

INSTITUTE OF MUSICAL ART



LECTURES RECITALS

AND

GENERAL OCCASIONS

OCT. 14, 1907

JUNE 2, 1908

THE JUILLIARD SCHOOL

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

October 14, 1907 - June 2, 1908

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INSTITUTE OF MUSICAL ART

LECTURES, RECITALS and GENERAL OCCASIONS

October 14, 1907 June 2, 1908.

History of Music. Mr. Walter S. Pratt

History of Music. Mr. Walter S. Pratt

Musical Appreciation Mr. Henry E. Brubaker

Music as a Culture Study Mr. Thomas Tappan

The Development of Vocal Art Mr. William J. Henderson

The Symphonies of Beethoven Mr. Daniel Gregory Lewis

Four Lectures on the Violin Dr. E. F. Schippers

Frank Damrosch Director.

LECTURE COURSES

1907 - 1908

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

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

Musical Appreciation . . . Mr. Henry E. Krehbiel

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

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

The Symphonies of Beethoven . Mr. Daniel Gregory Mason

Four Lectures on the Voice . . Dr. E. W. Scripture

HISTORY OF MUSIC Class I Term I

- October 21 Introduction. Subject, Scope and Purpose.
October 28 Inheritance from Antiquity, including the Egyptian Style.
Illustrations
Greek Melody in the Hymn to Apollo
Hymn to Apollo (Old Greek Melody) - Illustrations

HISTORY OF MUSIC

- November 4 Secular Music in the Middle Ages.

Class I

- "Robin Hood" - From the "Song of Roland"
Illustrations
"The Song of Roland" - From the "Song of Roland"
Choral Music - From the "Song of Roland"

Thirty Lectures

- November 11 Counterpoint as a First Subject in Music.
by
"The Song of Roland" - From the "Song of Roland"
"The Song of Roland" - From the "Song of Roland"

- November 18 M. R. WALDO S. PRATT

- November 25 Palestrina. The Shift toward Polyphony. The Rise of the Mass.
Monday afternoons
"The Song of Roland" - From the "Song of Roland"

- October 28 at half past two o'clock.
Illustrations
Aria - Miss Mildred D. Graham

- December 2 Evolution of the Organ and the Choir.

- December 15 The Perfecting of the Choir.
Illustrations
Selection from a Service - Illustrations
Dr. John C. Pratt

- December 22 The Older Keyboard Instruments.

HISTORY OF MUSIC . Class I . Term I

- October 21 Introduction. Subject, Scope and Purpose.
- October 28 Inheritances from Antiquity, including the Gre-
 gorian Style.
 Illustrations
 Greek Melody in the Dorian Mode .
 Hymn to Apollo (Old Greek 279 B. C. Discovered
 1893)
 Played by Mr. Waldo S. Pratt
 Example of Modern Hebrew Synagogue Music . .
 Mr. Adolph Jacobson
- November 4 Secular Music in the Middle Ages.
 Illustrations
 Trouvère Song (about 1200 A. D.)
 Thibaut of Navarre
 "Robin m'aime", from Robin and Marion 1285 A.D.
 Adam de la Hale
 Minnesong from the XIV Century . .
 "Innsbruck ich muss dich lassen". Old Folksong
 Choral derived from the above . . .
 Mr. Adolph Jacobson
- November 11 Counterpoint as the first effort in Composition.
 Illustrations
 "Sumer is icumen in" . . . (1266 A. D.)
 "Revelons nous" - Three part Madrigal Dufay
 Small Female Choir
- November 18 The XVI Century - Music-Printing, Secular Music,
 the Use of Instruments.
- November 25 Palestrina. The Shift toward Homophony. The
 Rise of the Dramatic Solo.
 Illustrations
 "Ave Maria" . . . Arcadelt
 Madrigal - "Now is the Month of Maying" Morley
 Small Choir
- December 2 First Development and Spread of the Opera.
 Illustrations
 Aria . . . Rossi
 Miss Mildred D. Graham
- December 9 Evolution of the Organ and its Music.
- December 16 The Perfecting of the Violin.
 Illustrations
 Selection from a Sonata . . . Scarlatti
 Mr. Waldo S. Pratt
- December 23 The Older Keyboard Instruments.

HISTORY OF MUSIC . Class I . Term II

- | | | | |
|----------|----|--|--|
| January | 6 | Rapid Sketch of the XVIII Century.
Illustrations
Examples from Bach played by Mr. Waldo S. Pratt. | |
| January | 13 | Johann Sebastian Bach, especially his Training and Personality. | |
| January | 20 | Händel - Early Life, Relation to the Opera.
Illustrations
from the "Christmas Oratorio" . . . Bach
"Prepare Thyself Zion" . . .
"Slumber Beloved"
Miss Annie Laurie McCorkle
Pastoral Symphony
Mr. Waldo S. Pratt | |
| January | 27 | Händel - Later Life, The Oratorio.
Illustrations
Aria from "Alcina" . . . Händel
Miss Annie Laurie McCorkle
Sarabande from "Rinaldo" . . . Händel
Mr. Waldo S. Pratt
"Laschia ch'io pianga" . . . Händel
Miss Annie Laurie McCorkle | |
| February | 3 | Trains being snowbound, the lecture was practically omitted. Its salient points taken up through other lectures. | |
| February | 10 | Haydn - Early Life, The Homophonic Method.
Illustrations
Two examples of Rameau. | |
| February | 17 | Haydn - Classical Forms.
Illustrations
Menuet and Adagio, from a Sonata by . . . Haydn
Mr. Waldo S. Pratt | |
| February | 24 | Mozart - Romantic Features of his Career. | |
| March | 2 | Mozart - Contrasts with Haydn.
Illustrations
Selections from the G minor Symphony . . . Mozart
Selections from a Quintette . . . Mozart
Mr. Waldo S. Pratt | |
| March | 9 | Gluck and the Operatic Reform. | |

NOTE. The Illustrations of January 20 belong to the lecture of January 13; those of January 27 to the lecture of Jan. 20.

REVIEW OF MUSIC . . . Class II . . . Term I

THE CLASSICAL LUTEAL SONATA

October 21 Different Readings of "Sonata".
Illustrations
Short Selections from XVII Century Writers -
Bach's "The Well-Tempered Clavier", played by Mr. Pratt.

October 22 The Piano Sonata.
Illustrations
Sonata, G major G. Scarlatti
major "

HISTORY OF MUSIC

November 4 Lute "Sonata". Division into "Movements".
Illustrations
Selections from "Sonata": A flat major, No. 2 -
A major, Class II
Mr. Waldo S. Pratt

November 11 Organization into Formal Units.
Illustrations
Sonata, Thirty Lectures
Miss Florence McKillip

November 12 The Movement-Plan in General.
Illustrations
Allegro, from by
Andante, from Sonata, G sharp minor Haydn
Miss Florence McKillip

November 13 "Sonata" as a single movement.
Illustrations
Selections from "Sonata":
No. 7 - F major; No. 12 - C minor Mozart
Miss Florence McKillip

Monday afternoons

November 14 Influence of "Sonata" on "Sonata".
Illustrations
Selections from "Sonata":
No. 12 - C minor; No. 13 - G major; No. 14 - G major
Miss Florence McKillip

at half past three o'clock.

December 2 Enrichment of Tonal Materials.
Illustrations
Selections from "Sonata":
C minor, Opus 10; A flat major, Opus 10;
Miss Florence McKillip

December 10 Interrelation of Subjective Content.
Illustrations
Sonata, E flat major, Opus 10; Beethoven
Allegretto - from Sonata, E minor, Opus 10
Miss Florence McKillip

December 17 Beginning of the Sonata's "Variations".
Illustrations
Sonata, F sharp minor Beethoven
First Movement, from Sonata, E minor
Miss Florence McKillip

HISTORY OF MUSIC . Class II . Term I

THE CLASSICAL KEYBOARD SONATE

- October 21 Different Meanings of "Sonate".
 Illustrations
 Short Selections from XVII Century Writers -
 Frescobaldi-Pasquini-Kuhnau, played by Mr. Pratt.
- October 28 The Dance Element.
 Illustrations
 Menuett, G major . . . D. Scarlatti
 Selections from Sonates: F major, A major "
 Mr. Waldo S. Pratt
- November 4 Lyric "Subjects". Division into "Movements".
 Illustrations
 Selections from Sonates: A flat major, No. 6 -
 A major, No. 3 . . . Emanuel Bach
 Mr. Waldo S. Pratt
- November 11 Organization into Formal Unity.
 Illustrations
 Sonate, E minor . . . Haydn
 Miss Florence McMillan
- November 18 The Movement-Plan in General.
 Illustrations
 Allegro, from Sonate, E flat major . . . Haydn
 Moderato, from Sonate, C sharp minor . . . Haydn
 Miss Florence McMillan
- November 25 "Sonate-Form" in single movements.
 Illustrations
 Fantasia, C major . . . Mozart
 Selections from Sonates:
 No. 7 - F major; No. 18 - C minor . . . Mozart
 Miss Florence McMillan
- December 2 Influence of Piano-Improvement.
 Illustrations
 Selections from Sonates:
 B minor, Opus 40-2; G minor, Opus 50-3 Clementi
 Miss Florence McMillan
- December 9 Enrichment of Tonal Materials.
 Illustrations
 Selections from Sonates: A major, Opus 2-1;
 C minor, Opus 13; A flat major, Opus 26; E
 flat major, Opus 31-3 . . . Beethoven
 Miss Florence McMillan
- December 16 Intensification of Subjective Content.
 Illustrations
 Sonate, E flat major, Opus 81^a . . . Beethoven
 Allegretto - from Sonate, E minor, Opus 90 "
 Miss Florence McMillan
- December 23 Beginning of the Romantic Tendencies.
 Illustrations
 Sonate, F sharp minor . . . Moscheles
 First Movement, from Sonate, G minor . . . Schumann
 Miss Florence McMillan

HISTORY OF MUSIC . Class II . Term II

JOHN SEBASTIAN BACH

- | | | | |
|----------|----|--|-----------------------------------|
| January | 6 | Introduction. | |
| January | 13 | Background and Contemporaries.
Illustrations
"Laschia ch'io pianga"
Played by Mr. Waldo S. Pratt | Händel |
| January | 20 | Use of Dances and Dance-Patterns.
Illustrations
Sarabande
Gavotte, G minor
Mr. Waldo S. Pratt | Bach
Bach |
| January | 27 | "The Well-Tempered Clavichord".
Illustrations
Prelude XVII, A flat major
Mr. Waldo S. Pratt | Bach |
| February | 3 | "The Well-Tempered Clavichord"---the Preludes.
Illustrations
Preludes - VII, E flat major; I, C major; XVII,
A flat major; XXXI, E flat major
Miss Alice M. Shaw
Preludes - XII, F minor; XXII, B flat minor
Mr. Waldo S. Pratt | Bach
Bach |
| February | 10 | "The Well-Tempered Clavichord"---the Fugues.
Illustrations
Fugue II, C minor
Mr. Waldo S. Pratt | Bach |
| February | 17 | The Organ Fugues.
Illustrations
Organ Fugue, D minor
Mr. Frederick S. Andrews | Bach |
| February | 24 | The Church Cantatas.
Illustrations
Organ Fugue, A major
Mr. Dudley E. Selden
Aria - "My Heart Ever Faithful"
Miss Abby Beecher Longyear | Bach
Bach |
| March | 2 | The Oratorios and Masses.
Illustrations
Organ Fugue, G minor
Miss Jessie Craig Adam
Pastoral Symphony
(from the Christmas Oratorio)
Siciliano, F major
Mr. Waldo S. Pratt
Aria - "Grief and Pain"
(from the "Passion according to St. Matthew")
Miss Annie Laurie McCorkle | Bach
Bach
Scarlatti
Bach |
| March | 9 | His Sons and Pupils. | |

HISTORY OF MUSIC . Class II . Term III

POINTS ABOUT MUSIC IN AMERICA.

