minor, Opus 27-1 Chopin

Miss Victoria Boshco

Depuis le jour, from "Louise" Charpentier

Miss Fannie Belle Rice

O mon fils, from "Le Prophète" Meyerbeer

Mrs. J. F. Aldrich

over

Continued

Dr. Neitzel acknowledged this tribute by a short address. Wherever music is followed as a profession and as a study, said Dr. Neitzel, he looks for that union of thoroughness and inspiration which are the two indispensable elements in artistic results. Where inspiration runs riot, without a foundation of solid work, the result is ephemeral. Where sincere but mechanical work is the order of the day, without inspiration, the result is soulless and inartistic. One without the other cannot accomplish the goal of art. Dr. Neitzel went on to say that at home he had not often found this combination of elements; that he had seen their best coalition, years since in the St. Petersburg Conservatory under the Directorship of Nikolas Rubinstein, and that he recognizes here once more the intention to build up the musical education upon sincere thorough work joined to high ideals.

To this kindly verbal acknowledgment of his reception, Dr. Neitzel added a more eloquent response by playing to the students the Beethoven A flat major Sonate, Opus 110, and the Schubert A flat major Impromptu.

INFORMAL RECITAL

M M E. M A R C E L L A S E M B R I C H

Friday, March 1, 1907.

Miss Elenore Altmann

Miss Vera Curtis

Mr. Adolph Jacobson

Miss Henriette Bach

Miss Caroline Hudson

INSTITUTE OF MUSICAL ART

MR. WILHELM FRIEDRICH

First Piano Recital

INSTITUTE OF MUSICAL ART

LECTURE RECITAL

Written in 1806 and originally intended,
according to Ferdinand Ries, to be the
second movement of the Sonata Opus 68
6th SYMPHONY (PASTORAL) - F major, Opus 68 - BEETHOVEN

by

Pastorale, F major, Opus 68
(Dedicated to Franz Liszt)

MR. WALTER DAMROSCH

"Durch alle diese Töne
im besten Ernst und
mit großer Innigkeit"

Thursday afternoon, Dec. 13, 1906, at half past three.

Vertrauen in den Herrn
Es ist ein ernstes
Lied, das die Seele anhebt.

Variations and Pages, A flat minor, Opus 12 - Schubert
Played for the first time in the world
before an audience.

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INSTITUTE OF MUSICAL ART

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MR. SIGISMUND STOJOWSKI

First Piano Recital

Monday afternoon, Nov. 12, 1906, at half past four.

Andante, F major Beethoven
Written in 1804 and originally intended,
according to Ferdinand Ries, to be the
second movement of the Sonate Appassion-
ata, Opus 57.

Fantasie, C major, Opus 17 Schumann
(Dedicated to Franz Liszt)

MOTTO

"Durch alle Töne tönet
Im bunten Erdentraum
Ein leiser Ton gezogen
Für den der heimlich lauscht."
Schlegel

Durchaus phantastisch und leidenschaftlich
vorzutragen. Im Legenden Ton.
Mässig. Durchaus energisch.
Langsam getragen, durchweg leise zu halten.

Variations and Fugue, E flat minor, Opus 23. Paderewski
Played for the first time in the world,
before an audience.

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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

=====

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

Second Piano Recital

Saturday afternoon, March 16, 1907, at four o'clock.

Fantasia Cromatica e Fuga Bach

Andante con Variazioni, F minor Haydn

Rondo, A minor Mozart

Carnaval, Opus 9 Schumann

Préambule

Chiarina

Pierrot

Chopin

Arlequin

Estrelle

Valse Noble

Reconnaissance

Eusebius

Rantalon et Colombine

Florestan

Valse Allemande

Coquette

Paganini

Replique

Aveu

Papillons

Promenade

Lettres Dansantes

Pause

Marche des Davidsbündler contre les Philistins

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INSTITUTE OF MUSICAL ART

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MR. SIGISMUND STOJOWSKI

Third Piano Recital

Friday evening, May 10, 1907, at a quarter after eight.

Prelude and Fugue, E minor . . . Mendelssohn

Sonata, E major, Opus 109 . . . Beethoven

Vivace ma non troppo
Prestissimo
Andante con variazioni

Fantasia, F minor, Opus 49 . . . Chopin

Etude, F minor . . . Liszt

Variations on a Cracovian Theme, Op. 26 - 4 .Stojowski

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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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FIRST RECITAL OF THE KNEISEL QUARTETTE

Monday afternoon, Feb. 4, 1907,

at half past three.

Mr. Franz Kneisel	Mr. Louis Svecenski
Mr. Julius von Theodorowicz	Mr. Alwin Schroeder

Quartette, F major, Opus 41, No. 2 Schumann

Allegro vivace
Andante quasi variazioni
Scherzo
Allegro molto vivace

The three string quartettes, Opus 41, were
Schumann's only compositions in this form.
They were written in the summer of 1842, and
dedicated to Mendelssohn.

Quartette, E flat major, Opus 74 Beethoven

Poco adagio: Allegro
Adagio ma non troppo
Presto
Allegretto con variazioni

Composed in 1809. Dedicated to Prince Lobko-
witz. Known as the "Harp Quartette" because
of its frequent pizzicato effects.