- | | | | |
|----------|--|---------------------|--|
| March 23 | Relation of America to Europe. | | |
| March 30 | The Singing-Schools and Their Results. | | |
| April 6 | Concerts in the XVIII Century. | | |
| April 13 | Sources of Culture, Early XIX Century. | | |
| April 20 | Music in Schools and Colleges. | | |
| April 27 | Remarks on Composers. (Mrs. Beach) | | |
| | Illustrations | | |
| | Ballade for piano | Mrs. H. H. A. Beach | |
| | Mr. Abraham Shyman | | |
| | Songs | Mrs. H. H. A. Beach | |
| | "Ye Banks and Braes" | | |
| | "The Years at the Spring" | | |
| | Mrs. Lucia Dunham | | |
| May 4 | Remarks on Composers. (Foote) | | |
| | Illustrations | | |
| | Songs | Arthur Foote | |
| | "It was a Lover and his Lass" | | |
| | "The Eden Rose" | | |
| | Mrs. Lucia Dunham | | |
| | Nocturne for piano | Arthur Foote | |
| | Gavotte, B minor | Arthur Foote | |
| | Miss Anna Minkowska | | |
| May 11 | Remarks on Composers. (Paine, Buck, Parker) | | |
| | Illustrations | | |
| | Nocturne | Parker | |
| | Mr. Abraham Shyman | | |
| | Aria from "Hora Novissima" | Parker | |
| | "O bona Patria" | | |
| | Miss Vera Curtis | | |
| | Selections from "The Light of Asia". | Buck | |
| | Mr. Waldo S. Pratt | | |
| May 18 | Remarks on Composers. (MacDowell) | | |
| | Illustrations | | |
| | Songs | MacDowell | |
| | "A Maid Sings Light" | | |
| | "The Sea" | | |
| | Miss Georgianna Rudge | | |
| | To a Wild Rose | MacDowell | |
| | The Water Lily | MacDowell | |
| | Scotch Song | MacDowell | |
| | Mr. Abraham Shyman | | |
| May 25 | Church Music. | | |

THE ASSOCIATION OF MUSIC Tenth

October 15	Introductory.		
October 22	The Elements of Music: Harmony, Melody and Rhythm.	Illustrations	
	Excerpts from the 6th Symphony	Beethoven	
	Grace Melody, 7 minor		
	Miss Gertrude Belle Mills		
October 29	The Elements of Music: Form.		
November 5	Classical and Romantic Music.	Illustrations	
	Wendell	Haydn	
	Miss Gertrude Belle Mills		

ON THE APPRECIATION OF MUSIC

November 12	The Pianoforte and its Foredecessors.	Illustrations	
	Prelude (Chopin)	Chopin	
	Prelude (Bach)	Bach	
	Miss Gertrude Belle Mills		
November 19	English Virginal Music.	Illustrations	
	"It was a Love-Loss" (1650)	Worley	
	by		
	Miss Mildred C. Graham		
	Pavane	Orlando Gibbons	
	King's Hunting Jig	John Bull	
	Miss Gertrude Belle Mills		

MR. HENRY E. KREHBIEL

November 26	The French Clavierists.	Illustrations	
	Le Sacral des Claveurs	Chopin	
	Le Coucou	Bach	
	Miss Gertrude Belle Mills		
December 3	The German School: Handel and Bach.	Illustrations	
	The Harmonious Blacksmith	Handel	
	Prelude and Fugue, 3 Sharp minor.	Bach	
	Prelude and Fugue, 3 Major	Bach	
	Miss Gertrude Belle Mills		
December 10	The Sonata: Haydn and Mozart.	Illustrations	
	Sonata	Haydn	
	Miss Anna Hoffmann		
	Sonata	Mozart	
	Miss Sophia Stogdill		
December 17	Beethoven.	Illustrations	
	1st Movement (From Opus 27, No. 2)	Beethoven	
	Miss Victoria Woodson		
	Dedication to the Emperor	Beethoven	
	Miss Gertrude Belle Mills		

THE APPRECIATION OF MUSIC Term I

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|-------------|--|-----------------|--|
| October 15 | Introductory. | | |
| October 22 | The Elements of Music: Harmony, Melody and Rhythm. | | |
| | Illustrations | | |
| | Excerpts from the 5th Symphony . . . | Beethoven | |
| | Creole Melody, F minor . . . | | |
| | Miss Gertrude Belle Mills | | |
| October 29 | The Elements of Music: Form. | | |
| November 5 | Classical and Romantic Music. | | |
| | Menuett | | |
| | Miss Gertrude Belle Mills . . . | Haydn | |
| | Grillen, Opus 12-4 . . . | Schumann | |
| | Miss Alberta Price | | |
| November 12 | The Pianoforte and Its Precursors. | | |
| | Illustrations | | |
| | Prelude (Played on harpsichord) . . . | Couperin | |
| | Prelude (Played on clavichord) . . . | Bach | |
| | Miss Jessie Katharine Macdonald | | |
| November 19 | English Virginal Music. | | |
| | Illustrations | | |
| | "It was a Lover and His Lass" (1600) . . . | Morley | |
| | Miss Mildred D. Graham | | |
| | Pavanne | Orlando Gibbons | |
| | King's Hunting Jig | John Bull | |
| | Carman's Whistle | William Byrd | |
| | Miss Myra F. Hale | | |
| November 26 | The French Clavecinists. | | |
| | Illustrations | | |
| | La Ténébreuse | Couperin | |
| | Tambourin, E minor | Rameau | |
| | Le Rappel des Oiseaux | Rameau | |
| | Le Coucou | Daquin | |
| | Miss Henriette Michelson | | |
| December 3 | The German School: Händel and Bach. | | |
| | Illustrations | | |
| | The Harmonious Blacksmith | Händel | |
| | Prelude and Fugue, C sharp minor. | Bach | |
| | Prelude and Fugue, G major | Bach | |
| | Miss Henriette Michelson | | |
| December 10 | The Sonate: Haydn and Mozart. | | |
| | Illustrations | | |
| | Rondo | Haydn | |
| | Sonate | Mozart | |
| | Miss Anna Hoffmann | | |
| | Miss Sophie Braslau | | |
| December 17 | Beethoven. | | |
| | Illustrations | | |
| | 1st Movement (from Sonate, Opus 57) | Beethoven | |
| | Miss Victoria Boshco | | |
| | Invitation to the Dance | Weber | |
| | Miss Henriette Michelson | | |

THE APPRECIATION OF MUSIC . Term II

- January 7 Musical Criticism.
- January 14 The Orchestra in General. (Mr. Henderson taking Mr. Krehbiel's place.)
- January 21 The Orchestra: The Strings.
 Illustrations
 1st Movement (String Quartette, C major) Mozart
 Miss Flora Schoenfeld
 Mr. Arcule Sheasby
 Mr. Louis Bostelmann
 Mr. Loeff Rosenmann
- January 28 The Orchestra: The Wood-Winds.
 Illustrations
 Bassoon - Larghetto Mozart
 Mr. Auguste Mesnard
 Flute - - Slow Movement, from a Sonate Kuhlau
 Mr. John Fabrizio
 Clarinet - Concertina Weber
 Mr. Bruno H. Diehl
 Oboe - - - Serenade (arranged) . . . Gounod
 Mr. William C. Budge
- February 4 The Orchestra: The Brass and Pulsatile Instruments.
 Illustrations
 Trumpet - Andante (Rhapsodie Héroïque) Reynaud
 Miss Flora Edna White
 Trombone - Evening Star (Tannhäuser) Wagner
 Mr. Charles Haller
 Horn - - - Ave Maria Bach-Gounod
 Mr. Ernest Carter
 Illustration of coach horn and tuba by Mr. Knox
 of Boosey & Company.
- February 11 Origin and Nature of the Lyric Drama.
 Illustrations
 Hebrew Melody (traditional) New Year's Chant
 Mohammedan Melody (first verse of the Koran)
 Mr. Adolph Jacobson
- February 18 Operatic Elements.
 Illustrations
 "Lasciatemi morire" Monteverde
 Wild Woodland Creatures Caccini
 "Robin m'aime" Adam de la Hala
 (from Robin and Marion)
 Mrs. Lucia Dunham
- February 25 Wagner and His Art-Work.
 Illustrations
 Motives from "Der Ring des Nibelungen" Wagner
 Miss Gertrude Belle Mills
 Funeral March from "Götterdämmerung" . . . Wagner
 (arranged for two pianos)
 Miss Henriette Michelson
 Miss Emma Jeannette Brazier

THE APPRECIATION OF MUSIC . Term II

Continued

March 24	The Opera.		
March 3	Wagner's "Meistersinger".		
	Illustrations		
April 7	Vorspiel to the "Meistersinger"		Wagner
	(arranged for four hands)		
	Miss Henriette Michelson		
	Miss Brazier		
	Walther's Trial Song		Wagner
	Mr. John Rand		
March 10	The Opera since Wagner.		
	Illustrations		
	from "Madam Butterfly"		Puccini
	Introduction to last Act and Lullaby		
	Excerpts from "Louise"		Charpentier
	Miss Vera Curtis		
April 24	Selections from "Hänsel und Gretel".		Humperdinck
	Duett - "Gebet"		
	Miss Vera Curtis		
	Miss Annie Laurie McCorkle		
	"Ein Männlein steht im Walde"-Volkslied - Akt II.		
	Miss Vera Curtis		
	Das Knusperhäuschen, Vorspiel - Akt III.		
	Miss Brazier at the piano.		
	Hungarian Dance (arranged for four hands)		
	Miss Martha Flesch and Miss Brazier		
	Waltz No. 1		
	Miss Martha Flesch and Miss Brazier		
April 14	Springtime		Spring
	Illustrations		
	Springtime		Spring
	Springtime, Opus 19		Spring
	Spring		Spring
	Spring, Opus 19		Spring
	Mr. Thomas Tupper		
	Five Norwegian Folk-Songs.		
	Miss Vera Curtis		
April 21	Madison Music.		
	Illustrations		
	Madison Boat-song - "Madison Bo"		
	Male Quartette		
	Connect Song		
	Mr. Clifford Cairns		
	Male Quartette		
	Madison Folk-songs:		
	"Chim takes the sportshike"		
	"Daisies & Bluebells"		
	Mr. Adolph Jacobson		
	Last Movement, from 4th Symphony		Tchaikovsky
	Miss Carolyn Keene		
	Miss Henriette Michelson		

THE APPRECIATION OF MUSIC . Term III

March 24 The Organ.

March 31 Folk-Song and National Schools.

April 7 Folk-Song in America.
Illustrations

Negro Folk-Songs:

Many thousands gone
Nobody knows
Great camp meeting
Weeping Mary

Creole Songs:

Caroline
Musieu Bainjo
Marie Clemence

Miss Vera Curtis

April 14 Hungarian Music.

Illustrations

Hungarian Folk-Song.

Mr. Adolph Jacobson

Hungarian Rhapsody on the above theme Liszt
(arranged for four hands)

Miss Bertha Kleman and Miss Brazier

Hungarian Folk-Song

Mr. Adolph Jacobson

Hungarian Dance on the above theme, D major Brahms
(arranged for four hands)

Miss Bertha Kleman and Miss Brazier

Rakoczy March arranged by Berlioz

Miss Bertha Kleman and Miss Brazier

April 18 Scandinavian Music.

Illustrations

Springtanz Grieg

Humoreske Grieg

Bridal Procession, Opus 19 Grieg

Halling Grieg

Arietta, Opus 12-1 Grieg

Mrs. Thomas Tapper

Five Norwegian Folk-Songs.

Miss Vera Curtis

April 21 Russian Music.

Illustrations

Russian boat-song - "Heave Ho".

Male Quartette

Cossack Song

Mr. Clifford Cairns

Male Quartette

Russian Folk-Songs:

"Chiem tebea jab ogortschiba"

"Dalkaia i blickaia"

Mr. Adolph Jacobson

Last Movement, from 4th Symphony Tchaikowsky

Miss Carolyn Beebe

Miss Henriette Michelson

THE APPRECIATION OF MUSIC . Term III

Continued

- April 28 Dramatic Music (Overtures, Entr'actes, etc.)
 Illustrations
 Overture to "Oberon" Weber
 (arranged for four hands)
 Miss Carolyn Beebe
 Miss Brazier
 Overture to "Egmont" Beethoven
 Miss Brazier
- May 12 Chamber Music.
 (Exposition of programme given in previous week
 by the Kneisel Quartette.)
- May 19 Symphonies and Symphonic Poems.
 Illustrations
 Excerpts from Finale to 9th Symphony . Beethoven
 (arranged for two pianos)
 Symphonic Poem - "Les Préludes" Liszt
 (arranged for two pianos)
 Miss Henriette Michelson
 Miss Brazier
- May 26 Worship Music.
 Illustrations
 Gregorian Chant - "Gloria"
 German Minnelied
 Choral - "O Sacred Head now wounded" Bach
 (derived from the above Minnelied)
 Small Choir
 Choral Prelude for Organ Bach
 Mrs. Bula Blauvelt

MUSIC AS A CULTURE STUDY

thirty lectures by

Mr. Thomas Tapper

Wednesday afternoons, at four o'clock.

First Term

EDUCATIONAL DEVELOPMENT

October 16 Music as a Culture Study

The terms Music and Culture defined.
The Greek conception of Music (the domain of the Muses).
Culture: its root meaning - cognate words - (colere, colonus).
Work as a spiritual expression.
The spiritual background of utilitarian activities.
The Ideal as an outcome of actual affairs.
The essential principle of non-separateness.
The three great qualities of work:
1. Skill.
2. Utilitarian purpose.
3. Spiritual reflection.

October 23 Savage Education

Words necessary to define:

Savage	Legend	Information
Astrology	Education	Superstition
	Instruction	

In this period imitation maintains.
The effect of self in the immediate environment.
The effect of other selves and of the remoter environment.
Use of things but not of forces.
Things and their Essence. To name the Thing invokes its Essence.
The Savage is a slave to things, being afraid to offend the Essence.
When the powers of nature are pantheistic they are less terrible.
Migration (no fixed abode).
Folk stories - "The Surprise Story of the South African".
Type stories - "The Pauper".
"The Lion, the Mouse, and the Man".
"Why Crabs Live in the Water".

MUSIC AS A CULTURE STUDY

Mr. Thomas Tapper

Continued

First Term

Continued

October 30 Barbarian Education

Prometheus - (Forethought).
Hermes, characteristics, and rapid development. His domain.
The word Barbarian defined. The Nations included in this group.
Growth of the social unit: the family, clan and nation.
Employment of fire and of natural forces.
Dawn of spiritual background. Distinct religion.
Two distinct domains of Education:
 a. That of the Seen (the worker)
 b. That of the Unseen (the scholar)
The fixed abode.
The idea of eternity.
The Barbarian has his hero whom he emulates, striving for self-expression.

November 6 Hellenic Education

The geographic boundaries of Greece and its expansion.
Its topography as a basis of State formation.
The Pelasgians.
The Dorian invasion. The influence of the Phoenicians.
Navigation, agriculture. The alphabet with vowels.
The rise of Athens and Sparta. Their educational systems.
The period of Greek history from about 2000 B. C.
The making of a citizen. Respect for the father, for the stranger.
The Pantheon of the Greeks and its Roman counterpart.
The lasting influence of the Greek ideal.
Music, in Plato's laws, and in Aristophanes.

MUSIC AS A CULTURE STUDY

Mr. Thomas Tapper

Continued

First Term

Continued

November 13 The Great Citizen

"The Gods for labor sell us all good things".
The character of Socrates as shown by Plato and Xenophon.
His parentage, youth, public service.
His contemporaries.
Personal characteristics.
What the oracle meant in declaring Socrates to be wise.
His method of teaching. The supremacy of the spiritual.
Personality and individuality.
The Apology - The Crito - Memorabilia.
The trial, accusation, and defense.
Fundamental principles of his Philosophy.

November 20 Roman Education

"What have we to learn?
To honor and strengthen the State that we may become rulers of the world". - Cicero.
The suggestion of the god Terminus.
Worship among the Romans.
Historic period of Roman activity.
The Mediterranean and its influence on culture and commerce.
The Greek teacher in Rome.
The Greek and Roman deities. How the gods were regarded by both peoples.
The Roman pedagogue.
The education of the Roman boy. The character of the schools.
The Toga Virilis and the choice of a calling: Oratory, Law, Politics, Arms, Agriculture.
The custom of studying at Athens.
Cicero as a type of citizen. His educational creed.

MUSIC AS A CULTURE STUDY

Mr. Thomas Tapper

Continued

First Term

Continued

November 27 The Crusades

The Period. The inception, purpose, and results of the Crusades.
Mohammedanism. The Turkish conquest of the Holy Land.
The beginning of the revival of learning, science, formation of nations, ascendancy of the vernacular, free cities.
Monastic schools.
Growth of the "World Idea".
(The Children's Crusade under Stephen and Nicolas).

December 4 Period of the Renaissance

Geography of the periods thus far studied.
The revolt against scholasticism.
Renaissance, reformation, discoveries and inventions.
Spiritual and mental effect of a broader knowledge of the universe.
Petrarch, Dante, Chaucer, Luther.
Bracciolini's mission.
New interpretation of Greek life and letters.
The great institutional school.
Music history in this period.

December 11 Individualism

The great educators: Montaigne, Ratich, Milton, Comenius, Rousseau, Basedow, Froebel, Herbart, Pestalozzi, Mann.
Study of Spencer's "Education".
General education and professional training.
Culture from the professional activity.

December 18 Recapitulation

MUSIC AS A CULTURE STUDY

Mr. Thomas Tapper

Continued

Second Term

CONTEMPORANEOUS HISTORY OF MUSIC AND ENGLISH
LITERATURE IN THE EIGHTEENTH AND NINETEENTH CENTURIES.

January 8 General Introduction

History as a record of simultaneous activities.
Music History in relation to all social activity.
Essential terms: History, Chronology, Annals.
Biography as a basis of a knowledge of history.
Music and English literature in the XVIII and XIX centuries.
The change in geographic boundaries as a result of historic events.

January 15 Samuel Johnson (1709-1784)

The musicians of this period.
Music forms of Bach, Händel, Haydn, and Mozart.
English literary contemporaries of Johnson.
Conditions in America in 1710.
Johnson's boyhood at Litchfield.
His Oxford residence, as a student at Pembroke.
His post-collegiate career.
Development of personal peculiarities.
To London (Johnson was twenty-eight years old).
Contrast of Johnson and Pope.
First distinctive work: the poem "London", 1730.
Other well-known works: "Life of Savage"
"Vanity of Human Wishes"
"Irene"
"The Rambler"
"The Dictionary"
"Rasselas"
"Lives of the Poets"

Later works:

The literary club.

MUSIC AS A CULTURE STUDY

Mr. Thomas Tapper

Continued

Second Term

Continued

January 22 Robert Burns (1759-1796)

Classic and romantic schools compared (in music, in literature).

"The second forty years of the XVIII century make a flight of stairs leading to the romantic age."

Romanticism in Herrick, Spenser, and Shakespeare.

The formal age of Pope.

Burns's life, letters, and poems. His contemporaries and their works.

The new idiom.

Burns's method of composition.

Terms to define: Classic, Romantic, Prose, Poetry, Image, Creation, Ideal.

January 29 Sir Walter Scott (1771-1832)

Review of music forms and important works from 1760 to 1830.

Review of American social and political development to 1800.

Musicians contemporary with Scott.

English authors contemporary with Scott.

Scott's childhood and first definite education.

Indentured to his father at fifteen.

Admitted to practice law at twenty-one.

Curator of the Advocate's library at twenty-four.

Deputy sheriff of the County at twenty-eight.

His first literary work - German translations.

Edinboro Review. Partnership with the Ballantynes.

"The Lay", 1805. "Waverly", 1814. Then followed his enormous productions practically unbroken up to his sixtieth year.

Scott and Wordsworth, Irving, James Hogg, George Ticknor.

Life at Abbotsford.

The Waverly novels as a new form of expression.

"They were faster written and better paid for than any books in the world." - Carlyle.