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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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SECOND RECITAL OF THE KNEISEL QUARTETTE

Friday afternoon, March 1, 1907,

at half after two.

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Mr. Franz Kneisel

Mr. Louis Svecenski

Mr. Julius von Theodorowicz

Mr. Alwin Schroeder

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Quartette, F major, Opus 22

Tschaikowsky

Adagio: Moderato assai

Allegro giusto

Andante con moto

Allegro con moto

Quartette, G major, Opus 77, No. 1

Haydn

Allegro moderato

Adagio

Menuetto: Presto

Finale: Presto

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INSTITUTE OF MUSICAL ART

THIRD RECITAL OF THE KNEISEL QUARTETTE

Friday afternoon, March 22, 1907,

at four o'clock.

Mr. Franz Kneisel

Mr. Louis Svecenski

Mr. Julius von Theodorowicz

Mr. Alwin Schroeder

Quartette, E flat major, Opus 127

Beethoven

(Composed in 1824, and dedicated to Prince Nikolas Galitzin)

Maestoso: Allegro teneramente
Adagio ma non troppo e molto cantabile
Scherzando vivace
Finale: Allegro

Quartette, F major, Opus 96

Dvořák

Allegro non troppo
Lento
Allegro molto vivace

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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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FOURTH RECITAL OF THE KNEISEL QUARTETTE

Friday evening, April 26, 1907,

at a quarter after eight.

Mr. Franz Kneisel

Mr. Louis Svecenski

Mr. Julius von Theodorowicz

Mr. Alwin Schroeder

Quartette, D minor

Schubert

Allegro
Andante con moto
Scherzo: Allegro molto
Presto

Composed probably in January, 1826. Published
after Schubert's death in 1831. The theme of the
Andante and Variations is Schubert's song, "Death
and the Maiden".

Quartette, A major, Opus 2

R. Glière

Allegro
Allegro
Andantino (Tema con variazioni)
Finale: Allegro

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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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FIFTH RECITAL OF THE KNEISEL QUARTETTE

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Wednesday afternoon, May 22, 1907,

at half past four.

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Mr. Franz Kneisel Mr. Louis Svecenski
Mr. Julius von Theodorowicz Mr. Alwin Schroeder

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Quartette, A minor, Opus 51, No. 2 Brahms

Allegro non troppo

Andante moderato

Quasi Minuetto, moderato: Allegretto vivace

Finale: Allegro non assai

(a) Lente (from G minor, Quartette) Debussy

(b) Italian Serenade Wolf

(c) Scherzo (from D minor, Quartette) Raff

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MME. LILLIE SANG-COLLINS --- MR. GEORGE BARRÈRE

TWO RECITALS

of

Modern French Music for Piano and Flute

Monday evening, March 18, 1907,

Wednesday evening, March 20, 1907,

at half after eight.

The Students of the Institute of Musical Art were invited to attend these subscription recitals through the courtesy of Mme. Sang-Collins and Mr. Barrère.

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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 M E . L I L L I E S A N G - C O L L I N S

M R . G E O R G E B A R R È R E

F i r s t R e c i t a l

Monday evening, March 18, 1907,

at half past eight.

Suite, Opus 34 Ch. M. Widor

Moderato. Scherzo. Romance. Finale.

Madrigal, from "L'Enfant Prodigue" . . . André Wormser

Allegretto, Opus 116 Benj. Godard

Romance Alfred Bruneau

Romance No. 2, A major Xavier Leroux

Variations, sur un Thème de Mozart . . . Reynaldo Hahn

Tityre, from "Virgilian Poems" . . . Théodore Dubois

Fantaisie, Opus 79 Gabriel Fauré

INSTITUTE OF MUSICAL ART

MME. LILLIE SANG-COLLINS

M. R. GEORGE BARRÈRE

Second Recital

Wednesday evening, March 20, 1907,

at half past eight.

Sonate, Opus 39 Gabriel Pierné

Allegretto; Allegretto tranquillo
Andante ma non troppo. Allegretto un poco agitato

Barcarolle Mélancolique, Opus 72 . . . Ch. Lefebvre

Gigue Georges Hué

Romance, Opus 37 C. Saint-Saëns

Paysage Eug. Lacroix

Sérénade Mélancolique A. Catherine

Petite Valse André Caplet

Cantabile et Presto George Enesco

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INSTITUTE OF MUSICAL ART

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MME. MATJA von NIESSEN-STONE

Song Recital

Saturday evening, May 4, 1907, at a quarter after eight.

Miss Anna Lockwood at the piano.

Part I

Der Lindenbaum

Der Tod und das Mädchen Schubert

Der Erlkönig

Wohin?

Part II

Frauenliebe und Leben, Opus 42 Schumann

1. Seit ich ihn gesehen

2. Er, der Herrlichste von Allen

3. Ich kann's nicht fassen, nicht glauben

4. Du Ring an meinem Finger

5. Helft mir, ihr Schwestern

6. Süßer Freund, du blickest

7. In meinem Herzen, an meiner Brust

8. Nun hast du mir den ersten Schmerz gethan

Part III

Deutsche Volkslieder Brahms

Da unten im Thale

Die Sonne scheint nicht mehr

Schwesterlein

Vergebliches Ständchen, Opus 84, No. 4

INSTITUTE OF MUSICAL ART

ARTISTS' RECITAL

Tuesday evening, Feb. 19, 1907.

at a quarter after eight.