MUSIC AS A CULTURE STUDY

Mr. Thomas Tapper

Continued

Second Term

Continued

February 5 . . . Franz Peter Schubert (1797-1828)

Biographical data: Childhood music; to Michael Holzer, parish choir-master, for singing lessons. Piano lessons with his brother Ignace.

Entered parish choir, Imperial Chapel, Stadtconvict.

Lessons with Salieri.

The first songs; various early compositions.

Works for church and for theater.

Music contemporaries.

English and American social conditions to 1830.

Important group of American authors of the early XIX century, - Bryant, Emerson, Whittier, Holmes, Longfellow.

February 12 . . . William Wordsworth (1770-1850)

Biographical data - Born April 7, 1770.

Early reading - Gil Blas, Don Quixote, "Gullivar", Fielding, Swift.

Entered St. John's, Cambridge, at seventeen.

Specialized Italian poetry.

Travels in France and Germany.

"Lyrical Ballads" appeared in 1789.

To Rydal Mount in 1813. (Appointed distributor of stamps for the County).

1839. Honorary degree from Oxford.

1843. Post laureate.

Lamb, Coleridge, Southey, and others.

The new element in Wordsworth's poems.

"I have heard him declare that, he knew not for how many years, his poetry had never brought him in enough to buy his shoe strings. The reading public was very slow to recognize him." - Matthew Arnold.

MUSIC AS A CULTURE STUDY

Mr. Thomas Tapper

Continued

Second Term

Continued

February 19 Ralph Waldo Emerson (1803-1882)

Important historical events of the period.
Music chronology of the period.
Emerson's American and English contemporaries.

February 26 John Ruskin (1819-1900)

General outlines in review: Self-study - Purpose of education; attainment of skill; application for utility and for income; use of all means leading to culture; utilitarianism of art. National trend and progress.
The point of view as expressed in "Sesame and Lilies". (Two lectures delivered at Manchester in 1864, one lecture delivered at Dublin in 1868).
The hidden treasures of books - objections to a "station in life" as sole inspiration. Books of permanence.
Plan prepared for careful word study.
Wherein education becomes a kingly power.

March 4 John Ruskin (Continued)

Three lectures on Work, Traffic, War.
Some general principles: Work and fee; meaning of true divine service; repentance into childhood; education that teaches the doing of right things and enjoying them.
To teach taste is to develop character.
The health of true art.
Accuracy through humiliation.

March 11 Recapitulation (1709-1900)

The individual and the time-spirit.
Times, environment, and individual expression.
The suggestion of Emerson's "American Scholar".
Forms of self-expression. Their relative value.
Pursuits as a measure of individual value.
Musicians and authors of the period.
Form development in art of this period.

MUSIC AS A CULTURE STUDY

Mr. Thomas Tapper

Continued

Third Term

March 25 The Study of English

Unity of thought in speech.
Conscious acquirement of new words.
Study of new words, and "familiar" words (see Ruskin's
"Sesame and Lilies").
The non-sequential sentences of conversation.
Specimens of English:
Borrow's Lavengro and Romany Rye.
Emerson's History and Poems.
Lanier's Poems.

April 1 The Classical School

April 8 " " "

Root meaning of Classic.
The meaning as applied to literature and art.
Form and content.
Form and the tangibility of the means (Music, Literature, Architecture).
Form defined - Its visibility to the senses.
Form-types for study.

April 15 The Romantic School

April 22 " " "

Types of form in architecture, literature, and music.
Attractiveness of certain mixed forms (types).
Types for mastery in culture-studies.
In the period 1780-1837 Romanticism completed its ascendancy over classical limitations as applied to content and form.
The characteristics of the period of Pope; of Burns and Wordsworth.

MUSIC AS A CULTURE STUDY

Mr. Thomas Tapper

Continued

Third Term

Continued

April 29 The Veracity of Poetry

In true poetry form does not limit meaning.
Wordsworth's "Intimations of Immortality".
The imagery and ideality of verse.
Contrast of prose and verse. The essential purpose
of each.
The antithesis of poetry (see Coleridge).
Some great translations of verse.
The poetic sentiment of certain prose works.

May 6 Music Appreciation

The elements of form and content in music.
Music as an adequate human expression.
The emotional and intellectual appeal of music.
The arts as speech-forms; their domain and message.
The necessary foundation for music listening.
Music listening of the musician and of the lay-man.
The imaging process.
The elements of ensemble in an art-work.
How the ensemble is retained in music.

May 13 The Essentials of the History of Education

A general review of the first ten lectures.
Topics treated in histories of education.
(1) Rise of intelligence.
(2) Savage education.
(3) Barbarian education.
(4) Civic education.
(5) Beginning of humanism.
(6) Mediaeval education.
(7) Modern education.

MUSIC AS A CULTURE STUDY

Mr. Thomas Tapper

Continued

Third Term

Continued

May 20 . . . The Essentials of English Literature from 1700

- (1) To the Norman Conquest.
- (2) To the death of Chaucer.
- (3) To the ascension of Elizabeth.
- (4) The Elizabethan Age.
- (5) The Puritan Age.
- (6) The Restoration.
- (7) The Period of Classicism.
- (8) The Period of Transition.
- (9) Romanticism.
- (10) Modern English authors.

May 27 Review of the Term's Work

THE DEVELOPMENT OF VOCAL ART

ten lectures by

Mr. William J. Henderson

Thursday mornings, at eleven o'clock.

January 9th.

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 Elizabeth F. Carpenter

Polyphonic à capella composition.

"Ave Verum" (Three part hymn) Josquin de Près

Small Choir

Early Opera.

Rec. "Anima e Corpo" : : : Cavaliere
Aria "Amarilli mia bella" : : : Caccini

Miss Elizabeth F. Carpenter

THE DEVELOPMENT OF VOCAL ART

Mr. William J. Henderson

Continued

January 16th.

Vocal art in the XVII century. Development of melodic forms out of recitative. The first opera aria. Differentiation of types of recitative. Progress of florid singing. Character of operas and achievements of famous singers of the pre-Handelian period.

ILLUSTRATIONS

"Lasciatemi morire"	Monteverde
Miss Fannie Belle Rice	
"Vittoria mio core"	Carissimi
Mr. Clifford Cairns	
"Delizie contente"	Cavalli
Miss Fannie Belle Rice	
"All' acquisto di Gloria"	Scarlatti
Mr. Clifford Cairns	

THE DEVELOPMENT OF VOCAL ART

THE DEVELOPMENT OF VOCAL ART

Mr. William J. Henderson

Continued

January 23rd.

Vocal art in the Handelian period. The opera buffa and Pergolesi. Golden age of Italian song and supremacy of the singer. Distribution of voices and arias in the Handelian opera. Structure of arias in the latter part of the XVIII century. Review of the characteristics and careers of the famous singers of the XVII and XVIII centuries, from Archilei to Faustina.

ILLUSTRATIONS

"Il mio bel foco" Marcello

"Se tu m'ami" Pergolesi

"Beneath the cypress' gloomy shade"
(from "Susanna") . . . Händel

"Lusinghe più care"
(from "Alessandro") . . . Händel

Miss Fannie Belle Rice

THE DEVELOPMENT OF VOCAL ART

Mr. William J. Henderson

Continued

January 30th.

Beginnings of opera in France. Beaujoyeux and the "Ballet Comique de la Reine". Perrin, Cambert and the Grand Opera. Lully and the foundation of French dramatic style. Rameau and its vitalization. Gluck and the classic climax. French vocal style. Its early style in 1650. Its chief principles.

ILLUSTRATIONS

Vertune's Song from "Pomone"	Cambert
"Enfin il est en ma puissance" (Armide) . .	Lully
"Chassons de nos plaisirs" (Acanthe et Céphise)	Rameau
"Divinités du Styx" (Alceste)	Gluck

Miss Fannie Belle Rice

February 6th.

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
"O Robert, toi que j'aime" (Robert le Diable)	Meyerbeer
"Ritorna vincitor" (Aida)	Verdi

Miss Fannie Belle Rice

THE DEVELOPMENT OF VOCAL ART

Mr. William J. Henderson

Continued

February 13th.

Beginning of German dramatic style. Hamburg and its early opera. Mozart and his epoch making works. Mozart's dramatic bravura. Development of the dramatic scena. Beethoven's "Fidelio" and the "Abscheulicher". Weber and "Ocean, thou mighty monster". German's declamation.

ILLUSTRATIONS

Rec. "Don Ottavio, son morta" . . Mozart
(from "Don Giovanni")

Miss Fannie Belle Rice
Mr. Clifford Cairns

"In quali eccessi, O numi" . . Mozart
(from "Don Giovanni")

"Abscheulicher" . . Beethoven
(from "Fidelio")

Miss Fannie Belle Rice

THE DEVELOPMENT OF VOCAL ART

Mr. William J. Henderson

Continued

February 20th.

Wagner drama and Wagner singing. The theory of the Wagnerian music drama. Wagner's recitative, the basis of his vocal style, developed from that of his predecessors. How Wagner desired to have his music sung. What he succeeded in getting. Wagner's philosophy of dramatic song. The pure vowel as the root of beautiful tone.

ILLUSTRATIONS

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

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

Mr. Clifford Cairns

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

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

Miss Fannie Belle Rice

THE DEVELOPMENT OF VOCAL ART

Mr. William J. Henderson

Continued

February 27th.

Development of Oratorio. Emilio del Cavallieri and St. Philip Heri. Development of oratorio recitative. Characteristics of it in works of Händel, Bach and Mendelssohn. The Italian oratorio form as perfected by Händel. Passion music from Schütz to Bach. Protestant spirit and the chorale. Mendelssohn's dramatic fusion of styles. Characteristics of the vocal styles and technic.

ILLUSTRATIONS

Three examples of Recitative.

"When Jesus had finished"	(Matthew Passion)	Bach
Aria "Thus saith the Lord"	(Messiah)	Händel
"I never troubled Israel"	(Elijah)	Mendelssohn

Mr. Clifford Cairns

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 5th.

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 Fannie Belle Rice

March 12th.

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
Volkalied	"Schwesterlein" Brahms (Book III)
Kunstlied	"Das Veilchen" Mozart
Kunstlied	"Der Lindenbaum" Schubert

Miss Elizabeth F. Carpenter

INSTITUTE OF MUSICAL ART

Six Lecture Recitals

MR. DANIEL GREGORY MASON

Saturday afternoons, at three o'clock

on the

BEETHOVEN SYMPHONIES

following the programmes of the Beethoven Cycle

given by the New York Symphony Society.