Miss Carolyn Harding Beebe

Miss Agnes Gardner Eyre

Mr. Edouard Dethier

Brandenburg Concerto II, F major
(Arranged for two pianos)

Bach

Vivace

Andante

Allegro assai

Miss Beebe and Miss Eyre

Sonate for Violin and Piano, D major

Händel

Adagio

Allegro

Larghetto

Allegro

Miss Beebe and Mr. Dethier

Barcarolle, A minor

Nocturne, G major

Waltz, A flat major

Leschetizky

Chopin

Chopin

Miss Eyre

Scherzo Tarentelle

Nocturne, Opus 29, No. 2

Mazurka

Wieniawski

Chopin-Wilhelmj

Zarzycki

Mr. Dethier and Miss Beebe

Waltz-Etude, D flat major

Saint-Saëns

Miss Eyre

Sonate for Violin and Piano, G major

Grieg

Lento doloroso: Allegro vivace

Allegro tranquillo

Allegro animato

Miss Beebe and Mr. Dethier

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INSTITUTE OF MUSICAL ART

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ARTISTS' RECITAL

Monday afternoon, May 27, 1907,

at half past four.

Sonate, E major, Opus 109 . . . Beethoven

Vivace, ma non troppo
Prestissimo
Andante con Variazioni

Miss Henriette Michelson

"With Verdure Glad" from The Creation . . . Haydn

Miss Adah B. Conner

Fantasie, C major, Opus 17 . . . Schumann
(Dedicated to Franz Liszt)

Durchaus phantastisch und leidenschaftlich
vorzutragen. Im Legenden Ton.
Mässig. Durchaus energisch.
Langsam getragen, durchweg leise zu halten.

Miss Henriette Michelson

"Amarilli, mia bella" . . . Caccini

Miss Mildred Graham

Caprice . . . Paganini-Schumann

Campanella . . . Liszt

Miss Henriette Michelson

This programme announced Miss Madeleine Walther, but as she was too ill to sing, Miss Conner and Miss Graham, students of the Institute, substituted their numbers at Mr. Damrosch's request.

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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

In Commemoration of the Birthday of the late

MRS. BETTY LOEB

By Members of the Faculty and by Students

of the Institute of Musical Art

Wednesday evening, January 16, 1907,

at half after eight.

P R O G R A M M E

Part I

Fantasia cromatica e Fuga Bach

Mr. Sigismund Stojowski

"Violette" Scarlatti

"O mio bel foco" Marcello

Mme. Matja von Niessen-Stone

At the piano - Miss Anna G. Lockwood

Sonata No. 1 in B minor Bach
(for flute and piano)

Andante: Allegro moderato
Largo e dolce
Presto

Mme. Lillie Sang-Collins and Mr. George Barrère

Largo Händel

(for Solo Violin, Ripieno Violins, Harp and Organ)

Orchestra of the Institute and Miss Antonia Griffin

MEMORIAL RECITAL

Programme

Part II

Frauenliebe und Leben, Opus 42 . . . Schumann

1. Seit ich ihn gesehen
2. Er, der Herrlichste von Allen
3. Ich kann's nicht fassen, nicht glauben
4. Du Ring an meinem Finger
5. Helft mir, ihr Schwestern
6. Süßes Freund, du blickest
7. In meinem Herzen, an meiner Brust
8. Nun hast du mir den ersten Schmerz gethan

Mme. Matja von Niessen-Stone

At the piano - Miss Anna G. Lockwood

Quartette, A major . . . Mozart

Allegro
Menuetto
Andante
Allegro non troppo

The Kneissel Quartette

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

Saturday afternoon, Dec. 15, 1906,

at three o'clock.

Students of the Opera Class under the direction
of Mr. Giraudet.

Scene from "La Favorita" Donizetti

Leonora - Mrs. J. F. Aldrich
Il Re - Mr. Adolph Jacobson

Scene from "Roméo et Juliette" Gounod

Juliette - Miss Edna M. MacGowan

Scene from "Herodiade" Massenet

Herodiade - Mrs. J. F. Aldrich

Scene from "Guillaume Tell" Rossini

Mathilde - Mrs. Raymond Osburn

Scene and Aria from "Un Ballo in Maschera" Verdi

Adelia - Miss Myrtle de V. Shaw
Renato - Mr. Adolph Jacobson

Scene from "Faust" Gounod

Marguerite - Mrs. Raymond Osburn

Scene from "Il Trovatore" Verdi

La Zingara - Mrs. J. F. Aldrich

Scene from "Hamlet" Thomas

Ophelia - Miss Edna M. MacGowan
Hamlet - Mr. Adolph Jacobson

Repeated Wednesday evening, Dec. 19, 1907, at 8:15.

SECOND STUDENTS' RECITAL

at eleven o'clock.