February 29	I Symphony, C major, Opus 21
	II Symphony, D major, Opus 36
March 7	III Symphony, E \flat major, Opus 55, "Eroica"
March 14	IV Symphony, E \flat major, Opus 60
	V Symphony, C minor, Opus 67
March 21	VI Symphony, F major, Opus 68, "Pastoral"
	VII Symphony, A major, Opus 92
March 28	VIII Symphony, F major, Opus 93
April 4	IX Symphony, D minor, Opus 125, "Choral"

FOUR LECTURES ON THE VOICE

with experiments, demonstrations and lantern views

Tuesday evenings, at quarter after eight

E. W. Scripture, M. D.

Columbia University

February 11 THE PHYSICAL VOICE

Tuning fork heard to produce a tone; its vibrations seen at the same time and registered in the lantern. Human voice registered in the lantern - not a stream of air, but a series of vibrations. High tones - short vibrations; low tones - long vibrations; weak tones - weak vibrations; loud tones - strong vibrations.

Melody of the voice, attack, etc., studied by experiments.

Recording the voice by phonograph and gramophone. Studying gramophone records. Records of correctly and incorrectly sung vowels. Importance of special pronunciation of vowels. Records of famous voices - Caruso, Melba, etc.

Flame pictures of the voice. How to strike the correct pitch and keep it; apparatus for practice.

How vocal tones are produced physically - a vocal tone is the result of a series of puffs striking a set of cavities.

FOUR LECTURES ON THE VOICE

E. W. Scripture, M. D.

Continued

February 18 BREATHING

Structure of the vocal organs. Various methods of breathing; good and bad breathing.

Exercises for breathing and chest development. Swedish gymnastics for the chest.

Breathing during song - the attack - "coup de glotte," the breathy attack, the clean attack. Portamento, messa di voce, vibrato, tremolo.

February 25 THE TONE ORGANS

General structure of the tone organs. How to observe the tone organs - the rhinoscope, laryngoscope, etc. - how to see your own vocal cords. What should and should not be the condition of the singer's nose, throat and larynx.

Action of the larynx, resonance cavities, soft palate, tongue, etc. Correct pronunciation.

March 3 THE SINGER

Control of the voice by the ear; control by the eye. Expression of emotion and character in the voice - how to get the correct mental attitude. Nervous troubles in singers. Mental training in attention and will-power; use of suggestion and hypnotism.

Hygiene of the singer; climate, living, sleep, food, dress, etc. How to avoid the anemic voice, the timorous voice, the fattened voice, etc. Life and death of the voice.

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

L E C T U R E

by

M R. E D W A R D A. G R O S S M A N N

on

Tuesday evening, March twenty-fourth,

at quarter after eight.

T H E G E R M A N B A L L A D

Its origin and a few phases of its transformation.

The distinguishing features of the "Ballad" and the "Romanza".

The characteristics of the German Ballad, as seen in the work of its best representatives. Recitations of a few masterpieces in German and in English translation.

"Der Erlkönig" Goethe

"Der Taucher" Schiller

"Des Sängers Fluch". Uhland

In memory of

GUSTAVE SCHIRMER

February 18, 1864 - July 15, 1907.

At the Institute of Musical Art

53 Fifth Avenue, New York.

December twenty-ninth

M D C C C C V I I

Franz Kneisel
Julius Roentgen
Louis Svecenski
Willem Willeke
Artur Argiewicz
Arthur Whiting

I

C. M. LOEFFLER

Quintette in One Movement, for Three Violins,
Viola, and Violoncello (Manuscript)

II

J. BRAHMS

Allegro con brio

Adagio

From the Trio in B major, Opus 8 (Revised
Edition), for Piano, Violin, and Violoncello

RECITAL OF MUSIC PUBLISHED BY THE
WA-WAN SOCIETY

at quarter after eight

Introductory Account of the Wa-Wan Society of America,
Its Growth and Aims Mr. Arthur Farwell

Two Spanish-Californian Folksongs, . . .
harmonized by Arthur Farwell

Las Horas de Luto (The Hours of Grief)
La Cara Negra (The Black Face)

* M. Armand Crabbé

Two Preludes	.	.	.	.	.	.	Noble Kreider
Ballad	.	.	.	.	.	.	Noble Kreider

Miss Mary Williamson

Melody for Violin Chester Ide

Mr. Arcule Sheasby

The Lament of Deirdre . . .	Henry F. Gilbert
Serenade . . .	Gena Branscombe
Sea Dirge, from "The Tempest" .	Frederic Ayres

Miss Parthenia Bowman

Intermezzo	John Beach
A Garden Fancy	John Beach
Rhapsody	John Beach

Played by the Composer

RECITAL OF THE WA-WAN SOCIETY

Continued

Two Songs

Ici Bas John Beach
J'ai cherché trente ans Alice Getty

* Mme. Camille D'Artaux

Carillon Arne Oldberg
Legend Arne Oldberg

Mr. Abraham Shyman

Three Folksongs

The Lone Prairie (Cowboy).
The Sunrise Call (Zuni Indian).
Moanin' Dove (Negro)

Mr. Harry Barnhart

Dawn (on two Indian themes) Arthur Farwell

Played by the Composer

In the Moon Shower Harvey W. Loomis
Recitation, with obligato of soprano,
violin and piano

Mr. Edwin S. Belknap, Mrs. Beatrice Fine,
Mr. Arcule Sheasby, Mr. Harvey W. Loomis

Song for Soprano

O'er the Sea Harvey W. Loomis

Mrs. Beatrice Fine

Song for Contralto

Les Soirs d'Automne Charles Martin Loeffler

* Mlle. Jeanne Gerville-Reache

Accompanist - Miss Edith Longstreet

* Of the Manhattan Opera. By kind permission of
Mr. Oscar Hammerstein

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

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

Mendelssohn Hall

Thursday evening, January 16, 1908,

at half after eight.

P R O G R A M M E

Chorale with Variations Mendelssohn

(From the D minor Organ Sonate, Opus 65, No. 6)

Mr. Gaston M. Dethier

Concerto for two Violins Bach

Vivace
Largo ma non tanto
Allegro

Miss Henriette Bach and Miss Constance Edson
accompanied by string orchestra

Brautlieder Cornelius

Ein Myrthenreis
Der Liebe Lohn
Vorabend
Gebet
Aus dem Hohen Lied
Traum und Erfüllung

Mme. Matja von Niessen-Stone

Miss Anna G. Lockwood at the piano

MEMORIAL RECITAL

Programme

Continued

Quartette, D minor April 30, 1938. Mozart

Allegro moderato
Andante
Minuetto; Allegretto
Allegretto ma non troppo

The Kneisel Quartette

CXXXVII Psalm Liszt

"By the Waters of Babylon"

(for Mezzo Soprano, Violin Solo, Harp, Organ,
Piano and Chorus of Women's Voices)

Mme. Matja von Niessen-Stone
Mr. Franz Kneisel
Mr. Gaston M. Dethier
Miss Anna G. Lockwood
Chorus of Students

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

RECITAL O F C O M P O S I T I O N S B Y

P A D E R E W S K I

given in his honor

by Students of Mr. Sigismund Stojowski

Thursday afternoon, April 30, 1908,

at three o'clock.

P R O G R A M M E

Sonata, A minor, Opus 13 for Piano and Violin

Miss Bessie Allin
Miss Constance Edson

Au Soir from Album de Mai, Opus 10

Caprice - Valse from Album de Mai, Opus 10

Miss Myra F. Hale

Chant du voyageur, No. 3

Polonaise

Miss Adelaide Gebhardt

Mélodie, G flat major

Burlesque

Mr. John Whipple Frothingham

-over-

PROGRAMME CONTINUED

Moment Musical

Intermezzo Polacca

Miss Lorraine d'O. Roosevelt

Thème Varié, Opus 16

Mr. Abraham Shyman

Légende, No. 1

Miss Victoria Boshco

Minuet, G major . . from Humoresques à l'antique

Master Michaël Levin

Sarabande from Humoresques à l'antique

Caprice from Humoresques à l'antique

Mr. Arthur Loesser

Nocturne

Cracovienne fantastique

Mr. Carl Schluer

Fantaisie Polonaise, Opus 19 . . (with second piano)

Miss Elenore Altmann

Mr. Sigismund Stojowski

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

FIRST RECITAL OF THE KNEISEL QUARTETTE

on the morning of

Thanksgiving Day, November 28, 1907,

at eleven o'clock.

Mr. Franz Kneisel

Mr. Louis Svecenski

Mr. Julius Röntgen

Mr. Willem Willeke

Quartette, G minor

Johann Sebastian Bach

Larghetto; Allegro un poco
Torneo
Aria
Menuetto; Alternativo
Capriccio

Adagio und Menuett, mit Variationen

Paganini

Quartette, D major, Opus 44, No. 1

Mendelssohn

Molto allegro
Menuetto
Andante
Finale. Presto.

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

Thursday morning, December 19, 1907,

at twelve o'clock.

Mr. Franz Kneisel

Mr. Louis Svečenski

Mr. Julius Röntgen

Mr. Willem Willeke

Mrs. Thomas Tapper assisting

From the Quartette, D major

César Franck

Larghetto
Scherzo

Trio, C minor, Opus 101
(for Piano, Violin and Violoncello)

Brahms

Allegro energico
Presto non assai
Andante grazioso
Allegro molto

Quartette, E minor - "Aus meinem Leben"

Smetana

Allegro vivo appassionato
Allegro moderato (quasi polka)
Largo sostenuto
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

Friday afternoon, January 31, 1908,

at four o'clock.

Mr. Franz Kneisel

Mr. Louis Svecenski

Mr. Julius Röntgen

Mr. Willem Willeke

Assisted by

Mr. Artur Argiewicz

Mr. Sigismond Stojowski

Quintette in one Movement (Manuscript) Loeffler
(for three Violins, Viola and Violoncello)

From Quartette, D minor

Schubert

Andante con moto, con Variazioni

The theme of the Andante is Schubert's song,
"Death and the Maiden"

Quartette, A major, Opus 26
(for Piano, Violin, Viola and Violoncello)

Brahms

Allegro non troppo
Poco adagio
Scherzo; Poco allegro
Finale. Allegro.

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

Thursday morning, April 16, 1908,

at eleven o'clock.

Mr. Franz Kneisel

Mr. Louis Svečenski

Mr. Julius Röntgen

Mr. Willem Willeke

Quartette, F minor, Opus 12

Roffredo Gaetani

Allegro moderato; Allegro
Molto lento
Presto

Quartette, G major, Opus 76, No. 1

Haydn

Allegro con spirito
Adagio sostenuto
Menuetto; Presto
Finale. Allegro ma non troppo.

INSTITUTE OF MUSICAL ART

FIFTH RECITAL OF THE KNEISEL QUARTETTE

Tuesday morning, May 5, 1908,

at eleven o'clock.

Mr. Franz Kneisel

Mr. Louis Svečenski

Mr. Julius Röntgen

Mr. Willem Willeke

Miss Carolyn Beebe assisting

Quartette, A minor

Schumann

Andante; Allegro
Scherzo; Presto
Adagio
Finale. Presto.