Mendelssohn

Miss Ruth Dudley

Mozart

Miss Irene Schwarcz

Hummel

Miss Alice Mason

Mendelssohn

Miss Frances Newman

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INSTITUTE OF MUSICAL ART

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THIRD STUDENTS' RECITAL

Saturday morning, Jan. 26, 1907,

at eleven o'clock.

Piano	Fantasie, C minor	Bach
	Mr. Carl Schluer	
Duet	from "Elijah"	Mendelssohn
	Miss Caroline Hudson	
	Mr. George Castelle	
Violin	Prelude, E major	Bach
	(from Sixth Sonate for Violin alone)	
	Romance	Wieniawski
	Miss Henriette Bach	
Aria	Romance from "Actéon"	Auber
	Miss Vera Curtis	
Piano	Ballade, B major	Brahms
	Mr. Arthur Loesser	
Ballad	Young Dieterich	Henschel
	Mr. Frederick Evans	
Piano	Variations Sérieuses, D minor, Op. 54	Mendelssohn
	Miss Victoria Boshco	

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INSTITUTE OF MUSICAL ART

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FOURTH STUDENTS' RECITAL

Saturday morning, Feb. 9, 1907,

at eleven o'clock.

Piano	Scherzo, F major	Tschaikowsky
	Miss Bertha Kleman	
Aria	"O had I Jubal's Lyre" from Joshua	Händel
	Miss Agnes E. Platt	
Piano	Prelude and Fugue, A minor	Bach=Liszt
	Miss Lorraine Roosevelt	
Songs	"Nur wer die Sehnsucht kennt"	Tschaikowsky
	"Am schönsten Sommerabend war's"	Grieg
	"The Robin sings in the Appletree"	MacDowell
	Miss Dorothy Innis	
Piano	Impromptu, B major	Schubert
	Miss Helen Smith	
Songs	"Chi vuol comprar"	Jomelli
	"Ueber allen Gipfeln ist Ruh"	Liszt
	"Eros"	Grieg
	Miss Helen Day	

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

at eleven o'clock.

Mr. Julius Schendel

Mr. Arthur Loesser

Miss Marion Ransier

Miss Marion Lasher

Mr. Abraham Shyman

Miss Victoria Boshco

Miss Elenore Altman

INSTITUTE OF MUSICAL ART

SIXTH STUDENTS' RECITAL

Saturday morning, March 2, 1907,

at eleven o'clock.

Violin Allegro molto appassionato Mendelssohn
(from Concerto, E minor, Opus 64)

Miss Gertrude Finsten

Aria "O dolce guidami castel natio" Donizetti
(from Anna Bolena)

Miss Ruth Harris

Piano Lied ohne Worte, Opus 53, No. 3 Mendelssohn

Mr. Gabriel Hines

Songs "A vous" d'Hardelot
"Wohin mit der Freud'" Wuerst

Miss Blanche Mattice

Violin Romance d'Ambrosio
Mazourka Zarzycki

Miss Flora Finley

Song "The Pipes of Pan" Elgar

Miss Gladys Comstock

Piano Impromptu, A flat major, Opus 29 Chopin

Miss Anna Minkowska

Aria "O del mio dolce ardor" Gluck

Miss Emma Gurley

Violin La Folia Corelli=Leonard

Miss Marie Richards

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

Saturday morning, March 16, 1907,

at eleven o'clock.

Rondo Capriccioso, E major, Opus 14 Mendelssohn

Mr. Daniel Sofer

"Bergerettes" of the 18th century, edited by Weckerlin

Minuet d'Exaudet
Jeunes Fillettes
Bergère Legère

Miss Anne Roberts

Concerto for Violoncello, B minor Goltermann

Andante espressivo
Finale: Allegro

Mr. Wallingford C. Riegger
Mr. Alwin Schroeder at the piano

Prelude and Fugue, G major Bach
Rigaudon, D major Raff

Miss Alice Shaw

Werner's Lieder aus Welschland. Acht Lieder aus
Scheffel's Trompeter von Sakkingen, Op.25 Henschel

"Mir ist's zu wohl ergangen"
"An wildem Klippenstrande ein Felsbloch einsam
ragt"
"Die Sommernacht hat mir's angethan"
"O Römerin was schauest du zu mir mit sengenden
Blicken"
"Sonne taucht in Meeresfluthen"
"Nun schreit' ich aus dem Thore ins weite öde
Feld"
"Nun liegt die Welt umfängen in starrer Winter-
nacht"
"Am grünen See von Nemi ein starker Ahorn steht"

Mr. Frederick Evans
Mr. George Henschel at the piano

INSTITUTE OF MUSICAL ART

EIGHTH STUDENTS' RECITAL

Saturday morning, March 23, 1907,

at eleven o'clock.

Violin Sonata, A major Handel

Andante
Allegro
Adagio
Allegretto moderato

Miss Helen Dunham Sutphen

Three Songs

"The Soft Southern Breeze" from Rebecca Barnby
"Love's Rhapsody" Ganz
"The Hawthorn Woes the Damask Rose" Foote

Mr. Lewis F. Johnson

Two Songs

Franz

"Abends"
"Mein Schatz ist auf der Wanderschaft"

Miss Beatrice Crosby

Violin Concerto, A minor, Opus 9

Rode

Moderato

Miss Norma Schneider

Violin Ballade and Polonaise, Opus 38

Vieuxtemps

Mr. Carl H. Tollefsen

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

Friday evening, April 5, 1907,

at a quarter after eight.

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Students of the Opera Class under the direction
of Mr. Giraudet.

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Scene from "Hamlet" Ambroise Thomas

Ophélie . . . Mrs. Raymond Osburn

Scene from "La Favorite" Donizetti

Léonore . . . Mrs. J. F. Aldrich

Scene from "Cinq Mars" Gounod

Marie de Gonzagues . Miss Myrtle de V. Shaw

Scene from "Le Cid" Massenet

L'Infante . . . Mrs. Raymond Osburn

Chimène . . . Miss Grace M. Kerns

Scene from "Robert le Diable" Meyerbeer

La Princesse Isabelle Miss Edna M. MacGowan

Scene from "Les Dragons de Villars" Maillart

Rose Friquet . . . Miss Odette Colin

Scene from "Rigoletto" Verdi

Gilda . . . Miss Edna M. MacGowan

Rigoletto . . . Mr. Adolph Jacobson

Scene from "Aida" Verdi

Amneris . . . Mrs. J. F. Aldrich

Ramphis . . . Mr. Edwin Rath

Scene from "Il Barbière" Rossini

Figaro . . . Mr. Adolph Jacobson

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INSTITUTE OF MUSICAL ART

TENTH STUDENTS' RECITAL

Saturday morning, April 13, 1907,

at eleven o'clock.

Sonata, D minor, Opus 31, No. 2 Beethoven

Largo: Allegro
Adagio
Allegretto

Miss Alberta P. Price

Two Songs

"The Soldier's Bride"

Schumann

"The Linden Tree"

Schubert

Mrs. Lucia Dunham

Valse (Posthumous), E minor

Chopin

Papillons, Opus 2, No. 11, Polonaise, D major

Schumann

Miss Ophelia Brown

Two Songs from "In a Persian Garden"

Liza Lehmann

(Poems selected from the Rubaiyat)

"As then the tulip for her morning sup"
"Myself when young did eagerly frequent"

Mr. Royal F. Dadmun

Gavotte, B minor

Bach-Saint-Saëns

Mr. Claude Whitney

Aria from "Aida"

Verdi

"Ritorna Vincitor"

Miss Fannie Belle Rice

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INSTITUTE OF MUSICAL ART

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ELEVENTH STUDENTS' RECITAL

Saturday morning, April 27, 1907,

at eleven o'clock.

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Duet from "The Hymn of Praise" Mendelssohn

"I waited for the Lord"

Miss Adah B. Conner
Miss Eleanor P. Reynolds

"In questa tomba" Beethoven
"The Sea" MacDowell

Miss Elizabeth F. Carpenter

"Lied der Mignon" Schubert
"Wiegenlied" Schubert

Miss Ruth N. Fried

"Ich liebe dich" Beethoven
"Widmung" Schumann

Miss Edna Dain

"With verdure clad" from The Creation Haydn

Miss Agnes Platt

"Elsa's Dream" from Lohengrin Wagner

Miss Mildred D. Graham

"Nur wer die Sehnsucht kennt" Tchaikowsky
"Früh wann die Hähne krähn" Wolf
"Es blinkt der Thau" Rubinstein

Mrs. Kemball Banning

Air, "Mysoli" David

Miss Marie Ladue
(Flute obligato - Mr. John Fabrizio)

Trio, "Frühling" Bargiel

Miss Mildred D. Graham
Miss Helen M. Day
Miss Eleanor P. Reynolds

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INSTITUTE OF MUSICAL ART

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TWELFTH STUDENTS' RECITAL

Saturday morning, May 4, 1907,

at twelve o'clock.

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Sonata, B flat major, Opus 22 Beethoven

Allegro con brio
Adagio con molto espressione
Minuetto
Rondo allegretto

Miss Jessie Katharine MacDonald

Nocturne, C sharp minor Tchaikowsky

Zur Guitarre Moszkowski

Miss Sarah White

Concerto, C major Mozart

Andante
Rondo: Allegretto

Master Leo Orenstein

Ländler Raff

Gavotte Raff

Miss Imel Beach

Sonata, G minor, Opus 13 Grieg
(for piano and violin)

Lento doloroso: Allegro vivace
Allegretto tranquillo
Allegro animato

Miss Stella Pareons
Miss Henriette Bach

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

Saturday morning, May 11, 1907,

at eleven o'clock.