Italian Serenade

Hugo Wolf

Quintette, A major, Opus 81 Dvořák
(for Piano, two Violins, Viola and Violoncello)

Allegro ma non tanto
Dumka; Andante con moto
Scherzo (Furiant); Molto vivace

 INSTITUTE OF MUSICAL ART

MME. MATJA von NIESSEN-STONE

First Song Recital

Tuesday afternoon, December 3, 1907, at four o'clock.

 Mrs. Johanna Hess-Burr at the piano.

Part I

Where'er you walk	.	.	.	Händel
Le Sorte Sévère	.	.	.	Händel
Dans le Printemps	.	.	.	Garat
Star Vicino	.	.	.	Salvator Rosa
Quel ruscelletto	.	.	.	Paradisi

Part II

Willst du dein Herz mir schenken	.	.	.	Bach
Bind auf dein Haar	.	.	.	Haydn
Wonne der Wehmut	.	.	.	Beethoven
Neue Liebe, neues Leben	.	.	.	Beethoven
Der Silfe des Friedens	.	.	.	Mozart
Warnung	.	.	.	Mozart
Die Lotosblume	.	.	.	Löwe
Kleiner Haushalt	.	.	.	Löwe

Part III

Vor meiner Wiege	.	.	.	.
Die Sterne	.	.	.	Schubert
Der Jüngling an der Quelle	.	.	.	.
Wohin	.	.	.	.
Wer machte dich so krank, alte Laute	.	.	.	.
Der Abendstern	.	.	.	Schumann
Der Schmetterling	.	.	.	.

INSTITUTE OF MUSICAL ART

MME. MATJA von NIESSEN-STONE

Second Song Recital

Tuesday afternoon, March 10, 1908, at four o'clock.

Miss Anna G. Lockwood at the piano.

Part I

"Voce di donna" (La Gioconda) . . . Ponchielli

Part II

Der Nussbaum Schumann

Widmung Schumann

Lied der Mignon Schubert

Die Allmacht Schubert

Part III

Alte Liebe

Der Schmied

Sapphische Ode

Ständchen

Brahms

Part IV

Requiem Arthur Foote

Ballad of the Bony Fiddler Hammond

Idyll MacDowell

Deserted MacDowell

Slumber Song MacDowell

INSTITUTE OF MUSICAL ART

MME. MATJA von NIESSEN-STONE

Third Song Recital

Friday evening, May 1, 1908, at a quarter after eight.

Mrs. Lillie Sang-Collins at the piano.

Part I

Gesang Weyla's
Gesang, aus Fest auf Solhaug
Der Gärtner Hugo Wolf
In dem Schatten meiner Locken
Mausfallensprüchlein

Part II

Der Engel
Stehe still
Im Treibhaus Richard Wagner
Schmerzen
Träume

Part III

Das Geheimniß
Zueignung Richard Strauss
Meinem Kinde
Ständchen

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

First Piano Recital

Thursday morning, December 12, 1907, at eleven o'clock.

Prelude and Fugue on the name B-A-C-H

(Attributed to Johann Sebastian Bach)

Pastorale Scarlatti

Capriccio Scarlatti

Sonata, F major, Opus 54 Beethoven

In tempo d'un Menuetto

Allegretto

Ballade, F minor, No. 4 Chopin

Mazurka, Opus 56, No. 2 Chopin

Mazurka, Opus 41, No. 1 Chopin

Mazurka, Opus 50, No. 1 Chopin

Nocturne, F major, Opus 15, No. 1 Chopin

Scherzo, C sharp minor Chopin

INSTITUTE OF MUSICAL ART

MR. SIGISMUND STOJOWSKI

Second Piano Recital

Saturday afternoon, April 25, 1908, at four o'clock.

Fantasie and Fugue, A minor Bach-Liszt

Deux Moments Musicaux Schubert

A flat major, Opus 94, No. 2

F minor, Opus 94, No. 3

Etudes Symphoniques en forme de Variations,

C sharp minor, Opus 13 Schumann

Polonaise, C minor, Opus 40, No. 2 Chopin

Nocturne, D flat major, Opus 27, No. 2 Chopin

Valse, A flat major, Opus 42 Chopin

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

M I S S A G N E S G A R D N E R E Y R E

M R. A D R I A A N E. F R E N I

Piano and Song Recital

Monday morning, February 3, 1908, at eleven o'clock.

Three Old Dutch Songs of the XVII Century . Valerius

- (a) Joys of Ocean Life
- (b) Love Song
- (c) Patriotic

Mr. Adriaan E. Freni

Etude en forme de Valse, D flat major . Saint-Saëns

Miss Agnes Gardner Eyre

Songs from the Cycle "Dichterliebe", Opus 48 . Schumann

- 1. Im wunderschönen Monat Mai
- 2. Aus meinen Thränen sprössen
- 3. Die Rose, die Lilie
- 4. Wenn ich in deine Augen seh'
- 5. Ich will meine Seele tauchen
- 6. Im Rhein, im heiligen Strome
- 7. Ich grolle nicht

Mr. Adriaan E. Freni

Des Abends, Opus 12, No. 1 Schumann
Mazurka, A flat major, Opus 50, No. 2 Chopin
Ballet-Musik, from "Rosamunde" Schubert-Fischhof
Romanze Grünfeld

Miss Agnes Gardner Eyre

Three Songs Brahms

- (a) Wie bist du meine Königin
- (b) O wüsst' ich doch den Weg zurück
- (c) O liebliche Wangen

Mr. Adriaan E. Freni

Scherzo, E flat minor, Opus 4 Brahms

Miss Agnes Gardner Eyre

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

M R. W I L L I A M H. B A R B E R

Piano Recital

Friday morning, February 14, 1908, at eleven o'clock.

Fantasie, D minor Mozart
Sonate, E minor, Opus 90 Beethoven

Mit Lebhaftigkeit und durchaus mit
Empfindung und Ausdruck
Nicht zu geschwind und sehr sing-
bar vorzutragen

Prelude, Opus 10, No. 1 MacDowell
Barcarolle, A minor Rubinstein
Opus 5 Stavenhagen

Capriccio
Intermezzo
Menuetto scherzando

Impromptu, F sharp major, Opus 36 Chopin
Nocturne, C sharp minor, Opus 27, No. 1 Chopin
Larghetto, from Concerto in F minor
(Arranged by Hermann Scholtz) Chopin

"Löse, Himmel, meine Seele". Lassen-Liszt
Hungarian Rhapsodie, No. 13 Liszt

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

P I A N O A N D V I O L I N R E C I T A L

on the morning of
Washington's Birthday, February 22, 1908,
at half past eleven.

Miss Carolyn Harding Beebe
Mr. Edouard Dethier
Mr. Gaston Dethier

Sonate, E minor Bach

Allegro; Adagio ma non troppo
Allemanda
Gigue

Miss Beebe and Mr. Edouard Dethier

Suite, Opus 10 Sinding

Presto
Adagio
Tempo giusto

Mr. Gaston Dethier and Mr. Edouard Dethier

Sonate, A minor Schumann

Mit leidenschaftlichem Ausdruck
Allegretto
Lebhaft

Miss Beebe and Mr. Edouard Dethier

Suite, Opus 34 Bernard

Introduction; Moderato
Allegretto
Tempo di minuetto vivo
Allegro appassionato

Miss Beebe and Mr. Edouard Dethier

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

M R. W E S L E Y W E Y M A N

Piano Recital

Thursday morning, April 23, 1908,

at eleven o'clock.

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COMPOSITIONS BY FRANZ LISZT

Seconde Ballade, B minor

Bénédiction de Dieu dans la Solitude

(Harmonies poétiques et religieuses. No. 3.)

Fantasia quasi Sonata

Seconde Année de Pèlerinage. Italie.

5. "Après une lecture de Dante"

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INSTITUTE OF MUSICAL ART

MISS HENRIETTE MICHELSON

Piano Recital

Saturday afternoon, May 9, 1908, at four o'clock.

Humoreske, B flat major, Opus 20 . Robert Schumann

Sonate, B major Percy Goetschius

Allegro moderato

Adagio

Allegro con brio

Allegro de Concert, A major, Opus 46 Frédéric Chopin

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

M L L E. M A D E L E I N E W A L T H E R

M R. A R T H U R H O C H M A N N

Song and Piano Recital

Saturday afternoon, May 16, 1908, at four o'clock.

Concerto, E flat major Liszt

Mr. Arthur Hochmann

Miss Henriette Michelson at the second piano

"Deh vieni non tardar" (Nozze di Figaro) Mozart

"Der Hölle Rache" (Zauberflöte) Mozart

Mlle. Madeleine Walther

Gavotte Gluck-Brahms

Romance Tchaikowsky

Valse Chopin

Staccato Etude Xaver Scharwenka

Mr. Arthur Hochmann

"Care selve" Händel

"Willst du dein Herz mir schenken" Bach

"Myrte" Delibes

"Chantons les amours de Jeanne"

Bergerette du XVII Siècle. Edited by Weckerlin

Mlle. Madeleine Walther

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

Saturday morning, December 7, 1907,

at eleven o'clock.

Suite for Piano, F minor Händel

Prelude
Fugue
Allemande

Miss Jessie Katharine Macdonald

Sonata Appassionata, F minor, Opus 57 Beethoven

Allegro assai
Andante con moto
Allegro ma non troppo

Miss Victoria Boshoo

Songs

"An die Musik"
"Wiegenlied"

Schubert
Brahms

Miss Adèle Louise Braun

Barcarole, F minor
Waldesrauschen

Rubinstein
Liszt

Miss Claire Raphael

Romance, C sharp minor
Arabesque No. 2

Tschaikowsky
Debussy

Miss Irene Schwarcz

Songs

"Auf dem Rhein"
"Connais-tu le pays", from Mignon

Schumann
Thomas

Miss Edna Dain

Hungarian Rhapsody, No. 4

Liszt

Mr. Abraham Shyman

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

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

Saturday morning, December 14, 1907,

at eleven o'clock.

Theme, Variations and Finale, for Organ . Thiele

Miss Jessie Craig Adam

Poème d'Automne Massenet

Miss Vera Cameron Curtis

Liebestraum Liszt

In der Nacht Schumann

Miss Elenore Altmann

Violin Concerto, F sharp minor, Opus 19. Vieuxtemps

Allegro

Miss Flora Schoenfeld

Song without Words, E major, Opus 19, No. 1 Mendelssohn

Valse, C sharp minor, Opus 64, No. 2 . . Chopin

Miss Victoria Kneisel

"On Mighty Pens", from The Creation . . Haydn

Mrs. Frances Bowne

32 Variations in C minor Beethoven

Miss Frances Newman

Etude, B flat minor, Opus 104. . . Mendelssohn

Prelude, B minor, Opus 104 . . . Mendelssohn

Mr. Isidor Fieldmann

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

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

Saturday morning, January 18, 1908,

at twelve o'clock.