Concerto, D minor Mendelssohn

Allegro vivace

Miss Helen Elise Smith

Duet César Franck

"La Vièrge à la Crèche"

Miss Beatrice Crosby
Miss Edna Marie Smith

Concerto, G minor Mendelssohn

Allegro con fuoco

Miss Anna Minkowska

Two Songs Eugen Haile

"Frage und Antwort"
"Herbst"

Miss Mary May Buch
(The composer at the piano)

Polonaise, C minor Chopin

Mr. Gabriel Hines

Three Gypsy Melodies Dvořák
(Sung in Bohemian)

"A les ye tichý kolem kol" (Silent and lone the
woods)

"Má píseň zní" (I chant my lay)
"Struna naladěna" (Tune thy lyre, O gypsy)

Miss Blanche Jurka

Concerto, G minor Saint-Saëns

Andante sostenuto: Sempre più animato

Miss Bertha J. Kleman

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

Saturday morning, May 18, 1907,

at twelve o'clock.

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Piano Prelude, Opus 28, No. 15 Chopin
Aufschwung Schumann

Miss Charlotte Fraser

Three Songs

"Recompense" Hammond
"Wenn ich in deine Augen seh" Schumann
"Ich grolle nicht" Schumann

Mr. Clifford Cairns

Piano Rhapsodie, Opus 79, No. 1 Brahms

Miss Lillia Miatt

Piano Prelude, Opus 45 Chopin
Allegro, from Sonate, Opus 22 Schumann

Miss Florence McMillan

Organ Rhapsodie on Breton Melodies Ropartz

Mr. Dudley E. Selden

Piano Sonette, No. 123, del Petrarca Liszt

Miss Mame Willard

Piano Nocturne, Opus 62, No. 1 Chopin
Novellette, Opus 21, No. 1 Schumann

Miss Pauline Gilder

Piano Allegro, from Sonate, Opus 58 Chopin

Miss Ethel Spencer

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

Saturday afternoon, May 25, 1907,

at three o'clock.

Students of the Opera Class under the direction
of Mr. Giraudet.

Scene from "Faust" Gounod

Marguerite . Miss Fannie Belle Rice

Scene from "Le Cid" Massenet

Chimène . Mrs. Frances Bowne

Scene from "Dinorah" Meyerbeer

Dinorah . Miss Myrtle de V. Shaw

Scene from "Mignon" Ambroise Thomas

Mignon . Miss Odette Colin

Scene from "Charles VI" Halévy

Odette . Mrs. J. F. Aldrich

King . Mr. Adolph Jacobson

Scene from "Mignon" Ambroise Thomas

Philine . Miss Edna M. MacGowan

Scene from "L'Africaine" Meyerbeer

Sélika . Miss Grace M. Kerns

Scene from "Carmen" Bizet

Toreador . Mr. Adolph Jacobson

Scene from "Le Billet de Loterie" Nicolo

Adèle . Mrs. Raymond Osburn

Cathedral Scene from "Le Prophète" Meyerbeer

Fides . Mrs. J. F. Aldrich

Jean . Mr. Frederic Freemantel

Repeated Tuesday evening, May 28, 1907, at 8:15.

INSTITUTE OF MUSICAL ART

SIXTEENTH STUDENTS' RECITAL

Saturday morning, June 1, 1907,

at twelve o'clock.

Trio-Suite, C minor, Opus 149 Rheinberger
(for Organ, Violin and Violoncello)

- (2) Thema mit Veränderungen
(4) Finale: Con moto

Mr. Frederick S. Andrews
Mr. Louis Bostelmann
Mr. Wallingford C. Riegger

"Printemps qui commence" Saint-Saëns
(from Samson et Dalila)

Miss Lily MacArthur

Herbstlied, Opus 37, No. 10 Tschaikowsky
Sarabande und Double, Opus 53, No. 3 Moszkowski

Miss Ethel Blanchard

- (a) "My mother bids me bind my hair". Haydn
(b) "Thou art so like a flower" Schumann

Miss Dorothy Banta

"I'm wearing awa' Jean" Foote

Miss Georgianna Rudge

Concerto for Violin, D minor Wieniawski

First movement: Allegro Moderato

Mr. Louis Bostelmann

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INSTITUTE OF MUSICAL ART

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CLOSING EXERCISES

Tuesday evening, June 4, 1907,

at half past eight.

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Overture "Calm Sea and Prosperous Voyage". Mendelssohn

Orchestra of the Institute

Prelude and Fugue, A minor Bach-Liszt

Miss Lorraine d'Orémieulx Roosevelt

Concerto for Violoncello Saint-Saëns

Allegro non troppo
Allegretto con moto

Mr. Wallingford Constantin Riegger

At the piano - Mr. Alwin Schroeder

The Spanish Gipsy Girl Lassen

(Arranged for Women's Voices by Walter Damrosch)

Choral Class

Address

Mr. Cornelius C. Cuyler

President of the Board of Trustees

Prelude, Fugue and Choral, E minor . . . Mendelssohn

Miss Marion Tryon Ransier

CLOSING EXERCISES

Continued

Hungarian Airs (for Violin) Ernst

Miss Henriette Bach

At the piano - Miss Florence McMillan

Nachstück, F major Schumann

Etude, C major Rubinstein

Mr. John Whipple Frothingham

Address to the Graduates by the Director

Awarding of Diplomas

Night Saint-Saëns

Miss Fannie Rice

Choral Class

Orchestra

Address Mr. Cornelius C. Cuyler

Friends of this Musical Institute and Members of the Graduating Class:-

It gives me great pleasure to appear before you this evening for the second time. I think some of the scholars in the Graduating Class of to-night may perhaps remember a very youthful man who two years ago appeared before them for the first time. I feel the two years that have rolled by only by the fact that these are the closing exercises for the second time of the Institute of Musical Art of New York. Personally, I hope you all feel the same to-night as I do, rejoicing in the success of this Institute which I think we may easily claim to be the first Institute of its kind in this country, due very largely to the wonderful benefaction of Mr. James Loeb of this City who is now abroad, but who, I trust, knows what a magnificent work has been going on this year, and I trust that he has been very fully advised by Mr. Damrosch.