Rondo, G major, Opus 51, No. 2 Beethoven

Air de Ballet, G minor Moszkowski

Miss Anna Minkowska

"Voce di donna"
 (La Cieca aria from "La Giaconda") Ponchielli

Der Tod und das Mädchen Schubert

Autumnal Gale Grieg

Miss Annie Laurie McCorkle

Barcarolle, A minor, Opus 39, No. 1 Leschetizky

Etude, F sharp major, Opus 36 MacDowell

Miss Bertha Kleman

"Dio possente", from "Faust" Gounod

Mr. Charles Goodyear

Ballade, F major, Opus 38 Chopin

Soirée de Vienne, No. 6 Schubert-Liszt

Miss Helen Elise Smith

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

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

Saturday morning, February 1, 1908,

at twelve o'clock.

Chorale with Variations Mendelssohn

(from Organ Sonate, D minor, Opus 65, No. 6)

Miss Elsie Wiswell

"My Mother Bids Me Bind My Hair"

Haydn

The Maiden's Song

Schindler

Maiwunder

Schindler

Miss Minnie A. Parker

Gavotte, D minor

d'Albert

Miss Nellie Sabsovich

Seven Songs from the Cycle, "Die Winterreise"

Schubert

Gute Nacht

Der Lindenbaum

Die Krähe

Letzte Hoffnung

Täuschung

Das Wirthshaus

Der Leiermann

Mrs. Ida V. Enders

Mr. George Henschel at the piano

Etude, C major

Ravina

Tarantella, A minor

Raff

Mr. Benjamin Edison

Liebestraum

Liszt

Miss Gladys Rudolph

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

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

Saturday morning, February 15, 1908,

at eleven o'clock.

Prelude and Fugue, A minor Bach-Liszt

Miss Jessie Katharine Macdonald

Aria - "An jenem Tag"
(from the opera "Hans Heiling") Marschner

Mr. Adolph Jacobson
Mr. George Henschel at the piano

Allegro and Andante Vieuxtemps
(from Fantasia Appassionata for Violin, Opus 35)

Miss Gertrude Finsten

Three Preludes Schütt

Miss Margaret Arnold

Three Songs

Träume Wagner
Maimacht Brahms
Von ewige Liebe Brahms

Mrs. Lucia Dunham
Mr. George Henschel at the piano

Allegro Moderato Wieniawski
(from Violin Concerto No. II, D minor, Opus 22)

Mr. Arcule Sheasby

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

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

Saturday morning, March 7, 1908,

at eleven o'clock.

Prelude and Fugue, A major (Christmas Fugue) Bach

Mr. Dudley E. Selden

Fantasia, C minor

Mozart

Miss Edith Wölfler

"Die Allmacht"

Schubert

Miss Georgina McMullen

Mr. George Henschel at the piano

Concerto, F major

Vivaldi

(for three violins and piano)

Allegro

Andante

Allegro

Miss Finley, Miss Finsten, Mr. Sheasby,
Miss Price

"I attempt from Love's sickness to fly"

Purcell

"O Sonnenschein"

Schumann

Miss Ruth Harris

Vénétienne, Barcarolle IV, F sharp minor

Godard

Rhapsodie, G minor

Brahms

Miss Dora Gomes Casseres

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

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 14, 1908,

at twelve o'clock.

Trio, B flat major, Opus 11 Beethoven
(for Piano, Violin and Violoncello)

Allegro con brio

Adagio

Allegretto con Variazioni. Tema: "Pria
ch'io l'impegno"

Miss Roosevelt, Miss Herter and Mr. Türkischer

Songs

Der Wanderer

Es hat die Rose sich beklagt

Morning Hymn

Schubert

Franz

Henschel

Mr. Clifford Cairns

Etude, F major, Opus 10, No. 8

Thème Varié, Opus 16, No. 3

Chopin

Paderewski

Miss Alice Shaw

Folksongs

All through the Night (Old Welsh)

O Can Ye Sew Cushions (Highland Scotch)

Lock o' Hazeldean (Walter Scott)

Miss Elizabeth Carpenter

Vocal Trios

Mendelssohn

"How Happy All They"

"Lift Thine Eyes" (a cappella)

Miss Batterson, Miss Dain and Miss de Bow

"Depuis le jour", from "Louise"

Charpentier

Miss Louise Barring

Ballade, G minor, Opus 23

Chopin

Mr. Daniel Sofer

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

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

Saturday morning, April 4, 1908,

at eleven o'clock.

Rondo, A major Haydn

Miss Anna Louise Hoffmann

Inmitten des Balles Tchaikowsky

Sérénade Tchaikowsky

Miss Beatrice Crosby

Allegro, from Sonate, C major Mozart

Etude, G minor, Opus 45 Heller

Mr. Walter Pels

The Sunrise Wakes the Lark to Sing A. Whiting

Zueignung R. Strauss

Mrs. Augustus Thomas

Aufschwung Schumann

Miss Bessie Levine

When My Dear Old Mother Dvořák

Pastorale Bizet

Miss Elise Jones

32 Variations, C minor Beethoven

Mr. Abraham Shyman

INSTITUTE OF MUSICAL ART

NINTH STUDENTS' RECITAL

Saturday afternoon, April 11, 1908,

at eleven o'clock.

Concerto, E flat major Mozart

Allegro

(Cadenza by Hummel)

Miss Amalia Gomes Casseres

Violin Concerto No. 1, D major, Opus 16 De Beriot

Mr. Morris Nathan

Aria - "Pace, pace, mio Dio" Verdi
(from "La Forza del Destino")

Miss Helen Huntington

Serenade, Opus 20, No. 3 Stojowski

Scherzo, E flat minor Chopin

Miss Bessie Allin

"Three Comrades" Hartman

Mr. Royal Francis Dadmun

"Caro nome", from "Rigoletto" Verdi

Miss Rose Tyler

Concerto, D minor, Opus 70 Rubinstein

Moderato Assai

Miss Helen Elise Smith

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

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

Saturday morning, April 25, 1908,

at eleven o'clock.

Fantasie, F sharp minor, Opus 28 Mendelssohn

Con Moto Agitato

Mr. Isidore Fieldman

"Come raggio di sol"

Antonio Caldara

"Auf dem Meere", Opus 36, No. 1

Robert Franz

Miss Sara Margaret Conlon

Allegro Maestoso

Brahms

(from Sonate, F minor, Opus 5)

Mr. Gabriel Hines

"Deh più a me non v'ascondete"

Bononcini

"To Welcome You"

A. Goring Thomas

Miss Louise Brown

"Es muss was Wunderbares sein"

Franz Ries

Miss May Suro

Etude, A flat major, Opus 25, No. 1

Chopin

Valse, A flat major, Opus 34, No. 1

Chopin

Mr. Israel Josephs

Bergerettes du XVII Siècle

Edited by Weckerlin

"Menuet d'Exaudet"

"Chantons les Amours de Jeanne"

"Jeunes Fillettes"

Miss Gretchen Hoyt

Fugue on the name B-A-C-H (for Organ),

B flat major, Opus 60, No. 2

Schumann

Mr. Frederick Andrews

INSTITUTE OF MUSICAL ART

ELEVENTH STUDENTS' RECITAL

Saturday morning, May 9, 1908,

at twelve o'clock.

Variations, F major Tschaikowsky

Miss Jean Hallett

"Hear Ye, Israel", from "Elijah" . . . Mendelssohn

Miss Edith Wilson Barber

Cantique d'Amour Liszt
Waldesrauschen Liszt

Miss Amy Buchbinder

Auf dem Wasser zu singen
Gretchen am Spinrad Schubert
Morgenständchen

Miss Gertrude Schmidt

Fugue, C minor John W. Frothingham *

Miss Sara Mead Webb

Viel Träume Sinding
The Sea MacDowell

Miss Georgianna Rudge

"Cherry Ripe" (Old English Song) Horn

Miss Dorothy Banta

Polonaise, E major Liszt

Miss Florence McMillan

* Mr. John Whipple Frothingham is a member of the
Composition Class of the Institute.

INSTITUTE OF MUSICAL ART

TWELFTH STUDENTS' RECITAL

Saturday morning, May 23, 1908,

at twelve o'clock.

Prelude No. I, for Organ Mendelssohn
Fugue, Finale of Second Organ Sonata Mendelssohn

Miss Marion Austin

"Pieta Signore" Stradella

Miss Gladys Mabbett

Prelude, Opus 3, No. 2 Rachmaninoff
Valse, E minor (Posthumous) Chopin

Miss Frances Monefeldt Howland

"My Heart Ever Faithful" Bach

Miss Ethel Steel

Fantasie, A major, Opus 16, No. 1 Mendelssohn
Minuet, A major, No. 2 Paderewski

Mr. Chavigny de L. Boucher

The Countryman's Love Song. Goring Thomas
A Song of Sunshine Goring Thomas

Miss Alice Marsh

"Non la sospiri la nostra casetta" Puccini
(from "La Tosca")
"Botschaft" Brahms

Miss Adah Conner

Capriccio Brillante, Opus 22 Mendelssohn

Miss Alberta Price
Miss Ethel Blanchard

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

C O M M E N C E M E N T E X E R C I S E S

Mendelssohn Hall

Tuesday evening, June 2, 1908,

at quarter after eight.

Stabat Mater Pergolesi
Choral Class and Orchestra of the Institute

Sonata, E flat major, Opus 81 Beethoven
Das Lebewohl. Adagio; Allegro.
Die Abwesenheit. In gehender Bewegung.
Das Wiedersehen. Im lebhaftesten Zeitmasse.

Mr. Arthur Loesser

Variations for Violin on a Theme of Corelli Tartini

Mr. Louis Bostelmann

At the piano - Miss Myra Hale

Nocturne, D flat major, Opus 27, No. 2 Chopin
Cracovienne Fantastique Paderewski

Mr. Carl Schluer

COMMENCEMENT EXERCISES

Continued

Recitative and Aria from "L'Enfant Prodigue" Debussy

"L'année en vain chasse l'année"

Miss Adah B. Conner

Légende, No. 1 Paderewski

Etude, Opus 25, No. 11 Chopin

Miss Victoria Boshco

Hungarian Dances, G minor and D major Brahms

Orchestra of the Institute

Address and Presentation of Diplomas

Director of the Institute

Ave Maria Brahms

Choral Class and Orchestra

of the Institute

Address to the Graduates Mr. Frank Damrosch.

Wherever, in nature or in art, something is designed to grow to great height, a deep and broad foundation is prepared. The lofty pine which rears its crown higher and higher with every year of its growth spreads its roots in an everwidening circle and clutches the primeval rock for support against the elements. The architect who designs a towering steeple must lay a deep and broad platform to give it stability; the deeper and broader it is, the higher may the steeple penetrate into the sky above.