Now when I mention that last name, I mention some one who is very dear to all music lovers, not only in the City of New York, or in this country, but I may say in the entire civilized world of music. (applause)

There has been a saying which has sunk very deeply in my heart which I remembered in my college days when I sang in the Glee Club and which was recalled to me by the fact that there is a man back of me to-night, Mr. Ernest Carter, who is playing the second horn and who then played the first horn at Princeton (and a very prominent horn it was), and it says "If music be the food of love, pray sing on".* I cannot give a better motto to-night to the Grad-

* "If music be the food of love, play on". Twelfth Night, Act I, Scene I, Shakespeare.

uating Class than these words of the immortal man who said
"Pray sing on".

I feel very much, as the average person of this audience feels who thinks "I wish the President would sit down and let the others sing on". I will detain you but a very short time. All I need to say is that as I listened to the music, I thought of the proverb "By their fruits you shall know them", and by what you have heard contributed from the Graduating Class to-night, this is very plainly shown, although I do not know that all the music has come from the Graduating Class, but I do know one thing that when Dr. Damrosch occupies this platform, you will hear something worth listening to, first in words, second what follows in music. What is delightful to-night is that so much we are hearing belongs to Dr. Damrosch's efforts. . . What this Institute could have done without Dr. Damrosch, I do not know, although others may really give some others credit.

I want to thank the faculty - I believe that that is the correct word used in a Musical Institute - I want to thank every individual present, and I desire to wish the Graduating Class "God Speed" and to ask them always to remember the Institute of Musical Art of the City of New York.

Address to the Graduates Mr. Frank Damrosch.

As this is the first time when students who have been with us during two years have qualified for a diploma as a well-earned recognition of work well-done, it is perhaps not out of place if I define the meaning of this diploma which is about to be presented to you.

In the first place, for the benefit of the friends who are with us to-day, I want to say, once for all, that this is not a finishing school for young ladies or gentlemen. It is merely a school intended to start musicians on the right road. If they ever finish before they die, they may indeed be considered as finished. This diploma which I am about to present does not signify maturity on the part of the recipient. It does mean that a foundation has been laid for intelligent future work in musical development.

Musical education may be divided into two parts - the development of the physical faculties and of the spiritual faculties. Among the physical faculties which require development are the ear, first and foremost, the eye, the brain and the muscles. You may say, what have we ears and eyes for, if they do not, of themselves, perform their proper functions? Only those who have never studied seriously will ask such a question. But you who came here - and some of you well advanced in your special studies - found out that there was much left to learn in the fundamental things that go to make up a musician. You thought you could detect wrong notes when you played or sang, but you found out that the ear was capable of much finer distinctions than to detect wrong notes. And to learn this,

your ear was trained so that you would detect quickly the relation of tones to each other. You were trained to recognize musical forms, to recognize chords, to write them from hearing, to write down melodies from dictation, and in that way gradually to become quickly and comprehensively aware of all that relates to tones and their relationship to each other. Your eye was trained simultaneously to read notes at sight. Whether you were a piano student, or a violin or a singing student, you had to learn to sing from notes, to sing at sight. It was not so much to cultivate your voices. Some of you were exceedingly modest and came to me and said: "Mr. Damrosch, I cannot sing; nature has not given me the wherewith. Will you not please excuse me from sight-singing?" I never excused. I had the same experience in many other things. Some of you said: "I want to specialize on my instrument. I have not the time to devote to all these other subjects." I tried hard to convince you, and I know I have convinced you now, that you had time, or had to make time, for these subjects, because you could not progress in your specialty unless you had the firmer foundation for musicianship, which alone is the proper basis for all musical development, no matter on what instrument. You had your musical intellect trained by the study of theory and musical form, by attending lectures bearing upon either your specialty or upon general musical topics; and lastly, and for the present least, you received a certain amount of technical development. But that was all in the term's work; it was not the principal thing; and in giving you this diploma, it lays no emphasis on your work in your specialty. The whole emphasis goes to the statement in the certification that you have done conscientious, faithful work in laying a foundation for musician-

ship,- in having studied your theory, and developed your ear, your eye and your brains so that you are now ready to work towards musicianship as it should be.