This principle applies to all matters of education, but especially to those in which the mind and soul of man is trained to strive for ideals, for those intangible creations of the spirit which spring from each man's individual conception of the highest in goodness, beauty and truth and which, in his search for them, lead him upward towards his own particular paradise.

He who would follow his ideal in the realm of music is particularly in need of a good and strong foundation, for, whereas, in all other arts the medium of expression is definite in form, borrowing its symbols from objects in nature and therefore constantly under the control afforded by comparison with nature, music creates its own form of expression and this form creates its own laws developed from an understanding and interpretation of the laws of beauty.

The student of painting or sculpture can readily see by comparison of his sketch with the model where his work is imperfect, but the student of music must spend

many years in creating standards of judgment, taste and refinement before he can work by himself and can create as composer or recreate as a performer a new and beautiful thing which has not had its like before in nature or in art.

But all this has been recognized by comparatively few people hitherto.

Says a young man or a maiden "I love music" and forthwith hies him to a teacher to study this or that instrument or to cultivate the voice. More frequently, it is the parents who love music and who insist that the child shall study music - i. e. singing or an instrument. The ensuing process is familiar to all.

The teacher trains the fingers or the voice and by dint of much drudgery on both sides and by a slow and painful process of parrotlike imitation on the part of the pupil there is finally acquired an ability to perform a certain number of pieces or songs with greater or less ability. When the teaching stops, all further development stops, for the pupil cannot stand alone. The girl marries, has no more time to take lessons, plays her old pieces for a while till the husband gets tired of them, then stops playing or resorts to the easy, trashy music of the day. The boy enters life and finds neither time nor incentive to keep up his music, for it has never really become a part of his life. But worst of all, if such superficial training forms the basis of a musical career as teacher or performer. When it does not result in starvation or in a miserable, discontented life full of disappointments and envious reviling of the successful ones, it does the greater harm to the art of music by spreading superficiality and unworthy conceptions of mu-

sical art.

A true musician - music lover or professional - must be able to develop his music out of himself, by himself. Musical expression must be part of himself - not something that he has acquired like a foreign language in which he can only haltingly express himself. This can only be accomplished by laying a firm and good foundation in general musical experience and knowledge, regardless of the particular form in which the student may decide to express himself.

The lowest stratum of this foundation and, as it must bear the weight of all that is built on top of it, the most important, is the training of the ear. It is through the ear that all musical manifestations enter our consciousness and until the ear has been trained to distinguish and recognize rapidly all possible combinations of sounds and rhythm, no real musical development can take place.

The next layer of the foundation is the knowledge of the laws which govern tone relations and combinations and musical form. This is learned in the study of the science or theory of music and it leads both to the fuller appreciation of existing works of art as well as to the development of the powers of creating new works.

As binding cement between the blocks of knowledge laid in these two foundation courses is employed a fund of general knowledge through the study of the History of Music, the biographies of the great masters, the manifestations in which the art has appeared and the relations which it bears to other arts, to the community, to life.

Upon such a foundation may be built safely and confidently a structure as high as human aspiration or div-

ine inspiration may soar.

Is the talent small, yet will it develop to its fullest fruition and ever find new life and strength because of its many roots through which it may draw sustenance. Is the talent great, the greater need for a broad base which may support it steadily and prevent its swaying with every wind of doubt, uncertainty and mistaken ambition.

And so, we who planned this school feel that its fundamental principle must ever be thoroughness from the bottom to the top and we therefore require every student to lay the foundation before we permit him to specialize.

You who have just completed this course of study appreciate its value, I know; but it will be many years before its necessity is generally recognized. In presenting to you the diplomas which you have earned by faithful and satisfactory work during the past three years, I need not tell you that they are not certificates of maturity. They merely signify that you are now qualified to enter upon the advanced studies which may lead some of you to become great creators and interpreters, and others to become great teachers.

With us, the word Commencement means the beginning of the race to the goal. You are starting strong and well equipped. May Apollo and the Muses speed you and help you to win.

(Mr. Damrosch added a brief explanation of the difference between the practical and the analytic diplomas and explained the diploma given for the two years Supervisors' Course, reading the text for all three.)

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

- 1 9 0 8 -

Department of Piano

Mr. Frederick Sturges Andrews
Miss Imel Geraldine Beach
Miss Victoria K. Boshco
Mr. Chavigny de Lachevrotière Boucher
Miss Miriam Brenner
Miss Dora Gomes Casseres
Miss Myra Frances Hale
Miss Ethel Henry
Mr. Gabriel Lincoln Hines
Mr. Hans Robert Hohenfeld
Miss Minnie Cornelia Hotchkiss
Miss Grace Reed Joslyn
Miss Bessie Levine
Mr. Arthur Loesser
Miss Jessie Katherine Macdonald
Miss Anna Armitage MacDowell
Miss Alice Calderwood Mason
Miss Anna Minkowska
Miss Margaret Christine Mulch
Miss Stella Louise Parsons
Mr. Leon Robinson
Miss Lillian Rosenthal
Miss Nellie Sabsovich
Mr. Carl G. Schluer
Miss Alice Marion Shaw
Miss Sara Mead Webb
Miss Elsie Jeanne Wiswell
Miss Katherine Young

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

- Continued -

Department of Singing

Miss Louise Verner Barring	Miss Adah B. Conner
Mr. Walter Lawrence Bogert	Mrs. Ida V. Enders
Miss Adèle Louise Braun	Mr. Charles Albert Goodyear
Miss Abby Beecher Longyear	

Department of Violin

Mr. Louis John Bostelmann
Miss Marion Lee Johnson
Miss Maisie Adeline Packard
Mr. Carl Henry Tollefsen

Department of Organ

Miss Jessie Craig Adam

Department of Public School Music

Miss Mary Cecilia Barrett	Miss Emma Jeannette Latimer
Mr. Leroy Clarence Case	Miss Jennie Hulse Many
Miss Ethel Churton	Miss Harriette Anna Marshall
Miss Sara Conlon	Miss Anna Cécile O'Brien
Miss Mary Ennis	Miss Nellie Louise Roller
Miss Pauline Julie Gaiser	Mr. Harper Garcia Smyth

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

C L A S S D A Y E X E R C I S E S

1-9-0-8

Wednesday morning, June 3, 1908,

at eleven o'clock.

Part I

Overture - "Sakuntala" -(for two pianos). . . Goldmark

Miss Anna Minkowska
Miss Alice M. Shaw

Miss Nellie Sabsovich
Mr. Gabriel L. Hines

Song - "The Years at the Spring" . . . Mrs. Beach

Mr. Charles A. Goodyear

Polonaise, B major, Opus 6, No. 9 . . . Paderewski

Miss Elsie J. Wiswell

Hungarian Rhapsody - for violin . . . Hauser

Miss Maisie A. Packard

Song - "Frühlingsglaube" . . . Schubert

Mrs. Ida V. Enders

Thème varié, Opus 16, No. 3 . . . Paderewski

Miss Alice M. Shaw

Tarantella - for four violins and piano . . Helmesberger

Miss Maisie Packard
Miss Marion Johnson

Mr. Louis Bostelmann
Mr. Carl H. Tollefsen

Mr. Gabriel L. Hines

Three Compositions from the Third Year Class in Theory

Allegro non troppo, B minor . . . Alice M. Shaw
Allegretto grazioso, G major . . . Jessie Katharine Macdonald

Allegro moderato, C sharp minor. . . Arthur Loesser

Played by Miss Henriette Michelson
of the Faculty

C L A S S D A Y E X E R C I S E S

Part II

"P E L L E A S e t M É L I S A N D E"

or

"She weeps at the well"

"Very chice Drama in two acts by Bore-us Batterlinck

The Music by Vincent Claude Dandy-Bussy

Under the Direction of Oscar von Steinhammer

Libretto and score, with critical notes by Perseus

Goetschius, may be had at G. Regenschirm's"

(With apologies to all who require them)

C A S T

Pelleas	.	.	.	.	.	.	Signor Goodyear
Goland	.	.	.	.	.	.	M. Case
Mélisande	.	.	.	.	.	.	Mlle. Barring
Genéviève	.	.	.	.	.	.	Mlle. Conlon

Synopsis of Scenery

Act I.	Scene 1.	A Well in the Park
	Scene 2.	The same
	Scene 3.	The same
Act II.	Scene 1.	A Tower of the Castle
	Scene 2.	The same
	Scene 3.	The same

The audience is requested to remain to the bitter end.

CLASS DAY EXERCISES

Part III

Two Folksongs of Little Russia.

Mary and Peter
A Dance Song

Mr. Walter L. Bogert

Duett Mendelssohn

"O wie seelig ist das Kind"

Miss Louise Barrington and Miss Adèle Braun

Pastorale - for piano and organ . . . Guilmant

Miss Alice Mason and Miss Jessie Adam

Choral Finale.

The Owl and the Pussy-cat . . . Ingram
A Streamlet Full of Flowers . . . Caracciolo
Estudiantina Lacombe

THE CLASS OF 1908

V A L E

Family Recitals:

The Eastern Quartette Nov. 28 . . . 45

I N D E X

Dec. 17 . . . 47

Jan. 31 . . . 48

Lectures:

Apr. 18 . . . 49

Mr. Waldo S. Pratt. Class I. 2

May 3 . . . 50

Mr. Waldo S. Pratt. Class II. 6

Dec. 21st 1904 Recitations Dec. 21 . . . 51

Mr. Henry E. Krehbiel 10

Mar. 18 . . . 52

Mr. Thomas Tapper 16

May 17 . . . 53

Mr. William J. Henderson 27

Mr. Edmund Paderewski Dec. 12 . . . 54

Mr. Daniel Gregory Mason 35

Apr. 20 . . . 55

E. W. Scripture, M. D. 36

Miss Mary A. Pratt Feb. 3 . . . 56

Mr. Edward Grossmann 38

Feb. 14 . . . 57

In Memory of Gustave Schirmer 39

Miss Martha A. Pratt Feb. 28 . . . 58

Recital of the Wa-Wan Society 40

Mr. Walter Paderewski Apr. 23 . . . 59

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Miss Elizabeth Paderewski May 3 . . . 60

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Miss Walter A. Pratt May 17 . . . 61

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Mme. Matja von Niessen-Stone Dec. 3 . . . 51

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May 1 . . . 53

Mr. Sigismund Stojowski Dec. 12 . . . 54

Apr. 25 . . . 55

Miss Eyre & Mr. Freni Feb. 3 . . . 56

Mr. William H. Barber Feb. 14 . . . 57

Miss Beebe & Mr. Dethier Feb. 22 . . . 58

Mr. Wesley Weyman Apr. 23 . . . 59

Miss Henriette Michelson May 9 . . . 60

Miss Walther & Mr. Hochmann May 16 . . . 61

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