But there is another side which, while we have not put foremost, we have tried not to neglect in your training - and that is the spiritual side; that side which influences the musical devotee to seek for the inner meaning and moods of the works of musical art which he studies. Aesthetics - the faculty of keen appreciation of art forms, of ideals, of tone, of sentiment, the avoidance of shams - sometimes called sentimentality - in short, the setting of proper artistic standards. In that direction I hope we have planted seeds which will grow as you continue your studies. I think I may say that in carrying out these ideas, we have surrounded you with an environment which contributes not inadequately towards the accomplishment of these aims. I think that we are fortunate, in the first place, in having a home which stands for dignity and for earnestness of work, in which every line is opposed to what is trivial and base. We have given you teachers selected because of their high ideals and their ability in their various departments, and I know that you appreciate your teachers. I feel that one of the beautiful things you have gained through your connection with this Institute is the close relation between you and your teachers, brought about by the high respect which you feel for them because of the hard and conscientious work they have done for you and in your behalf. (applause)

In one sense I look upon and I would like you to look upon this Institute as a trade school, although I want to have it as far removed from the atmosphere of a trade school as possible. You who entered in the regular course

should look upon yourselves as apprentices, who after three years of faithful work have now become journeymen musicians, which gives you the privilege of working towards mastery in your various studies, just as the German shoemaker-boy receives, according to Hans Sachs, a box on the ear which promotes him from an apprentice into that higher sphere where he can work himself into the full mastership of a shoemaker. Metaphorically speaking, you receive to-day your box on the ear.

Your diploma will be given to you for satisfactory and faithful work in the regular course which will fit you for entrance to the artists' or teachers' course of the Institute. In other words, you will now be able to devote yourselves more to your spiritual development, plus the greater physical, that is technical development, which you still require. And I am glad to be able to say that when I told a number of you that you could have the privilege of receiving a diploma as a graduate from the three years' regular course, most of you said "But I do not want to graduate; I want to keep right on", and I explained to you that you would keep right on and would now be able to devote yourself with your whole heart and soul to the noble art which you have chosen not necessarily as a profession, but as a life work, whatever your career may be. America is in need of the highest standards and of the noblest ideals. Not all can become great musicians but all can become good musicians. Schools cannot create genius, but they can develop it and bring it to fruition. A school such as this can always help to make fine men and women in character and ideals, and it is something for which, I trust, this school will one day be famous.

But the chief aim of this Institute must always

be to make the art of music a part of American life, by setting high standards and by making true musicians, and I am glad that you have made such a fine beginning. In demonstrating the nature and quality of our work, I feel that you represent the very spirit that I want to see in this school, that spirit of devoted earnestness to a high and noble purpose. You have set out to perfect yourselves, not merely in order to make yourselves the great musicians that you sometimes dream you are and that you would like to be, but in order to be true to the art in which you work. You are not to be satisfied with the applause which may greet you when you play or sing for an audience of friends, but you are to aim higher, namely - to satisfy yourselves. You will study long, I hope, before you succeed in doing that.

It gives me great pleasure now to present to you these diplomas, and I give them to you with the kindest expressions of friendship and of confidence of your teachers and of myself.

Awarding of Diplomas
to students in the regular courses.

Besides the diploma issued for the regular courses, there are two who have earned the diploma for the absolving of the course for Supervisors in Music. I look upon that as one of the most important departments in the school, because the influence of the supervisor of music upon the younger generation of thousands or millions of young American citizens can hardly be measured. The course as now existing extends over two years of arduous,

faithful work, and I am glad to be able to award the diplomas to the two representatives of this department who have faithfully earned this recognition and distinction.

Awarding of Diplomas
to students in the supervisors course.

Graduates, I bid you farewell for only a short time. I trust that I shall see you all after a summer spent in recreation which you have really and fully earned, and that you will be able to resume your work with the fullest vigor in the fall.

Mr. Wallingford C. Rieger

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Organ

Mrs. Edna Casswell Stewart Mr. Dudley Edwin Selden

- - - - -

Piano

Miss Gertrude Bell Cobb Miss Caroline Fane Bond

Miss Ruth Dudley Miss Marion Tyson Hagler

Mr. John Whipple Worthington Miss Lorraine D'Orleans Bonnell

Miss Mary Evelyn L'Engle Mr. Julius Casswell

Miss Florence McMillan Miss Helen Eliza Smith

Miss Helen Van Ingen

Supervisors of Music in Public Schools

Mrs. Elizabeth Blanche Wallcut

Mr. Dudley Edwin Selden

G . R . A . D . U . A . T . E . S .

C l a s s o f 1 9 0 6 - 1 9 0 7

Singing

Mrs. Mary Hubbell Osburn

Violin

Miss Henriette H. Bach

Violoncello

Mr. Wallingford C. Riegger

Organ

Mrs. Bula Caswell Blauvelt Mr. Dudley Elvin Selden

Mr. Louis Carroll Beckel

Piano

Miss Gertrude Bell Cobb	Miss Dorothea Emma Mund
Miss Ruth Dudley	Miss Marion Tryon Ransier
Mr. John Whipple Frothingham	Miss Lorraine D'Orémieulx Roosevelt
Miss Mary Evalyn L'Engle	Mr. Julius Schendel
Miss Florence McMillan	Miss Helen Elise Smith

Miss Helen Van Ingen

Supervisors of Music in Public Schools

Mrs. Elizabeth Stearns Balliet

Mr. Dudley Elvin Selden

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